

# Love, Rain and Death

Screenplay for a  
motion picture

by

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nihil obstat

**1. O/D A DUBLIN STREET IN FRONT OF PEARSE RAILWAY STATION**

Raymond Mulligan hurries along the street towards the railway station. In his hand he has a thick, padded envelope. As he crosses the road a car has to brake making the tyres squeal. He runs into the interior of the railway station.

**2. O/D DUBLIN: PEARSE STATION - PLATFORM FOR LOCAL TRAINS**

A commuter train stands ready to leave at the platform. The train is heading to Ruislip. Only a few passengers are waiting. Benjamin O'Leary, who is standing lost in his own thoughts, an old leather rucksack on his shoulder, next to him a small, worn suitcase.

**STATION ANNOUNCEMENT SYSTEM (OFF; OVER A LOUDSPEAKER)**

Attention all passengers on platform 3. The train now approaching the platform will continue on to Kildare after a short stop.

Benjamin appears to come to. He grabs his case and gets on to the train. By the third window he finds a seat. He lowers the window and looks out shortly. At an underpass Raymond Mulligan appears, looking clearly harried. He walks up to the train, obviously looking for someone. At this moment the guard's whistle sounds. The doors slam shut, the train slowly starts moving. Then Raymond notices Benjamin. He runs alongside the departing train, trying to reach Benjamin. In his hand he is waving the thick envelope.

**RAYMOND MULLIGAN (HOLDING THE ENVELOPE UP TO HIM)**

Hey, O'Leary! It's for you!

**BENJAMIN**

Mulligan! For me?

**RAYMOND MULLIGAN**

It's just arrived by post. Thought it might be important!

Raymond just manages to push the envelope in to Benjamin's hand as the train speeds up. Raymond stops, out of breath.

**RAYMOND (SHOUTING)**

When are you back, O'Leary?

**BENJAMIN (SHOUTING)**

I don't know!

He waves, Mulligan waves back, then the train disappears in the blazing sun.

\*\*\*

**3. I/D RAILWAY COMPARTMENT**

Benjamin closes the window, sits down, then looks at the envelope. The door opens, two children come in (Peter, maybe seven, and Sarah, maybe five years old), behind them a large woman with a basket and a holdall in her hands.

**WOMAN**

Is this seat free?

Benjamin just nods.

**WOMAN (TO CHILDREN)**

Sit down, you two!

Sarah immediately took the seat by the window, Benjamin the one opposite.

**PETER**

No way! I want to sit by the window!

He pulls Sarah by the arm. Sarah starts to whine straight away.

**SARAH**

Mummy, Peter won't leave me alone!

The woman pulls Peter away from his sister.

**WOMAN**

Pete, be a gentleman and let your sister have the window seat.

With a saturnine look Pete sits on the aisle seat, their mother sits between them. Apologetically she smiles at Benjamin, he smiles back with indifference. For a moment he looks at the envelope which Mulligan had brought for him, then he rips it open. Out falls a sealed letter C5 size, on to which a note is attached with a paper clip.

**WRITTEN ON THE NOTE (CLOSE-UP) :**

Your father wanted you to have this as letter as soon as possible!

Best wishes!

Your Uncle Seamus!

Benjamin's hand removes the note, revealing the address on the envelope:

"To my son, Benjamin. To be opened after my death"

Benjamin looks at the sealed envelope for a long time, then rips it open. A pile of paper, handwritten, is inside. Benjamin surveys it, then he begins to read the top page.

**THOMAS O'LEARY (VOICE OVER; READING THE TEXT OF THE LETTER)**

My dear Benjamin,

If you're reading these lines, then I'm dead. Don't grieve for me. I haven't longed for death, and also have had no fear of it. I hope it is a release I know that I've been a miserable father to you all these years, hardly caring for my only child. But Beth and Seamus have raised you to be a decent young man. And for that I am thankful to them. And of you I'm even a little proud.

But I'm not writing this letter and sending you the papers about that. Rather because you are the only person who can fulfil my last wish. This wish may seem strange to you. Perhaps you'll understand me, if you know the following story.

\*\*\*

**4. O/D VALLEY**

Distance shot. On the other side of the valley the train drives at high speed towards a tunnel. The whistle blows.

\*\*\*

**5. I/D RAILWAY COMPARTMENT**

Benjamin puts the letter to one side, then he takes the top

sheet from the pile and starts to read. He is immediately held by what he reads. Black screen, as the carriage in which Benjamin is sitting enters the tunnel. The rattling of the wheels gets quieter and quieter, the sound of aircraft engines gets louder. Screen off.

\*\*\*

## 6. I/D AEROPLANE CABIN

Fade in:

Close-up: The face of Helen, sitting sleeping by the window of an airliner. The following text is faded in:

### "18 YEARS EARLIER"

She is woken by turbulence and opens her eyes. She looks out of the window just as the plane drops below the cloud level to reveal a view of the Irish mainland.

### STEWARDESS (OFF)

Ladies and Gentlemen, we will be landing in Dublin in a few minutes. Please fasten your seatbelts, fold up your tables and set your seat backs in the upright position.

### NEIGHBOURING PASSENGER

Always the same dreadful weather!

### HELEN

Sorry?

**NEIGHBOURING PASSENGER**

It's raining again!

Helen simply nods.

**NEIGHBOURING PASSENGER**

Your first time in Ireland?

**HELEN**

Yes, I'm . . . . . visiting a friend.

**NEIGHBOURING PASSENGER**

I hope you've got an umbrella with you!?

\*\*\*

**7. O/D SEAMUS' HOUSE: ATTIC ROOM**

Thomas O'Leary is sleeping. Next to the bed lies an empty whisky bottle. Seamus charges into the room and shakes Thomas.

**SEAMUS**

Thomas, wake up. We must go! It's already nearly  
10 o'clock!

**THOMAS**

What? For the love of God!

He jumps up.

**THOMAS**

Have you got a suit for me?

Seamus indicates with his head towards a black suit on the wardrobe door.

**THOMAS**

Is that going to fit?

**SEAMUS**

It has to. We don't have any more time to stop by your place.

\*\*\*

## **8. O/D INFRONT OF THE AIRPORT BUILDINGS**

Helen comes out of the airport buildings with a small wheeled suitcase and heads towards a taxi. The driver doesn't react at first, as she gets in. He's reading a newspaper.

**HELEN**

Are you free?

**TAXI DRIVER (NODDING)**

Wait a moment, I'll help you with the suitcase.

He throws the newspaper on to the passenger seat, jumps out of the car, loads the suitcase in, while Helen grabs the newspaper from the passenger seat.

**THE FRONT PAGE BIG:**

Devastating flu epidemic!



More than 50,000 deaths in Ireland alone!

The Taxi driver gets in to the car again.

**TAXI DRIVER**

Where to?

**HELEN**

Rosslare.

**TAXI DRIVER**

Rosslare?

**HELEN**

By Leixlip!

The taxi driver nods, drives off. Helen devotes herself again to the newspaper!

\*\*\*

## **9. I/D CHURCH**

In the church a black coffin stands in the middle, in front of the altar. Thomas's mother sits in the first row, next to her her husband and Beth with Thomas and Rachel's baby in her arms.

**FATHER KERRIGAN**

We've gathered together today to say good-bye to Rachel, a young mother, who brought her child in to the world just a couple of days ago, Rachel, who was a loving wife and would have been a devoted and caring mother if God our Father had not called her

to himself.

Who would not find. . .

He falters, because at this moment the door opens and Thomas together with Seamus come in. Without taking notice of the people present, Thomas proceeds to the first row and takes a seat.

**FATHER KERRIGAN**

Who would not find it difficult to understand the unfathomable will of God or even accept it. Is it not unfair to take such a young life . . . .

Again the door opens, creaking slowly. Helen appears, clutching her suitcase. She hesitates, as everyone turns to her.

**FATHER KERRIGAN**

...a young life . . . a young life . . . All who come with a open heart are welcome in God's house.

He indicates an empty row at the end, and Helen takes a seat there.

**FATHER KERRIGAN**

Is it not unfair that he has called a young mother, a loving wife, to himself? Instead . . . instead of one whose life's journey has come to it's natural end? But even when we don't understand the will of God, we must submit to it.

The organ starts up.

\*\*\*

**10. O/D CEMETRY**

The sound of the organ and singing can be heard muffled outside, where smoking gravediggers arrange the wreaths next to Rachel's grave. As the church door opens, they withdraw. First the coffin is carried out by four men, driven to the graveside in a hearse and there placed over the grave. Last of all Helen comes out of the church, suitcase in hand.

\*\*\*

**11. O/D AT RACHEL`S GRAVE**

Thomas stands with his mother and his father in front of the open grave, in to which the coffin is being slowly lowered.

**FATHER KERRIGAN**

Earth to earth, ashes to ashes, dust to dust. So we commit the body of our sister Rachel to the ground.  
Amen!

Many funeral guests offer their condolences. The last is Helen. In front of the grave she bursts into tears. Then she makes her way to Thomas.

**HELEN**

I had no idea. I am so sorry!

**THOMAS`S MOTHER**

You're Helen, aren't you?

**HELEN (CHOKING BACK THE TEARS)**

I don't understand! Just a few days ago I spoke to her on the telephone.

**THOMAS' S MOTHER**

We can't believe it either. And she had been so looking forward to your visit. You'll still stay for a few days with us, won't you?

**HELEN**

I, . . . . I don't know.

**THOMAS' S MOTHER**

Rachel would have wanted that!

\*\*\*

**12. I/N THOMAS' S LIVING ROOM**

Thomas sits in an armchair in front of an open fire, a glass of whisky in his hand. There is a knock.

**THOMAS**

Yes!

Helen comes in. Thomas stays sitting, indicates to a second armchair which Helen pulls up in front of the fire. But she remains standing.

**HELEN**

I just wanted to tell you again how sorry I am.

Thomas nods, indicating an empty glass on the mantelpiece.

**HELEN**

Thank you!

Now she sits right on the front edge of the armchair, looks

at him for a long time.

**HELEN**

You didn't know I was coming.

