

ACT ONE

FADE IN:

1 EXT. LONDON SAILBOAT - STERN - NORTH ATLANTIC - DAY 1

The name inscribed in the boat reads: NORTH STAR,
GREENWICH, CONNECTICUT.

PULL BACK to REVEAL a dark sky and choppy sea. A storm is coming up. The 32' sailboat is tossed by the waves as a man tries to lower the jib. Another figure steers from the helm. The main is already reefed.

2 EXT. LONDON SAILBOAT - DECK - DAY 2

The man, CHARLES LONDON, somewhere in his thirties, bundled in foul weather gear and a wool sweater underneath, works to lower the jib and bundle it into a sailbag. He's having great difficulty as the bow falls and hits after each swell. He turns, yells back to TONY, at the helm.

CHARLES
(yelling back)
Ease up, Tony!

TONY, about thirteen, the kind of kid everybody would like to have as their brother, is dressed in foul weather gear and clings to the wheel with freezing fingers.

TONY
(shouting back)
Okay, Dad.

He turns the wheel, pointing the boat into the wind.

3 INT. CABIN - SAILBOAT - DAY 3

JANET LONDON, who is more comfortable in a suburban shopping mall or in the domesticity of her household than on the rough seas, sits with an arm around her ten-year-old son, STEVIE, as the boat pitches and yaws. She has a spark and vitality uniquely her own. Janet is in the midst of trying to comfort Stevie. She coaxes him to play an electric game set out on the table in the cabin.

JANET
Your move Stevie, come on.

STEVIE
This is scary, Mom.

(CONTINUED)

3 CONTINUED:

3

JANET
No scarier than the haunted house
at Disneyland.

STEVIE
This is different.

4 EXT. DECK - DAY

4

Charles makes his way aft with the sailbag as Tony
looks off to sea. He's spotted something.

TONY
(super-excited)
Dad!... look!... Whales!

Charles looks out.

A4 EXT. OCEAN - WHALES

A4

breaching and spouting under the grey skies.

5 EXT. DECK - CHARLES AND TONY - DAY

5

watching the whales.

TONY
(mesmerized)
Wow!

CHARLES
Look at the size of them. See
their flippers? They're humpbacks,
I think. A whole family of them.

*
*
*

6 EXT. OCEAN - WHALES - DAY

6

lifting their enormous flippers, slapping the water,
rolling and disappearing below the surface.

7 UNDERWATER - WHALES - DAY

7

diving, swimming. A whole pod of them.

8 EXT. DECK - CHARLES - DAY

8

entranced, watching the whales.

(CONTINUED)

8 CONTINUED:

8

His concentration broken by a cry from the cabin.

JANET (O.S.)

(on edge)

Charlie, I need you.

Charles descends the hatchway.

9 INT. CABIN - DAY

9

Janet sits protectively next to Stevie who sits up on his bunk bed. Stevie looks pale. He is obviously slightly seasick. Charles enters. Tony remains at the helm.

STEVIE

I don't feel so good, Daddy.

CHARLES

You felt fine before.

STEVIE

Well I don't feel good now.

CHARLES

(helping son)

Here, put your head between your knees. Take some deep breaths.

Stevie obeys his father's order.

CHARLES

(to Janet)

Any luck on the radio?

JANET

(shaking her head)

Just static... can't pick up anything.

CHARLES

Keep trying.

JANET

I've been trying.

Charles and Janet exchange an apprehensive look. Stevie picks up his head.

JANET

(tenderly)

Feel a little better?

(CONTINUED)

9 CONTINUED:

9

STEVIE

A little.

CHARLES

(affectionately)

Attahoy. why
 don't you help your mother with
 the radio.

*



(to Janet)

We've got to pick up a weather
 channel.

He ascends the hatch ladder to the deck.

10 EXT. DECK - DAY

10

Charles climbs out, shuts the hatchway. The weather is
 getting worse.

TONY

How they doing?

CHARLES

Stevie's a little nauseous. How
 are you doing?

*

*

TONY

No sweat, Dad.

*

After a beat, Charles looks up as THUNDER rolls in
 from the horizon.

11 EXT. BARRISWAY - DAY

11

A small fishing village set in a notch along the rocky
 coast. Fishing boats bob at anchor, the streets are
 deserted as the storm approaches. ESTABLISH Goode-
 nough's General Store and Tavern.

12 EXTREME CLOSEUP - MARINE BAND RADIO

12

A transceiver FILLS the SCREEN. Faint SOUNDS of short-
 wave MESSAGES rising and falling amidst STATIC. A
 beat before we...

OPEN UP EXPOSING:

13 INT. GOODENOUGH'S GENERAL STORE - DAY

13

An old-fashioned general-store, with every staple
 grocery in the front, and a small tavern/cafe adjoining
 on the left.

(CONTINUED)

13 CONTINUED:

13

The other side of the store is dominated by the counter, cash register, television set, set high so as to enable anyone in the store to watch, and, in the corner, the Marine Band radio. At the equipment, monitoring the transmission, is TOM GOODENOUGH, a large and ruddy man still huge and hearty despite his sixty-plus years. Now as the STATIC FADES, he picks up the scrap of paper, walks to the tavern/cafe. We FOLLOW.

CUT TO:

14 INT. TAVERN - DAY

14

Mostly men, and only beer, served two glasses at a time, twenty-five cents a glass. Fishermen sit variously about the place, huddled around the small tables, the low rumble of voices occasionally punctuated by a laugh or a chuckle. At a near table sit several young men. This group includes JOHNNY, Tom's son, who is eighteen years old; GLENN, who at twenty-five years old is the oldest and toughest; MAC, who is on the brink of graduating high school and has a solemn look that never cracks; and COLIN, a large bull-chested young man who is about eighteen and grins instead of talking. The other person at the table is LINDA, of whom we will learn more later on. She leans forward over her beer, catching the last line of a joke being told by Glenn, who, for the moment, is imitating a French-Canadian accent.

GLENN

... so then, the guy says, 'An'
da t'ird condition, da kids, dey
gotta be raised Cato-lick!!!'

And the laughter causes a bridge. They sip their beer, Glenn looking up at Tom as he stands there.

TOM

Talkin' about your family again,
are ya, Glenn?

A good jeer at Glenn. The latter shrugs, not quite hiding his dislike at being the butt of the joke.

GLENN

What's the news? World War Three
got started?

TOM

(darkly)

Only at sea. Met says a Grandad
Storm about five miles offshore...

(CONTINUED)

14 CONTINUED:

14

Glenn reacts with pleasure, smiling broadly. He raises his hand in the direction of the old woman that acts as waitress.

GLENN

Sea's too rough to work! Two
more all 'round!

TOM

Not likely. It's headed inland...

There is a general moan.

TOM

Better pull the boats up.

They stand, go their various ways. THUNDER RUMBLES
in the b.g.

15 EXT. SAILBOAT - NIGHT

15

Tossed like a cork in heavy seas. Wind and rain lash it.

16 EXT. DECK - CHARLES - NIGHT

16 *

Clinging to the cockpit rail for dear life as waves wash over him. The mainsail and boom lay broken on deck, trailing into the sea. A wave takes it all the way overboard before Charles can reach it.

17 INT. CABIN - NIGHT

17

Janet still sits at the radio, but idly, no longer trying to monitor it. She has one arm about Stevie whose fear is increasing with the violent rocking motion. Tony sits on the bunk. He's concerned and nervous.

STEVIE

Are we going to die, Mom?

JANET

No, sweetheart.

TONY

Mom, I wish we were home.

STEVIE

Me too, I don't want to do this
anymore.

(CONTINUED)

17 CONTINUED:

JANET

Neither do I. We'll go home soon.

AA17 EXT. DECK - CHARLES

AA17 *

Lashing the wheel, making his way forward to enter the cabin.

BB17 INT. CABIN - NIGHT

BB17 *

As the wet, bedraggled Charles enters, Janet looks up at him.

CHARLES

Okay. Everything's taut above! You two -- in the sack.

The boys look at him in surprise.

TONY

But the storm...

CHARLES

Blowing itself out.

(lots of good cheer)

No problem! It'll be over soon.

*

Stevie's eyes light up, excited, though still nauseous.

STEVIE

Really, Dad?

CHARLES

Really! Come on.

*

Charles lifts Stevie, carries him to the forward cabin. Tony follows. Janet turns back to the radio.

A17 INT. FORWARD CABIN - NIGHT

A17

Charles puts a life vest on Stevie, who lies on the lower bunk.

STEVIE

Do I have to wear this?

CHARLES

Just for tonight. I want you to stay in bed, and keep this on. Okay?

*

*

STEVIE

Okay, Daddy.

CHARLES

Stevie, you're a good man.

(CONTINUED)

A17 CONTINUED:

STEVIE
(precocious; imitating
his father)
Dad, you're a good man.

And Charles smiles, though we can see that he has less confidence than his son. Then, he straightens up to the upper bunk, where Tony, anticipating, has already got under the covers. Now, lying down, eye-level with his father, he stares at him. His voice is a whisper.

TONY
If we're in trouble.. you can
tell me.

CHARLES
I'll remember that.

TONY
(still whispering,
more urgent)
I mean... you don't have to keep
it to yourself.

Charles frowns slightly at the remark, then just shakes his head.

CUT TO:

18 MAIN CABIN

18

Charles enters the main cabin, shutting door to forward cabin where boys sleep.

JANET
Tell me the truth... it's not really
alright, is it?

CHARLES
The main tore, took the boom with
it. I'm going to try and start the
engine.

JANET
I'll help... if you...

Charles shakes his head "no".

(CONTINUED)

18 CONTINUED:

13

CHARLES

Keep on the radio. Find a ship...
anybody.

19 SAME - MASTER ANGLE - FAVOR JANET AND CHARLES

19

Janet looks at him. Troubled, he glances away, then
exits up to the cockpit. Then, reluctantly:

JANET

(into radio)

This is North Star. We're a 32-foot
sloop floundering in heavy seas off
the south coast of Newfoundland.
Last position 57-30 west, 47-30
north. Is there any ship or station
on our frequency? Any ship?

*

*

STATIC CRACKLES across the RADIO.

20-22 OMITTED

20-22

A23 EXT. GOODENOUGH'S STORE - NIGHT - RAIN EFFECT

A23

Glenn, Colin, Johnny enter store.

23 INT. GOODNEOUGH'S STORE - NIGHT

23

A long charged silence. The door opens, admitting
Glenn, Colin and Johnny. WIND and RAIN BLOW in the
open door. Glenn carries a shotgun. He looks at Tom.

GLENN

Gimme some shells, ay?

(then, to Linda)

Rain oughta flush out them rabbits.
Wanna come hunting?

TOM

Coast Guard think there might be
a weekender a few miles off. They're
picking up faint distress signals.
Maybe we ought to have a go at 'em?
Bring 'em in here, like.

COLIN

No point. We ain't got no undertaker
here.

TOM

But if there's someone out there --

(CONTINUED)

23 CONTINUED:

23

GLENN
(interrupting)
-- then they're good as dead.
(then to Linda)
Comin' for rabbit?
(learing)
I'm available for hunting lessons
tonight, y'know.

She smiles, shakes her head.

LINDA
Then all you need's a student. No
thanks. I'll keep an eye on the
sealink...

She nods at the radio. Tom has wandered forward, looking
through the slit on the door shutter.

TOM
It'd take Francis Drake to make it
alone on a sea like that...

Then, as Glenn goes to a box of shells, we...

ZOOM THROUGH TO:

24 EXT. SAILBOAT - CHARLES - NIGHT

24 *

Lashed by wind and waves. Charles has the floorboards of
the cockpit open, trying to start the engine. He looks
up, sees something in the distance.

A24 CHARLES POV - KILLER SHIP

A24 *

A ship is coming towards them out of the distance. He
yells:

CHARLES
Janet! Janet!

But his voice is lost in the wind.

B24 THE SHIP - COMING CLOSER

B24 *

CHARLES
Janet!!

25-38 OMITTED

25-38 *

39 INT. CABIN - JANET
climbing the ladder.

39

*

40 OMITTED

40 *

41 OMITTED

41 *

A41 EXT. DECK

A41 *

As Janet climbs out and joins Charles in the cockpit. He points toward the oncoming ship.

*

CHARLES
Must have heard our signal!

She gets up, waves:

JANET
Here! Help! Over here!

Charles looks after, studying the ship, his eyes widen:

42 CHARLES' POV

42

The killer ship bearing down at them. A large vessel with bow and low stern cutting through the water at high speed.

43 CHARLES AND JANET

43

He looks toward the oncoming ship (O.S.)

CHARLES
She's going to hit us!

*

JANET
The kids!

*

Charles grabs the signal light and frantically moves it.
Janet races below.

*

44 CHARLES' POV - KILLER SHIP

44

coming straight at him, ever closer.

- 45 INT. CABIN - NIGHT 45
Janet rouses the children, checks their life vests.
- 46 EXT. DECK - CHARLES AND KILLER SHIP - NIGHT 46
Charles signals with his light in the f.g. as Killer Ship
bears down. *
- CHARLES
Hey! Hey! Watch out!
- It is going to slice right through the sailboat, hitting
square beam.
- 47 INT. CABIN - NIGHT 47
Janet hustles the kids to the hatchway ladder when a
tremendous jolt to the hull sends them flying, falling.
Stevie begins to cry.
- 48 EXT. DECK - CLOSEUP - CHARLES 48
braced on the deck, still looking in the direction of
the Killer Ship. A second jolt hits and he turns,
looking over the rail in the opposite direction (away)
from the Killer Ship, TOWARDS CAMERA.
- 49 CHARLES' POV - OCEAN 49
A whale's back breaks the surface.
- 50 UNDERWATER - WHALE 50
Killer Ship races by as the whale delivers a third bump
to the sailboat, pushing it out of harm's way.
- 51 EXT. DECK - CLOSEUP - CHARLES - NIGHT 51
still looking after the whale, then turning back to-
wards the Killer Ship as its rust-covered hull steams
by. He waves his light, yells:
- CHARLES
Stop!! Help! Help us!
- 52 EXT. KILLER SHIP DECK - HIGH ANGLE FROM BRIDGE WING - 52
NIGHT
LOOKING DOWN at Charles' sailboat, his light waving
frantically, as the huge ship steams by.

53 CLOSE - SEAMAN

53

leaning over the rail, straightening up and turning. He yells and gestures toward CAPTAIN on bridge that there is somebody down there in the water (language: Russian).

54 CLOSEUP - CAPTAIN

54

considering for a moment, then replying in words and gestures (Russian). Making it clear they are not going to stop.

55 EXT. SAILBOAT DECK - CLOSE ON CHARLES - NIGHT

55

looking up at the Killer Ship as its stern passes OUT OF SHOT.

CHARLES

We need help! Help!

A55 CHARLES' POV

A55

Factory ship sliding by, slipping into the darkness.

56 JANET, STEVIE, AND TONY

56

They emerge from the hatchway. Janet comes out on deck. The kids huddle at the entrance.

TONY

What happened?

CHARLES

(watching departing
Killer Ship)

I can't believe it. They didn't even stop!

JANET

Did we hit something?

CHARLES

I don't know. I don't think so... We're okay *
now. Let's get below.

57 OMITTED

57

58 OCEAN AND WHALE - NIGHT

58 *

The whale surfaces, spies out, then disappears below the surface,

*

15.

59 OMIT

59 *

60 EXT. BARRISWAY - NIGHT

60

all boarded up, taking the lashing of the sea. A truck makes its way through the rain, stopping at Tom's store. Johnny jumps out. From within the cab of the truck, someone throws something at him.

61 SAME - A CLOSER ANGLE

61

It's a rabbit, successfully killed by the hunting party. But the effect of a twelve gauge shell on so small an animal is quite devastating. Johnny makes a gesture, throws the rabbit back. A roar of LAUGHTER, and the truck roars away. A beer can is tossed idly from the window. Johnny stands there for a beat, watching the empty can thrown about by the wind as though it were a scrap of paper. Then, huddling against the wind, he turns and enters the store.

CUT TO:

62 INT. STORE - NIGHT

62

Linda sits watching a weak television signal. Two other men are with her: LORNE, big and tough and the mayor of the town; and LLOYD, older, hunched, a misery of a man who sees only danger in everything. Tom mans the radio. The television program is Barnaby Jones. As the next conversation is exchanged, at least two people will die violent deaths on-screen. Lorne looks up as Johnny enters.

LORNE

Kill anything?

JOHNNY

Coupla rabbits. Nothin' worth any fun.

And he exits to the back.

LLOYD

Them kids. They'd shoot up the townsfolk for fun, if they could, eh?

LORNE

Maybe...

(MORE)

(CONTINUED)

62 CONTINUED:

62

LORNE (CONT'D)

(a wink)

... better leave 'em to rabbits,
ay, Lloyd...

And they go back to the television program. Tom stands,
stretches.

TOM

No more tonight, says the Main
Station.

(listens to the wind)

Anyone out there's on their own,
they say. And another storm only
two days behind...

They all look up at this, worried by the information.

LORNE

Only two days?! I tell you, Tom,
if we lose many more fishing days...
we'll all be broke.

LLOYD

Catch is down low as it is... need
every cod we can find... can't keep
taking these storms.

LINDA

Write and tell the government that.
No more storms, tell 'em.

And rather than laugh, they cluck in irritation.
Barnaby Jones kills another as we...

CUT TO:

63 INT. BOAT CABIN - NIGHT

63

The boys are on the far bench, Stevie asleep. Tony
watches Charles and Janet as they huddle over the map
at the table.

TONY

OMIT

CHARLES

OMIT

(looking at chart)

Look, we're in a definite current
now. I just hope we can ride it in.

(CONTINUED)

17.

63 CONTINUED:

63

JANET

To where?

Charles points at the map. As he does so, we...

MOVE IN ON:

64 SAME - EXTREME CLOSEUP - THE MAP

64

The current shows movement to an inlet where a town is marked. Charles has his finger on the name of the town: BARRISWAY.

CHARLES

Here...

OPEN UP TO:

65 SAME - MASTER ANGLE

65

Janet looks closer, bending over the map.

CHARLES

Barrisway... Must be a small fishing port.

*

JANET

And what if the current doesn't hold?

CHARLES

As soon as the weather clears, I'll rig the jib. I'll clean the battery contacts... the engine should start.

*

Wind, rain and rough seas pound the boat. Charles crosses to the bunk where Tony is watching him carefully.

MOVE IN TO:

66 SAME - TWO SHOT - TONY AND CHARLES

66

Softly:

CHARLES

It's okay now, you'd better get some sleep. We're in the hands of the tide, now...

TONY

That ship... what happened?
Didn't they see us?

(CONTINUED)

66 CONTINUED:

66

Charles walks the boy to his bed. *

CHARLES

Yeah, they did. C'mon. In the sack. *

And he turns to see Janet staring at him. Charles closes door, crosses to Janet. Her nerves are getting the better of her. *

JANET

This is crazy... you know that.

But he goes to her, pulls her to him. The physicality works as she cuddles in to him, accepting his comfort.

CHARLES

I'm sorry, Jay, I'm sorry.

But as we linger on his expression, she clearly has doubts.

CUT TO:

67 EXT. BOAT - NIGHT

67

riding the waves.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

68 EXT. BARRISWAY HARBOR - THE BREAKWATER - DAY 68

The Landon boat, flying only a jib and running on its engine, slowly and cautiously approaches. Two barren mountain peaks on both sides stare down indifferently upon the boat. The town is in an odd combination of the ugly and the quaint. It's the kind of place that if you don't exit by the time you're eighteen or nineteen, it will swallow you into oblivion. Several crushed beer cans float aimlessly past the boat.

69 ABOARD THE LANDON SAILBOAT 69

Charles lowers the jib with Janet. Tony steers the wheel. Stevie sits in the cockpit. The family looks wan and worn out from last night's ordeal. An uneasiness grips them as they move toward the breakwater at the harbor entrance.

70 EXT. BREAKWATER 70

Several fishermen unload their boats, scrutinize the foreigners sailing into town in their sailboat.

71 SAILBOAT - DECK 71

Charles at the bow, yelling orders back to Tony at the helm

CHARLES

Slow the engine, Tony. Bring her alongside. Janet, Stevie -- fend off if we get close.

72 BREAKWATER 72

Johnny, Colin, and Mac help the fishermen lift their catch to the dock in large buckets while Glenn works over a salting table. He picks up each fish, throws it on a wooden table, cuts off the head, slits the belly, scoops out the guts with his hands and throws them in a pail. It's all in one quick, practiced motion. He looks up to see the sailboat.

CHARLES

(yelling up to the breakwater)

Is there someplace I can tie up?

Jo'nny is nearest, and volunteers:

(CONTINUED)

72 CONTINUED:

JOHNNY

Straight on, second quay.

