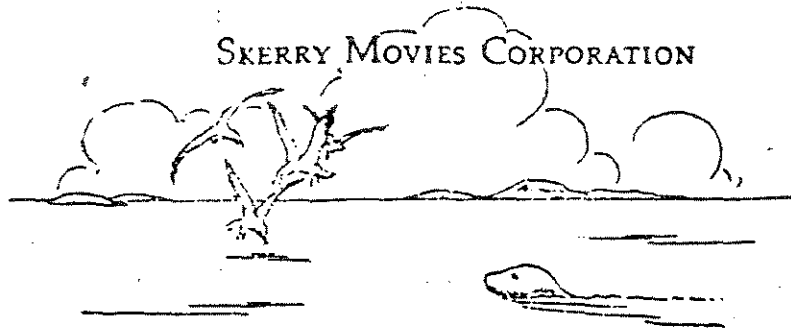


SKERRY MOVIES CORPORATION



THE SECRET OF ROAN INISH

Screenplay by
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1. EXT. SEA - DAY

We are IN THE OCEAN, bobbing in the swells, a rock formation edging into the frame on the left. In the distance we hear the sound of a BOAT MOTOR APPROACHING. We DRIFT sideways, the rock leaving frame, and see the bow of a PACKET BOAT coming towards us, just visible over the tops of the waves-

CLOSER

Still PARTLY SUBMERGED, we look up at the boat as the prow passes right over us-

2. EXT. SHIP - DAY

We look at the wheelhouse as a SEAMAN steps out of it, walking toward us. We TRACK toward him, then PAN to put him in profile as he pauses to look at something ahead. Rock outcroppings, 'skerries', begin to appear in the sea beyond him. We PAN as he steps forward, till we are looking over his shoulder toward the prow, where a small girl stands alone facing the wind and sea-spray. The sailor shakes his head and exits left, leaving a WIDE SHOT of the girl-

FIONA

We start on a full-body shot of the little girl, FIONA, maybe ten years old, with curly, reddish-blond hair. She is dressed in a simple coat with some kind of tag attached to it, flapping in the wind. She squints ahead through the spray as we SLOWLY TRACK IN toward her. As we TIGHTEN to a CU of her face the sounds of the SEA and MOTOR begin to FADE, and the sound of a FUNERAL SONG being sung by a small group of people FADES UP-

DISSOLVE TO:

3. EXT. HILL - DAY - FLASHBACK - (SONG CONTINUES)

We start very close to the back of a large stone CROSS, so close that we can't see the top or ends of its arms. We TRACK LEFT till we see Fiona, a couple years younger, looking sad and surrounded by ADULTS dressed in black. Fiona looks at the cross. The heads and shoulders of the adults are above frame-

FIONA - SIDE ANGLE - (SONG CONTINUES)

Fiona buried in a forest of taller adult bodies. We TRACK IN TO and AROUND her face as she looks up at them-

3. cont.

FIONA'S POV - MEN - (SONG CONTINUES)

We PAN RIGHT from a LOW-ANGLE at the faces of her father, JIM and BROTHERS- rough, fishermen's faces, solemn as they sing. We CONTINUE the PAN DOWN till we see JAMIE, a curly-haired baby held in the arms of a MAN with a black armband on his jacket-

FIONA - (SONG CONTINUES)

Looking back at the marker-

FIONA'S POV - CROSS - (SONG CONTINUES)

We are close enough to read the inscription, which begins 'LOVING MOTHER', then RACK FOCUS to the sea beyond, a skerry visible from the hilltop burial plot. The SONG begins to FADE OUT, as MANUFACTURING SOUNDS begin to FADE UP-

DISSOLVE TO:

4. ECU MACHINERY - INT. FACTORY - DAY

An industrial cacaphony as parts feed into a heavy metal press, are stamped and passed on. We PAN as the piece drops onto a belt and slides away from us. We PAN and TILT to see Fiona, her present age, peeking past the edge of the machinery. We TRACK parallel with her as she walks through the factory, searching, arms and shoulders of the MEN working there enormous in the FG, their faces out of frame. Fiona appears and disappears behind the machinery, till we end up behind her shooting over her shoulder as she approaches one of her brothers from the rear. He turns from his bench as she touches him, bends, and Fiona SHOUTS into his ear. As he stands we TIGHTEN on Fiona. He points offscreen and she nods. We CROSSFADE the FACTORY NOISE with the incoming sounds of a CROWDED PUB-

5. ECU GLASS OF STOUT - INT. PUB - DAY

A hand reaches for the foaming glass of stout, and when it is lifted we RACK FOCUS to Fiona, standing at the end of the bar. We TRACK LEFT, across the bodies of the DRINKERS as she steps in toward us, hearing the PATRONS and the BARMAID discuss her-

PATRON 1

(off) It's the little sprat again-

BARMAID

(off) Poor creature-

5. cont.

PATRON 2

(off) Pale as a fish's belly. And those eyes-

BARMAID

(off) She's only lost in the world, is all. And what would you be in a strange land without a mother's touch?

PATRON 2

(off) A drunkard.

BARMAID

(off) Yer already that. Jim, wake up, willya? It's yer daughter-

We SHIFT to behind the bar as Fiona settles between the shoulders of two big men, PATRON 2 on the right and her father JIM on the left. The barmaid wipes the frame in the FG from time to time. All of their faces are above Fiona, her chin barely reaching the edge of the bar-

JIM

How are you, girl?

Fiona just looks up at him-

BARMAID

She's peaked, Jim, open yer eyes. She looks as if she's raised in a tin box.

PATRON 1

(off) Fresh air, that's the ticket. A little sprat like her, breathin the poison fumes that's the air in this town- ye've got to bring her to the country.

JIM

There's no work to be had at home. And we'll never go back to the island. That's done.

The bairmaid puts a glass of soda in front of Fiona-

BARMAID

A lemon squash for you, dear.

PATRON 2

It isn't a place to be raising a girl around here.

5. cont.

JIM

I do me best.

BARMAID

You try, bless you.

The barmaid reaches over to chuck Fiona under her chin and we start to ZOOM IN on her face-

BARMAID

Why not send her off to her gramps,
then? You'd like that, wouldn't you
darlin?

Fiona looks up at her, expressionless-

BARMAID

You'd like that, livin with the old
people-

We CONTINUE the ZOOM into an ECU on Fiona's eyes as we CROSSFADE the PUB SOUNDS with the SEA and MOTOR sounds from before, a GULL SCRAWING loudly-

6. EXT. SKY - DAY - SEAGULL

A GULL hovers overhead, looking down-

A6. BOAT, FIONA

Fiona standing on the prow, back in the present, looking up at the GULL-

6. cont. ECU GULL

SCRAWING as it swoops right into the lens-

A6 cont. FIONA

Looks up at it, then looks to the right. We TRACK behind to look over her shoulder. We see the mainland in the far BG, then PAN right as a large skerry comes into view. There is a small SEAL on the rocks, looking at the boat-

SKERRY

We shoot past the SEAL as the boat edges into the left frame-

B6. CJ SEAL

Watching the boat and Fiona-

C6. SEAL'S POV - FIONA

An MCU as she glides by from left to right, her eyeline changing as she turns her head to look back at the SEAL-

B6 cont. SEAL

Watching her go. We MOVE AWAY in the same direction as her boat, leaving the SEAL on the rock in the distance-

7. EXT. CLIFFTOP - DAY

We look out over the sea, the waves and the skerries, from a high vantage point, a rock outcropping cutting the right corner of the frame. We PAN and TILT DOWN to see a rocky beach below us, and bits of a rugged pathway. Fiona appears on the pathway, lugging a bundle-

CLOSER

HIGH-ANGLE down at Fiona as she struggles up at us, surrounded by sharp, slippery rock. When she comes into an MCU she stops, resting, and sees ahead-

FIONA'S POV - CLIFFTOP - SMOKE

The woodsmoke from chimneys trails into the sky over the jagged edge of the cliff-

FIONA

She adjusts her bundle and climbs past us out of frame-

8. EXT. COTTAGE - DAY

A small, friendly-looking cottage with smoke puffing from the chimney. A leathery fisherman in his late sixties, HUGH, steps out, sees and calls-

HUGH

Fiona!

8. cont.

We PAN left to see who he's calling to- Fiona, on flat land now, hurries forward with the bundle bouncing on her back-

FIONA

Grandfather!

CLOSER - HUGH

Smiling as he hurries forward to take her bundle-

HUGH

We were expecting ye later!

FIONA

Father had to put me on the morning boat.

HUGH

And ye've climbed all this way yerself! Your grandmother saw ye at the bottom and nearly had a fit.

FIONA

She knew it was me?

HUGH

With that hair on yer head? At double the distance I'd say 'There goes a Coneely!' Yer father, yer brothers, all the same-

FIONA

All but for Jamie. He's the only dark one.

Hugh stops suddenly, his smile fading-

HUGH

T'would be better if ye didn't go on about Jamie in front of yer grandmother.

They exchange a serious look, then Hugh nods to the house-

HUGH

She'll be gettin yer tea together now.

9. INT. COTTAGE - DAY - CU TEAPOT

Steaming. A hand appears to lift it off the burner and we TILT to see TESS, Fiona's grandmother, a round, strong-looking woman-

9. cont.

-about Hugh's age. The cottage is a spare seaside box, with double doors that hinge open at the top for windows, stone walls and plain wooden furniture. Tess turns to bring the pot to Fiona, sitting across from Hugh at a table with a pile of teacakes heaped in front of her-

TESS

Just look at yer arms, dear. Like sticks, they are. Have another-

Tess pours tea into a huge mug. We TRACK IN tight on Fiona as she adds milk and sugar to it, listening to her grandparents-

HUGH

It's the sea air she's needin. Look at her color, poor thing.

TESS

I hear ye can't find a proper hen's egg in that city-

HUGH

Though the ones here is nothin compared to what was laid on the island-

TESS

You and that island.

HUGH

It's true enough, isn't it? Doesn't our own cow give half the milk she did on Roan Inish?

TESS

What's done is done- there's no use moanin over it.

FIONA

Why did we have to leave?

TABLE

Hugh and Tess trade a look-

TESS

It's the young people, dear. Like yer father and yer brothers. They were restless on the island and then comes the War, with jobs across the sea. And now as they've got the city in their blood-

9. cont.

HUGH
(scornful) The city indeed! Nothin
but a lot of noise and dirt and people
that's lost their senses. Couldn't
tell a riptide from a raindrop if ye
stuck their face in the water!

FIONA
But you and Grandmother-

TESS
We're too old to be startin up from
naught, livin alone on an island.
There isn't a thing out there for
us but sad memories.

Hugh gives Fiona a private look. Fiona stands, crosses to the
window-

FIONA
Can you see it from here?

HUGH
If the sky is willin, some can.
Here-

We TRACK to join Hugh and Fiona at the window. He points-

HUGH
Look over there now- d'ye see a
lighthouse on a long flat island?

A9. THEIR POV - SEA - ISLANDS

A cluster of dark islands is visible in the distance-

FIONA
(off) I think I do-

HUGH
(off) And beyond, to the right, a
great dark island of hills?

FIONA
(off) And there's a small green bit
of an isle lying between them-

9 cont. ROOM

HUGH
(surprised) She sees it, Tess-

9. cont.

TESS
Ye've put it in her head.

HUGH
She sees it! Only them that's born
to the islands can see it at this
distance.

TESS
Good comes from the south, evil
from the north. The east is our future,
and the west is our past. The island
is west of us, Hugh.

HUGH
(ignores her) That's Roan Inish, girl.
Island of the Seals.

We TIGHTEN onto a CU of Fiona-

HUGH
(off) There's more of them than ever,
now as the people have deserted.

FIONA
You've been out there?

EAMON
(off) Once a week if the current's
right.

Fiona turns-

ROOM - FIONA'S POV

EAMON, an island boy of fourteen, stands in the doorway, smiling-

EAMON
Is it my cousin, then?

TESS
Eamon, get in with ye and sit for tea-
He steps into the room, bringing the others into the shot-

HUGH
Do ye remember him, Fiona? Yer cousin
Eamon, Uncle Patrick's boy?

FIONA
(shyly) Hullo.

Eamon shakes her hand, sits-

EAMON

So ye've come back to the isles.
Are ye pleased?

FIONA

Oh yes. Terrifically. (cautious)
You never left with your family?

EAMON

I tried it for a month, then I ran
back here. I'm not clever enough to
live in town. It's too fast for me.

HUGH

But he's as good a man in a curragh
as ever I've seen.

TESS

Love of the sea is a sickness, and
ye'll both come to grief for it.
(pushes cakes in front of him)
Eat.

HUGH

She saw Roan Inish. On her first look.

