

"A CASK OF BRANDY FOR WHITEY BULGER"

By

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INT.SHANNON AIRPORT.MORNING

A crowd of people carry their luggage down the corridor towards the customs officers. Running down the hallway, significantly ahead of them, is JIMMY.

Jimmy has a strong Boston accent. When he talks, he is very loud. He's dressed in baggy jeans, a white wife-beater, and an oversized Boston Red Sox baseball cap. Jimmy is around 23 years old.

CUSTOMS OFFICER

Passport please. What's your business in Ireland?

JIMMY

I'm moving in!

CUSTOMS OFFICER

Are you now? And what would be your destination?

JIMMY

Askeaton. Outside of Limerick. That's where my family's from.

As the Custom Officer stamps Jimmy's passport and finishes up some paperwork, Jimmy looks around the airport in awe.

JIMMY

Yeah!

The Custom Officer hands Jimmy back his information.

CUSTOMS OFFICER

All the best to you now, sir! Have a grand time, and welcome home. Next.

INT.CAB.MORNING

Jimmy jumps into a taxi cab at the stand.

TAXI DRIVER

Where to, sir?

Jimmy fumbles through his bag and pulls out a tattered post card.

JIMMY
Stoneville, Askeaton.

The Taxi driver drives off. The Irish countryside expands around them. Jimmy is in awe.

JIMMY
God, I missed this place!

TAXI DRIVER
Are you on holidays?

JIMMY
(slightly angry)
I'm not a tourist, pal.

TAXI DRIVER
American, are you?

JIMMY
Yeah.

TAXI DRIVER
And where are you from in the states?

JIMMY
Boston.

TAXI DRIVER
(smiles knowingly)
I've family there myself. There's a good bit of Irish in Boston. Why'd you leave?

They drive into oncoming traffic to pass a lorry. As the cars honk at the taxi, Jimmy remembers back to something that happened in Boston.

FLASHBACK.INT.JIMMY'S CAR/BOSTON.MORNING

Jimmy loses control of his car and crashes it into the median and then disappears behind the airbag.

BACK TO THE PRESENT:INT.CAB.MORNING

As the cab driver passes the lorry, Jimmy nervously puts on his seat belt.

TAXI DRIVER

I wouldn't bother with your seat belt.
So why'd you leave then?

Jimmy looks out the window as the cab passes through Limerick City. To the left of him the Shannon fades into the river Charles in Boston.

FLASHBACK:EXT.CHARLES RIVER.DAY

Limping and bloody, Jimmy jumps down an embankment to the base of the Charles.

Carrying a gun in one hand and a briefcase in the other, he runs quickly along the side of the Charles, his wrecked auto behind him.

BACK TO PRESENT:INT.BERNIE'S BOARDING HOUSE'S
KITCHEN.MORNING

Paralyzed from the legs down, BERNIE wheels himself over towards a boiling kettle pot, but is interrupted by the doorbell. He pauses and looks in the direction of the front door.

Bernie is about 27. He's dressed well in a v-neck and a button down shirt. His hair is slicked back and styled nicely.

COUSIN BERNIE

(yelling)

Just a second, I'm completely fucked
from the waist down.

Bernie ignores the doorbell and goes to pour his tea. The doorbell rings become incessant and childlike.

EXT.BERNIE'S BOARDING HOUSE.MORNING

Bernie opens the front door to find Jimmy outside, bag-in-hand.

JIMMY

Bernie, right?

COUSIN BERNIE

(unsure)

Yes? Can I help you?

INT.AUNT PATRICIA'S ROOM.MORNING

Loud boisterous noises are coming from downstairs causing AUNT PATRICIA to stir in her bed.

INT.BERNIE'S BOARDING HOUSE.MORNING

Dressed in just a bathrobe and pajamas, Aunt Patricia makes her way down the staircase.

INT.BERNIE'S BOARDING HOUSES' KITCHEN.MORNING

Bernie is spinning around the room, trying to prepare breakfast for Jimmy; while Jimmy blasts Irish music on the radio and sips whiskey.

AUNT PATRICIA

Jesus, Bernie, what's this about now?

COUSIN BERNIE

Ma'am, remember Cousin Jimmy? He came home.

FLASHBACK.EXT.IRISH FARM.MORNING

A young Jimmy runs around kicking and punching at cows.

BACK TO PRESENT:INT.BERNIE'S BOARDING HOUSE.MORNING

Aunt Patricia goes over to examine Jimmy.

AUNT PATRICIA

Jimmy? Jesus, Mary and Joseph, I haven't seen you since you were just a little guy and how big you are now! They must feed you fine things in the states. How is your mammy?

JIMMY

Pretty good.

Bernie wheels himself over with a huge plate of Irish breakfast foods for Jimmy.

While Aunt Patricia sits down beside Jimmy and begins to make herself a cup of tea.

AUNT PATRICIA

Fry him up some puddings, Bernie. (to Jimmy) You must be starving.

JIMMY

Nah, no puddings. But hey, do you mind if I stay here...forever?

AUNT PATRICIA

This isn't a holiday?

JIMMY

I kind of can't go home.

FLASHBACK:EXT.CHARLES RIVER/BOSTON.EVENING

CHUCK and OLD LARKIN are looking down at Jimmy's deserted and smashed up automobile.

Old Larkin is in his 50s and has a close shaven haircut. He always has a sneer on his face and looks mean as all hell.

Chuck is younger, in his 20s, and is dressed in sweatpants and a sports t-shirt.

OLD LARKIN

I'm going to spill that kid's guts all over his poor suffering mother for this.

BACK TO PRESENT:INT.COUSIN BERNIE'S HOUSE.MORNING

Aunt Patricia looks over at Bernie.

AUNT PATRICIA

You'll have to have a job. We have enough people around here sitting on their arses all day, watching tele.

COUSIN BERNIE

(gesturing toward the chair)
Well, if I could get off my fucking
arse, I would now.

AUNT PATRICIA

We'd be glad to have you here. You're
family after all.

JIMMY

Great, so where's the pub?

INT. COLLINS' PUB. MORNING

The bar is in the middle of the pub and most of the clientele are huddled around it. There are two entrances to the pub, a front one and a back one. To the left of the bar are tables and chairs and to the right is an open area with a dart board. Also, by the dart board is the entrance to the office area. Behind the bar there is a staircase that leads down to keg room and the basement. The pub is decorated with various Irish souvenirs, as well as old antiques. There are a lot of farming and agricultural antiques in the pub, which reflect the rural heritage of Askeaton.

SEAN, the bartender, is cleaning glasses behind the bar. Sean is in his 40s. He's bald and wears glasses. He's wearing a shirt that says Collins' Pub.

TIM sits at a stool surrounded by patrons who are grinning from ear to ear. As Tim drinks from the bottle of whiskey, the crowd in front of him cheers him on. Tim is very drunk and can barely stand.

SEAN

(to Tim)

Everything ok?

TIM

(slurring his words)

He's coming for me and no one can
stop him.

SEAN

Who?

The bar grows quiet as they wait for Tim's response.

TIM
(slurring his words)
The most famous gangster in Boston.
He'll kill me for sure.

SEAN
What's the gangster's name, Tim?

All the other patrons lean in closer to Tim, listening with anticipation.

TIM
(slurring his words)
I'm a ghost. I'm gone after tonight.

Jimmy and Aunt Patricia enter the pub. Tim takes another shot of whiskey.

CROWD
Thirty-one!

AUNT PATRICIA
(referring to Tim)
Jesus, Sean has someone passed on?

SEAN
Big Tim is just after receiving some bad news by post. Took up the middle stool, and took to the drinking.

Tim pours another shot.

CROWD
Thirty-two!

COLLEEN comes from downstairs with a case of beers in hand, and catches Jimmy's eye.