But Glenn moves forward to establish his dominance.

GLENN

What's it you need?

CHARLES

I need to get some repairs.

JOHNNY

My dad'll do it.

GLENN

(to Johnny)

I'll show 'em where, maybe we can see a dollar.

He jumps down the distance to the boat.

73

THE SAILBOAT

73

As Glenn lands on the deck with a thud, moves to take the helm from Tony.

GLENN

Let me take her in, aye, gets tricky by the shallows.

TONY

Dad, should I?

Glenn steers the boat away from the dock, really revs the throttle, waves back at his mates onshore. Janet moves away from him. Charles steps into the cockpit.

CHARLES

Doesn't look that shallow.

GLENN

Oh, them sunkers'll rip the keel out from under ya.

CHARLES

Listen, why don't I steer.

He takes the wheel, reduces the throttle.

CHARLES

Just tell me where to go.

Glenn is surprised, taken aback. He stares back at Charles, not used to having his power usurped.

GLENN

Sure, mister. It's your boat.

*

*

*

*

74 OMITTED

74

75 EXT. TOM'S DOCK AND FISH SHACK - CLOSE ON TOM - DAY 75

A small dock and storage shed midway into the harbor.
He is examining the broken mast joint. Janet and the
kids huddle on the dock, Glenn looks on from the dock, too. *

TOM

Bad business, a Nor'easter.

CHARLES

That wasn't the worst of it. We
were almost run down while we were
wallowing.

TOM

Strange. He shipping lanes
hereabouts.

CHARLES

Looked like an old mine sweeper.
High bow, low stern, with a large
boom on the rear deck. *

TOM

Saw a ship like that once... bad
business it was up to.

Tom studies the broken boom fitting.

TOM

(examining the mast)
It was wood, now... we could set
her straight, but these new crafts...
no parts for her around here. Can
order her from St. John's maybe --
have to check.

(he straightens up)
Meanwhile why don't the family warm
up in my store, get something to
eat.

GLENN

I'll show her the way.

TOM

You do that, and then get back
on the job, Glenn Bickel, or I'll
tell Bigwood where you been keepin'
yourself on his pay. *

GLENN

(to Charles)
If he can't fix her, give a call,
aye.

(CONTINUED)

75 CONTINUED

75

CHARLES

Sure. Thanks for your help.
(to Janet)
I'll be right there.

They exit, Charles turns back to Tom.

CHARLES

How long do you think?

Tom glances at him, afraid to break the bad news.

A75 EXT. BREAKWATER - DAY

A75

Johnny, Colin, Mac cut fish at the tables as Glenn returns from Tom's dock where he has just left Charles. He walks up to his table, picks up his knife and starts to work without a word. Johnny looks up.

JOHNNY

Did you turn a dollar, Glenn?

GLENN

Your old man's a shrewd one, aye.
Keepin' it close, he is. We boys
won't see a penny.

JOHNNY

Him? Helpin' out is all.

GLENN

Helpin' himself, I'd call it.

JOHNNY

Lending a hand to one of his own.
He's a mainlander too, ya know.

GLENN

Well your mudder was a New, boy.
When it comes to the cuttin', you're
one of us. So don't you forget it.

He wacks down his knife, cutting off a fish head with a vengeance.

76 INT. TOM GOODENOUGH'S STORE - DAY

Janet, Stevie and Tony huddle around the pot-bellied stove. Stevie eats a candy bar. He has some chocolate smeared around his mouth.

(CONTINUED)

76 CONTINUED:

76

TONY

Who's going to tell him?

JANET

No one's going to tell him. We're going to discuss it.

STEVIE

Do I have to be here?

JANET

You're part of this family.

TONY

He's gonna be angry.....

JANET

He won't be angry... not if we do it right.

Charles walks in, followed by Tom.

CHARLES

Okay, good news is they can fix the boat. Bad news is it's going to take a little while. There aren't any hotels...but there's an empty house we can have, right down the road. Tom's arranged it for us.

(CONTINUED)

76 CONTINUED:

76

TOM

Nothing grand, missus, but it's
warm and snug.

Charles puts his arm around Janet and walks with his
family toward the door.

CHARLES

Come on, guys, might be fun.

77 EXT. MAIN STREET - DAY

77

Tom leads Charles and his family toward the cottage.

TOM

The doctor's past the church, and
the tavern behind my store claims
it's also a restaurant -- though
it's a bit of a reach if you ask
me. After the packet boat comes
in, he's got good food for a week
or two. After that, it's fish
and chips.

STEVIE

Fish... yeech!

CHARLES

(looking across harbor
to fish plant)

What is that?

TOM

(with disgust)

A fish packin' plant. Government
project to bring 'prosperity' to
the outports. Prosperity, the Queen's
rump. Men who worked for their
own selves, out in their own boats,
now penned up like a pack of crackie
dogs...

78 OMITTED

78

&
79&
79

80 EXT. LANDON COTTAGE

80

They climb the steep stairway to the cottage. Tom
pushes open the door.

81 INT. HOUSE - DAY

81

Somehow reflecting the people in the town, the "house" is caught in time; half-forgotten, yet still barely usable. Simple, really odds and ends of furniture, most 1950's vinyl. The family enters, looks around. Janet raises an eyebrow, amused at the primitiveness of it. And the mess; like the town, it is littered with forgotten odds and ends, old cans, etc. She walks to the kitchenette alcove b.g., opens the tiny refrigerator door, and immediately jumps back, scared.

82 SAME - THE REFRIGERATOR

82

A huge but ancient lobster sits, staring out.

CUT TO:

83 SAME - MASTER ANGLE

83

JANET

Too late. House is already occupied.

Tom hurries over, amused.

TOM

Only till supper. That'll be Johnny's. He's my son.

(he takes the
lobster from the
refrigerator)

He and his pals use this place for fun, like.

(he moves to exit)

Well. The town's as good as yours. If y'need anything else, it's in the store up front. If I'm not there, put it down in the credit book.

And suddenly, Tom is gone. Charles looks at Janet, manages a shrug and smile. The family stands silently.

84 ANGLE

84

CHARLES

Tony, I want you to go over to the store, get a bucket, mop, soap, and as much cleaner as you can carry. Stevie, help him out. We're going to get this place shipshape.

No one moves. He senses their mood.

(CONTINUED)

84 CONTINUED:

CHARLES

What's wrong? Something wrong?

JANET

Well... this morning... we all
got a chance to talk... and...
some things sort of surfaced...
that I think we should all talk
about.

CHARLES

(apprehensive)

... Okay...

TONY

We want to go home.

JANET

That is... we want to 'discuss'
going home.

Charles doesn't respond.

TONY

I told you he'd be angry.

CHARLES

(with anger)

I am not angry.

JANET

(to the children)

Why don't you kids go outside.

CHARLES

No, no... wait a minute. Just...
stay where you are.

He moves close to them.

CHARLES

I'm sorry you feel this way but,
like it or not we're stuck here
for at least a week. The parts have to
come on a packet boat from St. John's.

JANET

Isn't there an airport?

Charles shakes his head.

CHARLES

Look, I'm disappointed too. Let's
try and make the most of it, okay?

(CONTINUED)

84 CONTINUED: (2)

84

Tony looks at Stevie who looks crushed.

TONY

Come on, Stevie, let's go to the store.

85 ANGLE

85

They leave. Charles watches Janet as she half-heartedly looks through the kitchen. The cupboards are full of old bottles, there's a rusty frying pan in a drawer.

JANET

It'll take forever to make this place livable.

CHARLES

We can always stay on the boat.

JANET

No, sir. Anything for dry land.

She sits down in a chair, puts her face in her hands. Charles goes to her, kneels down next to her.

CHARLES

We'll get it fixed up, won't be so bad.

JANET

Last night...

CHARLES

It's over.

JANET

I keep seeing you in the water... and the ship... Tony, Stevie, we all could have been...

CHARLES

Hey, it's okay, we made it.

JANET

To where? We've been at sea for four weeks!

*

(CONTINUED)

85 CONTINUED:

85

JANET

I mean, why are we doing this?
Why is this trip so important to
you?

*

CHARLES

I've already... Next time we'll
go to the mountains, all right?

*

Janet gets up, suddenly angry.

JANET

That's not the point, Charlie.
I'm out in the middle of the
North Atlantic with a man who's
becoming a stranger to me. You
said this trip was supposed to
bring us closer together, but we
haven't said five words to each
other.

*

*

CHARLES

...I just needed some time... Look
... do we have to discuss this now?

*

*

JANET

Yes, I'm calling this right now.
I want to know what's going on with
you, Charlie.

CHARLES

I'm just not happy, that's all.
I don't know why I feel that way,
but I do... I do know this trip's
important because everything else
I do is not important.

*

*

JANET

Charles... c'mon...

CHARLES

No wait... let me finish. I'm
supposed to be an architect, remember?
I'm the man who was going to design
cities. We used to talk about that,
Jay.

*

(MORE)

(CONTINUED)

85 CONTINUED:

85

CHARLES (CONT'D.)

Well, all I'm designing are parking lots and putting drainage ditches in the right places. That isn't what I wanted... for me or for us. It seems like all we do is compromise lately... about everything.

*

*

*

JANET

Charlie... what are you talking about? I'm very proud of you. I'm not ashamed of anything we've done together.

CHARLES

No... I don't mean.. I didn't mean that. I just thought if we could get away together, do something different, I'd see it differently.

A long beat.

*

JANET

Do you love me Charlie?

He crosses to hold her.

CHARLES

Of course I do.

JANET

I'm all in knots.

CHARLES

(still holding her)

I promise... as soon as the boat's fixed, we'll head home.

86- OMITTED

86-

87

87

88 INT. TAVERN - DAY

88

Glenn sits at a small table, distracted, while Colin and Mac exchange lines.

COLIN

MacGregor swore it. Said he had five yanks for sport fishing. Pay a thousand flat. Plus expenses. Next July they're coming.

(CONTINUED)

88

CONTINUED:

88

MAC

MacGregor's so full of it, there
must be two of him. * *

But Glenn stands, bored, walks to the window, looks out.
The other two notice, shrug, go back to their conver-
sation.

CUT TO:

88A: EXT: TOM'S STORE - DAY

88A

Glenn walks on to porch into close-up. Camera
pans to reveal Tom's dock below.

89
THRU
91
92

OMITTED

89
THRU
91
92

EXT. TOM'S DOCK - DAY

Charles battening down the boat as the thunderheads
loom in the horizon. Johnny approaches, watches.
Charles deftly tie knots.

JOHNNY

Pretty good at that, aye?

CHARLES

Navy.

JOHNNY

No kidding?! See any action?

CHARLES

Not really...

JOHNNY

(not caring about
the answer; helps
Charles)

Yeah... me, I'd as soon head out
to the mainland and join th' army,
y'know? My old man thinks I'd be
better off than sticking here.

Charles grunts acknowledgment as they continue to work.

JOHNNY

He don't think Glenn's fit company.
Glenn, now he was over the mainland
a coupla years. He come back sayin'
he'd rather be a nothin' in a
nothin' place than a Newfie driftin'
through Toronto... so he's in the
fish plant. Ain't nothin' else around
here... can't make a livin' off the
boats no more... This here's gotta
be the back end of nowhere...

Charles, finished with the rope, straightens up. He
looks at the main road.

93	OMITTED	93
A93	CHARLES' POV - ROAD	A93
94	EXT. DOCK	94

CHARLES
Where's that lead?

JOHNNY
Don't lead nowhere. Never finished
buildin' 'em. None of the roads
connect anywheres... high school
graduation's tomorrow. First packet
boat right after, I'm for the
mainland.

Glenn has now approached, stands at boatside.

JOHNNY
Tavern run outta beer?

Glenn eyes Charles, a tacit challenge in his manner.

GLENN
No. Just being hospitable, like.
Looks like you two need help.

CHARLES
Thanks but we're almost done.

And he goes back to work, securing the engine hatch.
But Glenn winks at Johnny, then jumps aboard the boat.

GLENN
No, no... I insist!
(now, examining
the boat's fittings)
Some toy you got here, Mister...
bet she can sail herself...

Charles turns, looks at him, says nothing. Then he
returns to his work.

GLENN
(examining some
wood strip)
I betcha this here is real teak,
aye?

CHARLES
(answering without
looking around)
You'd win the bet.

(CONTINUED)

Charles stays with his back to Glenn, but Johnny doesn't, and sees Glenn take a pen knife from his pocket.

GLENN

Maybe... but maybe not... lookin' closer, might just as easy be pine...

(and he digs the knife into the wood, scarring it)

Nope! Right the first time! Teak!
(raising the knife again)

Look, Johnny...

But Johnny has backed off the boat, wanting no part of this.

CHARLES

(moving toward Glenn)

Thanks for the help, now why don't you get off my boat.

GLENN

No, no... gotta check for salt-water damage.

He walks toward a chrome fitting, about to lay his knife in it. Charles grabs his arm.

CHARLES

Maybe you didn't hear me.

GLENN

I hear'd. Damn impolite if you ask me,

CHARLES

I asked you, now I'm telling you
get off my boat.

GLENN

Wager you can make me, eh? Give ya two-to-one... a beer for me, a beer for Johnny.

setting his jaw, clenching his fist. Behind him we SEE another boat pulling up to the dock. It is white with blue trim and carries the insignia GOVERNMENT OF NEWFOUNDLAND, HEALTH SERVICES along with the official crest. Linda at the tiller, a big, wooly-black NEWFOUNDLAND DOG sitting in the prow.

A95 CLOSE ON CHARLES A95
He moves toward Glenn, ready for combat.

B95 ANGLE ON GLENN B95
Linda reaches the dock, looks over.

LINDA
Hey... hey. Glenn!
Glenn doesn't turn.

LINDA
Catch the line, will you?!

Glenn turns his head, still keeping Charles at bay.

LINDA
Or do we have to jump to shore?

C95 ON CHARLES C95
Relaxing his stance.

D95 GLENN D95
He turns away from Charles, turning to Linda.

E95 GLENN, LINDA E95
She throws him a line, he catches it, gives Charles a last look.

GLENN
Careful who you're telling what to do, mister. Real careful, aye?
He jumps off Charles' boat to tie up Linda's.

F95 CHARLES F95
Looking over at Linda, curious.

CHARLES
If I'm in your space, I'm sorry. Tom Goodenough said it was okay. My boat can't take the shallow draft up the other end of...

G95 LINDA G95
climbing out across the deck of Charles' boat. The dog waits.

(CONTINUED)

G95 CONTINUED:

G95

LINDA
(with a smile)
Well, if Tom said it, I'll go
along.

She moves closer to Charles.

H95 LINDA, CHARLES

H95

LINDA
You're a long way from home.

CHARLES
Got stranded in the storm last
night. We were lucky to make it
in.

LINDA
As they say, any port in a storm.
(she laughs)
I'm Linda McFarlan.,

CHARLES
Charles Landon. (They shake hands)
LINDA
I'm the only doctor in town so if
there's anything I can do, just give me
a holler.

*

CHARLES
Thanks.

*

They make a moment of eye contact.

LINDA
(turning to Glenn)
Can you give me a hand with that
stuff, Glenn, and walk me home?

Glenn finishes securing the stern rope.

GLENN
(smirking)
That an invitation, aye?

LINDA
Call it what you like.

Glenn gathers up her medical bag and baggage. They
start off.

LINDA
(calling the dog)
C'mon, Baby.
(and calling back)
Nice to meet you, Mr. Landon.

J95 CHARLES

J95

Watching them go.

CHARLES

Likewise.

96 OMITTED

96

97 LINDA AND GLENN - WALKING - DAY

97

Glenn accompanies her home down the dusty road.

LINDA

Who is he?

GLENN

Mr. Sir-from-the-City, ya mean.
Oughta turn back on the tide
that brought him in.

LINDA

Seemed perfectly nice.

GLENN

Comes in here like Mr. Rockefeller
on his fancy sloop, demanding this
and that. Thinks we're his servants
and all.

LINDA

I know I can count on you not to
let him take advantage, Glenn.

GLENN

That you can.

98 OMITTED

98

99 EXT. KILLER SHIP - WIDE ANGLE - CUTTING THROUGH THE
SEA - DAY

99

White water parts in a bow wave as it speeds along.

100 EXT. DECK - HARPOON GUN, TARPED

100

Two sailors run up to it, pull off the canvas cover
and prepare for firing.

101 INT. BRIDGE - THE CAPTAIN

101

Looking out over the deck.

102 HIS POV - DECK 102

103 INT. BRIDGE 103
Captain picks up binoculars

104 HIS POV - BINOCULAR MATTE 104
A whale appears above the surface.

105 EXT. DECK - HARPOON GUN 105
Gunner (one of the sailors) slams the bolt back, sights through the cross-hairs.

106 POV - WHALE 106
Whale breaks the surface, blows.

107 CLOSE ON GUNNER 107
Aiming.

108 CLOSE ON HARPOON 108
Barbed and ready.

109 CLOSE ON TRIGGER 109
The gunner squeezes it home.

110 CLOSE ON HARPOON GUN 110
Fires with a LOUD EXPLOSION

A110 WHALE IN WATER - HIT (STOCK OR MINATURE) A110

B110 EXT. GOODENOUGH'S STORE - NIGHT B110
Lashed by wind and rain.

C110 INT. TAVERN C110*
Only a few tables are occupied. A FIDDLER sits in the corner by the stove playing traditional Irish and Newfoundland melodies

111. INT. GOODENOUGH'S STORE
Townspeople, including Lorne, Lloyd, Linda and half a dozen other men and women, are gathered around the counter watching television. It's a variety show (identifiable TV personality). Tom is behind the counter.

LLOYD

He's a sin-cere person, aye? I mean, if he weren't, he wouldn't be what he is, plain enough.

(CONTINUED)

111 CONTINUED:

111

LORNE
He's funny, is all.

LLOYD
That, too, but mainly, he's
sin-cere.

LINDA
Sincere is more important than
funny, Lorne McDevot.

112 OMITTED
thru
118

112
thru
118

119 CLOSE ON LANDON COTTAGE - RAIN, WIND - NIGHT

119

One light is on in the upstairs window.

120 INT. LANDON COTTAGE - BEDROOM - NIGHT

120

Janet and Charles in bed -- or what passes for bed.
Their double sleeping bag is spread out on a mattress
on the floor -- a table lamp without a shade next to
them on the floor. Charles holds her, strokes her hair.

CHARLES
We've always managed... we will
this time, too.

JANET
I know. I just don't know what you
expect of me, Charles.

He kisses her.

CHARLES
I promise not to brood if you
promise not to worry. Deal?

JANET
Deal.

She puts her arms around him. They start to make love. *
Their embrace is interrupted by the SOUND of WHEELS
SCREECHING and an ENGINE ROARING. Charles looks up,
gets out of bed and goes to the window.

121 HIS POV - ROAD - NIGHT

121

A brand new, all-extras, black pickup TRUCK ROARS by
at top speed.

- 122 INT. TRUCK - CAB - GLENN - NIGHT 122
A beer can in his hand, half-drunk, ROARING along...
the STEREO BLASTING some obscure rock song. He tosses
the beer can out the window.
- 123 ROADSIDE - NIGHT 123
The beer can clatters to a stop.
- 124 INT. LONDON COTTAGE - BEDROOM - NIGHT 124
Charles stands by the window.
- CHARLES
I guess there are *
some things you never get away
from.
- JANET
(sitting up in bed)
What was that?
- CHARLES
(shaking his head)
Just the twentieth century...
- He smiles to himself and goes to bed.
- 125 EXT. BREAKWATER - STORM - NIGHT 125
The storm is more intense. Huge waves lap the break-
water.
- 126 EXT. OCEAN - KILLER SHIP - BOW - NIGHT 126
CLOSE ON the harpoon gun -- illuminated by a flash of
lightning.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

127 EXT. KING'S QUAY - DAY

127

The covered wharf area provided by the government as a public dock. Today the boats and nets have been cleared and folding chairs put in their place. Perhaps eighty people sit watching as Lorne delivers the high school commencement speech. The vast majority are in their best finery -- a muddle of rough-hewn serges of yesterday sprinkled with the oversharps colors of double-knits of today. Behind Lorne, their backs to the end of the dock facing the ocean sit six or seven late adolescents -- the entire graduating class. The boys wear their first suit, the girls their prettiest dress. Johnny, Tom's son, is among them.

As Lorne speaks, PAN the faces of his audience who solemnly listen to his words. This is the ritual of rite of passage that binds their little community to the mainstream of life beyond the Atlantic horizon. HOLD ON Charles, Janet, Tony and Stevie, sitting among the others.