FIONA

Do you go there too?

EAMON

I've not set foot there since the
evacuation. But our grandfather knows
the shoals about it, and what feeds
there and when. We've always a full
net comin back, while the others is
all scared to fish it.

FIONA

Why are they scared?

Eamon gets a look from Hugh-

EAMON

Oh- tales is all.

FIONA

Tales of what?

TESS

Eamon-

Eamon fails to catch the warning in Tess's voice-

EAMON
If it clears this evening we
might have the light again-

FIONA
A light?

TESS
That's the end of it!

A silence. Neither Hugh or Eamon is going to cross Tess-

FIONA
She looks out toward the islands again-

TESS
(off) I won't have nonsense and
superstition under my roof.

B9. FIONA'S POV - SEA, ISLANDS
Mist obscuring the middle island-

TESS
(off) Now do yer duty with these
cakes, Eamon. They won't keep and yer
grandfather's already stuffed his
craw-

10. INT. COTTAGE - NIGHT - CU HEARTH
A fire burning low-

INT. ROOM
Fiona sits on a rug by the hearth in her nightgown, looking back
at her grandparents-

HUGH
(off) The sea gives, and the
sea takes away.

GRANDPARENTS
Tess is in the BG, knitting something, while Hugh sits in the FG
lighting his pipe. He sits back, puffing, then begins to
reminisce-

HUGH
This is my father's father's father,
now, a Coneelly man, when he was only a
few years older than you are now.
His name was Sean Michael-

FIONA

Rapt-

HUGH
(off) -and he was a smart boy with a bit
of the rebel in him. He was born into the
Famine, Sean Michael, and though times was not
as hard on the island as it was on the
mainland, it's never easy pullin a living
out of the sea.

11. INT. CLASSROOM - DAY

A bare room, cold-looking, with a dozen island KIDS of various
ages sitting on a pair of plain benches, facing a SCHOOLMASTER
who writes on a small slate and shows it to them-

HUGH
(off) The English was still a force in
the country then, they had the schools,
and it was their language and their ways
that you learnt there, or else.

We TIGHTEN on YOUNG SEAN MICHAEL, whispering something to the
kid next to him-

HUGH
(off) There was a new schoolmaster one
year, stiff as a goat's whiskers, and
Sean Michael wasn't a week in his class
before the schoolmaster put the cingulum
about his neck. A punishment of
those days-

Sean Michael is taken by the ear, and we WIDEN to see the
schoolmaster standing over him holding a straw collar, which
he jams roughly over the boy's head-

HUGH
(off) -for speaking Irish within his
earshot. Sean Michael stood it as long
as he could, for he had a strength of
character-

Sean Michael stands ringed by other kids, pointing and mocking him in front of the little box of a schoolhouse, finally ripping the cingulum from his neck and running toward the door-

HUGH

(off) -but then the shame was too great, and he tore it from his neck and went for the schoolmaster-

The ring of kids opens and the schoolmaster steps forward from the building, Sean Michael slamming into his chest, then pounding on him, the man backing up, surprised-

HUGH

(off) -and began to beat on the man, crying out- (in Gaelic) 'I'm not your ox, you dirty foreigner, and you can shove this up your ass!'

10 cont. INT. ROOM - NIGHT

Tess is shocked at the language-

TESS

Hugh! Please, it's a little girl-

HUGH

She don't understand it. Do ye dear?

CU FIONA

Wide-eyed-

FIONA

I don't have any Irish.

HUGH AND TESS

Tess shakes her head-

TESS

More's the pity for it.

HUGH

Now Sean Michael's father had hopes that the boy, clever as he was, would learn to read the Englishman's language and study his laws and grow to be a leader for his people.

HUGH .

(off) But there was his son, knuckles bloody, anger in his heart, standin before him. 'Ye'll need to kill me to make me go back,' he said.

HUGH

HUGH

His father sighed then, and looked out at the sea beyond them. 'Ye'll have nothin now,' he said, 'but the black rock and the wild waves and the hard sky above ye.'

Hugh sighs himself, puffs reflectively-

HUGH

And wasn't it his first trip out with his da that a fierce storm from the north blew over them, Sean Michael and his father-

FIONA

We TRACK IN as she listens-

HUGH

(off) -and his brothers and his uncles and his cousins, four boats in all, took them in its terrible grip-

HUGH

TRACKING IN as he speaks-

HUGH

-and lifted them high and turned them over and slapped them back into the boiling black sea with the scraps of their currachs around them, his da caught in their net and dragged below without a whisper. Out as far as they were, in a northern storm, an experienced fisherman will swallow his draft of water and swim for the bottom. To fight the cold ocean is only to prolong yer sufferin. But Sean Michael was green at it, and he flailed and he cried and he beat the water with his arms and legs till it grew to hate him and refused to swallow him up.

Sean Michael, naked, rolls onto shore tangled in seaweed, unconscious.
The legs of ISLAND WOMEN appear around him-

HUGH

(off) T'was a full day later when
people gatherin mussels on the
strand found him. There was some
as didn't even want to touch him,
but it was women, mostly, soft-hearted
as they are.

A trio of women kneel and take hold of the body, lifting it
up out of the surf and staggering away across the wet sand-

14. INT. LOFT - DAY

In an old-style island house, half-barn, with animal stalls on
the ground floor and the people's quarters in the loft above.
Sean Michael's head, thrown back, water dripping from his hair,
enters and we PAN with it till he's laid on the straw-covered
floor-

HUGH

(off) The boy was more dead than
alive, like ice to the touch, and
there wasn't the fire in Ireland
could bring the blood of life back
into him.

CU HAND

Sean Michael's hand, bound at the wrist, is flopped over the side of a
large MILK COW, lying on the ground. We WIDEN to see that he's
being bound to the side of the animal-

HUGH

(off) This was days when the country people
still lived inside with their beasts,
and the woman as owned the house they'd
brought him to said 'Here, bind him up
to me cow, '-

COW

ANOTHER COW is led into place, then forced to kneel, sandwiching
Sean Michael's body-

HUGH
(off) -and she brought another along-
side of him, and their heat went out
through him, and soon he began to shiver-

ISLAND PEOPLE

Ringed around the cows, watching-

HUGH
(off) -and then he began to shake
and cry out, and then he slept like
a Christian for hours and hours.

15. INT. HOUSE - NIGHT

We see a lantern swinging over us, then WOMEN'S FACES appear,
ringing around looking down at us-

HUGH
(off) When he began to sweat the
woman cut him loose from her
animals, and they bathed him and
wrapped him in blankets warmed on
the hearth.

CU SEAN MICHAEL

Looking down on his face as his eyes flutter open-

HUGH
(off) He woke to their faces above
him, women and girls. 'Is this Heaven,
then?' he says.

WOMEN

Looking down-

HUGH
(off) 'No lad,' says the woman of
the house. 'It's only Tech Duin.'

10 cont. INT. ROOM

Hugh ponders this for a moment-

Now Tech Duin is the islands where
people thought the souls of all
Ireland's dead was held to rest, and
so Sean Michael believed he'd drowned and
come to the hereafter.
'T'was a seal brought me here,'
he told them.

FIONA

Her imagination running wild-

HUGH

(off) 'I was sinking under, destroyed
by the effort of keeping me head
above the swells, when a body, a warm
body, came under me and lifted me up.'

16. EXT. OCEAN - NIGHT

We are in dark, choppy water, plowing forward, the ocean washing
overhead as we swim from swell to swell-

HUGH

(off) 'It was a seal by the feel
of its hide-'

We see the dark shape of a seal's head just in front of us. We
are riding on its back-

HUGH

(off) '-a great dark seal that bore
me through the storm as I hugged its
neck, and that's all I remember till I
saw your faces above me.'

We dive UNDER into TOTAL BLACKNESS-

10 cont. INT. ROOM

Hugh takes his time, puffing and thinking-

HUGH

With his father and brothers and uncles
and cousins all gone, there was only
Sean Michael left to keep the Coneellys
alive in these islands.

FIONA
He was saved by a seal-

HUGH
And two cows-

TESS
And a woman as had her wits about her.

FIONA
It's a wonderful story.

HUGH
(darkens) Some think so. But there's
some that say ye should never save a
drownin man. What the sea will take, the
sea must have.

TESS
That's a lot of foolishness, Hugh.

HUGH
It's said them that are saved turn
wicked afterwards.

FIONA
What happened to Sean Michael? Your
grandfather?

HUGH
Jailed by the English and died in
prison, a man of fifty. Smugglin arms
to the Fenians he was-

TESS
That's enough for now. Take the
child to bed, Hugh- she's exhausted.

Fiona gets up, crosses to her grandmother to kiss her-

TESS
Sweet dreams, dear.

Hugh leads her away, carrying a candle to light their way. We
HOLD with Tess as she kneels by the hearth and banks ashes over
the embers with a poker-

TESS
Superstitious old man.

She makes a sigh of the Cross in the ashes with the poker-

1233
We rake this fire as the pure Christ
rakes us all. Mary at the foot and
Brigid at the head, and the eight
brightest angels in the city of
Grace preserving this house and all
its people till comes the day.

17. INT. BEDROOM - NIGHT

We start at a window, looking out at a starry night, then PAN
DOWN and TRACK IN at Fiona, sleeping, the sound of the SURF
outside RISING till she starts awake. Fiona sits up, looks to
the window, then crosses to it, looking out-

A17. FIONA'S POV - EXT. NIGHT

Only darkness and the BOOMING SURF at first, then the tiny glow of a
distant light-

17 cont. CU FIONA

She gasps-

A17 cont. FIONA'S POV - LIGHT

It flickers, then disappears-

17 cont. FIONA

Whispering-

FIONA

The light!

WE FADE TO BLACK:

FADE UP TO:

18. EXT. REAR COTTAGE - DAY

We are behind the cottage, early morning. A lean-to scullery
connects to the kitchen. Wash is flapping on a line, CHICKENS
pick around a pile of lobster creels, the sun shines down. the
door opens and Fiona steps out carrying a tea can, followed by
Tess-

18. cont.

TESS

Out in the sun with ye, then. Ye'll
find him below in the creek. Just
follow this pathn down.

Fiona steps past us and we HOLD on Tess, watching her go-

19. PATHWAY

Fiona's bare feet pad by on the worn pathway-

FIONA

Swinging the can as she walks in the sun. She hears a GULL CRY,
looks up-

A19. FIONA'S POV - SKY, GULL

The GULL we saw yesterday hovers over her-

19 cont. FIONA

Watching it as she walks-

20. HILLTOP

We're on a hill overlooking the sea. Fiona steps into the wide
shot, walking away from us. We TRACK forward and CRANE UP to see
over the edge of the hill. Hugh is at the bottom, where a small
creek feeds into the sea. He bends over a fire made in a stone
fireplace, a tarpot fixed over it, a curragh turned over on the
rocks behind him-

21. BEACH - HUGH

Hugh dips a flat blade into the pot, lifting a glob of tar, and
turns to apply it to the bottom of the boat. He looks up to
see Fiona scrambling down the hill toward him-

HUGH

Aha! I was just wishin I had
someone to lend me a hand. It'd be
a great help if ye'd just keep
stirrin the pitch in this bucket.

FIONA

I'd love it.

21. cont.

We TIGHTEN to a single of Fiona as she puts down the tea can and crosses to the fire-

HUGH
(off) The old people had cowhide
for their curraghs, then it was calico,
and now we make do with canvas. But
the pitch is what it always was.

Fiona looks down into the bucket-

FIONA'S POV - TAR

Black and bubbling hot as she stirs it with a stick-

CU FIONA

She sighs, happy. She looks around the beach-

A21. FIONA'S POV - GULL

The GULL has settled on a nearby rock, cocking its head to watch her-

21 cont. FIONA

Cocks her head to look back at the GULL-

HUGH
(off) Would ye like some tea, darlin?

We SHIFT to include Hugh, pouring tea out from the can-

HUGH
She's put in an extra mug for ye.

FIONA
Yes, please.

Hugh hands her a mug of tea and sits on a rock to drink his own.
Fiona continues to stir-

FIONA
I think I saw the light last night.

HUGH
Light, is it? And what light may
that be?

21. cont.

FIONA

The one Eamon spoke of. On Roan Inish-
just a brief winking of it.

HUGH

There's plenty things in the dark
could be taken for a light, and no
tellin how far off they be.

Fiona frowns, disappointed that Hugh is in no mood for her
conjectures-

FIONA

You want me to just forget about Jamie.

HUGH

We'll none of us forget him, dear.
But life goes on.

FIONA

(upset) I can't even remember when
we lost him. I was already belowdecks
when it happened.