Thomas shakes his head.

**HELEN**

You don't know who I am either?

Thomas shakes his head again.

**HELEN**

I was . . . sort of like Rachel's best friend.  
During our studies we shared a flat. In London.  
After that . . . we lost contact. After she got  
married.

Helen gets up again, goes to the door.

**HELEN**

Tomorrow, I'll . . .

She looks back. Thomas is sleeping. Helen leaves. She quietly  
shuts the door.

\*\*\*

### **13. I/D HELEN'S BEDROOM**

It's morning. Heavy rain beats against the window pane. The  
sirens of an ambulance are slowly getting louder. Helen is  
woken, looks around somewhat confused, then gets up, as the  
sirens eventually stop below her window. She goes to the  
window, pushes the net curtains to one side. Below, under the

overhang of the barn roof a man in a wheel barrow hold his stomach.

\*\*\*

**14. O/D O'LEARY FARM YARD**

James Callahan lies in a wheel barrow in the pouring rain in front of the barn. Thomas's father is with him. Callahan is hardly responsive. His face is distorted in pain. The ambulance crew lay him carefully on a stretcher and take him to the ambulance as Thomas comes out of the house.

**THOMAS**

What's happened?

**THOMAS'S FATHER**

The bull got him.

**THOMAS (TO ONE OF THE MEDICS)**

How is he?

**MEDIC**

We'll know that only when they've examined him in hospital.

The medics close the door, get in and drive off.

**THOMAS'S FATHER**

What a year! First Rachel, then Callahan, and if the rain keeps up, we can forget the harvest.

**THOMAS**

Come in or you'll catch your death!

He pulls his father to the entrance as he catches sight of the window in which Helen can be seen half naked. Quickly she closes the net curtains.

\*\*\*

**15. I/D KITCHEN-DINER OF THE O'LEARY'S HOUSE**

The mother sits at the kitchen table as Helen comes in.

**HELEN**

Good morning!

**MOTHER**

Good morning. Did you sleep well?

**HELEN**

Yes thank you, very well. It . . . that . . . about Rachel, it kept me awake for a long time.

(Pause)

What happened this morning?

**MOTHER**

The bull got Callahan during mucking-out. Would you like tea or coffee?

**HELEN**

I really ought to go!

**MOTHER**

But there's time for a cup of tea. Sit down!

\*\*\*

**16. A/D FIELD**

Thomas arrives in his old Landrover, stops at the field, goes along the ploughed furrows. With his hand he picks up some earth, rubs it in his fingers, tests it. Then he sinks to his knees and starts crying, getting gradually more emotional.

Music: Mozart's Benedictus from the Requiem

\*\*\*

**17. I/D OFFICE IN THE O'LEARY HOUSE**

Thomas's father sits at an old desk and stares ahead as Thomas comes in. He sits down opposite the old man.

**THOMAS**

The seed is rotting in the ground. We won't have any crop this year.

Long Silence.

**FATHER**

What do you want to do?

**THOMAS**

I'll start over again.

**FATHER**

That's crazy!

**THOMAS**

Should I just stand by and watch while it all goes to the dogs?



In the background Thomas's mother appears in the doorframe.

**MOTHER**

Thomas?

**THOMAS**

Mother, what is it?

**MOTHER**

Can you take Helen into town?

**THOMAS**

Yeah, hang on a moment.

\*\*\*

**18. O/D IN FRONT OF THE O'LEARY'S HOUSE**

Helen waits by Thomas's Landrover. She has put her wheeled suitcase in front of the car. Thomas comes out of the house.

**HELEN**

I'm sorry, I didn't want to trouble you!

**THOMAS**

No problem. Get in, the car's open.

Helen heaves her case on to the back seat, then leaps in to the front passenger seat.

\*\*\*

**19. O/D IN THE CAR**

Helen looks for her seat belt, while Thomas starts the car. She eventually gives up.

**THOMAS**

Where to?

**HELEN**

To the industrial estate. To Stairways Computers. That's . . .

She searches around in her handbag.

**THOMAS**

I know where that is.

He drives away. Both stay silent. Thomas drives faster than normal. In the industrial estate he drives on to a marked parking area.

**HELEN**

You don't have to wait. I can do the rest myself.

She opens the door and gets out.

**HELEN**

Thanks for the lift! I'll be in touch.

She closes the door. Thomas drives off. In the rear view mirror he watches as Helen goes up to the glass entrance door.

\*\*\*

## **20. O/D HEAD OFFICE OF STAIRWAYS COMPUTERS**

Helen is at the front desk

**HELEN**

I would like to see Jack Stanton!

**RECEPTIONIST**

Do you have an appointment?

**HELEN**

No!

**RECEPTIONIST**

I don't think . . .

**HELEN**

Tell him Helen Winters is here.

**RECEPTIONIST (INTO HER HEADSET)**

A Ms Winters for Mr. Stanton!. . . . What? Yes.  
He's coming to get her?

**HELEN**

Thank you!

The lift door opens already and an older, grey-haired man walks over to Helen.

**STANTON**

Helen, what a surprise. We hadn't expected you yet.

**HELEN**

I changed my plans at short notice.

**STANTON**

That's convenient. What with Jack's accident and the introduction of the new equipment we're under pressure . . . . Come with me.

They disappear in to the lift

\*\*\*

**21. O/D STREET**

A small car comes slowly along the street. It is evening. The car stops in front of a small 2-storey house. Helen gets out and rings the doorball. An old woman opens the door, smiles and invites Helen in.

\*\*\*

**22. I/D FLAT HELEN**

Helen goes through the two rooms and the small kitchen followed by Nell Pearse. As she tries to hang her coat on the coat hook, it falls to the floor.

**HELEN**

Oh dear, we need a rawl plug here. I'll take the flat.

**NELL**

Perfect. Here's the key. If you need anything I'll be downstairs.

**HELEN**

Thanks.

Nell goes downstairs, Helen goes in to the kitchen, opens a cupboard, finds some tea-bags, looks for a kettle, fills it with water, puts it next to the stove, looks for matches, finds a cheap cigarette lighter. The Gas stove won't light, even after numerous tries. Resignedly, she throws the lighter on to the sideboard, looks around. The fridge is empty, in a drawer she finds a few biscuits. The door bell rings. Helen looks for the automatic door-opener, but Nell is quicker. Indistinct voices come from downstairs, then a clatter on the stairs. She opens the door. Thomas stands there with a suitcase.

**THOMAS**

At the company they thought I'd find you here.

**HELEN**

Oh, that's very nice. Come in.

She takes the suitcase and puts it down in the hallway.

**HELEN**

So this is my new demesne. To begin with.

**THOMAS**

You're staying here?

**HELEN**

It looks like it! . . .

Do you know anything about cookers?

Thomas pulls a quizzical face. Helen goes in to the kitchen.

**HELEN**

Here, somehow I just can't get it to go on!

Thomas bends down, turns the gas on, listens, then he reaches to the back of the stove, turns the gas supply on, holds the cigarette lighter to the ring - it lights.

**HELEN (CONT'D)**

Great. Can I offer you a cup of tea?

**THOMAS**

Thank you, maybe another time. I must get home.

**HELEN**

I understand. Thanks that you took the trouble to bring the suitcase. See you soon!

**THOMAS**

Yes, see you soon!

As Thomas opens the flat door the coat rack collapses again.

**HELEN**

You haven't by any chance got a drill and rawl plug on you?

**THOMAS**

I'm sorry - just this once I haven't!

He disappears. Helen shuts the door carefully, then she tries to fix the coat rack again.

\*\*\*

## **23. I/N RAILWAY BAR**

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WGA-Registered

The bar is full of people with the normal level of noise. Thomas comes in, sits down on a empty stool. He is welcomed with reserve by those present.

**BARMAN**

Thomas? Your regular?

Thomas nods. The barman puts a glass in front of him and fills it a generous half full with Whisky. Thomas knocks it back in one. On the stool next to Thomas a stocky, rather down-at-heel man sits down.

**MIKE**

Hello Thomas!

Thomas eyes up the man on his left.

**THOMAS**

Hello Mike. Long time no see.

**MIKE**

Been abroad! Heard that about ... I'm sorry!

**THOMAS**

Thanks. Are you staying here?

**MIKE**

Don't know yet. If I find a job, I'll stay.

Thomas nods, then he empties his glass which the barman had meanwhile refilled. He gets up and pulls a banknote out of his trouser pocket which he lays on the counter.

**THOMAS**

Where will I find you?

**MIKE**

Why, do you have a job?

**THOMAS**

Where?

**MIKE**

At Seamus'.

**THOMAS**

I didn't know you were friends.

**MIKE**

I wouldn't say friends exactly. It's just temporary 'til I find something.

Thomas makes his farewells and leaves the pub. Mike finishes Thomas' drink, which the barman has again refilled.

\*\*\*

**24. O/D FIELD**

A cloudless sky. From a distance the noise of a tractor. Then the tractor appears with Thomas at the wheel, he drives into a field and starts to plough. Furrow by furrow he turns the ground. It is the same field as in scene 16.

\*\*\*

**25. I/T STAIRWAYS COMPUTER, HELEN'S OFFICE**

Early morning. Helen comes in to her office, throws her handbag on the visitor's chair, then makes herself comfortable. A knock at the door.



**HELEN**

Yes?

A young woman with thick red hair, tied up in a pony tail, comes in.

**LIZ**

Hello, I'm Liz, your secretary. I heard you were already here yesterday. I had a day off then.

**HELEN (LOOKS AT HER WRISTWATCH)**

Hello Liz, pleased to meet you. Lets make a start then! How about a cup of tea first?

Liz nods and turns to the door.

**HELEN (CONT'D)**

And one more thing!

**LIZ**

Yes?

**HELEN**

We start punctually in the morning!

Liz blushes and nods.

\*\*\*

**26. I/D O'LEARY'S KITCHEN**

Thomas's mother prepares the evening meal as Thomas looks in through the door.

**THOMAS**

I won't stay for dinner!

**MUTTER**

Where are you off to?

**THOMAS**

I'm buying seed. Don't wait for me.