LORNE

(in progress)

... and we're proud of you all.
We know that this really is goodbye
to many of you. Those that are
going for the Mainland... And, at
times, you'll wonder what Barrisway
was all about, why we never trained
you better for that faster world.
We may be a dying breed. But we
survive... we abide.

(a pause and a
smile)

Ave Atque Vale!

And, on the applause that follows, we --

CUT TO:

128 EXT. HILL ABOVE LAGOON (OLD HARBOR) - DAY

128

At least two of the townsfolk have forsaken the Graduation Ceremony: Glenn, and his friend Colin. Glenn leans against the side of his pickup, a wonderfully cared for -- and quite new-looking -- high-powered rifle. At the rear of the truck is Colin, taking empty beer cans, one-at-a-time, and throwing them up and away, allowing Glenn to fire at them, a kind of working man's skeet shooting.

(CONTINUED)

123 CONTINUED:

128

Glenn faces the lagoon so that his rifle is aimed out to sea. Now, as we watch, Colin runs out of empty beer cans.

GLENN

Better fetch 'em in.

COLIN

Only if I gets to use her.

He jerks his head, indicating Glenn's rifle.

GLENN

I told ya! I'd see!

And, sulking and petulant, Colin goes about gathering in the cans while Glenn almost caresses his rifle; he doesn't hold it, so much as wear it. Now, as he looks up, he sees that Colin's chore has taken him to the edge of the lagoon where he now stands, staring down, frozen. He calls over his shoulder.

COLIN

Hey, Bickel! Get here! Quick!

CUT TO:

129 EXT. KING'S QUAY - GRADUATION - DAY

129

A chorus of underclassmen, girls and boys, now stands where Lorne's podium was placed, and sings the anthem:

ALL

'When blinding storm gusts fret
thy shore,
And wild waves lash thy strand,
Through spindrift swirl and
tempest roar,
We love thee, windswept land,
We love thee, we love thee,
We love thee, windswept land.

As loved our fathers, so we love;
Where once they stood we stand,
God guard thee, Newfoundland;
God guard thee, God guard thee,
God guard thee,
Newfoundland...

PAN the faces of those assembled as the hymn continues. When it ends, everyone applauds and people begin moving to the rear of the quay (land end) where refreshment tables have been set up serving cakes, coffee, and punch.

130 CHARLES, JANET, STEVIE AND TONY 130

getting up with the others, moving towards the rear of the quay.

JANET
(to Charles)
A lot like home.

CHARLES
Yeah... where's Tony?

*

131 CLOSE ON TONY 131

His attention on a girl (JEANNIE) his own age who modestly flirts "eye" contact. He moves toward her.

FOLLOW him through the crowd as he makes his way to her.

TONY
Hi.

GIRL
(shyly)
'ello.

132 CHARLES AND JANET 132

They smile at Tony and then approach Tom who stands proudly next to his son, Johnny.

*

CHARLES
Congratulations, Johnny. All the best.

JOHNNY
Thank you, sir.

TOM
A proud day, it is.

STEVIE
I hate school.

JANET
Shhhhhh!
(to Tom)
And thank you for inviting us.

133 STEVIE'S POV - TONY AND JEANNIE 133

They talk, giggle, get to know each other.

134 CLOSE ON STEVIE

134

distressed. He tugs at Charles.

STEVIE

What's he doin' that for?

Their conversation is interrupted by the BLAST of Glenn's truck HORN as he speeds down the road to the quay.

135 OMITTED

135

136 ON GLEN - IN TRUCK

136

standing half out of the cab as he comes to a halt. Colin rides in the rear. Glenn is yelling and shouting:

GLENN

There's a damned great whale in the old harbor!

COLIN

We seen it!

137 MEN IN CROWD AT PUNCHBOWL

137

MAN AT PUNCHBOWL #1

Hey, Bickel, you been drinking too much screetch.

HENLEY

You'll be seeing elephants next, bye!

*

138 GLENN

138

standing at truck.

GLENN

Musta been fifty feet long!

Various laughs, calls, hoots from crowd.

GLENN

I swear!

139 OMITTED

139

140 EXT. OLD HARBOR - DAY

140

A natural pond separated from the sea by a narrow cleft in the rocks or "gut" as it's called hereabouts. A few dilapidated fishing gear storage shacks stand on pilings, some warped and peeling dories pulled up on the shore.

- 141 ANGLE ON THE ROAD 141
 One truck is already there, a second is just pulling up to unload. Several other people descend the hill above the road; having walked over from town.
- 142 TOM'S PICKUP 142
 rounding the corner in the road, pulling up to a stop. His truck is an older faded model that's seen many a winter. Charles, Janet and Stevie quickly get out and run to the brink of the embankment overlooking the pond. Tom follows, joins them.
- 143 CHARLES, JANET, STEVIE, TOM (STANDING AT "POSITION #1") 143
 They stand looking out over the pond.
 STEVIE
 Where is it?
- 144 THEIR POV 144
 They can see the entire pond, the narrow entrance to the ocean, and the sea beyond.
- 145 LLOYD, LORNE, LINDA, ET AL. 145
 They stand with a small clump of townspeople also looking over the pond.
 LLOYD
 No more than a minnow here.
- 146 ANOTHER GROUP OF TOWNSFOLK 146
 Some of the people from the graduation. One MAN sips a bottle of beer, mutters:
 MAN WITH BEER
 I don't see nothin' down dar.
- 147 TONY AND JEANNIE 147
 They arrive over the hill with some of those who have walked.
- 148 MASTER ANGLE 148
 Perhaps seventy-five villagers are now spread out around the rim of the pond waiting for something to happen.

149 CHARLES, JANET, STEVIE, TOM 149

Tom utters a sigh of disgust and starts to leave.

TOM

A wild goose chase, let's get back,
aye?

All of a sudden somebody shouts, then another, then a murmur of excitement runs through the crowd. All eyes turn toward the pond.

150 ANGLE OVER CHARLES ET AL TOWARDS POND (MATTE) 150

The whale rises from the depths, breaching. It pushes up high in the air until fully two-thirds of it is above the surface -- then falls back with a mighty splash and disappears.

A150 SAME AS SC. 150 - SPLASH DOWN ONLY (SPECIAL EFFECT) A150

151 CLOSER ON THE WHALE - BREACHING (MATTE) 151

Same action as above, but this time a straight POV, cheated closer.

A151 SAME AS SC. 151 - SPLASH DOWN ONLY (SPECIAL EFFECT) A151

152 CHARLES ET AL. 152

Charles is awestruck.

CHARLES

My God! Janet, did you see that?

STEVIE

Wow!

JANET

Yes, incredible!

153 CLOSE ON CHARLES 153

still speechless over what he has just witnessed.

154 TONY AND JEANNIE 154

moving down the hill, closer to the pond.

155 CHARLES ET AL. 155

STEVIE

Where did it go?

(CONTINUED)

155 CONTINUED:

155

TOM

It'll be up again soon. They'll go three or four blows before diving again.

CHARLES

How... how did it get in?

TOM

Musta come in on the high tide during that storm last night. Probably chasing a school of capelin. Soon as the water went down it was trapped.

CHARLES

It can't swim out again?

TOM

Not enough draft to bring a keel boat through that gut now, let alone a whale.

CHARLES

The tide'll be high again, won't it?

TOM

Not likely. Need a spring tide and a storm to bring it high enough. Starve long before then.

OMIT

*

156 POV - POND

156

The whale surfaces; blows, near the seaward end.

157 CHARLES ET AL.

157

Stevie grabs his father's hand.

STEVIE

It's over there! Come on, Dad.

They all follow him.

158 LLOYD, LORNE, LINDA, OTHERS

158

LLOYD

It's as good as dead, aye?

LORNE

Not enough food in here to keep
a salmon alive.

159 CHARLES ET AL NEAR SHORE OF POND (POSITION #2)

159

They have moved farther along the shore, nearer the
"gut." They all scan the water waiting patiently for
the whale to surface and blow again.

JANET

Out there!

She points toward the center of the pond.

160 THEIR POV - THE WHALE

160

It blows once, submerges.

161 CHARLES ET AL

161

STEVIE

Dad, it's real ugly.

CHARLES

Probably thinks we're ugly, too.

TOM

It's nature in the raw, lad. A
humpback whale, not so beastly
when you get to know it. Lot like
us, aye? But maybe smarter.

STEVIE

Where'd it go?

TOM

To the bottom, likely. Some been
known to stay down more'n twenty
minutes. Build up great air
pressure, they would, then surface
with a great gushing of stale air
clearing their lungs with a spray
of air you could see for a mile.
And the lookout, he'd yell as loud
as his lungs would let... Th'r she
blows!!

(MORE)

(CONTINUED)

161 CONTINUED:

161

TOM (CONT'D)

(he pauses, reflects)

Ah well, it's different today, aye...?
 Not many left compared to what it used
 to be. Great fleets with radar and
 sonar and who knows what-ar... and
 no one to stop 'em.

MAN ON HILL (V.O.)

There's anutter one out dare!

They turn to look.

162 THEIR POV - HILLSIDE

162

A MAN standing farther up the hillside, with a clear
 view of the ocean beyond the gut, points seaward.

163 CHARLES ET AL

163

starting up the hill towards him.

164 CHARLES AND FAMILY AND TOM ON HILLSIDE NEAR MAN
(POSITION #3)

164

They look seaward.

165 THEIR POV - OCEAN

165

Another whale surfaces in the distant ocean, beyond the
 breakwater, blows, and submerges.

166 CHARLES ET AL

166

TOM

Aye! D'ya see it? That'll be the
 mate, all right. Just like humans,
 they are. Pick one spouse and stay
 with 'em through thick n' thin.
 Some say they even talk to each
 other underwater.

CHARLES

... if the trapped one dies...
 what will the mate do?

TOM

Same as the likes of us, aye?
 Move on, try to start again.

Charles looks toward the pond.

167 HIS POV - POND 167
The trapped whale surfaces, blows.

168 CLOSE ON CHARLES 168
turning toward the ocean.

169 HIS POV - OCEAN 169
The mate surfaces, blows as if in unison with the trapped whale.

A169 POND - LOOKING TOWARDS THE SEA (MATTE) A169
Both whales surface, blow in unison.

170 TOM 170
squinting, looking out to sea. He is looking away from the mate towards the distant horizon.

171 HIS POV - HORIZON (MATTE) 171
The silhouette of a ship can be seen in the distance.

172 TOM 172
shading his eyes to see better.

TOM
Is that your phantom ship?

CHARLES
(studying it)
Could be... looks the same. What's
she doing here? *

TOM
(grimly)
Killing. She's a whaler.

173 LLOYD, LORNE, LINDA 173
climbing to get a look at the ship offshore.

LLOYD
She's Rooshan, aye. Definitely
one of them Rooshan scoundrels.

LINDA
Not in these waters, no. She's
one of those pirate ships, I'll bet.

(CONTINUED)

173 CONTINUED:

173

LORNE

Dollars to donuts she's right
past the reef. Waiting for this
mate to stray into deeper water.

LLOYD

Illegal, she is. Not wanting to
show herself too close.

174 OMITTED

174

175 GLENN'S TRUCK

175

arriving. Glenn weaves through the helter-skelter
parked cars and brings his truck to a halt. Colin,
Mac and Johnny jump out of the back. Glenn sits in
the cab. The boys lift hunting rifles out of the
truck, remove their covers, prepare them.

176 TOM AND CHARLES

176

still watching the mate, and the whaling ship.

TOM

She's a sea-going butchery. Take
a whale and flense the carcass of
what's valuable, throw the rest
back to the sea. Waste, I tell you.
Slaughter whole families swimming
together -- mothers and fathers,
calves --- -- leavin'
each half-dead to draw the help of
the next, then killin' the lot.

*

*

JANET

That's horrible !

*

CHARLES

I thought whales are protected...
by laws now.

*

TOM

Depends whose law. Those fellows
fly foreign flags from countries
that don't care what they do. Let
'em roam the seas and kill as they
please.

177 GLENN, COLIN, MAC, JOHNNY - ON THE ROAD ABOVE THE POND 177
(POSITION #4)

taking up positions, raising their rifles, checking the
distance and drift through their micrometer sights.
The best rifles Sears catalogue has to offer.

178 THE POND - WHALE

178

It surfaces, blows.

179 THE SHOOTERS

179

letting go a fusillade.

180 THE WHALE

180

Water spouts mark the bullet paths around her. A few direct hits leave patches of white blubber. She dives.

181 CHARLES ET AL

181

watching, horrified. Janet grabs Stevie, trying to turn toward her, blocking his view. He resists, trying to watch.

JANET

Charles, let's go.

182 CLOSE ON CHARLES

182

rooted to the spot. A man facing calamity and not knowing which way to turn.

183 TONY AND JEANNIE

183

He's confused, upset, she turns away.

TONY

Those guys are weird.

JEANNIE

Show-off's is all.

184 THE SHOOTERS

184

COLIN

Right down the blowhole, Bickel.
Soon as it breaks the surface.

185 THE WHALE

185

below the surface now.

186 CHARLES ET AL

186

STEVIE

Are they going to kill it, Daddy?

CHARLES

I don't think so.

(to Tom)

Are they?

TOM

Probably just sportin' with it.

(CONTINUED)

186 CONTINUED:

186

JANET

Charles, let's get out of here.

*

187 LORNE, LLOYD AND LINDA

187

LINDA

Lorne, you ought to put a stop
to this!

188 INTERCUT VARIOUS TOWNSPEOPLE

188

Some turn away in disgust and head home, others come
nearer the shooters fascinated by this new-found sport.

189 CHARLES, TOM, JANET, STEVIE

189

moving towards Tom's truck. Charles stops behind,
hesitates, follows. CAMERA ON THEIR BACKS as the group
moves back up the road towards the parking area.

190 GLENN AND OTHER SHOOTERS

190

seeing the whale, running to get closer.

MAC

Here she comes again!

GLENN

Case

*

a beer to the one who hits the blowhole
first!

*

191 ON CHARLES

191

walking. Laughter, boasts and taunts from the boys on
the beach. He turns, looks back, turns and walks away,
moving faster now. More yells from the boys at the
beach.

COLIN (O.S.)

Here it comes, here it comes!

MAC

Ready byes!

GLENN

I'll take the eye!

JOHNNY

Go on, can't hit the broadside,
Glenn.

192 INTERCUT TOWNSPEOPLE

192

Hurrying to leave.

193 THE SHOOTERS

193

Guns come up to the ready, they take aim.

GLENN

Fire now!!!

194 ON CHARLES

194

as a fusillade of GUNSHOTS lets loose. He turns and charges downhill to the shooters, grabbing Glenn's gun and hurling it into the water.

195 CHARLES AND GLENN

195

CHARLES

What... in the name of God is wrong with you?

GLENN

What the hell d'ye think you're doing?

*

OMIT

*

A look of pure hate between them. The others stand aside, stunned, Glenn is on him, wrestling, pummeling, Charles fighting back as best he can but losing ground on the slope.

196 COLIN, MAC, JOHNNY

196

coming forward, joining in.

197 THE FIGHT

197

The gang members beat him, wrestle him to the ground and Glenn lands a few good kicks before:

198 LORNE, LLOYD

198

running forward.

LORNE

Here now! Enough of that!

They throw themselves into the fray.

199 JANET 199
looking on horrified.

200 TOM 200
starting forward towards the fight.

201 TONY 201
running to his father's aid.

202 THE FIGHT 202
Lorne and Lloyd have pulled the group apart, Tom now
wades in to help. They hold Glenn. Charles starts to
get up, lies there dazed. Janet runs in, bends over
him.

203 CLOSE - JANET AND CHARLES 203
JANET
Are you okay? Charles...
He nods.

204 GLENN 204
held back by the others as his fury subsides. He
glares at Charles.

205 MASTER ANGLE 205
The other townspeople look on as the combatants stand
eyeing each other.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

206 EXT. HARBOR, BARRISWAY - DAY

206

PAN TO LINDA'S COTTAGE. A neat, two-story frame house up the hill from the church. It fronts on no street, but rather the backyard of the house below it: suggesting the helter-skelter manner in which the town was built along terraces and rock shelves leading down to the harbor.

The GOVERNMENT HEALTH INSIGNIA is affixed to the wall near the door.

*

OMIT

*

207 INT. EXAMINING ROOM - LINDA'S CLINIC - DAY

207

Charles stands stripped to the waist. *
Linda stands in front of him, dressed in a white smock, *
applying a rib bandage. She turns to a *
table with medical supplies.

LINDA
Must have been a nail from a boat. I think we can *
get by with a butterfly bandage. I'll just swab it
first.
She applies disinfectant. Charles winces.

*

CHARLES

Ouch!

LINDA

That's a good sign.

CHARLES

What?

LINDA

The ouch. First word you've said.
For a while there I was afraid
you'd gone into shock.

CHARLES

I've... never done anything like
this... I can't believe I did that.

*

LINDA

I dare say you surprised the rest
of us too. Not every day a man
arrives on his sailboat to challenge
the local toughs.

*

(MORE)

(CONTINUED)

207 CONTINUED:

LINDA (CONT'D)
People will be thinking that's
normal down in Connecticut.
You have the Hell's Angels for
breakfast.

*
*

CHARLES
I have corn flakes for breakfast
and I take the 8:05 train into
New York. I haven't had a fist
fight with anybody since I was in
the seventh grade.

LINDA
You're some sort of businessman
then?

*

CHARLES
(shaking his head)
An architect.

She takes a probe from the table and

*

OMIT

*

pokes into the wound. Charles winces with the pain.*

LINDA
Exciting, I'll bet. Designing
buildings and bridges.

CHARLES
Sometimes.

LINDA
(deciding not to
pursue it)
Now let's cover this over.

She unwraps a gauze pad.

LINDA
What brings you up here, Mr. Landon?
If I had a fine yacht like yours, I'd
sooner sail it to Florida.

*

CHARLES
Charles, please.

*

LINDA
Charles.

(CONTINUED)

207 CONTINUED:

CHARLES

I could give you a lot of reasons
but you'd probably laugh at the
real one.

*

LINDA

Try me.

*

CHARLES

Six months ago I was commuting to work
reading a book about the great
explorers - the Vikings, Cartier, Cabot,
Frobisher. They risked everything to set
out and discover the New World. Suddenly
I had this crazy idea - I'd retrace their
voyages - sail the coast of Newfoundland
and see the first landfall just as they did.

*

A beat.

CHARLES

You're not laughing?

*

LINDA

No. I think that's wonderful. So you
just went out and bought a sailboat?

*

CHARLES

Well, I financed a sailboat. The bank bought
it. Anyway I've always wanted one. Used to
crew on one during summers in Newport to make
some money for college, and when I was drafted
I chose the Navy - figured I'd learn navigation.
This year I knew I had to get a boat -- had to
make this trip.

*

LINDA

And you've done it. Good for you.

*

CHARLES

What about you? What are you doing here?

*

LINDA

Government health program. I came for two
years residency and -- decided to stay...hold
still, these things have to be put on tight
to close the wound.

CHARLES

Why here?

Linda begins to clean up.

LINDA

No big mystery. I like it here.

(MORE)

(CONTINUED)

207 CONTINUED: (3)

207

LINDA (CONT'D)

(pause)

Besides... the people in this town
are so grateful for a doctor, they
don't mind a woman. So they
let me be myself.

*

(pause)

They don't make judgments... nor
do I.

CHARLES

What about the village cowboys?

*

LINDA

(laughing)

Them?..There isn't a man in Barrisway
who hasn't stood in front of me
naked...tends to be a humbling
experience.

*

*

*

She gives the dressing one final look.

LINDA

You can put your shirt on now.

He slides down, starts dressing.

OMIT

*

LINDA

*

Might leave a small scar. Let me
have a look at the end of the week.

She goes to open the door to the waiting room.

208 INT. WAITING ROOM - LINDA'S CLINIC - DAY

208

A long bench, two vinyl chairs, a side table with
magazines. The walls are decorated with artful
photographs of flowers and coastal scenery. On the
wall near the door is a radiotelephone.

209 JANET, TONY, STEVIE

209

waiting for Charles. The door to the examining room
opens and Linda and Charles enter.

JANET

Charles...

(CONTINUED)

209 CONTINUED:

209

TONY
You okay, Dad?

LINDA
Good as new.

Charles turns to Linda.

CHARLES
Thank you.

LINDA
Charles, a word of caution. There's
a lot of anger in those young men.
Before you go mixing with them again,
be sure you know what you're doing.

*
*

CHARLES
I, er, appreciate the advice.

Linda smiles at Janet.

LINDA
Nice to have met you, Mrs. Landon.

Janet nods, smiles politely.

JANET
Nice to have met you.

*

Linda goes back into examining room, closes the door.