A silence, both of them brooding. When Hugh speaks we begin a
slow TRACK IN to him-

HUGH

It was a strange day. Everyone
on the beach for the evacuation.
The air was very still, like it is
sometimes before a storm. It was
like a dream, that day, a slow,
terrible dream that ye watch and ye
can't stop it. All the people
had rowed out and most of the goods
and there was only yer father and
brother ashore and little Jamie,
sleepin in his cradle-

FIONA

(off) The cradle-

HUGH

Ay- pulled up on the beach.

22. EXT. BEACH - DAY - CRADLE

A large cradle built like a boat, decorated with beautiful shells
inlaid into the carved wood on the stern and prow. It sits a few
feet from the edge of the water. We TRACK IN toward it, looking
in at a baby, JAMIE, with dark curly hair. He looks up as a shadow
crosses him-

22. cont.

JAMIE'S POV - PEOPLE, BOAT

A pair of MEN push a large rowboat full of furniture, YOUNG CHILDREN and a GOAT into the surf and hop in, grabbing oars to row it out to sea. We PAN in the direction they're headed till we see a TRAWLER anchored in the bay, another rowboat tied alongside and goods being hoisted aboard from it-

JAMIE

Looking out to sea at them. Up the beach behind him we see a trio of thatched-roof COTTAGES, no smoke issuing from their chimneys-

COTTAGE - CLOSER

Fiona's father, Jim, backs out of the door lugging a bulky mattress, followed by her oldest brother, holding the other end. They set one end down to rest for a moment, and Jim glances back toward the beach, shading his eyes-

JIM'S POV - CRADLE

Jamie looking very small in the distant cradle-

MEN

They move to pick up the mattress when a GULL swoops down past Jim's face. Then another, and ANOTHER, and ANOTHER. They look up-

THEIR POV - SKY, GULLS

A huge FLOCK OF GULLS wheeling and flapping, swooping down at them-

MEN

Covering their faces as they are swarmed by the huge BIRDS-

CRADLE

We are LOW in the sand looking up at it. A big wave sweeps in and lifts it up-

22. cont.

JAMIE

Peeking over the edge as the water carries the cradle off the beach-

CRADLE, JAMIE

Picking up a little speed, moving diagonally away from the shore and the trawler as if being pulled-

MEN

Waving BIRDS away. The brother sees, points to the beach. Jim turns, sees. We FOLLOW as he begins to run all the way splashing into the surf up to his chest, then PANNING to see the cradle is well away from him now-

REVERSE ANGLE

Looking toward shore, Jim cupping his hands to call to the trawler, the brother pushing their rowboat into the water behind him-

CRADLE, JAMIE

Moving away quickly, Jamie looking back at us-

ROWBOAT

Jim crawling aboard from the water, hurrying to kneel in the bow as the brother strains at the oars-

A22. SEA, SEALS

A pair of SEALS pop up to watch the chase-

22 cont. ROWBOAT, CRADLE

We shoot past Jim to the cradle, getting very small in the distance-

23. EXT. TRAWLER, CAPTAIN

The CAPTAIN of the trawler runs through worried ISLAND PEOPLE and their LIVESTOCK, shouting orders-

23 cont. SAILORS

Hauling on a winch to lift the cargo they're loading-

CARGO

Swinging on to the deck. SAILORS run to fasten it down-

WATER-LINE - BOAT WAKE

Water CHURNING as the engine kicks in, bringing the trawler around-

CAPTAIN

Looking at the sky-

A23. CAPTAIN'S POV - SKY

The SKY DARKENING suddenly-

B23. ROWBOAT

Jim in the bow, the brother rowing. RAIN begins to fall on them. Jim looks to the skies, then ahead to where the cradle was-

JIM'S POV - CRADLE

Disappearing into the driving rain-

JIM

Pelted by rain, he stands to cry out-

JIM

Jamie!

24. TARPOT (PRESENT)

Bubbling and black-

HUGH

(off) 'Jamie!' he called. 'We're comin, boy!'

We TILT UP to see Fiona, brooding, tears in her eyes, wisps of smoke from the fire curling around her face-

24. cont.

HUGH

(off) I don't know how the cradle
could make such speed-

HUGH

Upset by the memory-

HUGH

-but we never found a trace. The
sea had taken him- poor little
Jamie- as if it was angry at us for
leavin Roan Inish.

There is the CAW of a GULL-

A24. GULL

CRYING, then flapping off its rock and over the water-

24 cont. FIONA

Following its flight-

HUGH

(off) Mind that pitch, love.

We WIDEN to include Hugh, getting up to resume work-

HUGH

It'll be stiffer than an old
man on a winter's night.

FIONA

(stirs) He could still be out
there.

HUGH

Jamie? Alive? And cows could have
wings, dear. Cows could have wings.

25. EXT. PORT - DAY

A FISHING BOAT is unloading its catch onto the dock. GULLS sit
watching on top of pilings. Fishermen mend nets out in the sun-

25 cont. CU NETTING

We are tangled in the doubled cords till the net is stretched and we stare through a large tear at blue sky above. Eamon puts his face into the tear-

EAMON

Ye see this? It's a seal rent it open. They're terrible rascals for stealin fish.

WIDER

Eamon is mending the net as Fiona watches, occasionally helping him stretch it out. Beyond them we see Hugh talking with some FISHERMEN in the BG-

FIONA

There was one that stared at me from a rock when I came in.

EAMON

Maybe he's fell in love.

Fiona blushes-

EAMON

Ye've got to be careful. There's one day a year all the seals gather to choose their new king. And it's said whichever of the island girls he fancies most is taken below to live as his queen.

FIONA

That's just stories.

EAMON

Some stories is true, though.

FIONA

Grandfather told me about Jamie. About when he was taken.

EAMON

Did he tell ye the rumors?

FIONA

About what?

Eamon looks back to see that Hugh is occupied, then leans in and lowers his voice-

EAMON

There's them who claim to have
seen him. Little Jamie, sailin the
seas in his cradle-boat.

FIONA

(excited) Where? Have you seen
him yourself?

EAMON

Hush, now- it might only be stories,
like ye said yerself. Fishermen is
awful liars, and superstitious to boot.

FIONA

What do they say he looks like?

EAMON

They say he's grown into a fine
little gossoon, sittin in the stern
of his cradle like a captain
in his ship. And always there's
creatures about him, seals swimmin
in the water, a great crowd of sea gulls
squawkin overhead. And he sails it,
they say, without a scrap of sail or
an oar to help him, through the tide
rips and the currents. If ye call out
or try to come closer he vanishes in
a great splashin of water and flappin
of wings. Like a phantom, they say.

FIONA

And where do they see him?

EAMON

Evenins mostly, coming back from the
far side of the islands, close to Roan Inish.

FIONA

Grandfather! Grandfather!

EAMON

Shhhhhh! Don't let on I told you
nothin-

Hugh steps over to them-

HUGH

What is it, dear?

Fiona thinks fast, changing direction-

FIONA
Could I go out with you sometime? In
your boat?

HUGH
T'will be days before the pitch has
dried-

FIONA
But then will you?

HUGH
(sighs) We'll have to ask yer grandmother,
darlin. She won't have you out in a boat
unless the sun is shining.

26. INT. FIONA'S BEDROOM - MORNING

Fiona rolls over in bed, yawns, cocks a sleepy eye up at the window. She sits up, then crosses to the window and pushes the shutters open from the inside. Sunlight streams in. A huge smile crosses her face, she turns-

FIONA
Grandmother!

27. EXT. SEA - CURRAGH - DAY

Fiona sits in the rear surrounded by lobster creels. Eamon rows while Hugh sits in the bow. They are in the lee of a hilly island-

CLOSER

Fiona looking around her, thrilled to be out on the water with them-

FIONA
I've lost track- is this Roan Inish?

We SHIFT to shoot over her shoulder at Hugh-

HUGH
Shhhh! Quiet now and ye'll see
somethin-

Eamon begins to row slowly, careful not to splash the oars-

27 cont. FIONA

Watching more carefully now-

A27. FIONA'S POV - ISLAND, SKERRY

As the boat slips past the headland of the island we see a large gray rock sticking out of the water-

27 cont. HUGH

Pointing-

FIONA

Shading her eyes to see-

B27. SKERRY, CLOSER

As we drift closer we see that the rock is covered with sleeping SEALS, yawning, scratching, sighing-

27 cont. BOAT

All three watching as they pass. Hugh points-

HUGH

See the little fella there. It's his first year at sea-

C27. THEIR POV - JAX

JAX, the SEAL Fiona saw before, rolls on his side to look at them. We ZOOM IN on his face-

27 cont. FIONA

Excited-

FIONA

He's the one! He's the one stared at me on the boat coming over! I'm sure he is!

D27. SKERRY

Jax gives a bark and the rock is alive with SEALS slithering off and splashing into the water. It is empty in seconds-

27 cont. BOAT

EAMON

Ye've scared em all with yer screechin-

HUGH

But will ye look at this- (points)

E27. THEIR POV - WATER

Dozens of SEALS pop their heads up above the surface to stare at them-

HUGH

(off) There's nothin on land or sea so inquisitive as a seal.

FIONA

(off) It was the one I saw!

27 cont. BOAT

FIONA

He really did remember me!

EAMON

Hide yer face, then, or he'll be after takin ye for a wife.

HUGH

Don't scare the child.

EAMON

Fiona's never scared, are ye girl?

HUGH

(looking away) There it is-

They turn to look-

FIONA

Roan Inish?

HUGH

Isn't it beautiful?

28. AERIAL SHOT - ISLAND

We are high above, watching the boat glide into a tiny bay. Threecottages are nestled between the beach and a sheltering hill-

29. BOAT

Starting on Fiona's face, then SHIFTING behind to look over her shoulder as they row to the beach. The water around them is a deep green-

BEACH

The prow of the boat slides up onto the sand. We TILT and TRACK BACK to see the three step off, looking up the beach to the cottages-

HUGH

D'ye remember it, Fiona? Yer cottage was the one at this end.

REVERSE ANGLE - COTTAGES

We shoot from the water, past their bodies to the cottages-

HUGH

Tess and I had the one next door-

EAMON

(points) And ours was the one beyond-

SIDE ANGLE

Fiona in the FG, excited-

HUGH

We'll be back as soon as the traps are set. Don't wander far.

She barely notices as they push the boat back into the waves and row away-

30. EXT. COTTAGES

We look at a pair of them, both in bad repair, weeds growing in front, grass sprouting from the ragged thatch roofs. Fiona steps into the FG, pauses to look at them-

31. INT. COTTAGE - DOORWAY

We are just inside the partially open door of one of the cottages, looking through a huge COBWEB toward the beach. We RACK as Fiona appears and steps across the sand into a CU, straining to push the broken door open, looking inside-

FIONA'S POV

A mess- broken furniture, bird droppings, cobwebs across the face of the fireplace-

32. EXT. COTTAGE

Fiona steps out and we TRACK with her to the cottage next door, the one Hugh said used to be her family's. The door is half open, a pile of sand blown in to the entrance. She looks in-

33. FIONA'S POV - INT. COTTAGE

We PAN across the inside- surprise- there is fresh bracken heaped in an old box bed frame, a pile of driftwood piled near the hearth. Fiona steps into the shot, kneels by the hearth. She holds her hand over the ashes in the hearth- still hot! She looks into the far corner, steps out of frame-

CORNER

A plank of wood lies supported by stone like a table. It is set as if for a meal, with flat white oyster shells for plates and thin long razor shells arranged like knives and forks. Fiona squats and picks up one of the oyster plates, sniffs it, looks at the fresh seaweed clinging to the bottom side. She looks around, ponders-

34. EXT. COTTAGE

Fiona steps out, puzzled. We hear the CAW of a GULL. Fiona looks-

A34. FIONA'S POV - GULL

Hovering above her-

34 cont. FIONA

Looking up at it-

34. cont.

FIONA

I wish you could talk to me.

She sighs and heads down to the shore-

35. CU SHORE

A wave breaks over the wet sand. Fiona's bare feet appear-

FIONA

Weaving in and out of the surf as she walks along the shoreline, brooding. We TRACK BACK in front of her. She begins to catch up, stepping into a TIGHT SHOT, then freezing, seeing something below-

SAND

In the drying sand there are three tiny FOOTPRINTS, faintly visible. Human. Fiona kneels down by them, putting her face close. She sits to compare her foot size to a print, and just then a big WAVE blasts in and washes them away, Fiona scrambling to her feet-

FIONA

Flicking water off her dress-

HUGH

(off) Hullo!

She turns to the sea-

FIONA - CURRAGH

The men are rowing in to get her, lobster creels all gone but for one-

HUGH

We'd better get away while the tide's still with us.

Eamon hops out to hold the boat and help Fiona aboard-

HUGH

Did ye have a look around?

