SACRIFICE ON SACKVILLE STREET
by
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INT: A SMALL CABIN IN COUNTY KERRY IRELAND – NIGHT

A YOUNG WOMAN, SIOBHAN, about six months pregnant is asleep as a steady rain pounds against the roof. She is jolted out of her sleep by a banging on the door in the other room.

EMMET
(Voice Over)
Siohan! Siohan, open the bloody door!

Siohan rushes to open the door. She fumbles with the bolt and tugs a couple of times on the door before it finally opens. Standing in the doorway are her brother EMMET and another MAN, attempting to hold up Siohan's husband, SEAN, who is slumped over between the other men.

SIOBHAN
Merciful Heaven, Emmet! What happened?!

She steps aside as the three men enter the cabin.

EMMET
What do you think!? The bloody Brits! Come on Donal let's get him in the bedroom.

Sean's feet drag along the floor as they move him into the bedroom. He leaves behind a trail of blood which Siohan notices. She stares a moment at the trail before following the men into the bedroom.

INT: THE BEDROOM - NIGHT

Donal and Emmet have gently placed Sean on the bed, their coats covered with his blood.

SEAN
Siohan.

Siohan sits on the bed brushing back Sean's damp laden hair from his eyes.

SIOBHAN
Aye, Sean I'm here.

He stretches out his hand and gently caresses her cheek. Siohan grabs hold of it and places it gently down at his side.

SIOBHAN (CONT'D)
Shh, Sean. Save you strength.

(CONTINUED)
CONTINUED:

He lifts his hand once again brushing it past her long hair and resting it atop of her shoulder.

SEAN
What for?

SIOBHAN
What do you mean what for? So you can get better of course.

SEAN
It's too...
(Starting to cough)
late for...

He coughs harder to the point where his whole body starts to shake. Siobhan places her hands on his shoulders attempting to hold him down.

SIOBHAN
Get some water.

Donal rushes out of the room. Sean continues to cough grasping hold of his wound. Lightning strikes as Donal re-enters the room. He hands Siobhan the water. Siobhan holds Sean's head offering him the water, as his coughing begins to subside. Most of the water manages to get in his mouth. Siobhan caresses Sean's cheek.

SIOBHAN (CONT'D)
Now there, just relax, Sean.
Everything will be okay.

He takes hold of her free hand, grasping it tightly.

SEAN
Siobhan, me love. I know that's a promise you won't be able to keep.

SIOBHAN
But Sean...

SEAN
Please, Siobhan... let me say what... I have to say.

SIOBHAN
Aye, Sean. What is it?
He frees his hand from hers and places it on her stomach. A smile comes across his face for an instant before the reality of his wound sets in again. He grimaces with pain before composing himself and forcing another smile.

SEAN
you tell... our wee one there... it was all for her... and Ireland.

Siobhan lets out a nervous laugh, masquerading the tears that are beginning to form.

SIOBHAN
Her? You think it's a girl?

SEAN
I... I know she is. Know... that I... love you... always.

He lets go of her hand as his slumps to the bed and he dies. Siobhan stares at Sean a moment and then gently places her ear against his chest in a vain attempt to hear a heartbeat. Failing to find it, she allows a couple of tears to fall from her eyes. Emmet approaches her putting his hands on her shoulders.

EMMET
Siohban.

She blinks away a couple more tears before standing up.

SIOBHAN
Aye.

EMMET
What are you going to do now?

SIOBHAN
Continue to fight.

DUBLIN SIX MONTHS LATER

INT: CLANCY'S PUB - AFTERNOON

The pub is about half full when a YOUNG MAN in his late twenties, PATRICK CALLAHAN, enters. He looks around the place as if searching for someone. His eyes stop on a MIDDLE-AGED MAN, AIDAN FLANAGAN, who is sitting at the bar. He walks over and takes the stool next to him.

PATRICK
Aidan Flanagan.

(CONTINUED)
CONTINUED:

Aidan turns at the sound of his name. Upon seeing Patrick he smiles. He reaches out and hugs him.

AIDAN
Patrick Callahan as I live and breathe! I didn't think you were serious about coming to Dublin.

PATRICK
Really? And why is that?

AIDAN
Come now Patrick. you always had you head in the clouds.

PATRICK
you haven't seen me in almost twenty years.

AIDAN
So you're saying you've changed?

PATRICK
Yeah, I'd like to think so.

Aidan takes a long drink of the Guinness.

AIDAN
Not according to you da.

Patrick signals the bartender for a pint.

PATRICK
Let's just leave my father out of it.

Aidan gives Patrick a long studied look.

AIDAN
Even though that's why you're in Dublin?

PATRICK
I never told you that.

Aidan finishes the last of his Guinness.

AIDAN
But it is.

(CONTINUED)
CONTINUED: (2)

PATRICK
No. Where would you get such an idea?

The bartender places a pint in front of Patrick and glances at Aidan who tips his glass as a signal for another pint.

AIDAN
you da.

PATRICK
My father!?

AIDAN
Aye. He called me a few weeks back. Said he had to send you over here.

Patrick brings the glass up to his lips.

PATRICK
(Under his breath)
He didn't send me. I came on my own.

AIDAN
What's that?

PATRICK
I said he didn't send me. I came on my own.

AIDAN
Ah, either way, doesn't matter me boy. you're here.

He picks up his pint which has just been delivered.

AIDAN (CONT'D)
I say we drink to that.

Patrick places his hand on Aidan's forearm preventing him from lifting the glass any further.

PATRICK
Wait a second. Exactly what did my father tell you?

AIDAN
He didn't say a word.

Aidan turns to face the bar. Patrick turns him back around again.
PATRICK
Aidan you've been friends with him your whole life. I know he told you something.

Aidan removes Patrick's hand from his arm.

AIDAN
I'm still you elder. you be showing some respect.

PATRICK
Yes, you're right. I'm sorry.

(BEAT)
Please Aidan... tell me what he told you.

AIDAN
He said something about you... getting a girl in trouble.

Patrick lets out a sigh, putting his head in his hands.

PATRICK
I never got that girl pregnant.

AIDAN
Then why would you da say such a thing?

PATRICK
The girl lied.

AIDAN
Why would a girl lie about something like that?

Patrick takes a mouthful of Guinness.

PATRICK
Because she wanted to marry me.

AIDAN
And you didn't want to?

PATRICK
That's right.

AIDAN
It didn't stop you from taking advantage of her.
CONTINUED: (4)

Patrick shakes his head and picks up the pint again.

    PATRICK
    I didn't take advantage of her.
    (BEAT)
    I don't need your lectures. If I wanted lectures I would have stayed in America.

    AIDAN
    With you da.

    PATRICK
    Exactly.

He lets out a sigh, places the pint back on the bar and glances around the pub before turning his attention back to Aidan.

    PATRICK (CONT'D)
    I'll be seeing you around, Aidan.

    AIDAN
    No, wait. Don't go. I won't be lecturing you.

    PATRICK
    You promise?

    AIDAN
    Aye.

    PATRICK
    All right, I'll stay.

    AIDAN
    Grand, just grand. Another pint?

    PATRICK
    Sure why not?

Aidan signals for two more pints.

    AIDAN
    I won't be lecturing you me boy. But can I offer a wee bit of advice?

    PATRICK
    I suppose so.
CONTINUED: (5)

AIDAN

Grow up.

He gives Patrick a firm squeeze on his shoulder. Patrick doesn't argue the point and smiles at the suggestion. The bartender places two glasses in front of them. Aidan picks up his glass.

AIDAN (CONT'D)

Here's to independence. For Ireland and the individual.

Patrick picks up his glass, clinking it against Aidan's.

PATRICK

To independence.

INT: CLANCY'S PUB - AFTERNOON

Patrick enters the pub and notices Aidan talking to Emmet. He approaches the table as Emmet is about to leave. Emmet shakes Aidan's hand.

EMMET

Thanks again, Aidan. I'll let you know how it goes.

AIDAN

I'm counting on it, Laddie.

Emmet turns to leave almost knocking over Patrick.

EMMET

Sorry.

PATRICK

It's all right.

Emmet proceeds to leave.

AIDAN

Patrick me Lad. Have a seat. The first round is on me.

He signals a nearby waiter for two pints as Patrick takes the seat just occupied by Emmet.

PATRICK

What was all that about?
CONTINUED:

AIDAN
Nothing for you to worry about. I didn't expect to see you.

PATRICK
Yeah, well I need to talk to you.

AIDAN
Aye, sure. What is it I can do for you?

PATRICK
I've been doing a lot of thinking.

Aidan laughs as the two pints arrive.

AIDAN
I see that money you da spent sending you to Columbia is finally paying off.

PATRICK
Very funny. Point is you were right.

AIDAN
Hold on a minute. I was right?

PATRICK
Yes.

AIDAN
Well since I'm not right too often, you'll have to let me know what I was right about.

PATRICK
About the fact that I have to grow up.

AIDAN
And that's what you wanted to talk to me about? The fact that you've decided to grow up?

PATRICK
No. Being that I've decided to grow up, I want to do something.

Aidan leans back in his chair.
CONTINUED: (2)

AIDAN
you mean a career?

PATRICK
No. I want to join up.

AIDAN
Join up? With what?

Patrick leans in over the table and Aidan does the same.

PATRICK
With you... against the British.

A look of surprise comes across Aidan's face, which he quickly suppresses. Glancing up he notices a BRITISH SOLDIER, who has just entered the pub. Sitting back up he reaches for his pocket, takes out some money and places it on the table. He then stands up and puts his coat on.

AIDAN
Let's go for a walk.

PATRICK
But what about our pints?

AIDAN
I'll buy you another one later.
Come on.

EXT: SACKVILLE STREET - AFTERNOON

Aidan pulls up his collar protecting his neck from the November wind. Looking straight ahead he lets out a sigh. While still walking he turns his attention towards Patrick.

AIDAN
How did you come up with this idea?

PATRICK
You told me to grow up. You were right. I have to do something with my life, so I figured...

AIDAN
This wouldn't have anything to do with you da?

PATRICK
What do you mean?
CONTINUED:

AIDAN
you not doing this to get his goat?

Patrick gets distracted as a YOUNG WOMAN passes them.

AIDAN (CONT'D)
Patrick.

PATRICK
This has nothing to do with my father.

AIDAN
Really?

Patrick stops walking. He looks up and down the street, then shoves his hands into his pockets.

PATRICK
Aidan, I'm twenty-seven. What have I accomplished?

AIDAN
you graduated college.

PATRICK
But that's it. I don't have a wife or family.

AIDAN
you don't want to rush something like that.

PATRICK
I haven't accomplished anything!

Patrick starts walking again.

AIDAN
you still young.

PATRICK
Do you know what my grandfather did by the time he was twenty-seven?

AIDAN
I know what he did.

PATRICK
Survived a famine, started a family business. Fought in the Civil War. And my father...
CONTINUED: (2)

AIDAN
I thought you said it had nothing
to do with you da.

Patrick stops again and leans up against the wall, crossing
his arms.

PATRICK
It doesn't. It has to do with me
making something of my life.

AIDAN
I don't know.

PATRICK
Aidan... please. I want to do this.
I need to do this.

AIDAN
All right. I'll talk to Emmet.

PATRICK
Thanks, Aidan. I really appreciate
it.

AIDAN
As long as you know what you
getting involved with.

PATRICK
I know. Trust me. You won't regret
this.

AIDAN
I'd better not. Or I'll ship you
back to you da so fast you head
would spin.

Patrick starts walking back to the pub.

PATRICK
Oh, please anything but that.

After taking a few steps he stops and glances back at Aidan
who is looking at him and shaking his head.

PATRICK (CONT'D)
You coming?

AIDAN
Aye.
INT: CLANCY'S PUB- AFTERNOON

Aidan enters the pub and spots Patrick sitting at one of the tables with a YOUNG WOMAN, laughing. He walks over to them.

PATRICK
Oh, Aidan, hi. I'd like you to meet MARY.

AIDAN
No need. Hello, Mary. How are you doing?

MARY
Grand, just grand. And yaself?

AIDAN
Grand as well. Would you mind if I had a word in private with Patrick here?

MARY
Not at all. I have to get back to the tables anyway before I get meself in trouble. Nice to have met you Patrick.

PATRICK
Pleasure was all mine, Mary.

Mary smiles shyly then leaves the two men alone as Aidan sits down.

PATRICK (CONT'D)
So Aidan. What's up? Is everything all set?

AIDAN
Before we get into that, there's something else we need to discuss.

PATRICK
Sure. What is it?

AIDAN
About Mary there.

PATRICK
Yes, very nice girl.
CONTINUED:

AIDAN
Aye, I know. I wouldn't want her to get in any trouble.

PATRICK
Aidan what are you saying?

AIDAN
I'm saying leave her alone. She's a very sweet lass and naive. I don't want you to...

PATRICK
To what? Take advantage of her?

AIDAN
Aye.

PATRICK
Aidan... Do you think I sleep with every girl who crosses my path?

AIDAN
Well you da...

PATRICK
My dad. He told you that?

AIDAN
I suppose in so many words...

PATRICK
Listen, I may flirt and I may be far from being a saint, but there is no way I can be considered a Cassanova. And I have never... never taken advantage of any girl.

He leans back in his chair.

AIDAN
I'm sorry. It's just that Mary's the daughter of an old friend and...

PATRICK
Forget it. I can understand you wanting to protect her.

He leans his forearms on the table leaning over it.
PATRICK (CONT'D)
Did you talk to Emmet?

AIDAN
Aye. I did.

PATRICK
And?

AIDAN
And it took a bit of convincing but...

PATRICK
I'm in? Great.

AIDAN
Patrick it's not that easy.

PATRICK
Meaning?

AIDAN
Meaning we're not just going to throw you into the thick of things.

PATRICK
Okay, fine. What do I have to do?

AIDAN
We'll set you up with someone one on one. And they'll show you the ropes.

PATRICK
Who?

AIDAN
I have an idea. But I have to talk to Emmet. I'll be talking to him tonight. So I'll let you know tomorrow.

PATRICK
Tomorrow? All right.

Aidan gets up from the table, puts his coat on and adjusts his collar.

AIDAN
Mind yaself with the lasses.
CONTINUED: (3)

PATRICK
Why's that?

AIDAN
Cause one day you'll find yaself falling in love.

Patrick cocks his head and brushes his head across the table.

PATRICK
Ah, nothing to worry about there. Hasn't happened yet. And I doubt it ever will.

AIDAN
Never say never me boy.

Aidan proceeds to exit the pub, nodding to Mary as he does so. Patrick catches Mary's eye and she then smiles at him and he returns one in kind. Then looking at the table he lets out a sigh.

EXT: A ROAD LEADING TO COUNTY KERRY - DAY

Siobhan and Emmet are riding in an open wagon, Siobhan controlling the reigns. Straining to see ahead further down the road Emmet spots two BRITISH SOLDIERS at the check point.

EMMET
Heads up there, Siobhan. Hand me the reigns.

Siobhan turns her attention down the road as she gives Emmet the reigns.

EMMET (CONT'D)
you be knowing what to say?

Siobhan smooths out her skirt.

SIOBHAN
Aye. Sure I do. Wasn't it meself who thought up the story in the first place? Or are you forgetting that?

EMMET
Like you ever be letting me forget it?

SIOBHAN
At least not in this lifetime.
CONTINUED:

EMMET
And you're sure it'll work?

SIOBHAN
It'll work.

She pulls a handkerchief from her sleeve, grasping it firmly in her right hand as she pulls her coat tightly around herself. She lowers her head looking very somber as the wagon approaches the two soldiers. One of the soldiers steps from the car into the middle of the road, gesturing for Emmet to stop. The soldier then walks up to Emmet's side of the wagon.

BRITISH SOLDIER #1
Down.

EMMET
Aye, sir.

Emmet climbs down from the wagon. Siobhan still grasping her coat tightly about herself keeps her eyes downcast. The other soldier places his hand on her arm and she flinches it away.

BRITISH SOLDIER #2
You all right, Miss?

She looks woefully at the soldier then Emmet.

EMMET
She's just a wee bit upset.

BRITISH SOLDIER #2
Upset? About what?

BRITISH SOLDIER #1
Never mind that, Simpson.
(To Emmet)
Up against the wagon.

Taking Emmet by his shoulder he turns him to face the wagon, then pushes him up against it and begins to search him.

BRITISH SOLDIER #2
Miss? What's got you so upset?

She glance over at Emmet being searched before turning her attention back to the soldier, placing her hand on his shoulder.

SIOBHAN
Please, sir don't let him hurt me brother.
CONTINUED: (2)

He walks to the rear of the wagon peering on the driver's side.

BRITISH SOLDIER #2
Hey Barton, lighten up there.

BRITISH SOLDIER #1
We've got a job to do.
(To Siobhan)
You down from there.

Siobhan begins to climb down and the other soldier rushes to help her as the first soldier continues to frisk Emmet.

BRITISH SOLDIER #1 (CONT'D)
Search the luggage.

The second soldier grabs for a medium sized trunk while the first soldier grabs Emmet’s bag and starts to search it.

SIOBHAN
you aren't going to be searching through me things?!

EMMET
Couldn't you give me sister a wee bit of a break? She's been through enough.

The first soldier continues to search through Emmet's bag.

BRITISH SOLDIER #1
Enough of what?

Siobhan begins to cry.

EMMET
We've just come from burying our little brother.

SIOBHAN
Oh, Timmy!

EMMET
Now you be wanting to go through her knickers?

BRITISH SOLDIER #1
Simpson search it.

SIOBHAN
Emmet.
CONTINUED: (3)

She swoons and the second soldier catches her.

BRITISH SOLDIER #2
Miss?

Emmet rushes over to the soldier taking Siobhan from him. She continues to lay limp in Emmet's arms as he gently strokes her cheek.

EMMET
Siobhan?

The first soldier grabs the trunk from the wagon. Siobhan waking up staggers slightly and bumps into the soldier as he places the trunk on the ground. To the astonishment of the soldier she then sits on the trunk.