210 EXT. STREET - OUTSIDE LINDA'S OFFICE

*

Charles and family troop home. Tony walks ahead of
the group, silently avoiding being part of it.

JANET
Serious?

CHARLES
Some bruised ribs, a little cut,
that's all.

*
*

STEVE
Will you teach me to fight, Dad?

JANET
No, he will not.

Charles looks ahead to Tony.

*

CHARLES
Tony?

*

Charles walks up to Tony.

*

211 CHARLES AND TONY

walking. Janet and Stevie follow behind.

CHARLES
What's wrong, champ?

TONY
Nothing.

CHARLES
Are you sure?

TONY
Well, you embarrassed me.

CHARLES
Embarrassed you?

Tony nods.

CHARLES
Don't you think they should have been
stopped?

TONY
Sure, but we don't live here, why did
you have to do it?

CHARLES
Because nobody else did. And I
felt it was the right thing to do.
Understand?

TONY
I guess so.

He runs on ahead. Charles looks after him, puzzles.

212 INT. TOM'S FISH SHACK ON THE PIER - DAY

212

Present are Tom and Johnny. There is something almost
ritualistic about the way Johnny sits in the straight-
backed chair, sullenly looking at the ground, his mouth
shut, lips thinned, as Tom paces before him, furious.
It is as if this is the "woodshed" a younger Tom
brought a younger son for discipline. Now, the boy
too big, Tom can only pace, sputtering in frustration.

TOM
Is nothing sacred to you?! Or to
those toughs you seem so fond of!?!
Aye? Well!?!?

(CONTINUED)

212 CONTINUED:

212

And he stands over the boy who glowers out at the floor rather than answer the rhetorical question.

TOM

Six of yers...! ... is that what it takes to subdue a man with wife and children!?!

JOHNNY

(mumbling)

... he started it...

TOM

What!?!

The boy won't repeat.

TOM

Answer me!!!

JOHNNY

(loudly, almost defiant)

I said he started it!!

TOM

And right he was to do so!!
Taking a weapon to a defenseless critter trapped on our doorstep!!

JOHNNY

Stupid fish is good as dead...

TOM

It's not for you to decide!!!
Besides, how's a stranger to know that?!? You should explain afore the six of yers puts the boot to him!!

JOHNNY

(getting stiffer)

He didn't do no explainin', did he? Jus' threw Glenn's rifle into the brink, aye?!

And Tom is ready to burst with frustration. But he controls it. He comes closer, drops to a knee to bring his head to the same level as Johnny's. Now, when he resumes, it is with softer voice and tenderness.

(CONTINUED)

TOM

Johnny, Johnny... you're my son...
God knows, I love you as much as
life itself...

JOHNNY

(still sulking, pressing
the advantage)
But not as much as the outlander.

TOM

(still pleading)
Son, he don't mean more'n a barnacle
on a freighter to me. You must
know that! But take a gander at
him. He's solid. Responsible.
Maybe pushing Glenn ain't the right
thing to do in Barrisway. But in
the world he comes from, it's
different.

JOHNNY

Then he oughta go back.

TOM

He will, son, he will.

(pause)

Just like I want you to go. On
the next boat. You've done all
the papers for joinin' up the army.
Go. Get away from here. From Glenn.

JOHNNY

Sure! And if I hate it like Glenn?
And have ev'ryone think I come
runnin' back with m'tail between
m'legs?

TOM

It didn't work for Glenn on the
mainland for the same reason it
don't work for him here. He don't
stand for nothing, Johnny. That
need not be you. Go find yourself,
son.

And Johnny has a sensitive nerve touched. He explodes
as much as he can allow himself in the presence of his
father.

JOHNNY

Will you stop it!!?
(MORE)

(CONTINUED)

212 CONTINUED: (3)

212

JOHNNY (CONT'D.)
I'm stone cold ordinary!! I like
it here! I can work up the fish
plant! I don't want to end up
another dumb Newfie on Toronto!

And he jumps up, pushes through the door to run out.
Tom clambers to his feet, calling after him.

TOM
Johnny!! Johnny!!

But the boy has gone. Tom can only speak the words to
himself as he steps back inside the shack.

TOM
...congratulations... y'graduated
high school today...
(a sad shake of the
head as he closes the door)
'S more'n I ever did...

213- OMITTED
A217

213-
A217

B217 INT. LONDON COTTAGE - DAY

B217

Charles is at the window.

JANET
Just what the hell do you think you
were doing? That man could have
shot you.

CHARLES
He wasn't going to shoot me.

JANET
How do you know that? We don't
know anything about these people.

CHARLES
I couldn't just walk away. I mean,
my God, didn't it offend you?

JANET
Of course it bothered me! That's
why I wanted to get away from there.
It was none of our business,
Charles. And you had no right to
get us involved.

Charles is about to respond when there is a KNOCK at
the door. Linda enters.

(CONTINUED)

B217 CONTINUED:

B217

LINDA

Excuse me for disturbing you.
Thought you'd be interested.
That pirate ship... called in
on the Marine band and asked
for a meeting. It's about the
whale.

218 EXTREME CLOSEUP - THE CAPTAIN

218

His face totally expressionless. He stares ahead, his
eyes hardly flickering when he blinks. Now he in-
clines his head slightly to the right, as he does
so we...

OPEN UP EXPOSING:

219 SAME: INT. TAVERN - NIGHT

219

The Captain has bent to listen to one of the seamen
that sits on either side of him. Across the table
from them sit Lorne, Lloyd and Linda. The rest of the
people -- all men -- crowd around, but leave a semi-
circle of open space. Now, the Captain speaks in a
heavy accent, turning to translate their replies to
his crew at intervals.

CAPTAIN

Are you able to speak without
interruption from above?

LORNE

(bitter amusement)

If y'mean God, I can't speak for
him.

A ripple of laughter.

LORNE

But as far as the gover'mint in
Ottawa goes, they don't even know
we exist.

The Captain looks at him, not understanding. Lorne
slows his speech, points to himself, and the others
as he speaks.

(CONTINUED)

219 CONTINUED:

219

LORNE

Me, I'm the mayor... Lloyd is
sec'er'tary. This here is the
gov'mint doctor. Only gov'mint
person in Barrisway.

This impresses the Captain, who stares long and hard at
Linda. She stares right back. Finally, apparently
satisfied, he nods curtly. She returns the nod. The
Captain bends and says a few words to the Seaman. While
this is taking place, Charles and Janet enter from the
street door, and push their way to the front... Now the
Captain continues:

CAPTAIN

We want to buy whale. We cannot
kill animal in pond. Violation
of sovereignty. We buy animal if
killed and if towed out to our ship.
We pay 30 thousand dollars. If
mate follows, we pay ten thousand
more.

*
*
*

220 LORNE

220

looks around the room... sensing no disagreement...

*
*

LORNE

Well... tell him it sounds fair
enough.

The Seaman whispers in the Captain's ear. The Captain
responds with a few words of his own. The Seaman
addresses Linda.

CAPTAIN

Does government person agree?

Linda looks at Lorne, then at Charles. Then, to the
Captain.

*

LINDA

Lorne, it's illegal.

*

LORNE

Ah, Linda, it's no worse then
smugglin' rum from St. Pierre.

*

The townfolk nod agreement. Linda takes a new tactic.

*

LINDA

Well, we'll need some information
anyway. Flag-of-registry of your
vessel. Your quota certificate.
Number of kills to date...

*
*
*

(CONTINUED)

220 CONTINUED:

220

And she smiles. There is a general rumble throughout the room. And the Captain sputters and almost laughs.

LORNE

Now, Linda! Y'know he can't do that!

LINDA

Of course. Just reminding him of the risks involved.

Lloyd actually smiles, the first time he's ever looked anything but suicidally depressed.

LLOYD

You're a smart'un, ah? Drivin' up the price.

Charles frowns, puzzled at all this talk.

CHARLES

Excuse me... just curious... can't something be done to save the whale?

GLENN

Mind your business, mainlander.

LORNE

(to Glenn)

Quiet, Bickel.

(to Charles)

Just what d'ye have in mind?

CHARLES

We'll what about dredging the channel?

TOM

Solid granite down to bedrock. Take a core of engineers to blast it, and they aren't about to bother for us.

CHARLES

Couldn't you keep it fed... until there's a tide high enough to free her?

*
*
*

VOICE

Feed a whale? Pigs may fly, but they're very unlikely birds.

Laughter resounds throughout the room.

LORNE

(to Charles, patiently)

It'll starve to death, anyways.

(MORE)

(CONTINUED)

220 CONTINUED:

220

LORNE (CONT'D.)

Eats a tenth of its weight a day,
weights more than a ton per foot...
And we can't spare the boats to drive
that much fish into the pond, aye?

*

LLOYD

It's a poor enough living we make,
as it is. Wihtout risking life
and limb to save an animal what's
as good as dead.

*

Linda looks at Charles, sees his distress.

LINDA

Lorne, we don't even know how big
she is. Maybe she's small. Not
much fish needed.

*

(pause, then pointed)
...or maybe she's big... and under-
priced.

Again she glances at Charles, then asks a question of
the Captain.

TOM

Aye, Lorne. We don't want to act
like a bunch of dumb Newfies now,
do we?

*

(CONTINUED)

220 CONTINUED: (2)

220

HENLEY

Measure her, McFarlan. Maybe
she's a giant and the price is
a gyp.

*

Voices in the background support.

*

LINDA

We should measure her, Lorne. I
say we adjourn for twenty-four
hours.

TOM

I'm with the doctor.

Lorne isn't pleased with the notion. But as he looks
around the room, there seems to be a general consensus
to hold off.

LORNE

How long've we got to give you an
answer?

*

The Captain exchanges a few words with the Seaman,
answers.

*

CAPTAIN

Three days. We stay till then.

*

Linda turns to Lorne, who looks away, as if fed up
with all this talk. Lorne looks at the Captain and
nods. The Captain stands, and pushes through the crowd
to the door. The townspeople follow him to the street,
the tavern quickly emptying out. A delighted Charles
hurries to Linda, but is intercepted by Lorne.

*

*

LORNE

(to Charles)

For the moment, you're welcome at
our town meetings, Mr. Landon.
But bear in mind... you're an
outlander. You've no vote in any
final decisions.

*

Charles nods, moves to join Linda.

CHARLES

How are you going to measure it?

LINDA

(smiles)

You're the architect... you figure
it out.

(CONTINUED)

220 CONTINUED: (3)

220

Linda makes a quick exit.

CHARLES
(to Janet)
Will you come with us?

*

JANET
Charles, you know exactly how I
feel. It's none of our business.

*

She leaves, Charles watches her go.

*

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

- 221 EXT. BARRISWAY - DAWN 221
Banks of mist drifting over the harbor. Nothing stirs, nothing moves. Fog covers everything.
- 222 THE FISHERMEN 222
Making their way through the silent streets. Talking softly amongst themselves. Carrying nets and gear, heading down towards the harbor.
- 223 FISH SHACKS 223
Lights go on in a dozen little sheds set out on pilings above the harbor. Men trade their caps and coats for oilskins, gulp one last mug of tea, climb down to the boats.
- 224 THE BOATS 224
Sleek, white-painted wooden craft sculpted of native wood during long winters. The design, refined over centuries, has a high prow gracefully sloping to a low stern. Their grandfathers used sails, but these Barrisway fishermen motor to sea. Suddenly the harbor is alive with the SOUND of TWO-STROKE ENGINES as the boats move slowly toward the breakwater.
- 225 HIGH ANGLE NEAR THE BREAKWATER 225
The little armada, perhaps fifteen in all -- each carrying a father and his sons and sometimes his sons -- pass through to the open ocean.
- 226 EXT. LANDON COTTAGE - DAWN 226 *
NEW A light goes on in the upstairs window.
- 227 INT. LANDON BEDROOM - DAWN 227 *
NEW Charles is already up and finishing dressing. Janet stirs, watches him, half awake.

CHARLES

Sure you won't come?

JANET

No.

Charles leans over to kiss her.

228 INT. LONDON COTTAGE

228 *

NEW

Charles is about to exit when Stevie runs down the stairs.

STEVIE

Dad! Wait! Dad! Can I go?

CHARLES

Did you ask your Mom?

STEVIE

She says it's okay.

CHARLES

You sure?

STEVIE

Sure, Dad.

CHARLES

Okay, come along.

(turns to others)

Navy's on a reconnaissance mission.

*

*

229-236 OMITTED

229-236

237 EXT. LONDON COTTAGE - THE PORCH - DAY

237

Janet comes out on the porch, Tony behind her.

238 HER POV - THE BOAT

238

Linda's boat goes through the breakwater and heads out to sea. Stevie sees his mother and waves.

239 JANET

239

lifts her hand, watches and then turns away.

- 240 EXT. COAST - LINDA'S BOAT - DAY 240
The small boat traveling along below the vast, rocky cliffs.
- 241 THE BOAT - CHARLES, STEVIE, LINDA, TOM 241
Tom steers, Linda sits amidships with Charles who holds Stevie. They look up at the cliffs, the coastline, enjoy the view and the sunny weather. Linda looks at Charles, he at her. Tom at them both.
- 242 INTERCUT VARIOUS SHOTS OF BOAT TRAVELING TO AND 242
APPROACHING THE OLD HARBOR (QUIDI VIDI LOCATION)
- 243 EXT. ENTRANCE TO OLD HARBOR - DAY 243
As the boat nears the narrow "gut" that leads into the old harbor where the whale is trapped, Tom cuts the engine.
- 244 THE BOAT - TOM 244
Untying the oars.

TOM

Better row from here. Engine might frighten the creature.

Tom takes the oars. Charles moves to stop him.

CHARLES

Here, let me. I used to be good at this.

TOM

Suit yourself. These hands of mine been on the oars for fifty years. They can use a rest.

Charles settles back. Linda takes a snapshot of him with her camera. He smiles after the fact. They approach the gut.

STEVIE

I wish Tony had come along. Y'know something?

Since that girl showed up, he acts like I'm not there, like he never knew me in his whole life! What am I supposed to do?!

*
*

(CONTINUED)

244 CONTINUED:

244

Charles and Tom exchange glances. Charles looks down at his son.

CHARLES

Do you really want to know? What it is you're supposed to do?

STEVIE

Yeah.

CHARLES

(still gently
amused)

Okay. You're supposed to give him all the room he needs to get it going with the girl.

The boy kind of smiles, knowing what his father means, but a little embarrassed at the knowledge.

STEVIE

C'mon, Dad! Why?! Me 'n him are best friends.

CHARLIES

Stevie, he doesn't love you any less just because he's met someone new. You've gotta trust that he'll always be your brother.

Suddenly he realizes Linda is watching him. Linda makes an expression to say "Well said" and he returns with a "What-do-I-really-know" shrug. Tom and Stevie have not noticed, intent on the rowing.

TOM

Tides runnin' out, slowing us.

Tom picks up the thread of conversation.

TOM

... I had a brother once. Lost him in forty-three. U-Boat got him in the mid-Atlantic. Destroyer, all hands lost...

(now he turns,
looks at Stevie)

... but not a day goes by he's not with me at least for a moment...

(MORE)

(CONTINUED)

244 CONTINUED: (2)

244

TOM (CONT'D)
 (he smiles and winks)
 ... so you can let him run off
 a little...
 (then back to
 lookout)
 Not far now, aye... take it slow
 in case the mate's here...

The boat rounds an outjut of rock.

245 THE GUT - BOAT - DAY

245

Charles rows through the narrow passage. His oars
 almost touch the rocky wells. The boat sways to and
 fro in the turbulent water.

TOM
 Not two feet under our keel!

Everybody looks over the side into the foaming water.

246 THEIR POV - THE WATER

246

Shallow, turbulent.

247 THE BOAT

247

Charles puts his muscle to the oars to hold her steady.

TOM
 The shallows is only half of it,
 the sunkers is the rest.

STEVIE
 What's a sunker?

LINDA
 A Newfoundland word for rocks
 below the surface.

TOM
 By the time you see 'em you're
 already sunk!

248 EXT. OLD HARBOR - INSIDE THE GUT - DAY

248

as the boat rows into the calm water of the harbor.

249 BOAT - TOM, CHARLES, LINDA, STEVIE

249

Charles eases his stroke, slowing the boat.

TOM

We'd best be calm. She's frightened.

And here we'll wait until she rises. Check the wounds, get a sense of just how big she is, aye? ~~AND~~ how much fish it would take to feed her. That is, if she'll let us hear her.

*

STEVIE

(now scared)

D'you think she'd hurt us?

CHARLES

No, son... but you could hardly blame her if she doesn't trust humans... anymore.

And Tom looks at him for a long beat, then nods his head in approval. Then they sit, waiting.

250 UNDERWATER - LOOKING UP AT BOTTOM OF BOAT

250

251 UNDERWATER - THE WHALE

251

A dark shape (THE WHALE) PASSES CAMERA heading toward the surface.

252 THE BOAT

252

Tom looks over the side, shouts:

TOM

Here she comes!

He grasps the gunnels.

253 WHALE BREACHES (MINIATURE)

253

Whale breaches in f.g., boat in b.g. rising straight up out of the water, hanging in the air and falling back.

254 UNDERWATER SHOT - BREACHING WHALE

254

Breaching whale falls back on surface.

- 255 THE BOAT 255
 Reactions -- Charles, Stevie, Linda, Tom.
- 256 SPECIAL EFFECT - THE WATER 256
 FOAMING and BOILING where the whale has just crashed
 back. Boat rocks in b.g.
- 257 THE BOAT (2ND CAMERA ON SPECIAL WATER EFFECT) 257
 rocking and hit with spray from the splash and wave.
- 258 THE WATER 258
 calming in the aftermath.
- 259 THE BOAT 259
 Everyone has recovered.
- TOM
 Taking look at us, she was. Now
 she'll surface to blow. Be ready!
- 260 THE WHALE - SURFACING AND BLOWING - BOAT IN B.G. 260
 (FULL-SIZE WHALE)
 She reaches the surface, blows, filling the air with
 mist.
- 261 THE BOAT - POV WHALE (FULL SIZE) 261
 They watch her surface and blow. The mist envelops
 them.
- CHARLES *
 I don't see any wounds. *
- LINDA
 The blubber would conceal the wounds,
 but there may still have been enough
 damage to cause infection.
- 262 THE WHALE - GOING DOWN (FULL SIZE WHALE) 262
 It vanishes beneath the surface.
- 263 THE WHALE GOING DOWN (ALTERNATE) - TAIL VANISHES 263
 (MINIATURE)
- 264 THE BOAT 264
 Charles does calculations in his head.

(CONTINUED)

264 CONTINUED:

CHARLES

If she was twenty feet away, and
the boat is eighteen feet long...
she must be a good forty-five
feet!

STEVIE

How do you know she's a she, Dad?

Charles doesn't have an answer -- it's a good question.

CHARLES

Navy intuition.

TOM

Hard to tell, son. But I'd wager
the female'd be inside. If it
t'wer the other way, she'd be off
tending the calves rather than
pinnin' away like him.

LINDA

Rather narrow view of women, I'd
say.

TOM

Natural, I'd say.

CHARLES

That settles it, she's a she.

STEVIE

A lady whale.

Linda looks over the side.

LINDA

She's coming under the boat!

265 THEIR POV - THE WHALE UNDERWATER (FULL SIZE WHALE) 265
sliding below them, just a few feet beneath the surface.

266 STEVIE 266
standing up and leaning over the side to see.

267 CHARLES 267
seeing him.

CHARLES

Stevie!

268 STEVIE 268
looking around just as a ripple sways the boat. He
loses his balance.

269 THE BOAT - ANGLE FROM WATER 269
As Stevie falls in. Charles leaps up, dives after him.

270 UNDERWATER - STEVIE AND CHARLES 270
Stevie kicks and gurgles. Charles dives in, strikes
toward him.

271 WATER SURFACE - STEVIE AND CHARLES 271
Charles reaches him, takes him in his arms, swims to
the boat.

272 AT THE BOAT 272
Charles boosts Stevie over the gunnel. Linda moves to
help him in. Tom looks over Charles in the water.

TOM
An eye behind you!

273 CHARLES - IN WATER 273
turning to see:

274 HIS POV 274
The whale just below the surface, coming toward him.

275 CHARLES 275
pushing away from the boat.

CHARLES
Move away! I'll swim for it!

276 TOM 276
putting muscle to the oars, trying to avoid a collision.

277 CHARLES 277
swimming furiously toward the shore.

278 UNDERWATER - CHARLES 278
Charles swimming.

279 TOM 279
 standing up in the boat.

TOM
 (yelling)
 Look out!

280 INTERCUT 280
 Reactions, Linda, Stevie.

281 CHARLES 281
 stopping in the water, turning, treads water, trying to
 see the direction of danger. As always, when in action,
 Charles is almost icily calm.