FIONA

I did.

35. cont.

HUGH

And is it how ye remember?

Fiona shoots a look to Eamon-

FIONA

Some things were familiar. And
some seemed strange.

36. EXT. SEA - LATER

Rowing back to the mainland. Fiona is debating whether to share
her discovery-

FIONA

Do you miss it greatly?

HUGH

Roan Inish? (sighs) It's only a place,
I suppose. What I miss is the way of
life. Surrounded by the sea, yer whole
family about ye-

EAMON

I'm movin back.

Hugh gives him a skeptical look-

EAMON

When I'm a man.

HUGH

Well, ye'll be a sorry sight out
there, hauntin the island all by yer
lonesome.

EAMON

I'll have a wife.

HUGH

But will she have you, Eamon?
There's not many women these days
attracted by the romance of work
and solitude.

EAMON

I'm goin back just the same.

They row in silence for a moment-

HUGH

(musing) I remember the evenins
best. We'd stop over, and your mother,-

36. cont.

HUGH (cont)

-God rest her soul, would be layin
out a stew-

CU FIONA

Moved as she listens-

HUGH

(off) -and yer father smokin
and dryin his feet by the hearth,
and then you Fiona, and poor little
Jamie off in the corner playin with
the dinnerware. Tea parties, it
was. Ye was always great for tea
parties.

37. EXT. PORT - DAY - CU LOBSTER

A lobster waves its feelers and claws around as it is lifted from
a creel-

WIDER - PORT

Eamon is puling lobsters out of the creel and putting them into a
holding tank as Fiona looks on. Hugh is below on the boat,
stowing gear. Fiona leans close to whisper to Eamon-

FIONA

Somebody's been in our old cottage.

EAMON

Vandals, is it?

FIONA

Somebody is living there.

EAMON

Don't be daft.

FIONA

And I saw a footprint. The print
of a little boy.

Eamon looks at her, then at Hugh, then back to her-

EAMON

You should have showed it to us.

FIONA

A wave destroyed it.

37. cont.

EAMON

Fiona, there's all sorts of things
can look like a footprint on the
shore.

FIONA

I saw it! I did.

38. INT. COTTAGE - NIGHT

Fiona sits at the table, steam rising around her face as Tess
doles out a ladleful of fish chowder. Hugh sits beside her,
blowing on a spoonful of it. Tess serves herself, then crosses
to put the pot back on the stove-

TESS

So ye saw the island today.

FIONA

Yes.

TESS

The houses are in a terrible state,
I suppose.

FIONA

They weren't so bad. With a little
bit of cleaning-

TESS

If yer idle for a week, Nature takes
it back. There'll be birds nestin in
the thatch and chimney, creepy-crawly
things in every corner-

FIONA

It wasn't so bad. Our old cottage looked
as if we'd left it a day ago.

Tess sits and stares at her food-

TESS

There was sand in everything. Blowin
off the beach.

HUGH

It was clean, though.

TESS

And the mornins, with the mist on the
water-

38. cont.

FIONA

You could go back. Grandfather says
it's the best fishing-

TESS

Child, I can't think of it. I've
only the picture in me head of yer
poor little brother, floatin away.

HUGH

The only real tragedy in life is
young people passin before their time.
Your children and their children after
is supposed to outlast ye.

He sighs. They eat silently for a moment, Tess fighting tears-

TESS

I always remember his eyes. Dark, they
was, with a great soul behind them.
He'd been here before, Jamie-

HUGH

Tess, don't start on it-

TESS

Right.

Fiona watches them eat, both sad and lost in thought-

39. INT. GENERAL STORE - SCALE DAY

We start on a scoop pouring sugar into a bag that sits on a
scale. We WIDEN to see the shopkeeper, FLYNN, carefully
regarding the scale. He abruptly lifts the scoop-

FLYNN

One and a quarter pounds, to the
grain.

STORE

Tess stands at the counter with her other purchases as Fiona
pokes around in the aisles behind her-

TESS

Yer a mean, penny-pinchin creature,
Flynn. Fiona, darlin, d'ye have
me ration book?

As Fiona comes forward with the ration-book Flynn checks her out-

39. cont.

FLYNN

Is this the granddaughter, then?

TESS

It is.

FLYNN

She's not one of the dark ones, is she?

TESS

Mind yer own business, Flynn.
(to Fiona) Wait here, darlin, while
I fetch yer grandfather.

FIONA

I could get him.

TESS

I won't have a young girl exposed
to the layabouts as spend their
days in that pub.

She starts out, then taps a bundle of greens on the counter-top-

TESS

Ye call this fresh, do ye? Ye
ought to be ashamed-

She exits with that parting shot. Flynn begins to wrap up the
order, shaking his head-

FLYNN

She's the original tough customer,
old Tess-

FIONA

What's the dark ones?

FLYNN

Hey?

FIONA

You said before that I wasn't a
dark one.

FLYNN

They haven't told you?

FIONA

Told me what?

Flynn gives a surreptitious look out the front window, then waves
for Fiona to follow him-

39. cont.

FLYNN

Come along then.

40. EXT. STORE/INT. KITCHEN - DAY

Flynn leads Fiona out to the rear of the store, through a fenced-in little courtyard and IN to the kitchen of a tiny fish and chips shop. We PAN with Flynn's nod across to a long table where there are three MEN, one cleaning fish, the others shucking oysters. We TRACK IN to isolate the man cleaning fish, TADGH, dark and good-looking.

FLYNN

(off) There's an example for ye.
Tadgh would be yer father's first cousin.

FLYNN AND FIONA

Looking at Tadgh-

FLYNN

Once in a generation the Coneellys
spit out a dark one.

FIONA

Like my brother Jamie.

FLYNN

Aye. And Tadgh is the one ahead
of him.

FIONA

Will he know me?

FLYNN

Ye can talk to him if ye like, but
there's no sayin if he'll talk
back. (touches finger to his temple)
He's a bit special, if ye know what
I mean.

TADGH

He finishes scaling a fish, then slices its belly open and pulls the guts out. Scales sparkle on his face and in his hair. He cocks an eye-

40. cont.

FIONA

Approaching cautiously, she brings us into a 2-shot-

FIONA

Hullo.

Nothing-

FIONA

I'm Fiona. Fiona Coneelly.

Still nothing-

FIONA

You know my father.

Tadgh leans very close, looking into her eyes, whispering-

TADGH

I know you.

FIONA

(frightened) Do you?

TADGH

Yer after somethin.

FIONA

I am?

TADGH

It's plain as day.

FIONA

Will I find it?

TADGH

I've no idea of the future. But
I see the past quite well, and the
present, if the weather's clear.

TIM, the man scaling next to him, snorts-

TIM

Leave off, Tadgh, yer scarin the
girl.

TADGH

She's not easily frightened, this
one. Am I right?

Fiona nods-

40. cont.

TADGH
D'ye know why I'm dark?

TIM
Cuz he's got shoe-polish in his
brains and it's leakin-

Tadgh whirls and sticks his knife dead center into the table in front of Tim, leaving Tim stunned and scared-

TADGH
That's enough outa you.

He softens his voice as he turns back to Fiona, pulling the knife out of the table and absently scaling the salmon as he talks-

TADGH
The Coneellys first came to Roan Inish when it was still only Irish spoken on the islands. They built their meagre homes on the beach and the seals and the sea-birds moved aside to make room for them. T'was only a few families and all related, so when time came to find a mate it was elsewhere ye had to look.

41. EXT. SHORE - DAY - LIAM

A young man about Eamon's age, LIAM, walks along a rocky shore, his curragh pulled up behind him-

TADGH
(off) There was a boy among them, Liam, who always preferred to be alone. He set his own traps, built his own curragh, sat alone at all the family gatherins. One day, walkin about the outer islands, he saw a thing his eyes could scarce believe.

Liam stops, looking ahead-

A41 LIAM'S POV - SEAL

A pretty female SEAL is climbing onto the beach-

41 cont. TADGH
(off) In them days seals was hunted, for their oil and their hides, clubbed to death and made into coats and pouches and pampooties for the feet-

41 cont. LIAM

Ducks behind a large rock-

TADGH

(off) Liam never took a part in it, though.
He believed, as many did then, that there
was no worse luck than to harm a seal.

A41 cont. SEAL

It scoots up onto a rock-

41 cont. LIAM

Peeking around the rock-

SEAL - CLOSER

Its skin is baggy and wrinkled now, as if several times too big-

DETAIL

The SEAL raises its flippers and human arms slide out from under them-

DETAIL

Bare feet find purchase on the rock. The seal skin, empty now, flops beside them and the feet step out of the frame-

LIAM, ECU

Eyes wide at what he sees-

LIAM'S POV - ROCK, SELKIE

A WOMAN, dark-eyed and olive-skinned, stretches out in the sun on top of the rock. She is wrapped only in long black hair and strands of seaweed. She closes her eyes to nap. We PAN down to the hide, tangled in a heap below her feet-

TADGH

(off) Liam had seen a selkie, a creature that's half human and half beast. Old stories told of such creatures lurin ships onto the rocks, or pullin poor sailors into the drink.

41 cont. LIAM

He ducks behind the rock and quickly pulls his boots and pants off. Keeping his head low, he moves on all fours for the water-

TADGH

(off) But all Liam knew was he'd never seen a woman so lovely in his life.

SEA

Just the waves at first, then Liam's head pops out like a seal's, looking. He sinks back under-

SEA, ROCK

Liam's arm, then his head reach out of the water at the base of the rock the selkie is sunning on. He carefully pulls himself out of the water-

HIDE

The seal hide is in a heap. Liam's arm appears, reaching up into the frame. He takes hold of the hide-

SELKIE

Sleeping in the sun. A shadow falls over her. Her eyes open, looking up- she gasps, covers herself with her arms-

LIAM

He stands over her, rolling the hide up, dripping wet-

TADGH

(off) Now it was said that whoever could steal the hide from a selkie-

SELKIE

We TRACK IN to a CU as she realizes she's caught-

TADGH

(off) -would have it in their power, to command as they would. The selkie maid had seen men before, watched them fishing in their boats, fled from their spears and mattocks, but never had she seen a one-

41 cont. LIAM

TRACKING IN to a CU of him, looking down, still breathing hard from his swim. He holds out his hand to her-

TADGH

(off) -as glorious handsome as Liam Conneely.

42. EXT. BEACH - EVENING

ISLAND PEOPLE stand in a cluster looking out to sea-

TADGH

(off) All the islanders had seen Liam row out to sea alone, and all saw his return-

THEIR POV - REVERSE ANGLE

Liam rows the boat in, the selkie sitting in the bow, wrapped in a blanket. She turns her head to look ashore-

TADGH

(off) -with a strange girl in the bow.

PEOPLE - CLOSER

WE PAN across their suspicious faces-

TADGH

(off) Island people is a careful lot, not likely to pass judgement on another's business in public,-

CU SELKIE

Her dark eyes a bit scared as she floats toward us-

TADGH

(off) -but there was something unearthly about her that set their tongues to waggin.

SIDE ANGLE

The people step aside as Liam hops out and beaches his curragh, then helps the selkie step down. He grabs the hide, rolled in a piece of netting, and carries it under his arm-

42. cont.

TADGH

(off) When they asked Liam where he'd found her, with her great dark eyes and wild black hair, he'd only say she came from the Skellig Rock.

Liam takes her hand and they exit up the beach. We HOLD on the island people, watching them go, talking amongst themselves-

TADGH

(off) Of course this was nonsense, as they knew this was only a speck in the ocean, which even the seals had to leave when the tide was high.

43. EXT. SKY - DAY

We look up into the sky at a flock of GULLS, wheeling-

TADGH

(off) There was much shaking of heads when Liam married the stranger.

We begin to TILT DOWN to the beach, where we see the selkie standing hip-deep in the surf, wearing a white cotton shift-

TADGH

(off) She spoke hardly at all, and when she did her Irish was queer-soundin, more ancient than that of their grandfathers' grandfathers.

We TRACK up to her side as she looks out to sea-

TADGH

(off) And she was always at the water, making starnge noises at the birds and the seals.

OCEAN - SEALS

A half-dozen SEALS with their heads up, looking in to shore-

SELKIE

Looping strands of seaweed over her shoulder-

TADGH

(off) She'd come back each day with her hands full of shellfish and seaweeds,-

44. INT. COTTAGE - NIGHT - POT

We look down into a big iron pot hung over a fire in the hearth as fronds of seaweed are stirred in broth with a wooden paddle-

TADGH

(off) - which she'd simmer over a driftwood fire in a manner all her own.