Colleen is around 21 years old. She has beautiful long blond hair that is nicely styled. She's small and very petite. She's also wearing a shirt that says Collins' Pub.

She looks at Jimmy and sizes him up as American right away.

COLLEEN

What's with the yank?

AUNT PATRICIA

I was hoping Sean would fix him up with some bar work.

JIMMY

(points at Tim)

I'll have what he's having.

Tim takes another shot of whiskey.

CROWD

Thirty-five!

But the last shot is too much for Tim, and he slams his hand down on the bar, as he spits it up.

CROWD

(grumbling)

Aww, Thirty-four.

McELDOO

And a half!

The bar is silenced by Tim standing up. He sways to the left, he sways to the right, but stays upright.

Everyone watches, as he heads out the door, his body being led forward with a quickening momentum.

And he's gone. Outside there is the sound of a loud thud.

McELDOO begins to sing in the pub. He has an angelic voice. He sings this song to an original tune.

McEldoo is dressed like an Irish farmer on his way to church. Very good hearted, McEldoo is a little shy and sometimes talks very quietly or in a little boy's voice.

McELDOO

(singing)

He sat down on his barstool / just the same as yesterday / He read his only piece of mail / and it took his breath away.

EXT. COLLINS' PUB. EVENING

Outside, face to the ground, Tim hiccups.

INT. COLLINS' PUB. EVENING

McEldoo is still singing.

McELDOO

(singing)

He gasped out for the bottle /
and not a word was said / and there was
trouble in the contents of the letter
sent to Tim.

CHORUS

(singing)

Yeah, there was trouble in the contents
of the letter sent to Tim.

The bar erupts in applause.

RONNIE

Give us another one, McEldoo!

SEAMUS

Aye, sing us the song of Askeaton!

McELDOO

(clears throat)

Give me a minute here lads.

DONNELLY

Aye, sing us a song, McEldoo!

McEldoo sings this song to the tune of "The Sea Around Us."

McELDOO

Some say that the craic in Dublin's
the best / Others contend that it's
further out west / In a town called
Askeaton not far from Limerick / You'll
find sights that the roving souls seek

CHORUS

(singing)

The drink oh the drink it goes straight
to your head / And sometimes our living
resemble the dead / But we'll never be
thirsty, morose or un-fed / Thank God
we have Collins' pub

Father Daly walks into the pub.

FATHER DALY

G'd day Sean! What did I miss? Is Tim
dead outside (looks back out the
door)...or just pist?

The song begins again.

COLLEEN

(singing)

A Yankee once came to the village a boy
/ His pockets were full of fags,
papers, and coins / He met the
landlady, he became a man.

Colleen gives a pint of porter to Jimmy with a smile.

COLLEEN

(sings)

And long was he glad to have been in
Ireland.

CHORUS

(singing)

The drink oh the drink it goes straight
to your head / And sometimes our living
resemble the dead / But we'll never be
thirsty, morose or un-fed / Thank God
we have Collins' pub

McEDOO

(singing)

Our rivers are whiskey, our lakes full
of stout / The shapes of fair maidens
grace our white clouds / So empty your
glasses inside of your mouth / Puke or
poetry's sure to come out

The crowd erupts in applause. DONNELLY stands up and pukes
on himself.

EXT.COLLINS' PUB.NIGHT

Outside the bar, the street is empty aside from Tim. Tim is still passed out drunk on the ground.

TIM
(mumbling quietly)
Whitey Bulger..

INT.COLLINS' PUB.NIGHT

The bar is quieter now with just a few old timers having pints by the bar. Sean and Jimmy are having a talk by the bar.

SEAN
Well, if you're into the history of the thing. Just across the road used to be a safe house back during the war.

JIMMY
You shittin' me?

SEAN
No, yank I'm not. The Black and Tans burned it to the ground too at one point.

JIMMY
Fuck that.

SEAN
Yeah, they were a mean ol' sort.

JIMMY
Is the IRA still in Askeaton?

EXT.ASKEATON TOWN.EVENING

A group of shadows are stomping on a man, as a woman tries to crawl away screaming.

INT.COLLINS' PUB.EVENING

Sean leans in and whispers to Jimmy.

SEAN

Yeah, but it's changed. They're a different sort of volunteer. You wouldn't want to cross them.

EXT ASKEATON TOWN.EVENING

In the background a man and woman are still being beaten. MICHAEL steps into the light.

Michael is a very mean looking 13 year old. He's dressed in a hurling uniform and has a hurling stick hung over his shoulder.

MICHAEL

(spits on the ground)

It's a terrible thing to fuck with the IRA.

INT.COLLINS' PUB.NIGHT

Drunk, Jimmy leans in and smiles at Colleen who is now restocking beer behind the bar.

JIMMY

My mother used to say Irish girls love an American.

COLLEEN

What? Big, dumb, and ugly? Yeah, we like them alright.

RONNIE, an older man, with a chip on his shoulder goes over to mess with Jimmy. Beside him is McKELLY.

McKelly is in his fifties. He's got a sadistic looking smile and seems to be grinning most of the time. He, also, has a look on his face of someone who has been up to mischief. Despite his grin, McKelly is tough and comes off as someone not to be messed around with.

RONNIE

(to Jimmy)

Can't say I blame her. We're dead fed up with you yanks around here.

A bunch of patrons laugh.

RONNIE

Are you on your way to kiss the Blarney Stone?

JIMMY

I'm just visiting family.

RONNIE

(cutting Jimmy off)
Stay away from our women, yank.

McKELLY

Where are you from now, yank?

JIMMY

Boston. And don't call me 'yank.'

RONNIE

What kind of paddys do you have over there now, yank? Are they still gangsters and all?

Both men laugh at Jimmy.

JIMMY

Yeah, some.

McKELLY

Were you one of them?

RONNIE

Course he wasn't now. Look at the lad. He couldn't hurt a lamb, could he?

SEAMUS walks over eager to get a chance to make fun of Jimmy.

Seamus is in his fifties and is going grey. He looks like he just climbed off a tractor and has hay and dirt all over his farm clothes. His hair is going in all directions at once.

SEAMUS

What's going on here?

RONNIE

We're just taking the piss out of this yank here.

Again, the men laugh, which makes Jimmy furious.

JIMMY

You don't know what you're talking about.

McKELLY

Relax lad, we're just having a craic with you. No harm done.

RONNIE

This lad was telling us of the Irish gangsters back in Boston.

SEAMUS

He's just telling you rubbish.

JIMMY

I know people! My cousin's drug dealer use to go to Quincy to meet with some guy who robbed banks and one of the people he worked with knew Whitey Bulger.

The men can't hear him over the commotion of the bar.

RONNIE

What?

JIMMY

Whitey Bulger!

The music stops and everyone looks over at Jimmy, silenced.

SEAMUS

Whitey Bulger?

RONNIE

Jesus lad, I'm sorry we didn't know who you were.

McELDOO

Who's Whitey Bulger?

CUT TO: A picture of the FBI's Most Wanted and Whitey Bulger as number two behind Osama Bin Laden. Some key words in the description are "Murder (18 counts)," "Place of Birth: Boston, MA," "Age: 77," and, finally, "He has traveled extensively through the United States, Canada, and Ireland."

SEAMUS

Whitey Bulger?

RONNIE

Don't mind him, he doesn't know anything about anything. Have a pint on us, lad.

JIMMY

No, wait, I'm not...

Ronnie, Seamus, and McKelly are already moving away from Jimmy nervously.

Ronnie pulls Sean aside but speaks loud enough for Jimmy to hear him.

RONNIE

Do you know who that is over there?
It's Whitey fuckin' Bulger!

The bar explodes with people who want to talk to Jimmy. Jimmy nods in Sean's direction.

They pat Jimmy on the shoulders and start to buy him pints.