SIHOBAN
I'll be all right. I just need to sit a bit.

BRITISH SOLDIER #2
Miss? Are you sure you'll be all right?

BRITISH SOLDIER #1
Simpson. What do you think you are doing?

BRITISH SOLDIER #2
Offering assistance to a citizen.

BRITISH SOLDIER #1
She doesn't need any. Besides she isn't a citizen. She's Irish.

EMMET
(Holding a few articles of clothing)
You quite finished with these?

BRITISH SOLDIER #1
I'm quite finished with the lot of you.
(BEAT)
Simpson get them out of my sight.

The first soldier walks back to the car as the second soldier picks up one of Emmet's shirts and hands it to Siobhan.

BRITISH SOLDIER #1 (CONT'D)
I'm sorry, Miss.
Emmet reaches over taking the shirt and throws it in the bag.

EMMET
Let's go then.

Emmet gets back in the wagon. The soldier offers a hand to Siobhan who waits a moment before taking it.

BRITISH SOLDIER #2
I really am sorry.

Emmet snaps the reins and the wagon takes off pulling the soldier's hand from Siobhan's. She looks back at him with no emotion on her face as he returns a smile. She then looks straight ahead for a few moments as the wagon passes the first soldier. Emmet gives the soldier a glancing look of contempt. The wagon continues on leaving the two soldiers behind.

EMMET
We managed to pull it off. Another batch of arms snuck past the Brits.

SIOBHAN
you'd be having you doubts?

EMMET
No, not really.

INT: A PUB IN COUNTY KERRY- AFTERNOON

Siobhan and Emmet are sitting at a table with Donal, along with EAMON. There are only a few more PEOPLE in the pub. As the four talk the phone rings from behind the bar.

EAMON
Why do you keep doubting her, Emmet?

DONAL
Ah, probably because she's a woman.

EMMET
I resent that.

SIOBHAN
As well you should. Besides we all know it's because you don't want to be outdone by you baby sister.

Eamon and Donal laugh.
CONTINUED:

BARTENDER
Emmet... telephone call.

EMMET
Only because you me baby sister. Aye, I'm coming.

He walks over to the bar taking the phone from the bartender.

EMMET (CONT'D)
Aye, Emmet here. (BEAT)
How you doing? (BEAT) (CONT'D)
Grand. (BEAT) (CONT'D)
Aye, sure, that shouldn't be a problem. Tomorrow afternoon. (BEAT) (CONT'D)
Ah, sure why would we have a problem with Siobhan? She'd do anything...

He glances over to Siobhan laughing with the others.

EMMET (CONT'D)
What are you out of you mind? She'd never go for it. (BEAT)
Me? Why me?

He glances over at his sister again.

EMMET (CONT'D)
Just because I'm her brother doesn't mean she'll listen to me. (BEAT)
Don't sell yaself short. She respects you. you could talk her into...
(BEAT) (CONT'D)
Aye. I'll try me best. But be prepared to do some talking yaself. (BEAT) (CONT'D)
Aye, we'll see you tomorrow afternoon, bye.

He motions for the bartender to take the phone then walks back to the table.

SIOBHAN
So who was that?

(CONTINUED)
EMMET
Aidan... He wants us in Dublin tomorrow.

SIOBHAN
Does he need us to go up North again?

EMMET
No. He wants you to help with a new recruit.

SIOBHAN
Me? He doesn't need you help? I thought you said we were going to Dublin.

EMMET
Aye. Both of us are going. Isn't that what I said?

Donal leans over the table.

DONAL
First you said you were both going. Then you said Aidan wanted Siobhan to help with the recruit.

EMMET
Don't help, Donal.

SIOBHAN
What's the matter, Emmet?

Emmet gets up, grabs his coat and starts putting it on.

EMMET
Nothing. Let's go.

Siobhan leans way back in her chair.

SIOBHAN
Emmet.

Emmet takes hold of her hand, pulling her up from the chair.

EMMET
Let's go.

She grabs hold of her coat, then leans in towards Donal as Emmet pulls her past the table.
CONTINUED: (3)

SIOBHAN
I'll get it out of him.

EMMET
Siobhan, we're leaving.

Still holding her hand he leads her out of the pub.

EXT: JUST OUTSIDE OF THE PUB'S DOOR - AFTERNOON

A mist starts to fall as they exit the pub, where Siobhan lets go of Emmet's hand.

SIOBHAN
Well?

Emmet looks up at the sky as the mist turns to a drizzle.

EMMET
Well what?

SIOBHAN
What's really up?

EMMET
Nothing.

SIOBHAN
Liar.

Emmet pulls his collar up and glances up at the sky again.

EMMET
Can't we just go home before we're totally soaked through?

Siobhan walks to the wagon and Emmet helps her get in.

SIOBHAN
Fine. But you know I'll get it out of you.

EMMET
(Mumbling)
I'm sure you will.

INT: A TRAIN BOUND FOR DUBLIN - MORNING

The train is almost full to capacity. Siobhan, in front of Emmet, makes her way through the aisle trying not to bump into PEOPLE. Emmet, less successfully follows her. They reach two empty seats and Siobhan takes the one next to the window.

(CONTINUED)
CONTINUED:
She glances out the window as Emmet takes the other seat. A somewhat steady rain falls, splashing water against the window. Emmet shifts in his seat, trying to get comfortable. The train whistle blows and the train jerks forward. Siobhan turns her attention to Emmet.

SIOBHAN
All right then. you'll be telling me now the whole story.

EMMET
What whole story?

SIOBHAN
you'll be knowing what story... Why Aidan wants me in Dublin for that recruit.

Emmet watches as a YOUNG WOMAN passes by with her SON who is about five years old.

EMMET
Because you're the best.

SIOBHAN
And?

Emmet lets out a long sigh.

SIOBHAN (CONT'D)
And don't say that's all. Cause I know it isn't. It's a long train ride and I won't be letting it go. Best to just tell me now.

He shifts to face Siobhan, giving her a long concentrated look.

EMMET
He's a bit of a flirt.

SIOBHAN
And...

EMMET
And... Aidan feels you can handle him.

SIOBHAN
Handle him? He'll be using me as a babysitter?
EMMET
I don't think that's what he's doing.

Siobhan takes a long look out of the window.

SIOBHAN
Then what is he doing?

EMMET
He didn't get into the details. you'll have to ask him yourself.

SIOBHAN
Aye, I'll be asking him. you can be sure of that.

INT: CLANCY'S PUB - EVENING

Emmet and Siobhan enter the pub which is fairly crowded. Aidan is standing by the bar with two other MEN. After the bartender places a pint in front of him he takes a mouthful, then notices Emmet and Siobhan. He extends his hand to Emmet as he goes to greet them.

AIDAN
How you're doing?

EMMET
Grand. Yourself?

AIDAN
Can't complain. Siobhan how you've been keeping?

SIOBHAN
I've a bone to pick with you.

AIDAN
I thought you might. Emmet do me a favor. Keep an eye on me pint. I'm going to have a wee talk with Siobhan.

EMMET
Aye, sure Aidan.

Aidan leads Siobhan to an empty nearby table.

AIDAN
All right then. What's on you mind?
CONTINUED:

SIOBHAN
you know Aidan next to Sean and
Emmet I felt you were the only one
who truly believed in me.

AIDAN
I do believe in you.

SIOBHAN
you have a funny way of showing it.

AIDAN
What do you mean?

SIOBHAN
you be wanting to use me as a
babysitter?

AIDAN
Babysitter? Where is that coming
from?

She glances over at Emmet.

AIDAN (CONT'D)
Emmet? you got that bleeding idea
from him?

SIOBHAN
Is it true?

AIDAN
Of course it isn't.

He leans back in his chair.

AIDAN (CONT'D)
Bloody telephone.

SIOBHAN
Excuse me.

AIDAN
We had a lousy connection. Better
to communicate with a bloody string
and a couple of cans.

SIOBHAN
Then why me?

Leaning forward again he takes hold of her hand.

(CONTINUED)
CONTINUED: (2)

AIDAN
Because you're the best.

She slips her hand out of his.

SIOBHAN
And?

AIDAN
And what?

SIOBHAN
Come now Aidan. I know you. There's something more.

AIDAN
It's because you're the best.

SIOBHAN
I can think of a half a dozen men, Emmet included, who are better then me.

AIDAN
Siobhan... you're the best.

SIOBHAN
Aidan... why me? Is it a test? Are you testing me?

AIDAN
I'm shocked... totally shocked, you would be thinking that.

SIOBHAN
Aidan.

AIDAN
On me dear departed mother's grave. I am not testing you.

(Beat)

If anyone's being tested... it's him.

SIOBHAN
Him? How so?

AIDAN
Aye. He's what you would call... unfocused.
CONTINUED: (3)

SIOBHAN
Unfocused? Will you be serious Aidan? The last thing we need are people who are unfocused.

AIDAN
He just needs a wee bit of discipline. Then he'll be a big asset.

SIOBHAN
Aidan you know as well as I do that the Rising is not more then six to eight months away.

AIDAN
Aye. And you know we need all the help we can get. They're not exactly lining up to join the Cause.

SIOBHAN
But we have to concentrate on more important things then discipline.

AIDAN
Take him on. If by let's say Christmas it's not working you can personally kick him across the Pond.

She lets out a long sigh.

SIOBHAN
Heaven help us. Are you telling me he's a Yank?

AIDAN
Aye, he is.

SIOBHAN
you know, Aidan, if there were anyone else...

AIDAN
Aye. you'd kick them across the Pond.

SIOBHAN
I'll give him til Christmas.
AIDAN
Grand. Guarantee he'll be an asset.

Patrick enters the pub and is momentarily distracted by a YOUNG WOMAN who is exiting. He redirects his attention by scanning the pub until he spots Aidan.

PATRICK
Hey Aidan. How's it going?

He smiles at Siobhan as he sits next to Aidan.

PATRICK (CONT'D)
Who's the young lady?

AIDAN
Patrick this is Siobhan O'Malley.
She'll be showing you the ropes.

Patrick glances over at Siobhan then leans in towards Aidan.

PATRICK
Could I talk to you for a minute?

AIDAN
Aye, sure. Excuse us for a moment, Siobhan.

SIOBHAN
Sure.

The two walk over to the bar.

PATRICK
Are you serious?

AIDAN
What are you talking about?

Patrick looks over towards Siobhan.

PATRICK
Haven't you noticed? She's a girl.

AIDAN
you've got a problem with that?

PATRICK
Yes. Girls aren't soldiers.

AIDAN
Well this one is.

(CONTINUED)
CONTINUED: (5)

PATRICK
But Aidan...

AIDAN
Listen you said you were serious about joining. Now are you serious or not?

PATRICK
Yes, I'm serious but...

AIDAN
But what? She's a girl. Well you'd better get past it. Cause her being a girl doesn't matter. What matters is this... she's Irish and she wants Ireland out from under England's thumb. Got it?

PATRICK
It's just...

AIDAN
Just what?

PATRICK
In America women aren't in charge.

AIDAN
I've got news for you Patrick... you aren't in America. you in Ireland.

(Pointing towards Siobhan)
And that lass over there will be in charge of you. And you'll listen to what she tells you. If she tells you to strip naked and piss in the Liffey you'll do it.

Patrick glances over to Siobhan then back at Aidan.

PATRICK
She wouldn't? Would she?

AIDAN
If you pushed her. Aye she would. Now it's you last chance to back out. I need a full commitment. Are you in?
Patrick gives Siobhan a concentrated look and she looks intently back at him. He looks around the pub, deep in thought for a moment.

PATRICK
Yes, I'm in.

AIDAN
(Shaking his hand)
Grand. Just one more thing.

PATRICK
What's that?

AIDAN
you have til Christmas to prove yaself. If Siobhan feels you're more of a hindrance then an asset, you're on the next boat to America.

PATRICK
You won't have to book the passage.

AIDAN
We'll see.

PATRICK
Thanks for your confidence. I thought you knew me.

AIDAN
Aye, I do. But I also know her. Come on.

Aidan and Patrick head back to the table.

AIDAN (CONT'D)
All right, Siobhan, he's all yours. I'm going back to the bar before Emmet drinks me pint.

Patrick sits down as Aidan leaves, while Siobhan looks Patrick over as if studying him.

PATRICK
Can I get you something to drink? A lemonade?

Siobhan shakes her head in disbelief.
CONTINUED: (7)

SIOBHAN
you be thinking that is what I would drink?

PATRICK
Well, yeah, I thought since you're a...

SIOBHAN
Don't even think about finishing that thought.

PATRICK
Fine. Then what do you want to drink?

SIOBHAN
Nothing, thank you. I would like to know however, what experience you'd be bringing.

PATRICK
Excuse me?

SIOBHAN
What can you do to help in the Cause?

PATRICK
Meaning?

SIOBHAN
Saints preserve us! you're be giving me more problems then the bloody British.
(BEAT)
Have you any military experience?

PATRICK
Well... no.

SIOBHAN
What about weapons?

PATRICK
I once held my grandfather's Civil War revolver.

Siobhan drops her head into her hands.

(CONTINUED)
SIOBHAN
you're an American! How is it you
don't know how to handle a gun?

PATRICK
I'm an American who was born in
Woodside, Queens... not Butte,
Montana.

Siobhan looks up at the ceiling.

SIOBHAN
Why me?

PATRICK
Listen, I realize you don't think
I'm capable of doing this. But I
am. Put me to any test and I'll
prove it to you.

Siobhan glances over to the bar where Donal looks at her with
a wink, a smile and a tip of his glass.

SIOBHAN
Oh, don't worry Mr. Callahan I
will.

She gets up from the table and proceeds to leave.

PATRICK
You can call me Patrick.

She makes no response but heads to the bar where Donal is
standing next to Aidan and Emmet. Patrick turns in his seat
and strains to see what is going on. After a few moments he
gives up trying and turns back around in his seat. He plays
around with a coaster letting out a sigh. Donal and Emmet
approach him from behind. Emmet places both hands on
Patrick's shoulders.

EMMET
How you doing there Paddy Boy?
(BEAT)
you'll be coming with us.

Emmet has a firm grip on his shoulders so he is only able to
turn his head to look at Emmet.

PATRICK
Really?

Emmet jerks Patrick up from his seat by his collar.
CONTINUED: (9)

EMMET

Aye.

Now that he has Patrick standing up Emmet turns him so he is facing the door and Emmet gives him a slap on the back. Patrick turns to give him a disapproving look. Siobhan observing the scene quickly looks away as Patrick catches her eye.

PATRICK

So where is it we're going?

Donal shoves him.

DONAL

Just head out towards the door.

EMMET

Aye, you'll find out soon enough.

The three head to the front door and Patrick flashes a quick smile as they pass Siobhan.

EXT:AN EMPTY FIELD JUST OUTSIDE DUBLIN - EARLY EVENING

The three exit from a car. Patrick somewhat perplexly looks around at his surroundings. He then turns his attention to Emmet. He looks at him intently, studying him for a few moments.

PATRICK

I saw you talking to Aidan the other day. That's a relief.

EMMET

Meaning?

PATRICK

Meaning you haven't taken me out here in the middle of nowhere to kill me.

Both Emmet and Donal laugh.

EMMET

Is that what you thought we were going to do?

PATRICK

And what would you think if two men forcible took you from a pub?
CONTINUED:

DONAL
Now Paddy Boy we didn't exactly throw a sack over you head and drag you out here.

PATRICK
Yeah, well you didn't give me the impression I had much of a choice in the matter.

DONAL
Well at least you were smart enough to go with us.

PATRICK
Okay then. Are you going to let me in on what exactly is going on here?

Emmet takes a pocket watch out of his shirt pocket, checks the time and puts it away.

EMMET
Patience Paddy Boy. you know it's a virtue.

PATRICK
You know I'm not really all that crazy about the name Paddy Boy.

EMMET
(Smiling)
Is that right, Paddy Boy?

PATRICK
Is Aidan behind this?

Emmet leans up against the car, crossing his arms as another car approaches.

EMMET
No, she is.

The second car pulls up along side the three men and Siobhan steps out of it. Donal leans up against the first car as Siobhan walks over to them.

SIOBHAN
Any problems?
EMMET
Ah, no. We've been having a grand
time. Haven't we Paddy Boy?

PATRICK
Oh, it's been a barrel of laughs.
Now I would like to be brought in
on the joke.

SIOBHAN
Trust me Mr. Callahan this is no
joke. Rest assured this is dead
serious.
   (To Emmet)
Are we ready?

EMMET
Aye. you were dead on about the
suit. It'll have to go.

PATRICK
The suit? You mean this suit?

DONAL
you the only one wearing one.

SIOBHAN
Take it off.

PATRICK
What? Are you out of your mind? I'm
not taking this suit off.

SIOBHAN
Mr. Callahan if you don't take it
off they will.

Both Emmet and Donal take a step toward Patrick.

PATRICK
Whoa! That's all right. I'll do it
myself.

Patrick starts to disrobe.

PATRICK (CONT'D)
Do I get to keep my skivvies on?

SIOBHAN
That depends... where were they
made?
CONTINUED: (3)

PATRICK
Excuse me?

DONAL
Who manufactured them?

PATRICK
Some company in Boston. Why?

SIOBHAN
Ah, sure you can keep them on.

Donal gathers up the clothes and hands them to Siobhan.

SIOBHAN (CONT'D)
I'll see you two tomorrow.

DONAL
you sure you won't be needing us to stay?

SIOBHAN
No, I'll be fine.

Emmet walks over to Patrick and slaps him on the back.

EMMET
(Laughing)
Good luck there Paddy Boy, you're going to need it.

He joins up with Donal who has entered the car and the two leave.

PATRICK
What did he mean by that?

SIOBHAN
Never you mind what he said.

PATRICK
So are you going to tell me what's going on?

SIOBHAN
Aidan and I had a little chat about you.

PATRICK
And?

(CONTINUED)
CONTINUED: (4)

SIOBHAN
And... he told me you have a bit of a discipline problem.