282 HIS POV 282
 ripples on surface in front of him, PAN TO the boat,
 behind him.

283 CHARLES 283
 still, unsure of which direction to move. Beginning
 to be fascinated by his situation.

284 UNDERWATER - WHALE (MINIATURE) 284
 Whale moves TOWARD CAMERA.

285 UNDERWATER - WHALE'S POV - CHARLES 285
 CAMERA APPROACHING him as he struggles in the water.
 Suddenly Charles ducks his head underwater.

286 UNDERWATER CLOSEUP - CHARLES 286
 trying to see through the murk.

287 UNDERWATER - WHALE'S EYE 287
 Eyeball moving as she looks toward Charles.

288 UNDERWATER - WHALE'S POV - CHARLES 288
 He reaches forward PAST CAMERA.

289 CLOSEUP - CHARLES' HAND TOUCHING WHALE 289
 Charles' hand touches the whale's head as it glides by,
 the whale eye staring at him.

290 CLOSEUP - CHARLES 290
 His reaction.

291 UNDERWATER WIDE SHOT - TIE IN - WHALE AND CHARLES 291
 His hand touches the whale as it glides by him.

292 TOM IN BOAT 292
 looking on, wondering what is happening.

293 HIS POV 293
 Charles' head pops above surface.

294 LINDA 294
 looking on, mystified, concerned.

295 STEVIE 295
 seeing his father, scared for him.

STEVIE
 Daddy! Daddy!

296 TOM - THE BOAT 296
 rowing toward Charles.

297 CLOSE ON CHARLES 297
 waiting for the boat to reach him. No longer struggling, no longer panicked -- a look of utter peace and ultimate wonder on his face.

FADE OUT.

END OF ACT FIVE

FADE IN:

298 INT. LONDON COTTAGE - LATER SAME DAY

298

Charles, wrapped in a blanket, warms up in front of the pot-bellied stove as Janet comes down the stairs.

CHARLES

How's Steve doing?

JANET

Taking a nap... been a long day for him.

A beat. Janet sits by Charles.

JANET

Warm enough? Can I get you anything?

CHARLES

No... thanks... I'm fine.

Charles is lost in thought. He stares into the fire.

JANET

Charles?... listen... I've been thinking a lot about what you said... I didn't realize you felt so disappointed and frustrated... and I've been partly responsible. I'd like to work together and make some changes in us, okay? Some real changes.

*

CHARLES

...you know what was strange? You'd think that something in the water would be cold -- even slimy. But she was warm... like a person.

*

He looks up at her.

*

*

(CONTINUED)

298 CONTINUED:

298

CHARLES (CONT'D.)

She was as curious as I was. As
if we were reaching out to one
another... each trying to under-
stand why the other was there...

*

JANET

I think the whale cast a spell on
you.

*

CHARLES

...it's as if she called out to me...
asked me to help her.

*

JANET

(gently)

Charles, there's nothing you can do
for her.

CHARLES

There must be... I have to try.
Don't you understand how important
this is... how little time there is?

*

*

*

298 CONTINUED:

JANET

And don't you understand? That's what we were talking about. This is supposed to be our time together -- and I don't understand why we're not as important.

*
*
*

She stands up, exits up the stairs.

299- OMITTED
B302299-
B302

303 EXT. HILL ABOVE LAGOON - SUNSET

303

Linda and her dog appear on the crest of the hill. She stops and notices... Charles, alone, staring at the pond. Linda watches Charles as he turns to see her. She walks towards him.

LINDA

Hello.

CHARLES

Hi.

A beat as they both stare at the water.

LINDA

Have you seen her?

CHARLES

She's come up twice... I wonder if she's in pain.

LINDA

Hard to know. Depends how deep the bullets went.

A long beat.

CHARLES

Listen... what can I say to these people? You live here.

(CONTINUED)

303 CONTINUED:

LINDA

It's going to be very hard to change their minds. These are poor people. To them, the whale's ...sort of...a gift... like striking oil in their own backyard.

CHARLES

You believe it should be saved, don't you?

LINDA

Oh yes...if it's possible. And if not, I suppose we'll have to resign ourselves to nature taking it's course.

CHARLES

(sharply)

Shooting a whale to death isn't nature taking it's course.

LINDA

Hey, Charles... take it easy... I'm on your side.

CHARLES

I know, I'm sorry. I think I'm becoming slightly deranged about this. Hey, you're a doctor! Any suggestions?

LINDA

Yes...a long walk followed by a shot of screech. C'mon.

304 INT. TAVERN - NIGHT

As before, with the negotiators apart but this time facing the crowd. In the front row, we SEE Charles and Linda seated next to each other. Janet is sitting apart. Lorne is winding up his comments.

LORNE

So... thanks to the doctor and her mainlander friend...we know the whale'll need four ton of bait fish a day. Minimum. And that's beyond our means. We say, get on with the bargaining. So, that's how the committee sees it.

Lorne looks over at Charles.

(CONTINUED)

304 CONTINUED

LORNE
(to Charles)
Now you have your say, ay? *

Charles rises and stands there, looking out. All eyes are on him. There is a long silence as he stares down the whole town, the only SOUND, that of a CLOCK. Then, slowly, he turns. He sees Glen and Johnny standing together, smirking, enjoying Charles' reaction. Charles makes his decision, slowly walking into front-and-center. *

CHARLES
If I understand this... you're going to kill the whale, in order to sell it, so you can make an easy thirty thousand dollars for the town, right? *

LORNE
(contempt creeping through)
Aye! That is, if you've got no objection.

Linda looks at him; she knows something's up, but can't possibly guess.

CHARLES
I assume you do know how unique that whale is? *

LLOYD
(knee-jerk anger)
We know better'n you do!!! Once't we could live off the sea!?! Now we're scavenging for a few cast-offs! More foreign trawlers fishing off our coast than we got ships in our whole Navy!!

CHARLES
Has it occurred to you that this whale is worth more to you alive than it is dead? *

There is a long, almost stunned silence.

LORNE
Ah...what are you talkin' about? *

304 CONTINUED.

CHARLES

Do you know how crazy mainlanders
can get? Do you have any idea
how that whale could put this town
on the map?

*

LORNE

(suddenly, with a
guffaw)

Ah, that's mad! It's a long way
from a dyin' whale to an amusement
park!

CHARLES

(quickly, not making a
point)

She's not dying, yet, and I'm not
promising you an amusement park!
That's a little far-fetched. But if
word got around that you had a hump-
back whale -- in a free state, just
trapped...

*

(there's interest building
he moves quickly)

There are scientists...foundation...
universities...local government agencies...
international agencies... thousands of
people who are in the business of caring
about whales.... I'm not saying you'll make
the thirty thousand quicker this way, but
you could make ten times that.

*

Glenn is taking Charles very personally now, resenting
the attention he's getting, and the shine in Linda's
eye's as she watches him. Angry, he calls out.

GLENN

I say a bird-in-the-hand! Take the
whaler's money while it's there!!

VOICE FROM CROWD

Sure, Bickel! And we all knows how
your thinkin' stands up over a
coupla years!

And the crowd hoots and hollers, screaming with laughter.
Glenn is humiliated, stalks from the room. Meanwhile,
Lorne has taken back control of the meeting.

(CONTINUED)

304 CONTINUED:

304

LORNE

Whatever else about Bickel, he's got a point, don't he? If you're wrong, Landon, we get stuck with nothing.

CHARLES

Look, just give me the chance to prove to you what I'm saying.

A pause, then Tom comes to Charles' defense.

TOM

I say give him the two days to make the better deal. After that, you'd still have the whale for sellin'...

(CONTINUED)

304 CONTINUED: (3)

304

LORNE

(with decisiveness)

...see what can be done between
now and Vespers service come
Sunday... you find someone who'll
care about this place -- with or
without the whale -- and you'll
have my support...

And he stands, the meeting over. Tom and Linda join
Charles.

*

TOM

Nice work, boy. But we'd best
feed her as soon as possible... or
you'll not have a whale to save.

*

Tom leaves Charles and Linda O.S. as Janet waits for
him to finish talking to Linda. Charles approaches her.

*

*

A304 CHARLES AND JANET

A304

CHARLES

I'm going over to Linda's, start
the calls.

JANET

How long you going to be?

CHARLES

It may be late. It's the only
phone in town. The clinic has a
radio telephone for emergencies.

JANET

Oh... see you home, okay?

She turns, hiding her distress, exits. Charles watches
her go, not knowing what to say.

305 OMITTED

305

ACT SEVEN

FADE IN:

306 INT. LINDA'S CLINIC - WAITING ROOM - NIGHT

306

Charles is hanging on the wall-phone, papers and notes spread out around him. Linda approaches with a cup of coffee, offers it.

CHARLES

(into phone)

Yes... please wake him up, it's important... sure, I'll continue to hold.

(to Linda)

Why don't you get some sleep, I'll be fine.

LINDA

Maybe later.

CHARLES

(back to phone)

Yes, yes... Mr. Johnson, you're Senior Biologist for the Department of Fisheries? My name is Landon, Charles Landon. I'm calling from Barrisway, Newfoundland...

(to Linda, crossing his fingers; to phone)

Yes, it is quite remote, that's right. We have an emergency here. A humpback whale's become trapped in a pond off the sea and we're attempting to feed it, keep it alive.

(pauses, listens)

Are you kidding me?

(he is dumbfounded)

Then who do I call?

(he scribbles a name on his pad)

Sure, sure... sorry to wake you up ... thanks.

He hangs up, looks at Linda.

CHARLES

He says it's out of his jurisdiction. The whale is a mammal, not a fish. I'm to call the Department of Wildlife.

307 ANOTHER ANGLE

307

She puts down the pad.

LINDA
Call it quits for the night?

CHARLES
(shaking his head)
I'll wake them up all night long if
I have to.

Linda smiles.

LINDA
I'll stay with it as long as you do.

She settles down in the chair, pulls an afghan over her
legs. Charles is already back at the phone.

CHARLES
For San Francisco, operator... the
number of Greenpeace. And while I've
got you, I need numbers for The
Fund for Animals, Save The Whale,
Larry Foster, Lifeline
No, it's a Foundation, I
think.

A307 EXT. LAGOON (DAY FOR NIGHT)

A307*

The whale surfaces, blows.

CHARLES (V.O.)
Yes, I know I'm not authorized by
Ottawa, you told me that seven
hours ago.

VOICE ON PHONE (V.O.)
I remember. And it seems to me
that should close the issue for my
department.

B307 INT. LINDA'S CLINIC (NIGHT)

B307*

CHARLES
(on phone)
Well... let me level with you. I'm
on a special assignment for Time
magazine. I'd like to include one
name in my story of someone who
helped.

(CONTINUED)

B207 CONTINUED:

B207

VOICE (V.O.)

Go on...

CHARLES (V.O.)

So... just in case you do get something going, I'd like to be sure I spell your name right, Mister...?

VOICE (V.O.)

Bramson... B-R-A-M-S-O-N... Where did you say you were calling from, Barrisway? I don't think there's much I can do.

308 EXT. OCEAN OF NEWFOUNDLAND COAST - EARLY MORNING

We are at sea with the fishermen, riding the waves in their small boats as they haul the cod nets over the side. The nets are pulled tighter until a thousand silvery bodies of fish break the surface in the morning light. The fishermen haul them over the side, filling the boats with jumping, living fish.

CHARLES (V.O.)

Right. We estimate she'd need about four tons of fish a day.

VOICE (V.O.)

(another pause)

Four ton!! I'll see what I can do.

309 INT. LINDA'S CLINIC

309

Charles disconnects, gets a new DIAL TONE, begins to dial again. But he can't do it. Charles checks his watch, starts at the time. He hangs the phone up, stands, stretches, slowly ambles to Linda's sketches. Now, for the first time, he sees that she's sketched him. He stands there, staring at it. Linda watches him closely. Then:

LINDA

I hope you like it.

He turns and looks at her, somehow very touched by it.

CHARLES

You're really good -- I can't say much for the subject matter, but... yeah... I like it...

they enjoy their moment. Then she walks to the coffee.

(CONTINUED)

309 CONTINUED:

CHARLES

What's wrong with me? Why
can't I get them to understand?

LINDA

It's not you. Don't be so hard
on yourself.

CHARLES

It is me... and it's part of a
pattern lately. I can't seem to
accomplish anything that's important
to me. I've always been one of
those people who's made it through
by hard work. Ever since I was a
kid. I've always believed it didn't
matter if the other guy was smarter
or had more money -- if you worked
hard you'd get what you wanted. Well
I haven't ...and to tell you the truth...
I'm afraid.

LINDA

I'm afraid. Everytime I treat a patient.
It's taking on something a little bigger
than you can be sure of and hoping some-
how -- by skill or luck or fakery -- not
to fail. Charles, without you that whale
wouldn't have a chance.

CHARLES

I don't believe that. You'd be doing the
same thing.

LINDA

I might wish to... but I know this place too
well. It takes a fool like you not to accept
the limitations -- and to feel the pain in
a beautiful thing that's trapped.

CHARLES

Well.. as they say.. thanks, I needed that.

Charles and Linda smile -- a long pause full of possibilities.

CHARLES

Am I crazy... to try this?

309 CONTINUED:

LINDA

I like crazy notions -- that's what got me into medical school... which reminds me... I've got patients and I've had precious little sleep. You might as well get some sleep yourself. I'll fetch you if anyone calls back.

Linda opens the door as Charles passes through. A WOMAN patient gives Charles a wide berth, looking back at Charles. Linda watches him notice it and winks as she:

LINDA

Mornin', Miz Thompson... you can go straight into the examining room.

Yawning, closing the door as she enters her office, Linda leaves Charles alone. She is gone. Slowly he turns and walks out the door.

311

311 INT. LONDON COTTAGE BEDROOM - MORNING

Charles slips off his shoes, eases down into the sleeping bag next to Janet, trying not to wake her. She stirs.

CHARLES

Did I wake you?

JANET

I've been awake.

CHARLES

We've called every government official, and animal lover on the continent. Lots of excuses, lots of promises, but so far, nothing. I can't believe they're so unmoved.

JANET

Charles, I'm trying to understand what's got into you. I even admire what you think you're trying to accomplish.

(pause)

But after twelve years, I'm not about to play second fiddle to a whale... or anyone else, for that matter. I'm not some fisherman's wife who'll wait up all night for her husband.

She turns away from him on the pillow, a tear on her cheek.

A311 OMITTED

A311 *

312 EXT. STOOP - LANDON COTTAGE - MORNING

312

Charles eases himself down on the stoop -- and stares out to the sea beyond. A few beats, and then Tony joins him, precariously balancing two bowls of cereal. He sits next to his father, and they silently munch, watching the ocean beyond. Finally:

TONY

Mom 'n' you aren't getting along,
huh?

CHARLES

(quick knee-jerk
response)

And you don't have to be concerned.
It's just that grownups --

But then he stops abruptly, turns and looks down at his son, deep into the boy's eyes. Something has happened to the boy. Charles inhales deeply, turns away from the boy, returns to stare out to sea. When he speaks, now, it is quiet, subdued, man-to-man.

CHARLES

No. We're not.

TONY

Yeah. Me 'n' Stevie get like that
sometimes. Get so upset for so
long, you forget what it's about,
huh?

Charles takes his time to think about it, then nods.

CHARLES

Sort of.

TONY

I think she's jealous of the whale.
She said you're acting funny.

CHARLES

And you? What do you think?

And the boy seems ready to evade the question, except that for an instant he looks into his father's eyes and this causes him to stop. It is probably the first time that he has related to his father as an adult, as a man. He speaks with difficulty.

TONY

This is the first time... well, the
first time I ever wondered... you
know...

(MORE)

(CONTINUED)

312 CONTINUED:

TONY (CON'D)
(a long pause, and
then, level, trying to
be the adult)
...Whether, Dad, you really know
what you're doing? It's scary...
I mean, you're my dad, you know?
And I'm worried about you. I mean,
how're you gonna feel if they kill
the whale?

313 DIFFERENT ANGLE

Charles is about to respond when Tom's voice stops him,
the old man coming up the path.

TOM
The night trawlers outta Port-Aux-
Basques just raised us on the short-
wave. They give us the weather. Huge
storm brewing Nor'b'nor'east. Caplin's
running far out to sea! We'll not be
able to feed the whale! Not before
church on Sunday.

And Charles stares at him in disbelief. Instinctively,
his son reaches up and takes his father's hand. Charles
just looks down at the boy.

TONY
Y'okay, Dad...?

Charles manages a nod.

CHARLES
Yeah... sure, Tony.

And he disappears, slowly walking away alone as Tony and
Tom watch him go.

314 EXT. DOCKING AREA - UNDER COD STAGES - DAY

314

Stevie and two children his own age play hide and seek
under the pilings of the cod stages -- long tressels on
which the fish are layed out and dried. He looks up to
see --

315 STEVIE'S POV - CHARLES

315

wandering down the main street of town, crossing the
small bridge across the stream that flows into the
harbor. Charles doesn't see him, his mind is elsewhere.
We hear a telephone conversation over:

(CONTINUED)

315 CONTINUED:

315

VOICE (V.O.)

... well, for our organization to get involved, we'd have to call all the shots...

*

CHARLES (V.O.)

But there's a whole town involved --

VOICE (V.O.)

I bet there is. We've dealt with them before. They know nothing. No, we'll get back to you with a complete program...

DISSOLVE TO:

316 OMITTED

316

317 EXT. ROCKS ABOVE LAGOON - DAY

317

Charles approaching the edge of the lagoon, where he might see down.

VOICE (V.O.)

Mister, you've got to be kidding... I'm a policeman, not a game warden! I get paid to protect people from other people... so unless your whale is planning a crime...

VOICE (V.O.)

Whales get stranded all the time. It's not that unusual. We can't help unless one of our members suggests it. I could give you the name of a member in Toronto. That's in Canada...

Charles stands on the rocks above, picking his way carefully over the last few feet to the ledge where he looks down:

318 HIS POV - THE WHALE

318

A few feet off-shore, the whale rests, blowing rhythmically.

319 ON CHARLES

319

CHARLES

Hey!... it's me...

(CONTINUED)

319 CONTINUED:

319

He sits on a rock.

CHARLES

*

Some mess you've gotten us into...
Why the hell did you have to pick
this town?... and why me?

(laughs at himself)

I can't believe I'm standing here...
talking to a whale... let alone
into believing we can understand
each other... Well... I do believe
we can.

(Charles watches the
whale as it breathes)

My son asked how I'd feel if you
die... Listen, Lady... it isn't
going to happen. I won't let it
happen. I won't let them kill you.
So help me, if it takes every ounce
of my strength, and every resource
I have, I will not fail you.

He is startled by a SHOT. He looks up.

320 SAME - HIS POV - THE ROCKS ABOVE

320

Glenn, Johnny, and the others are on the perimeter.
Glenn is smirking, tossing from hand-to-hand a new
rifle, presumably Colin's.

GLENN

Just practicin'... with my new rifle.
Gonna draw lots for the rifle squad
after church on Sunday...

(he indicates the others,
all men)

In case y' wanted to add your name.

321 CLOSEUP - GLENN

321

grins at him maliciously.

FADE OUT.

END OF ACT SEVEN

ACT EIGHT

FADE IN:

323 EXTREME CLOSEUP - CHURCH LAWN ANNOUNCEMENT BOARD 323

The white letters yellowed and faded, some missing. It lists the times of services, Sunday school, and so on. Amongst announcements we SEE: "VESPERS EVENSONG 7 P.M." As this happens, we hear the voices of the boys' choir: clear and bell-like, it gently announces the evening prayer of the Church of England, a legacy from a long-gone empire, the words of William Blake on Milton. It is a reminder that these were once a colonized people.

CHOIR (V.O.)

'And did those feet, in ancient time
Walk upon England's mountains green?'

OPEN UP EXPOSING:

324 EXT. CHURCH - DUSK 324

The sky grows dark. Thunderheads again on the horizon. As the villagers enter from all directions, they stop to look at the threatening sky. Then, they enter the church. As they do so, the choir continues, perhaps a DISTANT ROLL OF THUNDER creeping through.

CHOIR (V.O.)

'And was the Holy Lamb of God,
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here?
Among these dark Satanic Mills...'

CUT TO:

325 OMITTED 325

326 EXT. ROCKS BY THE LAGOON - EVENING 326

The waves lash at the rocks.

CHOIR (V.O.)

'Bring me my bow of burning gold,
Bring me my arrows of desire...
Bring me my sword; O! clouds unfold;
Bring me my chariot of fire...'

CUT TO:

327 INT. CHURCH - EVENING

327

The simplest of simplest chapels, the most basic of people congregated. We PAN the faces.