CUT TO: Montage sequence of patrons talking to Jimmy.

O'REILLY

Some porter for Paddy Boston.

SEAMUS

I have family in Southie.

McKELLY

Tell us about the killings Whitey!

SEAMUS

Want us to drag Timmy in here, so you can kill him?

LIAM

Can I buy you a pint?

McELDOO

Did you do it like this? Blam, bla, blam, blam!

JIMMY

Look there's been a mistake...

LIAM

Another pint, Whitey?

JIMMY

Yeah, alright...but I'm not... I'll have a Guinness.

DONNELLY

Here take a shot, lad. To my favorite Irish gangster!

JIMMY

Whatever!

Sean walks over to Jimmy who is now surrounded by people, buying him shots and trying to get to know him.

SEAN

It would be kind of nice to have a wanted man around the pub. You still want the job?

JIMMY

(drunk to the point of blindness)

Huh?

EXT. STONEVILLE ROAD. NIGHT

Jimmy sways back and forth along the road singing "The Wild Colonial Boy" as he tries to make his way home.

JIMMY

(Singing)

There was a wild colonial boy / Jack
 Duggan was his name / He was born and
 raised in Ireland in a place called
 Castlemain / He was his father's only
 son, his mother's pride and joy.

Drunk, Jimmy doesn't notice Michael and the rest of the IRA
 approaching.

MICHAEL
(Referring to Jimmy)
 He's British! Kill him!

JIMMY
(Oblivious)
 Hey guys.

The IRA begin to hit Jimmy. They attack like little kids
 would: kicking his shins, stomping on his feet, and pulling
 at his hair.

When they're finished, a kid kicks him into a ditch and
 Michael spits down on top of him.

MICHAEL
 Up the young!

EXT.STONEVILLE ROAD.MORNING

Jimmy wakes up in the ditch in the morning, his face
 swollen and bloodied. He spits out a clump of mud and
 looks around him.

JIMMY
 Jesus, I'm in Ireland!

EXT.STONEVILLE FIELD.MORNING

Hung-over, Jimmy wanders around in a field lost amongst the
 cows.

Pulling out his tattered post card, he realizes he is going
 the wrong way and turns around and goes in the opposite
 direction.

INT.BERNIE'S BOARDING HOUSE.MORNING

Jimmy is, once again, impatiently ringing the doorbell outside his cousin's boarding house.

COUSIN BERNIE

By Jesus, you look like you fell into a dung heap.

JIMMY

Is that what that was?

INT.BERNIE'S BOARDING HOUSE'S KITCHEN.MORNING

Bernie is wheeling himself around an injured Jimmy, who is lying flat out on the floor with ice on his head.

COUSIN BERNIE

What kind of trouble did you get up to last night, anyways?

JIMMY

I was jumped...

COUSIN BERNIE

By who?

DREAM SEQUENCE. EXT.STONEVILLE ROAD.NIGHT

A group of angry Leprechauns are pulling at Jimmy's hair, kicking him in the shins, and stepping on his feet.

INT.BERNIE'S BOARDING HOUSE'S KITCHEN.MORNING

Jimmy is still lying flat out on the floor.

JIMMY

It was the little people.

COUSIN BERNIE

The what?

Jimmy sits himself upright and spits up some blood.

JIMMY

It was those no-good leprechauns.
I hate 'em!

EXT.STONEVILLE ROAD.MORNING

As Jimmy walks up the street, still disheveled, a car flies by him, brakes, and speeds toward him in reverse. It's McKelly.

McKELLY

Where are you headed now?

JIMMY

Work.

McKELLY

Hop in and I'll give you a ride.

INT.McKELLY'S CAR.MORNING

McKelly's car is filthy, littered with candy wrappers and beer bottles. In the back seat, a bag rolls back and forth mysteriously meowing.

McKELLY

So tell me about Boston, Whitey?

JIMMY

Wait, what?

FLASHBACK TO: EXT.COLLINS' PUB.NIGHT

A drunken Jimmy is poking at Tim, who is still passed out just outside the pub.

JIMMY

(whispering)

Hey, wake up! I'm Whitey Bulger! Wake up!

BACK TO PRESENT: INT.McKELLY'S CAR.MORNING

With a sick look on his face as he remembers last night, Jimmy groans.

JIMMY

Oh no, you got it all wrong, I'm not Whitey Bulger.

McKELLY

Oh is that right? Well say no more, I wasn't born yesterday.

JIMMY

I'm not sure how to tell the rest of them.

McKELLY

Don't worry about it now. We're a quiet lot in this town and none of us will be letting on that we've got a famous, wanted gangster in our midst.

JIMMY

But I'm not Whitey.

McKELLY

(facetious)

Aye, I know you're not lad.

EXT. SHANNON BRIDGE. MORNING

McKellly pulls the sack from the car and tosses it off of the bridge.

He turns to Jimmy and smacks his hands together, as if to say, 'that's that.'

JIMMY

Were those cats?

McKELLY

Don't go and judge me now you murderous bastard you.

JIMMY

What?

McKELLY

Nevermind lad. I forgot myself there and who I was talking to. (pause) It's true; it was a litter of cats. And they had me driven half-mad with their meowing that I didn't know what I was saying. But, what do you say we put this nastiness behind us and get ourselves a few pints?

INT. COLLINS' PUB. DAY

With a full pint of Guinness in front of him, Jimmy gestures towards Sean behind the bar.

JIMMY

So I'm ready to start.

SEAN

Great. I'll have Coll' set you up right now.

Jimmy gestures for time and chugs his full beer in one massive gulp.

INT. COLLINS' PUB'S KEG ROOM. NIGHT

Colleen turns on the light with Jimmy looming behind her in the doorway. Jimmy stands in awe of a sight he has not seen before, the keg room.

COLLEEN

Now, have you done this before?

JIMMY

(childishly excited)

This is where beer comes from?

Colleen goes to pick up a keg, and when Jimmy doesn't come over to assist her, she gestures towards him.

COLLEEN

You'll have to make sure to change 'em quick when there's no one minding the pub.

FLASHBACK TO: COLLINS' PUB. NIGHT

A very young Sean, with a full head of hair, emerges from the basement to find McEldoo, Liam, and Tim behind the bar, drinking.

BACK TO PRESENT: COLLINS' PUB'S KEG ROOM. NIGHT

While lifting and stacking kegs, Colleen and Jimmy seem to be sharing an awkward but meaningful moment together.

Jimmy is admiring her, unsure what to say. Colleen notices this and smiles at him.

COLLEEN

So I hear you're a sort of celebrity
back home?

INT. COLLINS' PUB'S BASEMENT. NIGHT

Jimmy follows Colleen from behind, lustfully admiring her shapely body, as she leads him back up the stairs.

COLLEEN

(continuing)

I've never met a real celebrity before,
normally. No one famous has ever passed
through Askeaton before you.

INT. COLLINS' PUB OFFICE. NIGHT

Sean is breaking down the register behind the desk, when Colleen and Jimmy enter in.

SEAN

(to Jimmy)

Now your time sheets are on the desk
there.

COLLEEN

(to Jimmy)

You just want to make sure to lock the
office door every night before you
leave. We've had our problems with
that.

JIMMY

Are people stealing money or something?

SEAN

(locking safe)

They wouldn't be able to. I keep it
locked. I don't want them in here.

FLASHBACK TO: COLLINS' PUB'S OFFICE. NIGHT

A slightly balding but still young Sean opens up the office door to find Liam, McEldoo and Tim drinking and enjoying themselves inside the office.

McEldoo is dancing a jig on the desk and kicking papers around, while Liam and Tim clap.

BACK TO PRESENT: COLLINS' OFFICE. NIGHT

Sean leaves Jimmy and Colleen in the office to finish up their paperwork while he tends to the bar.