**MUTTER**

That's not going to help! It's too late for that.

As she turns, Thomas is already gone.

\*\*\*

**27. I/N HELEN'S FLAT**

Helen comes in to her flat, kicks off her court shoes in the entrance hall, hangs her coat on the coat rack, which promptly falls off the wall again. Helen picks up her coat again and throws it over a chair, then she goes in to the living room, and sinks in to an armchair. She looks at the television and reaches for the remote control. No picture, just flickering. She turns it off again, puts her head back and shuts her eyes. The door bell rings.

**HELEN**

Heavens, who's that now?

She goes to the door, opens it. Thomas comes bustling in, a drill in his hand.

**THOMAS**

I was in the area, and thought to myself, I could take care of the coat rack.

**HELEN**

I hadn't reckoned on you.

**THOMAS**

Am I disturbing you?

**HELEN**

No, come on in!

She puts her shoes on again and reaches for a big cardigan, which she slips on.

**HELEN**

But I don't have rawlplugs or screws.

Thomas pulls a small packet out of his bag and holds it up to her.

**HELEN**

Well, let's get going. Would you like a drink?

Thomas shakes his head and starts to dismantle the coat rack. Helen goes in to the kitchen, looks in the fridge.

**HELEN (OFF)**

I don't have anything in the flat!

Thomas doesn't hear, drills a hole, hammers in a rawlplug.

**THOMAS**

What's that?

**HELEN**

I don't have anything in the flat! Nothing to drink, nothing to eat!

Thomas screws the screw in to the rawlplug.

**THOMAS**

Finished.

**HELEN**

That was quick.

**THOMAS**

Do you have anything else that needs repairing?

**HELEN**

To be honest, I haven't looked much further yet. Is it possible to eat around here somewhere?

**THOMAS**

If needs be at the railway bar. But don't expect too much.

**HELEN**

That doesn't bother me. I'm hungry. Are you coming for a drink?

**THOMAS**

Why not?

\*\*\*

## **28. I/N RAILWAY BAR**

It is full, as Thomas and Helen come in to the bar. A small table in the corner is free, to which Thomas and Helen head. Mike sits at the bar, doesn't notice Thomas at first. Bill, the landlord, comes straight over to the table.

**THOMAS**

Hello Bill, what is there to eat?

**BILL (LOOKING HELEN OVER)**

I think there's some stew still there.

**HELEN**

Ok, I'll have that!

**THOMAS**

Me too. And a stout!

**HELEN**

Two!

**HELEN**

They know you here!

**THOMAS**

Well yeh, this is kind of my local.

Helen nods, then there is a pause. Bill serves the beer.

**THOMAS**

Cheers!

**HELEN**

Yes, cheers.

They both drink, then there is another pause.

**THOMAS**

Did you plan to move here a while back?

**HELEN**

A few months ago. I took over the position of acting head of marketing for the European business. That somehow fitted, because I wanted to get out of London. And because of Rachel. I was really looking forward to getting together again. And - I think - she was too!

Thomas says nothing, looks past Helen and sees Mike at the bar, whom he acknowledges with a nod. Mike nods back.

**THOMAS (LOST IN THOUGHT)**

She never said much to me about her time in London. Actually nothing at all!

**HELEN**

That was a wild time! We were young, carefree, enjoyed life. Pretty Irish Girl always had a horde of men in tow. Pretty Irish girl, that's what we all called her.

Now Bill arrives with the stew.

**BILL**

Two portions of stew! Enjoy your meal!

**HELEN**

Thank you!

She starts eating, but Thomas is still waiting, watching Helen. In the background Mike watches them both.

**HELEN (TO THOMAS)**

What is it? Lost your appetite?

**THOMAS**

No, I've got an appetite!

He picks at his meal while Helen tucks in heartily.

\*\*\*

**29. O/N IN FRONT OF THE RAILWAY BAR**

Thomas und Helen come out, go to Thomas's car.

**HELEN**

It's turned cold.

**THOMAS**

It'll soon be warm in the car.

They get in, then Thomas starts up the engine. Helen buries herself in her coat. There's a knock at the window on Helen's side. She flinches. In the twilight Mike's face appears. Helen winds the window down.

**MIKE**

Sorry, didn't want to scare you.

**THOMAS**

Mike, what's up?

**MIKE**

Just wanted to remind you that I'm still on the look out. For a job, you know!

**THOMAS**

Haven't forgotten. I'll be in contact!

He drives off!

**HELEN**

A friend?

**THOMAS**

Not exactly!

They drive on in silence, Thomas brakes in front of Helen's flat.

**HELEN**

Thank you for your help!

**THOMAS**

Not at all!

**HELEN**

You could show me around the place! One weekend, when the weather's good!

**THOMAS**

Gladly! Sleep well.

**HELEN**

You too!

She gets out. Thomas waits until she's disappeared into the house. Then he drives off!

\*\*\*

### **30. I/N KITCHEN IN THE O'LEARY HOUSE**

Thomas' mother sits in the kitchen in front of a glass of



water, as Thomas arrives home.

**THOMAS**

You're still up?

**THOMAS' MUTTER**

I couldn't get to sleep! Where were you?

**THOMAS**

I helped Helen, then we were at the railway bar for a bite to eat!

Thomas' mother just nods, Thomas wants to go upstairs, stops at the kitchen door.

**THOMAS**

I'll take Mike on. He can help me with the sowing and the harvesting.

**THOMAS' MOTHER**

Mike?

**THOMAS**

Mike McCarthy!

**THOMAS' MOTHER (FROWNING)**

You must know what you're doing!

\*\*\*

### **31. O/D FIELDS**

Cut-ins: Thomas und Mike ploughing, hay making, sowing. At the end the two of them sit on a tractor, sweating and tired

and with a beer each, drink to their work.

\*\*\*

**32. O/D VALLEY**

Beautiful, sunny summer-weather. Thomas and Helen are driving in the car. The following text fades in: Two weeks later

**HELEN**

This is getting more and more remote! Where are you taking me?

**THOMAS**

Hang on! We're nearly there.

They drive around the last curve, there stands Seamus' house right at the head of a valley. Thomas drives the last few metres, then parks down from the house.

**THOMAS**

So, here we are!

**HELEN**

And where are we?

**THOMAS**

That's Seamus' house, a friend!

**HELEN**

And we're visiting him now!?

**THOMAS**

Exactly.

They both get out and go by foot for the last 100m. The stony path is not suited to Helen's court shoes. She suddenly decides to take her shoes off, and in doing so reaches for Thomas' hand, in order to keep her balance.

**HELEN**

Hey, the stones are sharp!

They are already at the top. Thomas knocks on the bare wooden door!

**HELEN**

No-one there!

Thomas knocks again, then reaches under a stone in front of the door and takes out a key.

**HELEN**

Oh, you're at home here!

**THOMAS**

This is my second home!

He lets her go first.

\*\*\*

### **33.      INSIDE/DAY SEAMUS' HOUSE**

They stand in a rather chaotic kitchen. Helen wrinkles her nose a little. Thomas pulls her up a small wooden staircase to the first floor and there in a small room with a view (as in Scene 7) down the valley.

**THOMAS**

I wanted to show you that!

**HELEN**

That is heavenly. But also rather isolated!

As she turns to Thomas, he grabs her and kisses her. Helen appears neither surprised nor resistant. She pulls Thomas' shirt over his head, while he pulls her skirt down/dress off. They fall on to the unmade bed make wild and impetuous love, mindlessly. After intercourse they lie there worn out, until Helen gets up and goes towards the kitchen naked. At the stairs she looks shortly towards Thomas. He has nodded off.

\*\*\*

**34. I/D SEAMUS' KITCHEN**

Helen goes purposefully in to the kitchen to the fridge and looks in it for something to drink. Eventually she takes out a half-full bottle of white wine, grabs a clean glass, pours the wine, as behind her the front door opens and men's boots clatter in to the room. As if bitten by a tarantula Helen turns around - opposite her stand Seamus and Mike. Apparently Helen isn't embarrassed by her nakedness. With one hand she balances her wine glass as if at a party.

**SEAMUS**

Yes, well: I'm Seamus!

**HELEN (AMUSED, BECAUSE NEITHER KNOW WHERE TO LOOK)**

I know. I'm Helen by the way.

**SEAMUS**

I know! That's - Mike.

**HELEN**

I know. I've already had the pleasure!

From upstairs Thomas rushes down, from half way down he throws her dress. Helen grabs the dress and slips it on.

**THOMAS**

Seamus, Mike!

**SEAMUS**

Are you two hungry? We have some trout!

\*\*\*

**35. I/D HELEN'S OFFICE**

Liz comes over to Helen dressed in her coat. Helen's office has changed. Piles of papers lie around, files, notices, draft copies of adverts . . .

**LIZ**

If there's nothing more, I would like to go.

**HELEN**

The paperwork, have you already.....

**LIZ**

Copied and sorted. Everything is in the post.

**HELEN**

Good. Have a good evening. See you tomorrow.

At the door Liz and Peter pass each other.

**PETER**

Still hard at it?

**HELEN**

I've nearly finished! I just have to look through the strategy report for tomorrow.

**PETER**

Shall we go for something to eat after that?

**HELEN (LOOKS AT HER WATCH)**

Another time perhaps!

**PETER**

To bad!

**HELEN**

I've got something on!

**PETER**

Ok then!

He leaves. Helen starts on the report.

\*\*\*

### **36. O/D CEMETERY**

Helen arrives with a large bouquet of lilies. On her way to Rachel's grave she finds Thomas, completely forlorn kneeling in front of it. She stands still, but Thomas has heard her. He pulls himself together awkwardly, cleans soil debris from his trousers.

**HELEN**

I haven't been here since the funeral . . . .

**THOMAS**

Nor me. I . . . . couldn't!

**HELEN**

Lilies, I've brought her lilies. She loved lilies so much.

Thomas just nods, then Helen lays the flowers directly on the grave.

\*\*\*

**37. INSIDE/DAY HELEN'S BEDROOM**

In the bedroom of Helen's small flat. Helen and Thomas make love. Again it is a wild, crazy act. Then the two of them sink in to the pillows totally out of breath. Suddenly Helen rummages around in her bag next to the bed.