Siobhan walks over to the car, places the clothes on the hood and reaches into the front seat.

PATRICK
Well I wouldn't say...

SIOBHAN
I'm going to correct that problem.

She turns to face him holding a pistol and Patrick bolts back.

PATRICK
How? By shooting me?

SIOBHAN
Don't be daft. By the time the sun comes up you're going to be able to hold this pistol as steady as a rock and hit you intended target.

PATRICK
If you haven't notice it's pretty dark out here.

She walks over to the car and pats the pile of clothes.

SIOBHAN
Don't you be worrying about light. I'll provide you with some. This should get us started nicely.

PATRICK
What are you crazy? Do you know how much that suit costs?

SIOBHAN
Mr. Callahan are really serious about joining the Cause?

PATRICK
Yes!

SIOBHAN
Then you should know one of the things you shouldn't be doing is going around in suits made in London.

(CONTINUED)
CONTINUED: (5)

PATRICK
You're serious.

SIOBHAN
Aye. Now get in the car.

They both enter the car, with Siobhan driving.

EXT: ANOTHER EMPTY FIELD — NIGHT

Siobhan exits the car first, searching the field until she finds two scarecrow like targets about thirty yards away. She then pokes her head in the car.

SIOBHAN
Mr. Callahan get out of the car.

Exiting the car and walking over to Siobhan, Patrick steps on a stone.

PATRICK
You could at least let me wear my shoes.

SIOBHAN
Now why would I do that? you'd be looking pretty silly.

PATRICK
(Rubbing his foot and mumbling)
At least I'd be comfortable.

SIOBHAN
I'm here to instill some discipline in you not make you comfortable. Now follow me.

They walk ten yards to the right, directly in front of the targets.

SIOBHAN (CONT'D)
you wait here I'll be back in a minute.

She walks up to the targets, lights four torches surrounding them, returns to Patrick and hands him the pistol.

SIOBHAN (CONT'D)
Shoot.

(CONTINUED)
CONTINUED:

PATRICK
That's impossible. I couldn't possible hit either of those targets.

She takes the pistol, cocks it, takes aim and shoots. Bits of hay scatter through the air as she hits one of the targets in the head. Patrick looks surprised. He takes the pistol back and aims at the other target. His arm is unsteady and his attempts more then once to keep it still.

SIOBHAN
Keep you arm still.

PATRICK
I'm trying.

He uses his left arm to steady his right one, but is still unsuccessful.

SIOBHAN
you'll never hit the target if you don't keep that arm still.

PATRICK
I'll hit it.

Arm still shaking he squeezes the trigger and misses the target by about two feet above it's head.

SIOBHAN
Well if we come across any seven foot tall British soldiers you're our man.

PATRICK
It's too cold. I can't help but shake.

SIOBHAN
That's only half you problem. you were aiming too high to begin with.

PATRICK
What are you talking about? I had the head right in my sight.

SIOBHAN
you got to allow for the kickback.

PATRICK
The what?
CONTINUED: (2)

SIOBHAN
The kickback. When the gun shoot higher due to the force of the bullet coming out. Try it again.

He aims the gun again, his arm still shaking. Siobhan walks from behind him, putting her arms around his waist and steadies his forearm with her left hand while placing her right hand over his which is holding the gun. She lowers his arm a bit, with her cheek resting up against his upper arm. Patrick glances down at her and tries to contain a smile. A drizzle starts to fall.

SIOBHAN (CONT'D)
Now... shoot.

He squeezes the trigger. His hand jerks slightly and the bullet hits the shoulder of the target. Siobhan steps back, looking at the target.

SIOBHAN (CONT'D)
Better. Now try it on you own.

The rain comes down harder now. Patrick wipes the rain from his forehead and eyes. He raises the gun. His arm now is only slightly shaking. He takes aim and shoots, hitting the target on the lower right arm.

SIOBHAN (CONT'D)
you may have this down by dawn yet.

EXT: THE FIELD - JUST AS DAWN IS BREAKING

The rain has lighten up to a mist. Both targets are covered with several bullet holes. Patrick is standing in the same spot and taking aim at the target to the right. His arm now is rock steady and he shoots the gun hitting the target just above its eye. Lowering the gun he stares at the target and smiles.

PATRICK
I knew I could do it!

SIOBHAN
Of course you did it. Thanks to me.

PATRICK
So, did I pass?

SIOBHAN
Pass? Pass what?
CONTINUED:

PATRICK
Pass the test. That is what was going on here, isn't it? You were testing me?

SIOBHAN
Mr. Callahan you have to understand in fighting for the Cause you're going to be constantly tested.

PATRICK
Fine. I understand that. Did I pass this particular test?

SIOBHAN
Aye. I would say so.

(BEAT)
Hold on a minute. I have something for you.

She walks over to the car and opens the back. She takes a bottle and walks back to Patrick, handing him the bottle.

SIOBHAN (CONT'D)
Here. you must be cold. Try some of this.

PATRICK
Whiskey?

SIOBHAN
Irish whiskey. Go on and take some.

He takes a long swig.

PATRICK
Oh, yeah. That is better. Thanks.

SIOBHAN
I do have one more thing.

She walks back to the car, opening the back door this time.

PATRICK
I hope it's a blanket.

SIOBHAN
(Her head still in the car)
No. I think it's better then that.
She emerges from the car holding a pile of clothes, including a pair of shoes.

**SIOBHAN (CONT'D)**
you'll fit in better wearing these then some fancy suit from London. Hope it all fits.

**PATRICK**
Thanks.

**SIOBHAN**
I'm going to take a closer look at those targets. Give you some privacy to change.

Siobhan runs her finger across the hole that Patrick's bullet left above the eye of the scarecrow. Patrick walks up to Siobhan

**PATRICK**
Not bad for a boy from Queens whose never shot a gun before.

**SIOBHAN**
I told you I'd have you holding that gun steady and hitting you target before dawn.

**PATRICK**
Well I think the only reason I was holding the gun steady was that my arm went numb. It just got too cold to shake.

**SIOBHAN**
you still have feeling in that arm Mr. Callahan. If not you would have dropped that pistol. The fact of the matter is that I instilled some discipline in you.

**PATRICK**
You couldn't find a better way?

Siobhan starts to head back to the car.

**SIOBHAN**
I used the fastest way. We don't have the luxury of taking our time, Mr. Callahan.
CONTINUED: (3)

PATRICK
Are you ever going to call me Patrick?

Siobhan doesn't respond but keeps walking to the car. Patrick looks at the scarecrow.

PATRICK (CONT'D)
What are you looking at?

He then follows Siobhan to the car.

CHRISTMAS EVE

INT: CLANCY'S PUB - NIGHT

Patrick enters the pub and walks over to Aidan who is at the bar.

PATRICK
Hi, Aidan. How's it going?

AIDAN
Hi, you Patrick. Happy Christmas. I'm doing grand. And yaself?

PATRICK
I can't complain. Have you seen Siobhan?

AIDAN
Aye. She's sitting over there.

Patrick looks at the center of the pub where Siobhan is sitting alone, looking over some papers.

PATRICK
Great. Listen Aidan if I don't see you... Have a great Christmas.

AIDAN
Aye, you too.

Patrick walks up to Siobhan's table.

PATRICK
Mind if I sit?

SIOBHAN
No, not at all.
CONTINUED:

PATRICK
I wanted to give you something.

He places a small wrapped package on the table.

SIOBHAN
What is this? Some sort of bribe?

PATRICK
Excuse me?

SIOBHAN
Do you think by giving me a gift, that would persuade me to allow you to stay on with us?

PATRICK
This is not a bribe. It's a simple gift. It is after all Christmas. In my country it's customary to give gifts at Christmas.

SIOBHAN
I'm sorry.

PATRICK
That's okay. Now go on, open it.

SIOBHAN
I didn't get you anything.

PATRICK
Oh, sure you did.

She looks at him perplexly.

PATRICK (CONT'D)
You disciplined me.

She opens the gift, finding a medal inside the small box.

SIOBHAN
A medal of Saint Patrick.

PATRICK
Yeah. Well Saint Patrick is the patron saint of the Irish. So I figured...

SIOBHAN
What that I needed protection?
CONTINUED: (2)

PATRICK
We're engaging in some pretty
dangerous stuff here. A little help
from Saint Patrick couldn't hurt.

SIOBHAN
I'm not afraid to die. I'm prepared
to do so if that's what comes to
it.

PATRICK
Oh, I see.

SIOBHAN
See what?

PATRICK
Siobhan.. that's Gaelic for Joan
isn't it?

SIOBHAN
Aye, it is.

PATRICK
I take it then you fancy yourself
the Joan of Arc for Ireland. A
martyr for the great cause of Irish
freedom.

SIOBHAN
you be having a lot of nerve
talking to me that way, Mr.
Callahan.

He looks intently at her, then gets up from his seat.

PATRICK
You'll excuse me. It seems I have
some packing to do if I'm going to
catch the next boat to America.

Aidan watches as he exits the pub then approaches Siobhan's
table.

AIDAN
you be wanting to tell me what that
was about?

SIOBHAN
Huh?
AIDAN
What just happened with Patrick?

SIOBHAN
He's off to pack for America.

AIDAN
(Sitting down)
What? I thought you said we'd be keeping him on.

SIOBHAN
I did.

AIDAN
Then why is he packing for America?

SIOBHAN
How am I supposed to know? I can't figure out that bloody Yank half the time.

AIDAN
Are you going to tell me what happened?

SIOBHAN
Well...

AIDAN
On second thought I don't think I'd be wanting to know.

(BEAT)
The next ship leaves on the twenty-seventh. you have until then to change his mind.

SIOBHAN
Perhaps it's best that he goes back home.

AIDAN
Wait a minute. you the one who told me it would be a good idea if he stayed on. That you were very impressed with the progress he had made. you told me how I was right about the fact that he would be an asset.

SIOBHAN
Aidan, what are you saying?
CONTINUED: (4)

AIDAN
It's not like you to change your mind like that. I'm figuring Patrick said something and now you mad at him. But just think for a minute. Do you really want him to go back to America or here helping us?

SIOBHAN
I know what you going to say.

AIDAN
Well that's just grand. So I won't have to say it.

SIOBHAN
And if I can't talk him into staying?

AIDAN
you will.
(BEAT)
Well go with you. No time like the present.

SIOBHAN
What's your rush? you said yourself the next ship isn't leaving until the twenty-seventh.

AIDAN
you know we can't waste a single day... or a single person.

SIOBHAN
Fine. I'll go talk to him now. Take these papers and put them in a safe place.

AIDAN
Will do.

Siobhan starts to leave. She turns back around and leans in over Aidan's shoulder.

SIOBHAN
you know one of these days you're going to be wrong.

AIDAN
Maybe.
CONTINUED: (5)

She kisses him on the cheek then exits the pub.

INT: PATRICK'S HOTEL ROOM - NIGHT

The room is of average size. It is not too posh but it isn't a hovel either. A large bed is nestled between two night stands each which has a lamp on it. On the other side of the room is a small couch.

Patrick, with the suitcase on the bed, is starting to pack. There is a knock on the door.

    PATRICK
    It's open.

Siobhan enters the room.

    PATRICK (CONT'D)
    Making sure I'm packing for the trip?

    SIOBHAN
    No. Actually I'm here to talk you out of leaving.

    PATRICK
    What? Have you changed your mind?

    SIOBHAN
    Changed me mind?

    PATRICK
    Yeah. You're the one who wanted me on the next ship to America.

    SIOBHAN
    I never said that. In fact you never gave me a chance to tell you that I've decided that you should stay on with us.

    PATRICK
    Really?

    SIOBHAN
    Aye. I would think that the namesake of Saint Patrick would love the opportunity to drive the snakes out of Ireland.

    PATRICK
    You mean the British?

(CONTINUED)
CONTINUED:

SIOBHAN
Aye. Of course if you determined to leave...

PATRICK
I want to stay here and fight for the Cause. Even if that means I lose my life.

SIOBHAN
you know I believe you.

PATRICK
You sound surprised.

SIOBHAN
Aye, I suppose I am.

PATRICK
And why is that?

SIOBHAN
When I met you that first night, I wouldn't have believed in a million years that you would have gotten as far as you have.

PATRICK
That's in large part due to you.

SIOBHAN
Well you still have a way to go.

PATRICK
And you'll be there every step of way?

SIOBHAN
That's not my decision to make.

PATRICK
You've given me a good foundation. And I have gotten this far because of you. That's why I got you that medal.

She takes the medal out of her pocket and offers it to him.

SIOBHAN
I think you should take it back.
CONTINUED: (2)

PATRICK
No. I want you to keep it.

SIOBHAN
Use it for protection.

Unbuttoning his shirt he takes out his own Saint Patrick's medal.

PATRICK
My grandmother gave it to me when I was confirmed.

She takes hold of his hand and places the medal inside it.

SIOBHAN
I can't accept it.

PATRICK
Why not?

SIOBHAN
It wouldn't be proper.

PATRICK
This coming from a woman who is taking up arms against the British.

SIOBHAN
Just keep it.

She begins to head for the door.

PATRICK
I look forward to driving those snakes out of Ireland with you.

SIOBHAN
Don't be so sure about that.

She opens the door and is about to exit.

PATRICK
Siobhan.
(BEAT)
Merry Christmas.

SIOBHAN
you too... Patrick.

She exits the room. Patrick holds the medal up, allowing it to dangle, looks at it and smiles.
TWO WEEKS LATER

INT: CLANCY'S PUB - AFTERNOON

Emmet and Aidan are sitting at one of the tables.

EMMET
Now Aidan, you won't be pulling me leg on this would you?

AIDAN
On me mother's grave I am not.

EMMET
She won't bloody believe it.

Siobhan enters the pub and walks towards Emmet and Aidan.

EMMET (CONT'D)
Speak of the devil.

AIDAN
you be wanting to tell her?

EMMET
Aye. She really won't believe it then.

SIOBHAN
Hi you Aidan, Emmet.
   (Taking a seat between the two)
What's up Aidan? you had a bit of excitement in you voice when I talked to you earlier. Don't be telling me they've decided on a date for the Rising.

AIDAN
No, not yet.

Emmet is unsuccessfully holding back a grin.

SIOBHAN
you be wanting to let me in on the joke?

EMMET
This isn't a joke.

AIDAN
Go on, Emmet. Tell her.
EMMET
you to meet with JAMES CONNELLY.

SIOBHAN
What?

EMMET
The Council want you to meet with James Connelly.

SIOBHAN
(To Aidan)
How many pints has he had?

AIDAN
He's not drunk.

SIOBHAN
Me? They said they wanted me?

AIDAN
Aye. Don't sound so surprised. I told you, you're one of the best.

SIOBHAN
What's the real reason they want me?

AIDAN
I told you it's because...

SIOBHAN
Aidan.

AIDAN
Fine. Truth be told it because you're a woman.

SIOBHAN
I should have realized...

EMMET
What exactly does the Council want her to do?

AIDAN
Emmet it's nothing like that.

SIOBHAN
Then what is it?
CONTINUED: (2)

AIDAN
As you know the Citizen's Army has some female members in it.

SIOBHAN
Aye.

AIDAN
The Council feels that if they see you as a representative, being a woman, that Connelly may be more inclined to join with us.

SIOBHAN
Well isn't that just grand? Heaven forbid the Council should send me because of my ability to actually fight the British.

AIDAN
Now, Siobhan, you got to be looking at the larger picture. you know what it would mean if we could get Connelly's support.

SIOBHAN
Aye, I know. We'd be more successful working with him then against him.

AIDAN
I think Connelly is going to be impressed with you, illregardless if you a woman.

SIOBHAN
Okay, Aidan. What else is there?

AIDAN
What do you mean?

SIOBHAN
you're flattering me... soften me up for something.

AIDAN
Aye, well there is one more thing.

SIOBHAN
And that would be?
AIDAN
you're to take Patrick with you.

SIOBHAN
And why is that?

AIDAN
Well he's an American.

EMMET
Didn't they have their War of
Independence a hundred and forty
years ago?

AIDAN
Very funny, Emmet.

SIOBHAN
How is showing up with an American
going to accomplish anything?

AIDAN
There are a lot of Yanks who are
supporting us. Most of that support
is in monetary funds. But having an
actual American body willing to
fight for the Cause and die for it
as well...

SIOBHAN
That's almost as good as having
women in the ranks.

AIDAN
Aye.

SIOBHAN
And does he know about this?

AIDAN
No, not yet. I wanted to get
everything straight with you before
I went to him.

(BEAT)
Are you all right with this?

SIOBHAN
Aye. I mean we do have to focus on
what is important and that's the
Cause.

(Continued)
CONTINUED: (4)

AIDAN
I knew I could count on you, Siobhan.

SIOBHAN
When is the meeting?

AIDAN
The sixteenth. Now I've got to track down Patrick. Do you know where he is?

SIOBHAN
No, sorry.

AIDAN
Not to worry. I'll find him. See you later.

Aidan leaves and Siobhan fiddles around with a coaster.

EMMET
I know what you're thinking.

SIOBHAN
Do you now?

EMMET
you're thinking about Sean and how he should be here meeting with Connelly and not yaself.

SIOBHAN
Well it should be him.

EMMET
He'd be you biggest supporter in meeting with Connelly and not just because you a woman.

SIOBHAN
Imagine me meeting with Himself.

EMMET
Ah, sure and why not. you'll come back from that meeting with him firmly in our camp. And future generations of Irish children will read about how you singlehandedly ensured the freedom of Ireland.

Siobhan picks up Emmet's Guinness glass.
CONTINUED: (5)

SIOBHAN
How many of these have you had?

He takes the glass from her swallows the last of the Guinness.

EMMET
Just the one.
(BEAT)
I know you'll make me proud. you'll make Sean proud. If anyone can convince Connelly to join us it's you.

SIOBHAN
Let's hope so.

EXT: A ROADSIDE - LATE AFTERNOON

A lone car travels along a dirt road.

