



SOME MOTHER'S SON

(Production Draft)
September 14 Draft
George/Sheridan
Castle Rock/ Hell's Kitchen
Dublin - September 14 1995

FADE IN:

Rapidfire TV News footage: the burnt out shell of an exploded car on the ramp of the underground car park of the British Parliament. The election of Thatcher. Thatcher at a funeral. The ambush killing of 18 soldiers at Warrenpoint, Northern Ireland. The killing of Lord Mountbatten. The state funeral of Lord Mountbatten with all the royal family and Thatcher in attendance.

CUT TO:

TV news footage; Thatcher speech - close on Thatcher, blue rinse hair, steely eyes looking straight at camera.

THATCHER

This is not a war, its a criminal
conspiracy and we will defeat it.

1 EXT. GARDEN PARTY. DAY.

1

An extremely English garden party, a celebration of Thatcher's victory in the 1979. The Iron Lady has her back to us. Blue rinse hairstyle, perfect conservative blue Chanel suit. She's in close conversation with a young man in chic Armani suit - FARNSWORTH. He leaves her, walks away, purposeful, strong. As he reaches a table he approaches two other people - Aide #1 and SAS Co-ordinator. He sits.

FARNSWORTH

She agrees.

AIDE #1

With everything.

FARNSWORTH

(nods yes)

We report to her. No compromises, no
excuses, just beat them.

Harrington watches.

2 EXT. SEA. DAY.

2

A fishing boat sails into an inlet. GERARD and PADDY are sorting fish. seagulls flap around the boat.

GERARD'S P.O.V.

Gerard looks toward the fishing village of Glenarm.

3 EXT. GLENARM. QUOILE BRIDGE. DAY.

3

A British army convoy is gathered around a small bridge, a sapper leads a wire away from the bridge. The sapper walks away with the wire.

4 EXT. INLET HARBOUR DAY

4

Gerard and Paddy tie up the boat. They look toward the British convoy at the bridge.

PADDY

What are those bastards up to now?

GERARD'S P.O.V.

The Brits blow the bridge.

PADDY

(continuing)

Jesus.

5 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

5

The explosion rattles the room, KATHLEEN QUIGLEY jumps.

6 INT. HALLWAY. DAY.

6

KATHLEEN

Liam, Liam, are you okay?

Liam, her 12 year old, comes into the room.

LIAM

What was that?

KATHLEEN

I don't know.

Alice appears in a house coat.

ALICE

The soldiers blew up the bridge.

KATHLEEN

(shakes head in
despair)

Why?

7 EXT. ANNIE'S COTTAGE. ROADSIDE. DAY.

7

British army jeeps guard a JCB digger which places huge concrete blocks on the road blocking the route. McPeake and Captain Tom supervise.

Annie Higgins drives cows down the lane.

ANNIE

How the hell are we supposed to get to our cattle, Mc Peake.

MC PEAKE

This is to stop your son murdering people and running across the border.

ANNIE

He wouldn't run from you Mc Peake.

MC PEAKE

Go on back home before you get yourself in trouble.

Theresa in school uniform appears.

MC PEAKE

(continuing)

I hear Frankie has dyed his hair. Tell him we'll get him no matter what he does.

ANNIE

Tell him yourself.

Theresa pulls her ma back up the lane.

8 EXT. INLET HARBOUR. DAY.

8

Gerard and Paddy watch smoke rise from a second blown bridge. A motorbike pulls up on the quay. The driver calls Gerard over, whispers. Gerard turns to Paddy.

GERARD

I'd better go.

Paddy nods agreement, an understood secret between them.

9 EXT. GLENARM. MAIN STREET. DAY.

9

Gerard in waders, walks into the main street, looks around, approaches a door, knocks.

10 EXT. SAFE HOUSE. DAY.

10

The door opens, Gerard enters.

11 INT. SAFE HOUSE. DAY

11

Frankie Higgins, his hair curly, black, studies a map while several IRA men look on. He acknowledges Gerard's entry.

GERARD

The brits just blew up lackey bridge.

IRA MAN #1

Yeah, they blew up Glenarm bridge as well and they've blocked these roads.

Frankie studies the map.

IRA MAN #1

(continuing)

They're trying to cut any escapes across the border.

Studies again.

Frankie points on the map.

FRANK

Can anybody get a clean car.

IRA MAN #1

But there's been no planning, no sanction from Belfast.

FRANK

Fuck Belfast, can anybody get a clean car.

IRA MAN #1

It's too short notice.

Gerard is at the back of the group.

GERARD

I think I can.

12 EXT. KATHLEEN'S HOUSE. DAY.

12

Gerard walks up the path.

13 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

13

Kathleen fixes toast, boiled eggs, - morning breakfast frenzy -, as her youngest LIAM (12) comes by in school uniform. She grabs him, fixes his tie.

KATHLEEN

Liam Quigley, you'll never get a girl.

He shrugs her off, sits down beside his eggs. Her daughter ALICE, the oldest of the family at 23, fusses at a mirror. She is neat, tidy in her bank uniform. Gerard enters.

KATHLEEN

(continuing)

I was worried about you.

GERARD

The Brits have blown all the bridges up.

KATHLEEN

But why?

Liam has cut into his egg.

LIAM

These eggs are hard.

GERARD

To control us.

KATHLEEN

Us? What do you mean us?

LIAM

Ma.!

GERARD

Us, the people of the town.

Kathleen breaks a raw egg into a glass.

KATHLEEN

The people of the town don't have to be controlled, by anybody, they don't want any of this nonsense.

CONTINUE

13 CONTINUED:

13

She plonks the glass down beside Liam.

LIAM
What's that?

GERARD
Nonsense?

KATHLEEN
A soft egg.

Liam moans. Alice is eating toast, in a hurry. Gerard plops down in a chair.

ALICE
Phoow, smell you.

GERARD
At least I don't smell of money. Did you do anything about the loan for Paddy's boat?

ALICE
Paddy collects unemployment, you can't get a bank loan if you're on welfare.

GERARD
How's he supposed to get off unemployment if he can't build a business.

ALICE
He has no credit history.

GERARD
Oh, I see, you can only get a loan if you're one of those rich protestant farmers.

KATHLEEN
Gerard, that's enough.

Alice gets up, looks in the fridge.

ALICE
Where's my lunch?
(turns)
Who ate my lunch?

CONTINUI

13 CONTINUED: (2)

13

She's over beside Gerard. Kathleen is trying to get the young one dressed.

GERARD

I ate an apple.

KATHLEEN

(angry)

Gerard! Why did you do that?

Alice leaves.

GERARD

Lend's your car.

KATHLEEN

I need it for school.

GERARD

I'll drive you.

KATHLEEN

Where are you going?

GERARD

I need to get shoes.

14 EXT. SHED. DAY.

14

Close on a wooden box. A hand lifts an RPG 7 rocket launcher from the box. It's Frankie.

15 EXT. GLENARM. MAIN ROAD. DAY.

15

British soldiers direct traffic through a road block. Gerard pulls up in the car.

LIAM

(V.O. afraid)

Sister Bernardina will kill me.

KATHLEEN

(V.O.)

For God's sake Liam, I work with her, you'll be alright.

- 16 EXT. SCHOOL. YARD. DAY. 16
Kathleen and Liam rush from the car. Gerard drives off.
- 17 EXT. COUNTRY ROAD. DAY. 17
Kathleen's car pulls up at a country lane. Frankie, Gerard and IRA Man #2 get out. They go to the back, take out the rifle and the rocket launcher. Frankie screws in the rocket.
Gerard keeps watch. Frankie and IRA Man #1 disappear into the hedge.
- 18 INT. SCHOOL. CLASSROOM. DAY. 18
Several girl dancers practice as Kathleen conducts the choir.
KATHLEEN
Try that again.
Kathleen waves a hand, the choir begin. Theresa rushes in, late.
TEACHER #1
Okay let's try the dance girls.
- 19 EXT. GLENARM. BRIDGE. DAY. 19
Frankie and IRA Man #1 in the hedge.
FRANKIE'S P.O.V. A BRIDGE, THE SAPPER MOVES FROM A JEEP TOWARD THE BRIDGE.
- 20 EXT HEDGE. DAY. 20
A loud bang and a trail of smoke from the hedge.
- 21 EXT. GLENARM. BRIDGE. DAY. 21
The missile smashes into the jeep, an explosion, followed by a larger explosion which consumes the jeep.
- 22 INT. SCHOOL. CLASSROOM. DAY. 22
Some windows shatter, girls cry, duck to the floor. Smoke rises from across the field.

- 23 EXT. COUNTRY LANE. EXT. CAR. DAY 23
Frankie and IRA Man #1 tumble into the car. Frankie whoops, shouts with excitement.
GERARD
What the fuck was that?
FRANK
The jeep went up.
- 24 EXT. SCHOOL. EMERGENCY STAIRWAY. DAY. 24
Kathleen claps her hands, tries to comfort the children.
KATHLEEN
O.K., girls, we're going to the chapel, quickly, quickly.
A young girl cries.
KATHLEEN
(continuing)
It's alright Mary.
- 25 EXT. SCHOOL. DAY. 25
Girls evacuate school - falling debris as they make their way.
- 26 EXT. COUNTRY LANE. DAY. 26
Kathleen's car drives away from the explosion at high speed.
- 27 EXT. GLENARM. MAIN STREET. DAY. 27
A street of white-washed cottages and small corner grocery stores. Frightened women at doorways, young men at corners, clearly excited, some elated. Kathleen hustles the line of uniformed schoolgirls along the street.
- 28 EXT. GLENARM. MAIN STREET. DAY. 28
Ahead THE MOTHER SUPERIOR, a severe old nun in a black habit watches up the street toward Kathleen and the girls.
- 29 EXT. GLENARM. MAIN STREET. DAY. 29

CONTINU

29 CONTINUED:

29

All the children half march, half run in a fearful procession. The girls cross the street. A convoy of jeeps drives fast along the street. At the back of the schoolgirls Theresa sees the jeep, slows down as she crosses the road, stops, blocks the jeep. The jeep sounds its horn, Theresa stands still. The officer jumps out.

30 EXT. GLENARM. MAIN STREET. DAY.

30

Kathleen, hears the brake noise, turns as a British army officer clearly angry, emerges from the jeep, marches toward Theresa.

BRITISH OFFICER TOM
Get out of the road.

Kathleen rushes back.

KATHLEEN
Theresa!

Theresa says nothing.

BRITISH OFFICER TOM
Move or I'll arrest you.

Theresa is defiant. The officer moves in to arrest Theresa. Kathleen steps between, suddenly the mother superior arrives whacks her on the head and drags her off the road.

MOTHER SUPERIOR
How dare you, you tramp.

The nun speaks back to Kathleen.

MOTHER SUPERIOR
(continuing)
Apologize to that man and get those girls in here, Mrs. Quigley.

Theresa is dragged off, Kathleen turns to the officer but he's already back in the jeep. She claps her hands and ushers the other girls on.

31 EXT. KATHLEEN'S HOUSE. DRIVEWAY. DAY.

31

Gerard gets out of the car. He's barely out when Kathleen arrives at the gate. Gerard looks shocked.

CONT'

31 CONTINUED:

31

GERARD

You're home early.

KATHLEEN

We had to close the school. Where's the shoes.

GERARD

I didn't see any I liked.

She looks at him suspiciously.

32 EXT. SCHOOL. YARD. DAY.

32

Bell rings. Annie cycles her big clunky bicycle into the yard as a school bell rings. Kids flood into the school.

33 INT. SCHOOL. HALLWAY. DAY.

33

School girls in uniform, talk, laugh and scurry between classrooms as the Mother Superior and Kathleen watch workmen arrive with glass and boards. Suddenly above the noise a strong voice.

ANNIE

Hello.

Embarrassed silence, all the girls stop and stare as Kathleen and the Mother Superior turn and look in the direction of the voice.

34 INT. SCHOOL. HALLWAY. DAY.

34

Annie marches through the crowd. She's an imposing figure.

ANNIE

Sister Bernardina.

(points at nun)

Did you hit my daughter yesterday?

MOTHER SUPERIOR

I beg your pardon.

KATHLEEN

Why don't we go to the office?

CONTINUE

34 CONTINUED:

34

ANNIE

You hit my youngest, Theresa, and
humiliated her in front of a bunch of
brits. Well by Jesus you'll not do
that to one of mine.

Annie is almost on top of the nun, Kathleen gets between them.

KATHLEEN

Please, Mrs. Higgins.

MOTHER SUPERIOR

Get out of my school or I'll call the
police.

ANNIE

(laughs)

The police! You think I'm afraid of
the police. You touch my child again
and that outfit won't save you.

Annie pokes her in the chest once more, then turns and
marches out. A couple of girls titter.

KATHLEEN

Mrs. Higgins, come back.

The nun shouts after Annie.

MOTHER SUPERIOR

Get out of my school.
(looks around)
Get to your classes!

35 INT. PLANE. DAY.

35

Farnsworth, SAS leader and Turk #1 sit on the plane.

PILOT'S VOICE

Cabin staff, Belfast airport, five
minutes, prepare for landing.

FARNSWORTH

Here we are, Northern Ireland, put
your watches back one hundred years.

36 EXT. POLICE STATION. DAY.

36

A large jeep arrive in the police station. A Christmas sign on the gate. SAS leader + four men and one woman get out, various civilian clothes, mysterious bags of military hardware.

A36 INT. FARNSWORTH'S WAR ROOM. DAY.

A36

A bunker office, desks, computers etc., etc.

A round table meeting., Aide #1, SAS leader, Harrington, and Press manager Smyth. Farnsworth marches in throws folders around the table.

FARNSWORTH

Welcome, everyone.

Sits, opens folder.

FARNSWORTH

(continuing)

This is the policy document drawn up in consultation with the Lady. Summarize, she wants a win. We've a three pronged strategy. Isolation, criminalization, demoralization. We isolate the terrorists, isolate their communities.

He stands up at a map.

FARNSWORTH

(continuing)

We've cut off these routes across the border. We control these roads. Now we're going to isolate their families. From the rest of the community and from each other. How many hardcore families?

TURK #1

50.

FARNSWORTH

Fifty families, whose sons and daughters are the core. Let's break them.

(more)

CONTINUE

A36 CONTINUED:

A36

FARNSWORTH (cont'd)

Two. Criminalization - these people are criminals - they are not soldiers, they're not guerrillas, freedom fighters, rebels, insurgents, combatants, paramilitaries - they are criminals. Joe I want that line on all press statements.

I want to see key words in the press - criminals, godfathers, crimes, I do not want to see military words - there is no war only crime. A crime is a crime is a crime. Demoralization - let's get them in to jail, no camps no compounds - a jail. Lets shave their heads, put them in prison stripes, clean latrines, we control the prisons.

HARRINGTON

We've been trying that for two years. The IRA prisoners refuse to conform, they won't wear the prison clothes.

FARNSWORTH

Great. This is exactly what we want. If they're stupid enough to fight us when we hold all the cards that's exactly what we want. This is a team effort, everything goes through here. We micro-manage every incident, every political manoeuvre. Let's go.

Farnsworth, the young Turk get up to leave.

FARNSWORTH

(continuing)

Oh and gents, remember the immortal words of John Lennon. No More War. Thanks.

37 EXT. ANNIE'S COTTAGE. FARMYARD. DAY.

37

Rugged mountainous countryside on a cold day. A ramshackle farmyard, an old shed, a small solitary cottage, a pigsty, some chicken coops.

CONTINUE

37 CONTINUED:

37

Annie Higgins, dressed in rubber boots, thick tweed skirt, old tweed coat tied around with string, walks across the yard carrying a dead turkey. Gerard pulls up in his ma's car, gets out. The Higgins sheepdog barks angrily at him.

ANNIE

Riley get in that house.

The dog reluctantly obeys.

GERARD

Happy Christmas, Mrs. Higgins.

ANNIE

Same to you son.

GERARD

He wants to see youse, tonight, we'll be here about, two or three maybe.

