

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)

Siobhan! Siobhan, open the bloody door!

Siobhan 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 Siobhan'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 Siobhan 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

Siobhan.

Siobhan 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. Siobhan 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?

(CONTINUED)

CONTINUED: (2)

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

Siobhan.

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.

(CONTINUED)

CONTINUED: (3)

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)

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)

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)

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)

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)

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)

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)

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.

(CONTINUED)

CONTINUED: (2)

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)

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)

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)

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)

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.

SIOBHAN

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.

(CONTINUED)

CONTINUED: (4)

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)

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)

CONTINUED: (2)

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)

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.

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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?

(CONTINUED)

CONTINUED: (2)

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 yaself.

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. Yaself?

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)

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 than 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)

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.

(CONTINUED)

CONTINUED: (4)

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?

(CONTINUED)

CONTINUED: (6)

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)

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 than 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)

CONTINUED: (8)

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)

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)

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?

(CONTINUED)

CONTINUED: (2)

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)

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 than 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)

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)

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 than that.

(CONTINUED)

CONTINUED: (2)

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)

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)

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 afterall 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)

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?

(CONTINUED)

CONTINUED: (3)

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)

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)

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)

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.

(CONTINUED)

CONTINUED:

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)

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?

(CONTINUED)

CONTINUED: (3)

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)

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 Connolly 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)

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)

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 than the bloody car.

 PATRICK
All right then. Kick me.

(CONTINUED)

CONTINUED: (3)

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 your 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?

(CONTINUED)

CONTINUED: (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)

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...

(CONTINUED)

CONTINUED:

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)

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, Siobhan.

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 than 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.

Connolly leaves the table and proceeds to exit the pub.
Siobhan gets up from her seat.

(CONTINUED)

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.

CONNOLLY

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.

(CONTINUED)

CONTINUED:

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?

(CONTINUED)

CONTINUED: (2)

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)

CONTINUED: (3)

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

PATRICK
Siobhan.

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)

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)

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)

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 Padriag. 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)

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)

(CONTINUED)

CONTINUED: MAC NEIL(CONT'D)
But you have to understand where
I'm coming from.

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

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

 PEARSE
All wars have their causalities,
Eion.

 MAC NEIL
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.

 CONNELLY
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.

 MAC NEIL
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.

 CONNELLY
Eion!

 PEARSE
It's no use.

Siobhan takes the seat that Mac Neil just occupied.

 AIDAN
Now what?

Pearse pours himself another drink, swirling the whiskey in
the glass and thinking. He looks up at the others.

(CONTINUED)

CONTINUED: (2)

PEARSE
I need time alone.

CONNOLLY
Aye, sure Padriag. 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)

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)

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)

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)

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 Padriag. In case we have any trouble. Padriag 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)

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)

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)

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)

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)

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, Padriag.

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)

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)

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 as 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)

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 than 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.

(CONTINUED)

CONTINUED:

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 Padriag, 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)

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)

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 Padriag.

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 than 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)

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

Padriag 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 Padriag...

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 Padriag
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)

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)

CONTINUED: (2)

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 Padriag. 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

Padriag, I need to talk to you.

PEARSE

If this is about that order...

SIOBHAN

It is.

PEARSE

It stands.

(CONTINUED)

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.

(CONTINUED)

CONTINUED: (2)

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

Padriag... I just want you to know.
It's been an honor serving under
you.

(Kissing him on the cheek)
Go mbeannai Dia duit, Padriag
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)

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.

(CONTINUED)

CONTINUED:

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?

CONNELLY

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)

CONTINUED:

PATRICK

We've go 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.

(CONTINUED)

CONTINUED:

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 how the 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.

CONNELLY

I want to be there to give the order.

PEARSE

James I can...

(CONTINUED)

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)

CONTINUED: (2)

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)

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)

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?

(MORE)

(CONTINUED)

CONTINUED: (2) AIDAN(CONT'D)
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 Padriag 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 awoken by SOLDIERS in the courtyard
below.

EXT: THE COURTYARD - MORNING

TWO SOLDIERS enter the courtyard one carrying a chair.

(CONTINUED)

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)

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)

CONTINUED:

EMMET

(Sitting on the cot)
That's eight hundred years of
conditioning.

Patrick lays down on his own cot.

PATRICK

They can't possible 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.

(CONTINUED)

CONTINUED:

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)

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)

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!

(CONTINUED)

CONTINUED: (5)

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.

(CONTINUED)

CONTINUED: (6)

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?

(CONTINUED)

CONTINUED: (7)

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)

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 than 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)

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 do 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?

(CONTINUED)

CONTINUED: (2)

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)

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)

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.

(CONTINUED)

CONTINUED: (2)

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, Padriag 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 Padriag, 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)

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 you 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)

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