CHOIR

'I will not cease from mental strife,
Nor shall my sword sleep in my hand...'

328 ANGLE ON CHARLES AND THE FAMILY

328

for the crescendo.

CHOIR

'Till we have built Jerusalem!
In England's green and pleasant land...'

329 ANOTHER ANGLE

329

There is a rustling as the congregation automatically adjusts forward in their seats, heads bowed on a single fist, backs bent, the manner of the Reformed Churches of England. The VICAR now steps to the pulpit.

330 ANGLE FAVORING THE FAMILY

330

There is a curious space on either side of them, as if lending to the idea of their isolation. Janet tries to smile at the parishioners who fix them with cold stares. Janet is not accustomed to fitting in so poorly, and is clearly distressed.

331 ANOTHER ANGLE

331

The Vicar has the Bible open, but first addresses the audience.

VICAR

I know there's a town meeting after,
so the sermon'll be short. Lorne's
more long-winded than me, so it
seems fair to give him more time
than usual.

332 ANOTHER ANGLE

332

And there is a rustle of amusement. Lorne shifts in his pew.

LORNE

Just can't talk as elegant as you,
Vicar. Talk more, say less.

And the laughter is shared.

CUT TO:

333 SAME - MASTER ANGLE - VICAR IN THE PULPIT

333

The Bible is open before him. He opens it, removes his glasses from an inside pocket.

VICAR

The lesson today, the Gospel according to St. Matthew. Chapter thirteen...

(he puts on the glasses
glares out at the congregation; he means this)

... Verse seventeen...

(now, reading from
the Bible)

'... For verily, I say unto you,
that many prophets and righteous
men have desired to see those things
which ye see, and have not seen them,
and to hear those things which ye
hear, and have not heard them...'

He slams the book shut, looks up at the congregation,
drops the glasses to the end of his nose.

VICAR

Here, Jesus tells his Disciples that
a Godly life and great knowledge are not
qualifications for wisdom. Often, the
next man can see something we can't...
Many times, we here on earth are called
upon to make decisions, choices; and if
you wish to see Divine guidance in your
deliberations, remember again the words of
St. Matthew. Listen and hear. Look and
see. Every time we make a judgement, so
does someone else. God has revealed his word. *
We know deep down whether our judgement would
coincide with his. *

There is a rustle as they bow their heads.

VICAR

God of our fathers, beacon of
creation, be helmsman at our boats
and bless, we who harvest your
oceans, and those who toil in our
nation's Government, and God bless
our Sovereign Lady, the Queen.

CONGREGATION

... Amen...

VICAR

One verse only, and we can get on
with it.

334 ANOTHER ANGLE

334

They all join in.

VICAR AND CONGREGATION

'Oh God our help in Ages past, our
Hope for years to come;
Be thou our guide while life shall last,
And our Eternal home.'

335 ANOTHER ANGLE

335

And everything changes. The Vicar takes an ordinary seat, three men move the pulpit to one side, four young boys cover the altar, a table is brought forward, chairs placed, and suddenly, there is a town meeting in progress, Lorne at the helm.

LORNE

All right... 'S about this whale,
aye? Well... we guv Landon, the
mainlander, time to rally the
forces to save the whale, aye?
Had about as much chance as a
fish surviving Good Friday.

*
*

Charles doesn't share the amusement.

LORNE

As fer Ottawa, I guess some feller
heard that whales can't vote nor
don't pay taxes neither.

(then, quietly, to
Charles, an attempt
to be gentle)

So y'see... in a small town...
nobody much cares what happens.
It's fer us to fend fer ourselves,
aye? The chair recognizes the
doctor...

(a small dig)

As I see it, she was in command of
the effort.

(CONTINUED)

335 CONTINUED:

335

LINDA
(a comforting sign
to Charles, not
missed by Janet)

You're not
thinking about Barrisway, or the
fleet, or the whale, or whether
it's too hard to drive in enough
fish to save her...

*

As she pauses to look at them, we...

CUT TO:

336 SAME - A WALL PLAQUE

336

There are several around the walls. This one reads:
"TO THE GLORY OF GOD AND THE CREW OF TRAWLER 'VICTORIA
REGINA' LOST AT SEA WITH ALL SOULS. 22 NOVEMBER 1897."

LINDA (O.S.)
You're taking out your anger, aye?
If the mainlanders came to kill the
whale, you lot would be out there
defending her! Y've let pride
turn into orneriness!

CUT TO:

337 SAME - FRAMED ILLUMINATED SCROLL

337

Every public building in Canada has one. It has the
Queen's crown at the top. The introduction reads:
"ROYAL NEWFOUNDLAND REGIMENT." And then, beneath it,
"THE GALLANT SONS OF BARRISWAY WHO GAVE THEIR LIFE FOR
GOD, KING, AND EMPIRE." There are two lists of the
names. The first is headed: "1914-18: VIMY YPRES
THE SOMME," the second reads: "1939-45: ITALY NORMANDY
NORTH AFRICA HOLLAND THE RHINE."

LINDA (O.S.)
Killing that whale won't make you
rich... the most you'll get is a
few dollars. And, maybe, some
bitter satisfaction!

CUT TO:

338 SAME - CHARLES AND FAMILY

338

As she sits down, he involuntarily breaks into applause
... then catches himself when he realizes that he's
the only one reacting.

(CONTINUED)

338 CONTINUED:

They all turn in their pews, everyone staring at him.
He falters, stops.

LINDA
(loudly, a distance
away)
Thanks anyway!

Lloyd stands, looks at Charles.

LLOYD
You city folks are wonders, aye!
Comin' up here -- well, Mister, time
you leave us as we've always been.

LORNE
We're not the villians, Mister
Landon. It's not a bunch of dumb
Newfies like us that could wipe
out a nation of beasts.

LLOYD
We're two few to hurt anybody.
It's the foreigners and their great
ships.

A VOICE
Same one's what ruined our fishing
in the first place.

HENLEY
Bloody lucky there's even one whale
left for us.

CHARLES
Left for you? Since when did living
things belong to you?

A MAN stands at the back.

MAN
I listened good to the Vicar. And
to the doctor. And it seems to me
that the mainlander, there, he must
think we're like savages, aye?
Maybe he's that new ear the Vicar
was speakin' to. Well then... maybe
I oughta be his new eyes...

CUT TO:

339 SAME - INSCRIPTION BENEATH TINTED WINDOW

339

"TO THE GLORY OF GOD AND THE MEN OF H.M.S. BARRISWAY
LOST IN ACTION IN DEFENSE OF HONG KONG JANUARY 1941."

MAN (O.S.)

What you see here, mister, is a
ghost, aye? Once was, Barrisway
was a real place. What meant
something. And we went out from
here to the world. We did our
share! Like Doctor Linda said...
we belonged... we paid a price,
but we were able to belong...

CUT TO:

340 SAME - ILLUMINATED SCROLL

340

The familiar Red Cross and the inscription: "WITH
GRATEFUL APPRECIATION FROM THE PEOPLE OF MANITOBA TO
THE TOWN OF BARRISWAY, NEWFOUNDLAND FOR THEIR CONTRI-
BUTION TO THE RED RIVER FLOOD RELIEF EMERGENCY -- 1950."

MAN (O.S.)

... but not no more. Hard times
come back to this part of the world,
and we all figured we could count
on our friends... the people we'd
worked and fought beside. But we
was wrong, mister...

CUT TO:

341 SAME - A FORTY-EIGHT STARRED U.S. FLAG

341

Framed. A plaque beneath: "TO THE BARRISWAY: A STORM
HAVEN ON THE NORTH ATLANTIC RUN: FROM THE YANKS."

MAN (O.S.)

... while we got less and less,
modern times guv you more 'n' more.
So along comes the factory ships.
Giant trawlers suckin' up the fish
and leavin' the sea barren. Now,
all we got left is the one whale.
And once't again you want us to say,
sure, we'll take less, on account
of most of her kind having been
done in already.

CUT TO:

342 SAME - MASTER ANGLE

342

The Man has everyone's attention as he stands there, cloth cap twisted in his hand as he looks Charles right in the eye. There is complete silence.

MAN

Well last May, mister, my girl fell from the boat, ay? On her head... well, mister, the X-ray we got down here didn't work so good. The way we found out was when my daughter died, aye!? Well, mister, thirteen months since we all buried her, and if it happened again, tomorrow, then she'd die again tomorrow!

(now, eyes blazing,
he turns and looks
at them all)

... well, tomorrow that foreign whaler'll be lying off the coast. I say we declare the whale public property! I say we put the creature outta her misery soon as that whaler shows on the horizon. Thirty thousand for the carcass, ten more for the mate. And an X-ray for Barrisway.

CUT TO:

343 SAME - EXTREME CLOSEUP - CHARLES

343

His head lowering, his eyes flicker. A long pause now. Then, from elsewhere, a soft and almost respectful voice.

VOICE (O.S.)

I second that, I do...

LORNE (O.S.)

Got a motion... and a second... we've heard the speech for... any to speak against?

CUT TO:

344 SAME - MASTER ANGLE - FAVOR CHARLES AND FAMILY

344

They are all looking to him. Slowly, he lifts his head, looks around. Then he looks down at his son, Tony. Then Stevie. Finally, Janet, who can only look away. Slowly, he stands.

(CONTINUED)

344 CONTINUED

344 *

CHARLES

I'm very sorry about your daughter.
I can understand your bitterness...
but are you saying that killing a whale
is the price of protecting a child?
What kind of a world are we creating
when human life can only be preserved
by killing something else?

*
*
*

VOICE

(angry)

Landon! This ain't none of your business.

*

CHARLES

Yes it is. That whale is as much mine as
it is yours. It's another living thing we
share this earth with. She swims the same
oceans, breathes the same air. Don't you
realize how extraordinary she is? She's
been shot and tormented and yet she's never
threatened any of us. And what about her mate...
he's never once left her side. I mean, she's
like a person... who's been hurt and in pain
and what we should be doing is everything we
can to help her.

*

A long beat.

CHARLES

Look, I know you see me as an outlander who
should go back home to his own part of the world.
But we're not that different. We're all living
in a world that makes us feel so unimportant,
so helpless and trapped... and what do we do?
We fight back with bitterness and hatred and
violence. Well that whale is trapped too,
and all she wants is what we want - a chance
to live. If we can save her, maybe we can free
ourselves a little. Please...help me save the
whale.

*

Silence answers him. Lorne clears his throat.

LORNE

(ignoring him)

Further discussion?

344 CONTINUED: (2)

344

LORNE (CONT'D)

(a beat)

All in favor?

AUDIENCE

(eighty percent)

... Aye...

LORNE

Against...?

AUDIENCE

(twenty percent, Linda
and Tom included)

... Nay...

Charles gets up, walks out.

LORNE

Carried. At nine tomorrow morning
if the trawler's off shore. Glenn'll
form the squad. Clean shots. Down
the blow hole and along the spine.
Adjourned for now...

Janet follows with the kids.

GLENN

(loudly)

We'll hand out the ammo in the
morning!

MAC

What caliber?

GLENN

Got three-oh-three and two-four-
three.

A344 EXT. OUTSIDE CHURCH - IMMEDIATELY AFTER.

The Landon family exit the church.

JANET

I never heard you like that, I
never knew you felt those things.
But now there's nothing you can do.

(CONTINUED)

A 344 CONTINUED:

CHARLES

If you only knew how much I'd like
to believe that. It'd be great if
I could close my eyes to what goes
on outside of my own little part of
the world... But I can't...I won't.

JANET

Charles ... it's over.

CHARLES

No, it's not... there's always something
more... if you look for it... And the
last thing I need is anybody to help me
quit.

Charles exits.

345 OMITTED

&

346

345

&

346

347 EXT. ROCKS ABOVE LAGOON - NIGHT

347

Glenn, Johnny, and two GIRLS. They are coupled,
possibly drunk. There are beer cans all about. B.g.,
the truck idles.

GLENN

Listen to them things blow...
Almost like they could talk...

GIRL ONE

That guy says they can.

A long silence. Then, the other Girl, the one with
Glenn:

GIRL TWO

You really gonna kill it...?

GLENN

You're damned right!
(as with a gun)
Pow! Hard times for whales...
Pow-pow-pow!

(CONTINUED)

347 CONTINUED:

347

GIRL ONE

What if it really is as rare as
they say, Glenn? I mean, just
what if?

GLENN

All the better...
(then darkly)
... this is the only big thing
ever happened in this town my
whole life... and I'm gonna have
a piece of it...
(then menacing)
And no mainlander's gonna think
he's gonna stop me.

And the Girls look at him, scared by his menace. He
realizes, catches himself, and breaks into a loud
laugh. Intimidated, the others join in.

A347 OMITTED

A347

FADE OUT.

END OF ACT EIGHT

ACT NINE

FADE IN:

348 OMITTED 348
thru thru
350 350

351 EXT. GOODENOUGH'S - DAY 351

Tom exits, stands and looks down the road. SOUNDS of
a sea chanty (perhaps on FIDDLE and ACCORDIAN).

SONG

So gather 'round and listen.
And here's a workman's song...
And sit you down a while here
For I'll not detain you long...

352 VARIOUS ANGLES 352

He looks to the street where the townspeople can be
seen making their way towards the lagoon, leaning
into the wind. The men in their fisherman's boots
and working clothes, the ladies and their kids in
everyday garb. There's an air of excitement like
a holiday or a lynching.

SONG

For if you're a man of courage
With a back that's strong and
willing;
There's a penny or two
To make for you
We've a whale for the killing!

353 EXT. LANDON COTTAGE 353

Janet, Tony, and Stevie stand on the porch looking
down at the people heading for the lagoon. Janet
gives a look of disgust, hustles the children inside.

354 VARIOUS ANGLES - THE EXODUS 354

355 EXT. TOM'S STORE 355

The SONG CONTINUES, Tom leaves his store, gets in
his truck.

(CONTINUED)

355 CONTINUED:

355

SONG

If you've been to war
 And destroyed the Boer
 Let the-farmer do the tilling;
 Help us man our crew
 There's a job for you,
 We've a whale for the killing!

356 EXT. LINDA'S HOUSE/OFFICE

356

Linda exits the doctor's office, turns and locks
 the door before turning to join the exodus.

357 EXT. HILLS ABOVE LAGOON - DAY

357

The squad is gathered around Glenn's pickup, as
 he counts out rounds of ammunition. Johnny is one
 of the marksmen. As he steps up for his ration of
 ammo:

JOHNNY

No sign of the Great Whale Saver...

GLENN

Probably hidin' from the sight
 of blood.

(then, counting
 the ammunition)

Got five?

Johnny counts, nods. Glenn winks, slips him an extra
 two rounds.

GLENN

Fer a bit of fun... on your way,
 now...

And ON his grin, we BREAK TO A MONTAGE.

SONG

And if y'sign on now
 Down at C.D. Howe,
 We'll advance you one full
 shilling;
 And once at sea,
 All the rum's for free,
 When there's a whale for the
 killing...

CUT TO:

358 EXT. THE LAGOON - WIDE MASTER ANGLE 358

From all and about, down the trails of the hills they gather, all heading for lagoon and the event.

SONG

And when the whalin's done,
Why, you'll have more fun...

359 EXT. THE ROCKS FAR SIDE OF LAGOON - DAY 359

The crowd grows in a carnival atmosphere reminiscent of the graduation.

SONG

With ladies that are willing...
For a true strong man,
'Tis a life what's grand...
When you've a whale for the killing!

CUT TO:

360 EXT. HILL ABOVE THE LAGOON - MONTAGE - VARIOUS ANGLES 360
- DAY

as Glenn's shooters load their ammo, dry fire, work their bolts, etc.

361 EXT. HILL ABOVE LAGOON - DAY 361

The townsfolk wait, anxiously, the carnival mood replaced by the nervous anticipation of the blood-seekers at a public hanging. The lagoon is still, the whale submerged. Glenn, stamping his feet against the cold, turns to Lorne.

GLENN

Looks like yer outlander don't
have no taste for sport.

LORNE

He ain't mine.

They continue to wait, the tension building. Then, Glenn seems suddenly nervous.

GLENN

Y'don't suppose she's got out, d'ya?
I mean, there ain't no sign of her.
Nor that Landon couldn't've...

LORNE

(laughing)
Sure! He picked 'er up and
carried her out, aye?
(MORE)

(CONTINUED)

361 CONTINUED:

361

LORNE (CONT'D)

Anyways, even if she shows now,
no firing. Wait till we see that
whaling ship.

GLENN

If she shows...
(aims the rifle,
makes a popping
sound with his
mouth)
... she blows!

LORNE

You'll hold up! Y'don't wrap the
package afore the customer pays
the price...

362 VARIOUS ANGLES

362

Lorne moves off to a higher point on the hill. More
waiting, INTERCUTTING snapshots of the townspeople. A
beat as Colin saunters over to Glenn.

COLIN

Old Lloyd says she's been gone
too long. Says she must've been
gotten out...

GLENN

Old Lloyd's a fool.

A362 INT. LONDON COTTAGE

Janet, Tony Stevie around a table playing a game.

TONY

C'mon Stevie... move.

STEVIE

I don't feel like playing.

TONY

Move!!

363 TOWNSPEOPLE POV - THE LAGOON
As if in answer, the whale surfaces, a final trumpet.

364 ANOTHER ANGLE

On the seaward side, the mate does the same.

365 ANOTHER ANGLE ON THE LAGOON

The whale comes up to blow, stays on the surface.

366 HILLS ABOVE LAGOON

One of the lads with the rifles lifts it to his shoulder, taking aim.

GLENN

Ease off, Redpath! I take first shot! And the whaler ain't on the line yet!

(he glances at the horizon, then at townspeople still arriving)

Besides... hardly anyone here yet...

367 POV OF THE LAGOON

367

The whale sinks below the surface.

368 BACK TO THE HILL AND THE MEN

368

Lorne points.

LORNE

She's on the line!!

CUT TO:

369 SAME - THEIR POV - THE OCEAN

369

It is the whaling ship. Much closer now, hovering, menacing in its size.

CUT TO:

370 SAME - THE HILLS ABOVE THE LAGOON

370

LORNE

All right now! Be sharp about it! Captain was on the blower. We've not got the world of time!

GLENN

All right! Next time she's up!! In the blowhole!!

*

371 VARIOUS ANGLES - CLOSE ON THE WAITING RIFLEMEN

371

372 CLOSEUP - CHARLES

372

Suddenly we are with Charles at sea. He has Linda's boat and is moving at high speed across a stretch of ocean.

373 THE LAGOON - DAY

The whale surfaces, easily, not explosively, a small spray accompanying the exhalation.

GLENN (V.O.)

There she blows! Now, 'member,
go for the head, aye?!

374 BACK TO CHARLES AT SEA

CLOSE ON his face. The engine throws a spume of water behind as he seems to urge his boat forward. His face is a study in tension.

CUT TO:

375 MASTER ANGLE

Glenn is truly king-of-the-castle now. The children gather around him, throwing stones at the whale. A MOTHER grabs a child.

MOTHER

Stop that!

GLENN

S'okay. Go ahead, kid... we don't mind. *

MOTHER *

It wasn't you I was considerin'.

She pulls the child away. *

GLENN

She won't leave the surface for
a few minutes... and we ain't goin
for her till she steadies... *

Below, the whale still moves.

GLENN

...'course that won't help old Snoopy!
He couldn't hit a barn in a windstorm!

They laugh, some of the men joining in.

GLENN

You shoot last, Snoopy...lousy shot... *

And many of the men laugh, and the children all roar a loud "boo". The youth known as Snoopy raises his rifle.

376 VIEW OF THE EXECUTION SQUAD FROM BELOW 376

as seen from the lagoon level, looking up at the silhouettes with their rifles.

OPEN UP EXPOSING:

377 SAME - MASTER ANGLE - THE LAGOON AT SEA LEVEL - DAY 377

Charles appears quite suddenly in Linda's boat and at full throttle roars through the gut leading in from the sea, he moves toward the whale as if trying to collide with it. Charles yells at the whale.

CHARLES

Submerge!! Get under!! Stay down!

As he nears the whale, she slides under the water.

378 SAME - GLENN ATOP THE HILL 378

He's lowered his sights.

GLENN

(shouting at Charles)
Get out of the way, Landon, or whatever happens will be your own doing!

LORNE

Mister Landon! You're over the bounds. Out of the way now!

CUT TO:

379 THEIR POV ON THE LAGOON 379

Charles stands defiantly looking up at them. Suddenly the whale rises near him, but closer to the guns.

380 BACK TO GLENN AND THE SQUAD 380

They start to FIRE.

381 THEIR POV 381

Bullets strike the whale and spout the water. Charles maneuvers his boat between the shooters and their target.

LORNE (V.O.)

Hold your fire...