WIDER - SELKIE

She stirs the soup, eight months pregnant. She looks across the room and we PAN to Liam, sitting watching her from a chair, eyes full of love-

TADGH

(off) But all had to admit she was a good wife for their Liam, and before long she was askin him to build a cradle for their first-born.

45. EXT. BEACH - WRECKAGE - DAY

Liam pulls apart boards from the scuttled remains of a wooden sailing ship-

TADGH

(off) 'It must be made from the timber of a ship that's sailed the ocean.' she told him. 'And they be no need for rockers,'-

46. EXT. BEACH - CU CRADLE - DAY

We PAN over the details of a beautiful cradle- the one we saw in the tale of Jaimie's disappearance. Liam appears and begins to drag it across the sand-

TADGH

(off) '-for it will rock on the waves of the sea.' Liam followed her word, and it was the queerest-lookin thing, more a small boat than a cradle and carved with shells and fish and seaweed. And whenever the day was calm,-

When Liam reaches the water the selkie is there, tiny baby in her arms. She lowers it into the nest in the cradle and Liam pushes the thing out, the selkie holding onto a rope attached to it. We see island people gathered to watch-

46. cont.

TADGH

(off) -didn't they put the babe
afloat at sea, moored by a rope and
rocked on the water,-

CU BABY

Asleep, rocking on the water-

TADGH

(off) -the ripple of waves against
the hull for a lullabye?

47. EXT. BEACH - LATE AFTERNOON

We start on a little GIRL, nearly Fiona's age, running along the
shore. We TRACK ALONGSIDE of her as she catches up to a little
BOY, slightly younger, this one with curly black hair and olive
skin-

TADGH

(off) Now the years passed, and Liam
and his Nuala, for that's what the
selkie called herself, was happy in
their work and their love grew-

The two catch up to another little GIRL, a bit younger, and keep
running-

TADGH

(off) -and they had many children
between them. With all that,-

They joined another little BOY, and come to the selkie, sitting
in the sand with her back to the camera, holding a 2-year-old in
her lap, looking out to sea-

TADGH

(off) -there was always a touch of
sadness in Nuala, and she spent long
hours looking out at that she'd come
from,-

CU SELKIE

A few strands of gray in her black hair, wind-whipped as she
looks longingly to the water, hugging her child-

TADGH

(off) -listening to the longing cries
of the seals from the outer islands.

It was one of these afternoons that her
eldest, who was called Fiona,-

The oldest girl appears beside Nuala, laying a hand on her
shoulder and saying something into her ear-

TADGH

(off) -said the words that changed it all.
(Gaelic) Why does father hide a leather
coat in the roof?

(English) Why does father hide a leather
coat in the roof?

Nuala's eyes widen. She kisses her daughter hard on the cheeks,
hands her the baby, and hurries out of frame-

48. SEA - EVENING

Liam rows his curragh toward the island. He looks down into the
water-

TADGH

(off) That evenin, as he rowed back to
the island, Liam was followed-

A48. LIAM'S POV - WATER - SEAL

A SEAL swims alongside the boat, looking up with its huge liquid
eyes-

48 cont.

TADGH

(off) -by a solitary seal. It
seemed joyous in its movements, how
it dove and rolled within the waves,
joyous in the-

CU LIAM

Watching-

TADGH

(off) -sleekness of its body. But its
eyes, as with all its kind,-

A48 cont. CU SEAL

TADGH

(off) -held a sadness deep as the soul.

The SEAL looks up at Liam, then dives under and disappears-

48 cont. CURRAGH - LIAM

He begins to row as hard as he can-

TADGH

(off) When the seal left him at last, Liam felt a great emptiness inside, a fear, and he rowed furious for the shore, though the sea was heavy on his oars.

49. BEACH - BONFIRE

We start on a driftwood bonfire, then TILT DOWN to the children, sitting on the sand facing us with their backs to it, looking forlorn. Liam steps into the FG-

LIAM

Face lit by the fire, knowing without asking-

TADGH

(off) When he arrived it was the faces of his children told him his fears was true. For once a selkie finds her skin again, neither chains of steel nor chains of love can keep her from the sea.

SHORE

Liam steps into the shot in silhouette, falling to his knees before the breaking waves, and begins to weep. We TRACK AWAY, leaving him a small figure-

TADGH

(off) From that day on it was forbidden on the island to harm a seal, and man and beast lived at each other's side, sharin the wealth of the sea. From time to time the Coneelly's would see her in the waves, out basking in the sun on the Skellig Rock, watching them. Watching her children.

40 cont. INT. KITCHEN - DAY

Back in real time. Fiona watches Tadgh, rapt-

40. cont.

TADGH

And the cradle was passed down through
the years, each new infant of the
Coneellys rocked on the waves within it.
And every so often there'd be one born
with the dark eyes and black hair
the selkie had left in their blood.
And these dark ones was always most
at home at sea, great sailors and
fisherfolk, every one of them-

Tim flops a big salmon down in front of Tadgh, breaking the mood-

TIM

Like Tadgh here- he's an admiral
in the Royal Navy-

The other man laughs and Tadgh squares off as if to start a
fight, when Tess's voice cuts in-

TESS

(off) Fiona! Get out from there!

FIONA'S POV - TESS

Standing in the doorway, not too happy to see Fiona with Tadgh-

TESS

Yer grandfather's waitin!

FIONA, TADGH

Fiona starts to go but Tadgh catches her wrist and leans close to
whisper-

TADGH

Welcome back, Fiona Coneelly. We've
been waiting.

He lets her go and she hurries away. We PAN over to Tess,
who shepherds her through the door and shoots a distrustful look
back at Tadgh-

50. EXT. TOWN - DAY

Fiona walks between Tess and Hugh, carrying wrapped parcels from
the store. The tiny fishing village seems like a metropolis
compared to the starkness of the island in Tadgh's story-

FIONA

Is he mad?

50. cont.

HUGH

Tadgh? No he's not mad- he's-
he's strange. Always has been.

TESS

He was a sailor for a spell, off
to savage islands in the east,
places a Christian man does
well to avoid.

HUGH

Did he scare ye, darlin?

FIONA

Oh no. He was very pleasant.

HUGH

Well, ye should take no mind of the
things he says. Poor fella don't
know if he's wide awake or dreamin.

They walk in silence a moment, Fiona considering all this-

TESS

Your grandfather and I have to go
into Kilmurry tommorra. to deal
with the landlord. If ye'd like
to come-

HUGH

Or Eamon will be deliverin parcels
for the postman, out among the islands-

FIONA

I'd like to go with him.

TESS

If the weather holds. And ye dress
warm. (looks back toward shop, sighs)
He's a troubled soul, Tadgh Dolan.
As if he's caught between earth and water.

51. EXT. SEA - EARLY MORNING

A boat chugs between the islands-

CLOSER

Eamon operates the little motor boat, Fiona sitting on a loaded
mail sack in the bow. Eamon holds an arm out straight in front
of him, cocking his four fingers horizontally and sighting over
them. Fiona mirrors this action-

51. cont.

EAMON

And when the sun is just that four
fingers above the horizon, ye'll
be ready and waitin-

FIONA

I promise.

EAMON

And if the weather turns foul-

FIONA

I'll go into the cottage and wait
for you. I promise.

EAMON

And ye remember where there's water?

FIONA

I do.

EAMON

If any harm comes to ye, they'll have
me head.

FIONA

I'll be careful.

EAMON

All right then-

Eamon turns the motor and they change directions-

52. EXT. BEACH - MORNING

We hear the sound of the MOTORBOAT LEAVING. Fiona steps into the
frame, hugging herself against the morning chill. We PAN as she
starts up to the cottages-

53. INT. COTTAGE - MORNING

Fiona steps in. Everything is as she last saw it. She shivers a
bit, decides, begins to build a driftwood pyramid in the hearth-

ECU MATCH

Pulled out of a tin box, then struck on a hearthstone, flaming.
We WIDEN as Fiona lights a tangle of dry thatch she's stuffed
under the driftwood-

53 cont. FIONA

Pulls her coat off and rolls it up as a pillow. The fire is catching quickly with the bone-dry wood as fuel. She lies down facing it-

CU FIONA

We TRACK IN from the front of her, firelight playing in her eyes. She yawns, her eyes droop. She is asleep-

54. DARKNESS

A dark green nothingness at first. We are UNDERWATER, rising slowly. The green water lightens, wee rays of sun reaching down through the surface, lightening as we come closer, closer, then break through to stare at a blinding SKY-

55. WATER SURFACE - DAY

No land in sight. We travel gracefully forward through the swells. Ahead of us appears a dark round shape- the back of a seal's head? As we get closer it turns to face us and we see it's the selkie, black hair plastered to her head. She looks straight at us, beckons an arm to follow, then opens her mouth to emit a mournful SEAL'S CRY-

53 cont. CU FIONA

She wakes with a start. She sits up- the fire is burning down-

56. EXT. COTTAGE - DAY

Fiona steps out, carrying one of the large white shells from the place-setting. She heads off behind the cottage-

57. EXT. PATHWAY

Fiona steps toward us on an overgrown pathway between scrubby trees-

SPRING

A little natural spring bubbles up from the ground, overgrown with moss and ferns. Fiona steps into the shot and dips her clamshell in to get a drink. We TRACK to a medium profile shot. After several shells full she looks up-

57 cont. FIONA'S POV - HILL

A steep hill begins its rise here, leading to the highest point on the island-

58. EXT. HILLTOP

We are close to the ground at first, looking through the heather over the edge of the hilltop towards the empty sea. Fiona appears, climbing, and we RISE as she comes up to stand on top, CRANING UP above her as she turns in a full circle, seeing the edges of the island all around-

CU FIONA

Scanning-

A58. FIONA'S POV

In the distance on the windward side we see a SEAL lying on a rock-

58 cont. FIONA

Starts down that side of the hill-

59. LEDGE

Out over the rocky shore, covered in tough grass and heather. Fiona appears, crawling on her belly, and we TRACK BACK to see the SEAL on the rocks below-

CU FIONA

Watching-

A59. FIONA'S POV - SEAL

It is Jax again. He looks up at us, then slides off the rock into the water-

59 cont. FIONA

Disappointed at his departure. She rolls over onto her back-

A beautiful blue, with white fluffy clouds drifting across it-

59 cont. FIONA

Gets to her feet and begins to walk along the edge of the cliff-

60. FEET

Fiona's bare feet stepping through a mat of tiny pink flowers-

FIONA

Wandering aimlessly. She looks ahead, freezes-

REVERSE ANGLE - JAMIE

We shoot past Fiona down the hillside to a naked little boy, dark-skinned, with a mop of curly black hair. JAMIE. He squats, picking flowers-

FIONA

FIONA

Jamie!

JAMIE

Jamie looks up, surprised-

FIONA

Running forward-

FIONA

Jamie! Oh Jamie, I've found you
at last!

JAMIE

The little boy scrambles away, disappearing over the edge of the cliff-

60 cont. FIONA

We FOLLOW her, running-

FIONA

Jamie! Come back, it's me!

She runs to the edge of the cliff, looks down-

FIONA'S POV - ROCKS

In the distance she sees Jamie, already afloat in his cradle boat, scooting out through the waves-

CU FIONA

Calling-

FIONA

Jamie! Jamie, come back to me!

JAMIE, CLOSER

Disappearing around a rock outcropping-

FIONA - LOW ANGLE

Shooting up at Fiona, alone on the clifftop, we rapidly ZOOM OUT as she shouts-

FIONA

Jamie!

61. EXT. BEACH - EVENING - EAMON

Eamon waits in the motor boat, sighting at the sun over his fingers. Fiona comes down the beach to climb in with him-

EAMON

Right on time-

FIONA

I saw him today!

EAMON

Saw who?

FIONA

Jamie-

EAMON

Sure ye did.

FIONA

I did. I went in the cottage and made a fire and I fell asleep and dreamed of the selkie woman and when I woke I climbed to the top of the island and I saw that seal, the little one that's been watching me, and then I was walking and he was there, Jamie, picking flowers but he ran from me and before I could reach him he was gone.

EAMON

(skeptical) Gone where?

FIONA

In his cradle! He sailed away around the rocks!

EAMON

(shakes his head) There's talk of spirits out here-

FIONA

He wasn't a spirit, he's a little boy! I saw the flowers he'd pulled up, he dropped them when he ran. Can a spirit do that?

Fiona is nearly in tears-

FIONA

You've got to believe me! I saw him!

Eamon looks at her carefully, thinking-

EAMON

I do believe ye. But ye mustn't tell what's happened to our grandparents- ye weren't even supposed to be here today.

FIONA

But if they knew-

EAMON

They'll think ye were dreamin it all. Let me think on it- we'll come up with a plan. Agreed?

FIONA

(reluctantly) Agreed.