ANNIE

I'll keep the dog in.

Gerard leaves.

38 EXT. ANNIE'S COTTAGE. FIELDS. DAY.

38

In a field far out from the house, something moves in the grass.

CLOSE ON: An SAS puts down binoculars and whispers into a two way radio.

39 INT. PUB LOUNGE. NIGHT.

39

A Christmas eve party for an elderly lady - Kathleen's mother-in-law, Gerard's grandmother Rosie Quigley, a feisty old lady. This is an extended family party, lots of relatives of all ages, exchange presents. Gerard, Liam, Kathleen, Alice. All gather around. The candles are blown out, everyone cheers, the band strikes up. Couples dance on a dance floor. Gerard kisses his granny, she shouts almost deaf.

GERARD

Happy christmas, granny.

CONTINUE

39 CONTINUED:

39

GRANNY

Why don't you get your hair cut.

(to Kathleen)

Why doesn't he get his hair cut. If my Jimmy was here ..

Gerard smiles, a forced smile.

KATHLEEN

He'll do it this week Granny.

GRANNY

Get your ma. up to dance! She has nobody. Leaving her sitting there!

Gerard gets up, takes his mother's hand. As they waltz.

GERARD

I told you I'm not going back, I'm taking the year off.

KATHLEEN

Gerard!

She's about to stop dancing, he holds her tight. As they dance couples dance around them. One of the couples is SAS man and woman.

GERARD

Now don't you start lecturing like Granny, I need a year off.

KATHLEEN

For what?

Gerard stumbles a bit.

GERARD

To learn to dance.

(laughs)

There's more to life than books.

The band stops. An aunt and uncle pass by.

AUNT

He's the image of his father.

Gerard smiles, as they walk off the floor.

CONTINU

39 CONTINUED: (2)

39

The hum of chatter and music in the room suddenly fades. Gerard turns. A British army patrol has entered the hall, they walk slowly, menacingly through the room, led by Captain Tom who has his pistol drawn. Occasionally he will lean down and question some man. The SAS couple sit at the bar.

The band strike up "We Wish You a Merry Christmas."

As the soldiers turn to leave a young woman bangs a coke bottle on the table, others join in, a rhythmic hammer. The band strike up "Show me the way to go home".

BAND SINGER

"Show me the way to go home. I'm
tired and I want to go to bed. I had
a little drink about an hour ago,
(many sing louder)
and it's gone right to my head.

The British officer turns, smiles and bows, then backs out the door. Kathleen is annoyed that Gerard has joined in the singing. Gerard takes his mum aside.

GERARD

I have to go.

KATHLEEN

What about midnight mass?

GERARD

I've someone I have to give a present to.

KATHLEEN

Who?

GERARD

You don't know her?

40 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

40

Jimmy sits in his wheelchair by the fire. Annie messes with the table, which is set for the Christmas dinner. Theresa comes in.

THERESA

For God's sake sit down Ma.

A sound.

CONTINUE

40 CONTINUED:

ANNIE
Is that them?

Theresa leaves, enters with Gerard and Frankie, both carry rifles.

FRANK
Happy Christmas.

He tries to be discreet, hiding the AK 47 behind the furniture. Gerard takes his coat off, still has suit on, sets his rifle down. The dog jumps around him excited.

JAMES QUIGLEY
Put that bloody thing out.

Theresa hushes the dog out the door. Annie goes to hug Frankie, looks up at his hair.

ANNIE
They know you died your hair. Can you stay long?

FRANK
Not too long.

ANNIE
Time for a bit of dinner?

Frankie nods yes.

ANNIE
(continuing; to Gerard)
Will you have some son?

Gerard nods yes. She sets another place at the table. Frankie looks dismayed. Annie goes into the kitchen.

FRANK
(to his father)
Is she still doing this?

He nods at the christmas candle in front of a picture of a young man - her dead son.

JAMES QUIGLEY
It's Christmas son.

CONTINUE

40 CONTINUED: (2)

40

FRANK
Jesus Christ Da, every year we have
to sit beside a bloody empty chair.
He's dead, he's not going to come
back.

41 EXT. FIELD NIGHT.

41

Three black-clad SAS men plus a leader silently approach the house. As one jumps the wall the sheepdog jumps out at him, barking.

42 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

42

Annie returns carrying a turkey. Frankie changes attitude quickly, pulls a wing.

FRANK
I hope this isn't Norbert we're
eating.

ANNIE
We ate Norbert when you were ten.

FRANK
And you told me he was away on
holidays.

The dog barks angrily off in the distance, then stops suddenly. Frankie notices instantly, drops the turkey wing. He and Gerard are in action.

ANNIE
Oh Jesus Frankie!

Frankie slaps back the bolt on the rifle as they head for the back door. Theresa screams.

43 EXT. ANNIE'S COTTAGE FARMYARD. NIGHT

43

The SAS men split up, the leader plus one head for the front, two round the back.

44 EXT. ANNIE'S COTTAGE BACKYARD. NIGHT

44

Frankie burst out the door. An SAS man appears in the archway, wild gunfire from both, both hit.

45 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

45

The masked SAS leader plus one man burst in, push past Annie and Theresa.

46 EXT. ANNIE'S COTTAGE BACKYARD. NIGHT

46

More gunfire, Gerard and Frankie get over a wall.

ANNIE (V.O.)
Frankie!!!

The lights of a jeep as it races across the field.

47 EXT. ANNIE'S COTTAGE. FARMYARD. NIGHT.

47

The night is filled with flashlight beams, shadowy figures of soldiers moving through truck headlights, the sound of helicopter blades beating. The yard filled with jeeps.

Fr. Daly is stopped by soldiers.

FR. DALY
I have to see my parishioners!

Mc Peake appears. Farnsworth talks to the SAS men. They disappear into a jeep and leave.

FR. DALY
(continuing)
Inspector, Inspector.

Mc Peake nods to let him past.

48 EXT. ANNIE'S COTTAGE. FIELDS. NIGHT.

48

A nervous young British soldier, part of the search line, cautiously pokes with his rifle barrel into the bramble bushes at the edge of the farmyard. His flashlight falls on a leg soaked in blood. The Brit drops to his belly and aims his rifle at the bush. Other Brits fall to the ground in a crash of rifles and webbing.

CONTINUED

48 CONTINUED:

48

BRIT PRIVATE

We got him, we got him!

Other soldiers crawl toward him. More flashlights focus on the bush. They illuminate Frank and Gerard. Frank is badly wounded, Gerard is torn by brambles, his face bloodied, he lies over Frank to protect him.

Annie Higgins and Theresa, fight, scream, try to push past Brit soldiers. Brits move to drag her away. RUC Inspector McPeake, pushes through the group of Brits.

ANNIE

(screams)

I hope you're happy McPeake.

Fr. Daly restrains Annie. Mc Peake looks at Frankie who is dragged by.

MC PEAKE

Hello Frankie.

49 INT. KATHLEEN'S HOUSE. KITCHEN. NIGHT.

49

It's 2 a.m. Christmas Eve. Kathleen and Alice are in dressing gowns. Kathleen sorts Liam's presents. Alice wraps them. Jeeps drive by window.

LOUD VOICE

Police, open up!

50 INT. KATHLEEN'S HOUSE. HALLWAY. NIGHT.

50

Kathleen opens the door, Brits pour past her. Mc Peake steps in.

ALICE'S VOICE

Mammy!!

MC PEAKE

(angry)

Who else is in the house?

KATHLEEN

My son.

MC PEAKE

Where's your husband.

CONTINUED

50 CONTINUED:

50

KATHLEEN

My husband's dead - would you tell me
what's going on here.

McPeake pushes past. Kathleen tries to follow, a woman
soldier grabs her arm leads her into the living room.

KATHLEEN

(continuing)

Stop.

Liam calls out from up stairs.

LIAM (V.O.)

Mammy.

51 INT. KATHLEEN'S HOUSE. LIVING ROOM. NIGHT.

51

The room is packed with soldiers, police, guard dogs.
Kathleen and Alice stand huddled together guarded by the
WOMAN SOLDIER as Brits rummage through the mementos and
symbols of Kathleen's life - several photos of Kathleen with
her husband, and the kids, books, Christmas toys, presents,
souvenirs, artwork - one soldier tears up the carpet.

KATHLEEN

Please, do you have to do that?

Mc Peake reappears at the door as more soldiers lead Labrador
sniffer dogs into the house.

MC PEAKE

(cold)

Where are the guns, Mrs. Quigley?

KATHLEEN

(disbelief)

I beg your pardon?

MC PEAKE

Where's your son?

ALICE

He's with a girlfriend.

CONTINUE

51 CONTINUED:

51

MC PEAKE
Don't lie to me.

KATHLEEN
She's not lying.

MC PEAKE
We have your son under arrest for
attempted murder, Mrs. Quigley.

KATHLEEN
It's a mistake.

KATHLEEN
(continuing)
Where is he? I want to see him.

MC PEAKE
You can see him in seven days, when
we're finished with him.

A Brit soldier shakes the Christmas tree

52 INT. POLICE STATION. DAY.

52

Kathleen is allowed into a small interrogation room. Gerard
sits looking haggard, bruised.

KATHLEEN
Gerard, what's going on.

GERARD
I'm alright,

KATHLEEN
Why are you here Gerard.

CONTINUED

52 CONTINUED:

GERARD
How's Frankie.

KATHLEEN
Frankie? Why the hell should I care
about Frankie. How did you get mixed
up with people like that.

Gerard doesn't answer.

KATHLEEN
(continuing)
Gerard, a man was shot, tell me you
didn't do it.

GERARD
He was a soldier.

KATHLEEN
He was somebody's son like you're
mine! How in the name of God did you
ever get sucked into this!

GERARD
He was waiting to kill us, and he got
shot.

KATHLEEN
You lied to me!

GERARD
I had to, I had to lie because I had
to protect you.

KATHLEEN
Protect me!

GERARD
I don't think you can handle it. You
spent years, like, running away from
this stuff, so I'm just trying to
protect you.

KATHLEEN
Don't talk about protecting me.

Silence.

CONTINU

52 CONTINUED: (2)

KATHLEEN
(continuing)
We left Belfast to get away from all
this.

GERARD
I'm sorry.

KATHLEEN
I don't want to hear you're sorry.
How the hell did you get mixed up in
this.

GERARD
Look around you mum, I don't think
you need to ask that question, just
look around you. Where do you think
you're living.

KATHLEEN
I know where I'm living. I marched
for civil right.

GERARD
You marched, you marched.

KATHLEEN
I'm not going to murder people if
that's what you mean.

GERARD
So I'm a murderer is that it?

KATHLEEN
I know you ... and I know that you're
not ... you've just got mixed up with
people ... listen I've got a lawyer
downstairs.
H says that he might be able to get
your charge reduced to conspiracy ...

GERARD
I have to tell you something, I don't
need a lawyer and I'm just gonna tell
you what's gonna happen. I'm probably
going to get locked up for a long
time. And I don't want a lawyer
because I'm a prisoner of war, not a
criminal. I don't recognize their
court.

CONTINU

52 CONTINUED: (3)

52

KATHLEEN
Have you lost your mind.

GERARD
No, I haven't lost my mind.

KATHLEEN
Gerard, you're too young you don't
know what you're talking about.

GERARD
Listen to me, I feel good, I feel
proud ...

KATHLEEN
NO!!!

GERARD
Yes. I don't want to do this to you
but I'm a soldier.

KATHLEEN
Stop it. Stop it.

A cop enters.

POLICEMAN
Time's up.

KATHLEEN
Gerard!

53 OMITTED

53

54 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

54

Kathleen is getting ready for court. Alice is also dressed
for court. Liam arrives down from upstairs.

KATHLEEN
Where's your school uniform?

LIAM
I'm not going to school.

KATHLEEN
What are you talking about.

CONTINUE!

54 CONTINUED:

54

LIAM
I want to go with youse to the court.

ALICE
No.

LIAM
He's my brother as well.

KATHLEEN
You have to go to school.

LIAM
I'm not going.

Liam grabs on to the bannister as Alice goes to grab Liam.

55 INT. COURTHOUSE. LOBBY. DAY.

55

The crowded lobby of a Belfast courthouse. Gowned barristers move among large numbers of armed police and soldiers who focus on a group of people gathered in a cluster. These are Sinn Fein members. They are clustered around a solid bearded man - - a Sinn Fein leader (the political party of the IRA) There's an air of tension around the lobby Kathleen, Alice and Liam wait behind several people on line at a security table, ahead Annie Higgins arrives beside the search woman.

WOMAN SEARCHER
Empty your bag.

Annie Higgins tips the bag onto the table; the contents spill out: rosary beads, prayer cards, matches, cigarettes, Bingo books, a roll of toilet paper and a large plastic syringe filled with red liquid. The searcher lifts it.

WOMAN SEARCHER
(continuing)
What's this?

ANNIE
It's cattle dose.

WOMAN SEARCHER
What's it for?

ANNIE
It's for dosing cows. You want some?

CONTINUE

55 CONTINUED:

55

WOMAN SEARCHER

You can't bring that in here.

Annie throws it in a garbage can, then scoops the rest of her belongings across the table into her bag. Kathleen opens her bag quickly and smiles at the woman searcher.

56 INT. COURTHOUSE. LOBBY. DAY.

56

Kathleen shakes hands with a wigged barrister. Alice and Liam look on. The doors of the courtroom open. The Sinn Fein protestors surge forward. Kathleen presses in with the crowd. They try to speak in the crush.

BARRISTER

Your son refuses to see me Mrs. Quigley.

KATHLEEN

I don't care, he has to have representation.

BARRISTER

This is very irregular.

57 INT. COURTROOM - SAME DAY.

57

A distinguished old courtroom, mahogany furnishings. A British crest is fixed above the judge's chair, but incongruously the defendants box is a steel and bullet-proof-glass enclosure. Two armed soldiers guard the box. The benches are filled with police officers and prison warders and wigged Barristers. In the front row of the prosecution benches Farnsworth sits, McPeake on one side, Aide #1 and SAS Co-ordinator on the other. Kathleen and family enter.

The only seat left in the visitors benches is beside Annie. DANNY BOYLE leans over Annie, offers his hand to Kathleen.

DANNY

I'm Atkins, Mrs. Quigley. I'm head of Sinn Fein in Belfast.

Kathleen snubs his handshake.

KATHLEEN

I know who you are, Why are you here?

CONTINU

57 CONTINUED:

57

DANNY
To support your son.

KATHLEEN
The last thing my son needs is your
support.

Farnsworth watches Kathleen's snub of Danny carefully.

58 INT. COURTROOM. DEFENDANTS' BOX. DAY.

58

A small door at the back of the glass box opens and three warders enter, followed by Gerard and Frank, who now has to use a crutch because of permanent damage to his leg. Gerard helps Frank hobble through the door.

ANNIE
(loud)
Frankie!

Kathleen is startled by the other woman's outburst.

CLERK
Order!

Frankie waves back.

FRANK
Alright ma.?

CLERK
Order! Order!

ANNIE
Great, son.

GERARD
Liam.

Kathleen is embarrassed. Liam waves. A clerk in dark robes bangs his mace.

CLERK
All Rise!

Mc Peake, Farnsworth, The police barristers, court officials rise. The Sinn Fein group and Annie Higgins sit. Kathleen is caught half way between standing and sitting.

CONTINUE

58 CONTINUED:

58

The judge, a stern-faced man dressed in red flowing robes and long horsehair wig, enters, notes the crowd still sitting.

A young woman, S.F. #1 beside Kathleen takes her coat off. Her dress is an oversize t-shirt. It reads "Support the Prisoners of War."

JUDGE

Remove that woman!

Two policemen push past Kathleen and drag the woman past her. Several others are about to move to her defence but Danny indicates to keep calm.

59 INT. COURTROOM. DAY.

59

JUDGE

How do the defendants plead?

Kathleen nods to the barrister. He rises.