**THOMAS**

What is it?

**HELEN**

I need a cigarette!

**THOMAS**

Do you have anything to drink?

**HELEN**

I bought whisky.

Thomas gets up and comes back shortly with the bottle and two glasses. Meanwhile Helen has a cigarette between her lips. He pours and drinks hastily. Helen just sips, then silently looks at Thomas for long time.

**HELEN**

What's going on between us?

**THOMAS**

I don't know!

\*\*\*

**38. I/N HELEN'S BEDROOM**

Helen sleeps deeply and soundly, Thomas is awake. He carefully disentangles himself from her embrace, then he gets up and gets dressed. As he glances towards Helen, she is awake.

**HELEN**

Do stay!

Thomas goes up to the bed and kisses her.

**THOMAS**

We'll see each other tomorrow!

He leaves. At first Helen stares ahead, then she gets up, goes in to the kitchen, pours herself a glass of whisky, sits at the table, but doesn't drink!

\*\*\*

**39. I/N MCLEARY'S KITCHEN**

It is two in the morning, as Thomas gets home. His mother sits in the kitchen in her dressing gown.

**THOMAS**

Mother, what are you doing here?



**MUTTER**

Your father wants to speak to you!

**THOMAS**

And you've stayed up for that?

**MUTTER**

It's important.

**THOMAS**

Tomorrow is soon enough. Good night!

\*\*\*

**40. I/D STAIRWAYS COMPUTERS MEETING ROOM**

In the room sit the Technical Head, Head of Software, someone from India, two or three other Stairways employees. Helen sits at the front wall, Jack Stanton next to her, an overhead-projector in front of them.

**HELEN**

All in all we can expect a very satisfactory business trend. According to our projection, the market penetration will grow by about 5% after the introduction of our new product line, as none of our rivals have a competitive product in their portfolios. Our headstart in the market would amount to about 4 - 5 months, so, sufficient time to win over a completely new line of customer.

Any questions?

She looks around the group

**HELEN**

Thank you!

Helen sits down. Jack Stanton moves to the front, turns to Helen.

**STANTON**

Thank you, Helen. I must however correct you on one point: the business trend is not satisfactory, it is outstanding.

He laughs loudly and pats Helen jovially on the shoulder, then he turns to the group.

**STANTON**

And from that I take it that the production is starting to ramp up smoothly. Please work together to clarify any outstanding questions. Thank you.

Everyone gets up, including Helen.

**STANTON**

Could you stay a moment, please?

**HELEN**

Of course!

**STANTON**

I've spoken with Jack's wife.

Helen looks at him, questioningly.

**STANTON**

Jack Turner - our Marketing head!

**HELEN**

Yes, of course!

**STANTON**

His wife says that he will never get better. That he'll never be able to work again.

**HELEN**

I didn't know that he was so bad.

**STANTON**

He was hit front on by a tractor. Perhaps he just forgot that we drive on the left here. Whatever.....I would like you to take over his position.

**HELEN**

Would you not like to wait until...

**STANTON**

The doctors were very clear. There is no hope.

**HELEN**

Well, . . .

**STANTON**

Are you not happy?

**HELEN**

Yes, of course. But under the circumstances....

\*\*\*

**41. I/D MCCARTHY'S HOME OFFICE**

Thomas' father sits at his desk over his books, as Thomas gives a short knock and comes in.

**THOMAS**

Mother says you want to speak to me?

**FATHER**

Close the door!

Thomas does as asked, then sits down opposite.

**THOMAS**

So, what's up?

**FATHER**

We're finished!

**THOMAS**

What do you mean?

**FATHER**

All our reserves are used up. The price of milk is in the cellar, we pay out for every liter. That you went and bought more seed has just made everything worse. And Mike has to be paid too!

**THOMAS**

What was I supposed to do? Sit back and do nothing?

**FATHER**

Yes, OK! Of course, I understand. But we need a solution. And like yesterday!

**THOMAS**

I'll go to the bank!

**FATHER**

I've already made an appointment. This afternoon.

**THOMAS**

Are you coming too?

**FATHER**

I'm too old for that sort of thing. You'll have to do that on your own!

\*\*\*

**42. I/T HELEN'S OFFICE**

Helen sits relaxed in her office, cup of tea in hand, as Peter comes in.

**PETER**

Congratulations, that was a good debut!

**HELEN**

Thanks.

**PETER**

Time for a little celebration?

**HELEN**

You're right. Any ideas?

**PETER**

I think so. Right now?

**HELEN (LOOKS AT HER WATCH)**

Why not?

\*\*\*

**43. I/D BANK - OFFICE**

Thomas sits with a bank employee.

**BANK EMPLOYEE**

Your father ploughed every penny into land. I told him years ago that's it's not a good thing to be without a reserve of capital.

**THOMAS**

What do you suggest?

**BANK EMPLOYEE**

The field by the new industrial park would bring in a small amount of money for him.

**THOMAS**

I should sell land?

**BANK EMPLOYEE**

The whole area is choice land, one moment . . . .

He types numbers in to his calculator, turns this eventually to Thomas, who quietly whistles through his teeth.

**THOMAS**

So much?

**BANK EMPLOYEE**

A conservative estimate. Probably more!

\*\*\*

**44. O/D STREET IN FRONT OF HELEN'S FLAT**

Thomas arrives with his Landrover and stops in front of Helen's flat. He sits there for a moment, then he gets out, a bottle of champagne in his hand. He rings the doorbell, and rings again - nothing. Eventually he goes back to his car and makes himself comfortable

\*\*\*

**45. I/N BAR OF THE SHELBOURNE HOTEL, DUBLIN**

Peter and Helen in the lounge of the Shelbourne. A bottle of champagne stands neck down in an ice bucket, a waiter comes over with a second. He uncorks it and pours out for both of them.

**HELEN**

I can't drive after this!

**PETER**

And we don't have to!

**HELEN**

And what do you mean to say with that?

**PETER**

We could stay!

**HELEN**

You haven't ... ?

**PETER**

I have!

**HELEN**

Then why not!

They both get up, Peter goes quickly to reception, to get a room key. After a couple of meters Helen turns back and grabs the champagne bottle and the two glasses. A waiter hurries over.

**WAITER**

I can have everything brought up to the room for you.

**HELEN**

That's not necessary!

\*\*\*

#### **46. I/N ROOM AT THE SHELBOURNE**

Helen and Peter stagger in to the room, they laugh and take it in turns to drink from the bottle, then they kiss, Peter undresses Helen, and they make love. It is a less passionate act, in which Helen looks almost detached.

When everything is over, Peter rolls to the side and falls asleep almost immediately. Helen observes him from the side, then drinks the last from the champagne bottle.

\*\*\*

#### **47. O/N IN FRONT OF HELEN'S FLAT**



Thomas is still sitting in the Landrover. From under his seat he pulls out a big hipflask and takes a drink. Then he leans the seat back and makes himself comfortable.

\*\*\*

**48. I/D HOTEL ROOM AT THE SHELBOURNE**

Helen is awake, goes to the toilet, then gets dressed. Peter is now also awake.

**PETER**

Good morning!

**HELEN**

Hi!

**PETER**

Sleep well?

**HELEN**

OK!

**PETER**

Have we got to go already?

**HELEN**

I've just got to pop by the flat!

**PETER**

Ok then.

He gets up. As he wants to hug Helen, she avoids him. Without a word he goes in to the bathroom. Helen sinks on to the bed and stares ahead.

\*\*\*

**49. O/D IN FRONT OF HELEN'S FLAT**

Thomas has spent the night in the car. As a car pulls up he wakes a little, but shuts his eyes again straight away. Only when a car stops on the other side of the street from Helen's flat does he sit up. He is still looking as Helen quickly hugs Peter, kisses him on the cheek and says a few words to him, and then hurries quickly to the house. Immediately Thomas starts up the Diesel and accelerates away. Helen turns and watches him drive away.

**HELEN**

Oh shit!

\*\*\*

**50. I/T O'LEARY'S KITCHEN**

Thomas comes storming in to the kitchen, where his mother sits with the paper in front of her.

**MOTHER**

Where have you come from. At this time!

**THOMAS**

That's none of your business!

He grabs himself a piece of bread.

**THOMAS**

Tell Mike, he should come to the wheat fields with the trailer, if he's finished with the feeding.

He leaves. His mother watches, frowning after him!

\*\*\*

**51. I/D STAIRWAYS COMPUTER OFFICE BUILDING**

Liz sorts a pile of papers, as Helen comes in to her office wearing large sunglasses. Liz holds out a finished pile to her.

**LIZ**

Good morning. Here - the latest figures.

Helen just nods, flops in to her office chair and takes off the glasses.

**LIZ**

Oh, oh, that was a really heavy night.

Helen gives her a sharp look.

**LIZ**

OK, OK, I don't want to know!

**HELEN**

It's better that way.

**LIZ**

I'm already going!

Before she shuts the door, Helen calls once more.

**HELEN**

Liz, I don't want to be disturbed for the next half an hour.

**LIZ**

OK. I'll guard your door like a lion.

**HELEN**

It'll be enough, if you just don't put any calls through.

**LIZ**

Aye Aye, Sir!

Helen has to laugh, with restraint!

**HELEN**

Now get out!

Liz disappears and shuts the door. Through the office window one sees Liz still sorting her piles of paper, looking now and again towards Helen. As Helen notices that, she picks up the telephone and turns in her chair, so that she has her back to Liz. She looks at the telephone for a long time, then she starts to dial, contemplatively. Eventually she starts dialling again where she left off. After a few rings the voice of Thomas' mother is heard.

**HELEN**

Yes, hello, it's Helen. I just wanted to know how everyone is?

(Pause! We're all fine)

**HELEN**

That's good to hear! And the child, does he have a name now?

(Pause)

**HELEN**

No? Oh well, the father will come up with something. Talking about the father, is he there by any chance? I wanted to thank him again for his help.

(Pause!)