62. EXT. COTTAGE - EVENING

Fiona comes up the path to see Hugh sitting out front of the cottage on a lobster creel, smoking, in a dark mood-

FIONA
Good evening, Grandfather.

Hugh just looks at her, nods, and goes back to his brooding-

63. INT. COTTAGE

Tess sits at the table in the FG, staring into space. Fiona enters in the BG, sees her mood, and comes up to touch her arm-

FIONA
What's wrong?

TESS
Oh, there ye are, dear-

FIONA
What is it?

TESS
(sighs) Ye know that we don't own this house? Well, the landlord says today he's an offer from wealthy people overseas that want a place to summer in. A gold mine, he calls it.

FIONA
Where will you go?

TESS
Inland, I suppose. There's nothin available here.

FIONA
Will it be soon?

TESS
A month, maybe two. (shakes her head) It was bad enough your grandfather had to come in off the island, but to take him away from the sea- I'm fearin his spirits will fail him.

FIONA
They can't do that. It isn't fair.

63. cont.

TESS

It's the times, darlin. After a war people is always ready to cut off the past and go forward. We're just the ones that's left behind is all.

She strokes Fiona's hair-

TESS

But it's none of your worry, Fiona darlin. Yer shoulders are too narra to be carryin all of that.

64. EXT. HARBOR - DAY - FOG

We are enveloped in a thick fog. Eamon steps out of it, a heavy net slung over his shoulder, followed by Hugh and Fiona. Fiona wears a thick cloak over her coat. We hear FOGHORNS up ahead-

HUGH

It's not liftin at all-

EAMON

The mackerel won't see us comin then.

HUGH

It isn't the fish I'm thinkin of. We can't take the little one out if it's dirty weather comin up.

FIONA

Oh, it'll clear. You'll see-

HUGH

Yer an expert on it, now, are ye? I'm sorry, darlin, but yer grandmother would never forgive me if ye took a chill.

Eamon swings over the harbor wall and starts to climb down-

EAMON

Ye won't see naught but gray water on a day like this.

HUGH

It's for the best, dear. And be careful climbin back up to the house.

Hugh starts over the wall-

64. cont.

HUGH

Tell Tess we'll only be late if
the fishin's good.

We TIGHTEN on Fiona, forlorn as they climb out of sight-

FIONA'S POV - HARBOR

Only a few ship's masts sticking up out of the thick fog. The
FOGHORN sounds again-

FIONA

She starts back toward the cottage. After several steps she
remembers something, stops and pulls a package out from under her
coat. We FOLLOW as she hurries back to the harbor wall-

FIONA

Wait! You forgot your sandwiches!
(no response) Grandfather?
Eamon?

No answer, just the sound of the FOGHORN and the rocking boats,
as if the fog has swallowed them up. Fiona sits on the edge of
the wall, feet dangling down, feeling sorry for herself-

65. FIONA - CLOSER

Staring at the package of sandwiches. There is the CAW of a GULL
above. Fiona looks up- nothing but fog-

FIONA

Is that you?

There is a loud SPLASH below her. She looks down-

FIONA'S POV - LADDER, BOAT, JAX

Difficult to see at first. An iron ladder is built into the
seawall. Below it an old wooden rowboat is tethered by a rope to
a ring set in the wall. The fog blows away just enough to see
Jax, staring up at Fiona. He BARKS at her-

FIONA - LOW ANGLE

Looking down-

FIONA

I can't see you-

65. cont.

She tucks the package back in and starts down the ladder, the rungs green with slime, slowly descending into the fog-

BOAT

Rocking gently, then we PAN as it's pulled by the rope over to the wall. Fiona steps down out of the fog into it, then lets go of the rope. The boat drifts back away from the wall-

FIONA

Hullo? Where are you?

She is totally surrounded by fog now-

FIONA

Are you still here?

Nothing. Fiona is a bit scared. She grabs the rope and pulls up the slack, but only comes up with the frayed end of it, broken loose. She is adrift!

FIONA

Hullo! Is anybody there? Hullo!
Anybody!

There is a SLAP in the water ahead of her-

WATER - JAX

The SEAL's head breaks water just in front of the bow-

FIONA

Seeing-

FIONA

What's happening?

WIDER - WATER, BOAT, SEALS

We shoot from water level as SEALS' heads pop up all around the boat. It is moving out to sea and they are swimming along with it. Fiona looks around at them all-

FIONA

Where are we going?

65 cont. POST - GULL

The gull we've seen stands on a channel marker post, watching. Fiona drifts out of the fog in the boat, scared but trying to stay calm-

CU GULL

Watching-

GULL'S POV - SEALS

A phalanx of SEALS, swimming ahead and around the boat-

FIONA

Trying to peer through the fog. She hears a tinny RINGING ahead, then drifts close enough to see a BELLBOUY with a flickering light on it, rolling in the swells, the motion RINGING its bell. The boat passes it fairly rapidly, Fiona watching it disappear in the fog behind her-

66. BEACH

We start on the waves rolling in, then PAN out to sea. The fog sits a ways off, not nearly as thick now. Fiona's boat drifts out of it, heading for shore-

CU FIONA

Amazed at what she sees. We let her drift past to look over her shoulder. She has drifted to Roan Inish. The boat hits the beach and she scrambles out, pulling it up as best she can. She turns to call to the seals as we TIGHTEN on her-

FIONA

Won't you come ashore with me?

REVERSE ANGLE - SEA

We look past her into the last patch of fog. Seals BARK from within it, but none comes forward. Fiona gives up on them and heads for the cottages-

67. SPRING

Fiona's clamshell still lies there. Fiona sits into frame and scoops herself a drink of water. She unwraps a sandwich to eat-

68. EXT. HILLSIDE - DAY

The weather has cleared some by afternoon. We look at the field of flowers Jamie stood in yesterday-

FIONA

(off) Jamie!

We PAN around to the top of the hill and see Fiona coming down, calling. She comes halfway to us, calls-

FIONA

Jamie! It's me! Fiona!

HIGH ANGLE - CLIFF, ROCKS

We look down to where we saw Jamie take off in his boat yesterday. Nothing stirs. We TRACK BACK to see Fiona in the FG, looking down. She cups her hands to call-

FIONA

Jamie!

Nothing. She turns, dejected-

69. EXT. FIELD

Back in the field of flowers. The wind ruffles through them. We CRANE UP till we see Fiona, lying in the flowers, asleep-

FIONA, CLOSER - OVERHEAD

We start directly over her and LOWER down into an ECU of her closed eyes-

70. CU CRAB - INT. COTTAGE - DAY

A CRAB scuttles sideways across fine china laid out for tea for two on the plank floor. We TILT and RACK to see the carved cradle, rocking, rocking-

69 cont. CU FIONA

Her eyes pop open and we RISE above her as she bolts upright-

FIONA

Jamie.

She gets to her feet and begins to run-

71. BEACH - FIONA

Fiona is running high on the beach towards the cottages. She stops as they come into sight and we PAN with her gaze. There is smoke coming from the chimney of her old cottage!

CU FIONA

Amazed. She looks to the shore-

FIONA'S POV - BOAT

The boat she drifted in on is stranded by the tide, lying awkwardly on its side. We PAN from it down to the shore- there is the cradle!

FIONA

She gasps, then stealthily creeps toward the cottage-

WINDOW - LOW ANGLE

We see through the side window up into the thatch. Fiona crawls into the shot, then slowly rises to peek inside-

72. INT. COTTAGE - WINDOW

Fiona's eyes just peeping over the sill through the dirty window-

FIONA'S POV - INT. COTTAGE

We start on the shell tea settings on the plank, then PAN left- there is Jax, sitting as if waiting to be served!

CU FIONA

Her eyes widen-

FIONA'S POV - INT. COTTAGE

We PAN from Jax across the table. Jamie squats by the wall, offering a raw oyster on a half-shell across to the SEAL-

72 CONT. CU FIONA

She can't see too well through the dirty glass, and tries to wipe it off. She makes a tiny noise-

FIONA'S POV - INT. COTTAGE

Jamie starts, looks to the window, and bolts for the door-

73. EXT. COTTAGE - FIONA

We FOLLOW her running alongside the cottage to catch him-

FIONA

No Jamie! Don't go! It's your sister!

As she reaches the front of the house she is so intent on catching Jamie she doesn't see the SEAL bolting out of the door and THWAP! goes sprawling over his back-

BEACH

FLUMP! Fiona hits the sand hard-

JAX

Turning to BARK at her, then lumbering away to the water-

CU FIONA

Lifts her face, covered with sand, to call-

FIONA

Jamie-

FIONA'S POV - SHORE

Jamie is already in his cradle, drawn away in the wash of a wave-

FIONA

Sits up, looks at her skinned knee. She is crying-

FIONA

Why must you always run from me?

73 cont. FIONA S POV - SEA

Jax dives into the waves. The cradle-boat is nearly out of sight-

74. INT. COTTAGE EVENING - HEARTH

Jamie's fire smoldering down. Fiona squats into the shot, holds a twist of old thatch in till it lights-

75. EXT. BEACH - EVENING

Fiona has built a large pile of driftwood. She tosses the flaming thatch onto it-

76. EXT. SKY - NIGHT

STARS above. We TILT DOWN to see the red eye of a distant bonfire-

BONFIRE - CLOSER

Really roaring. Fiona paces in front of it, cloak wrapped around her like a blanket. She is angry, calling out to the sea-

FIONA

I know you're out there!

No response from the dark-

FIONA

And I know you can understand me!
You have to give him back, do you hear? He's a little boy, he belongs with his family.

Still nothing-

FIONA

(softening a bit) I know you've taken care of him, but he has to live with people now.

Only the sound of waves answers her-

FIONA

(pleading now) I miss him so. And so does my grandmother and grandfather and all the rest, miss him terrible.

She steps closer to the water, speaks more quietly-

76. cont.

FIONA

If we came back, would you give him
to us? If we moved back here to Roan
Inish? Is that what you want?

Nothing-

FIONA

Are you still there?

Nothing, then a human voice-

HUGH

(off) Hulloooo! Who's that by
the fire?

FIONA

Grandfather!

We FOLLOW Fiona running to the shore as Eamon meets her, pulling
the curragh out of the water, Hugh lifting a lantern to see-

EAMON

We saw the fire.

HUGH

Fiona! Christ Almighty girl, what're
ye doin out here?

FIONA

(excited) I sat in the boat and it
broke free and there was seals and it
just came over here, out through the
fog and then I looked and looked and
he wasn't there but there was smoke
in the chimney and Jamie was inside
having tea with the little seal and
then they ran away!

Hugh feels her forehead-

HUGH

She's gone crazy with a fever-

FIONA

I'm not sick!

HUGH

How did ye get here then? Slow,
this time-

FIONA

In the boat. It drifted-

76. cont.

Eamon has been examining the nearby wooden boat-

EAMON

There's no oars in it, Grandfather.
And lookit this-

He shows the frayed end of the rope-

FIONA

He's set a table inside with shells
and all! You could see it-

HUGH

Someone's been playin tricks on us.
And it might be you.

FIONA

I don't lie!

EAMON

I believe her, Grandfather.

Eamon steps behind Fiona and puts his hands on her shoulders-

HUGH

It's madness runs in the family-

FIONA

He's in the cradle! And there's
always seals about-

HUGH

It's from talkin with that Tadgh,
isn't it? He's put all this in yer
head.

FIONA

But Grandfather-

HUGH

Into the boat with ye! And not another
word about it! I need silence to think
of a likely excuse for yer grandmother.

Fiona and Eamon exchange a look, Eamon touching a finger to his
lips, then they climb into the curragh. Hugh gives the bonfire a
last look, picks up the severed rope of the wooden rowboat-

HUGH

Seals indeed.

77. INT. KITCHEN - MORNING

Fiona steps into the room, rubbing sleep from her eyes. Tess is drinking hot tea, sitting by the window and brooding-

TESS

Good morning to ye.

FIONA

Good morning. (looks around) Where's Grandfather?

TESS

He's into the pub already this mornin, and he'll be less inclined to come out, as it was a black mood he left with.

FIONA

(disappointed) Oh-

TESS

I gave him hard with my tongue for takin ye out yesterday.

FIONA

But nothing bad happened. (looks out the window) Do you know if Eamon's going out in the motor-boat today?

TESS

It doesn't matter if he is, you're not goin with him. There's no need of the bleak ocean for catchin a dose of fresh air, darlin. One day ashore won't kill ye, will it?

FIONA

(resigned) No M'am.