BARRISTER

I'm here to represent Gerard Quigley, your honor.

GERARD

No you're not.

JUDGE

What's going on?

GERARD

(stands)

I refuse to recognize this court's jurisdiction over me.

BARRISTER

I've been hired by the defendant's family.

JUDGE

If a defendant refuses counsel, that is his prerogative.

Frank stands.

CONTINUE

59 CONTINUED:

59

FRANK

As Irish Republican Army prisoners of war we refuse to participate in this non-jury farce. This British court has no jurisdiction in Ireland.

JUDGE

This is a criminal court of law sir empowered by the Queen to try you. I instruct the clerk to enter a plea of innocence on your behalf. Let us proceed.

A Prosecutor seated beside Farnsworth stands.

PROSECUTOR

The government calls witness ONE. Your honor, witness 1 is a member of the Special Air Services engaged in counter insurgency operations, the War Office has requested that we protect his identity.

A soldier wearing a black mask enters through a side door. A Sinn Fein supporter laughs and calls out.

SINN FEIN SUPPORTER

It's the Lone Ranger.

JUDGE

(angry)

Take that man out.

The police move in, lead the Sinn Fein supporter out.

60 INT. COURTROOM. DAY.

60

The masked soldier testifies.

S.A.S. SOLDIER

We called upon them to surrender.

Frank laughs.

61 INT. COURTHOUSE. LOBBY. DAY.

61

It is recess, everyone mills around the lobby. Kathleen stands alone, separate.

CONTINUE

61 CONTINUED:

61

Farnsworth and Mc Peake study Kathleen's isolation, and talk.

62 INT. COURTROOM. JUDGE'S BENCH. DAY.

62

JUDGE

Under the present emergency
legislation it falls to me to act on
behalf of a jury. Therefore I find
both defendants guilty. Frank
Higgins, you are criminal menace...

Women with the Sinn Fein group stand up, take off their
coats. They are all wearing Prisoner of War t-shirts.

JUDGE

(continuing)

...to this society, I sentence you to
life imprisonment without parole.

(bangs gavel)

Clear the court.

The police move in swinging batons. The judge continues. A
policeman falls over Kathleen. Mayhem. The judge shouts over
it all. Screws drag Gerard to his feet.

JUDGE

(continuing)

Gerard Quigley, you have aided
Higgins in his wanton acts of terror.
I sentence you to twelve years.

Gerard fights back.

KATHLEEN

Gerard, stop!

A policewoman grabs Kathleen by the coat. Alice scurries on.
Liam tries to intervene.

KATHLEEN

(continuing)

I'll walk, I'll walk.

Screws pour into the defendants box. Liam shouts.

LIAM

Gerard!

Liam begins to cry.

CONTINUED

62 CONTINUED:

62

ANNIE
Leave them alone, you cowardly
bastards!

Two women guards charge Annie and pull her out the door.

63 INT. COURTHOUSE. LOBBY. DAY.

63

Kathleen, Alice and Liam cluster together. Liam is frightened, tears in his eyes. More pushing and shoving, a hand reaches to help. It is Mc Peake.

MC PEAKE
Come on.

KATHLEEN
I have to see my son.

Suddenly Annie appears, pulls at Mc Peake's arm.

ANNIE
Leave her alone.

MC PEAKE
Your Frankie won't be doing any more
shooting, Annie Higgins.

Annie, enraged, swings a wild kick at the policeman, Kathleen gets between Annie and Mc Peake.

ANNIE
He'll put you in the grave, McPeake,
you blackhearted shitehawk.

KATHLEEN
Stop, for God's sake.

The Sinn Fein crowd chant. "Political Status Now" Kathleen shrugs off Annie.

KATHLEEN
(continuing)
How do I get to see my son.

ANNIE
They won't let you see him.

KATHLEEN
Why not.

CONTINU

63 CONTINUED:

63

ANNIE
He'll be on the protest.

The chants get more rowdy, drowning Kathleen.

KATHLEEN
(shouts)
You think this will help your son.

ANNIE
I beg your pardon.

KATHLEEN
Do you? What the hell good is this.

Alice pulls her mother away.

64 EXT. THE MAZE PRISON. DAY.

64

A prison van pulls into the main gate.

65 INT. HELICOPTER DAY

65

Farnsworth watches as the helicopter hovers over the vast H-block prison complex, then drops into land.

66 INT. PRISON. CHANGING ROOM. DAY.

66

An institutional room with a series of box cubicles along one wall. In each cubicle a prison uniform is neatly stacked on a bench. Farnsworth waits. Gerard and Frank and another prisoner are marched in, made stand in the cubicles facing a drill sergeant type prison officer - JONES - dumps two prison uniforms in front of Frank and Gerard.

Farnsworth watches. Jones goes to the ordinary prisoner.

P.O. JONES
Murphy are you back again.
(reads card.)
Burglary - two years. Get the gear
on.

The ordinary prisoner put the gear on, Jones walks to Frankie.

CONTINUED

66 CONTINUED:

66

P.O. JONES
(continuing)
What are you waiting for, strip and
get those on.

They do nothing.

P.O. JONES
(continuing)
Strip!

FRANK
We're prisoners of war, we refuse to
wear criminal uniforms.

P.O. JONES
You refuse! You fucking refuse!

Jones is right in Frank's face. A team of screws grab both
of them, pin them to the ground, rip their clothes off. The
screws lift them up, throw them towels.

P.O. JONES
(continuing)
Take them to the H-Block.

67 INT. PRISON. H-BLOCK CORRIDOR. DAY.

67

A gate opens. Gerard and Frank, still dressed in towels are
led through into a new prison corridor with steel cell doors
on each side. They wait behind a barred gate.

GERARD'S P.O.V. A BEARDED HERMIT LIKE FIGURE IN A BLANKET
IS LED TO HIS CELL BY A WARDER. HE SEES GERARD AND
FRANKIE. WAVES, SHOUTS, THE SCREW PUSHES HIM INTO HIS
CELL.

Voices from behind the cell doors shout encouragement, cheer
Frank as a hero, Jones opens the door.

P.O. JONES
Right Sands, here's some company.

68 INT. PRISON. GERARD'S CELL. DAY.

68

A tall figure, with a long scraggly beard, shaggy hair stands
wrapped in a blanket as Gerard enters. Jones throws a
uniform onto the floor. The door slams. Gerard stares.

CONTINUUI

68 CONTINUED:

68

BOBBY SANDS
Do I look that bad?

Gerard doesn't answer.

GERARD
You look like Jesus Christ.

69 INT. KATHLEEN'S LIVINGROOM. DAY

69

A spring day. Kathleen is on her knees in the garden carefully weeding around clusters of daffodils.

A car pulls up. Alice gets out. Kathleen looks surprised.

KATHLEEN
You're home early.

ALICE
I resigned.

KATHLEEN
What!

ALICE
Can't work there anymore.

KATHLEEN
Why?

ALICE
Nobody trusts me.

KATHLEEN
Did someone say something?

ALICE
No. I just know.

KATHLEEN
For God's sake Alice.

ALICE
It's a bloody bank mum, the IRA have robbed it four times. Why should they trust me?

KATHLEEN
Gerard didn't rob it!

CONTINUED

69 CONTINUED:

69

ALICE
How do you know?

KATHLEEN
Where will you work?

ALICE
I can't stay here anymore, I hate
this country.

70 EXT. KATHLEEN'S HOUSE. FRONT DOOR. DAY.

70

Alice and Kathleen come through the front door carrying
cases. Alice loads them into Kathleen's car.

KATHLEEN
Come on, I don't want you to be late.

ALICE
Take it easy, the plane doesn't leave
until 11.

Alice looks up at the house.

ALICE
(continuing)
What will you do about him. I wish I
could see him before I go, shake some
sense into him.

KATHLEEN
I'm going to do something, salvage
some of his life,

They get in the car.

71 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

71

Kathleen enters, throws off her coat, pours herself a large
brandy, sits, drinks, looks around the kitchen.

CLOSE ON: the brandy bottle. Another drink poured. Kathleen
gets up walks unsteadily to a sideboard, picks up a photo of
Gerard's football team, now we recognize Frankie also in the
team. Close on photo:

72 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

72

Annie places the same photo back down. Beside another photo of her dead son. Jimmy is in his chair by the fire.

JAMES QUIGLEY

At least he's safe where he is.

73 INT. PRISON. GERARD'S CELL. DAY.

73

Early morning. Gerard and Sands are both awake. Gerard now has long shabby hair, a scraggly beard, Sands has a very bushy beard. They wear blanket ponchos.

They are doing step ups onto one of the beds in the cell. Sands calls out the numbers, as they step very fast. They finish. Gerard is more winded than Sands. He flops onto the bed when he's finished.

74 INT. PRISON. H-BLOCK CORRIDOR. DAY.

74

The prisoner officers section: a couple of desks behind an iron grill that separates the administration area from the cell corridor. Jones and Farnsworth enter followed by many screws dressed in white environmental suits, carrying shields. They walk silently.

75 INT. PRISON. GERARD'S CELL. DAY.

75

A screw's voice.

SCREW'S VOICE

Right, slop out.

BOBBY SANDS

What'll it be, peas or carrots.

GERARD

Carrots.

Sands goes to the window ledge, there's a small line of old peas and a couple of carrot discs. He lifts the carrots, hands one to Gerard. Gerard stands, concentrates, stares at the door, some five feet away, then he very carefully lobbs the carrot disc toward the door. It lands about four inches from the door.

CONTINU

75 CONTINUED:

75

GERARD
(continuing;
delighted)

Ha ha! you'll never beat that.

Sands smiles, he studies, measures, then throws, his carrot
lands about an inch from the door. A great cheer from Sands.

GERARD
(continuing)

Shit.

BOBBY SANDS

Indeed.

A jangle of keys as Gerard picks up the two chamber pots in
the corner. The door clanks open. Gerard is about to walk out
when P.O. Jones bars his way.

P.O. JONES
No slop out without uniform.

Something is very wrong. Sands rushes to the door.

BOBBY SANDS

What!

Sands looks over Jones shoulder, sees Farnsworth, then look
across the way, Frank is at his cell door, pot in hand. A
screw bars his way.

BOBBY SANDS
(continuing)
Frank! No!

Too late, Frank throws the contents over the screws, they
charge into his cell batons drawn. Sands shouts

BOBBY SANDS
(continuing; shouts)
Standby! Now!

Shouts, doors bang. Two burly screws protected by full length
perspex shields appear from behind the door, they shove
Gerard and Sands back in. The piss in the chamber pots spills
everywhere. The cell door bangs. The sound of swishing as the
piss is squeegeed back under the door.

CONTINUED

75 CONTINUED: (2)

75

BOBBY SANDS
(continuing)
We'll have to get word out about
this..

76 INT. KATHLEEN'S HOUSE. HALLWAY. DAY.

76

A door bell rings. Kathleen goes to the door, opens it. Annie stands with her bicycle. It's pouring with rain. She's soaked.

KATHLEEN
Mrs. Higgins?

ANNIE
I've a message from the jail. Your
son wants to see you.

The rain pours down on Annie.

KATHLEEN
(notices her rudeness)
Come in, please come in.

Annie hesitant.

ANNIE
Are you sure?

77 INT. KATHLEEN'S HOUSE. LIVING ROOM. DAY.

77

Annie shakes off her coat.

ANNIE
Very decent of you, I'm soaked to the
knickers.

Kathleen puts down a tea tray. Annie lights a cigarette,
throws the match in the fire.

ANNIE
(continuing)
I'm sorry, I didn't offer you one.

KATHLEEN
I gave them up a few years ago.

CONTINU

77 CONTINUED:

77

ANNIE
I'd give them up myself, but I never
saw the point in this bloody country,
you could be dead on the minute.

(continuing)
Lovely house.

Annie flicks her ash toward the fire. Kathleen hands her an ashtray.

KATHLEEN
Is Gerard going to put the uniform on?

ANNIE
He says to go up, the screws are
obliged to tell them they have a
visit and ask them to put the uniform
on. He says he'll come out.

Annie gets up to leave.

78 INT. KATHLEEN'S HOUSE. FRONT DOOR. DAY.

78

Kathleen stops Annie.

KATHLEEN
Is Gerard giving up the protest?

ANNIE
I don't know.

KATHLEEN
Thank you, Mrs. Quigley.

Annie hovers at the door, nervous, reluctant to go.

ANNIE
Would you mind giving me a lift up
there.

KATHLEEN
Frankie's taking a visit?

Annie nods yes.

KATHLEEN
(continuing)
What's going on.

CONTINUE

78 CONTINUED:

78

ANNIE
I don't know.

79 EXT. ANNIE'S COTTAGE. FARMYARD. DAY.

79

Kathleen's car pulls into Annie's farmyard. Annie is feeding chickens. She is dressed in a man's combat jacket, a worn tweed skirt, and rubber boots.

80 INT. PRISON. VISITING BOX. DAY.

80

Kathleen sits at one side of a table that stretches across the cubicle. Gerard appears, escorted by a screw, he's wearing the uniform, it is partially ripped in places.

Kathleen embraces him across the table. As they sit Frankie passes in the corridor. His uniform is completely in shreds, laughable. He smiles in a Kathleen.

FRANKIE
How's it going Mrs. Quigley?

Kathleen is speechless.

KATHLEEN
What's going on?

He holds the torn shreds of jacket.

GERARD
Well, we had to wear a uniform to get a visit. We decided half a uniforms not a uniform.

GERARD
(continuing)
We need to get word out what's happened. They won't let us out to the toilets.

KATHLEEN
What do you do?

GERARD
We throw it under the door, spread it on the walls.

CONTINUED

80 CONTINUED:

80

KATHLEEN
Spread it on the walls!

CONTINUED

80 CONTINUED: (2)

80

Gerard is shamed by his mother's horror.

GERARD

What else can we do?

KATHLEEN

Oh, Gerard. How can you live like this. If you stopped this you could be out of here in three years.

GERARD

Says who?

KATHLEEN

I called the prison service. Anyone who gives up the protest will have their sentence cut in half.

GERARD

You think I don't know that? Am I a criminal?

Silence.

GERARD

(continuing)

Well am I?

KATHLEEN

You're a misguided fool.

Silence.

GERARD

I'll wear their stinking uniform, and you can have me back in three years - defeated, like yourself.

She slaps him. The screw comes in.

GERARD

(continuing)

It's all right.

CONTINUED

80 CONTINUED: (3)

80

The screw backs off. Kathleen is enraged.

KATHLEEN

How dare you? I'm trying to feed a family. You think it matters to me who runs this country.

GERARD

Yes it does matter, once you start compromising you become a slave.

KATHLEEN

He takes her hand, she tries to pull it away.

GERARD

Please ma., I love you, I want you to help me.

KATHLEEN

Says who. You've appointed yourself my conscience.

PRISON OFFICER

Time's up.

Gerard looks around nervously at the screw.

GERARD

(whispers)

Listen I need you to take a very important message from Bobby Sands to Danny. This is really important mum.

KATHLEEN

What is it?

Kathleen expects him to say something, instead he leans over, puts his arm around her neck, kisses her full on the lips, his tongue slides into her mouth, she tries to pull away, he holds on, slides something into her mouth, then breaks away. Kathleen is stunned.

GERARD

I love you.

CONTINUED

80 CONTINUED: (4)

80

He is gone. Kathleen doesn't know what to do. She is terrified of swallowing the tiny lump in her mouth. The door behind her opens.

81 INT. PRISON. SEARCH ROOM. DAY.

81

Kathleen stands with her arms outstretched as a woman prison officer runs her hands down Kathleen sides, another searches her coat. Kathleen is panic stricken. Annie is beside her being searched, watching Kathleen carefully.

WOMAN PRISON OFFICER

Do you have any contraband?

Suddenly Annie turns on her searcher.

ANNIE

You get your hand of my arse.

WOMAN PRISON OFFICER

What!

Annie pushes the woman.

ANNIE

Do you think I'm trying to smuggle my son out in my drawers or something.