**HELEN**

Ahh. The whole day. Out harvesting! Near here!? Ah well, I'm sure I'll find him. Many thanks. And say hello to your husband for me!

She puts the phone down. As she looks towards Liz, Liz quickly looks away!

\*\*\*

**52. O/D WHEAT FIELD**

Thomas sits on a combine harvester and harvests an enormous field. Alongside, Mike drives a tractor with trailer. The wheat is blown directly in to the trailer. Helen's car stops at the edge. She gets out, watches Thomas, who doesn't notice her as he drives past. As they drive back, Thomas still doesn't notice her. By the third time, she plucks up courage and jumps straight in front of the harvester.

**THOMAS**

Are you crazy? I could have driven right over you.

**HELEN**

But you didn't.

**THOMAS**

What do you want?

**HELEN**

Talk?

**THOMAS**

Now? This isn't a good time!

**HELEN**

This evening? At my place?!

**THOMAS**

I don't know!

**HELEN**

I'll be waiting!

\*\*\*

**53. I/N HELEN'S FLAT**

Helen sits in front of the television, as the door bell rings. She jumps up straight away, opens the door. Thomas comes in impetuously. Without a word they fall in to each others arms, then Thomas almost rips Helen's clothes from her body. They disappear in to the bedroom.

\*\*\*

**54. I/N HELEN'S BEDROOM**

After love making. Helen lies in Thomas' arms.

**THOMAS**

Didn't you want to talk to me?

**HELEN**

Isn't that what we've just done?

\*\*\*

**55. I/D O'LEARY'S KITCHEN**

Beth feeds the baby, as Thomas breezes in.

**BETH**

Good morning! Do you want breakfast?

**THOMAS**

Thanks, Beth, just a sip of coffee.

He pours for himself out of a coffee pot, takes a quick sip, then looks at his son.

**THOMAS**

So, little one, let me hold you!

In the background his mother comes in, while Thomas rocks his son in his arms.

**MOTHER**

The christening is in two weeks. Have you thought about a name?

**THOMAS**

A name? Hm, I don't know. I never spoke to Rachel about it. What should we call you, little one? How about . . . Benjamin? Benjamin!

The baby smiles.

**THOMAS**

So you agree!? That's great. Then we'll christen

you Benjamin!

His mother turns to the door again, then she hesitates for a moment.

**MOTHER**

Who should I invite - outside the family?

Thomas and his mother exchange sharp glances.

**THOMAS**

I'll invite Helen!

**MUTTER**

As you will!

She leaves the kitchen!

\*\*\*

**56. I/D CHURCH**

In a nave aisle Thomas stands with his son in his arms and holds him over the font. Father Kerrigan lets water from his hand flow over the little head.

**KERRIGAN**

So I christen you Benjamin Thomas. May your life be long and happy and the heavy burden of the loss of your mother not weigh you down and leave you with misgivings . . . .

At this moment the door opens again and in comes Helen, who stands still as she hears Kerrigan's voice.

**KERRIGAN**

. . . . and with the Lord's wisdom.



Kerrigan dries his hands. Thomas offers him his hand.

**THOMAS**

Thank you, you said that beautifully. You'll come back with us to our place!

**KERRIGAN**

Gladly!

The group set off, save for Beth and her father, who is still on crutches, and also Thomas' parents. Thomas' mother greets them simply with a little nod, which Helen and Thomas would hardly notice.

\*\*\*

**57. I/D O'LEARY'S PARLOUR**

The guests gather in the parlour. Beth comes in with a tray of hors d'oeuvre while the mother handles the tea and coffee pots.

**MOTHER**

Tea? Coffee?

**HELEN**

Coffee please!

Mother pours.

**MOTHER**

And for you, Father?

**KERRIGAN**

Tea, and perhaps a little . . . .(Port)

**MOTHER**

Just on it's way.

**KERRIGAN**

You're staying in our beautiful country?

**HELEN**

Yes, I had already . . . before all that with Rachel. . . happened, taken a job with a computer firm here.

**KERRIGAN**

Computers, ah yes!

**HELEN**

In marketing.

**KERRIGAN**

Marketing? Interesting.

Beth comes in through the door again and signals that Thomas is wanted on the phone. He jumps up straight away.

\*\*\*

**58. O'LEARY'S HOUSE, OFFICE**

Thomas picks up the telephone receiver.

**THOMAS**

Hello!

(Pause)

Yes!

(Pause)

Are you sure?

(Pause)

Yes, then see you on Monday!

\*\*\*

**59. O'LEARY'S HOUSE PARLOUR**

Thomas's mother is just serving a glass of port to Kerrigan. Helen has disappeared.

**THOMAS**

Mother, where's Helen?

**MUTTER**

No idea! Sit down and look after your guests!

\*\*\*

**60. I/D HELEN'S FLAT - KITCHEN**

Helen sits at the kitchen table smoking and with a glass of whisky in front of her as the door bell rings. She gets up and opens it. Thomas rushes in. As he tries to kiss her, she turns away.

**THOMAS**

In a bad mood?

**HELEN**

What do you want? Another shag. We had that just yesterday!

**THOMAS**

But, hello, what's up now?

**HELEN**

What's up? If you don't know, then I'm sorry for you!

**THOMAS**

I really don't know, what . . . !

**HELEN**

You didn't look my way once this afternoon. I was like thin air to you. And your mother . . . .

**THOMAS**

You're never going to change my mother.

**HELEN**

And I didn't plan to! And you? What is it with you? Do you just come to fuck, and simply disappear afterwards, in the middle of the night. Is that what it is? Is that everything? Is it going to go on like that? Thomas comes over when it suits him and goes, when it suits him.

There is a pause, in which Helen looks past Thomas uneasily.

**THOMAS**

Have you finished now?

Helen stays silent.

**THOMAS**

Good, then put your shoes on, I want to show you something!

**HELEN**

Now?

**THOMAS**

Yes, now. And hurry, it'll soon be dark.

\*\*\*

**61. O/D A WIDE VALLEY**

Helen and Thomas drive in the Landrover through unspoilt countryside. Suddenly Thomas turns off on to a grit track. They go through a small copse, then cross a bridge, under which a river flows. Eventually he brakes in front of a rather delapidated house.

**HELEN**

This is very interesting. I'm all ears to know what this is all about!

**THOMAS**

Get out first.

They get out, go to the house. Thomas pulls a key out of his trouser pocket and opens up.

\*\*\*

**62. I/D HOUSE**

Inside it is neglected, many window panes are broken. On an old bed are dried out condoms.

**HELEN**

Wonderful, but I still don't know, why we're here!

**THOMAS**

I thought, we could move in here.

Helen laughed disbelievingly.

**THOMAS**

We'll fix it up of course.

**HELEN**

And then we move in, you and me?

**THOMAS**

Exactly!

**HELEN**

This isn't really the best time to . . .

**THOMAS**

Why not?

**HELEN**

Because . . . I don't know!

**THOMAS**

Wait here.

He disappears, Helen walks through the house, until she hears Thomas' voice .

**THOMAS (OFF)**

Come outside!

Helen goes to the door, there Thomas stands with a bottle of bubbly and two glasses. The moment is well chosen. In the west the sun is going down and conjures a wonderful light over the valley. Thomas opens the bottle, and pours in to two

whisky glasses.

**THOMAS**

Cheers!

Helen just nods, then they both drink. Thomas sits down on the doorstep, pulling Helen to him.

\*\*\*

**63. I/N HELEN'S FLAT**

Thomas is waking up and notices that Helen is not in bed. He goes to the kitchen, where she sits in front of an empty glass and smokes.

**THOMAS**

Can't you sleep?

**HELEN**

What sort of house is that?

**THOMAS**

I've inherited it!

**HELEN**

From Whom?

**THOMAS**

From Rachel. It was her parents house!

**HELEN**

And you want to move in there with me?

**THOMAS**

Why not?

\*\*\*

**64. I/D O'LEARY'S OFFICE**

Thomas comes in to his father`s office: empty. He walks to the kitchen, where Beth feeds the baby.

**THOMAS**

Beth, where is everyone?

**BETH**

Good that you're here. Your father is in hospital. You should go there immediately!

Thomas runs straight out of the house.

\*\*\*

**65. O/D STREETS**

Thomas drives at a brake-neck speed to the hospital. Shortly before the hospital a car drives towards him. On the passenger seat sits his mother. Mike is driving. Thomas quickly brakes, looks around, but the car just drives on. Thomas steps on the gas again, until he is standing in front of the hospital entrance. He leaves the car door open.

\*\*\*

**66. I/D HOSPITAL**

Thomas runs to reception

**THOMAS**

Jack O' Leary?



**RECEPTIONIST**

In Intensive care.

**THOMAS**

Where?

**RECEPTIONIST**

You can't go in there!

**THOMAS**

So who can tell me anything?

In the background a doctor approaches, the receptionist waves to him.

**RECEPTIONIST**

This is Doctor Raymond. Mr. O'Leary, the son of Jack O'Leary.

**DR. RAYMOND**

Your mother has also just . . . .

**THOMAS**

Yes, that's right, but we missed each other.

Dr. Raymond takes Thomas to a corner.

**RAYMOND**

Your father has had a serious stroke. Unfortunately we don't know exactly when. Sometime in the night. By the time he came to us it was already too late to sensibly apply the standard initial treatment.

**THOMAS**

What does that mean?

**RAYMOND**

It would appear that he is very unlikely to recover. The area of the brain responsible for speech is affected and various other areas. In other words: your father will be dependent on care.

Thomas swallows and remains silent.

**THOMAS**

Can I see him?

**RAYMOND**

Of course. Come with me!

They go to the intensive care wing.

\*\*\*

**67. I/D INTENSIVE CARE**

The beds are separated by screens. Jack O'Leary is on a ventilator and is not responsive. The doctor leaves them alone. Thomas takes his father's hand. He stays silent for a long time, then he makes an effort.

**THOMAS (VERY QUIETLY)**

Dad, I'm sorry I wasn't there . . . .

Maybe, maybe then it wouldn't have been so bad, but  
I . . . .

I couldn't have done anything else, because . . . .

because, well, you know!