COLLEEN

I've been meaning to ask you, I never heard of you before yesterday, what did you do?

JIMMY

Whitey Bulger was an Irish gangster, he killed a bunch of people. But I'm not him.

COLLEEN

But I thought...

JIMMY

I know, but it's just a misunderstanding.

INT. COLLINS' PUB. NIGHT

Jimmy follows Colleen around the pub, as Colleen continues to show him the ins-and-outs of the bar.

COLLEEN

You know it figures. I knew that no one with any importance would set foot in this town. (looks out the front) Make sure you're lockin' this one and the back one.

Colleen and Sean walk towards the back of the bar.

Only McKelly is drinking at the bar, while Sean waits behind the pub for him to finish.

SEAN

(to Colleen)
Emmett just called for you. He'll be here any second.

MCKELLY
He's a bastard, that one!

COLLEEN
(to McKelly)
Be nice now Mick. (to Jimmy) I check these every night just in case.

INT. COLLINS' PUB'S BATHROOM. DAY

Colleen is checking underneath every stall to make sure that there is no one in them, while Jimmy is watching.

JIMMY
Who's Emmett?

COLLEEN
Just some lad I've been seeing from town. Nothing too serious, you know? You need to make sure no one is in here. Some of the regulars are liable to hang out in here all night getting pist.

FLASHBACK TO: COLLIN'S PUB'S BATHROOM. DAY

An older and now fully bald Sean walks in to find Liam, Tim, and McEldoo drinking pints and playing checkers on the bathroom tiles. McEldoo takes one of the checkers and makes multiple jumps over Liam's checker pieces.

McELDOO
King me!

BACK TO PRESENT: INT. COLLINS' PUB. NIGHT

Emmett walks over to Colleen and gives her a kiss, which reddens Jimmy with jealousy.

EMMETT
(to Colleen)
Is this Whitey Bulger?

COLLEEN

Oh no, the eejits were just telling their nonsense and rumors again.

EMMETT

(to Jimmy)

So you're just a yank?

JIMMY

(shaking hands)

Hey, what's up?

CUT TO LATER: COLLINS' PUB.NIGHT

Just McKelly and Jimmy are in the bar. Jimmy goes behind the bar and begins taking large, desperate drinks of whiskey.

MCKELLY

You like her don't you?

JIMMY

I don't know what you're talking about.

MCKELLY

Can I get a sup of that? (Jimmy pours him a drink) He's a rotten tinker he is, that one that she's with. Don't you worry about it now. And you know what's more? You're a handsomer man and world renowned gangster to boot. I wouldn't give it a second thought, lad.

JIMMY

Nah, I figured she'd have a boyfriend.

Jimmy swigs a huge amount of whiskey from the bottle in front of McKelly.

EXT.SHANNON AIRPORT.MORNING

The sun is rising on Shannon airport.

EXT.AER LINGUS PLANE.MORNING

As a plane descends through the clouds, the lush and green landscape of Ireland becomes visible below it.

INT.SHANNON AIRPORT CUSTOMS.MORNING

The first group of passengers are walking towards customs. DANNY walks among them. He's 23 years old. Although from Boston, Danny doesn't have a very strong Boston accent. He's dressed nicely in slacks and a button down shirt. Danny is the antithesis of Jimmy in personality and presentation.

CUSTOM'S OFFICER

Passport please. What's your business in Ireland?

DANNY

To get my own back on this bastard friend that screwed me over.

CUSTOM'S OFFICER

(Stamping passport)

Welcome to Ireland, sir.

EXT.STONEVILLE FIELD.MORNING

Jimmy wakes up again in a ditch and holds his throbbing head in pain.

JIMMY

Christ!

FLASHBACK TO: INT.COLLINS' PUB.NIGHT

McKelly is drinking with Jimmy.

McKELLY

You like her don't you?

FLASH FORWARD TO: EXT.COLLEEN'S FIELD.MORNING

Colleen is tending to her cows in the field, but she looks up and off to the distance, as if she knows someone is talking about her.

FLASHBACK TO: INT.COLLINS' PUB.NIGHT

McKelly is still drinking with Jimmy.

McKELLY

He's a rotten tinker he is, that one
that she's with.

As McKelly is talking, Jimmy becomes aware of a faint song
in the background.

LEPRECHAUNS

(singing together)

Aye you're drunk, you're drunk you
silly old fool, and still you can not
see.

They come at once from out of the basement, the bathroom,
and both the back and front door. There are a lot of
leprechauns and they are all over the bar.

McKelly can't see them. Only Jimmy can.

A few of them get on top of the bar and begin to do a jig
while they still repeat the chorus of "Seven Drunken
Nights".

McKelly is still talking to Jimmy, but Jimmy can't hear his
voice. He can only hear the leprechauns.

BACK TO PRESENT: STONEVILLE FIELD.MORNING

Jimmy is puking his guts out.

FLASHBACK TO: COLLINS' PUB.NIGHT

The leprechauns continue to sing and taunt Jimmy.
Distraught, Jimmy runs over to the register and struggles
to open a cabinet below.

He finally pries it open pulling out a gun.

LEPRECHAUNS

(singing together)

Aye you're drunk, you're drunk you
silly old fool, and still you can not
see.

Jimmy aims the gun at one of the leprechauns dancing on the
bar and shoots, killing him.

He then hits the one dancing next to McKelly with a bullet straight in its head.

Still unable to see the leprechauns, even though he is covered in their blood, McKelly takes a sip of his beer unperturbed.

One of the leprechauns tries to dash towards the door, but is shot in the back execution style by Jimmy three times.

McKELLY
(audible again)
You like her don't you?

BACK TO PRESENT: EXT.STONEVILLE FIELD.MORNING

As Jimmy sits in the ditch with a look of pure confusion on his face, he can still hear the leprechaun's song softly in his head.

LEPRECHAUNS
(quiet voice-over)
Aye you're drunk, you're drunk you
silly old fool, and still you cannot
see.

Jimmy reaches into his pocket and to his surprise pulls out the gun he used to kill the leprechauns.

INT.SHANNON AIRPORT ENTRANCE.MORNING

Danny is on the phone talking to his associates in Boston.

DANNY
(into the phone)
Don't you worry. I'll have Jimmy
Sullivan sorted out or on a plane back
home within days. Yes, I understand
that. Well, we're all pretty angry at
him. Yeah, I know to check the bars.
I can handle this. Yes. Alright, I'll
be talking to you.

EXT.COLLEEN'S HOUSE.MORNING

COLLEEN'S MOM opens the door to find Jimmy standing there still covered in mud from the ditch he slept in last night.

JIMMY
Is Colleen home?

COLLEEN'S MOM
She's up in the fields tending to the cattle.

INT.COLLEEN'S HOUSE'S KITCHEN.MORNING

Colleen's mom is looking out the window at Jimmy as he walks up the field towards Colleen.

COLLEEN'S MOM
(to Colleen's dad off-screen)
Patrick, get down here and see the big galoot who's come to call on Colleen.

EXT.COLLEEN'S FARM.MORNING

Jimmy walks up through the pastures towards Colleen.

Colleen is leading a group of cows down towards another pasture, her sheep dog beside her.

Jimmy looks down on her from above the hill, admiring her.

COLLEEN
What are you doing here?

JIMMY
I need a favor.

Jimmy pulls out the gun that he used to kill the leprechauns.

JIMMY
Can you hide this for me?

COLLEEN
Who are you?

JIMMY
Jimmy Sullivan.

Colleen looks at the gun unsure of what to do.

JIMMY
 Look, I'm Whitey Bulger. But don't
 tell anyone.

COLLEEN
 (takes the gun)
 I knew it.

INT.COLLEEN'S COW SHED.MORNING

Colleen wades through the calves and cow manure and then
 puts the gun above one of the rafters in the shed, as Jimmy
 looks on.