The other woman p.o. hustles Kathleen out the door.

82 EXT. PRISON. CAR PARK. DAY.

82

Kathleen waits by the car. Annie arrives smiling.

KATHLEEN

Get in!

83 INT. KATHLEEN'S CAR. COUNTRY ROAD. DAY.

83

Kathleen tries to compose herself. Annie lights a cigarette.

KATHLEEN

How dare you.

ANNIE

What!

CONTINUED

83 CONTINUED:

83

KATHLEEN

You used me.

ANNIE

What are you talking about?

KATHLEEN

You knew I was smuggling contraband there didn't you.

ANNIE

Look missus, I just wanted to see my son.

KATHLEEN

This whole thing was a set up to have me smuggle out contraband. Gerard has no intention of going off the protest, has he?

ANNIE

Frankie told me to look after you.

KATHLEEN

Look after me?

Silence.

84 INT. KATHLEEN'S CAR. COUNTRYSIDE. DAY.

84

Kathleen and Annie sit in silent tension, finally Annie speaks.

KATHLEEN

What's in this message?

ANNIE

I don't know.

KATHLEEN

I won't be used as some stooge for violence.

ANNIE

Daughter, all I know is that Bobby Sands needed to get a message out to Danny Boyle and your Gerard is in the same cell. I was told to watch you.

CONTINUED

84 CONTINUED:

84

KATHLEEN

Watch me to make sure I did what I
was told.

Kathleen pulls over.

KATHLEEN

(continuing)

I'm going to read this bloody message.

ANNIE

You can't do that!

KATHLEEN

Just watch me.

Kathleen pulls it out of her pocket, starts to unravel it.
Annie snatches for it, misses. Kathleen jumps out.

A84 INT. CAR. CASTLEWARD. DAY.

A84

Kathleen unravels the message. Annie jumps out.

ANNIE
That's IRA business missus, you'd
better think about what you're doing.

Kathleen stops, looks toward Annie - alert to the threat.
Then she decides to unravel the note. She reads it, stops.

Annie looks at her.

ANNIE
(continuing)
Now, are you happy? Give me it.

Now Kathleen won't turn it over. Annie wrestles with her.

ANNIE
(continuing)
Give me it.

Finally Kathleen turns it over to her.

ANNIE
(continuing)
I can't read it.

KATHLEEN
My Friend, the brits have finally
forced us to live in our own dirt.
the lads' morale is collapsing.
Frankie Higgins' leg is badly
infected. If you cannot find a
solution then we must push this
crisis to its conclusion by going on
hunger strike. I'm not threatening
you, just stating the cold reality.
Your friend and comrade, Bobby Sands.

They look at each other.

B84 INT CAR. COUNTRY ROAD. DAY.

B84

Silence, then..

ANNIE
They'll die. They'll go to the end
if it goes to a hunger strike.

CONTINUED

B84 CONTINUED:

B84

KATHLEEN

Oh, spare me.

ANNIE

Why do you hate me?

KATHLEEN

Who said I hated you?

Annie laughs.

ANNIE

You think my Frankie got your Gerard
into all this don't you.

Silence.

ANNIE

(continuing)

You've no respect for your son, Mrs.
Quigley.

KATHLEEN

Who are you to tell me whether I
respect my son or not.

ANNIE

Nobody joins the IRA who doesn't want
to be in it.

KATHLEEN

I need a drink.

C84 INT. CAR. CASTLEWARD. DAY.

C84

She notices she's driving through the protestant town of
Castleward, - flags, wall graffiti all cry the town's
allegiance.

D84 INT. CAR. CASTLEWARD. DAY.

D84

Kathleen drives along the street toward a monument.

KATHLEEN

I need a drink.

ANNIE -

You should get the message to Danny.

CONTINUED

D84 CONTINUED:

D84

KATHLEEN
He can bloody well wait.

ANNIE
Would you not try a wee valium?

KATHLEEN
I beg your pardon.

ANNIE
A wee valium, for your nerves.

KATHLEEN
No.

ANNIE
Suit yourself.

Kathleen pulls in, gets out.

E84 EXT. CAR. CASTLEWARD. DAY.

E84

ANNIE
Are we all right here?

Annie sees off-duty prison officers leaving the bar.

CONTINUEI

E84 CONTINUED:

E84

KATHLEEN

Of course.

ANNIE

I never feel safe in this town - it's
full of police.

One of the prison officers studies her.

85 INT. BAR. CASTLEWARD. DAY.

85

Kathleen and Annie carry two brandies to a secluded corner
of the empty lounge bar. Kathleen is about to sit down. Annie
stops.

ANNIE

I'm not sitting there.

KATHLEEN

(Mystified)

Why not?

Kathleen nods to a small picture of the Queen Elizabeth on
the wall above the table.

ANNIE

I'm not sitting below her. She'll
sour the drink.

86 INT. BAR. CASTLEWARD. DAY.

86

They've moved table. Annie holds the glass up.

ANNIE

(a toast, whispered
subversively)

Tiocfaidh Ar La.

KATHLEEN

What does that mean?

ANNIE

It's gaelic for Our Day Will Come.

KATHLEEN

What day?

CONTINUED

86 CONTINUED:

86

ANNIE

The day the brits go home.

KATHLEEN

What does it really matter?

Annie's had enough, she slams the glass down.

ANNIE

My son Joe was dragged into the middle of a field and murdered, by the Brits, that's how much it matters. You can stick your brandy up your hole.

Annie gets up to leave, Kathleen is shocked, grabs her arm.

The waitress arrives, they stop speaking.

WAITRESS

Everything all right?

KATHLEEN

Two more brandies please.

KATHLEEN

(continuing)

Annie, I'm so sorry, I didn't know that.

ANNIE

Three years ago, December 18th. He'd just turned 19.

Waitress arrives with drinks.

87 EXT. CASTLEWARD. BUSY STREET. DAY.

87

Kathleen and Annie emerge from the pub onto the bustling street.

Annie, slightly tipsy, links Kathleen's arm, and squints in the afternoon sunset as she emerges from the semi-darkness. Suddenly a big jeep screeches up beside them. McPeake and two plainclothes policemen get out, one carries an Uzi.

MC PEAKE

Good day ladies.

CONTINUE

87 CONTINUED:

87

The men are lined in front of the two women.

MC PEAKE
(continuing)
What are you doing in this part of
the world Annie Higgins?

ANNIE
Fuck off.

MC PEAKE
Charming as ever. You wouldn't be
planting any incendiary bombs would
you Annie?

CONTINUED

87 CONTINUED: (2)

87

KATHLEEN

We stopped for one drink, Inspector.

MC PEAKE

Can I look in this please?

Another policeman gets Annie's bag off her arm while Mc Peake takes Kathleen's bag, studies it, rummages around inside. Annie watches, shows nothing of the tension.

MC PEAKE

(continuing)

Go on.

Kathleen and Annie walk away.

ANNIE

Where is it?

KATHLEEN

In the bag, in my bra.

ANNIE

Fair play.

88 EXT. SINN FEIN H.Q. BELFAST. DAY.

88

A shop front now unrecognizable behind wire grills, sandbags and security cameras. Annie walks to the gate ahead of Kathleen.

KATHLEEN

I'm not going in there.

ANNIE

But this is where he is.

KATHLEEN

I don't care, I'll have no part of these people.

ANNIE

(annoyed)

Give me the letter.

KATHLEEN

No, get him out here.

89 EXT. SINN FEIN H.Q. DAY.

89

Danny and Annie emerge.

DANNY

How are you Mrs. Quigley?

He offers a handshake, Kathleen refuses.

KATHLEEN

My son is wiping his shit on the wall
because of you.

DANNY

The British have your son in jail,
not me.

KATHLEEN

You people used my son for your own
ends.

DANNY

Our political ends and your son's are
the same, Mrs. Quigley. You have a
letter for me?

She hands Danny the opened letter.

KATHLEEN

What does it say?

ANNIE

They're talking about a hunger strike.

He reads it.

KATHLEEN

What are you going to do?

Danny thinks.

DANNY

We'll have to beat the brits on the
streets.

KATHLEEN

The streets, is that all your people
can do, disrupt and destroy.

ANNIE

Here, hold on a minute, Kathleen.

CONTINUED

89 CONTINUED:

89

Danny restrains her.

DANNY
Can you do better, Mrs. Quigley.

KATHLEEN
Yes I can.

Kathleen turns to leave, turns back to Annie.

KATHLEEN
(continuing)
Are you coming? I'll take you home.

ANNIE
I'd rather walk.

KATHLEEN
Oh, that's how it works. Disagree
with you people and you're the enemy.

Annie looks at Danny, then goes with Kathleen.

A89 EXT. PRISON. CAR PARK. DAY.

A89

Kathleen drives in, there's only one other car. A screw
approaches.

PRISON OFFICER
I'm sorry, no visitors on Sunday.

KATHLEEN
I'm just waiting for someone.

Fr. Daly emerges carrying his suitcase.

KATHLEEN
(continuing)
Fr. Daly, I'm Kathleen Quigley,
Gerard's mother. I haven't seen him
in six months, you know.

FR. DALY
He's okay considering the
circumstances, Kathleen.

KATHLEEN
How is it in there.

CONTINUED

A89 CONTINUED:

A89

FR. DALY
It's terrible.

KATHLEEN
There's talk of a hunger strike.

FR. DALY
I just heard.

KATHLEEN
Surely to God somebody can do something. That's what I came to see you for. Sinn Fein are talking of taking this to the streets - there has to be another way.

He takes Kathleen's arm.

FR. DALY
I told them I'm bringing another priest in next week to say Mass.

KATHLEEN
Who?

FR. DALY
The Cardinal.

Daly winks, Kathleen is delighted.

90 OMITTED
AND
91

90
AND
91

92 INT. PRISON. H-BLOCK CORRIDOR. DAY.

92

A screw walks along and opens the individual cells. Fr. Daly and the cardinal stand behind a small table altar. The cardinal holds a handkerchief to his mouth.

The men emerge, greet each other.

Frankie comes out sees Gerard.

CONTINUED

92 CONTINUED:

92

FRANK
(laughs)
Fuck me its Robinson Crusoe - Oh
sorry father.

FR. DALY
Maybe you'd like to serve mass
Frankie.

The others laugh.

93 INT. PRISON. H-BLOCK CORRIDOR. DAY.

93

The cleaning screws in wet gear move into the top half of the
corridor with high pressure steamers.

Steam belches from cells.

94 INT. PRISON. H-BLOCK. CORRIDOR. DAY.

94

The Cardinal and Fr. Daly say mass.

When Frankie finishes serving the wine he moves behind the
priests and takes a quick slug, widespread coughing among the
prisoners.

95 EXT. PRISON. CAR PARK. DAY.

95

Kathleen and Annie wait anxiously in the car park. The
media - tv crews, reporters wait close by. Kathleen smokes
nervously. The prison gate opens. The Irish Catholic CARDINAL
in his red robes and Fr. Daly are met by FRANK MAGUIRE. The
press rush forward.

THE CARDINAL
When I was a young priest I worked
for a time with the poor in the
sewers of Calcutta,

96 INT. FARNSWORTH'S WAR ROOM. DAY.

96

Farnsworth watches a tv report of the cardinal.

CONTINUED

96 CONTINUED:

96

THE CARDINAL
I never in that time experienced
anything like the human degradation
I saw here today.

Farnsworth shouts.

FARNSWORTH
Where's Harrington?

Harrington enters.

FARNSWORTH
(continuing)
Who let him in.

HARRINGTON
I did.

FARNSWORTH
Why.

HARRINGTON
He's the head of the catholic church
in Ireland.

THE CARDINAL
(ON TV)
Men are forced to spread their
faeces on the walls, pour their urine
under cell doors. One would hardly
let animals remain in such condition
let alone three hundred and forty
human beings.

Frank Maguire is ready to explode with rage.

FRANK MAGUIRE
I'm a member of the British
Parliament and I can promise you I'm
going to be heard about this, it's is
a disgrace to democracy.

97 EXT. PRISON. CAR PARK. DAY.

97

Fr. Daly smiles his confidence to Kathleen and Annie.

KATHLEEN
Now we're getting somewhere.

98 INT. FARNSWORTH'S WAR ROOM. DAY.

98

The young Turks have another meeting. Farnsworth is at a pinboard. It contains headlines, clipping, cartoons, photos. The latest screams "WORSE THAN CALCUTTA". CARDINAL 'SICK'.

FARNSWORTH

The shit has hit the fan lads.

An empty beer can, a flying critique of his bad joke, misses his head and bounces off the wall.

FARNSWORTH

(continuing)

The Prime Minister's office has had a call from the Pope.

AIDE #1

An offer of marriage?

FARNSWORTH

He wants us to clean it up.

AIDE #1

Clean up Calcutta - we left there.

FARNSWORTH

It's our move.

99 EXT. KATHLEEN'S HOUSE. GARDEN. DAY.

99

Kathleen is in the garden working. Annie arrives on her big old black bicycle. She stops at the gate.

KATHLEEN

(surprised)

Annie.

ANNIE

I brought you some eggs and a scone.

(pause)

For driving me up there.

KATHLEEN

Oh for God's sake, you don't have to...

ANNIE

I want to.

Annie changes the subject.

CONTINUED

99 CONTINUED:

99

ANNIE
(continuing)
Isn't all the publicity great? Will
anything come of it.

KATHLEEN
They can't ignore the Pope, the
Cardinal and an M.P. Won't you come
in for a cup of tea.

ANNIE
I have to go, Jimmy's on his own.

Annie jumps on her bicycle begins to cycle off down the
driveway.

CLOSE ON: Kathleen watching, she turns to go into the house.
A loud pop - Kathleen looks round.

100 EXT. KATHLEEN'S HOUSE. DRIVEWAY. DAY.

100

Annie's back tyre has blown out.

ANNIE
(laughing)
I thought I was shot.

She dismounts, studies the tyre.

101 EXT. ANNIE'S COTTAGE. FARMYARD. DAY.

101

Kathleen's car is in the yard. Annie and Kathleen unload the
bicycle from the trunk. Kathleen studies the dirt smeared
car sitting in the farmyard.

KATHLEEN
Whose car is that?

ANNIE
Frankie's.

KATHLEEN
Does it work.

ANNIE
It did when he left it there.

CONTINUE

101 CONTINUED:

101

KATHLEEN
Did you never drive?

Annie laughs at the absurdity of the question.

ANNIE
Ach here now, I'm no school teacher.

102 EXT. BEACH. KATHLEEN'S CAR. DAY.

102

Kathleen's car sits on a long deserted sandy strand.

103 INT. KATHLEEN'S CAR. DAY.

103

Annie is in the driver's seat, Kathleen is beside her.

ANNIE
J'ses I'm not good with machinery.

104 EXT. BEACH. KATHLEEN'S CAR. DAY.

104

The car kangaroo's along the beach then stalls. Sounds of Annie laughing.

ANNIE (V.O.)
Jesus, Mary and Joseph.

Sound of a phone ringing.

FR. DALY (V.O.)
Kathleen could you come over as soon
as you can, it's Fr. Daly, there's
someone you must meet.

105 INT. FR. DALY'S HOUSE. HALLWAY. DAY.

105

Kathleen meets Daly, walks in, anxious.

KATHLEEN
Who is it.

FR. DALY
(soft whisper)
He's from the British foreign office.

106 INT. FR. DALY'S HOUSE. LIVING ROOM. DAY.

106

Kathleen shakes hands with Harrington. He's charming.

HARRINGTON

Mrs. Quigley, I represent senior officials in the British government who are anxious to solve this unsavory episode. Would you ask Sinn Fein how we might go about this?

107 INT. PRISON. GERARD'S CELL. DAY.

107

Gerard sits on a torn mattress in the corner, sewing a blanket into a poncho, he uses a chicken bone as a needle. He is almost unrecognizable now, a scraggly beard, matted long hair. Two foam mattresses lie on the floor. A blanket is folded to make a kind of gangplank down the middle of the wet floor.