INT: INSIDE THE CAR - LATE AFTERNOON

Siobhan is driving while Patrick, half dozing, is in the passenger's seat. The car begins to make a rattling sound. It shakes Patrick awake.

PATRICK
What is that?

SIOBHAN
I don't know.

The rattling gets louder.

PATRICK
That's not good.

The car starts to sputter, losing steam as Siobhan steers it off to the side of the road.

PATRICK (CONT'D)
Well that's definitely not good.

The car comes to a stop and Siobhan gives Patrick a disapproving look. They both exit the car.

EXT: THE SIDE OF THE ROAD - LATE AFTERNOON

The two walk to the front of the car.
CONTINUED:

SIOBHAN
I can't believe this happened. It couldn't wait ten more miles? We would have been there by then.

Siobhan pops the hood. Steam escapes from the engine. Siobhan reaches in under the hood yanking her hand away as the steam singes her hand.

PATRICK
Careful!
(Reaching for her hand)
Let me see.

SIOBHAN
(Pulling her hand away)
I'm all right.

PATRICK
Let me be the judge of that.

He gently takes hold of her hand and examines it.

PATRICK (CONT'D)
It doesn't look too worse for the wear.

SIOBHAN
I told you I was all right.

PATRICK
Wasn't a very smart thing to do.

She slips her hand from his, rubbing it slightly.

SIOBHAN
I guess I wasn't thinking.

PATRICK
That's so unlike you.

SIOBHAN
Instead of the sarcasm perhaps you can tell me what's wrong with the bloody thing and how we can fix it.

He waves away the rest of the steam and sticks his head under the hood.

PATRICK
Sorry, can't help you.
(Turning to face Siobhan)

(MORE)
CONTINUED: (2) PATRICK (CONT'D) 
I couldn't name any of those parts let alone tell you how to fix them.

SIOBHAN 
(Slamming down the hood) 
you totally useless! Haven't you any talent... in anything?

PATRICK 
Now wait a minute, there's no need for that.

SIOBHAN 
(Sighing) 
you're right. I'm sorry. I'm just frustrated.

PATRICK 
I can understand that. Why don't you take it out on the automobile?

SIOBHAN 
What? How am I supposed to do that?

He leads her over to the front tire.

PATRICK 
Now kick it.

SIOBHAN 
What, the tire?

PATRICK 
Yes. You're letting out your frustration. Now go on and kick it.

SIOBHAN 
I am not kicking some bloody tire.

She opens the back door and takes out their suitcases.

PATRICK 
You have to let out your frustration about the car.

SIOBHAN 
Right now you're causing me more frustration then the bloody car.

PATRICK 
All right then. Kick me.

(CONTINUED)
SIOBHAN
I'm not going to kick you either.
(Handing him the
suitcases)
There's an abandoned farmhouse
about five miles from here. If we
start walking now we may be able to
get there before dark.

She begins walking and Patrick follows.

PATRICK
Do you know what your problem is?

SIOBHAN
I don't have a problem. Well,
except maybe for a car that doesn't
work.

PATRICK
Your problem is you take everything
so seriously. You've got to learn
how to lighten up a bit.

SIOBHAN
Well you problem is, you don't take
anything serious at all.

Patrick stops walking and thinks about it a moment as Siobhan
continues to walk. He then runs to catch up with her.

PATRICK
I take things seriously.

SIOBHAN
Aye?

He drops the suitcases and then takes Siobhan in his arms. He
kisses her passionately and she doesn't resist.

PATRICK
Is that serious enough for you?

She stares at him a moment and then slaps him hard across the
face. He rubs the corner of his lip, looking somewhat
embarrassed and not knowing at the moment what to say. He
looks down at the road.

PATRICK (CONT'D)
You said it was five miles to that
abandoned farmhouse?
CONTINUOUS: (4)

She doesn't respond.

PATRICK (CONT'D)
That sky isn't looking all that
great. Looks like snow. So we
better get moving.
(BEAT)
After you.

Siobhan passes him and continues down the road. He watches
her a few moments, rubs his lip again and then picks up the
suitcases and follows her.

EXT: THE ABANDONED FARMHOUSE - EVENING

The roof is in need of some slight repairs and the outside
could use with a coat of paint. The area around the house is
slightly overgrown.

It is beginning to snow as Patrick and Siobhan arrive.
Siobhan reaches the door first. She attempts to open it but
it sticks at first. She gives it a good shove and it finally
opens.

PATRICK
Looks as if we made it just in
time.

SIOBHAN
Aye.

INT: THE FARMHOUSE - EVENING

The house consists of one room, though it is fairly large. A
fireplace of medium size is positioned in the center of one
of the walls. A small unstable, unstained table, with a
kerosene lamp on it, sits to the right of the fireplace, with
two equally unstable chairs surrounding it. To the left of
the fireplace is a rocking chair. Directly across from the
fireplace is a large bed with a cedar chest in front of it. A
few spider webs are scattered throughout the room.

Entering the house Patrick scans the room as Siobhan heads
for the table and lights the lamp.

SIOBHAN
It's not much but it'll keep the
snow off us.
CONTINUED:

PATRICK
You'll hear no complaints from me.
I'm just glad to be out of the
snow.

Siobhan walks over to the fireplace.

SIOBHAN
Oh, good. There's some peat we can
use. Too bad there isn't any food.

Patrick searches through his pocket and pulls out a candy
bar.

PATRICK
Here you can have this.

SIOBHAN
Oh, no I couldn't take you
chocolate bar.

PATRICK
Go on. Take it.

She takes the chocolate bar.

PATRICK (CONT'D)
Now let's see if I can get a fire
going.

SIOBHAN
Would you be wanting a piece?

PATRICK
No, thank you. I'm not hungry. But
I am tired, so I think I'm going to
turn in now.

He takes a quick glance at the bed then the rocker.

PATRICK (CONT'D)
I'll take the rocker.

Siobhan searches through the chest as he settles in the
rocker.

SIOBHAN
I think there may be an extra
blanket in here somewhere. Ah, here
it is.

She hands the blanket to Patrick.

(CONTINUED)
CONTINUED: (2)

PATRICK
Thanks.

SIOBHAN
I know it's not much...

PATRICK
It'll do. Besides I have the fire.

SIOBHAN
Okay. Good night, then.

PATRICK
Good night.

She sits on the edge of the bed finishing the candy and watching Patrick as he falls asleep. She then slips under the covers still watching Patrick until she herself drifts off to sleep.

INT: THE FARMHOUSE - A FEW HOURS LATER

Siobhan wakes up and notices the fire has gone out. She pulls the blanket up to her chin.

SIOBHAN
Callahan. Callahan. Patrick?

She walks over to him gently shaking his shoulder.

SIOBHAN (CONT'D)
Patrick. Wake up.

PATRICK
Wha.. What is it? What's wrong?

SIOBHAN
Nothing's wrong.

PATRICK
Then what is it? Why'd you wake me?

SIOBHAN
The fire's gone out.

PATRICK
Yeah, I see that. Unfortunately there's not much I can do about it.

SIOBHAN
Aye, I know that. It's just...
PATRICK
Just what?

SIOBHAN
Well it's cold in here. And I was thinking that perhaps it would be best if you... slept in the bed with me.

He glances at the bed, pulls the cover up to his chin then turns to face the fireplace.

PATRICK
I don't think that would be a very good idea.

SIOBHAN
It's cold in this cabin.

PATRICK
Yeah.

SIOBHAN
And that rocker has to be uncomfortable.

PATRICK
It is but I'll live with it.

SIOBHAN
We have a very important meeting tomorrow. Or have you forgotten?

He turns to face her again.

PATRICK
No, I haven't.

SIOBHAN
I need you to be alert.

(BEAT)
Besides Aidan would kill me if you came down with pneumonia.

PATRICK
I suppose wouldn't be a good thing.

SIOBHAN
Aye.

Throwing the blanket over his arm he heads for the bed.
CONTINUED: (2)

PATRICK
(Under his breath)
Besides we wouldn't want Aidan killing you.

The two approach either side of the bed. They both look down at the bed and then at each other.

PATRICK (CONT'D)
Ladies first.

Siobhan slides into bed. Patrick takes his blanket and drapes it across the bed pulling it up to Siobhan's chin. He smiles and she returns an uneasy one to him. He gets into bed and his shoulder brushes up against hers. She shifts immediately to her left. She lays flat on her back as if afraid to move.

PATRICK (CONT'D)
Good night, Siohban.

SIOBHAN
Good night.

She turns on her left side, pulling most of the top blanket with her. She lays there not closing her eyes. Patrick looks at her a few moments before drifting off to sleep.

INT: THE FARMHOUSE - EARLY THE NEXT MORNING

They are both still asleep. Siobhan turns over nuzzling her head on Patrick's chest letting out a slight sigh. Patrick awakes, looks down at her and smiles. With a light touch he runs his hand down her hair. She nuzzles him again letting out another sigh.

SIOBHAN
I love you... Sean.

Patrick smiles disappointedly. Eyes still closed Siobhan reaches up and kisses Patrick on the lips. Upon opening her eyes she realizes it isn't Sean and bolts back. She pulls away a look of mortification on her face.

PATRICK
We have a long walk ahead of us.
We'd better get going.

He gets out of bed leaving Siobhan to gain her composure.
INT: A PUB – LATE MORNING

Siobhan and Patrick enter the pub. Donal is at the rear of the pub sitting with THREE MEN, one who is James Connelly. He leaves the table to greet Siobhan and Patrick.

DONAL
Siobhan, what in Heaven's name happened? I was expecting you last night.

SIOBHAN
The bloody car broke down about ten miles from here yesterday.

DONAL
I'll have someone look at it. Can't bloody well afford to lose the use of a car.

SIOBHAN
(Glancing at the table)
It's him, isn't it?

DONAL
Aye.

SIOBHAN
Grand. I've been looking forward to this conversation.

DONAL
(Taking hold of her arm)
Hold up there. They don't want you talking to him just yet.

SIOBHAN
Why not?

DONAL
you know how they operate. They want to see if they can convince him themselves.

SIOBHAN
It's a bloody waste of time you know. If they gave me an hour...

DONAL
I know, Siobhan. Just leave it, all right?

(CONTINUED)
CONTINUED:

SIOBHAN
(Glancing at the table)
Aye... for now.

DONAL
Grand. Why don't you two grab a pint? As soon as they're ready for you I'll let you know.

PATRICK
Fine. We'll be waiting. Come on Siobhan. I see a table over there.

The two take a seat at the opposite end of the pub.

SIOBHAN
Do you know how infuriating this is?

PATRICK
Yeah, believe it or not I do.

SIOBHAN
I swear it probably has more to do with their male egos then anything else.

Patrick signals the bartender for two pints.

PATRICK
You're probably right.

SIOBHAN
you're agreeing with me?

PATRICK
Yes. I mean you are right.

She gives him a studied look then looks over to the other table.

SIOBHAN
I'm not going to wait for them to give me permission to talk to him. I just need a little time with him.

PATRICK
They should let you have a go at him.

Connelly leaves the table and proceeds to exit the pub. Siobhan gets up from her seat.
Continued: (2)

Patrick (cont'd)
What are you doing?

Siobhan
I'm going to talk to Mr. Connelly.

(Beat)
And you won't be stopping me.

Patrick
I have no intention of stopping you. But I am going with you. Come on.

Siobhan
Oh, all right.

The two exit the pub following Connelly.

Int: A Hallway in Connelly's Hotel - Day

Patrick and Siobhan approach the room with a five on it. Siobhan knocks on the door and Connelly answers it.

Connelly
Aye?

Siobhan
Connelly? James Connelly?

Connelly
Aye. How may I help you?

Siobhan
My name is Siobhan O'Malley and this Patrick Callahan from New York. We're from the I.R.B.

Connelly
Come in.

Int: Connelly's Hotel Room - Day

The room has a medium sized bed with a nightstand to one side. It also has a small table with two chairs. A dresser with a mirror is positioned up against one of the walls.

Connelly
I take it the Council figures the two of you would impress me.
SIOBHAN
Aye, that was their intent. But I don't come to you as a token woman in the Brotherhood.

CONNELLY
Then what do you come here as Miss O'Malley?

SIOBHAN
I come here as a person who believes in the same cause of you do Mr. Connelly. Irish independence. It shouldn't matter if we're men or women. Or for that matter if we're Irish or American. Irish independence is the one thing that unites us.

CONNELLY
Is that true Mr. Callahan? Do you really believe in the cause of Irish independence?

PATRICK
I do.

CONNELLY
To the point that you would die for it? Because it will probably come to that.

PATRICK
I am.

CONNELLY
Really?

PATRICK
Mr. Connelly I could very easily go back to the United States. Believe me it's a whole lot safer there. We aren't at war.

CONNELLY
Wouldn't the intelligent thing to do would be to go back to the United States?
PATRICK
(Glancing over at Siobhan)
Intelligence doesn't always come
with passion.

CONNELLY
Very well then. We've established
that you're passionate about the
Cause.

SIOBHAN
I don't think anyone is doubting
the passion any of us feels for the
Cause. The question is whether or
not we are willing to come
together, unite as one to fight it.
Truth be told the I.R.B. and the
Citizen's Army need each other.
Neither one will be successful
against the British alone. But
united we have a better chance.

CONNELLY
I don't doubt you right. But that
isn't the problem, Miss O'Malley.

SIOBHAN
Then what is?

CONNELLY
We have a difference of opinion on
when the Uprising should take
place.

SIOBHAN
you feel the I.R.B is dragging its
feet?

CONNELLY
Aye. We have to take the
opportunity to rise as soon as
possible. Preferably while the
English are still fighting the
Germans. We have to take advantage
of the fact that the Germans will
distract them. And let's face it,
this war isn't going to last
forever.
CONTINUED: (3)

SIOBHAN
you right. If I can convince them
to move up the date, then would you
join us?

PATRICK
Siohan.

SIOBHAN
What?

PATRICK
Would you excuse us a moment, Mr.
Connelly?

CONNELLY
Certainly.

Grabbing hold of her arm Patrick leads Siobhan to the far
side of the room. She pulls her arm from his grip.

SIOBHAN
What do you think you doing?

PATRICK
I was just going to ask you the
same question. Are you crazy? They
don't even know you're talking to
him. You're not to suppose to be
here, remember?

SIOBHAN
you let me worry about that won't
you?

PATRICK
I sure hope you know what you're
doing.

SIOBHAN
Trust me I do.
(To Connelly)
I'll get them to move up the date.

CONNELLY
you seem pretty confident that you
can do it.

SIOBHAN
I'm fairly confident I can.
CONTINUED: (4)

CONNELLY
I suppose we lose nothing if you try.

PATRICK
(Under his breath)
I wouldn't be so sure.

SIOBHAN
(Shaking Connelly's hand)
Thank you for you time, Mr. Connelly. you won't regret giving it to me.

CONNELLY
I hope not, Miss O'Malley.

SIOBHAN
Come on Patrick. We've taken up enough of Mr. Connelly's time.

The two exit the room.

INT: THE HALLWAY - DAY

The two proceed down the hall.

PATRICK
You may very well be on the next boat to America. Cause when they find out what you've done they're going to exile you. If you're lucky.

SIOBHAN
Didn't I tell you to let me worry about that?

PATRICK
Well you don't seem worried.

SIOBHAN
I'm not because there's no need to worry.

PATRICK
Really? And why is that?

SIOBHAN
I just need to talk to PEARSE.
CONTINUED:

PATRICK
That's it? One talk with Pearse and everything will fall into place?

SIOBHAN
That's the general idea.

She quickens her pace leaving Patrick behind.

INT: THE HALLWAY OUTSIDE OF PEARSE'S ROOM - LATER THAT DAY

Patrick is sitting on the floor outside of the door, his head hanging down. Emmet arrives.

EMMET
So Paddy Boy is she still in there?

PATRICK
You know how I hate when you call me that.

EMMET
Aye, Paddy Boy. Well? Is she still in there?

PATRICK
Yes. I didn't think you were supposed to be here.

EMMET
Officially I'm not. But I wanted to see how things turned out. Afterall it is a free country. Oops, not yet. But it will be. How long has she been in there?

PATRICK
A couple of hours.

EMMET
you know if anyone can...

PATRICK
I know if anyone can do it, she can.

Just then the door opens and Siobhan enters the hallway.

SIOBHAN
What in the world are you two doing?
CONTINUED:

Both men get up off the floor.

    PATRICK
    How'd it go?

    EMMET
    Aye, what did he say?

    SIOBHAN
    He's strongly considering Easter as the date.

    EMMET
    Considering? So it's not definite?

    SIOBHAN
    I've a feeling he'll agree to it.

    PATRICK
    That's only three months off.

    SIOBHAN
    Aye.

    PATRICK
    And you think we'll be ready?

    SIOBHAN
    Connelly's right. We can't be sitting on our hands. We have to strike soon. Take advantage of the fact that the Brits will be busy with the Germans. This war can't last forever. We have to take the opportunity and soon.

    EMMET
    What about the rest of the Council?

Siobhan walks past them down the hall.

    SIOBHAN
    you tell Pearse if he'll be needing help convincing them I'll be there for him.

    EMMET
    you're know Paddy Boy she's not joking.

(CONTINUED)
CONTINUED: (2)

PATRICK
I know. I think given the opportunity she could convince the British to let Ireland go without a single shot being fire.

EMMET
Ah, but it would never work. The British would never take a woman in that position seriously.

PATRICK
But if a woman were to be taken seriously by the British it would be Siobhan.

EMMET
you be getting no argument from me Paddy Boy.

INT: THE PUB - THE NEXT DAY

Siobhan, Patrick and Emmet are at one of the tables. Pearse looking tired and worn enters the pub and joins them.

EMMET
Good Heavens, Padriag! you look as if you been wrestling the Devil Himself.

PEARSE
Near enough. That Connelly's a stubborn one.

SIOBHAN
Ah, sure but isn't he Irish like yaself? Would you be expecting any less?

PATRICK
Go and grab a seat.

EMMET
you be wanting a pint there Padriag?

PEARSE
Actually I could use a whiskey.