382 CLOSEUP - GLENN

382

GLENN

Keep shooting...

383 GLENN'S POV - OVER HIS RIFLE SIGHT

383

384 CLOSER ON CHARLES' BOAT

384

as BULLETS STRIKE the water behind him and a couple
SPLINTER his boat.

385 ANGLE ON WHALE

385

behind boat, BULLETS STRIKE the water.

386 CLOSER

386

as BULLET HITS boat.

A386 INT. LANDON COTTAGE

*

Janet, Tony, Stevie react to the shots

386*

387 THE TOP OF THE HILL

Shooters FIRING a ragged volley as Lorne finally
gets to them.

LORNE

I said no more shootin'!

388 THE TOP OF THE HILL - ANOTHER ANGLE

Glenn is raging in frustration, yelling at Lorne.

GLENN

Damn it!! He knew what was
up for today!! If he gets
winging by a wild shot, it's
his own damned fault!!!

He moves to a new position and raises the rifle again,
lets go THREE quick SHOTS.

CUT TO:

389 SAME - CHARLES AND THE WHALE

389

Charles keeps the boat in the line of fire. There are
TWO HITS on the boat and ONE near the whale.

CHARLES

Get down! Please, Lady, protect
yourself! I'm trying to help you.

*

390 THE HILL ABOVE

390

Glenn raises his rifle again.

390 CONTINUED:

390

LORNE
Stop it, Bickel!!

GLENN
(to Colin)
Spread out, boys... He can't stop
all of us.

But clearly, he will not. Charles tries in vain to protect *
all sides as shots ring out. It is then that Lorne charges
forward and the Donnybrook is about to start, when Tom's
voice interrupts:

391 DIFFERENT ANGLE

391

TOM
WAIT!

They turn to look at him. He jerks his head towards
the horizon.

TOM
Look! Out there!

LORNE
Look!!!
(then, softly)
I'll be damned.

392 POV OF HELICOPTER

392

approaching from seaward (SHOT WIDENS TO INCLUDE
group). One by one, they all turn to look out to
sea. A helicopter approaches. It banks and moves
toward them. It has the marking of the Royal Mounted
Police. As it banks closer...

GLENN
(panicking)
C'mon, you guys! Shoot!

But they do not react to him, awed by the machine.
As the copter makes a pass over them:

CUT TO:

393 CHARLES

393

standing, looking up.

394 HIS POV

394

The copter circles over the lagoon.

COPTER
(via loudspeaker,
standard equipment
on patrol aircraft)
No action on that animal!
Disperse! Rifles down...

CUT TO:

395 SAME - THE HILL ABOVE

395

It seems as if Glenn will persist. He raises the rifle. Lorne moves to him and knocks the rifle up. The helicopter REPEATS the order.

LORNE
It's the law, boy.
Don't be doing that again.

*

Glenn glares at Lorne.

396 CHOPPER'S POV - AERIAL

396

The crowd below and the shooters.

397 CHARLES - BELOW

397

He sits down in the boat. The aftershock of action hitting his body, the whale finally slips under the surface.

398 REACTION ON LINDA

398

Moved. Looking at Charles, stirred by his courage.

399 CLOSEUP ON CHARLES

399

He is shaking but triumphant.

CUT TO:

400 INT. GOODENOUGH'S - AFTERNOON

400

The principal players in the town are there, listening to a man from the helicopter. He is uniformed, wears the patch of the Royal Canadian Mounted Police. His name is SMYTHE.

(CONTINUED)

400 CONTINUED:

400

SMYTHE

... Look, it's a Federal warrant from the Minister of Fisheries. So don't tell me where I've got jurisdiction and where I haven't! So I want your signature on that order. You're the mayor!

LORNE

Ottawa never give a tinker's cuss before this! Ay? Why now?

SMYTHE

(disgusted, looking at the pilot who merely shrugs)

Why do I get 'em?

(to Lorne)

They've got a marine mammal protection law. In Newfie, they don't tell you this, huh?

(he slaps the writ in Lorne's hand)

So if that pirate off-shore comes in after her, she's in violation of Canadian waters. And so are you! Now sign!

HENLEY

Since when did politicians decide the law of the sea!? What've we to do about it, ay!?

SMYTHE

(almost yelling)

Since we came into the Twentieth Century, you --

(he trails off, then looks around, sees Charles)

You don't look Newfie. You the Landon fella.

Charles is shocked at the recognition.

CHARLES

... Yes...

SMYTHE

Some guy named Bramson in Fisheries got on your case.
(MORE)

(CONTINUED)

SMYTHE (CONT'D)

I'm your response.

The Ministry'll
send inspectors. They make
recommendations for aid, et cetera,
et cetera.

CHARLES

When do they get here?

SMYTHE

Well... if they get the minister's
clearance at this month's staff
meeting... and then get the forms
to the Regional office... the local --

CHARLES

(interrupting,
irritated)

I asked for help, now! Not for
bureaucrats! She won't survive
that long!

The bureaucrat is now taken aback by this man-of-the-
outside-world bearing down on him. B.g., Tom watches,
pleased with Charles' performance.

SMYTHE

Say, mister, I came here at some
risk. There's a storm on its way.
(then, a final

argument to the others)
As soon as she clears, this'll be
the richest little town in Newfie!
Government trawler's on the way to
feed her. Every charter boat out
of St. John's has been taken. TV
crews, scientists, wildlife freaks
-- and a bunch of just plain
freaks!

(then to Lorne)

Don't be dense, fella! You got a
gold mine out there!

And Lorne frowns. He takes the writ, signs it.

(CONTINUED)

400

400 CONTINUED: (3)

Symthe offers a heavenward look of thanks, then hurries for the exit, the chopper pilot behind him. Charles immediately pushes away from the wall, hurries after him. We STAY ON Lorne.

GLENN

(muttering)

Somebody oughta put the boot to that mainlander.

LORNE

(sharply, still staring at the door where the Mountie exited)

That won't be you.

(then he turns to Tom)

Whaddaya reckon?

LLOYD

Landon was right. Once something's near killed off, mainlanders'll spend a fortune for one last look! Tourism's big business... that whale could be a blessing on this town.

LORNE

(shaking his head in amazement)

All these years... never even knew the government could find Barrisway on the map!... But now... because of a whale...

GLENN

(exploding)

That's damn fool thinking. There be no one coming here before the thing starves to death. He's got you old fools acting like dogs on his leach.

Glenn walks out of the tavern, joins a small group standing in Tom's store near the door.

401 OMITTED

402 OMITTED

401*

402*

403 OMITTED

403*

A403 ON CHARLES AND SMYTHE IN TAVERN

A403*

Smythe walks toward the door (through Tom's store).
Charles follows.

*
*

CHARLES

Listen, I apologize for my outburst.
I'm very grateful for what you've
done.

*
*
*

SMYTHE

For get it. Glad I could help.
(shakes his head, laughs)
Them Newfies. Next time you want a
vacation, try Hawaii.

*
*
*
*

Smythe exits. Glenn steps up to Charles just inside the
door, blocking his way.

*
*
*

GLENN

If I was you, Landon, I wouldn't
be thinking you've won. Some of us
ain't afraid of you or your friends
in high places.

Charles pushes past him, exits.

*

404 INT. HOUSE - DAY

404

Charles runs in.

CHARLES

Janet? Janet?

Tony enters from kitchen with sandwich, followed by Stevie.

TONY

Hi Dad. You okay? Tom told us
about what happened.

STEVIE

Boy... I wish Mom had let us go.

CHARLES

Where is she?

TONY

She got really upset when she heard.
She just took off.

CHARLES

Where did she go?

(CONTINUED)

404

404 CONTINUED:

TONY

I don't know. She was real mad,
Dad. I don't think she wants to
see you.

A404 EXT. HILL ABOVE TOWN

Janet... alone.

END ACT NINE

A404

*

ACT TEN

FADE IN:

A404 EXT. DOCK - CHARLES' SAILBOAT - DAY

A404

Charles approaches, pauses. Looks up at the cottage, down at the boat. He steps aboard, sits in the cockpit, looks out over the harbor. He has no place else to go.

405 EXT. FISH PLANT DOCK - AFTERNOON (DAY)

405

Glenn lounges around, waiting for the knocking-off whistle. B.g., Johnny approaches. The WHISTLE SOUNDS.

406 ANOTHER ANGLE

406

Johnny approaches Glenn.

JOHNNY

It's a bad go, aye? That guvmint guy comin' here with his rules and regulations.

GLENN

He can fish for left-handed salmon, f'all I care.

JOHNNY

Yeah... me, too... but he's still John law.

GLENN

(a sidelong glance)
Not when he ain't here, he ain't.

JOHNNY

(uneasy)
What'cha mean?

GLENN

Just thinking, is all.
(looks at Johnny directly)
See, me, I don't like bein' told nothin'. Me, I'm my own man. I don't take guff from no Ottawa guy. No, not even my old man.

Johnny looks away.

GLENN

(presses)
What about you, aye?

CUT TO:

406 CONTINUED:

406

JOHNNY
(philosophic)
There's nothin' you can do.

GLENN
(truly menacing)
Says who?!?!?

And, as Charles and Linda become smaller on the horizon, Glenn jumps into his truck, revs the engine.

JOHNNY
Where ya goin'?

GLENN
None of your affair! Just don't
tell no one what I said!!

And he is gone as Johnny tries to reply into the dust that the exhaust kicks up.

JOHNNY
But ya didn't say nothin'...

But he frowns, troubled by this strange reference. The frown doesn't leave as he plunges his hands in his pockets and walks away.

407-414 OMITTED

CUT TO: 407-414

415 EXT. GRASSY BANK ABOVE OCEAN - SUNNY DAY

415

*

Linda climbs the shelf beach to the grassy bank above. Charles follows behind, carrying her gear. She comes NEAR CAMERA, stops, Charles comes up beside her. He looks around at the scenery.

CHARLES
It's beautiful.

LINDA
Newfoundland's not all cod and bait.
There's a beauty here that goes
much further back. Come on, there's
something I want to show you...

She continues up the hill, Charles follows.

416 OMITTED

416

*

416 OMITTED

416

417 EXT. HARBOUR - DAY

417

Glenn's truck is parked on the small road that serves the fishing shacks. But he is nowhere to be seen.

CUT TO:

418 INT. TOM'S SHACK - DAY

418

Glenn is rooting around at the back, amidst the old relics. A broad smile comes across his face as he removes a blanket and finds what he wants.

CUT TO:

419 SAME - THE OBJECT

419

A powerful and menacing-looking harpoon. Old, but not rusted, we SEE his finger test the barb. He lugs it from its resting place of years, we --

CUT TO:

420 INT. LINDA'S HOUSE - DAY

420 *

Charles is getting set to pop the cork on a bottle of French champagne. He pops it. He starts to fill the glasses. Music plays in the b.g. The fireplace snaps and crackles.

LINDA

Here's to you, Charles. And to a great save.

They clink glasses and drink.

CHARLES

I'm sorry about your boat. I think it's full of holes.

LINDA

Just as long as you're not.
(definitory)

Gunshot wounds are not my specialty.

CHARLES

I wasn't too fond of the idea myself.

(CONTINUED)

420 CONTINUED:

420 *

LINDA

Stop worrying. Janet won't stay
angry forever.

CHARLES

Now how would you know that?

LINDA

Because that's just my luck.

Charles smiles.

LINDA

You have a nice smile... haven't
seen it very often.

CHARLES

Listen, I've even been known to
laugh on occasion.

LINDA

You mean beneath the solemn exterior
of the great whale saver beats...

CHARLES

The solemn interior of the great...

They both laugh.

LINDA

I've got something I want to show
you.

She rises, goes to her desk and takes something from the
drawer. She comes to him and puts it in his hand. It's
a small coin.

CHARLES

Is that what I think it is?

LINDA

Yes. It's a Viking coin. Ever
since you told me about your
journey, I've wanted to show it
to you.

CHARLES

Remarkable.

He holds the coin.

CHARLES

Where did you find it?

(CONTINUED)

420 CONTINUED (2)

420 *

LINDA

Only a few miles from here... I was watching the sun set one evening and suddenly I saw its reflection. It's been a good luck charm ever since.

CHARLES

Linda, what are you doing here? You don't belong in Barrisway any more than I do.

LINDA

I hope I'm doing some good for the people.

CHARLES

I'm sure you are, but what are you doing for yourself?

LINDA

(smiling)

Staying out of harm's way.

CHARLES

That doesn't sound like you.

LINDA

Oh sure. The bad end of a bad marriage. Starting over seemed a miserable prospect. And I didn't want to tell anyone my sad story. So I went away.

(she laughs)

Far away. Now it's hard to imagine going back.

CHARLES

It shouldn't be... you're a bright, caring and lovely woman... Linda.

Linda crosses a few steps away.

LINDA

Yes? Well, I'm also a woman who's scared.

CHARLES

Of what?

LINDA

Of you.

Charles holds her. They break apart. A kiss should happen, but it doesn't.

(CONTINUED)

420 CONTINUED: (3)

420 *

LINDA

You're a lovely man, Charles Landon.
I think you ought to go.

CHARLES

Me too. Thanks for the celebration.

LINDA

It's been my pleasure.

421 EXT. HARBOUR - LATE AFTERNOON

421

Glenn is working feverishly hauling a high-powered outboard engine onto the transom of his sleek aluminum boat. He stops to wipe sweat from his forehead, sees Johnny coming toward him, still in the distance. But, as is the custom, he yells, even from this distance.

JOHNNY

Hoooooooooooo, Bickel!!!

But Glenn, the camaraderie of the earlier afternoon completely gone, just waves him away, pushing wildly with his arms.

GLENN

I'm busy!! Beat it! Get lost!

And Johnny is even more puzzled. He turns back, looks at the object resting in Glenn's boat.

A421 JOHNNY'S POV - THE BOAT

A421

The strange protuberance leans against the gunnel --
it's wrapped in a blanket and tied with rope.

B421 CLOSE ON JOHNNY

B421

puzzling over the shadow he as seen. Then, slowly,
something dawns on him. He stands, begins walking
quickly toward the Goodenough fishing shack.

422 HIS POV - HARBOUR

422

Charles and Linda returning in her boat.

423 ON GLENN

423

He turns back to his work with even more zeal and even
greater anger on his face.

424- OMITTED

424-

431

431

432 INT. FISHING SHACK - DUSK

432

Johnny has entered and is rifling through the relics.
And then, he sees it's an empty space, the outline of
the harpoon. Johnny turns, runs from the shack.

CUT TO:

433 INT. LANDON COTTAGE - DUSK

433*

Janet enters from outside. She looks around, tries to
smile at Tony, is anxious and concerned.

*

*

*

TONY

Mom, are you okay?

*

JANET

I'm fine.

*

TONY

You've been gone so long. I was
really worried about you.

*

JANET

I needed to be by myself.

*

TONY

Dad's staying on the boat.

(pause)

Should I go get him?

*

JANET

No, Tony... I will.

She hurries to the door.

434 OMITTED

434

435 EXT. STREET - DUSK

435

Janet hurries down the steps to Tom's dock, climbs aboard the sloop. She calls out:

JANET

Charles.

A435 INT. LANDON SAILBOAT - DUSK

A435

Janet enters the cabin, Charles gets up from the bunk where he has been resting.

JANET

Charles...

CHARLES

Janet.

JANET

I should have been with you... I'm sorry. I was so afraid.

CHARLES

I know... I didn't understand.

Charles starts to embrace her.

JANET

I was so confused... I really do care about the whale. It's just that all of a sudden all the changes started to happen and...

They are interrupted by Tom calling from the dock:

TOM (O.S.)

Charles!

B435 OMITTED

B435*

436 EXT. TOM'S DOCK - DUSK

436*

Tom races toward the sailboat followed by Johnny.

TOM

Charles!

A436 INT. SAILBOAT

A436*

Charles and Janet climb the ladder to the deck.

B436 EXT. SAILBOAT

B436*

Charles and Janet look up at Tom and Johnny.

C436 EXT. DOCK

C436*

Tom and Johnny look down at Charles and Janet.

*

TOM

Charles... it's Glenn -- he's
gonna kill her.

*

D436 EXT. SAILBOAT - CHARLES AND JANET

D436*

Charles leaps up to the dock. Janet climbs up after him.

E436 EXT. DOCK

E436*

Charles runs by Tom and Johnny, enters the fish shed and
exits at a run. Janet comes up behind. Tom stops her.

TOM

Go with us, missus.

(to Johnny)

Johnny, bring the truck around.

*

END ACT TEN

ACT ELEVEN

FADE IN;

- 437 EXT. LAGOON - DUSK 437
Glenn has entered the lagoon, and is just finished removing the harpoon cover. The lagoon is still, and the engine is idling. He checks the sharpness of the harpoon, and he looks across the water.
- 438 GLENN'S POV - THE WHALE 438
Peacefully resting on the surface.
- 439 CLOSE ON BLOWHOLE 439
Breathing slowly, rhythmically.
- 440 GLENN'S BOAT 440
He reaches to the throttle, revs his boat forward, OUT OF FRAME.
- 441 WIDER ANGLE FROM ABOVE (MASTER) 441
Glenn's boat charges forward and begins to make violent circles around the whale, causing it to submerge.
- 442 EXT. TOWN - DUSK 442
Charles running for all he's worth toward the lagoon (old harbor).
- CUT TO:
- 443 EXT. LAGOON - DUSK 443
Glenn runs the dory back and forth, roaring the engine, cutting faster and faster, creating mighty waves in the enclosed lagoon.
- CUT TO:
- 444 VARIOUS UNDERWATER ANGLES 444
The whale swims in agitated flight.
INTERCUT:
- 445 LOW ANGLE - WHALE 445
Swims PAST CAMERA.

446	BOAT PROPELLOR CHURNS WATER SURFACE ABOVE	446
	Throwing bubbles and froth in its wake.	
447	WHALE'S EYE - SMASH ZOOM	447
	Moving from side to side, confused.	
448	WHALE TRYING TO SURFACE - BOAT CROSSING	448
	Whale tries to surface, but boat roars overhead.	
449	WHALE POV - BOAT	449
	Roaring overhead.	
450	WHALE POV - CIRCLING	450
	Changes direction, trying to avoid Glenn's boat.	
451	CLOSE ON BLOWHOLE	451
	Tightly shut but bubbles seeping out -- the whale must surface to breathe.	
	CUT TO:	
452	SAME - CHARLES RUNNING	452
	Reaching the heights above the lagoon.	
	CUT TO:	
453	VARIOUS ANGLES ON SURFACE	453
	Glenn running his boat.	
	INTERCUT:	
A453	BOAT LOOPS AND TURNS	A453
B453	BOAT RACES LENGTH OF POND	B453
C453	PROW SKIPS ALONG AT HIGH SPEED	C453
D453	ROOSTER PLUME WAKE AS MOTOR CHURNS WATER	D453
E453	HAND ON THROTTLE TWISTING IT FULL OPEN	E453
	CUT TO:	
454	EXT. LAGOON - WHALE AND BOAT	454
	Whale flees TOWARD CAMERA as Glenn's boat roars toward it from behind, cutting close by and circling for another run.	

455 HIGH ANGLE - WHALE AND BOAT 455

Glenn appears to be herding the whale toward the shore.

456 CLOSE ON GLENN - VARIOUS ANGLES 456

Running the boat, turning and charging again.

CUT TO:

457 CHARLES 457

Running down the hill.

CUT TO:

458 THE LAGOON 458

Glenn's boat cut back to idle at the far side. As the sound of the engine diminishes, we HEAR the GASPING, WHEEZING SOUND of the whale trying to breathe. PAN TO REVEAL: The giant bulk of the whale grounded near shore in f.g., its entire back and jaw above water level.

459 CLOSE ON BLOW HOLE 459

Working convulsively.

460 CLOSE ON WHALE EYE - UNDERWATER 460

Just below surface.

461 WHALE'S POV - UNDERWATER 461

Glenn appears holding the harpoon.

462 CLOSE ON GLENN 462

Poised to strike, grinning.

463 HIS POV - THE HELPLESS WHALE 463

464 BACK TO GLENN 464

He raises harpoon, ready to strike. From out of the darkness, Charles launches himself in a flying tackle that knocks both men into the water.

SEGUING TO:

465 THE FIGHT - VARIOUS ANGLES - INTERCUT - GLENN AND CHARLES 465

A knock-down, drag-em-out fight (choreographed within the bounds of good taste), as they struggle for the harpoon, both in and out of the water. Charles finally vanquishes Glenn and drives him off.