SCREW'S VOICE

(from outside)

One on.

Keys rattle, a screw dressed in white environmental hazard suit, wearing a plastic mask, holds the cell door open. Sands walks back in. The door slams shut. Gerard shows the makeshift blanket poncho to Sands.

GERARD

These chicken bones are useless.

BOBBY SANDS

They're offering some sort of deal.

GERARD

(excited)

I don't believe you.

Gerard flings the poncho in the air.

BOBBY SANDS

Yep, some guy from the foreign office, says we can have civilian clothes, education instead of prison work, win back lost time.

Gerard is about to howl and bang.

CONTINUE

107 CONTINUED:

107

BOBBY SANDS
(continuing)
Take it easy, we can't let hopes get
too high. Here.

Sands pushes back his hair pulls a filter cigarette from
behind his ear, throws it to Gerard.

GERARD
Where'd you get it?

BOBBY SANDS
(delighted)
He gave me it, a sort of peace pipe
I guess.

He throws it over to Gerard, who picks up the bible, opens
it, tears a page out. Sands picks up a long thread with a
button on it, stands at the concrete barred window, and eases
his arm through a break in the wired glass.

BOBBY SANDS
(continuing)
Hey Frank, swing us down a match.

Gerard rolls six superthin cigarettes using paper pieces of
a bible page. Sands returns with a tiny piece of Saran Wrap.

BOBBY SANDS
(continuing)
Did you read Genesis?

GERARD
No, but I smoked Revelations.
(laughs)

BOBBY SANDS
One each, right?

Gerard and Bobby, tiny cigarettes in mouth, go into a huddle
over a small piece of striker and a paper match. Gerard
strikes the match - the head snaps, falls on the floor.

BOBBY SANDS
(continuing)
Well fuck me!

GERARD
Relax, relax, he put another one in.

CONTINUE!

107 CONTINUED: (2)

107

Gerard and Sands sit on opposite mattresses, smoking luxuriantly, as though they had Cuban cigars. Both laugh.

108 INT. PRISON. GERARD'S CELL. NIGHT.

108

Sands and Gerard are by the door. From the cell opposite a strong voice sings a wild ballad, loud and clear.

FRANK

In South Australia I was born.

Sands and Gerard sing along with the other prisoners.

PRISONERS VOICES

Heave away, Haul Away.

SINGER

In South Australia 'round Cape Horn.

PRISONERS VOICES

We're bound for South Australia.

Sands and Gerard drum on the door with all their might, hammering out the rhythm.

All the other prisoners hammer on the door. The corridor echoes to the rhythmic drumming on the doors. The drumming builds to a crescendo.

Sands grabs Gerard by the arm and swings him around the cell, hopping along with him in a wild dance.

109 EXT. PRISON. YARD - SAME NIGHT. (??)

109

Across the barbed-wire fence the wild yelps echo. The song ends in a frenzied cacophony of yelps, whoops, and laughs.

110 EXT. BEACH. KATHLEEN'S CAR. DAY.

110

(to the drumbeats of South Australia)

Kathleen's car speeds along the strand close to the water. Sound of Annie's laughter.

KATHLEEN (V.O.)

Slow down a bit.

CONTINUE

110 CONTINUED:

110

The car runs into a patch of soft sand, it bogs down.

111 EXT. BEACH. KATHLEEN'S CAR. DAY.

111

Kathleen is in the driver's seat. Annie tries to push.

ANNIE

I'm so sorry.

The wheels spin deeper into the sand.

112 EXT. BEACH. KATHLEEN'S CAR. DAY.

112

Annie and Kathleen lean against the car exhausted.

ANNIE

I'm awful sorry.

KATHLEEN

Stop, its alright. We'll go and get
someone to pull us out.

Kathleen looks up.

KATHLEEN

(continuing)

Oh God, the tide!

The tide is coming in, rapidly.

ANNIE

Oh, Jesus Christ!

Kathleen and Annie both try to push the car frantically, it's bogged down.

The tide gets closer, water laps round the wheels.

KATHLEEN'S P.O.V.: Far along the beach, a figure appears through the mist.

KATHLEEN

There's someone.

Kathleen and Annie wave frantically. The figure emerges from the mist, then another. It's a brit patrol. Annie stops waving.

CONTINU

112 CONTINUED:

112

The soldiers see the car and the women, they run along the shore.

PLATOON LEADER

Right lads.

The patrol put down their weapons they all get behind the car and push it out of the sand.

PLATOON LEADER

(continuing)

Here you are ladies.

KATHLEEN

Thank you, thank you so much.

Annie can't bring herself to say thanks, she mumbles acknowledgment.

113 EXT. ANNIE'S COTTAGE. FARMYARD. DAY.

113

Kathleen's car pulls up in the farmyard. Annie gets out of the drivers seat. Kathleen gets out of the passenger seat walks round.

ANNIE

Thank you. It makes you feel... free, doesn't it?

KATHLEEN

You can go where you want.

Annie goes to walk away, turns.

ANNIE

It's a good job they came along. I don't hate them all. Its hard when they shot your son.

KATHLEEN

They're all somebody's son.

Theresa comes running out of the house.

THERESA

Ma., ma., there's been a deal, they're getting their own clothes.

The two women hug with joy.

114 INT. KATHLEEN'S HOUSE. KITCHEN. NIGHT. 114

Kathleen has new jeans, sweatshirts, sneakers, t-shirts neatly stacked on a table. She carefully folds them into a bag. She lifts Gerard's Bob Dylan t-shirt, irons it.

115 EXT. ANNIE'S YARD. DAY. 115

Annie waits, she has a small bag in her hand. Kathleen pulls up. Annie gets in, she sees Gerard's big bag of clothes.

ANNIE
(embarrassed)
Frank was never one for clothes.

116 INT. DEPARTMENT STORE. DAY. 116

Kathleen drags Annie into a department store, a frenzy of shopping.

Kathleen and Annie pick up men's underwear. Annie lifts big white y-fronts, Kathleen snatches them off her, picks up fashionable coloured jockeys. Annie laughs in mock outrage.

Annie picks up a t-shirt with a FULSOM PRISON logo.

117 INT. DEPARTMENT STORE. DAY. 117

Annie walks to the cigar and cigarette counter.

ANNIE
What's your best cigar.

KATHLEEN
What are you doing?

ANNIE
Frankie always liked a nice cigar.
He can celebrate.

KATHLEEN
But they're not allowed tobacco.

ANNIE
So?

Annie then whispers in Kathleen's ear. Kathleen's eyes open wide with shock. The shop assistant presents a big silver tubed cigar.

CONTINU

117 CONTINUED:

117

ANNIE
(continuing)
Oh, that's too big.
(turns to Kathleen)
for him, not for me.

They both crack up laughing.

118 INT. PRISON. WAITING ROOM. DAY

118

The prison waiting room is packed with excited women carrying bags. Kathleen and Annie are at the visit window.

Annie's voice is raised.

ANNIE
What the fuck are you talking about
'no'.

Kathleen takes Annie's arm, puts her hand up to quell the noise.

KATHLEEN
We were assured that they would be
allowed to wear their own clothes.

PRISON OFFICER
No not their own clothes - civilian
clothes.

KATHLEEN
I don't understand.

A shutter comes down.

119 INT. PRISON. GERARD'S CELL. DAY.

119

Cheerful calls and banging ring around the cell block. The cell door opens. Sands walks out. Jones and several other screws, all outfitted in white environment hazard suits, stand beside a trolley, An ordinary crim., Murphy stands decked out in the new civilian-type clothes.

The trolley is neatly arranged with geek clothes - light blue v-neck sweaters, light blue shirts, grey polyester slacks, cheap black plastic shoes.

CONTINU

119 CONTINUED:

119

BOBBY SANDS
What's this?

P.O. JONES
Your new clothes.

Silence.

120 INT. OFFICERS CLUB. DAY.

120

Farnsworth meets Harrington. They are arguing.

FARNSWORTH
No, no, no. we did not say their own
clothes, we said civilian style
clothes.

HARRINGTON
I've never broken an agreement in my
diplomatic career.

FARNSWORTH
This is war not diplomacy.

HARRINGTON
I thought it wasn't war.

FARNSWORTH
(angry)
I want you to treat these people for
what they are, a bunch of terrorists,
we do what it takes to draw them out
into the open and we finish them off.
The Lady agrees with me entirely and
if you have objections, I'll pass
them on.

121 OMITTED

121

122 OMITTED

122

123 OMITTED
THRU
125

123
THRU
125

126 EXT. GLENARM. THE WALL. DAY.

126

Screen type - March 1, 1981

Two teenagers plaster the gable wall with posters. CLOSE ON THE POSTER : Bobby Sands face and the slogan DAY 1 - DON'T LET HIM DIE.

127 INT. KATHLEEN'S HOUSE. KITCHEN. NIGHT.

127

Kathleen talks to Alice on the wall phone. On the counter top, several newspapers are spread out. Their headlines scream "Sands Begins Fast to Death."

ALICE V.O.

But there's nothing about it in the papers over here.

KATHLEEN

One man goes on hunger strike each ten days. They have a list.

ALICE V.O.

Is Gerard on it?

KATHLEEN

I don't know.

ALICE V.O.

Did you ask him.

KATHLEEN

No.

ALICE V.O.

Why not.

KATHLEEN

I'm afraid.

ALICE V.O.

I want to come home.

CONTINUEI

127 CONTINUED:

127

KATHLEEN

Alice, please you'll only give me more to worry about. There's nothing but protests, road blocks. It's all I can do to keep Liam in the house.

ALICE V.O.

You sure you'll be o.k.

KATHLEEN

Yeah. I'll call in a week.

Kathleen hangs up the phone.

128 EXT MONTAGE OF PROTESTS.

128

1. Pickets at police station.
2. Women blocking road.
3. Youths painting walls.
4. A dung spreader pulls up at the police station. The driver gets out, hoses brown slurry all over the fortification.

129 EXT. GLENARM. MAIN STREET. DAY.

129

Kathleen walks along the street. (Sounds of a megaphone booming).

Ahead : Annie and a few other women are in a makeshift cage dressed only in blankets.

ANNIE

(shouting)

Political status now! Political status now.

Kathleen turns back.

130 INT. VILLAGE HALL. NIGHT.

130

A gathering of families. On the stage, Fr. Daly, Danny, Frank Maguire, several others. Fr. Daly and Danny are shouting at each other.

CONTINUE

130 CONTINUED:

130

FR. DALY

And you think spreading dung over a
police station is going to get you
anywhere?

DANNY

What's the church doing.

People shout from the audience. Maguire intervenes.

FRANK MAGUIRE

Please, please, gentlemen

(silence)

The government needs my vote badly in
a division. I think we can bargain
something. Give democracy one last
try.

131 EXT. KATHLEEN'S HOUSE. GARDEN. DAY.

131

Kathleen's garden is filled with weeds, she's on her knees
trying to catch up with neglected garden work. Music plays on
a radio. Suddenly it's interrupted.

RADIO

We interrupt this program for a news
flash. Mr. Frank Maguire, has died
suddenly of a heart attack.
We'll bring you more details as we
receive them.

Kathleen crouches into a foetal position among the flowers.

132 EXT. KATHLEEN'S HOUSE. HALLWAY. DAY.

132

A car pulls up outside. Knock on window.

Kathleen opens the door.

KATHLEEN

What's wrong?

ANNIE

How are you?

KATHLEEN

I don't know Annie. I had such hope
in Frank Maguire.

133 INT. KATHLEEN'S HOUSE. LIVING ROOM. DAY.

133

Annie sits.

ANNIE

They're going to run Sands for
Maguire's old seat in the British
parliament.

KATHLEEN

That's a great idea.

ANNIE

Will you help us with the campaign.

KATHLEEN

(taken aback)

Who do you mean by us, Sinn Fein?

ANNIE

No help the hunger strikers.

Kathleen stands up, looks out her window.

Kathleen's P.O.V. The Brit jeep sits on the pier, a soldier
with binoculars studies her house.

Danny stops Annie.

CONTINUED

133 CONTINUED:

133

KATHLEEN

I don't believe in violence.

ANNIE

This is about democracy Mrs. Quigley.
This is not about violence, it's
about elections.

134 EXT. GLENARM. MAIN STREET. DAY

134

A loud crackle from a bullhorn mounted on top of a car fills the street. The car is covered with Bobby Sands election posters.

BULLHORN MESSAGE

Vote for Bobby Sands -- the People's
M.P. A vote for Sands is a vote for
life.

Kathleen arrives, Annie hugs her, she begins giving out leaflets. Danny approaches.

DANNY

We should move on.

Kathleen gets into the car as Danny hurriedly tears off the posters. Some particularly well-glued parts of the Sands posters remain. They are clearly visible.

135 INT. DANNY CAR. CASTLEWARD. DAY

135

The car passes through Castleward, Graffiti on a gable wall shows the same protestant graffiti plus a new freshly painted slogan, "Bobby Sands - Slimmer of the Year". Everywhere there are posters of Sands opponent: HARRY WEST - PUT HIM IN TO KEEP THEM OUT.

VOTE WEST - SAY NO TO MURDER. Annie sit in the front beside Danny. Kathleen is alone in the back, her cigarette held in trembling hand.

KATHLEEN

Do we have to go through here?

DANNY

All the other roads are blocked.

136 EXT. CASTLEWARD. DAY

136

The car stops at a traffic light behind a truck. A group of youths hang out at a corner. One spots the remains of the poster with the word SANDS clearly visible. He whispers to the others. They approach menacingly. A bottle shatters on the windscreen as Danny tries to reverse, only to find his way blocked by cars waiting for the traffic light to change.

DANNY

Lock the door!!

(From Kathleen's P.O.V.) The crowd is all around the car, slamming the windows, spitting, rocking the car, trying the door handles. Danny struggles to reverse as a youth clambers onto the bonnet smashing the windscreen.

Kathleen screams with fear. Danny manages to pass the truck. He speeds off as the last bottles bounce off the roof. A RUC policeman, walking the beat, turns the corner, spots the disturbance, and talks into his radio.

137 INT. DANNY'S CAR. COUNTRY LANE. DAY.

137

The battered Danny's car speeds away. Kathleen is almost hysterical with fear. The sound of a siren behind.

KATHLEEN

They want us to stop.

The jeep pulls in front of the car. Two cops step out as Kathleen moves to step out of the car.

KATHLEEN

(continuing)

Did you see that?

POLICEMAN

Get back in the car.

The RUC man shoves her back into the car.

DANNY

Don't touch her.

The RUC man throws a quick punch through the open driver's window and hits Danny on the nose.

POLICEMAN

Fuck up!

CONTINUE

137 CONTINUED:

137

Annie and Kathleen both scream at the police as Danny covers his bloodied face with his hands. The second cop walks to the window.

POLICEMAN
(continuing)

You went through a red light. Get
Bobby Sands to fix it for you.

He throws a ticket in the window, walks off.

138 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

138

Annie's husband, Jimmy, is asleep in a wheelchair in front of a coal fire. The room is in its usual state of disorder. Annie enters with Kathleen.

ANNIE
Take a sup of tea.

KATHLEEN
I really should be getting back.

ANNIE
Sit down there by the fire and warm
yourself. You're as white as a ghost.

Kathleen flops down in a chair by the table. Annie slides the pack of cigarettes over to Kathleen and both of them light up.

They draw hungrily on the cigarettes as Annie pours tea. Kathleen reaches into a cupboard takes out a soda bottle of clear liquid.

ANNIE
(continuing)
Here, try a drop, it'll settle your
nerves.

KATHLEEN
We should have reported those
policemen.

ANNIE
Oh, catch yourself on, Kathleen.

KATHLEEN
But what are you supposed to do?

CONTINUE

138 CONTINUED:

ANNIE
I don't know, Daughter. I'd join the
IRA, that's what I'd do if I was able.

KATHLEEN
I don't believe in violence.

ANNIE
And what was that today?