\*\*\*

**68. I/D O'LEARY PARLOUR**

Thomas' mother sits motionless in front of a cup of tea.  
Thomas comes in.

**THOMAS**

I was with father. Have you spoken to the doctor?

His mother just shakes her head.

**THOMAS**

He'll never recover. Father will always need caring  
for. We must set up the house for that. And  
eventually employ someone to look after him.

**MOTHER**

I'll look after your father. No-one's coming into  
my house.

**THOMAS**

As you wish!

**MOTHER**

Is that all?

**THOMAS**

No. I'm renovating Rachel's parents' house.

**MOTHER**

And then?

**THOMAS**

Then I'll move in there!

**MOTHER**

With this woman, with this slut?

Thomas raises his hand as if he wants to hit his mother.

**THOMAS**

Watch what you say.

**MOTHER**

Are you threatening me?

Thomas stays quiet and lets his hand fall.

**MOTHER**

It's all the fault of this stupid bitch. Did you even have to sell land to please her?

**THOMAS**

How do you know . . . ?

**MOTHER**

The bank called me. Did you really think you could keep it a secret. If your father had known, that would have surely killed him.

**THOMAS**

Father knows already.

He leaves.

**MOTHER**

You're lying. Your father would never have allowed you to sell land. Never!

\*\*\*

**69. O/D IN FRONT OF THE O'LEARY'S HOUSE**

As Thomas rushes out of the house, Mike arrives in the yard with the tractor and a load of turnips. Thomas walks towards him.

**THOMAS**

Mike, good that I've met you. I need you for a couple more months. Is that OK?

**MIKE**

Why not? There's just . . .

**THOMAS**

What?

**MIKE**

The pay from last month isn't there yet!

**THOMAS**

I'll take care of that. You know my father is in hospital!

**MIKE**

Saw him there. Not a pleasant thing!

**THOMAS**

No, it really isn't!

Mike nods and pulls away!

**THOMAS**

Wait a moment.

Mike stops.

**THOMAS**

Can you get 10 sacks of cement, a palette of bricks and . . . wait, I wrote it down. Here's the note. Bring it all to the property of the Woods.

**MIKE**

Woods?

**THOMAS**

Rachel's parents' house.

**MIKE**

Oh yes. Of course. I'll do it first thing tomorrow. I wanted to go and get some grease anyway.

**THOMAS**

Not tomorrow. Right away!

**MIKE**

As you wish! I'll just unload the turnips.

\*\*\*

## **70. O/D HOUSE IN THE WOODS**

Thomas arrives with the Landrover at Rachel's parents' house. He has a trailer behind with all sorts of tools, including a cement mixer, shovels, hammers, trowels etc. He leaves the car and goes in to the house.

\*\*\*

**71. I/D HOUSE IN THE WOODS, BEDROOM**

Thomas comes in to the bedroom, which he carefully examines. Then he starts with the clearing up: he throws old newspapers, condoms, some empty bottles on to an old threadbare blanket, which he eventually knots together and places outside the front door. Without him noticing, a car approaches from the distance.

He goes back in to the house. The car approaches slowly, even more slowly it crosses the bridge over the river. Now the female driver is recognisable: it is Helen. She stops in front of the house, next to Thomas' Landrover, and gets out.

\*\*\*

**72. I/D HOUSE IN THE WOODS, BEDROOM**

Thomas has found his and Rachel's wedding picture in the bedroom. It is in a broken frame, the glass is cracked. He looks at it, lost in thought as Helen comes in. He is a little startled, as she knocks on the door behind his back. Quickly he hangs the frame on the wall so that the picture can't be seen.

**HELEN**

Surprise!

**THOMAS**

Well, you managed that.

He hugs her and kisses her fiercely.

**THOMAS**

Is there a reason for your ambush?

**HELEN**

Is there a reason for my ambush? Maybe I wanted to . . . . have it off with you!

Thomas pulled back slightly.

**HELEN (MISCHIEVOUSLY)**

What? Has the fire already gone out?

**THOMAS**

It's just . . . . my father has had a serious stroke!

**HELEN**

Oh God, so how is he then?

**THOMAS**

Really not good. He's going to need full time care!

**HELEN**

Oh, Thomas, I'm sorry!

**THOMAS**

I thought he still had a few good years! But now there's nothing of that left.

Helen hugged him and held him tight. In the background Mike comes in to the house. As he sees the two of them he knocks quickly on the door frame.

**MIKE**

Sorry. Don't want to disturb you, but I've got the cement and all the other things in the trailer.



Helen and Thomas turn around.

**THOMAS**

Mike! I'd completely forgotten about you.

He rummaged around in his trouser pocket and pulled out the car keys.

**THOMAS**

Take the Landrover and leave the tractor and trailer here. I'll unload it myself.

**MIKE**

OK. Have a good day, then!

He disappears. Helen and Thomas fall smiling in to each other's arms.

**THOMAS**

Tell me, haven't you got to be at work.

**HELEN**

I took a day off.

Thomas says nothing.

**HELEN**

Here, I've got something to drink with me!

From her bag she pulls out a well wrapped bottle of champagne and two plastic glasses.

**HELEN**

Come outside, the sun is just going down!

\*\*\*

**73. O/D IN THE WOOD IN FRONT OF THE HOUSE**

Thomas comes to the front of the house. On the way he pulls on a warm pullover, then he sits down on the steps in front of the house. It is another wonderful sunset, the leaves on some of the trees are starting to change colour. Helen follows close behind.

**THOMAS**

Did you bring champagne because there's something to celebrate?

**HELEN**

Don't you know?

Thomas shakes his head.

**HELEN**

I'm moving in with you here.

**THOMAS**

Really?

**HELEN**

Really!

She sits down next to Thomas on the step. Thomas puts his arm around her shoulder, Helen cuddles in to him. He takes the bottle out of her hand, opens it and hands it to Helen.

**HELEN**

To us!

She drinks and hands it to Thomas.

**THOMAS**

To you!

\*\*\*

**74. I/D KITCHEN OF THE O'LEARY'S HOUSE**

Beth is busy with the baby, as the throb of Thomas' Landrover can be heard from outside.

**BETH**

There comes your dad! Are you happy?

The baby smiles. Thomas comes in.

**THOMAS**

Beth, have you got a moment!

**BETH**

Sure!

She lies Benjamin back in his moses basket, then she follows Thomas.

**THOMAS**

Come with me.

**BETH**

And Benjamin?

**THOMAS**

We'll be back very soon!

They leave the kitchen.

\*\*\*

**75. O/D IN FRONT OF THE HOUSE**

Thomas goes hurriedly towards the garage.

**THOMAS**

How old are you actually?

**BETH**

Almost 18.

**THOMAS**

So you can drive soon.

**BETH**

Yes. But I can't afford a car.

Now they are in front of the garage. Thomas swings the door open.

**THOMAS**

Don't worry about that. I'll pay for the driving lessons. You can have Rachel's car!

He points to the Mini.

**BETH**

I don't know.

**THOMAS**

Think it over. When my father comes home, he'll need looking after. Mother wants to do that alone. I'm sure she's not going to manage that. You know father is no light weight. You'll have to help her.

**BETH**

And what about you?

**THOMAS**

I'm moving out of here!

**BETH**

And the baby?

Thomas says nothing, and looks straight past Beth. Long pause!

**THOMAS**

I thought, you could look after it. I would pay you well!

Beth stays silent.

**THOMAS**

Think about it!

He leaves. Beth watches him doubtfully.

\*\*\*

**76. O/N THOMAS' MOTHER'S ROOM**

The mother sits motionless, with her hair down, in front of a mirror. There is a knock.

**MOTHER**

Yes!

In comes Thomas.

**THOMAS**

I've spoken to the doctors again. Father will have to stay in hospital for a few more weeks then they want to send him to rehab for a short while, before he comes back home.

**MOTHER**

I know.

**THOMAS**

We should get the room downstairs set up for him.

**MOTHER**

If you think so!

**THOMAS**

Then I've spoken to the bank. All the fields around the industrial area will be sold.

**MOTHER (SOBERLY)**

That I will never allow!

**THOMAS**

I don't know what you can do against it.

\*\*\*

**77. O/D RUISLIP STATION**

The following text is faded in:

**"18 YEARS LATER"**

Benjamin gets out of the train, still with the bundle of

papers from his father in his hand. He goes to the exit and there gets on to a bus to Ruislip.

Cut-in: departure of the bus, journey through idyllic countryside. Stop in Ruislip, Benjamin gets out, goes on foot to the farm.

\*\*\*

**78. I/D KITCHEN OF THE O'LEARY'S HOUSE**

Beth cooks, as Benjamin comes hurrying in and hugs her. Thomas' mother sits in a wheelchair next to the cooker and stares ahead.

**BETH**

My boy!

**BENJAMIN**

Hello Beth!

**MOTHER**

Who is that? What does he want here? Another of those beggars and worthless nobodies! He should be gone!

**BETH**

That's your grandson Benjamin, Thomas' son.

**MOTHER**

I don't know any Thomas.

**BETH**

Don't talk nonsense. Thomas is your son.

**MOTHER**

I have no son.

**BENJAMIN**

Leave it!

**BETH**

Come, sit yourself down. I've just made a fresh pot of tea!

Benjamin sits down, while Beth gets the tea pot and a cup and pours.

**BETH**

So, here you are!

**BENJAMIN**

Thanks. Come and sit with me.

Beth sits down, silently looks at Benjamin.

**BETH**

How are you doing?

**BENJAMIN**

Don't know. You've always said Dad would never be old. But it's hit me harder than I thought.

**BETH**

That's completely normal. He was your father.

**BENJAMIN**

What really happened then, in the year I was born?

**BETH**



Haven't you read what Seamus sent you?

**BENJAMIN**

Of course!

**BETH**

And?

**BENJAMIN**

Do you know what's in there?

**BETH**

No.

**BENJAMIN (GETS THE SHEETS OUT OF HIS RUCKSACK)**

So, he writes about the year, until he moves in with Helen to my mother's parents' house. Then he breaks off. Wait a moment . . . .