JIMMY
 How'd it go with that tinker last
 night?

COLLEEN
 Emmett's no tinker.

JIMMY
 You could do better.

COLLEEN
 You know I'm more trouble than what I'm
 worth.

FLASH FORWARD TO: INT.DANNY'S CAR.DAY

Jimmy is hog-tied in the back of the car.

BACK TO PRESENT: INT.COLLEEN'S COW SHED. MORNING

Jimmy reaches down and pulls Colleen out of the shed and up
 beside himself at the entrance.

JIMMY
 Well, I haven't exactly made my mother
 proud.

EXT.COLLEEN'S FIELD.MORNING

As Jimmy walks down towards the road, Colleen watches him leave, admiring him for the first time. She's humming "Wild Colonial Boy."

EXT.SHANNON AIRPORT.MORNING

Danny jumps into a cab at the taxi stand and by chance gets the same driver as Jimmy when he arrived in Shannon.

TAXI DRIVER

Where to, sir?

Danny doesn't answer and begins to think back.

FLASHBACK TO: INT.MRS. SULLIVAN'S HOUSE.DAY

Danny is sitting down in the living room, to the left of him is a framed picture of Jimmy.

MRS. SULLIVAN appears pleased to have company. She's in her sixties and has a noticeable Irish accent.

MARGARET

He's good. Enjoying Ireland.

DANNY

I bet he is. Probably in the bars at all hours. (pause) Where's he at exactly?

MARGARET

With my sister, in a town outside of Limerick, Askeaton. But don't say any of this to the other neighborhood kids...I know my Jimmy has had his share of troubles.

EXT.MRS. SULLIVAN'S APARTMENT.MORNING

As Danny walks away, he notices Chuck sitting in a car across the street.

BACK TO PRESENT: INT.TAXI CAB.MORNING

Danny's thoughts are interrupted by the taxi driver asking him another question.

TAXI DRIVER

Are you on holidays?

DANNY

No, I'm here on business.

Danny looks out the window as the cab passes through Limerick City.

FLASHBACK TO: EXT.CHARLES RIVER.DAY

Still injured from the car accident, and limping with his briefcase, Jimmy is being followed by Danny and two other gangsters.

Danny and the other gangsters are shooting at Jimmy as he climbs stairs to the top of a bridge on the Charles.

When Jimmy reaches the top, the briefcase pops open and Danny and the other gangsters watch as the money blows away.

When they look back up at the bridge, Jimmy has disappeared.

BACK TO PRESENT: INT.COLLINS' PUB.DAY

Ronnie, Seamus and McEldoo are drinking down at the end of the bar.

SEAMUS

To think of all the terrible things that he must a done in his day in Boston fills me with glee.

MCELDOO

He seems like a quiet enough lad to me.

RONNIE

(mocks him)

"He seems like a quiet enough lad to me." He's only the worst Irish gangster around. He played the feds and fucked the guineas and shot many a good man down and, you know what's more, he always helped his own back home by supporting the good old IRA.

Ronnie and Seamus cheers to this, while Colleen walks over and pours McEldoo another drink.

MCELDOO

Did he now?

Seamus and Ronnie both laugh at McEldoo.

MCELDOO

Well, what do you think Colleen?
You're workin' with him and all.
Doesn't he seem like a simple soul? No
more evil than the rest of us?

FLASHBACK TO: EXT.COLLEEN'S FIELD.MORNING

Colleen is looking down at the gun Jimmy has given her.

JIMMY

(off-screen)

I shot four little people down with
that.

Colleen's face turns pale with horror.

BACK TO PRESENT: INT.COLLINS' PUB.DAY

McEldoo, Seamus and Ronnie are talking with Colleen at the bar.

COLLEEN

(very serious)

He's as wicked as they come.

INT.CHURCH CONFSSIONAL.DAY

Jimmy goes and kneels in front of the confessional, blessing himself.

JIMMY

Bless me Father, for I have sinned.

FATHER DALY

Tell me, my son, what was the nature of
your sin?

JIMMY

I'm not who they think I am father.

FATHER DALY

You know, my son, whatever you confess
is between you, myself, and the Lord.
And He is well aware of your sins, so
why don't you just tell me?

INT. COLLINS' PUB. DAY

Danny walks in and appears so out of place that the bar
gets quiet immediately. He walks up to the bar with his
suitcase in his hand.

DANNY

Can I get a Guinness?

Colleen begins to fix him up a drink.

COLLEEN

First time over in Ireland?

DANNY

Yeah, I just got in today.

Colleen puts the pint down in front of him.

DANNY

Thanks, you know, you're very pretty.

RONNIE

(off-screen)

Fucking foreign prick.

DANNY

Should we cheers to my first pint of
Guinness in Ireland?

COLLEEN

Just drink it down and don't mind the
talking.

DANNY

And you've got an attitude, that's not
a bad thing. Let me ask you something.

Danny pulls out a picture of Jimmy.

DANNY
Has an American named Jimmy been in
here?

COLLEEN
(suspicious)
What's that now?

INT.CHURCH CONFSSIONAL.DAY

Jimmy is still confessing his sins to the priest.

JIMMY
I've always dreamed of being back home
in Ireland, and I just wanted her to
like me.

FATHER
I see, and the girls in America, do you
find them loose?

JIMMY
I didn't mean to lie to her Father.

INT.COLLINS' PUB.DAY

Danny is still drinking a pint at the bar and asking
Colleen and the patrons about Jimmy.

DANNY
I'm just looking for my buddy; he's
American. Has he been in here?

COLLEEN
As you can see we don't get many people
in here these days.

Danny shows the picture to Seamus, Ronnie and McEldoo down
at the end of the bar.

DANNY
Do you know who this is?

COLLEEN
Don't mind them.

INT.CHURCH CONFSSIONAL.DAY

Jimmy is still confessing to the priest.

JIMMY
 (said in agony)
 I'm not Whitey Bulger.

INT.COLLINS' PUB.DAY

Danny is asking Seamus, Ronnie and McEldoo about Jimmy.

DANNY
 Do any of you know who this is?

COLLEEN
 Look, they're so pist they wouldn't
 know their own wives.

RONNIE
 (sadly)
 If only that were true.

EXT.STONEVILLE ROAD.DAY

Jimmy walks out of the church and down the country road. Tim is walking towards him. When he sees Jimmy coming, he clumsily hides behind a tree. After Jimmy walks past him, Tim peaks his head out and then fearfully returns to hiding.

INT.COLLINS' PUB.DAY

Danny is still holding a picture of Jimmy out in front of Ronnie.

DANNY
 You don't know who this is?

RONNIE
 He's never set foot in here I can tell
 you that much.

SEAMUS
 Yeah, there are no Whitey Bulgers in
 here!

Danny looks at the picture confused and then back at Seamus.

DANNY
What did you say?

SEAMUS
We won't give him up!

Danny looks down at his picture again and then looks back up at Seamus unable to understand what he's talking about.

SEAMUS
You heard me!

RONNIE
Don't mind him. A good man, but he's a bit fond of the bottle.

DANNY
(to McEldoo)
How about you? Have you seen him?

EXT.STONEVILLE ROAD.DAY

Jimmy cuts through a field to reach the back door of Collins' Pub.

INT.COLLINS' PUB.DAY

Jimmy enters the bar to find Ronnie, Seamus and McEldoo. Danny has just left.

RONNIE
Well if it isn't the criminal king himself.

Jimmy puts on an apron and starts cleaning glasses behind the bar.

RONNIE
So tell me something, Whitey. What's the going rate for a famous Irish gangster like yourself to those bastard feds? I mean, if a 'tip-man' were to

tip them off, what would this 'tip-man'
get for ya?

Ronnie winks at Seamus.

JIMMY

You'd get fuckin' killed, you rat
bastard.