Jimmy snores, Kathleen drinks her tea, almost chokes.

KATHLEEN
My God, Annie!

ANNIE
It's Poteen, they make it up the
mountain.

Kathleen tries another drop of moonshine-laced tea.

KATHLEEN
Do you love Jimmy?

ANNIE
(blushes)
God bless us, that's a question and
a half. Ach, I do all right, but it's
not like your children is it?
They're inside you, and you bring
them into this world and there they
are, big strong men and women. Sure
what more is there than that? Your
man's dead isn't he?

Kathleen nods yes.

KATHLEEN
Four years ago - cancer.

ANNIE
Did you love him?

KATHLEEN
Very much. He was like my daughter
Alice. Organized, ambitious,
reliable.

ANNIE
And who's Gerard like?

CONTINU

138 CONTINUED: (2)

KATHLEEN

Guess.

ANNIE

Frankie's like his Da. Never out of jail.

Annie laughs, a hardly laugh.

Kathleen pours more tea, more poteen.

ANNIE

(continuing)

Grand stuff, watch this.

Annie throws a tiny cap full on the fire, a huge flame shoots up the chimney, the sleeping dog jumps up and runs.

139 INT. ANNIE'S COTTAGE. SITTING ROOM. NIGHT.

139

The fire is blazing, the dog is back asleep, Jimmy has been wheeled into bed, Kathleen and Annie are drunk. They're having a singsong.

ANNIE

Do you know this one?

Annie sings.

ANNIE

(continuing; sings)

Evening shadows make me blue, when
I'm not alone with you.

KATHLEEN

(sings)

Any place on earth will do, just as
long as I'm with you...

KATHLEEN

(continuing)

How do you know all these?

ANNIE

From the wireless.

She points to an ancient box radio.

CONTIN

139 CONTINUED: (2)

139

ANNIE
How about this?

ANNIE
(continuing; sings)
"Can you hear those dancing feet, on
the avenue, they're taking you to -
42nd St."

Kathleen joins in.

KATHLEEN & ANNIE
Tasty ladies from the eighties etc...

Theresa appears in her nightdress.

ANNIE
Oh, go and balls you, we're enjoying
ourselves.

Kathleen, drunk and happy.

KATHLEEN
I'll let you off your homework.

The two women laugh together.

140 OMITTED

140

141 OMITTED

141

142 EXT. COUNTRY ROAD. DAY.

142

A bus full of election workers, including Kathleén put Bobby Sands posters on telegraph poles, and traffic signs.

CLOSE ON: poster Bobby Sands, DAY 20 - DON'T LET HIM DIE.

143 EXT. COUNTRY ROAD. DAY.

143

A British army jeep cruises slowly along the same country road as soldiers rip down the Sands posters.

DAY 22 - DON'T LET HIM DIE.

144 EXT. COUNTRY ROAD. EXPLOSION. DAY.

144

A British army jeep drives along the same road. The torn Sands posters have been replaced by new ones, on the same poles. A soldier jumps out of the jeep, marches over to the poles.

CLOSE ON: poster, Bobby Sands DAY 26 - DON'T LET HIM DIE.

The soldier's hand tears at the poster - an explosion: dirt, smoke, fill the screen. A scream of pain.

145 EXT. DANNY'S HOUSE. DAY.

145

Kathleen bangs the door. Danny opens it.

KATHLEEN
Are you fucking insane!

CONTINUEI

145 CONTINUED:

145

DANNY
Excuse me?

She's in an uncontrollable rage, she follows him in.

A145 INT. DANNY'S HOUSE. DAY.

A145

KATHLEEN
We are trying to run an election
campaign and you use it to kill
soldiers.

DANNY
There's still a war going on,
election or no election.

KATHLEEN
You have to stop the violence.

DANNY
No, we can't run an election then
lose and start shooting again. The
war goes on.

KATHLEEN
What about Sands? What about our
sons?

DANNY
They agree with me.

146 INT. PRISON. GERARD'S CELL. DAY.

146

The cell door opens. A screw in doctor's jacket stands beside a wheelchair. Gerard helps a frail Sands out the door and into the wheelchair. The other prisoners rhythmically bang their doors. Sands sits in the chair. Gerard hugs him tearfully. Sands grips his hand.

As they wheel him out the door, the men rhythmically bang chamber pots against the doors. Prisoners sing "Henry Monroe".

147 INT. PRISON. GERARD'S CELL. DAY.

147

Gerard picks Sands' untouched tray of food and flings it against the wall.

148 EXT. GLENARM. THE WALL. DAY.

148

The wall is covered in posters of four hunger strikers. CLOSE
ON: Sand poster: DAY 55: DON'T LET HIM DIE.

149 EXT. VILLAGE HALL. DAY.

149

A flurry of excited electioneering outside a hall on the main
street. A line of people out the door and along the street.
Kathleen and Annie are in line.

ANNIE

This is the first time I've voted in
my life.

Kathleen looks shocked.

ANNIE

(continuing)

I never had anybody to vote for.

KATHLEEN

God, if he won, can you imagine?

150 INT. COUNTING HALL. DAY.

150

Two groups stand at opposite sides of a large hall, they both
sing songs and jeer at each other. The Sinn Fein group wave
posters of Sands. The loyalist group wave British flags.
Police and soldiers are lined between them. Kathleen and
Annie and several other mothers are grouped near the stage.

151 INT. PRISON. GERARD'S CELL. DAY.

151

Gerard stands with his ear tight to the cell door.

152 INT. PRISON. H-BLOCK CORRIDOR. DAY.

152

Deadly silence, except for the low sound of a radio on a
table in the administration section, several screws are
gathered round the radio listening carefully.

RADIO

The election officer steps to the
microphone.

153 INT. COUNTING HALL. DAY.

153

Deadly silence as the election officer steps to the mike. Annie, Kathleen, Danny, the loyalists watch carefully.

ELECTION AGENT
West, Harold, Unionist and
Conservative Party of Great Britain
and Northern Ireland - twenty nine
thousand and forty six.

CUT TO:

154 INT. PRISON. H-BLOCK CORRIDOR. DAY.

154

Close on the screw's radio.

RADIO
Sands, Robert, Anti H-block,
Political Prisoner, thirty
thousand...

A hand switches it off but wild cheering breaks out.

CUT TO:

155 INT. COUNTING HALL. DAY.

155

Mad cheering among the Sands supporters. Kathleen and Annie hug and dance a jig with each other. The police are deadly still, the loyalists are deadly still. The hall is perfectly divided between jubilation and deep despair and anger.

156 INT. PRISON. H-BLOCK CORRIDOR. DAY.

156

Wild cheering throughout the wing.

157 INT. COUNTING HALL. DAY.

157

The place is empty, ballot boxes still rest on the tables. Farnsworth walks among them checking the vote papers. The door opens. Harrington walks in, applauds.

HARRINGTON
Congratulations, we now have a
terrorist in parliament.
(more)

CONTINUED

157 CONTINUED:

157

HARRINGTON (cont'd)
The nation that stood alone against
Hitler is humiliated over some shoes
and a pair of jeans.

FARNSWORTH
It's about much more than jeans and
shoes.

HARRINGTON
What's it about - democracy. We have
a public relations disaster on our
hands.

FARNSWORTH
It's going to go away in a few days.

HARRINGTON
And if they elect another hunger
striker, and another.

FARNSWORTH
We'll deal with that.

158 INT. CHARTER BUS. DAY.

158

Kathleen, Annie and the other election workers are on their
way home on a bus. Annie dances down the aisle leading the
bus singing Irish rebel songs.

ANNIE
We're on the one road, maybe the
wrong road...

All sing along. Danny sits beside Kathleen.

DANNY
Congratulations.

KATHLEEN
You see, you don't have to shoot
people to get what you want.

DANNY
We haven't got what we want yet.

KATHLEEN
Now we will.

CONTINUED

158 CONTINUED:

158

Danny gets up.

DANNY
I don't see any soldiers packing
their bags.

159 INT. PRISON. HOSPITAL CORRIDOR. NIGHT.

159

Kathleen and Fr. Daly are led along the corridor, past a group of prison officers and into a small room. Sands lies in the bed, he is clean shaven, emaciated, a living skeleton. Fr. Daly sits beside him. Kathleen approaches, takes his thin emaciated hand and holds it.

KATHLEEN
Bobby, I'm Gerard's mother.

BOBBY SANDS
He was a great friend.

KATHLEEN
I've to speak in parliament. What can
I say?

BOBBY SANDS
Tell them they'll never beat us.

Kathleen strokes his face with great tenderness, bends, kisses his head. She turns to leave, devastated.

160 INT. PLANE. DAY.

160

Annie and Kathleen sit on a plane.

PILOT'S VOICE
London, five minutes, flight staff
take your seats.

The plane banks, Annie grabs the armrests.

ANNIE
(fearful)
This is the first and last time I'll
be on one of these contraptions.

KATHLEEN
Oh, you're going to stay in England?

CONTINUED

160 CONTINUED:

160

ANNIE
The second last time.

The plane banks again, Annie grabs Kathleen's arm.

161 EXT. BRITISH PARLIAMENT. DAY.

161

Kathleen and Annie stand outside the entrance to parliament.
A dignified middle-aged man, TONY SLOAN, left-wing member of parliament shakes hands, talks solemnly, leads them in a door past a British policeman.

162 INT. BRITISH PARLIAMENT. DOOR TO SLOAN'S CHAMBERS. DAY. 162

A large oak-paneled conference door, a sign reads: CHAMBERS of TONY SLOAN M.P.

- KATHLEEN QUIGLEY & ANNIE HIGGINS SPEAK ON BEHALF OF ROBERT SANDS M.P. ALL MEMBERS AND STAFF WELCOME.

163 INT. BRITISH PARLIAMENT. SLOAN'S CHAMBERS. DAY.

163

A large oak-paneled conference room, Kathleen speaks passionately.

KATHLEEN
...thirty thousand people saw fit to elect Bobby Sands as their M.P., he is lying in a bed, with his cheek bones sticking out through his skin and the fillings in his teeth have fallen out. The world is not allowed to see this because this government will not let any press in near him.

A voice from the back of the room.

FARNSWORTH
I beg your pardon madam. This man is a terrorist. Even so, he is free to avail himself...

KATHLEEN
Why won't you let the press in? Why won't you let him speak.

CONTINUED

163 CONTINUED:

163

FARNSWORTH

Publicity is the oxygen of terrorists.

KATHLEEN

What are you afraid of? That another 30,000 people will vote for him?

ANNIE

(interrupts)

Bobby got more votes than Margaret Thatcher...

FARNSWORTH

(angry)

Madam if you were more vocal in condemning the IRA for bombing and killing, then your sons might not be in there in the first place.

KATHLEEN

I've never supported violence...

FARNSWORTH

You know as well as I do you have the legal right to take your sons off the strike as soon as they reach a coma. If you choose to let your sons die so be it.

He gets up, heads for the door.

FARNSWORTH

(continuing)

Frankly, it is beyond me how a mother could tolerate such a thing.

Annie suddenly lifts a large bottle of ink off the table and throws the ink bottle at Farnsworth with all her might. The bottle sails across the room and smashes just above his head on the door, splattering his hair, face and clothes with ink. He looks back, smiles, he is pleased that Annie has lost it. Annie trembles with emotion.

164 INT. PLANE. DAY.

164

Annie and Kathleen are led handcuffed by policewomen onto a crowded plane. A policewoman unlocks the handcuffs and points to two seats. A stuffy looking woman stares toward them. Kathleen suddenly stares back and says aggressively.

KATHLEEN

Yes?

The woman turns her head away immediately.

165 INT. SCHOOL. CORRIDOR/MOTHER SUPERIOR'S OFFICE. DAY

165

Kathleen walks along the school corridor. She passes Mother Superior's office, suddenly a voice from behind.

MOTHER SUPERIOR

Mrs. Quigley, can I see you?

Kathleen turns and enters her office.

MOTHER SUPERIOR

(continuing)

You've decided to grace us with your presence.

The nun throws a collection of tin badges displaying photos of Sands, Hughes, other hunger strikers.

MOTHER SUPERIOR

(continuing)

I confiscated these, in your class.

Kathleen sits silent. The nun lifts up a newspaper.

MOTHER SUPERIOR

(continuing)

Can you explain this?

The front page shows a photograph of Kathleen and Annie being led away in handcuffs. The headline screams: IRA MOTHERS ON WARPATH. Kathleen stares.

KATHLEEN

I went to ask for mercy.

MOTHER SUPERIOR

You're suspended.

CONTINUE

165 CONTINUED:

165

KATHLEEN
Is that right?

Kathleen gets up and marches out.

166 INT. SCHOOL. CLASSROOM. DAY.

166

Kathleen enters. The temporary teacher looks shocked.

KATHLEEN
Thank you Ms. Whelan, I'll take over
now.

The temporary teacher backs out. The girls are elated.

KATHLEEN
(continuing)
Good morning girls.

All shout back, "good morning Mrs. Quigley."

The door flies open.

MOTHER SUPERIOR
Can I see you now!

167 INT. SCHOOL. CORRIDOR. DAY.

167

The mother superior closes the door, confronts Kathleen.

MOTHER SUPERIOR
Get out of my school!

KATHLEEN
Sister I suggest you call the
cardinal and tell him your sacking a
prisoner's mother for supporting her
son then he can remove me, meanwhile
I have a class to teach. Good day.

168 INT. SCHOOL. CLASSROOM. DAY.

168

Kathleen steps in to great applause from the class.

169 INT. PRISON. GERARD'S CELL. NIGHT.

169

A discussion through the cell doors. Gerard listens. A voice shouts from another cell.

VOICE

No one else should go on, we have to stand back and think.

GERARD

(angry)

There's nothing to think about! We can't stop now. Bobby is almost dead, Francis and Ray are in bad shape. If no one else goes on the Brits have just got to sit out two more deaths, and its over. We're all in this together, they'll have to kill us all. I won't let Bobby down.

170 EXT. GLENARM. MAIN STREET. NIGHT.

170

The wall is plastered with posters of three hunger strikers. BOBBY SANDS - DAY 66 DON'T LET HIM DIE. FRANCIS HUGHES - DAY 56. DON'T LET HIM DIE. RAY MC CREESH - DAY 46. DON'T LET HIM DIE.

There's is an ominous silence on the street. No cars pass. At The Wall a group of teenagers listen to a radio. Along the street small groups of people are clustered around doors. A procession moves down the street.

Everyone carries a candle, Kathleen, Annie and many women are at the front, reciting the rosary. They turn a corner, ahead the barbed-wire and wood barrier of the police station. A police line with barbed wire pulled in front of them. The procession stops at the barbed wire, everyone kneels.

ANNIE

Hail Mary, full of grace the Lord is with thee, Blessed are thou amongst women and blessed is the fruit of thy womb Jesus.

CROWD

Holy Mary, Mother of God, pray for us sinners now and at the hour of our death. Amen.

CONTINUED

170 CONTINUED:

170

KATHLEEN

Hail Mary, full of grace the Lord is
with thee. Blessed are thou amongst
women and blessed is the fruit of thy
womb Jesus.

171 EXT. GLENARM. POLICE STATION. GATE. NIGHT.

171

A cop whispers to McPeake.

CROWD

Holy Mary Mother of God.

As the prayer is being recited, a lone piercing whistle is heard in the distance. Fearful looks and mutters pass among the crowd. They sense that this is Sands' death knell. Another whistle is heard, then a distant horrid clang of garbage-can lids banging on the ground. The words "He's dead" are whispered through the crowd. There are muffled cries of anguish. The crowd begins to stand. Teenagers at the back of the crowd begin to chant.

CROWD

(continuing)

Murderers, murderers.

The crowd grows as others rush to the police station. Youths bang bin lids against the walls. The chant grows, and as some of the youths begin hurling lighted candles toward the policemen, the women at the front flee as the teenagers surge forward. A bottle sails through the air and crashes against the gate.