Emmet grabs hold of a WAITER as he passes by as Pearse sits down.

(CONTINUED)
CONTINUED:

EMMET
Could we be getting a whiskey here?

WAITER
Aye, sir. Right away.

SIOBHAN
So Padraig. What's the word? Did you settle on a date?

PEARSE
Aye, we did.

EMMET
And?

PEARSE
Easter.

SIOBHAN
I'd say that's a fine compromise.

The waiter places the whiskey on the table. Siobhan lifts her glass and the men follow suit.

SIOBHAN (CONT'D)
Here's to Ireland and our success on Easter.

EMMET
To Ireland.

PEARSE
Aye, to Ireland.

The four clink glasses and take a swallow of their drinks.

GOOD FRIDAY

INT: PATRICK'S ROOM - LATE AFTERNOON

Patrick has fallen asleep while writing a letter, which is still in his hand. He is awoken by a knock on the door.

AIDAN
(VOICE OVER)
Patrick are you in there?

PATRICK
Yeah, yeah I'm coming.

(CONTINUED)
CONTINUED:
He opens the door and is greeted by a smiling Aidan. Patrick scratches his head and yawns.

PATRICK (CONT'D)
You're in a good mood for someone who is going to die in two days.

Aidan enters the room and tosses a green uniform on the bed.

AIDAN
Aye, but it'll be a glorious death. That me dear boy is for you.

Patrick runs his fingers down the uniform.

AIDAN (CONT'D)
If you gonna be a soldier you ought to be looking like one.

PATRICK
I don't know what to say, Aidan.

AIDAN
Don't be saying anything... just put the bloody thing on. I want to see what you look like in it.

Patrick chances into the uniform. As he is buttoning the last button there is a knock on the door.

SIOBHAN (VOICE OVER)
Patrick! Let me in!

Aidan opens the door. Siobhan looks at Patrick and is distracted for a moment, then notices Aidan.

SIOBHAN (CONT'D)
They're arrested CASEMENT off of Kerry.

AIDAN
And the shipment of arms?

SIOBHAN
Confiscated.

PATRICK
But we needed those arms...

SIOBHAN
Aye.

(CONTINUED)
CONTINUED: (2)

AIDAN
What about the Rising?

SIOBHAN
They're talking about it right now. The Brits know something is up.

PATRICK
So much for the element of surprise.

AIDAN
I'm sure Pearse and Connelly will think of something. Where are they now?

SIOBHAN
Liberty Hall.

AIDAN
I'm going to go see if there is any other news. Do the others know?

SIOBHAN
I don't know. Emmet was the one who told me.

AIDAN
I'll see you in a bit.

Aidan exits the room and Siobhan looks Patrick over.

SIOBHAN
The uniform... it fits you well.

PATRICK
Thank you. When you first walked in you looked a bit surprised.

SIOBHAN
Did I?

PATRICK
Yes, you did.

SIOBHAN
Well... it's just...

PATRICK
Yes?
CONTINUED: (3)

SIOBHAN
you reminded of Sean.

PATRICK
Your husband?

SIOBHAN
Aye. He looked so handsome in that uniform.

PATRICK
Thank you.

SIOBHAN
For what?

PATRICK
The compliment.

SIOBHAN
What compliment?

PATRICK
That I looked handsome in this uniform.

SIOBHAN
That's not what I said. I said Sean looked handsome in his uniform.

PATRICK
Yeah, but you also said I reminded of you of him.

Siobhan gives him a frustrated look.

SIOBHAN
I'm going to see if I can track down Aidan.

She starts for the door and Patrick takes hold of her wrist but she doesn't pull away.

PATRICK
I know Sean brought nothing but honor to this uniform. I intend to do the same.

SIOBHAN
Aye, I know.

(CONTINUED)
CONTINUED: (4)

She exits and Patrick smiles as he runs his hands down the uniform.

INT: LIBERTY HALL - EARLY EVENING

The door to the room is half opened, so when Siobhan reaches the room she enters almost hesitantly as she hears voices. Aidan is sitting with Pearse, Connelly and EION MAC NEIL, another leader of the rebellion. There is a bottle of whiskey and glasses in front of them.

PEARSE
you put that notice in the papers that maneuvers are cancelled for Sunday and you've sunk us, Eion.

MAC NEIL
How can you sink a ship which is already sunk?

CONNELLY
Whatever slight chance we had you've just taken it away from us.

MAC NEIL
That wasn't me! you be wanting to blame someone, blame Casement. He's the one who got himself arrested. He's the one to blame for us losing those twenty-thousand arms.

AIDAN
you make it sound as if he betrayed us.

MAC NEIL
Well... he was knighted by the King.

AIDAN
Why you son of a ...

Aidan starts to lunge for Mac Neil but Pearse grabs hold of his arm pulling him back.

PEARSE
Easy there. I'm sure he didn't mean it.

MAC NEIL
No... I didn't. I apologize. (BEAT) (MORE)
But you have to understand where I'm coming from.

And where is that? you said you were going to support this uprising. And now you're ready to cancel it.

I can't in good conscience send my men off to die.

All wars have their causalities, Eion.

Aye, but don't you know I'm aware of that. But this is more like sending the lambs to the slaughter. With those arms they would have had a better chance.

We have to strike now, Eion. We can't afford to wait any longer.

Mac Neil takes a swig of his whiskey and gets up from the table.

I can't be telling you what to do. But I know what I'm doing. I'm putting that cancellation in the paper.

He walks past Siobhan and out of the room.

Eion!

It's no use.

Siobhan takes the seat that Mac Neil just occupied.

Now what?

Pearse pours himself another drink, swirling the whiskey in the glass and thinking. He looks up at the others.
CONTINUED: (2)

PEARSE
I need time alone.

CONNOLLY
Aye, sure Padraig. We'll see you in a bit.

Connelly and Aidan begin to leave.

AIDAN
Siobhan, are you coming?

SIOBHAN
Aye, in a minute.

The men exit and Siobhan pours herself a shot of whiskey.

SIOBHAN (CONT'D)
you not agreeing with Mac Neil, are you?

PEARSE
No.

SIOBHAN
I didn't think so.
(She takes some of the whiskey)
That's fine whiskey. you be telling what you have in mind?

PEARSE
We move the date.

SIOBHAN
To when?

PEARSE
Monday.

SIOBHAN
The next day?

PEARSE
Aye.

SIOBHAN
It'll be a bloodbath no matter what day it takes place.

Pearse takes his whiskey and swallows it in one gulp.
CONTINUED: (3)

PEARSE
Aye. you realize it's the only way to wake up not just Ireland but the rest of the world.

Siobhan drinks the rest of her whiskey.

SIOBHAN
Aye.

PEARSE
If you want to go back to Kerry because of the wee one I won't think ill of you. No one will.

SIOBHAN
I know that. But I couldn't live with meself if I turned back now. I have to do this.

PEARSE
Aye. I understand. Hopefully we'll have more who are just as committed to the Cause.

SIOBHAN
Will it help our odds?

PEARSE
I highly doubt it.

He pours himself another drink.

SIOBHAN
I'll leave you to think then.

PEARSE
Siobhan, thank you for you loyalty. I know it's asking a lot.

SIOBHAN
you're asking no more then what you're willing to do yaself.

She gives his shoulder a gentle squeeze, smiles then exits.

EASTER MONDAY

INT: LIBERTY HALL - JUST BEFORE NOON

Siobhan, Patrick, Aidan, Emmet and Donal sit at a table, cups of tea in front of them.
CONTINUED:

EMMET
I could really use a pint instead of this tea.

SIOBHAN
Now you know it’s too early for pint.

DONAL
Not considering what we're about to do.

AIDAN
No one has a gun to you heads. And no one would think any less of any of you, if you decided not to go through with it.

PATRICK
We're all in this until the end, Aidan.

SIOBHAN
Aye, we're this close to striking a blow for freedom and we all want to be a part of it.

Pearse his younger brother WILLIE and Connelly enter the room.

PEARSE
This is it lads... and lassie.

CONNELLY
(Checking his pocket watch)
Aye, I've five to twelve.

SIOBHAN
And the Proclamation?

Pearse pulls it out of his pocket and hands it to her.

PEARSE
Here it is signed and ready to be delivered.

WILLIE
And it's absolutely brilliant.

Siobhan looks over the document.
CONTINUED: (2)

PATRICK
You know you've signed your death warrant with this.

CONNELLY
Aye, we're more than aware of that.

PEARSE
We've got to leave now.

The group follows Pearse and Connelly out of the room.

EXT: LIBERTY HALL - JUST BEFORE NOON

The group exit the hall and are greeted by several IRISH SOLDIERS.

AIDAN
Will we have enough men since Mac Neil cancelled maneuvers?

CONNELLY
Probably not.

EMMET
What are our chances of success?

PEARSE
There aren't any. So I hope you've gotten you affairs in order.

Patrick glance over at Siobhan.

PEARSE (CONT'D)
Are you ready lads!?

IRISH SOLDIERS
Aye!

Pearse unsheathes his sword pointing it straight ahead.

PEARSE
Charge!

They all follow close on the heels of Pearse and Connelly who lead them to the GPO. A few BRITISH SOLDIERS outside of the GPO are easily subdued and taken prisoners.
INT: THE GPO - NOON

The GPO is occupied by several CUSTOMERS as well as some WORKERS. A young MOTHER pulls her three year old DAUGHTER close to her as the soldiers enter the GPO.

PEARSE
Everyone out! This is now the command post of the Provisional Irish Government!

CUSTOMER # 1
(To another customer)
The what government?

CUSTOMER # 2
Provisional Irish Government. We're finally throwing those bloody Brits out.

A few of the soldiers shoot off their weapons towards the roof. Several people scream in panic.

CONNELLY
Easy there lads!

PEARSE
Let's start moving!

They start to leave and one of the workers approaches Pearse.

WORKER
you can't be doing this. Do you realize this is the General...

PEARSE
This sir, is now the command post for the Provisional Irish Government.
(BEAT)
O'SULLIVAN!

GEAROID O'SULLIVAN makes his way past his fellow soldiers to Pearse, carrying two flags, one green and the other the Tri-Color.

O'SULLIVAN
Aye, sir.

PEARSE
Take that bloody Union Jack down.
CONTINUED:

O'SULLIVAN
Aye, sir.

PEARSE
Emmet, I want you to head up sandbagging the building.

EMMET
Aye, Mr. Pearse.

CONNELLY
Donal, Patrick and Siobhan. I'll be wanting you to guard Padraig. In case we have any trouble. Padraig are you ready to go back out?

PEARSE
Aye. Let's go declare our liberty to Ireland and the world.

The five along with Willie and a handful of other soldiers exit the GPO.

EXT: THE GPO - JUST PAST NOON

Pearse walks down a few steps, his brother standing close by. He carefully takes the Proclamation out of his breast pocket. He looks around the street as most of the PEOPLE go about their business not paying attention to what is happening on the steps. He clears his voice and begins to read the Proclamation.

PEARSE
Irishmen and Irishwomen: In the name of God and of the dead generations from which she receives her old tradition of nationhood. Ireland, through us, summons her children to her flag and strikes for her freedom.

A BOY eight stops and looks at Pearse. His MOTHER takes him by the hand and they walk away, the boy glancing over his shoulder.
CONTINUED:

PEARSE (CONT'D)
Having organized and trained her manhood through her secret revolutionary organization, the Irish Republican Brotherhood and through her open military organization, the Irish Volunteers and the Irish Citizen Army, having patiently perfected her discipline, have resolutely waited for the right moment to reveal itself, she now seizes that moment, and supported by her exiled children in America and by gallant allies in Europe, but relying in the first on her own strength, she strikes in full confidence of victory.

A MAN of eighty, stops to listen intently to the Proclamation.

PEARSE (CONT'D)
We declare the right of the people of Ireland to the ownership of Ireland, and to the unfettered control of Irish destinies, to be sovereign and indefeasible. The long usurpation of that right by a foreign people and government has not extinguished the right, nor can it ever be extinguished except by the destruction of the Irish people. In every generation the Irish people have asserted their right to national freedom and sovereignty: six times during the last three hundred years they have asserted it to arms. Standing on that fundamental right and again asserting it in arms in the face of the world, we hereby proclaim the Irish Republic as a Sovereign Independent State, and we pledge our lives and the lives of our comrades-in-arms to the cause of its freedom, of its welfare, and of its exaltation among the nations.

A YOUNG WOMAN walking with her BOYFRIEND, stops to listen. He glances up at Pearse then starts walking again. She pulls him to a stop. He lets out a frustrated sigh.
CONTINUED: (2)

PEARSE (CONT'D)
The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and all of its parts, cherishing all of the children of the nation equally and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.

Several more PEOPLE of different ages start gathering around while others continue down the street. Some glance at the group in front of the GPO, others not paying any attention to them.

PEARSE (CONT'D)
Until our arms have brought the opportune moment for the establishment of a permanent National, representative of the whole people of Ireland and elected by the suffrages of all her men and women, the Provisional Government, hereby constituted, will administer the civil and military affairs of the Republic in trust for the people.

Patrick looks over at Siobhan. She looks at him with a smile.

PEARSE (CONT'D)
We place the cause of the Irish Republic under the protection of the Most High God. Whose blessing we invoke upon our arms, and we pray that no one serves that cause will dishonor it by cowardice, inhumanity or rapine.

(MORE)
CONTINUED: (3)  
PEARSE (CONT'D)  
In this supreme hour the Irish nation must, by its valour and discipline and by the readiness of its children to sacrifice themselves for the common good, prove itself worthy of the august destiny to which it is called.

He glances around at the crowd and then to his comrades. A few of his men proceed to hand out copies of the Proclamation, as well as posting it around the city. Folding his copy he looks up at the Tri-Color and green flag now flying over the GPO. He smiles, nods to Connelly then heads back inside followed by his men.

INT: THE MAIN ROOM OF THE GPO - AFTERNOON

There is a myriad of activity going on as the group reenters.

CONNELLY  
There's no turning back now, Padriag.

PEARSE  
No, there isn't.

A couple of shots are heard coming from the street.

PEARSE (CONT'D)  
Men! Prepare yaselves for a long, hard battle!

SOLDIER  
Ay, sure we'll bring those bloody Brits to their knees, sir!

A chorus of cheers go up. Pearse tips his hat then heads for a side room. Patrick follows him.

INT: PEARSE'S OFFICE - AFTERNOON

There is but one desk in the fairly small room, which will now serve as Pearse's office for the Rising. He sits at the desk and searches for a pen as Patrick approaches the door and knocks.

PEARSE  
Aye, Patrick what is it?

PATRICK  
Those men, sir. They'd follow you into the mouth of Hell.

(CONTINUED)
PEARSE
Unfortunately that exactly what they will have to do. I can see them doing so, they're Irishmen but you Mr. Callahan...

PATRICK
I may have been born in America but I am one hundred percent Irish.

PEARSE
You're not doing it for the love of Ireland.

PATRICK
Sir?

PEARSE
You're doing it for Siobhan.

PATRICK
Sir I never...

PEARSE
I may be a soldier but I'm also a poet. I can appreciate doing something like this for a woman. If not for the love of you country then for the love of a woman... seems just as worthy to me.

(BEAT)
But I need to know that you just as committed to the Cause as you are to her.

PATRICK
It's because of her I'm committed to the Cause. Rest assured sir, I am willing to lay down my life for Ireland.

Pearse gives him a long concentrated look.

PEARSE
I believe you Callahan.

PATRICK
Thank you, sir.

PEARSE
Now go out there and see if Emmet will be needing any help.

(CONTINUED)
CONTINUED: (2)

PATRICK
Yes, Sir.

Patrick exits the room and Pearse finally finds the pen he's been searching for as Connelly comes to the door.

CONNELLY
Padriag?

PEARSE
Aye.

CONNELLY
I've the list of the runners.

Pearse looks over the list and hands it back to Connelly.

PEARSE
It's fine. Just add Callahan's name to it.

CONNELLY
Callahan? The American?

PEARSE
Aye.

CONNELLY
Padriag do you think he can handle it?

PEARSE
Aye, I do.

CONNELLY
Do you mind?

Pearse hands him the pen, he writes Patrick's name at the bottom of the typewritten list then hands the pen and list back to Pearse.

CONNELLY (CONT'D)
I've me own copy.

He exits the room and Pearse puts the list in his breast pocket.

INT: THE GPO - WEDNESDAY AFTERNOON

Several gun shots are heard coming from the street. Connelly looks out of one of the windows. Retrieving back inside he looks at his watch.
CONTINUED:

PATRICK
You're thinking she should have been back by now.

CONNELLY
Aye. You and Emmet have been back two hours and you had to travel twice the distance.

PATRICK
Let me go look for her.

CONNELLY
She's well capable of handling it.

PATRICK
That's not what you're thinking.

CONNELLY
I beg you pardon, Mr. Callahan.

PATRICK
You're thinking she's been wounded or shot. You're worried the Brits will find the papers on her.

CONNELLY
Mr. Callahan I resent...

PATRICK
Listen, let me go find her! Bring her and the papers back if she's hurt!

An explosion is heard further down the street. Patrick sticks his head out to investigate.

PATRICK (CONT'D)
They've taken out the dress store and butcher shop! Please let me go find her!

PEARSE
Let him go, James.

CONNELLY
Very well. But you take extreme caution. We can't afford to lose one of you, let alone two.

(CONTINUED)
CONTINUED: (2)

PATRICK
I'll get us both back safely. I promise.

CONNELLY
Then get going. you're wasting time.

PATRICK
(Saluting)
Yes, sir! Thank you, sir!

PEARSE
He'll do it, James. Don't worry.

Another shell explodes several feet from the GPO.

CONNELLY
I hope you right, Padraig.