EXT.COUSIN BERNIE'S BOARDING HOUSE.DAY

Danny notices the sign for Bernie's boarding house and
turns down into the driveway, suitcase in hand.

INT.COUSIN BERNIE'S BOARDING HOUSE.DAY

Danny is led into an empty room by Aunt Patricia. He
places his suitcase down and sits on the bed.

AUNT PATRICIA

Where did you say you were from again
in the states?

DANNY

Boston.

AUNT PATRICIA

Well fuck me pink, my nephew, staying
with us down the hall, is from Boston
too.

DANNY

It's a small world alright. What did
you say his name was?

INT.JIMMY'S ROOM.DAY

Danny quietly sneaks into Jimmy's room. The room is a mess
with clothes strewn all around the ground and beer bottles
everywhere.

He goes over to the dresser and begins to flip through it
and pulls out a passport. It's Jimmy's.

INT.COLLINS' PUB.NIGHT

The bar is very crowded tonight and Jimmy is working behind the bar with Sean.

Emmett and Colleen are over talking and drinking with Emmett's friends.

Jimmy just finished pouring a pint for McEldoo, when Seamus and Liam walk up to the end of the counter and signal him over.

SEAMUS

(quietly)

Here's the thing, Whitey. You've met Liam here haven't you?

LIAM

Top of the mornin' to ya!

JIMMY

Yeah.

SEAMUS

(whispers)

It's his son, yank. He's taken up with the IRA.

Jimmy glances over at Colleen and Emmett. Colleen looks embarrassed.

EMMETT

(to his friends)

Do you see what I have to put up with, the bullshit that comes out of her mouth? (referring to Colleen)

SEAMUS

(still whispering to Jimmy)

Now you might think, 'tis a noble thing to do.' But this isn't your daddy's daddy's IRA. Kids, yank. Little shites...

JIMMY

(gestures low with his hands)

The little people?

SEAMUS

Good on you, Whitey. You're right.
Too young to be messin' with such
stuff.

Colleen and Emmett begin to get louder to the point of
yelling at each other.

COLLEEN

(to Emmett)

We all know you'd fucking sleep with
anyone with a hole between their two
legs.

EMMETT

(yelling)

Well, I must have a fucking hole in my
head to be spending my time with the
likes of you.

SEAMUS

Talk him out of it...no, beat him out of
it. You're Whitey Bulger! If he
doesn't listen to you, well, then I
just don't know.

Emmett walks over to Jimmy to order a drink.

EMMETT

(to Jimmy)

Can I get another round? I'm going out
of my fucking mind with this one.

LIAM

(to himself)

Aye, for fuck sake.

CUT TO LATER: COLLINS' PUB.NIGHT

It's later in the night and Colleen is sitting away from
Emmett after they've spent the night fighting.

EMMETT

Get your coat Colleen.

COLLEEN

I'm not going with you.

EMMETT

I said get your fucking coat.

Emmett goes over and begins to try to lift Colleen up off of her chair, but she won't budge.

Jimmy goes over from behind the bar.

EMMETT

Help me get her out of here yank.

JIMMY

I don't think she wants to.

EMMETT

(yelling)

She doesn't know what the fuck she wants.

JIMMY

You'd better leave.

EMMETT

(still yelling)

The fuck are you going to do about it?

EXT. COLLINS' PUB. NIGHT

A defeated Emmett walks outside and jumps into his buddy's car that was waiting for him and takes off.

INT. COLLINS' PUB. NIGHT

It's later in the night and McKelly and McEldoo are having a drink at the bar.

Jimmy takes two shots of whiskey at the bar, as he waits for Sean to finish pouring his pints.

MCKELLY

Whitey, the way you handled that knacker earlier was brilliant. We haven't seen action like that in years.

FLASHBACK TO: COLLINS' PUB. NIGHT

Jimmy leans in and speaks softly and slowly to Emmett.

JIMMY

Do you know who I am? I'm Whitey-fucking-Bulger and I'll have your goddamn body dumped in the Bogland just for looking at her the wrong way, you fag-faced tinker.

BACK TO PRESENT: COLLINS' PUB.NIGHT

Jimmy has left carrying his drinks with him.

MCKELLY

So what'd ya think of the yank now? That sure was a fine way to handle that cigarette-faced tinker.

McEldoo looks behind him as Jimmy spills drinks.

MCELDOO

He's drunk.

Jimmy walks over and hands Colleen a pint and then sits beside her. She looks down and a quarter of it is missing.

COLLEEN

Did you drink this?

JIMMY

(points at his pants)
I spilled it.

A crowd gathers around McEldoo, encouraging him to sing. McEldoo pulls out his harmonica and blows a note with it and then begins to sing a song to the tune of "Courtin' in the Kitchen."

McELDOO

The yank has had a row /The source
bein' romancin' / For he found himself
alone / With two lovers near him
dancin' / Now he had set his eyes
On the lady of the pair an' / He was
quite surprised / To find her dancin'
in Askeaton

CHORUS

(singing together)

With me toora loora la, / with me toora
 loora laddy / Me toora loora la, / with
 me toora loora laddy.

Ronnie pushes his way into the midst of the crowd and in a much gruffer voice than McEldoo begins to sing.

RONNIE

(singing)

As soon as he arrived / The yankee
 found his true love / In a Colleen fair
 and fine / Pouring pints in Stoneville
 Road's pub / But he heard around the
 place / 'Bout the man that she'd be
 meetin' / At ten o'clock that night
 In the barroom in Askeaton

CHORUS

(singing together)

With me toora loora la, / with me toora
 loora laddy / Me toora loora la, / with
 me toora loora laddy.

COLLEEN

Is it true what they are saying in the
 town about you, that you killed people?

JIMMY

Yeah, I killed 'em.

COLLEEN

Jesus.

JIMMY

I know, right!?!

RONNIE

(singing)

Her man walked in alright, / The yank
 was green with envy / His fists were
 clenched to fight / With the man they
 called the Gypsy / The two lads squared
 to brawl / In their minds they'd be

competin' / For the heart of sweet
Colleen / In the barroom in Askeaton

CHORUS

(singing together)

With me toora loora la, / with me toora
loora laddy / Me toora loora la, / with
me toora loora laddy.

COLLEEN

This weather is complete shite. Do you
miss home?

JIMMY

I'll take you there sometime.

COLLEEN

What's that now?

JIMMY

Never mind. Yeah, I killed lots of
people. So, what are you up to
tonight?

COLLEEN

Isn't this tonight right now?

JIMMY

No, I mean after the bar. Are you
doing anything?

COLLEEN

Jesus, does this approach work for you
usually on the girls back home?

JIMMY

I don't know.

COLLEEN

They must be a fierce lot.

FLASHBACK TO:INT.BOSTON BAR.EVENING

An older woman takes two shots of whiskey, while Jimmy
stands next to her smiling.

JIMMY

So whatcha doin'?

BACK TO PRESENT: COLLINS' PUB. EVENING

Jimmy mulls over this for a second and then smiles knowing it to be true.

JIMMY

Yeah, so. . whatcha doin'?

COLLEEN

Well Jimmy, if you must know, I'm going home to bed after the pub and I think you'd best be fucking off to bed yourself.

A drunk Ronnie stumbles over with no beer in hand and wraps his arms around Colleen and Jimmy.

RONNIE

Now, would either of you have the fortitude and prudence to have a sup or two at home.

Danny walks into the bar and begins to look through the crowds for Jimmy.

COLLEEN

We were just heading home. (to Jimmy)
Jesus, he's here looking for you again.
Do you know him?

Ronnie begins to feebly push at Jimmy.

RONNIE

I've had it with you now Yank. I know you have a sup and you won't spare it. You're a miserable ol' fuck...

Danny has noticed Jimmy and Colleen talking and begins to walk over towards them.