**(HE FLICKS THROUGH THE SHEETS)**

. . . . here it is.

„What comes next is, even after all these years, so unbearable for me, that I can't put it in to words. Ask Seamus, he knows the whole story, some of it possibly better than me. He'll tell you everything!

**BETH**

Yes, ask him. He knows it all.

Beth gets up, then as she moves away she turns again to Benjamin.

**BETH**

He was a driven man, your father, all his life. At first we thought, he just wanted to save the farm, because he worked till he dropped. But it wasn't about the farm, and it wasn't about money either.

**BENJAMIN**

So what then?

**BETH**

I don't know. And now we'll never find out. But it doesn't matter any more.

Right at the end, at least, he found peace.

**BENJAMIN**

Yes?

**BETH**

Yes! Because, . . . . he died with a smile on his face.

\*\*\*

**79. O/D IN FRONT OF SEAMUS' HOUSE**

Seamus cuts firewood, as Benjamin rides in on his bike. As he spots Benjamin, he lets the axe fall and walks towards him. Benjamin lets the bike fall and embraces Seamus.

**SEAMUS**

It's so good to see you, my boy.

**BENJAMIN,**

For me too, Seamus.

**SEAMUS**

We didn't expect to see you till this evening.

**BENJAMIN**

I know, but then I just had to get here as soon as possible.

**SEAMUS**

Let's go inside, it's a bit more comfortable there.

They go in to the house.

\*\*\*

**80. I/D SEAMUS' KITCHEN**

Benjamin sits at the table while Seamus looks for glasses. Eventually he puts two tumblers on the table and goes to get a bottle of whisky from a shelf above the sink. As he tries to pour a glass for Benjamin, who waves it away.

**BENJAMIN**

Thanks, but not for me!

**SEAMUS**

OK, but I'll allow myself one.

He pours himself one, while Benjamin brings out his father's papers.

**BENJAMIN**

I received this just this morning!

**SEAMUS**

And?

**BENJAMIN**

Have you read it?

**SEAMUS**

No, your father gave it to me like that, just as I sent it to you. And by the way, that was in the year you were born, so almost exactly 18 years ago.

**BENJAMIN**

So he had already got everything . . . .

**SEAMUS**

. . . . already everything planned? That's what it looks like.

**BENJAMIN**

But he didn't write everything down.

**SEAMUS**

I know.

**BENJAMIN**

How come? I thought, you hadn't read it.

**SEAMUS**

And I haven't. But he gave me his will at the same time. A document witnessed by a solicitor. And then a copy for me, so that I can sort it all out with you according to his wishes.

**BENJAMIN**

Sort out what?

**SEAMUS**

First just listen to me. If you know the whole story, then we can talk about the will!

**BENJAMIN**

If that's the way you want to do it!

**SEAMUS**

Yes, that's exactly what I want. So, you know that your father and Helen renovated your mother's parents' house. Thomas worked like crazy the whole time. At the start of October everything was ready and there was a little party.

\*\*\*

**81. I/D RACHEL'S PARENTAL HOUSE: LIVING ROOM**

The following text is faded in:

**„AUTUMN 18 YEARS AGO“**

**SEAMUS (OFF)**

One of Helen's colleagues came, then there was Beth, her father and me. Helen had prepared a small buffet, and there was champagne and red wine to drink. Helen was quite flushed from excitement. Or because she had drunk a glass or two.

**HELEN**

Seamus!

She hugs him.

**SEAMUS**

It's beautiful here now, a real little treasure.

**HELEN**

Do you think so?

**SEAMUS**

But of course!

**HELEN**

We've put a lot of work in to it.

Peter appears in the background.

**HELEN**

I'm sorry! Help yourself!

Helen hurries over to Peter, who's still in his cycling gear.

**HELEN**

Peter!

**PETER**

My God, I nearly didn't find it. It's in the middle of nowhere.

**HELEN**

Not quite!

**PETER**

But almost.

**MIKE (OFF, LOUD)**

Thomas, where are you hiding? Show yourself, if you're not chicken.

Thomas, with an irritated look, turns to Helen who just

shrugs her shoulders. They all go to the door.

\*\*\*

**82. O/D IN FRONT OF THE HOUSE**

Mike stands in front of the house, obviously blind drunk. He sways.

**MIKE**

There you are!

**THOMAS**

What do you want?

**MIKE**

My money!

**THOMAS**

You've had all of it!

**MIKE**

You . . .

He falls down on to his knees. Thomas helps him up again.

**MIKE**

You still owe me for all of last month.

**THOMAS**

Don't talk rubbish. My mother has the money for you. You just have to go and get it.

**MIKE**

That's . . .not true. Liar!

**THOMAS**

Get lost, Mike, and sleep it off.

**MIKE**

You think you can just give me the boot, do you?

Thomas turns away, as Mike gets ready to strike him.

**MIKE**

Not with me, not with me, you remember that.

At the last moment Thomas realises what Mike is planning. The punch goes through thin air and Mike falls forward on to his nose.

**SEAMUS**

I'll take him home.

**THOMAS**

Thanks, Seamus.

With a shrug of the shoulders Thomas goes past Helen and back in to the house. Helen watches Mike and Seamus, as he loads the drunkard in to his car and eventually drives off. Before going in to the house, she pulls her cape tighter around her shoulders. She shivers.

\*\*\*

**83. O/D IN FRONT OF SEAMUS' HOUSE**

In the distance one can see Beth, who is on her bike on the way to Seamus' house. On the screen the following text is faded in:

**„TWO WEEKS LATER“**



**SEAMUS (OFF)**

After that I didn't see either of them for two weeks. It seemed everything was going fine.

In front of the house Beth simply lets the bike fall and calls for Seamus even before she gets to the door to knock.

**BETH**

Seamus, Seamus, come quickly . . .

Then the door opens, Seamus comes out.

**SEAMUS**

What's up? What are you shouting for?

**BETH**

Thomas! It's so terrible . . . .

She is in a real state and goes on sobbing.

**SEAMUS**

Just calm down, Beth. What's up with Thomas?

**BETH**

Thomas, he's, he's . . . . murdered Helen!

**SEAMUS**

Beth, what . . . ., what are you saying?

**BETH**

Helen is dead, she's lying in the bedroom. Please come with me, I dare not go in there alone.

**SEAMUS**

I'm coming!

From his trouser pocket he pulls out the car key. Beth wants to go back on her bike.

**SEAMUS**

You're coming with me.

She gets in without a word. They drive off.

\*\*\*

**84. O/D IN THE CAR**

Seamus drives fast, without any caution. Beth has calmed down a little.

**BETH**

I just wanted to get a couple of things. I knocked, but nobody opened the door. So I went in, the door wasn't locked. And there I saw him . . . .

Now she starts crying again!

**SEAMUS**

It is surely all a misunderstanding. Thomas would never do anything to Helen.

Thomas and Helen's house appears. Everything seems peaceful. The front door stands wide open.

**BETH**

I'm not going in there again!

**SEAMUS**

Then sit here and don't move from the spot.

He gets out and slowly approaches the door.

\*\*\*

**85. I/D THOMAS' /SEAMUS' HOUSE**

Seamus comes in, looks around, goes on further into the bedroom. Thomas sits there on the bed with Helen's head on his lap. Her eyes are staring blankly in to the distance.

**THOMAS**

Seamus, you're here. It's lovely to see you.

**SEAMUS**

What's happened, Thomas?

**THOMAS**

Someone has killed Helen. Can you believe that?

**SEAMUS**

Do you have any idea, who did that to her?

Thomas just shakes his head. Seamus stands silently opposite him.

**SEAMUS**

I think it's best I get the police.

**THOMAS**

Yes, do that.

\*\*\*

**86. O/D IN FRONT OF THOMAS' HOUSE**

Seamus comes running out of the house and wrenches open the driver's door.

**SEAMUS**

Drive to the police station and make sure they get here as quickly as possible.

**BETH**

But I don't have my driving licence yet

**SEAMUS**

But you've had lessons.

**BETH**

Yes, but . . .

**SEAMUS**

Drive!

She slides over to the driver's seat and drives off. Seamus watches her go, then he disappears again in to the house. Fade out!

\*\*\*

**87. I/D POLICE CELL**

Fade in. Thomas sits in a cell and stares completely expressionless at the wall. He doesn't react, as a police officer opens the cell door.

**POLICE OFFICER**

Mr. O'Leary, you can go!

Thomas doesn't react.

**POLICE OFFICER**

Mr. O'Leary, you 're free. Come on!

He reaches out his arm. Thomas rises laboriously, as if stunned/drugged.

**THOMAS**

What . . .? Why . . .?

**POLICE OFFICER**

You are discharged.

**THOMAS**

Who . . . ?

**POLICE OFFICER**

We assume that your employee Mike . . . !

**THOMAS**

Mike?

**POLICE OFFICER**

Exactly, him! The results of the, well the results of our forensics are quite clear.

**THOMAS**

Mike? Where is he?

**POLICE OFFICER**

That we would also like to know!

\*\*\*

**88. O/D SEAMUS' CAR**

Seamus drives Thomas home. As the car comes to a halt in front of the house, Thomas stays sitting.

**SEAMUS**

Shall I come in with you!

**THOMAS**

No, I would like to be on my own!

He gets out, Seamus watches him until he has disappeared into the house, then he drives away.

\*\*\*

**89. I/D SEAMUS' HOUSE (PRESENT DAY)**

**SEAMUS**

After that I didn't see him again until Helen's funeral. He was very self-composed and didn't look around to see who was there.

**BENJAMIN**

But I knew all of that already. Beth has already told me that.

**SEAMUS**

I know. But what then happened in Autumn, she hasn't told you. We had to promise your father, that you would learn of the whole story only after his death.

**BENJAMIN**

And?

**SEAMUS**

I didn't see him again after the funeral, just Beth was at his place now and again. I learnt from her that he was doing as well as could be expected. He worked each day and drank each night, so as to forget. And then the heavy rain set in again, like it did in spring of that year. It rained like Noah's flood all over again. One evening I heard his car approaching. He was driving so fast that I thought . . . .