EXT: SACKVILLE STREET - AFTERNOON

Patrick exits the GPO from the back and makes his way along the side of the building to the street. He takes his gun from its holster and carefully checks around the corner. The main street of Dublin is looking very much the war zone that it is. Rubble is accumulating from the various buildings. Smoke billows from several areas and a number of makeshift blockades have sprung up along the street. Making his way south on Sackville he comes upon a fellow SOLDIER lying in the street. Patrick discovers that he is dead, a bullet through his chest. Continuing along, he passes among the rubble, a dust covered doll, a package wrapped from one of the stores and a bag of groceries spilled on the ground. A few yards away he spots a WOMAN lying on her side. He rushes over to her.

PATRICK
Siobhan!

He turns the woman, who is dead, over. But discovers it is not Siobhan. He lets out a sigh and sits up against the wall. Looking down he notices the woman is clutching a photograph. Taking it from her hand he looks at the one year old BOY and three year old GIRL. He puts the photo back in her hand, then puts his head down. A few IRISH SOLDIERS come running down the street along with a half of dozen or so CITIZENS, followed by a handful of BRITISH SOLDIERS. Patrick gets up and hides behind a wagon used as a blockade. He ducks in and out of various alleys and hides behind more blockades.
CONTINUED:
Poking his head out onto the street he heads out of an alley and spots Siobhan hiding behind a turned over car across the street. She comes out onto the street and starts making her way back to the GPO. He starts to make his way towards her. Several more CITIZENS along with more SOLDIERS are rushing by. Patrick notices one of the soldiers aiming his rifle in Siobhan's direction. He runs towards her as the soldier is about to fire.

PATRICK (CONT'D)

Siobhan!

She looks up just as the rifle fires and Patrick pushes her out of the bullet's track. She lands on the ground as Patrick is hit in the left shoulder. Patrick looks straight at the soldier, a look of shock on his face, falls to his knees and then on his side. Siobhan still on the ground turns to see Patrick who is laying a foot or so away. She makes her way to him.

SIOBHAN

Patrick! Patrick, are you all right?

She turns him over and notices the blood.

SIOBHAN (CONT'D)

Sweet Mother Mary! you've been hit.

PATRICK

Siobhan? Are you all right?

SIOBHAN

Aye.

Looking up she spots the soldier aiming once again at them. She grabs Patrick's gun from the holster and shoots him in the chest.

SIOBHAN (CONT'D)

I have to get you off the street.

(BEAT)

Can you walk?

PATRICK

Yeah, I think so.

Siobhan helps him to his feet and he lets out a moan of pain.

SIOBHAN

I'm sorry. We have to get you into the pub. It should be safer in there.
INT: O'LEARY'S PUB - LATE AFTERNOON

They enter the pub and head for the bar. Grabbing the bar
Patrick eases himself down to the floor. Siobhan kneels
besides him.

SIOBHAN
I need to get a better look at that
wound.

The two remove the jacket of the uniform through a series of
moans from Patrick. Siobhan opens the blood soaked shirt and
takes a closer look at the wound.

SIOBHAN (CONT'D)
I have to stop this bleeding.

Another artillery shell goes off in the distance. Siobhan
looks for an instance at the front door then scans the rest
of the pub.

SIOBHAN (CONT'D)
There has to be something here that
will stop that bleeding.

PATRICK
Check behind the bar...There must
be bar towels there.

She rushes behind the bar in search of the towels, knocking
over several glasses and coasters. She finally finds some
towels and rushes back to Patrick. She double folds the
towels and presses them against the wound as Patrick lets out
another moan.

SIOBHAN
We have to keep applying pressure.
Hopefully that will get it to stop.

The towels are quickly drenched in blood.

SIOBHAN (CONT'D)
I have to get you some help.

PATRICK
You have to get that report back to
Pearse and Connelly.

SIOBHAN
That's it. I can get a few men from
the GPO.  (MORE)
CONTINUED:

SIOBHAN (CONT'D)

We'll be able to get you back there. ELIZABETH will be better able to help you.

Siobhan takes Patrick's right hand and places it on the towels.

SIOBHAN (CONT'D)

Now you keep applying pressure, okay?

PATRICK

Yeah.

SIOBHAN

I'll be back soon with help. I promise.

Patrick puts his left hand on Siobhan's which is still applying pressure to the wound and caresses it.

PATRICK

Siobhan...

She slips her blood stained hand from his. She replaces his gun in his holster.

SIOBHAN

I have to go get help... now. Just keep applying pressure. It's very important that you do that.

PATRICK

I... will.

She stands up just an another round of gun fire is heard.

SIOBHAN

I'll be back.

She approaches the door and pokes her head out, checking the street. She retrieves a gun from underneath her skirt, checks the sight to see if she has enough ammunition before cocking it. She glances back one more time, smiling at Patrick before she exits the bar. More gun fire is heard followed by more artillery fire. Weakening from the loss of blood Patrick lifts his head.

PATRICK

Siobhan.
CONTINUED: (2)

He lets go of the towels and his right hand slumps to his side as he passes out.

INT: PEARSE'S OFFICE - LATE AFTERNOON

Pearse and Connelly are talking to Emmet and Eamon. Pearse is sitting behind the desk while the others are standing around it.

PEARSE
So in your opinion how long do you think they can hold out?

EMMET
They'll hold out to the last man, sir.

CONNOLLY
And when will that be?

EMMET
No more then a week I would estimate.

PEARSE
For a moment there I thought you'd say a day or two.

Siobhan then appears in the doorway.

SIOBHAN
Padriag!

The men turn their attention towards her. Pearse bolts out of his seat when he sees her bloodstained dress and hands. Emmet rushes over to her.

EMMET
Merciful Heaven, Siobhan. What happened?! Eamon get Elizabeth.

SIOBHAN
Emmet it's not my blood.

PEARSE
Then whose is it?

SIOBHAN
Patrick's. He was shot in the shoulder. He's bleeding pretty badly. I need a few men to get him back here.
EMMET
Where is he?

SIOBHAN
I left him at O'Leary's.

PEARSE
Emmet, Eamon go get BRADY and O'NEIL to help you.

EMMET
Aye, sir.

They and Siobhan exit the room. Pearse sits back down letting out a long sigh as Connelly takes the seat in front of the desk.

CONNELLY
I'm guessing you didn't allow four, excuse me five soldiers to retrieve one soldier because that one soldier is so invaluable.

PEARSE
He's invaluable to Siobhan.

CONNELLY
Dress a poet in a uniform, that doesn't mean you eradicate the poet.

PEARSE
A man can be both a poet and a warrior.

CONNELLY
Aye, Padriag and you can be their patron saint.

PEARSE
Would you be patronizing me for seeing a little hope among all this despair?

Connelly stands and picks up the reports Pearse just received from Emmet.

CONNELLY
According to the reports we're receiving all this despair may be ending in a week's time.

(CONTINUED)
CONTINUED: (2)

PEARSE
Aye, James I'm aware of that.

Connelly places the papers back down and proceeds to head for the door.

CONNELLY
I'll admit Padraig, I admire you for being able to keep that poet alive in you.

More artillery fire and gun shots are heard.

PEARSE
Sometimes it's not easy, James.

CONNELLY
I'll tell Elizabeth to be prepared for Callahan.

PEARSE
Thank you.

INT: O'LEARY'S PUB - LATE AFTERNOON

Patrick is still passed out as a small fire smolders in the corner, the result of an artillery attack. Siobhan and the other rescuers enter the pub.

EMMET
Where is he?

SIOBHAN
Over there, by the bar.

Siobhan runs ahead of the others. Noticing that he has passed out she attempts to wake him up.

SIOBHAN (CONT'D)
Patrick! Patrick! Wake up. I've got help. We can get you back to the GPO now.

Emmet kneels besides Patrick and starts patting him on the cheek.

EMMET
Come on there, Paddy Boy. Wake up now.

Patrick starts waking up, looking dazed and confused.

(CONTINUED)
CONTINUED:

EMMET (CONT'D)
We're gonna get you back to the GPO
and fix you up.

PATRICK
Yeah.

EMMET
Brady, O'Neil grab an end.

Brady takes hold of Patrick's arms and he screams in pain.

EMMET (CONT'D)
Take it easy there, Lad.

BRADY
Sorry.

EMMET
Eamon, you'll have to support that
arm. Siobhan and I will keep guard.

The group hand for the door, Siobhan taking her position to
Patrick's right and Emmet on his left.

EXT: SACKVILLE STREET - AFTERNOON

The group enter the street in what seems to be a lull in the
action. Half way to the GPO a BRITISH SOLDIER emerges from
one of the buildings, readying his rifle at the group.
Siobhan manages to get her shot off first hitting him first
in the leg and then in the stomach. More artillery starts up,
missing the group by a few feet. The group finally makes it
to the GPO entering via the back alley.

INT: GPO - AFTERNOON

As the group make their way into the GPO they are greeted by
Willie. Patrick is slipping in and out of consciousness.

WILLIE
Take him to the second floor, third
door on the left. Elizabeth's
waiting for you.

EMMET
All right Lads, quickly. Let's get
him up there.

WILLIE
Connelly wants you four to take
over on the roof.
CONTINUED:

EMMET
Aye.

Emmet, Eamon Brady and O'Neil each take a limb, Emmet taking the left arm. They rush him up the stairs with Siobhan following.

INT: SORTING ROOM OF THE GPO - AFTERNOON

A white sheet has been thrown over one of the tables in the room. Elizabeth greets them at the door as they enter.

ELIZABETH
Quickly Lads. Put him on the table.

Patrick regains consciousness, letting out a moan.

ELIZABETH (CONT'D)
Okay, Lads. I'll take it from here.

Siobhan steps further in the room as the other four begin to exit.

EMMET
Siobhan?

SIOBHAN
you better go. you wouldn't want to be upsetting Himself.

Emmet follows the others and Siobhan steps closer to the table as Elizabeth is pouring ether on a cloth.

ELIZABETH
There really isn't anything you can do.

SIOBHAN
Could I stay just til he's put under?

ELIZABETH
Aye, I suppose there'll be no harm in that.

She places the bottle of ether down. Patrick stretches out his right hand towards Siobhan and she takes it.

ELIZABETH (CONT'D)
All right, Patrick. I want you to inhale deeply, okay?

(CONTINUED)
CONTINUED:

He nods his head and she places the cloth over his mouth and nose. He begins to inhale deeply looking up at Siobhan. He struggles to keep his eyes open as the ether starts taking effect. Finally they close and he lets go of Siobhan's hand.

ELIZABETH (CONT'D)
He's all right. The ether has just taken effect. Now let me do me job. I'll come and see you when I'm done.

SIOBHAN
Aye, all right.

INT: THE HALLWAY JUST OUTSIDE THE SORTING ROOM - NIGHT

Siobhan is sitting on the floor leaning against the wall trying to stay awake. Elizabeth approaches her.

ELIZABETH
Siobhan?

SIOBHAN
Aye?

ELIZABETH
I've gotten the bullet out and stitched him up.

SIOBHAN
(Standing up)
Is he going to make it?

ELIZABETH
He's lost a lot of blood and he's very weak. But I would say he's got a very good chance of recovering.

SIOBHAN
Can I go see him?

ELIZABETH
He's still under the ether. Why don't you clean yaself up get some sleep and check in on him in the morning?

Siobhan looks over her bloodied clothes and hands.

SIOBHAN
Heavens but I am a mess aren't I?

(CONTINUED)
CONTINUED:

ELIZABETH
He'll probably sleep through the night.

SIOBHAN
All right. I'll wait until the morning.

She takes a quick glance at the sorting room then heads for the stairs.

INT: THE SORTING ROOM - THE NEXT MORNING

Siobhan enters the room and walks over to a table where Patrick's uniform has been neatly folded, his Saint Patrick's medal laying on top. She picks up the medal and looks at it. She walks over to Patrick who is still and asleep and very gingerly places the medal around his neck just as he awakes.

SIOBHAN
you're up.

PATRICK
(Weakly)
Yeah.
(BEAT)
Where am I?

SIOBHAN
One of the sorting room... in the GPO.

PATRICK
What happened? How did I get here?

SIOBHAN
Don't you remember?

PATRICK
The last thing I remember... I was kneeling... kneeling on Sackville Street.

SIOBHAN
you were shot.

PATRICK
Shot. Yeah. I remember that I... I pushed you... out of the way.

SIOBHAN
Aye, you did.
CONTINUED:

PATRICK
You know I'd do it again.

He puts his hand in back of her head, smiles then passes out.

SIOBHAN
Patrick?

Elizabeth enters the room and walks over to Siobhan.

ELIZABETH
He'll be all right. He's just a bit weak due to the loss of blood.

SIOBHAN
I suppose what he needs now is rest.

ELIZABETH
Aye, that's what's best for him.

SIOBHAN
I'm sure James must need me for something.

She stands up and takes another look at Patrick before leaving.

INT: THE HALLWAY - MORNING

Stepping into the hallway Siobhan almost bumps into Willie.

SIOBHAN
Willie, I'm sorry.

WILLIE
Never mind that. We'll be needing you up top. We've got to move the explosives to the lower level.

SIOBHAN
Aye.

She rushes with him down the hall to the top floor of the GPO.

INT: TOP FLOOR OF THE GPO - MORNING

The two arrive to find several MEN, including Emmet, Aidan and Eamon loaded down with various boxes as they move them from the top floor. Willie reaches for a box and hands it to Siobhan, then places two smaller boxes on top.

(CONTINUED)
CONTINUED:

WILLIE
That's not too heavy is it?

EMMET
She's a lot stronger then she looks.

SIOBHAN
I can handle it.

She rushes behind her brother off the top floor. A steady stream of MEN rush up and down the stairs. Connelly passes them on the way up. He walks up to Willie.

CONNELLY
How are we doing?

WILLIE
We're almost there.

A mortar lands in the far reaching corner, starting a small fire.

CONNELLY
Quickly, put that out!

Willie and a few of the others grab a couple of small sacks and start beating out the fire. Connelly grabs one of the last boxes of ammunition and heads downstairs with it just as Siobhan and Emmet make their way back up to the top.

SIOBHAN
Was that a mortar attack?

WILLIE
(Coughing)
Aye, but we're got it under control.

EMMET
Until the next one.

WILLIE
you're right. They'll be bloody determined to burn us out of here. I better go inform Padraig.

Willie meets up with Connelly on the stairs.

CONNELLY
Has all the ammo been removed?

(CONTINUED)
CONTINUED: (2)

WILLIE
They're taking care of the last of the boxes now.

(BEAT)
Sir, I feel we should inform Padriag of the situation.

CONNELLY
Aye.

INT: PEARSE'S OFFICE - DAY

Pearse is at his desk doing paperwork. Willie and Connelly enter.

CONNELLY
Padriag?

PEARSE
Aye?

CONNELLY
We've encountered a problem.

PEARSE
you mean other then the British breathing down our necks?

WILLIE
Their mortars are starting to hit the roof.

Pearse puts the pen down, leans back in his seat and sighs.

CONNELLY
All the explosives have been moved downstairs. But it won't be long before the whole roof is aflame.

PEARSE
Willie, I want you to gather everyone in the lobby.

WILLIE
Aye, Padriag.

Willie exits and Connelly takes the seat in front of the desk.

CONNELLY
you thinking evacuation aren't you Padriag?
CONTINUED:

PEARSE
How long do you think we could hold out before the roof collapses?

CONNELLY
That depends on how accurate the British are. I'd say a day maybe two.

PEARSE
Okay, then. I say we evacuate just the women.

CONNELLY
Padraig don't you think it should be all or no one? If the men can stay here I don't see any reason why the women...

PEARSE
We evacuate the women.

CONNELLY
But Padraig...

PEARSE
James I've made up my mind. Give me a few minutes to prepare the orders for you to give to the troops.

CONNELLY
Aye.

INT: THE SORTING ROOM - DAY

Another mortar hits the building and Patrick looks around the room. He sits up, his arm in pain. He manages to get off the table and heads for the door.

INT: THE HALLWAY JUST OUTSIDE THE SORTING ROOM - DAY

Patrick has made his way to the hallway and heads for the stairs where he meets up with Siobhan who is carrying the last box of explosives from the top floor.

SIOBHAN
Good Heavens! What do you think you doing?

PATRICK
I'm here to help.

(CONTINUED)
CONTINUED:

SIOBHAN
you're in no condition to help.

PATRICK
I've still got one good arm.

SIOBHAN
you're not strong enough.

PATRICK
I am too.

He takes the box from her. He almost drops it but manages to hold on to it.

PATRICK (CONT'D)
See?

SIOBHAN
you know Patrick you should...

Willie then approaches the two.

WILLIE
you to report to the lobby.

SIOBHAN
What for?

WILLIE
I don't know exactly. But Padraig wants everyone in the lobby.

Willie then heads off for the lobby.

PATRICK
What do you suppose that is all about? Do you think we're about to surrender?

SIOBHAN
you be biting you tongue! I won't be believing we're at that point yet.

INT: THE LOBBY OF THE GPO - DAY

All of the soldiers have gathered in the lobby and are mulling around talking to each other. Connelly then appears, takes a crate and steps on top of it. The men up front stop talking and look at him. He clears his throat and the rest of the men come to order.
CONTINUED:

CONNELLY
Follow soldiers I have the following orders from our commander. Due to the recent artillery attacks on the GPO and the inherent danger associated with these attacks it is hereby ordered that all women, with the exception of a few nurses should evacuate the GPO immediately. On behalf of myself and Commander James Connelly as well as our beloved Ireland I thank you for the gallant service you have all rendered to Ireland and the cause of her liberty.
Padriag H. Pearse.

Connelly steps down from the crate as the soldiers talk among themselves a bit perplexed at the order just given. He begins to head for the stairs. Siobhan makes her way through the crowd in order to catch up with him, Patrick on her heels.

SIOBHAN
James!

Connelly continues to make his way up the stairs. Patrick grabs hold of Siobhan's arm and she turns to face him.

PATRICK
What do you think you're doing?

SIOBHAN
I want to talk to James about that order.

PATRICK
He's not the one who issued it.

SIOBHAN
Well if he can't do anything about it, then I'll talk to Padriag myself.

She pulls away from him and finally catches up to James just as he reaches the stairs.