Colleen grabs Jimmy by the hand and pulls him past Ronnie, who is still ranting.

COLLEEN

This way.

RONNIE

(yelling)

. . . I love you Yankee I do. But I'll
kill you. I don't give a shite if
you're "John fucking Gotti" himself.

Colleen and Jimmy push out past the crowd in Collins' pub
and run out the back door, while Danny still tries to
navigate through the crowd.

EXT. COLLINS PUB. NIGHT

As Colleen leads Jimmy by the hands out of the pub, she
leads him to the side of the embankment, towards the
Shannon.

COLLEEN

This way.

Off in the distance, McEldoo has stepped out of Collins'
pub and is standing on the front step playing his harmonica
to the tune of "The Sally Gardens."

JIMMY

(singing)

It was down by the River Shannon /
That my love and I did meet / I reached
my arm around her / She said you're
better off with sheep / Thus my love
was unrequited / And I was lonesome
still / So I walked into a bar room /
And drank 'til I'd had my fill

COLLEEN

(singing)

He walked into the bar room / Said he's
just in from the States / Wore his
collar outside his jumper / Had a quare
look on his face / Still I'm curious
for the excitement / And just to hear
him speak / So I let his arms fall
around me / And I felt my knees go weak

COLLEEN AND JIMMY

(singing together)

It was down by the River Shannon / That
 my love and I did meet / We walked
 calmly as the water / Along the banks
 and toward the sea / And we wondered is
 love as fleeting / As morning dew
 before the day / Or does it flow just
 like the river / Broad and majestic
 toward the Quay.

Colleen and Jimmy embrace and kiss by the river.

EXT.COUSIN BERNIE'S BOARDING HOUSE.MORNING

Jimmy walks around back with a bit of a swagger and enters
 in through the kitchen door.

INT.COUSIN BERNIE'S BOARDING HOUSE'S KITCHEN.MORNING

Jimmy is shocked to see Danny eating Irish breakfast with
 Aunt Patricia and Cousin Bernie.

He walks over towards the table unsure. He wants to run
 away, but can't.

Danny begins to smile; he tries to contain his smile, but
 he's too pleased with the coincidence.

AUNT PATRICIA

Jimmy's always coming in at odd hours.

DANNY

I bet he is.

As Jimmy sits down, the table grows silent and the four of
 them eat in awkward silence.

COUSIN BERNIE

These puddin's are lovely.

AUNT PATRICIA

I got them from the butcher down in
 Adare on my way out of Limerick.

COUSIN BERNIE

Jimmy O'Brien's?

AUNT PATRICIA

Yes, that's the one.

DANNY

(to Jimmy)

So, did you go home with that girl last night?

JIMMY

What?

DANNY

I saw you with that girl from the bar; did you go home with her?

FLASHBACK TO:EXT.RIVER SHANNON.MORNING.

Jimmy and Colleen are sleeping underneath a blanket with their clothes strewn around them.

A fishing lure goes flying by them and is quickly reeled back in.

It's thrown again. This time it hooks on to the blanket and reels it off of Colleen and Jimmy, leaving them naked.

Ronnie and Seamus are laughing wildly on their small boat, as Ronnie reels in the blanket.

BACK TO PRESENT: COUSIN BERNIE'S BOARDING HOUSE'S KITCHEN.MORNING.

Cousin Bernie, Aunt Patricia, Jimmy and Danny are still eating breakfast together.

AUNT PATRICIA

You two don't know each other do you?

JIMMY

No.

DANNY

(to Jimmy)

Yeah, I haven't seen you before last night, have I?

COUSIN BERNIE

Well, seeing that you're both from Boston, maybe you've seen each other out before.

FLASHBACK TO: INT.BOSTON BAR.NIGHT

Danny and Jimmy are drinking pints across from Old Larkin in the Green Shamrock pub.

OLD LARKIN

We'll divide up the cash when the job is finished.

BACK TO PRESENT: COUSIN BERNIE'S KITCHEN.MORNING

Aunt Patricia is doing dishes in the kitchen behind Jimmy and Danny. Both Danny and Jimmy are drinking tea and staring each other down.

Danny leans in to whisper.

DANNY

(whispers)

We need to have a nice, long talk about what went on back home.

EXT.COUSIN BERNIE'S BOARDING HOUSE.MORNING

Jimmy walks down the driveway quickly, lights a cigarette, and then glances cautiously behind him.

INT.COUSIN BERNIE'S BOARD HOUSE'S BEDROOM.MORNING

Danny is loading bullets into his gun.

EXT.COLLEEN'S FARM'S COW SHED.MORNING

Jimmy wades through manure and reaches up to grab the gun from behind the rafters. As he puts it underneath his shirt, Colleen watches from the doorway.

COLLEEN

By Jesus, are you going to kill the government man?

INT.COLLINS' PUB.MORNING

Danny walks into the pub, which is quiet except for Ronnie, McEldoo and Seamus.

DANNY
(to the bar)
Alright, where's he at?

Ronnie jumps up from his seat eagerly.

FLASHBACK TO: EXT.MRS. SULLIVAN'S HOUSE.MORNING

As Danny leaves Mrs. Sullivan's house, he spots Chuck sitting in a car.

INT.MRS. SULLIVAN'S HOUSE.MORNING

A loud knock at the door shocks Mrs. Sullivan. When she looks out the peephole, she sees Chuck standing there.

CHUCK
(from outside)
I'm a friend of Jimmy's, Mrs. Sullivan.
Can you let me in?

INT.MRS. SULLIVAN'S APARTMENT'S KITCHEN.MORNING

Mrs. Sullivan's back is to Chuck as she puts away her groceries.

MRS. SULLIVAN
Would you like some tea?

CHUCK
(serious)
Where's your son, Mrs. Sullivan?

BACK TO PRESENT: INT.CHURCH.DAY

Kneeling and praying, Jimmy blesses himself. He scans the church for YOUNG SEAN and sees him assisting the priest with the mass, dressed in his altar boy uniform. Young Sean looks like a bit of a rebel with very long hair.

EXT.STONEVILLE PLAYGROUND.DAY

Michael Connell, PATRICK and GARY of the IRA are kicking their soccer ball around.

DANNY

(to the three boys)

Do you know where the church is?

MICHAEL CONNELL

(to Danny)

Just down there. You'll see it.
(quietly to himself) Ya' British-bastard you.

EXT.FRONT OF CHURCH.MORNING

Danny nervously wipes at his mouth and watches the parishioners empty the church.

When he doesn't see Jimmy, he walks around the side of the Church and steps into an alcove.

He can see Jimmy talking to Young Sean by the rectory.

JIMMY

How long are you gonna mess around with all these little kids and IRA rubbish?

Danny takes his gun out; and when he looks down at it, he begins to remember what went on back in Boston.

FLASHBACK TO: INT.MRS. SULLIVAN'S APARTMENT.MORNING

Mrs. Sullivan tries to push past Chuck, who is now blocking the kitchen door.

MRS. SULLIVAN

(scared)

I'm calling the police.

INT.MRS. SULLIVAN'S APARTMENT BUILDING.MORNING

Danny is running up the stairs as fast as he can, gun in hand. Upstairs, Mrs. Sullivan is screaming.

BACK TO PRESENT: EXT.STONEVILLE ROAD.MORNING

Jimmy is walking briskly down the road and seems upbeat. Danny follows behind him, avoiding detection in hedges and driveways.

JIMMY

(singing)

He was his Father's only son, his
Mother's pride and joy. / And dearly
did his parents love The Wild Colonial
Boy.

Jimmy pulls out the gun and appears to sense Danny's presence behind him.

EXT.STONEVILLE FIELD.MORNING

Jimmy jumps over a fence into a field of wheat and begins to wade through it.