78. EXT. HILLSIDE - MORNING

We look down toward the little beach where Hugh patched his curragh. Fiona steps into the FG. We HOLD as she starts down the hill-

79. EXT. FIREPLACE

The stone fireplace Hugh used to cook his tar, stones splattered with bits of pitch. Fiona sits into the shot and begins to pick at the pitch with a finger, bored and aimless. Beyond her in the water a boat drifts into view. After a long moment Fiona notices it-

79 cont. CU FIONA

Squinting her eyes to see-

FIONA'S POV - BOAT, MAN

A man crouches at the stern of a small curragh-

CLOSER

It is Tadgh, intently watching the water surface below him, sleeves rolled up. He flashes his arm into the water and pulls out a large fish! He turns to look to shore-

REVERSE ANGLE

Shooting past Tadgh, fish writhing in his grasp as Fiona steps to the edge of the water-

FIONA

Hullo.

TADGH

He nods to her, tosses the fish onto a pile of wet seaweed on the boat floor. He speaks offhandedly-

TADGH

So ye've seen him, then?

2-SHOT

The boat has drifted close to shore now-

FIONA

Why does he run from me?

TADGH

Why do ye chase him?

FIONA

He's my brother. He's lost out there.

TADGH

He isn't lost at all. He's only with another branch of the family.

He puts his oars out to go-

TADGH
What are ye lookin at me that way?

FIONA
I don't know whether to believe you or not.
People say you're daft.

TADGH
Considers this-

TADGH
They have their reason.

The GULL suddenly flaps down and lands on his shoulder. He takes no notice of it, beginning to row away-

FIONA
Reacting-

REVERSE ANGLE
Shooting past Fiona as he pulls away-

FIONA
Have ye seen him? Have ye ever
seen Jamie?

TADGH
(smiles) I'm daft, girl, not blind.

FIONA
We watch her from the curragh, growing smaller on the shore-

80. EXT. HARBOR - AFTERNOON

Eamon and Fiona sit on pilings at the edge of the dock, Eamon tying different knots in a length of rope and showing them to Fiona for identification-

FIONA
Fisherman's bend.

EAMON
Right.

FIONA
We have to get them to move back.

EAMON

I don't see how.

FIONA

They're going to lose their house here-

EAMON

Nobody's been on the island for years.
It's derelict with weeds, the cottages
is fallen to ruin-

FIONA

Bowline. The cottages aren't so bad-
I've been in them all. And didn't you
say you plan to move back yourself?

EAMON

When I'm a man.

FIONA

What's to stop you now?

Eamon thinks, tying-

EAMON

Grandmother will be the hard nugget.
She worries awful about our Grandfather's
health.

FIONA

Carrick bend.

EAMON

She'd move out for Jamie, though.
In a minute she would.

FIONA

Them that's caring for him won't
allow him back till they see we've
returned. I'm sure of it.

EAMON

Ye've been speakin with the seals,
have ye?

FIONA

With the seals and the gulls and with
the sea itself. Eamon, we could start
with the cottages, fixing them up.
Clove hitch. What do you think?

Eamon considers-

80. cont.

EAMON

I'll meet ye here with Kenny Manion's
boat in the mornin.

FIONA

(smiles) I'll say we're off digging
clams.

Eamon hands her the other end of the rope-

EAMON

Pull this for a deal.

Fiona pulls-

CU ROPE

Pulled into a tight, elaborate knot-

EAMON

(off) Granny's knot.

81. EXT. ROAN INISH BEACH - DAY

MUSIC BEGINS as Eamon and Fiona pull up in the little boat.
Fiona lays a large basket on the wet sand, then grabs the other
end of a ladder Eamon is lifting. We FOLLOW them up the beach
several steps before Eamon notices something behind them and lays
his end down to watch-

EAMON

Lookit that, will ye?

THEIR POV - WATER - (MUSIC CONTINUES)

The large basket has been taken by a wave and is rapidly floating
out to sea-

EAMON

(off) It's all our food, floatin away!

FIONA AND EAMON - (MUSIC CONTINUES)

FIONA

We could row after it.

EAMON

Not without losin half a day in the
chase. (lifts ladder) Come on then.

A81. EXT. ROOF - EAMON - (MUSIC CONTINUES)

He pulls rotten thatch from a roof and tosses it down. He finds a bird's nest-

B81. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Fiona wipes cobwebs out of a box bed frame with a rag-

C81. EXT. ROOF - EAMON - (MUSIC CONTINUES)

Eamon drops a rock tied to a rope down the chimney, then bobs it up and down-

D81. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Fiona kneeling by the hearth as debris comes falling down, then a pair of BIRDS flutter out past her face!

E81. EXT. ROOF - EAMON - (MUSIC CONTINUES)

Uprooting grass that has grown in the thatch-

F81. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Scrubbing the hearth, crouched all the way inside it-

G81. CU BROOM - INT. COTTAGE - (MUSIC CONTINUES)

Sweeping dust and debris along the floor, carefully avoiding the plank-table with the shell setting we saw Jamie playing at-

H81. INT./EXT. COTTAGE - FIONA - (MUSIC CONTINUES)

We FOLLOW as she sweeps the mess out the front door, meeting Eamon on his knees, pulling weeds out front. He points to the sea and she looks-

I81. THEIR POV - SEALS - (MUSIC CONTINUES)

A half-dozen SEALS float in the near water, watching-

J81. CU FIONA - (MUSIC CONTINUES)

Reacting-

K81. ROCKS - EAMON - (MUSIC CONTINUES)

Eamon casts a fishing line into a rock pool-

L81. INT. COTTAGE - FIRE - FISH - (MUSIC CONTINUES)

We start on a FISH spitted on a stick, cooking over a small fire in the fireplace, then PAN back to Eamon and Fiona sitting on the now-clean floor waiting for it to be done-

M81. EXT. COTTAGE - (MUSIC CONTINUES)

A line of old wooden furniture, much of it broken, sits in front of the cottage they've started on. Eamon appears with a broken chair from one side, Fiona with a huge, dented iron pot from another. They deposit their finds and leave to search for more-

N81. EXT. SPRING - FIONA - (MUSIC CONTINUES)

Fiona sits by the spring, scouring the old iron pot with sand and rinsing it in the water-

O81. EXT. COTTAGE - EAMON - (MUSIC CONTINUES)

Chopping nettles in front of a cottage, he uncovers a raggedy fuchsia bush bearing colorful flowers-

P81. SHORE - FIONA - (MUSIC CONTINUES)

She collects driftwood from the edge of the water-

Q81. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Stacking the driftwood next to the hearth-

82. EXT. SHORE - EVENING

The MUSIC ENDS. Fiona and Eamon, exhausted, are getting back into the boat. Fiona sees something down the shore-

FIONA

(points) Look-

We PAN to their POV and see the basket that floated away before, sitting on the wet sand down the beach. The GULL is perched on top of it-

82 cont. CU BASKET

Absolutely empty. The GULL hops off and we FOLLOW it up as Eamon lifts it and he and Fiona look inside-

EAMON

It could have tipped in the waves
and all spilled out.

FIONA

Do you think that's what happened?

Eamon glances at the GULL-

EAMON

Not for a moment.

83. INT. TESS'S COTTAGE - NIGHT

Eamon visiting, shovelling in stew as Tess looks on. Hugh is a bit out of it, depressed, and Fiona is tearing at a piece of bread-

TESS

And how was it at the clams today?

EAMON

We did wonders with em, didn't we
Fiona?

They share a conspiratorial look-

FIONA

It's hard work.

TESS

Ye be careful not to overtax yerself-

FIONA

It's ever so good for me. Look at
my muscles-

She flexes her biceps. Tess has to smile as Eamon laughs out loud. Hugh doesn't react. Tess takes note of his mood, then turns back to Fiona-

TESS

It's improved yer appetite at least.
Ye come in here like the hunger of the
world was on ye.

84. EXT. SEA - DAY - SEAL

MUSIC BEGINS again. A SEAL watches something from the water-

A84. SEAL'S POV - COTTAGE - (MUSIC CONTINUES)

We look over the waves at Eamon and Fiona working outside one of the cottages-

B84. EXT. COTTAGE - FIONA - (MUSIC CONTINUES)

Scrubbing the front window glass-

C84. EXT. FIELD - EAMON - (MUSIC CONTINUES)

Eamon weeds a terraced field behind the cottage, working by the dry stone wall around it-

D84. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Fiona piles an armful of bracken into the old bed frame for cushioning-

E84. EXT. FIELD - TURF - (MUSIC CONTINUES)

A hoe slices into the ground, cutting a square of turf. We WIDEN to see Eamon cutting turf sods and Fiona beyond him, piling them into a rusty wheelbarrow-

F84. EXT. HILLSIDE - FIONA (MUSIC CONTINUES)

Fiona gathers heather she has cut, bundling it-

G84. INT. TESS'S COTTAGE - KITCHEN - NIGHT -(MUSIC CONTINUES)

We PAN from Hugh, picking at his food, to Tess, looking at him with concern, then PAN with her gaze to Fiona on her other side. Fiona is asleep, plate pushed aside to make room for her head, resting on the table on her folded arms-

H84. INT. COTTAGE - FIONA - DAY - (MUSIC CONTINUES)

Fiona is scouring the walls with a rag. We PAN from to Eamon as he enters with an armful of peat sods, piling them along the wall by the driftwood-

They lay fresh sods over the bare boards of the roof-

J84. EXT. ROOF - EAMON - (MUSIC CONTINUES)

Laying thatch onto the roof-

K84. EXT. SEA - SEALS - (MUSIC CONTINUES)

A pair of SEALS now, watching from the water-

L84. EXT. COTTAGE - FIONA - (MUSIC CONTINUES)

Fiona ties a rock to the end of a rope, then tosses it up to Eamon at the top of the ladder. He holds the rock tied to the other end of the rope under his arm, then slings this one over the peak of the roof-

M84. EXT. ROOF - (MUSIC CONTINUES)

The rock-weighted rope falls snug over the other side, holding thatch down beneath it. We PAN to see the other rocks already hanging from the edge of the roof-

N84. INT. COTTAGE - FIONA - (MUSIC CONTINUES)

Fiona lights dry thatch under a pile of driftwood in the fireplace. She steps back with Eamon to watch as it takes flame-

O84. WS COTTAGES - (MUSIC CONTINUES)

We see all three cottages on the beach with smoke coming out of their chimneys-

P84. EXT. SEA - SEALS - (MUSIC CONTINUES)

A half-dozen SEALS with their heads up in the water, watching this new development-

85. EXT. HILLTOP - DAY - CROSS

The MUSIC ENDS. We look at the grave marker for Fiona's mother we saw at the beginning of the movie-

BRIGID CONNEELY
Devoted Wife and Mother

Fiona kneels into the shot, laying a wreath of wildflowers she's woven on the grave. We SHIFT to see Eamon in the BG, poking around among the other headstones-

FIONA

We should plant some things up here.

EAMON

When we move back there'll be time.
(looks to the sea below) We'd
better start back, Fiona. The tide
won't wait.

86. INT. BEDROOM - NIGHT

Fiona lies on her side, fast asleep. We SLOWLY TRACK IN to her eyes as we FADE UP the sound of a WOMAN'S VOICE HUMMING-

87. INT. COTTAGE - DAY - FLOOR - (HUMMING CONTINUES)

We look at hands of a little girl, playing with cups and saucers on the floor. We PAN to the cradle-boat, rocking slightly. We can't see over the edge of it from our low angle, but continue PANNING to see a bare foot on it, doing the rocking. We TILT UP the woman's body that belongs to the foot till we HOLD on the face of Fiona's mother, BRIGID, smiling back down into the camera as she knits and rocks the cradle with her foot-

86 cont. INT. BEDROOM - FIONA

The HUMMING STOPS. Fiona wakes, rolls onto her back. Tears run down her cheeks-

FIONA

(whispers) Mother.

88. EXT. TESS'S COTTAGE - AFTERNOON

An overcast day. Fiona helps Tess take in wash off the line in back of the house as Eamon and Hugh repair a busted lobster creel in the BG. CHICKENS wander underfoot-

TESS

Yer mother is it?

FIONA

Where did she come from?

TESS

Hasn't yer father told ye that?

FIONA

He doesn't like to speak of her.

TESS

(sighs) She was from Balleybofey, back in the mainland, travellin the north country in search of a meal and a place to sleep. They was cold poor, her father with no livelihood, only his day's pay and seldom he had even that. Not a square foot of turf to call their own. They say the only true wealth is land.

FIONA

Like we own on Roan Inish.

HUGH

And a lot of good it does us.

TESS

Quiet, Hugh. Jimmy was me youngest, and the dearest to my heart, but he was an airy boy, bone-lazy at times an at others you'd never see a worker so keen as him. Like night and day he was, dependin on the mood that struck him.

HUGH

It's a hard thing to put a wise head on a young body.