SIOBHAN (CONT'D)
James I want to talk to you about that order.

(CONTINUED)
CONNELLY
I didn't think you'd be too happy about it.

SIOBHAN
you're right I'm not. And I'm not leaving this post office.

CONNELLY
Aye, you are.

SIOBHAN
James were you behind this order?

CONNELLY
Siobhan, you know I wasn't.

SIOBHAN
Then talk to Padraig. Try to get him to change his mind.

CONNELLY
I don't think that's going to happen.

SIOBHAN
(Walking past him)
Then I'll talk to him.

CONNELLY
Good luck. I still don't think you'll get him to change his mind.

SIOBHAN
Watch me.

INT: PEARSE'S OFFICE - DAY
Pearse is at his desk when Siobhan enters the room.

SIOBHAN
Padraig, I need to talk to you.

PEARSE
If this is about that order...

SIOBHAN
It is.

PEARSE
It stands.
CONTINUED:

SIOBHAN

Have you no respect for me? After everything I've done for the Cause? you've a lot of nerve treating me like a child. Getting me out of harm's way. I suppose it's the poet in you coming out. Heaven forbid you should treat me as an equal.

He gets up from the desk, walks over to her and puts his hand on her shoulder.

PEARSE

Siobhan, I have nothing but the utmost respect for you. Since the day I first met you, you've done nothing but amazed me. And when I thought you couldn't amaze me any further you proved me wrong.

SIOBHAN

Then you'll let me stay?

PEARSE

No.

SIOBHAN

Why not?

PEARSE

All right. I will admit part of the reason I gave that order was because I don't want any women killed. But Siobhan, it's important that you, especially you, make it out of this rebellion alive. I want you to get out of Dublin if possible.

SIOBHAN

What? I don't understand what you're getting at.

PEARSE

They will execute James and myself. And when the smoke from the rifles clear after our execution Ireland is going to need leaders to guide her.
SIOBHAN
Are you saying I'm one of those leaders?

PEARSE
I fully believe you have what it takes to guide Ireland to her freedom. But in order for you to do that you have to be alive. That's why it's so important that if you can you get out of Dublin.

SIOBHAN
Why don't you and James try to get out of Dublin?

PEARSE
It would be no use. They know who we are. They'd track us down and still execute us. But they don't know who you are. They have no idea that you had anything to do with this rebellion or us.

SIOBHAN
I don't know what to say.

PEARSE
How about goodbye?

SIOBHAN
(Looking at him a moment)
This means this will be the last time I'll see you.

PADRIAG
At least in this life.

SIOBHAN
Padraig... I just want you to know. It's been an honor serving under you.
(Kissing him on the cheek)
Go mbeannai Dia duit, Padraig Pearse.

PEARSE
He already has, Siobhan. Slan leat.

SIOBHAN
Slan agat.

(Continued)
CONTINUED: (3)

She exits the room.

INT: THE HALLWAY OUTSIDE OF PEARSE'S OFFICE - DAY

Siobhan enters the hallway and a few feet away from the door leans up against the wall composing herself. Patrick approaches her.

PATRICK
Is he allowing you to stay?

SIOBHAN
No. In fact he not only wants me out of this post office, he wants me out of Dublin.

PATRICK
Really? What for?

SIOBHAN
He seems to think I'd be able to take a leadership role after the Rebellion.

PATRICK
He's right you could.

SIOBHAN
There is something I need to tell you before I leave.

PATRICK
Yes?

SIOBHAN
(Putting her hand on his wound)
Thank you for taking that bullet for me.

He puts his hand over hers, caressing it.

SIOBHAN (CONT'D)
I dread to think what would have happened if you hadn't...

PATRICK
Shh. There's no need to think about it.

SIOBHAN
But why would you do it?
CONTINUED:

His fingers caress her cheek. He leans in closer to her, his forehead leaning up against hers.

    PATRICK
    Siobhan... It's because I...

Another mortar hits causing the building to shake. Patrick shields Siobhan as dust showers down on them.

    PATRICK (CONT'D)
    Are you all right?

    SIOBHAN
    Aye.

Pearse emerges from his office.

    PEARSE
    Siobhan. What are you still doing here?

    SIOBHAN
    I'm just leaving.

She looks at Patrick and smiles before heading down the hallway.

    PEARSE
    Callahan, why aren't you in bed?

    PATRICK
    Remember I told you, your men would be willing to follow you to Hell?

    PEARSE
    Aye.

    PATRICK
    I'm ready for that journey. I want to help in anyway I can.

    PEARSE
    you're sure you up to this?

    PATRICK
    Yes, sir.

    PEARSE
    (Sighing)
    All right. Track Connelly down and bring him to my office.

(CONTINUED)
CONTINUED: (2)

PATRICK
Yes, sir.

INT: PEARSE'S OFFICE - DAY

Patrick knocks on the open door.

PATRICK
Sir, I've found Connelly.

Connelly walks past Patrick and steps up to the desk.

CONNELLY
They're hitting with more frequency.

PEARSE
Aye. I don't think we'll be able to stay here much longer if this keeps up.

CONNELLY
I'll take some men and scout the area for a better location.

PATRICK
I'd like to volunteer, sir.

CONNELLY
But you wounded, Callahan.

PATRICK
I've still got two good legs and there is nothing wrong with my shooting arm.

PEARSE
It's you call, James.

CONNELLY
Very well. We'd better get going.

The two exit the room.

INT: THE LOBBY OF THE GPO - AFTERNOON

Connelly and Patrick enter the room at a quick pace passing Emmet and Eamon.

CONNELLY
Eamon, Emmet you coming with us.
EMMET
(Catching up to Connelly)
Sir, what are we required to do?

CONNOLLY
We have to locate a place we can evacuate to when this bloody building finally collapses.

EMMET
Sir, shouldn't you be staying here?

CONNOLLY
Absolutely not. Now men keep a sharp eye out.

The four men exit the building.

EXT: SACKVILLE STREET - AFTERNOON
Siobhan takes cover in a book store when a shell hits.

INT: THE BOOKSTORE - AFTERNOON
The windows have been blown out and the entire store is covered in dust. As another shell hits she takes cover behind one of the bookcases, where there is a tattered copy of the Proclamation. She picks it up and underneath is a book entitled THE AMERICAN DECLARATION OF INDEPENDENCE: A CALL FOR FREEDOM. Grasping the book and document to her chest she looks towards the window.

EXT: SACKVILLE STREET - EARLY EVENING
Connelly, Patrick, Emmet and Eamon are several yards from the GPO. Connelly is in the lead about ten feet in front of his men. A mortar shell flies over head landing several yards behind them. They pass a bakery and Connelly is hit in his left ankle. He falls to the ground grabbing the ankle, blood pouring over his hand. Patrick is the first to arrive at his side.

PATRICK
Sir, are you all right?

CONNOLLY
They've hit my bloody ankle! Where did it come from?

EMMET
I believe it was a ricochet sir.
CONTINUED:

PATRICK
We've got to get him back to the GPO.

The three manage to get him on his feet. He leans on Emmet and Eamon and they head for the GPO. Patrick brings up the rear, gun drawn scanning the street for any SNIPERS or BRITISH SOLDIERS. They manage to get Connelly safely back to the GPO.

INT: THE GPO - EARLY EVENING

Connelly is placed on a gurney as Pearse approaches.

PEARSE
In the name of Heaven James, what happened?

CONNELLY
(Grimacing in pain)
A bloody ricochet.

PEARSE
Get him upstairs to Elizabeth.

They rush him upstairs Patrick pulling up the rear.

INT: THE SORTING ROOM - EVENING

Connelly is brought in and Elizabeth rushes over to him.

PATRICK
He was hit with a ricochet bullet.

He is placed on the table and Elizabeth removes the boot and cuts the pants as Connelly moans in pain. She examines the wound and shakes her head.

PATRICK (CONT'D)
What is it?

CONNELLY
What's going on?

ELIZABETH
Sir, I'm sorry. There isn't much I can do.

PATRICK
What? You did a great job on my shoulder.
ELIZABETH
That was different. I just had to remove the bullet. His ankle is shattered. He'll need to be operated on. I don't know how to do that.

PATRICK
Then what can you do?

ELIZABETH
Just stop the bleeding and wrap it up.

Connelly passes out from the loss of blood.

PATRICK
Just help in any way you can.

She proceeds to work on the ankle and Patrick exits the room.

INT: SORTING ROOM - NIGHT

Pearse walks in the room and walks up to Connelly's bed.

PEARSE
James, how are you feeling?

CONNELLY
All I can say is thank goodness for morphine.

PEARSE
I've been told Elizabeth did all she could.

CONNOLLY
Aye.

PEARSE
The fires are getting harder to put out. We'll probably be evacuating in the morning.

CONNOLLY
I want to be there to give the order.

PEARSE
James I can...
CONTINUED:

CONNOLLY
Padriag let me do this.

PEARSE
Okay, not that I could stop you.

CONNELLY
That's right.

PEARSE
(Squeezing him on the shoulder.)
I'll let you rest now. See you in the morning.

Pearse exits the room.

INT: THE MAIN LOBBY OF THE GPO - MORNING

Patrick, Emmet, Eamon and three other SOLDIERS bring Connelly to the lobby where Pearse and the other MEN are waiting for them.

PEARSE
Attention men! Your fearless leader during this great Rising has something to say!

Connelly struggles to sit up, refusing Patrick's help, and finally manages to do so.

CONNELLY
I may be down, but I'm not out.

A cheer goes up among the men.

CONNELLY (CONT'D)
I felt it was my duty as you commander to give you this order!

SOLDIER # 3
Fight to the last man, sir?!

Another cheer goes up.

CONNELLY
No! Due to the continuous shelling I am ordering all personnel to evacuate the building.

The men start mumbling among themselves.

(CONTINUED)
CONTINUED:

CONNELLY (CONT'D)
We are going to have to fight to the last man at another location!

Yet again the men burst out in cheers.

CONNELLY (CONT'D)
Emmet lead the men to safety.

Emmet starts to lead the men out. Patrick and the others start to lift Connelly.

CONNELLY (CONT'D)
Not yet men. I'll not leave until of my men are safely out of this building.

INT: THE BOOKSTORE - SATURDAY AFTERNOON

Hearing PEOPLE jeering, Siobhan steps to the window and peers out. A group of BRITISH SOLDIERS lead a group of IRISH SOLDIERS down the street. The CITIZENS of Dublin line the street throwing garbage and rotten fruit at the Irish soldiers. She hesitantly steps out of the bookstore.

EXT: SACKVILLE STREET - AFTERNOON

Siobhan looks all around her as she proceeds down the street. She looks at her fellow soldiers then at the citizens. A MIDDLE-AGED WOMAN approaches her, taps her on the shoulder and offers her a small head of cabbage.

MIDDLE-AGED WOMAN
Go on dear, give it a go. They deserve it after what they've put us through.

Siobhan looks at the soldiers marching by, getting a glance of Patrick and Emmet. She takes the cabbage from the woman.

MIDDLE-AGED WOMAN (CONT'D)
Give it all you got, dear.

She throws the cabbage, not really aiming it, but somehow manages to hit Patrick in his left shoulder. He flinches and turns to see where it came from. He spots Siobhan, looking at her woundedly. She tries not to look guilty as the woman pats her on the shoulder.

MIDDLE-AGED WOMAN (CONT'D)
That's pretty good throwing dear.

(CONTINUED)
CONTINUED:

Patrick and Siobhan look at each other as Patrick continues down the street. Emmet glances over at Siobhan then at Patrick.

EMMET
you know she had to do it.

PATRICK
Yeah, I know.
(BEAT)
What is she still doing in Dublin? Pearse told her to get out.

EMMET
She probably couldn't get out. But I wouldn't worry about her. If she hasn't been caught yet she probably won't be.

PATRICK
I hope you're right.

The middle-aged woman throws another cabbage at the soldiers.

MIDDLE-AGED WOMAN
you all ought to rot in Hell for what you done to us and our city!

She moves down the street. After a few moments Siobhan starts walking in the opposite direction. She notices a man laying in the rubble near a bakery. Walking over to him she recognizes him as Aidan.

SIOBHAN
(Shaking him)
Aidan! Aidan! Are you all right? Oh dear God, let him be alive!

Slowly Aidan comes to, grabbing his head and moaning in pain.

SIOBHAN (CONT'D)
Aidan! Thank the Good Lord you alive!

AIDAN
Aye. But me head feels as if someone's dropped a metal beam on it.

SIOBHAN
I have to get you off the street. Can you walk?

(CONTINUED)
AIDAN
Aye. I have to report back to Pearse and Connelly about Boland's Mill.

SIOBHAN
Aidan... it's over.

AIDAN
Over?

SIOBHAN
Aye, they've surrendered.

Aidan notices the last of the soldiers marching down the street and walks over to watch them.

AIDAN
Were Patrick and Emmet in that group?

SIOBHAN
Aye.

AIDAN
What about Pearse and Connelly?

SIOBHAN
I don't know. I didn't see them.

AIDAN
I should be in that line of men you know.

SIOBHAN
Well you not. And this isn't the time to be volunteering.

AIDAN
And what is it that you suggest I do?

SIOBHAN
You help me. We've got to keep the movement going. Keep the spirit of freedom alive. Now you lean on me and we'll get out of here.

AIDAN
I'll walk on me own two feet. I won't have those bloody Brits see me having to be aided.
CONTINUED: (3)

He starts to walk then begins to stumble. Siobhan grabs him.

    SIOBHAN
    (Putting her arm around him)
    Better they see you leaning on me
    then seeing you with a mouthful of dirt.

They start making their way through the devastation of Dublin.

MAY 3rd

INT: KILMAINHAM JAIL - JUST BEFORE 3:00 A.M.

Patrick is looking out of the window of his cell he is sharing with Emmet. SEVERAL SOLDIERS march out in to the courtyard below. They assemble in a firing line formation. Emmet tossing around in his cot notices Patrick at the window.

    EMMET
    Patrick? What are you up to?

    PATRICK
    I think they're going to execute someone.

    EMMET
    (Walking to the window)
    But it's the middle of the bloody night who could they possible...

Pearse is brought out with an escort of two SOLDIERS.

    EMMET (CONT'D)
    It's Pearse. Did they even put him on trial?

EXT: THE COURTYARD - 3:00 A.M.

The commanding officer gives Patrick and Emmet a sharp look. Pearse looks up at them, smiling slightly. He then looks straight ahead at the firing squad. The commanding officer turns his attention back to his men.

    COMMANDING OFFICER
    Attention!

The firing squad comes to attention.

(CONTINUED)
CONTINUED:

COMMANDING OFFICER (CONT'D)

Ready!
(BEAT)
Aim!
(BEAT) (CONT'D)
Fire!

A cloud of smoke rises from the courtyard as the rifles are fired. Pearse jolts as he is hit and then falls to the ground. The two soldiers who had escorted him in approach the body with a stretcher. They place the body on the stretcher his arms and legs dangling from it. Patrick and Emmet watch as the body is taken away.

INT: THE CELL - JUST AFTER 3:00 A.M.

Emmet leans up against the wall in the cell.

PATRICK
You all right?

EMMET
Aye. He deserved better.

PATRICK
Yeah, he did. But he knew this could happen. We all did.

EMMET
I'm ready for the firing squad.

PATRICK
I know you are.

EMMET
I just hope I'm as brave as he was.

PATRICK
You will be, Emmet, you will be.

ONE WEEK LATER

INT: A ONE ROOM CABIN JUST OUTSIDE OF DUBLIN - NIGHT

The cabin looks very much like the one Siobhan shared with Patrick only in better condition.

Siobhan looks out a window looking towards Dublin while Aidan stands in front of a mirror adjusting the bandage on his head.
CONTINUED:

  SIOBHAN  
  (Sighing)  
  Look at all the rebellions we've had. And inevitable our leaders are killed. ROBERT EMMET... WOLFE TONE. And now Padriag. And very possibly my own brother.

  AIDAN  
  We don't know for sure they've executed Padriag. Right now it's only rumor.

  SIOBHAN  
  you know as well as I do if they haven't executed him yet, they eventually will.

What's the point, Aidan?

  AIDAN  
  (Putting his hands on her shoulders)  
  The liberty of Ireland.

  SIOBHAN  
  When Aidan? When is that going to happen?

  AIDAN  
  (Embracing her)  
  I don't know.

She pulls away from the embrace.

  SIOBHAN  
  This is intolerable. Just sitting here doing nothing while my brother sits in jail.

  AIDAN  
  Aye, that must be driving you crazy. But there isn't anything you can do.

  SIOBHAN  
  Aye, there is. I can go see him.

  AIDAN  
  Now hold on there. Would you be thinking it's a good idea?
you were told to get out of Dublin. Now you want to walk right back in?

SIOBHAN
Aye. I have to see my brother.

AIDAN
I know you want to see him. But what if you get caught... if they arrest you?

SIOBHAN
Like Padraig said they don't know who I am. There is no reason for them to arrest me. I'm just going to visit my brother just like any other sister.

AIDAN
Siobhan you know they're making sweeping arrests. Anyone is suspect.

SIOBHAN
I have to see my brother.

AIDAN
All right. It's not like I could stop you anyway. But I'm going with you.

SIOBHAN
Aidan...

AIDAN
I'll respect you decision you respect mine.

SIOBHAN
Aye.

MAY 12th

INT: PATRICK AND EMMET'S JAIL CELL - MORNING

Patrick and Emmet are awaken by SOLDIERS in the courtyard below.

EXT: THE COURTYARD - MORNING

TWO SOLDIERS enter the courtyard one carrying a chair.
CONTINUED:

   BRITISH SOLDIER # 3
Where are we to put it?

   BRITISH SOLDIER # 4
Right where you're standing will do.

He places the chair a few yards from where Pearse was executed.

INT: THE JAIL CELL - MORNING

Patrick and Emmet look out the window.

   EMMET
you don't think their bringing some dignitary in to witness the execution?

   PATRICK
After how they went about executing Pearse I wouldn't put anything past them.