- 466 CLOSE ON CHARLES 466
 As Glenn runs off. He stands panting, spent. He wades deeper into the water to the whale.
- 467 CHARLES AND WHALE 467
 He stares at it for a beat.
- 468 HIS POV - THE WHALE'S EYE 468
 Staring up at him through the water.
- 469 HIS POV - BLOW HOLE 469
 Giving forth labored, sucking breaths as its muscles open and shut.
- 470 WHALE'S POV - CHARLES - UNDERWATER 470
 Looking up as Charles stands above.
- 471 CHARLES AND WHALE 471
 He staggers forward.

CHARLES

Please... please... Get back!
 Get back in the water.

He bends his back to the whale, placing his hands on its jaw and bracing his feet on the slippery bottom. He begins trying to push the whale.

CHARLES

Go on! Do you hear me! Get off!
 Get back in! I'm trying to save your life, don't you understand?
 If you're so damn smart why don't you understand? Go on, get back!
 Get back in the water! Swim out, please swim out!

He starts to hit the whale in desperation -- pushing, pummeling.

CHARLES

You can't die! Not after all this!
You can't die. You've got to live,
 do you hear me. Live! Live!

- 472 ANGLE ON TOM'S TRUCK ARRIVING 472
 Tom, Janet, Johnny jump out and rush to the edge of the bank.

473 THEIR POV - CHARLES AND WHALE

473

Charles up to his waist in the water, desperately pushing on the whale.

CHARLES

Help. For God's sake,
help!

*
*

474 THREE SHOT - JANET, TOM, JOHNNY

474

Tom and Johnny go to help and Janet stands alone, hesitant. Finally, she moves quickly forward to help her husband.

475 MASTER - THE WHALE

475

As all pitch in to try and move it.

476 INTERCUT CLOSEUPS - CHARLES AND JANET

476

Looking at each other.

477 SINGLES - TOM AND JOHNNY PUSHING

477

Tom is straining his strength.

478 WHALE'S FLIPPER - UNDERWATER

478

It begins to move, trying to push against the gravel bottom.

479 WHALE'S FLUKES - UNDERWATER (MINIATURE)

479

Thrashing to-and-fro.

480 WHALE MOVING - UNDERWATER (MINIATURE)

480

Sliding backwards into deeper water.

481 POV WHALE - TOM, JOHNNY, CHARLES, JANET

481

It moves away from them.

CHARLES

Come on now, get back, move it.
Atta girl, lady, move back.

(to others)

Get her moving, get her swimming.

TOM

She's having trouble,

*

(CONTINUED)

481 CONTINUED:

481

CHARLES

Push her back, keep pushing.

JANET

Come on, Lady!

TOM

She don't want to go back.

CHARLES

She's got to! She'll die here!

JANET

You can do it, Lady!

TOM

Maybe she wants to die.

CHARLES

She's not going to die.

TOM

Maybe she needs to die.

CHARLES

She can't die.

482 MASTER ANGLE - WHALE MOVES INTO WATER

482

Charles, Janet, Tom, Johnny stand watching it.

483 ANGLE ON CHARLES, JANET, TOM, JOHNNY

483

Watching the whale slide into the water.

Charles slumps to his knees, exhausted.

The whale swims out.

JANET

She's swimming!

CHARLES

She did it. Lady, you did it!
Move now! Keep moving!

*

TOM

She's rotten inside, Charles. Smell
the stink from her. It's the
bullets. gangrene. She
was using the rocks to support
herself. She was fighting to
breathe.

*

484 POV CHARLES

484

Looking after the whale, realizing what Tom is trying to tell him.

CUT TO:

485 OMITTED

485

AA485 EXT. LONDON COTTAGE - NIGHT (ESTABLISH)

AA485*

A485 INT. LONDON COTTAGE - NIGHT

A485*

Charles, in a robe, shivers in front of the pot-bellied stove. Janet sits next to him, her arm around him.

CHARLES

God, what she's gone through.

JANET

What you've both gone through.

CHARLES

I think... we're going to lose her.

JANET

Charles, I'm so sorry.

CHARLES

I feel such a terrible sense of loss... and yet, I don't feel like I failed -- does that make any sense?

JANET

You went as far as you could. You took every risk, tried everything.. that's all that's important. You didn't compromise, not once.

CHARLES

But I almost lost us.

JANET

You never lost me, Charles. We had some lessons we both had to learn, but you never lost me.

Charles turns to her.

CHARLES

I love you, Jay.

JANET

And I love you. Very much.

They embrace, kiss.

B485 ANGLE ON STAIRWAY

B485*

Tony and Stevie at the top of the stairs, peering down.

TONY
(whispering)
Dad? Can we come down?

CHARLES
You still up?

TONY
Me and Stevie.

CHARLES
Come on in, bring your brother.

They both troop down in pajamas, sit near Charles and Janet.

C485 THE FAMILY

C485*

TONY
It is gonna die?

CHARLES
I think it may, Tony.

TONY
I think I always knew.

CHARLES
I think we all did. You know... I
want to say something here... because
it's been a long time... that I
didn't know.

They all look at him.

CHARLES
I've got... one hell of a family.
Just one hell of a family.

TONY
I think so, too.

STEVIE
Me, too.

JANET
I've got one... hell of a family,
too.

They embrace each other.

(CONTINUED)

C485 CONTINUED:

C485*

There is a knock at the door. Charles gets up to answer it.

D485 CLOSE ON CHARLES - TOM AT DOOR

D485*

Charles lets Tom in.

TOM

Charles -- got some news. Weather's
liftin'... packet boat's on it's
way with your parts.

CHARLES

Thanks, Tom.

A beat. Tom starts to leave, hesitates and turns back:

TOM

Capelin'll be runnin' inshore.
If you still want to give a try
at feeding her.

CHARLES

It's too late, isn't it?

TOM

Maybe. Up to you.

JANET

Try it Charles.

Charles looks at Janet, Tony, Stevie. Turns to Tom.

CHARLES

When do we leave?

TOM

At dawn.

END ACT ELEVEN

ACT TWELVE

FADE IN:

487 EXT. BOAT - AT SEA - DAWN 487 *

Charles and Tom putting out nets. *

TOM
(thinking out loud)
... time's our enemy...

 *

CHARLES
How long will it take?

 *

TOM
Couldn't say... but we're where the
capelin run.
(then, looking
down at him)
...not to worry, lad... She's
in no more hurry to die than I
am myself.

 *

CHARLES
(wryly)
That's an event I hope to have at
home. In bed.

TOM
(laughs)
Not me! No sir!
(he looks around at
the black, spotlighted
Atlantic)
Here's where I'd be buying my ticket
to glory! At sea...!

His eyes are shining now, lost as he stares out at
something unseen, far beyond the aurora of light.

TOM
Aye! To the mother ocean! The
salt water that we all came from!
(then, suddenly
bright again)
... with the soulds of our fathers,
aye... lad! Where once they
stood we stand!

 *

(CONTINUED)

487 CONTINUED:

TOM

(as Charles frowns at him)
Ships of oak, men of steel, aye!?
(then, he sees Charles stare,
checks himself, smiles as if
nothing is awry)
Bit of remembering, lad... just an
old man in his dotage...

CHARLES

How'd you come to Barrisway, Tom? *

TOM

Following the fish. Married a
Bay girl and stayed. *

CHARLES

You've been here ever since? *

TOM

Aye, except for five days. When
I was twenty I sent to St. John's
and picked up a load of nets.
That was the only time I was away.

(he pauses)

I just didn't have no way to move
on. Always wanted to see Montreal
...mostly I just wanted to be out
there in the ocean, sailin' around
wherever I pleased. Just didn't
work out that way. Just didn't
work out.

CHARLES

I wish it had for you.

TOM

No matter, Barrisway's the world
and then some. Life's the struggle,
son, the day to day. The end's the
same, now, aye? So the gift's the
living up it. Barrisway's just
fine for me. It's where yesterday
meets today...like you and me, son.
I'm near midnight and you're just
dawning.

488 CHARLES

488

looking at Tom, unsettled by what the old man has said

489

TOM

looks back at him, a smile to reassure.

TOM

Comon', lad, let's go fishing.

490 LONG SHOT - BOAT 490
going out into the vastness of the ocean.

491 EXT. LAGOON - DAY 491
The crowd eagerly waits near the "gut" entrance to the lagoon for Charles and Tom to arrive.

492 ANGLE ON JANET, TONY, STEVIE 492
waiting on the breakwater.

493 ANGLE ON LORNE, LLOYD, LINDA 493
Hill overlooking lagoon, where they have a clear view of the ocean beyond.

494 ANGLE ON JOHNNY, COLIN, MAC 494
up on the road overlooking lagoon, they walk past Glenn sitting in his truck swigging rum from a bottle. *

495 ANGLE ON GLENN IN HIS TRUCK 495
GLENN *

(offering the bottle)
How about a drink, boys?

They pass him by without a word. Johnny throws him a contemptuous look. *

496 ANGLE ON MAN IN CHURCH 496
The one who wanted the X-ray. He stands near the boys.

497 TONY 497
looking out to sea.

TONY
Here they come!

498 HIS POV 498
The boat approaches, loaded with fish.

499 EXT. BOAT - WATER-LEVEL 499

500 ROCKS ABOVE THE LAGOON - LORNE, LLOYD 500

LORNE
The boat's brimming over!
I'll be damned if they don't have more'n enough for her!

LLOYD
If she's still alive.

(CONTINUED)

500 CONTINUED:

500

LORNE

If she is... and stays that way
for a day or two... she'll be a
gold mine for this town...

LLOYD

(ever the Cassandra)

And if she's... dead?

Lorne looks at him, frowning.

CUT TO:

A500 LINDA

A500

LINDA

Look there. The mate!

501 HER POV - THE MATE AT SEA

501

surfaces, blows.

502 EXT. BOAT - APPROACHING GUT FROM SEA

502

The boat is packed from stem to stern with caplin --
small fish about 6" long. Charles and Tom look proudly
at their catch.

503 THEIR POV - APPROACHING THE GUT

503

Tony runs down to the end of the sea wall to greet them.

504 CHARLES

504

waving to his family.

505 HIS POV - PASSING THROUGH GUT

505

Tony yells over to him.

TONY

Dad -- nobody's seen her in half
an hour!

506 TOM

506

To Charles.

TOM

She may be at her last -- half an
hour is about the limit. We may
have risked it all for a fool's
errand.

(CONTINUED)

506 CONTINUED: 506

CHARLES
As long as the mate stays, she's
alive.

507 WHALE - UNDERWATER 507
resting on the bottom. Not moving.

508 CLOSE ON WHALE EYE 508
moving slowly -- she's still alive.

509 MASTER ANGLE - LAGOON 509
Tom's boat is now at the center of the lagoon.
INTERCUT:

510 SPECTATOR WATCH 510
to see where the whale is.

511 BOAT - CHARLES AND TOM 511
Tom trails his hand in the water, brings it up covered
with blood. He shows it to Charles.

TOM
Blood in the water, must be in
her lungs,

CHARLES
Give me a hand with the bucket,
let's try to feed her.

The two men begin dumping buckets of fish into the water.

512 WHALE - UNDERWATER 512
Fish filtering down past where it lies on the bottom.

513 THE GUT - JANET 513
turning towards the sea at the SOUND of the MATE BLOW-
ING.

514 HER POV - THE MATE 514
It dives down, tail disappearing.

515 THE MATE WHALE - UNDERWATER (STOCK) 515
hanging upside-down in the water, flippers extended,
plaintively CRYING (singing).

516 THE WHALE IN LAGOON - UNDERWATER 516
 still on the bottom. The mate's CRIES carry through
 the water.

517 CLOSE ON EYE 517
 moving toward the source of the SOUND.

518 CLOSE ON FLIPPER 518
 scraping the bottom.

519 CLOSE ON TAIL FLUKES 519
 beginning to stir.

520 JANET 520
 standing over the gut, looking into the lagoon.

521 HER POV - THE MATE WHALE BREACHING 521
 reaching high out of the water and falling back.

522- OMITTED 522-
 523 523

524 TOM AND CHARLES 524
 dumping load after load of fish into the water.

CHARLES
 C'mon lady. C'mon.

525 FISH FALLING THROUGH WATER - UNDERWATER 525
 ANGLE UP FROM bottom as the capelin trickle down -- the
 bottom of Tom's boat high above. CRIES of the mate
 fill the water. Slowly CAMERA BEGINS TO MOVE UP TOWARDS
 surface.

526 THE MATE - BREACHING 526

527 FISH FALLING THROUGH WATER - UNDERWATER 527
 CAMERA CONTINUES MOVING TOWARDS surface, gaining speed,
 the bottom of Tom's boat getting closer.

528 THE MATE - BREACHING 528

529 FISH FALLING THROUGH WATER - UNDERWATER 529
 CAMERA MOVES FASTER, ever UPWARD towards Tom's boat.

530 THE BOAT

530

Suddenly the whale breaches next to the boat, hurtling upwards out of the water with tremendous force.

531 CHARLES AND TOM

531

looking up at it, awed.

532 THE WHALE

532

hanging in space for a frozen instant.

533 JANET

533

fear overtaking her face, screaming.

JANET

Charles!!!

534 THE BOAT (MINIATURE)

534

as the whale crashes down on top of it.

535 JANET

535

running forward towards the water.

536 THE LAGOON - BOAT (SPECIAL EFFECT)

536

Water boiling and frothing after the crash. People run from all directions towards the shore.

*

537 WHALE - UNDERWATER

537

as the whale plummets down and down -- CAMERA MOVING AHEAD OF it TOWARD the bottom, ANGLING UP. Fish and debris fill the water.

538 CHARLES - IN THE WATER

538

on the surface, spitting and coughing, gasping for air.

539 JANET AND TOWNSPEOPLE

539

clambering to the shore to help. Tony, Stevie, Lorne, Lloyd, Linda and more.

*

A539 JOHNNY

A539

(New)

(New)

pushes people aside as he falls over Tom's body and lets out a pained cry.

*

540 THE WHALE - UNDERWATER

540

settling on the bottom, debris drifting down around her. She is dead.

541 THE MATE - SWIMMING SEAWARD
(New)

541
(New)

gives one final CRY of anguish -- and is gone.

A541 CHARLES - IN THE WATER

A541

treading water, desperately looking for Tom. He
sees the others gathering over Tom's body.

*

CHARLES

*

Tom?... Tom. We lost her... we
lost her.

FADE OUT

END OF ACT TWELVE

ACT THIRTEEN

FADE IN:

545 EXT. BARRISWAY CEMETERY - DAY

545

The cemetery by the church overlooks the harbor, a windswept hillside that takes the sea spray and wind for eternity. We SEE most of the town, clustered around the open grave. Charles is in the front row, almost alone, Janet and the children a half-pace behind. Off to one side is Linda. The Vicar is finishing the service.

VICAR

I am the resurrection, and the life,
sayest the Lord; he that believest
in me though he were dead, yet shall
he live, and whosoever liveth and
believeth in me shall never die.

(pause)

We commend the soul of this, our
brother, to the power and the
glory, ashes to ashes, dust to
dust, life everlasting. In the
name of God the Father, God the
Son, and God the Holy Ghost...
Amen.

There is a murmured assent to the "amen." A beat.
Loren steps forward to speak words over the grave.

LORNE

(to the grave)

He was the best of us. His reward
was self-respect...

(looks down at
grave)

... and a peaceful rest.

(bends now, takes
a handful of dirt;
there are tears
in his eyes)

God rest your soul in the palm
of His hand.

The townspeople file past the grave, each to throw in
the symbolic spadeful of earth. Johnny hands Charles
the shovel so that he may be the first.

546 INT. LINDA'S CLINIC - WAITING ROOM - DAY

546

Charles enters, a patient is just leaving. Charles

*

(CONTINUED)

546 CONTINUED:

546*

waits until he and Linda are alone. He stands awkwardly, waiting to speak in private.

CHARLES

We're leaving today, I wanted to say goodbye.

LINDA

Packet boat arrive with your part?

CHARLES

Coming in this afternoon.

LINDA

We'll miss you.

CHARLES

And I'll miss you. Ever think about coming back to the mainland?

LINDA

(laughing)

Every day. But I've decided Barrisway's as real as anyplace else. For better or worse, it's my home.

CHARLES

I want to thank you for everything you've done. You've been a good friend.

LINDA

And you've been a brave one.

She reaches toward him, kisses him lightly.

LINDA

Take care of yourself, Charles Landon.

She turns away, returning to the examining room. Charles watches her, turns slowly, and exits without looking back.

547 EXT. BARRISWAY HARBOUR - DAY

547

The packet boat is anchored close off shore.

548 INT. THE TAVERN - VARIOUS ANGLES

548

REPORTERS, a TV NEWS CREW, PHOTOGRAPHERS are packed in.

(CONTINUED)

548 CONTINUED:

548

A huge banner saying "SAVE THE WHALES" is held up by two college kids as Photographers snap pictures.

A548 ON LORNE

A548

surrounded by TV crewmen and reporters.

LORNE

Hold now, hold on, and I'll answer all yer questions.

549 EXT. TOM'S DOCK - DAY

549

The Landon family is packing their boat as Johnny finishes helping Charles install the new boom.

JOHNNY

That should do, ey?

CHARLES

Thanks, Johnny.

JOHNNY

If that's all you need, I'll be off now. Takin' the packet boat out. Joining the army, you know?

CHARLES

Your father told me... he was very proud of you.

*
*

Johnny looks down, looks up at Charles.

JOHNNY

He thought a lot of you, too.

*

He extends his hand, Charles takes it.

JOHNNY

Sorry things worked out the way they did. Goodbye, Mr. Landon.

CHARLES

Good luck, Johnny.

Johnny leaves. In background the door to the store/tavern opens and townspeople and reporters run down towards the dock.

550 FAVORING CHARLES

550

Janet, Tony, Stevie on the boat behind him.

(CONTINUED)

550 CONTINUED:

JANET

Something tells me it's time to
cast off.

CHARLES

Tony, untie the bow line.

551 THE BOAT - LANDONS

551

trying to push away, but not fast enough. The TV
crews run up, two reporters thrust mikes down from the
dock to Charles. Lorne and Lloyd and other townspeople
gather behind them.

*

REPORTER #1

Mister Landon! The mayor here
says the whale must've got out
to sea during the storm.

*

LORNE

It's the truth, all right.

LLOYD

(nervous)

Saw her 'n' her mate swimmin'
and playin', we did!

REPORTER #2

(smiling at the
nervousness)

Can you tell us what actually
happened?

*

552 CHARLES

552

looking at the crowd.

553 HIS POV - LORNE

553

suddenly sad, as he stands beside the reporters.

CUT TO:

554 THE MAN FROM THE CHURCH

554

in his poor and shabby clothes, clinging to his
wife, great sadness on his face.

CUT TO:

555 OMITTED

555

*

556 OMITTED 556
557 SAME - CHARLES 557

He looks around the town. Then at the people. They are all scared of him, frightened to hear his answer to the reporters.

CHARLES
Yes, that sounds right...

CUT TO:

558 MASTER ANGLE - THE TOWNSPEOPLE 558
They all smile, relieved.

LORNE
(to reporter)
There, just what I told you.
Now, let's have a look at the
old harbor where it all happened,
aye? (omit)

*

The crowd moves off.

559 TONY 559
looking after Jeannie.

560 JEANNIE 560
She smiles at him.

561 TONY 561
smiles back. waves.

562 THE BOAT - FROM DOCK 562
as Charles steps aboard, pushes them off, raises the main sheet as the boat MOVES AWAY FROM us TOWARD the sea.

563 EXT. BOAT - DAY 563
leaving the breakwater. Charles holds the lines, Tony mans the wheel. Janet and Stevie sit next to Charles in the cockpit.

(CONTINUED)

563 CONTINUED:

563

TONY

Dad, why did you say that? To
the reporter?

Charles looks over, smiles.

CHARLES

He only wanted some big sensational
story.

(pause)

They've seen enough trouble as it is.

Stevie looks puzzled.

STEVIE

I think you shoulda told on the
town. They deserved it.

Charles smiles, ruffles the boy's hair.

CHARLES

They did what they thought was right
and so did we. Maybe next time, we'll
save the whale.

564 OMITTED

564

565 EXT. SAILBOAT - OUTSIDE HARBOUR - DAY

565

The family puts the sails up together. As they proceed...
and the town recedes.

566 EXT. DECK SAILBOAT

566

Tony looks off the side, nudges Stevie.

TONY

Look, whales.

They all turn to look.

567 THEIR POV

567

The mate whale has rejoined the pod. Swimming together
with the others.

568 THE FAMILY

568

Reacting, smiling.

STEVIE

You think it's the mate?

CHARLES

Could be... maybe he's found a new
family.

69 ON CHARLES

569

Charles looks at Janet.

CHARLES
Janet? Which way? Do we
go home?...Do we go on?

JANET
We go on.

THE END