TESS

She was in Donegal Town one day for the pilgrimage on St. Brigid's Day, which was her name-saint. Sixteen years of age, a beautiful strong Christian girl- sun nor stars never shone down on a better one. Oh, I loved her like a daughter, our Brigid.

FIONA

And father was there?

HUGH

We'd had a brilliant run of the mackerel that year, a great patch of em shoalin up behind the island and our men barely able to dip their nets fast enough in the water. Yer father had gone inland with Matt-

-McQueen to sell the excess.

TESS

He first laid eyes on Brigid as she was leavin the church, and was struck speechless with the sight of her.

HUGH

It was the shyness of an island boy. She wasn't a worldly girl at all, but to Jimmy any place off of Roan Inish might have been Paris, France.

TESS

So there he is makin honey in his heart of her good looks and meanwhile she's just as struck, with him a big handsome powerful lad, with eyes that melted all the girls. She's in a hundred pieces wonderin what she could do to meet him.

FIONA

Did he speak to her? What did he say?

HUGH

"Would ye like to buy some fish, Miss?"

Eamon and Hugh laugh-

TESS

And she told him she'd love to, as she'd never tasted fish from the salty ocean in all her life, but she hadn't a penny to her name to buy it with. They fell into talkin then, great with each other immediately, as happens with the young.

HUGH

I remember the day she came, sittin in the rear of the curragh, and I says to Tess, "Lookit the prize Matt McQueen's brought himself back from Donegal!" And she says, "No," she says, "for lookit how Matt's got his eyes straight ahead at the island, but it's our own Jimmy rowin so he won't let her out of his sight." And from that day Jim had the name of a steady husband and hard worker, fine as any that ever broke bread.

88. cont.

TESS

She grew to love the island, our Brigid.
She was the last to marry onto Roan Inish,
and the last to die on it.

Tess pauses hugging an armful of clothes to her, suddenly
melancholy-

HUGH

(moodily) Yer father blamed himself
for it, bringin her into the life
of the sea. But life is hard in the
countryside too.

Tess notices Fiona's hands as she holds onto the clothesline-

TESS

Yer hands is gettin rough.

FIONA

(awkwardly) It's pullin the clams
that does it.

Fiona and Eamon exchange a look-

HUGH

Lookit them clouds, will ye? It's
gatherin for a proper blow tonight.
It'll be Hell's own fury for any
creature that's caught without
shelter.

FIONA

(looks to sky) I hope Jamie comes in.

Tess gives her a sharp look. Eamon covers his mouth-

TESS

What's that you're sayin?

Caught, Fiona looks to Eamon and Hugh. Hugh gives her a
reproachful look-

FIONA

I said I hope Jamie comes in out
of the storm.

TESS

What can ye mean by that?

FIONA

I've seen him, Grandmother.

Tess looks to Hugh for help-

88. cont.

HUGH

I think she's dreamed him up, sleepin
out on Roan Inish one day. A wish is a
powerful thing.

FIONA

I saw him. Once on a hillside, picking
flowers, and once in the cottage,
having tea with a seal.

EAMON

He rolls his eyes-

FIONA AND TESS

Fiona holds her ground-

FIONA

I'm not imagining it. I've seen him.
He was without a stitch, tan all over
from the sun, and he nipped away in
his little cradle-boat. It's the
seals have been caring for him.

Tess puts her hands on Fiona's shoulders, looks deep into her
eyes for a long time-

TESS

The seals, is it?

FIONA

It's the truth, Grandmother.

Tess sighs and walks back into the house. We HOLD on the others,
Fiona looking to Eamon and Hugh, defiant-

FIONA

Well it is.

A BANGING of metal comes from inside-

HUGH

Oh dear-

Hugh starts in and we FOLLOW Fiona and Eamon as they trail him
INSIDE. In the KITCHEN Tess is throwing her skillet and other
cooking utensils into a large basket on the table. She calls
over her shoulder as she leaves the room-

TESS

There's a tin of biscuits on the upper shelf, love. Would ye get them down for me?

Hugh is dumbfounded-

HUGH

Tess?

She is gone. Hugh looks at the things in the basket-

TESS

(off) Fiona, put the chickens in their coop like a good girl, will ye?

EAMON

Is she all right?

Tess reappears with an armful of bedding-

HUGH

And what's that ye've got?

TESS

D'ye want to sleep on the cold ground out there?

HUGH

Out there? Woman, look at the sky-

TESS

I can read a sky as well as you. There's a storm comin and it's no weather to be leavin a little boy outside in.

She pushes the bedding into Eamon's arms, then notices their surprised looks at her-

TESS

I knew he wasn't gone from us! Holy Mother, I've felt it all along! Now hurry with ye- I'll bring the lantern.

She bustles out. Fiona is beaming. Hugh still can't believe it-

HUGH

And they say the Coneelly's is the mad ones!

89. EXT. SEA - BOAT - EVENING

We see the curragh, laden with supplies, Fiona and Tess in the rear, Hugh and Eamon rowing-

CU FIONA

She looks ahead to Hugh-

HUGH

Rowing hard. He looks up to the darkening sky, worried-

FIONA

She looks to Tess at her side and we PAN to see the old woman steely-eyed, looking straight ahead at the islands-

A89. SKERRY - JAX

He raises his head from the rock, sees them coming-

B89. JAX'S POV - BOAT

Plowing out toward the skerry in the roughening seas-

A89 cont. JAX

He BARKS a single time and jumps into the water, followed by several other SEALS-

90. BEACH

We look down to the water as the curragh beaches. We TRACK FORWARD toward them, Fiona jumping out and running up past us. Hugh, Eamon and Tess begin to unload the boat. Hugh notices first, standing and staring past the camera at the cottages-

TESS

Mind the bedding, Eamon. It'll
be damp enough in those old wrecks
without a dousing of seawater.

She comes face to face with the GULL, which has perched on the rear of the boat-

TESS

And what are you starin at, now?

91. INT. COTTAGE - HEARTH

Fiona lights a pile of driftwood. WHOOSH! It goes up in flame-

92. EXT. BEACH

Tess still pulling items from the boat-

TESS
Where'd that Fiona get to? I
need her to gather seaweed for soup-

HUGH
(off) Tess-

She turns, sees-

TESS'S POV - COTTAGES

Smoke pouring out of the chimney of Fiona's old cottage-

TESS AND HUGH, EAMON

Tess and Hugh stand amazed at what they see. He takes her hand-

HUGH
Lookit what they done.

TESS
Bless us, sweet Jesus!

EAMON
The insides are a bit rough, still-

TESS
Is this the clams ye been diggin now?

EAMON
T'was a small lie.

TESS
No. A grand one.

93. EXT. SEA

Jax's head pops out of the waves, watching-

A93. JAX'S POV - BEACH

In the failing light he sees Fiona and Tess gathering seaweed at the water's edge-

94. INT. COTTAGE - NIGHT

By LANTERN-LIGHT Tess drops a last frond of reddish-brown seaweed into the old pot Fiona found and cleaned. She and Fiona lug the soup off the table and hang it from its chain over the fire. We hear approaching THUNDER outside-

TESS

This is a soup as only women of
Roan Inish knows how to make.

Hugh pokes up at the ceiling with a long stick in the BG-

HUGH

She learned it from me mother,
Lord give rest to her soul.

TESS

Who learned it from hers, and she
from hers, way on back to the first
Coneellys.

FIONA

And they learned it from the dark
woman. From Nuala.

Tess and Hugh exchange a look-

TESS

That's the way some tells it, yes.

She bends with a wooden spoon to give the soup a stir-

TESS

If ye've been out in dirty weather
it's like life's blood flowin
into yer veins.

HUGH

(to Eamon) You young ones've done
fine work with this thatch, and it
will have it's test in moments.

EAMON

It's a south wind, Grandfather.

HUGH

Ay, but those are the fiercest
at times.

94. CONT.

The WIND MOANS outside, and the stones hung to hold the thatch down TAP against the walls. Tess stands to listen to it-

TESS

Oh, Jamie, ye poor little soul!

FIONA

Fiona has crossed to the front window and is peering out into the darkness-

95. EXT. COTTAGE - STORM - ROCKS

The dangling rocks sway and tap the wall as the wind takes them-

CURRAGH

Turned on its belly and anchored with a big rock on its stern, sand blowing around it-

SHORE

Waves crashing hard on the shore, RAIN slanting down-

94 cont. INT. COTTAGE - CU FIONA

Looking hard, hoping harder-

96. FIONA'S POV - SHORE

Is there something in the waves?

94 cont. CU FIONA

Puts her forehead to the glass, shading the reflection with her hand-

97. EXT. SHORE

Waves breaking. Suddenly Jax rolls out of a wave and wriggles ashore. He is closely followed by ANOTHER, then ANOTHER and ANOTHER-

94 cont. INT. COTTAGE - FIONA

She turns from the window, excited-

FIONA

It's the little seal! He's come ashore
with the rest of them!

98. EXT. COTTAGE

The door opens and Hugh steps out in the lead, holding the lantern. The others step out behind him, rain blowing past them, wind hard in their faces. We TRACK BACK ahead of them as they take a few steps forward-

CU FIONA

Pointing-

FIONA

Look!

SHORE

A high wave carries the cradle-boat in like a surfboard, leaving it stranded on the beach-

CU FIONA

Calling-

FIONA

Jamie!

CRADLE - CLOSER

Jamie's head appears above the edge of the cradle, wet and cold and scared-

FIONA

Stepping forward-

FIONA

Jamie, it's me, Fiona! We've come back
to you!

TESS

(off) Don't frighten him, dear-

He jumps out of the cradle and tries to push it back into the surf-

FIONA
(off) No, Jamie, don't go! It's
your family here!

CU JAMIE

Terrified, pushing. He senses something and looks up-

JAX

A few feet in front of the other SEALS, all of them blocking his way to the water-

FAMILY

Amazed at this development-

HUGH
Heavenly Father, will ye lookit
that! They're tellin him to stay!

FIONA
But he's afraid! He's so afraid!

JAMIE - SEALS

We shoot past Jamie to the phalanx of SEALS barring his way.
He turns to look up the beach at the humans-

REVERSE ANGLE - JAMIE, FAMILY

We shoot past Jamie to his family. Tess steps out past Fiona and goes to one knee, holding out her hands-

TESS
Come now, Jamie love-

He seems to grow less frightened hearing her voice. He looks back past us at the seals-

JAMIE'S POV - JAX

Moving forward, herding Jamie to join the humans-

Watching-

JAMIE

He turns and walks forward, coming into Tess's arms. She sweeps him up and hugs him and all start back to the house but Fiona-

TESS

There ye go, love.

We HOLD on Fiona, who watches Tess go for a moment, then turns back to the seals-

JAX, SEALS

Beginning to go back into the water-

FIONA

Waving-

FIONA

We'll be staying here, now. Thank you.

CU JAX

He gives a final look, then hunches out of frame-

99. INT. COTTAGE - NIGHT - CU SOUP

The STORM still HOWLING outside now as a steaming portion of seaweed soup is ladled into a bowl. We PAN as Tess carries it to the hearth where Fiona sits on the floor with Jamie in her lap, the little boy wrapped in a blanket. Eamon and Hugh flank them on chairs pulled close. Fiona takes the bowl and holds it as Jamie drinks some down-

TESS

Ah, love his little heart he's hungry.

FIONA

How did you live out there? What did you eat?

EAMON

I wouldn't think he could answer
ye, Fiona. He's heard naught but
the cries of beasts for a great
while now.

FIONA

Do you remember me, Jamie? Your
sister Fiona?

HUGH

(off) It's Fiona that's to thank
for us findin ye, Jamie boy.

CU HUGH

HUGH

She gave me her word, but I
wouldn't let meself believe it.

He looks around the cottage room-

HUGH

Will ye lookit us all, back on Roan
Inish! Faith, it's like breathin pure
air again after three years underground.

FIONA AND JAMIE

She rocks him gently in her lap-

FIONA

I'll teach you to talk and I'll
tell you stories, and your
friends that've taken care of
you can see you anytime they like-

Jamie's eyelids are drooping. He smiles up at her-

HUGH

(off) He's destroyed by the excitement-

TESS

(off) At least he'll sleep warm tonight.

Jamie gives a smile to his sister, then speaks in a small
voice-

JAMIE

Fiona.

He closes his eyes. Fiona holds him close, rocking him-

We see the whole family around the warm glow of the fire through the front window-

101. BEACH - CRADLE - COTTAGE

We shoot past the cradle, rocking in the wind on the wet beach, seeing the fire-glow of the cottage beyond-

102. SKY - SKERRY - JAX (LATER)

The storm has abated, the night clearer. Jax climbs into the shot, looking out over the water. We look into his eyes, triumphant and sad-

CREDITS ROLL