EXT: THE COURTYARD - MORNING

The two soldiers line up several feet from the chair and a few moments later SEVERAL MORE SOLDIERS and their commanding officer enter the courtyard lining up next to them. They are followed by TWO MORE SOLDIERS carrying Connelly in on a stretcher. They place him next to the chair, help him off the stretcher and sit him in the chair. Connelly grimaces in pain and starts slipping from the chair. One of the soldiers grabs hold of him.

   BRITISH SOLDIER #3
Sir, he hasn't the strength to sit up on his own.

   COMMANDING OFFICER
(To British Soldier #4)
Get some rope.

INT: THE JAIL CELL - MORNING

   EMMET
Heaven help us, they're going to shoot him in that chair.

   PATRICK
Why don't they wait until his leg gets better?
CONTINUED:

EMMET
This is the British. Besides they have to set an example for the rest of Ireland.

EXT: THE COURTYARD - MORNING

The soldier leaves the courtyard momentarily, returning with the rope. He and the other soldier tie the rope around Connelly's chest and the chair. The second strand of rope is tied around his legs and the legs of the chair. As they tightened the rope, his leg wound is reopened and blood starts pouring down onto the ground. Connelly grimaces again. The two soldiers step away. Connelly bravely looks down the line of men in the firing squad. A few of the men look confused while others look almost horrified.

COMMANDING OFFICER
Attention!

The men snap to attention.

COMMANDING OFFICER (CONT'D)
Ready!
(BEAT)
Aim!

A few of the men's rifles shake.

COMMANDING OFFICER (CONT'D)
Fire!

In unison the rifles are fired. A puff of smoke lifts up in the air and Connelly slumps forward in the chair. The men lower their rifles. A couple of the soldiers look in shock at Connelly. The two soldiers who brought him in proceed to untie him. The blood from his fatal chest wound now mingling with the blood from his leg wound. They place him back on the stretcher and carry him out of the courtyard. The commanding officer looks up at Patrick and Emmet with contempt on his face.

INT: THE JAIL CELL - MORNING

PATRICK
I think I'm going to be sick.

He rushes over to the bucket in the corner and throws up.

PATRICK (CONT'D)
I can't believe they can be so cruel.

(CONTINUED)
EMMET
(Sitting on the cot)
That's eight hundred years of conditioning.

Patrick lays down on his own cot.

PATRICK
They can't possibly get away with this.

EMMET
Watch them.

INT: PATRICK AND EMMET'S CELL - THE NEXT DAY

Patrick is staring out the cell window and Emmet is lying on the cot when the cell door opens, grabbing their attention. Aidan enters the cell with the GUARD standing behind him.

GUARD
I'll let you know when you time is up.

AIDAN
Aye, thank you.

The guard closes the door and then locks it. Emmet springs up from his cot greeting Aidan.

EMMET
Aidan! Ah, for sure I thought they had killed you.

AIDAN
I'd never give them the satisfaction.

EMMET
Siobhan... have you heard from Siobhan?

AIDAN
She's waiting to see you, Emmet.

PATRICK
You mean she's here?

AIDAN
Aye, they're only allowing one visitor at a time.
EMMET
She's not supposed to be in Dublin.

AIDAN
Aye, but don't I know that. But she insisted that she had to see you.

PATRICK
How is she?

AIDAN
Fine, considering the circumstances.

PATRICK
(Running his hand over Aidan's bandage)
Better then you? What in the world happened?

AIDAN
Part of a building fell on me.

PATRICK
Didn't you have the sense to get out of the way?

AIDAN
Ah, sure but don't you know I was busy at the time, shooting a British soldier.

PATRICK
Did you at least get him?

AIDAN
I did better than that. I killed him.

EMMET
Good for you, Aidan.

PATRICK
What are you doing here? Why haven't you gotten out of Dublin?

AIDAN
I wanted to see you.

PATRICK
(Sitting on the cot)
Come to say goodbye, eh?

(MORE)
CONTINUED: (2)  

PATRICK (CONT'D)  
You know they've executed Pearse and Connelly.

AIDAN  
I heard they executed Padraig but I didn't know about James. When did they do it?

EMMET  
Yesterday morning. They bloody shot him strapped to a chair cause of his leg wound.

AIDAN  
I can't believe they would....

EMMET  
Remember we're talking about the British.

AIDAN  
Aye.  
(Hanging his head down)  
I wish there was a way I could get you out of this bloody cell.

PATRICK  
We're both ready for whatever it is they are going to do to us.

EMMET  
Aye.

AIDAN  
Wait. I could at least get you out Patrick.

PATRICK  
What?

AIDAN  
I could call you Da...

PATRICK  
No! Leave my father out of this.

AIDAN  
But Patrick with his connections...

PATRICK  
(Getting up from the cot)  
I don't care about that. I'm fully prepared to face the firing squad.

(CONTINUED)
CONTINUED: (3)

AIDAN
But you won't have to. you father...

PATRICK
I have to do this.

AIDAN
Why?

PATRICK
I told you months ago. This is my opportunity to do something that matters.

AIDAN
Even if it means you have to die for it?

PATRICK
Yes.

AIDAN
What you've done has mattered. you don't need to prove anything more to you da by dying by firing squad. I'll call him in New York...

PATRICK
Aidan, I do not want you calling my father. Promise me that you won't.

Aidan glances over at Emmet, then turns to face Patrick.

AIDAN
All right, Patrick. I won't call him.

PATRICK
Thank you, Aidan.

The cell door is unlocked and the guard steps in.

GUARD
Time's up.

AIDAN
Aye, I'm just coming.

Aidan walks over to Emmet and gives him a hug.
CONTINUED: (4)

AIDAN (CONT'D)

God bless you, Emmet.

EMMET

Do me a favor and look after Siobhan for me.

AIDAN

Aye, I'll do that.

He walks back to Patrick and hugs him.

PATRICK

Tell my mother this is what I wanted.

EMMET

Aye. you know you da would be proud of you.

PATRICK

You just watch out for falling buildings.

AIDAN

I'll do that.

He takes one more glance at Emmet and then exits the cell.

Patrick and Emmet sit down on their cots.

EMMET

you know Paddy Boy if my da could have gotten me out of this cell I wouldn't have said no.

PATRICK

You have anything to prove to your father?

EMMET

Nothing I would give my life up for.

The door unlocks again and Siobhan enters the cell. Seeing Emmet she rushes over to him as he gets up from his cot, and hugs him.

SIOBHAN

Emmet!
EMMET
What in the name of Heaven are you doing here?

SIOBHAN
I'm here to see you of course.

EMMET
You're not supposed to be in Dublin. Pearse wanted you out of the city so you be able to continue the struggle.

SIOBHAN
Well I'm not sure about that anymore.

EMMET
What do you mean?

SIOBHAN
What's the point of going on? Look at how the people of Dublin treated you.

EMMET
You have to go on. You want Pearse and Connelly's life to have been in vain? You know they've both been executed.

SIOBHAN
I heard the rumor of Pearse... when did they execute Connelly?

PATRICK
Yesterday morning. Right outside that window.

Siobhan walks over to the window and stares down at the courtyard.

EMMET
And what about our lives? It's only a matter of time before we join them.

SIOBHAN
(Turning to face her brother)
Don't be talking that way.
EMMET
It's true and you know it.

SIOBHAN
Aye. But it's a wee bit dishearten after what I saw on those Dublin streets.

EMMET
(Hugging her)
The people of Ireland are going to need strong leadership. Pearse felt you were capable of that and so do I. you have to continue for Ireland... and for me.

SIOBHAN
All right for Ireland... and for you.

EMMET
That sounds more like me sister.

She pulls away from Emmet and walks over to Patrick.

SIOBHAN
Patrick... I just wanted to apologize for hitting you with that cabbage. I hope I didn't hurt you too badly.

PATRICK
You did what you had to do. And you'll do what you have to do now for Ireland.

SIOBHAN
I have to give you credit, Patrick. I didn't think you'd do as well as you have.

PATRICK
I had a good teacher.

The guard enters the cell.

GUARD
Miss. It's time to go.

SIOBHAN
Already?
GUARD
Aye.

She walks back over to Emmet and hugs him tightly.

SIOBHAN
I'm very proud to have you as me older brother.

EMMET
I know you'll continue to make me proud.

GUARD
Miss, you must leave now.

SIOBHAN
Aye.

She glances one more time at Patrick as she leaves the cell.

Patrick and Emmet once again sit on their cots.

EMMET
you an idiot, you know that Paddy Boy?

PATRICK
What are you talking about?

EMMET
Why didn't you tell her you loved her?

PATRICK
I don't know what you're talking about.

EMMET
Remember Paddy Boy you the idiot, not me. you're in love with my sister.

Patrick glances at the cell door then at Emmet.

PATRICK
What would have been the use? It's not like she would have returned the sentiment.

EMMET
Aye, she would have.
CONTINUED: (8)

PATRICK
What?

EMMET
Siobhan's in love with you.

PATRICK
How do you know? Did she tell you?

EMMET
No, she didn't have to. She looks at you the same way she used to look at Sean. And you should have seen how she fawned over you when you got shot.

PATRICK
Then it's best I didn't tell her.

EMMET
Why is that?

PATRICK
It's been less then a year since she lost Sean, she's still hurting over that. I don't need to be adding to it.

EMMET
That's quite noble of you Paddy Boy.

Patrick lays down looking up at the ceiling.

PATRICK
Knowing that she loves me will make for a nice last thought as I stand in front of the firing squad.

INT: THE CABIN OUTSIDE OF DUBLIN - NIGHT

Aidan has fallen asleep in the armchair, a Gaelic newspaper resting on his lap. Siobhan is asleep in the bed. She starts tossing about and then bolts up.

SIOBHAN
Patrick!

Jolted out of his sleep Aidan rushes over to her.

AIDAN
Siobhan are you all right?
CONTINUED:

SIOBHAN
Aye, I'm fine.

AIDAN
you're shaking.

SIOBHAN
I'll be fine. It was just a dream.

She gets out of bed, walks over to the water pitcher sitting on a table at the opposite side of the room and pours a glass of water.

AIDAN
About Patrick.

SIOBHAN
What makes you think it was about him?

AIDAN
you called out his name. It can be upsetting having a bad dream about someone you love.

SIOBHAN
I never said I was in love with him.

AIDAN
you didn't have to.

She walks to the window facing Dublin.

SIOBHAN
What does it matter? They're probably going to execute him and Emmet and there isn't a bloody thing I can about it.

AIDAN
Well we may not be able to help Emmet. But I think we can help Patrick avoid the firing squad, maybe even get him out of that cell.

SIOBHAN
What is it?
AIDAN
His father is running for the U.S. Senate. And he happens to have some influential friends, including President Wilson.

SIOBHAN
And the U. S. is still neutral.

AIDAN
Aye.

SIOBHAN
Eventually they'll have to chose sides. If Britain wants them on their side it wouldn't be in their best interest to execute a Senator's son. A Senator who knows the President.

(BEAT)
But wait a minute. Patrick and his da they aren't getting along. What if he won't help?

AIDAN
He will. He may not be seeing eye to eye with Patrick right now, but his is his son. He's not going to let them execute him.

SIOBHAN
We've got nothing to lose. So you'll make the call?

AIDAN
Actually I can't.

SIOBHAN
What? you just said we could get his da to help. you know the man...

AIDAN
Patrick doesn't want me calling his da. I promised him I wouldn't call him.

SIOBHAN
Then why'd you even bring it up?
CONTINUED: (3)

AIDAN
I told him I wouldn't call him. I didn't say anything about you calling him.

SIOBHAN
Me? I don't know the man

AIDAN
I'll give you all the information you'll need. I'll tell you what to say to him.

SIOBHAN
(Hugging him )
Thank you, Aidan.

EXT: A DOCK IN DUBLIN - DAY

Patrick is escorted by two BRITISH SOLDIERS to a waiting ship. Aidan approaches them.

PATRICK
Aidan.

AIDAN
I've just come to see you off.

PATRICK
I told you I didn't want you to call my father.

AIDAN
I didn't Patrick. So help me I didn't.

PATRICK
Well... then who did?

Siobhan walks up from behind Patrick.

SIOBHAN
I did.

PATRICK
(Turning to face her)
Siobhan. You shouldn't have done that. I didn't want my father getting involved in this. I told Aidan not to call him.
CONTINUED:

    SIOBHAN
    I know.

    PATRICK
    Then why did you?

    AIDAN
    Why don't we give them some privacy.

    BRITISH SOLDIER #5
    We have to make sure he gets on that ship.

    AIDAN
    Aye. But you can watch him over there.
    (BEAT)
    If he tries to escape you can shoot him.

    BRITISH SOLDIER #6
    Sure we can watch him over there.

    PATRICK
    Well, Siobhan, why did you call him?

    SIOBHAN
    I couldn't do anything to help Sean. I can't do anything to help Emmet. But I can help you. Besides...

She reaches out to him and kisses him passionately.

    SIOBHAN (CONT'D)
    How could I let you die when I love you?

    PATRICK
    You love me?

    SIOBHAN
    Heaven help me I do.

He returns the kiss then takes her into an embrace.

    PATRICK
    I love you too.
    (BEAT)
    You can come to New York with me.
SIOBHAN

What?

PATRICK

Come to New York with me. One of the conditions of my release was that I was to go back to New York. And I'm not allowed to return as long as Britain controls Ireland.

SIOBHAN

Patrick... I can't.

PATRICK

What? Why not?

SIOBHAN

If I did I feel as if I were betraying...

PATRICK

Sean.

SIOBHAN

Aye. But not in the way you thinking. I owe it to him, Emmet, Padraig and every other man and woman who has and will be fighting for Ireland's independence.

PATRICK

Ireland needs you.

SIOBHAN

Aye, she does.

PATRICK

If anyone can assure her freedom it would be you. Free her fast so I can come back.

The ship's horn blows.

SIOBHAN

I'll try me best.

BRITISH SOLDIER #5

Callahan it's time to go.

PATRICK

Yeah, just a sec.

(CONTINUED)
CONTINUED: (3)

Patrick gives Siobhan a long kiss.

    PATRICK (CONT'D)
    Remember I love you.

    SIOBHAN
    I love you too.

    BRITISH SOLDIER #5
    (Taking him by the arm)
    Callahan...now.

The soldier starts escorting him away. He smiles at Siobhan and waves goodbye. Aidan walks up to her, putting his arm around her.

    AIDAN
    you all right?

    SIOBHAN
    No. But I will be. I have to ... for Ireland.

MAY 2, 1949

EXT: THE GRAVESITE OF PADRIAG PEARSE - DAY

Siobhan approaches the gravesite holding a sprig of shamrocks. She runs her fingers along the marker. She places the sprig of shamrocks in front of the grave.

    SIOBHAN
    Well Padraig, thirty-three years late and six counties short but we did it. you dream has come true. Ireland is now a Republic.

She falls down on her knees and starts to cry.

    SIOBHAN (CONT'D)
    I'm sorry you weren't here to see it.

She puts her hands over her face and continues to cry. She then looks up and notices Patrick standing in front of her.

    SIOBHAN (CONT'D)
    Patrick? Patrick Callahan?

    PATRICK
    Yes, Siobhan it's me.
CONTINUED:

She stands up and gently touches his face.

    SIOBHAN
    I don't believe it.

    PATRICK
    You're looking well. And you're doing very well. One of the first women to serve in Dail. Assistant to EAMON DE VALERA.

    SIOBHAN
    And you're a U.S. Senator.

    PATRICK
    Yeah. It's ironic though, considering my father lost his bid in Sixteen.

    SIOBHAN
    What brings you to Ireland?

    PATRICK
    You do.

He gives her a long passionate kiss.

    PATRICK (CONT'D)
    I said I'd be back when Ireland was free.
    (BEAT)
    I waited thirty-three years to do that.

    SIOBHAN
    I'm sorry it took so long.

A five-year old BOY comes running up to Siobhan.

    LITTLE SEAN
    Grandma! Grandma!

    SIOBHAN
    Sean what are you doing here? Where's your uncle?

Emmet approaches walking with a cane.

    EMMET
    I'm sorry Siobhan. you know I can't keep up with this wee one and this limp.  (MORE)
CONTINUED: (2)  

EMMET (CONT'D)

(Noticing Patrick)
Paddy Boy is that you?

PATRICK
You know I hate when you call me that.

EMMET
(Taking him a hug)
Patrick Callahan I thought I'd never see you on these shores again!

PATRICK
I thought they executed you.

EMMET
No. We were released on Christmas.

PATRICK
And your leg?

EMMET
The bloody Black and Tans. What brings you back here?

PATRICK
I told Siobhan I'd be back once Ireland was completely freed of Britain.

EMMET
(Glancing at Siobhan)
Aye. Well I'll take Sean back to the car. Leave you two alone. you be here long?

PATRICK
A few weeks.

EMMET
Grand. I'll have to buy you a pint.
(Taking Sean's hand)
Come on now, Sean.

PATRICK
I'd like that.

Emmet leads Sean away.

PATRICK (CONT'D)
Grandma, huh?

(CONTINUED)
CONTINUED: (3)

SIOBHAN
Aye.

PATRICK
So you remarried?

SIOBHAN
Oh, no. Sean and I had a daughter.

PATRICK
You never told me that.

SIOBHAN
There were a lot of things I never told you back then.

PATRICK
Is Clancy's still opened?

SIOBHAN
Aye.

PATRICK
How about we go there, I buy you a pint and you can tell me all the things you didn't tell me back then?

SIOBHAN
Aye, that sounds nice. I'll go tell Emmet we're leaving.

She gives him a long kiss.

SIOBHAN (CONT'D)
I'm glad you back.

PATRICK
Me too.

She goes to talk to Emmet, leaving Patrick at Pearse's graveside. He walks up to the grave and places his hand on the marker.

PATRICK (CONT'D)
You never doubted her... We never doubted her.

He runs his hand across the marker, smiling. Then leaves to join Siobhan.

FADE OUT
THE END