\*\*\*

**90. O/N IN FRONT OF SEAMUS' HOUSE (18 YEARS BEFORE)**

**SEAMUS (OFF)**

. . . he was drunk. But he wasn't drunk!

Seamus comes running in front of the house at the same moment as Thomas drives up. With the car breaking, gravel sprays up to the side. Thomas just winds down the window.

**THOMAS**

Get in, quickly, we must . . .

**SEAMUS**

Don't you want to come in first?

**THOMAS**

No time. Come on, we must hurry.

As Seamus continues to hesitate, Thomas' tone becomes helpless and almost pleading.

**THOMAS**

Please, help me, otherwise I've got no-one. And I can't do it alone.

**SEAMUS**

What can't you do alone?

**THOMAS**

Helen, Helen, . . . the grave, she'll drown, if the water gets any higher.

**SEAMUS**

Thomas, Helen is dead.

**THOMAS (COLD, DEMANDING)**

Are you going to help me or not? There is not a lot of time left.

**SEAMUS**

Yes OK, I'll help you! I'll just get my coat!

\*\*\*

**91. O/N COUNTRYSIDE AROUND SESAMUS' HOUSE**

Wide shot: In the distance one can see that Seamus first hurries in to the house and then comes back with a coat. He's hardly in the car, when Thomas drives off with wheels spinning. The car disappears into the night, until only the headlights can be seen like jack'o lanterns.

\*\*\*

**92. O/N IN FRONT OF THOMAS' HOUSE**

The car stops in front of the house, Thomas jumps straight



out and hurries down to the river, where Helen is buried.

**THOMAS**

There's another shovel in the shed!

Seamus is in no hurry, he takes in the scene: the river has breached its banks and is coming critically close to Helen's grave. Next to Helen's grave there stands an old paraffin lamp, in the light of which Thomas starts to dig like someone possessed.

**THOMAS**

Hurry up, you can see what's happening here.

**SEAMUS**

Yes, I can see that!

He goes to get the shovel, together they dig, until Thomas' shovel hits wood.

**THOMAS**

Here, here she is. Careful now, very careful!

Thomas throws the shovel out of the grave and carries on with his bare hands. He lays bare a bronze-coloured handle on the side of the coffin.

**THOMAS (INDICATING TO THE OTHER SIDE OF THE COFFIN)**

Here, the other side, if you've got the handle we can pull her up.

Seamus digs silently, until he has also uncovered the handle.

**SEAMUS**

There it is, I've got it.

**THOMAS**

On three!

Seamus nods.

**THOMAS**

One, two, . . and three!

The coffin slowly moves, both men need all their strength to push it over the side of the hole. Thomas immediately tries to follow it, but the soil collapses in, and he can't get up.

**SEAMUS**

Here, come over here, the ground is firm here.

He pushes Thomas, who wants to go straight to the coffin, half way up.

**SEAMUS**

And what about me? Am I supposed to stay here the night?

**THOMAS**

Sorry, sorry, I'm coming.

He reaches his arm down and pulls Seamus out of the hole. Seamus collapses exhausted on to the soaked ground.

**SEAMUS**

And now!?

**THOMAS**

What and now?

**SEAMUS**

What do we do now?

**THOMAS**

We drive home!

**SEAMUS**

Home? And Helen?

**THOMAS**

She's coming with us! We can't leave her here alone!

\*\*\*

**93. O/N IN FRONT OF THE O'LEARY'S HOUSE**

It is dark, light can be seen only from Thomas' parents' bedroom. In the distance the lights from Thomas' Landrover appear, jumping around like jack'o lanterns. As Thomas stops in front of the house, his mother looks out from the closed window upstairs. Thomas and Seamus jump out of the car. The rain is still coming down in torrents.

**SEAMUS**

And now?

**THOMAS**

We'll take her in to the parlour!

**SEAMUS**

As you wish!

Thomas unlocks the front door, as his mother comes walking towards them in her dressing gown.

**MOTHER**

What's going on here?

**THOMAS**

Go back to bed, mother!

**MOTHER**

The devil I will! What are you doing!

Thomas is back at the car. He and Seamus pull the coffin from the back. Thomas' mother only now sees it.

**MOTHER**

That's . . . that's . . . I'm calling the police. . . .

**THOMAS (THREATENINGLY)**

You'd better not! Do you understand me!

In response his mother stood rooted to the spot. They carry the coffin into the house, past Thomas' mother.

\*\*\*

**94. I/N THE O'LEARY HOUSE**

In the hallway: Seamus hesitates. Thomas looks quickly at his friend.

**SEAMUS**

Well?

**THOMAS**

In to the parlour! To the right.

With all the noise, Beth has woken up. She comes sleepily

down the stairs.

**BETH**

Oh God!

She stands rooted to the spot.

**THOMAS (TO BETH)**

Open the door!

As if in a trance she opens the double-doors. Seamus and Thomas carry the coffin in to the parlour and place it on the large dining table.

**MOTHER**

Can you tell what the big idea is?

**THOMAS**

Shut up, mother! And you (to Beth), get dressed then go and get the priest!

**BETH**

The priest?

**THOMAS**

Yes, the priest! Do it!

**BETH**

Yeah, yeah, OK!

She disappears.

**THOMAS**

Open it!

**SEAMUS**

What?

**THOMAS**

Open it! The coffin!

**SEAMUS**

Are you sure you want that. Just think about it!

**THOMAS (TO SEAMUS)**

Open it!

Seamus looks for the screws on the coffin.

**SEAMUS**

I'll need a screwdriver.

Thomas goes over to the sideboard and from the silver cutlery takes two large knives. He throws one over to Seamus.

**THOMAS**

You do that side, I'll do the other. Do it.

**MOTHER**

Hey, Lad, you're ill. You can't just . . .

**THOMAS (LOUDLY)**

Shut your mouth, now.

Both of them continue to unscrew, until the lid is free.

**THOMAS**

Grab hold!

As the coffin opens, a overpowering stench of death fills the room, which makes the mother dizzy. Thomas stares expressionless at the heavily bloated, disfigured face of Helen.

**THOMAS**

Isn't she beautiful? Say she's beautiful!

**SEAMUS**

Yes Thomas, Helen was a beautiful woman.

**THOMAS**

No, Seamus, Helen is a beautiful woman!

**SEAMUS**

You're right, Thomas. Helen is a beautiful woman.

**THOMAS**

Just as I said. . .! Now all that's missing is the priest.

**MOTHER**

I don't have to put up with this.

She turns to the door.

**THOMAS**

You're staying. Sit down!

\*\*\*

**95. O/N IN FRONT OF THE O'LEARY HOUSE**

From out of the darkness Thomas' Landrover appears. Beth drives carefully, unsure, the priest hanging on tightly to

the grab handle. It stops in front of the house. Kerrigan and Beth get out.

**KERRIGAN**

If there's no-one lying on their death bed, I really don't know why you got me out of my bed in the middle of the night.

**BETH**

Just go in. You'll see.

He disappears inside. Beth ducks in to the entrance out of the rain.

\*\*\*

**96. I/N O'LEARY'S PARLOUR**

The priest instinctively recoils, as he comes in to the parlour.

**THOMAS**

At last, you took your time. Come in, Kerrigan!

**KERRIGAN**

What is going on here? What's that? What do you want from me?

**THOMAS**

I want you to marry me and Helen!

**KERRIGAN**

What? Are you . . . ?

**THOMAS**



No excuses, Kerrigan! Where is Beth? Beth (loud),  
Beth, come on, you're needed here.

Beth now arrives, but stays standing in the doorway.

**THOMAS**

Now, we're all here. Beth and Seamus are the  
witnesses. So!

Seamus nods affirmatively to the priest.

**KERRIGAN**

Now then, my Son, I'll carry out your wish for you.  
Are you ready?

Thomas nods.

**KERRIGAN**

So I ask you, Thomas O'Leary, will you take this  
woman, here present, . . . .

**THOMAS**

. . . . Helen

**KERRIGAN**

. . . . Helen, to be your wedded wife, to love and  
to honour, until . . . . until . . . . until death  
does you part.

**THOMAS**

Yes, I will!

**KERRIGAN**

So now I hereby declare you man and wife.

He blesses Thomas and Helen, then he turns to Beth.

**KERRIGAN**

Is there something to drink here?

**BETH**

I'll get something.

**THOMAS**

Mother, come here please!

**MOTHER**

No way was I thinking of doing that!

**THOMAS (LOUDLY)**

Mother! You'll come over here now!

Slowly the mother goes towards Thomas. As she gets close enough, Thomas grabs her arm and pulls her to the coffin.

**THOMAS**

Don't you want to kiss your little daughter-in-law?

**MOTHER**

What? You must be totally crazy.

**SEAMUS**

Leave it be, Thomas! That's enough!

**THOMAS**

What?

At this moment the mother grabs a silver candlestick and knocks Thomas down. Thomas falls unconscious to the floor.

**MOTHER**

That's it. Get out! All of you.

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**97. I/D SEAMUS' HOUSE (PRESENT DAY)**

**SEAMUS**

Now you know the whole story. Your father had concussion and a cut to his head. After two days in hospital he was allowed back home again. Shortly after that he made his will. I have a copy here, officially it will be read to you by the solicitor. But Thomas particularly wanted you to get it before his funeral.

He passes him an envelope, which Benjamin weighs in his hand and then contemplates it for a long time in both hands, before he rips it open.

**CLOSE-UP THE FIRST LINES, READ BY THOMAS (OFF)**

My dear Benjamin, we have now almost come to the end. Only one more thing . . .

**CROSS-FADE**

The grave of Thomas. It lies opposite that of Helen, at the river below the house. His coffin is laid out over the grave.

**THOMAS (OFF)**

I leave you all my worldly goods, the farm and everything which belongs with it. It is a good inheritance and you can do with it as you will. I leave you everything under one condition:

The coffin is lowered slowly in to the grave by the bearers.

**THOMAS (OFF)**

Bury me opposite Helen in such a way that on the day of our resurrection we will look first into each other's eyes!

- END -

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