It is followed by the thud of a plastic-bullet gun. The protest disintegrates in disarray as women scream and flee and youths begin hurling rocks. Kathleen stumbles round the corner and bumps into a crowd of youths.

Kathleen's P.O.V.

Liam bends down to pick up a brick.

KATHLEEN

Liam!!

Kathleen chases after him. He tries to run away, she catches him by the shirt, grabs him by the waist, lifts him kicking and screaming up the street as riot guns pop and people scream.

172 INT. PRISON. H-BLOCK. CORRIDOR. DAY.

172

An orderly hands in food trays, one full tray, two, three, four, five are slid back out.

173 INT. PRISON. VISITING BOX. DAY.

173

Kathleen is on a visit. Gerard leans forward his arm around her, he whispers in her ear. She pulls back in horror, Gerard tries to hold on, she shrugs his hand away.

KATHLEEN

No!!!

She grabs him by the torn uniform.

GERARD

I have to!

KATHLEEN

Please, God Gerard don't.

He backs away, the torn sleeve comes off in his hand.

GERARD

Please mum.

He's gone. She tries to run after him. The screw blocks her way.

KATHLEEN

(screams)

Gerard!!!!

174 EXT. PRISON. CAR PARK. DAY.

174

Kathleen frantically argues with a screw in the car park.

KATHLEEN

I need more time.

PRISON OFFICER JONES

Blame your son.

Annie appears from the visiting area, sees Kathleen begging.

KATHLEEN

(to P.O.)

Please let me back.

CONTINUED

174 CONTINUED:

174

Annie attempts to drag Kathleen away.

ANNIE

Come on.

Kathleen tries to pull back toward the screw.

KATHLEEN

Stop. Stop.

ANNIE

Don't show yourself up in front of them.

Annie keeps pulling, they reach the car.

KATHLEEN

I don't care, let go.

Annie opens the passenger door for Kathleen.

ANNIE

Give me the car keys.

Kathleen stops.

KATHLEEN

You've no licence.

The two women look at each other. Annie begins to cry. Kathleen hugs her, she is also crying. They love and care for each other deeply.

KATHLEEN

(continuing)

What will we do.

175 INT. KATHLEEN'S CAR. CASTLEWARD - SAME DAY.

175

On the way home from prison, Kathleen and Annie pass through Castleward. The protestant gable wall has a huge new slogan: WE WILL NEVER FORGET YOU JIMMY SANDS.

176 EXT. SANDS HOUSE. DAY.

176

A Belfast street. Every house has a black flag draped from an upstairs window. A crowd is lined up outside Sands house, they are solemn, dignified. Kathleen, Annie and Fr.

CONTINUED

176 CONTINUED:

176

Daly are ushered past the line and into the house.

177 INT. SANDS HOUSE. DAY.

177

All the furniture has been removed. Along one wall rests the oak coffin flanked by an IRA honor guard, four men in berets, combat jackets.

The body is almost completely covered in mass cards, except for the china-white face and the hands frozen in prayer. Fr. Daly looks at the IRA men, turns, and leaves abruptly. Kathleen and Annie look shocked at his action, then they are led to the coffin. They pray, then hug Sands mother. As they do, Sands young son, a boy of nine, runs toward a group of kids on the line of mourners. He pushes one boy out of the line.

YOUNG SON

You've already been through once, why
are you coming again!

He bursts into tears and runs from the room.

178 EXT. FALLS ROAD. BELFAST. DAY.

178

The road is swamped by the crush of tens of thousands of people as Bobby Sands' funeral cortege approaches down a long hill. A lone piper leads six uniformed, masked IRA men who carry the coffin. Behind the coffin a huge sea of people move in solemn march. Many carry black flags.

The procession resembles a huge Kurasawa scene as a forest of black banners flap in the wind.

179 EXT. FALLS ROAD. BELFAST. DAY.

179

Kathleen, dressed in black, holds close to Annie in the middle of the tightly packed crowd of mourners.

The crowd stops, people look around in anticipation. The crowd parts and six masked IRA men hurry through carrying Kalashnikov rifles. Kathleen is shocked. The crowd closes to swallow them up. As Kathleen looks around nervously, a voice booms out orders in Gaelic. Kathleen cannot see what is going on, or understand what is being said, then:

CONTINUE

179 CONTINUED:

179

VOICE

Firing party . . . Fire.

Six AK-47 rifles boom out in unison.

180 EXT. GLENARM. THE WALL. DAY.

180

A teenager holding paste and posters, climbs up a ladder at the wall.

Another holds the ladder while Theresa looks around the corner on the watch for any British Army patrols. The teenager carefully unrolls a poster. It is a poster of Gerard -- that first Christmas Eve photo his mother took as he played the guitar. The legend at the bottom reads: GERARD QUIGLEY. Another reads FRANKIE HIGGINS.

181 EXT. GLENARM. MAIN STREET. DAY.

181

A group of women stand in a single long line along the white divider line of Main Street. They are spaced about 20 feet apart. This is a "line protest" -- a silent vigil aimed at bringing the hunger strike to the notice of all who drive and walk past. Some hold black flags, others hold placards: BOBBY SANDS - THE PEOPLE'S M.P.; VOTE FOR THE HUNGER STRIKERS. Annie holds Frank's poster.

It reads: FRANK HIGGINS -DAY 20. Kathleen is at the front of the line. She holds the poster of Gerard - the christmas photo - the legend reads: DAY 10 - DON'T LET MY SON DIE. A car approaches the protest line, its window down, as it comes up on Kathleen. An arm appears out the driver's window holding a plastic cup. Kathleen sees it and tries to lift the placard to protect herself but is too late. Suddenly she is soaked.

She staggers back, temporarily blinded as the others break from their spots in fear and scamper to the sidewalk. Only Annie does not run. She drops the placard and runs up to Kathleen, leading her to the safety of the sidewalk. Kathleen is terrified. Annie wipes her face, quickly, tries to calm her.

ANNIE

It's alright, it's just piss, you're alright.

Mutters of "dirty bastards" from the other women.

182 EXT. KATHLEEN'S HOUSE. FRONT DOOR. DAY.

182

Kathleen and Annie approach the front door with her key in hand. Her hair is matted; she looks pathetically vulnerable. They discover it is unlocked. Fear grips them.

They are uncertain what to do. They step in nervously.

KATHLEEN

Is anybody there? Hello, hello!

There is no sound. Kathleen and Annie step further into the hall. Suddenly there is the sound of footsteps thudding on the landing above. Kathleen, terrified, bolts for the front door as the sound of footsteps grows behind her.

ALICE'S VOICE

Mummy! Mummy!

Kathleen and Annie are out the door before she recognizes the voice and stops. Alice grabs her, they embrace deeply.

ALICE

I had to come home.

183 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

183

Kathleen sits in her bathrobe as Alice blow dries her hair.

ALICE

You mean someone peed into a cup and threw it round you!

KATHLEEN

Yes.

ALICE

But why were you standing in the middle of the road.

KATHLEEN

To get attention.

ALICE

You're not serious.

Alice has stopped moving the hairdryer, she accidentally burns Kathleen's neck.

CONTINUE

183 CONTINUED:

183

KATHLEEN

Ouch! You're brother's life is at stake. I'll do anything.

ALICE

You have to tell him to stop.

KATHLEEN

You think I haven't? You think I haven't begged him. He's a very determined man.

ALICE

Our Gerard!

KATHLEEN

Yes, our Gerard.

184 INT. PRISON. VISITING BOX. DAY.

184

Kathleen and Alice and Liam sit on chairs on one side of the table in the visiting box. Alice drums her fingers. Kathleen is sucking on a cigarette.

KATHLEEN

No trouble, you promised.

ALICE

Can you not stop that. You're going to kill him with smoke first.

PRISON OFFICER'S VOICE

One on, Quigley, box 6.

Gerard is pushed in a wheelchair into the room. He is wrapped in blankets and clutches a bottle of spring water and a plastic glass. Alice can't control her look of anguish. She rushes to him, embraces him. Gerard tries to hide a wince of pain from her touch.

GERARD

Alice!

She hugs him.

ALICE

Oh, God, Gerard, please stop this. Nothing is worth this. Is there no other way?

CONTINUED

184 CONTINUED:

184

Gerard shakes his head in disagreement. Kathleen pulls Alice back to her seat.

GERARD

Ach, Alice please, my ma. and I have argued this out, please respect my convictions. How was Glasgow?

ALICE

(almost in tears)
It was wonderful.

A184 INT. KATHLEEN'S CAR. DAY.

A184

Kathleen and Alice head toward Glenarm.

ALICE

We have to stop this.

KATHLEEN

Oh, shut up.

185 EXT. GLENARM. MAIN STREET. KATHLEEN'S CAR. DAY.

185

Inside the car Kathleen and Alice and Liam are deadly silent.

From Kathleen's P.O.V.) Two local youths are sticking more posters on The Wall. One is on the ladder, the other holds it. The wall is now a complete collage of dead and dying hunger strikers. There is a line of posters of Frank, and below it a line of Gerard's posters. Suddenly the British Army Saracen roars past Kathleen's car and screeches to a halt beside the wall.

186 EXT. GLENARM. MAIN STREET. DAY.

186

The youth holding the ladder bolts and escapes; the other wobbles on the ladder and tries to get down as several Brits and Inspector McPeake pile out from the back of the vehicle and pull the boy off the ladder. Kathleen slams on the brakes, stops the car in the middle of the street, jumps out, and races toward the soldiers.

She screams and pushes her way through to the youth and grabs him by the arm.

-

CONTINUED

186 CONTINUED:

186

Kathleen becomes hysterical. She slips and falls onto the wet ground but refuses to let go of the boy's arm. Her blouse is ripped, exposing her bra.

KATHLEEN
Take your hands off me!

A full-scale riot is about to develop. Other villagers are shouting, pushing in on the scene. The two soldiers are beginning to panic. McPeake, sensing the growing danger, lets go of Kathleen and nods to retreat.

MC PEAKE
(to Kathleen)
You're breaking the law!

KATHLEEN
You don't keep the law, you keep us under control.

They stare at each other as he backs into the jeep. The doors slam. It races off down the street. A cascade of bottles crash against it. Kathleen is a mess, her blouse ripped off, her shirt torn. Alice stares, incredulous.

187 INT. KATHLEEN'S HOUSE. KITCHEN. NIGHT.

187

It is 2 a.m. Kathleen sits, sleepless, smoking a cigarette. A faint noise far off, she listens - the dread sound of the bin lids banging - the hunger strikers death knell. The door opens. It's Alice.

ALICE
What's that?

KATHLEEN
Another one has died.

A hand grenade booms off in the distance.

188 INT. PRISON. HOSPITAL CORRIDOR. NIGHT.

188

Kathleen and Annie burst into the prison hospital corridor, they rush along to a room.

Farther down the corridor, another family (the Deegans) are huddled around their son Kieran's room. He is close to death.

CONTINUED

188 CONTINUED:

188

A young woman (Kieran Deegan's girlfriend) weeps as an elderly couple try to comfort her. A MEDICAL OFFICER opens Frank's door. Kathleen and Annie are greeted with the horrible sight of Frank in a delirious state. His head is shaking from side to side and he is muttering gibberish.

M.O.

He's refused to let us swab his mouth. The sores will get worse.

Annie sits beside her son and begins stroking his head.

He calms down, Kathleen holds his head steady in her hands, but when Annie tries to apply the mouthwash with a cotton swab he clenches his teeth.

ANNIE

It's me, Son. Do you hear me?

Frank mumbles a "yes".

ANNIE

(continuing)

Take a drop of water son, it'll help.

He nods agreement and opens his dry, cracked lips. Annie cradles his head and lifts the invalid's cup and gently pours the water. It runs into his mouth and falls like a waterfall in an empty cave.

FRANK

Lovely.

Kathleen backs out of the room.

189 INT. PRISON. HOSPITAL CORRIDOR. NIGHT.

189

Kathleen talks to the medic.

KATHLEEN

How long has he left?

MEDIC

Well the body has started to feed off its own vital organs, eyes, kidneys, liver, heart, brain, it gets protein where ever it can until it shuts down. It could happen any time.

CONTINUE

189 CONTINUED:

189

KATHLEEN

And my son...

MEDIC

Your son should have about ten days
but he seems very weak, has he ever
had heart problems?

Kathleen is stunned.

KATHLEEN

No, why?

Another medic waves from way down the hall, where the Deegan family are clustered around their dying son's door, They pray along with Fr. Daly.

190 INT. FARNSWORTH'S WAR ROOM. DAY.

190

The place bustles, the wall board is filled with photos of hunger strikers living and dead. Medical reports beneath some. News clippings. Computer operators work. Farnsworth studies reports with his young Turks. Harrington enters waving a paper.

HARRINGTON

(angry)

Is this true?

FARNSWORTH

Calm down.

HARRINGTON

She intends to introduce a bill
prohibiting prisoners from standing
for election?

FARNSWORTH

Yes.

HARRINGTON

You sir are destroying the very
democracy you claim to be defending.

FARNSWORTH

I sir intend to defeat the IRA, now
get out of here.

191 INT. PRISON HOSPITAL. GERARD'S ROOM. NIGHT.

191

The room is in semi-darkness. Gerard's face is deadly pale. Kathleen sits beside him as he sleeps. The monotonous beeping of a heart monitor is the only noise to break the silence. Kathleen is weary. Her long, perfectly coiffed hair is now ragged, peppered with gray hairs; her eyes are puffed and ringed. She smooths Gerard's face, feels his forehead.

The poignant silence is broken by the heart-wrenching cry of Deegan's girlfriend further down the corridor as he dies.

GIRLFRIEND'S VOICE

Oh, no!!

Gerard jerks up with fright, as though he has stepped off a cliff in a bad dream. There is terror in his eyes. Kathleen grabs his hand and holds it tight.

KATHLEEN

It's all right. It's all right.

The two of them look towards the open door and the corridor beyond. Gerard's room is filled with a strange metallic creaking sound, it grows closer, then a steel morgue trolley drifts by the door followed by the sorrowing family.

192 INT. PRISON. HOSPITAL CORRIDOR. NIGHT.

192

Kathleen watches as a prison officer holds open the doors for the steel morgue trolley to pass.

193 EXT. BELFAST STREETS. MONTAGE. DAY.

193

RADIO (V.O.)

Following the death of another hunger striker, the IRA have warned that anyone connected with the H-Block prison regime is a legitimate target.

Montage of fast cuts:

194 EXT BELFAST STREET. DAY.

194

A Prison Officer - JONES - walks toward his car on a side street, he notices a young man and a girl, the young man is tying his shoe, slowly.

195 EXT BELFAST STREET. DAY. 195

Another young man knocks at a door.

196 EXT. BELFAST STREET. DAY. 196

The prison officer is suspicious of the man tying the shoe. He backs down the street.

197 EXT BELFAST STREET. DAY. 197

The door opens to the second young man, a woman listens to him. A prison officer, his face covered with shaving cream, naked above the waist, appears.

198 EXT BELFAST STREET. DAY. 198

The prison officer on the street begins running, the young man produces a hand gun, runs after him.

199 EXT BELFAST STREET. DAY. 199

The young man at the door pushes past the woman and shoots the shaver in the head.

200 EXT BELFAST STREET. DAY. 200

The fleeing prison officer crashes through a hedge, the gun man vaults the fence, keeps running.

201 EXT BELFAST STREET. DAY. 201

The prison officer runs around the side of a house, the gun man fires, hits the prison officer who falls. The gun man walks up shoots the prison officer in the head.

202 INT. CHURCH. DAY. 202

The hunger striker's funeral mass. The coffin is draped with the Irish flag. A piper and an organ play Roisin Dubh. As the coffin is taken down the aisle the hunger striker's girlfriend is beside herself with grief. She howls at the parents.

CONTINUED

202 CONTINUED:

202

GIRLFRIEND

You could have taken him off! Oh,
Jesus if we'd been married, I would
have saved him.

Her friends wrestle with her as the family file out after the
trolley.

203 EXT. CHURCH. DAY.

203

Crowds mill outside the church. Army jeeps surround the
churchyard. Fr. Daly comes to Kathleen and Annie.

FR. DALY

You have to take your sons off.

KATHLEEN

How?

FR. DALY

I've been told by legal experts that
once they lapse into a coma, they are
legally no longer of sound mind and
their guardians can intervene to have
them fed.

ANNIE

What legal experts - the brits?

FR. DALY

But the protest is pointless now.

Annie points at the last of the dead hunger striker's family
leaving.

ANNIE

Go and tell them that.

FR. DALY

This is no longer a protest, its
suicide, and its wrong.

Danny arrives over.

ANNIE

Suicide! You'd tell the Virgin Mary
her son committed suicide if it
suited the church.

CONTINUE

203 CONTINUED:

203

FR. DALY
How dare you.

DANNY
Hold on.

Kathleen turns to Danny.

KATHLEEN
You could stop it.

DANNY
I can't.

KATHLEEN
You're lying, this is the best thing
that's happened to the IRA in ten
years. If you were losing you'd have
them off like that.

She clicks her fingers.

ANNIE
He's the only one supporting the
hunger strike.

KATHLEEN
(to Danny)
I'll tell you how to support their
decision, you go on hunger strike,
instead of shooting people.

ANNIE
Excuse me, my son is dying, I want to
be with him.

Annie walks away.

204 INT. KATHLEEN'S HOUSE. KITCHEN. DAY.

204

Kathleen dressed in funeral black enters, exhausted, throws off her black coat. Alice busy's herself in the kitchen, makes tea. Kathleen lights a cigarette, then switches on the television. She searches for, then finds an ash tray. The TV comes into focus. (Video footage of the funeral, followed by footage of the massive riot that followed)

CONTINUEI

204 CONTINUED:

204

NEWSCASTER

In an atmosphere of escalating violence, with two prison officers killed and several others wounded, Parliament voted to bar any further hunger strikers from standing for election.

Then Margaret Thatcher's face appears. (Video footage of her July 14 1981 press conference) It is Thatcher at her most strident; blue-rinse hair, marble-voiced accent, nodding head. She lectures like a strict schoolmistress suddenly given total power.

THATCHER

Murder is murder is murder. I will not be intimidated by these men no matter what tool of violence they use. If they wish to end their own lives, then so be it ...

Kathleen shakes with rage. Suddenly she hurls the china cup at the TV It smashes, hot tea runs down the screen.

ALICE

Aaaaaaaahhhhhhhhhh!

Alice has grabbed her hair, she's pulling at it. Insane.

ALICE

(continuing)

You're all mad. Everybody's right!
You, her, Gerard.

(now totally mad)

Right. Right Right Right Right Right
Right Right Right Right Right Right...

She's whirling round the room. Kathleen grabs her.

ALICE

(continuing; screams)

Say it! Say it!

KATHLEEN

What?

ALICE

Say you're wrong. Everybody's wrong.

Alice collapses, weeping hysterically.

205 EXT. PRISON. CAR PARK. DAY.

205

It's dawn. Kathleen emerges from the gate, she looks weary, tired. She walks across the car park. A car pulls alongside her. It is the Harrington.

HARRINGTON
How's your son?

KATHLEEN
He's dying. What do you want?

HARRINGTON
I have an offer.

A205 EXT. DANNY'S HOUSE. NIGHT.

A205

Kathleen knocks. Harrington stands beside her.

HARRINGTON
Am I safe here?

KATHLEEN
They'll have to shoot me first.

HARRINGTON
You think they won't.

206 OMITTED

206

207 INT. DANNY'S SAFE HOUSE. NIGHT.

207

The kitchen of a small terraced house. Kathleen and Harrington enter. Danny waits.

Danny looks to Harrington.

HARRINGTON
I represent concerned parties within the government. We have a formula that might end the protest. We feel we can force the prime minister to accept. However this negotiation must be kept secret. If one word of it leaks before we have an agreement then we will deny it ever took place.

DANNY
You've some nerve coming here.

CONTINUEI

207 CONTINUED:

207

HARRINGTON

The prisoners can have their specific demands.

DANNY

As a right?

HARRINGTON

As a right, provided the hunger strike is called off first, and your organization makes no statement claiming to have won prisoner-of-war status. The government will say that in light of the prisoners' sensible decision to end the hunger strike we're reexamining the prison regime.

DANNY

How will we know this isn't another trick.

HARRINGTON

If the terms are acceptable I will go to the prison and outline the changes to the hunger strikers in the presence of a witness of your choice.

DANNY

We'll have to consult the prisoners.

HARRINGTON

And I need to talk to my people.

KATHLEEN

Jesus Christ, Frank Higgins could die any minute, can't you just agree now?

These two veteran politicians know the question doesn't merit an answer. They get up to leave.

208 EXT. DANNY'S HOUSE. NIGHT.

208

Harrington talks to Kathleen beside a car.

HARRINGTON

I'll go in tonight, Mrs. Quigley, but if one word of this gets out before we have a solution then
(more)

CONTINUE

208 CONTINUED:

208

HARRINGTON (cont'd)
(pause)
everything is lost.

209 INT. PRISON. HOSPITAL. CORRIDOR. NIGHT.

209

Kathleen bursts in to the corridor, walks past groups of families toward Frank's room. The clock on the wall reads 8.

210 INT. PRISON. HOSPITAL. FRANK'S ROOM. NIGHT.

210

Frank is in a coma, gaunt, with slow rasping breath. Annie is slumped in the chair beside him, Kathleen comes beside her, hugs her.

KATHLEEN
How is he?

ANNIE
He's peaceful.

Kathleen whispers to Annie.

KATHLEEN
We might have something.

211 INT. PRISON. HOSPITAL. GERARD'S ROOM. NIGHT.

211

Gerard sleeps fitfully. Kathleen smooths his hair, studies her watch.

212 INT. FARNSWORTH'S WAR ROOM. NIGHT.

212

Aide #1 hands Farnsworth photos.

AIDE #1
Here's something very interesting
from the surveillance cameras in
Belfast.

Farnsworth studies the photos.

CLOSE UP: Harrington and Kathleen at Danny's house.

FARNSWORTH
That bastard!

213 INT. PRISON. HOSPITAL. CORRIDOR. NIGHT. 213

Kathleen paces the floor, studies the clock on the wall. It reads 11. She is almost sick with anxiety.

214 INT. PRISON. HOSPITAL. BATHROOM. NIGHT. 214

Kathleen washes her face, studies her hand, she can't stop the trembling.

215 INT. GOVERNMENT OFFICE. CAR PARK. NIGHT. 215

Harrington is about to leave an office. Farnsworth and several others block his way, lead him back in.

216 INT. PRISON HOSPITAL. FRANK'S ROOM. NIGHT. 216

Everything is deathly silent except for the beep of the heart monitor. Annie has fallen asleep in her chair. Kathleen watches, studies her watch again. She walks out into the corridor.

217 INT. PRISON. HOSPITAL. CORRIDOR. NIGHT. 217

Kathleen paces the corridor. A phone rings. A screw sticks his head out of an office.

PRISON OFFICER
It's for you.

218 INT. PRISON. HOSPITAL. CORRIDOR. NIGHT. 218

Kathleen is on the phone.

KATHLEEN
Hello.

FR. DALY (O.S.)
Great, great news, we have a deal.

KATHLEEN
(shocked)
With who?

FR. DALY
Farnsworth.

CONTINUEI

112.

218 CONTINUED:

218

Kathleen drops the phone, she heads for the gate.

219 EXT. DANNY'S SAFE HOUSE. NIGHT.

219

A dark, deserted Belfast street, Kathleen thumps violently on a door. Danny's voice from far behind.

KATHLEEN

Open up.

Several bolts slide away.

220 INT. DANNY'S SAFE HOUSE. NIGHT.

220

Kathleen stands at the door.

KATHLEEN

The brits are offering a deal to the cardinal.

DANNY

Fuck, fuck, fuck, fuck, fuck.

He pulls on his coat.

221 INT. KATHLEEN'S CAR. NIGHT.

221

Kathleen and Danny in the car, ahead a flashing red light - a Brit roadblock.

DANNY

Jesus Christ, reverse, quick.

Looks over her shoulder.

KATHLEEN

I can't.

DANNY

Fuck, they'll arrest me, you kill that deal do you hear me, kill it tonight.

They are at the roadblock. Kathleen pulls up, rolls the window down.

CONTINUED

221 CONTINUED:

221

BRIT SOLDIER
Evening, driving licence please.

Kathleen hands the licence.

BRIT SOLDIER
(continuing)
Where are you going?

KATHLEEN
The hospital, our daughter's gone
into labour.

He shines the light onto Danny.

BRIT SOLDIER
Mr. Quigley?

Danny nods politely.

DANNY
Evening.

He looks at Kathleen again.

BRIT SOLDIER
Good luck.

Waves them on. Kathleen drives.

DANNY
Well done.

222 INT. CARDINAL'S OFFICE. NIGHT.

222

Kathleen, Danny and Fr. Daly beside the Cardinal as Danny
reads some notes.

DANNY
This is shit.

FR.DALY
You want them to die.

DANNY
(ignores him, reads)
The following privileges will be
granted to the prisoners.
(more)

CONTINUE

222 CONTINUED:

222

DANNY (cont'd)
(pause)
"privilege."
(furious)
"Privilege" is a trick, we were
promised their rights as political
prisoners.

The Cardinal is on the phone.

THE CARDINAL
Mr. Farnsworth, you have deceived us
and I intend to go on television and
tell the world of your trickery.

223 INT. FARNSWORTH'S WAR ROOM. NIGHT

223

FARNSWORTH
Just one minute Your Eminence. I was
not aware of another agreement. If
such an agreement exists then we will
certainly stand by what...

An aide rushes in, slips a note under Farnsworth's eyes. He
reads: HIGGINS IS DEAD.

FARNSWORTH
(continuing)
Can I put you on hold one minute Your
Eminence.

He hits the hold button, looks up at his aide.

FARNSWORTH
(continuing)
I thought you said he'd last another
day.

He hangs up the phone.

224 INT. CARDINAL'S OFFICE. NIGHT

224

The cardinal looks at the phone.

THE CARDINAL
It went dead.

CONTINUED

224 CONTINUED:

224

He dials again, looks puzzled, then from afar, the slow repetitive sound of the bin lids bashing.

KATHLEEN

No!!

Kathleen runs out.

225 EXT. PRISON CAR PARK. NIGHT.

225

Kathleen roars into the car park. A hearse is parked near the gate. A coffin is being loaded, Annie and several family members watch. Kathleen jumps out.

KATHLEEN

Annie!

Annie turns. Kathleen runs to her.

ANNIE

He took a heart attack.

KATHLEEN

Oh, Jesus Annie. I'm sorry, there was no deal. I'm sorry.

Annie hugs Kathleen.

ANNIE

Sure, his sufferings over now.

The hearse is surrounded by police jeeps.

POLICEMAN

We have to go.

Annie kisses Kathleen.

226 INT. HOSPITAL CORRIDOR NIGHT

226

Kathleen enters the corridor. Ahead a screw wheels the now empty stainless steel mortuary trolley along. He approaches Gerard's room. Kathleen is paralysed with fear.

She begins to run, the trolley is pushed past Gerard's room. She stops, realising her mistake. She can barely breathe.

227 INT. GERARD'S ROOM. NIGHT

227

Kathleen stands over the bed. Gerard can't see her, waves his hand to touch her face.

KATHLEEN

I'm taking you off. This is over.

He tries to grab her coat.

GERARD

No, please.

KATHLEEN

You've all done enough.

Kathleen nods to the medic, white-coated medics pour in.

228 INT. CIVILIAN HOSPITAL ROOM. DAY

228

Kathleen, Alice and Liam are gathered round Gerard's bed in a brighter, more cheery room. Two screws stand guard. Gerard awakens.

KATHLEEN

How are you?

GERARD

I'm here.

ALICE

Are you not glad to be alive?

GERARD

I'm not sure if I am.

KATHLEEN

I want you to live for your country,
not die for it.

GERARD

But what about Bobby, what about
Frankie?

No one can speak.

229 EXT. GLENARM MAIN STREET DAY.

229

SCREEN TYPE: SIX MONTHS LATER

CONTINUE

229 CONTINUED:

229

Kathleen walks along the street. She sees Annie about to get into the old car.

KATHLEEN (V.O.)

Annie!

(ANNIE P.O.V.)

Annie turns to see Kathleen

KATHLEEN

Can I have a word.

ANNIE

Whatever you like.

230 EXT. GLENARM. MAIN STREET. DAY.

230

Annie and Kathleen

KATHLEEN

I had to do it.

ANNIE

Somebody had to do it Daughter.
You're lucky you had the choice.

Annie climbs aboard her solid black women's Raleigh bicycle and pedals slowly up the small incline past The Wall, which now has a huge portrait of Frank Higgins in IRA uniform with the slogan "Tiocfaidh Ar La" in bold black letters.

231 INT. PRISON. H-BLOCK. CORRIDOR. DAY.

231

The corridor is now spotlessly clean. The atmosphere is easy going as prisoners dressed in their own clothes (jeans, track suits) sporting fashionably long hairstyles, talk write, work on handicrafts.

Gerard is led to the gate. The prisoners stop, more come out. They cheer him in.

He looks around stunned.

PRISONER

They gave us everything once it was over.

232 INT. PRISON. H-BLOCK. CORRIDOR. DAY.

232

SCREEN TYPE: SEPTEMBER 23rd 1983

Two years since, the hunger striker Gerard wanders the wing, his hair is long, he looks fit, he carefully watches a screw, looks toward another prisoner who is beside a screw on the other side of the iron gate. Several other IRA prisoners are lined beside an office marked MEDIC.

Gerard nods to the prisoner just as the screw opens the gate. The prisoner suddenly produces a gun sticks it to the screw's head. Gerard and several other prisoners pounce on the screw beside him, subdue him, grab his keys. Prisoners come from everywhere. They have taken open the wing. Gerard fumbles with keys at a gate, pushes it open, prisoners stream out as others keep the screws under guard.

233 EXT. MAZE. CAR PARK. DAY.

233

Gerard and twenty other escaped prisoners run madly around the car park, the sound of shots, horns blaring. They hijack a car.

234 OMITTED

234

235 INT. SCHOOL. CLASSROOM. DAY.

235

Kathleen teaches a class, the door opens. Theresa Higgins, now with punk hair, tattered jeans, leans in, talks to Kathleen.

THERESA

The brits are raiding your house.

236 EXT. SCHOOL. CORRIDOR. DAY.

236

Kathleen rushes along the corridor with Theresa. The Mother Superior spots Theresa.

MOTHER SUPERIOR

Theresa Higgins get out of my school,
you're expelled.

Theresa turns and gives the nun the finger.

237 INT. KATHLEEN'S CAR. DAY.

237

Kathleen drives along the street, the music on the radio is interrupted.

NEWSCASTER

We are receiving first reports of a mass breakout from the H-Blocks. At least 30 prisoners...

Kathleen turns into her driveway.

238 EXT. KATHLEEN'S HOUSE. DRIVEWAY. DAY.

238

She gets out stares. There are brits and cops everywhere. Alice stands in the garden looking annoyed. Inspector McPeake walks toward Kathleen.

McPEAKE

Tell him we'll get him, Kathleen.

KATHLEEN

Tell him yourself.

They stare at each other.

Freeze

Cards

Ten men died in the IRA hunger strike of 1981. It ended after 217 days when several mothers intervened to save their sons' lives.

32 members of the IRA shot their way out of H-block 6 in the largest mass prison escape in British penal history.

In the wake of the hunger strikes, Sinn Fein - the political wing of the IRA decided to contest elections in Northern Ireland.

On September 1, 1994 the IRA declared a ceasefire after 25 years of war.

3,256 people died in that war.

Freeze - roll credits