Danny jumps on top of the field's gate with his gun outstretched. As the large gate swings inward, Danny aims his gun at Jimmy's back.

FLASHBACK TO: INT.MRS. SULLIVAN'S APARTMENT.MORNING

Danny burst through the front door and quickly fires two shots into Chuck who is towering over a badly beat-up Mrs. Sullivan.

Chuck falls down dead against the kitchen table.

BACK TO PRESENT: STONEVILLE FIELD. MORNING

Danny aims his gun at Jimmy's back.

DANNY

Alright, stop there. Drop the gun Jimmy.

Jimmy drops his gun.

DANNY

Now turn around.

Jimmy turns around and faces Jimmy.

DANNY

Do you even know why I'm here?

JIMMY

No.

FLASHBACK TO: INT.MRS. SULLIVAN'S APARTMENT.MORNING

Mrs. Sullivan lies bleeding on the floor, sobbing violently.

BACK TO PRESENT: STONEVILLE FIELD.MORNING

Danny is still aiming his gun at Jimmy.

DANNY

You don't even know why I'm here, you selfish bastard.

Colleen aims a shotgun at Danny.

COLLEEN

Don't move or you're a dead man.

Danny looks behind him, Colleen has the shotgun aimed right at him.

DANNY

You don't know who you're protecting sweetheart.

COLLEEN

That's where you're wrong, I know all about the horrible killings.

DANNY

Killings?

Jimmy nervously grabs his gun off the ground and points it at Danny.

JIMMY

(to Danny)

You say one more word and I'm going to shoot you I swear to god.

Jimmy directs Danny off the fence with his gun.

DANNY
(climbing down)
Jimmy, we really need to talk.

JIMMY
I have nothing to say to you. Colleen,
go find a sack to put him in.

INT. COLLINS' PUB. DAY

Unbeknownst to the rest of the pub, the real WHITEY BULGER is sitting amidst the pub's regulars drinking pints.

Seamus and Ronnie approach him with grins on their faces and pints in their hands.

RONNIE
I just turned him over to the FBI for a pretty penny. Whitey will have to shoot his way out of this one.

WHITEY BULGER
(spitting up his drink)
You did what?

SEAMUS
Don't mind us yank, we're talking about a real American. Not some useless old codger like yourself.

WHITEY BULGER
Useless?

FLASHBACK TO: EXT. CHARLES RIVER. DAY

Whitey shoots a random woman in the back of the head execution style. She falls face first into the sand.

BACK TO PRESENT: COLLINS' PUB. DAY

Whitey Bulger is furious at Ronnie and Seamus.

WHITEY BULGER
(aggressively)
How much did you get for me?

SEAMUS

Who do you think you are anyway?

CUT TO: A picture of the FBI's Most Wanted and Whitey Bulger as number two behind Osama Bin Laden.

CUT BACK TO: The bar is completely quiet. Everyone looks shocked with their mouths wide opened at Whitey Bulger.

Seamus drops his pint on the floor.

This breaks the silence and the bar erupts in noise. There is a montage of the different regulars and their responses.

DONELLY

He looks nothing like 'em!

LIAM

Chase 'em out of town!

O'REILLY

Stick a knife in his belly!

McELDOO

Nice to meet you!

RONNIE

Someone get the feds!

SEAMUS

No, get the sack!

INT.MCKELLY'S CAR.MORNING

Colleen and McKelly are up front, Jimmy is in the back with his gun aimed at a sack, which presumably has Danny in it.

MCKELLY

You were right to call me, yank. I know how to handle a problem with a misbehavin' sack. . .

FLASHBACK TO: INT.McKELLY'S CAR.DAY

McKelly is surrounded by multiple moving and meowing sacks of cats.

As one of the sacks starts to roll into the front of the car, a flustered McKelly hits at it losing focus of the road.

BACK TO PRESENT: EXT.BOGLANDS.MORNING

O'Reilly and Seamus drag a sack out of a lorry filled with Collins' pub regulars; behind them a sign reads "Bogland Next 20 Miles."

WHITEY BULGER

(from inside the sack)

Let me out!

The driver of the lorry, Ronnie leans over McEldoo and shouts out to Seamus and O'Reilly.

RONNIE

Should I back over him, while we're at it?

EXT.RIVER SHANNON.MORNING

Jimmy lifts the sack up over the bridge, tosses it and then watches it sink to the bottom. Behind him Colleen and McKelly are sitting in the car watching.

EXT.COLLINS' PUB.EVENING

At the same time as McKelly's car pulls up to Collins' pub back entrance, Ronnie's lorry pulls up to the front entrance.

McEldoo, Ronnie, Seamus and O'Reilly jump out and head in while McKelly, Jimmy and Colleen do the same in the back.

INT.COLLINS' PUB.EVENING

Sean is working behind the bar, as the two groups both enter in the front and back door simultaneously.

Tim is sitting in the bar having a pint. When he sees Jimmy walk in, he trips over his chair trying to get away and then runs out the door.

MCKELLY

(to the other group)

How are you lads?

SEAMUS

We just had ourselves a grand time
beating up on this senile old yank.

JIMMY

(drinking his pint)
Lay off the yank talk or we'll see what
comes of it.

The bar laughs at Jimmy's posturing.

RONNIE

You better watch out Seamus or the yank
will have you whacked.

The bar continues to laugh, so Jimmy walks away annoyed
over to Colleen who is alone at the end of the bar.

COLLEEN

(to Jimmy)
He was a fed wasn't he?

JIMMY

(to Colleen)
Of course he was. You know what baby?
I couldn't have gotten him into that
sack if it wasn't for you. Thanks. I
mean it.

INT.COLLEEN'S BEDROOM.NIGHT

Colleen tosses and turns in her bed.

DREAM SEQUENCE: EXT.RIVER SHANNON.EVENING

A hand covered in mud and plankton reaches out of the
river.

INT.COLLEEN'S BEDROOM.NIGHT

Colleen begins to toss and turn as she is having a bad
dream.

DREAM SEQUENCE: EXT.SHANNON RIVER.EVENING

Someone climbs out of the river, it's Danny. He looks dead.

DREAM SEQUENCE: INT.COLLEEN'S BEDROOM.NIGHT

Colleen wakes up from her dream with a fright. As she gathers herself together, she notices wet footprint marks on the ground.

Danny is in her room. He's covered in mud and looks like a zombie.

Colleen cowers underneath her comforter in fear.

DANNY

Don't trust him.

CUT BACK TO: INT.COLLEEN'S BEDROOM.NIGHT

Colleen wakes up this time for real and looks around her room; there is no one there.

INT.JIMMY'S ROOM.MORNING

Jimmy wakes up in his room and looks around him in surprise. He turns and looks at his pillow and with a smile fluffs it.

JIMMY

My own bed! Not too shabby!

Jimmy rolls back over grinning ear to ear.

INT.COUSIN BERNIE'S BOARDING HOUSE'S KITCHEN

As Cousin Bernie places food on the table, Jimmy walks in whistling "The Rocky Road to Dublin."

JIMMY

(Singing)

Wack-fol-lod-dee-da! Top of the morning
to you, Bernie.

Jimmy continues to whistle as he sits down and starts to eat. Bernie looks at him unsure what to make of it.

COUSIN BERNIE

Jesus, what's gotten into you?

JIMMY

What?

COUSIN BERNIE

That grin of yours.

Both Cousin Bernie and Jimmy sit down and begin eating breakfast.

JIMMY

I'm going to ask Colleen to marry me.

COUSIN BERNIE

Well, that's splendid news. Colleen's a lovely girl.

JIMMY

She's hot as hell.

COUSIN BERNIE

She's very nice. (pause) So, I was talking to old McEldoo and he seemed to think your name was Whitney or something. Have you been up to a bit of the blarney?

JIMMY

Oh yeah, guy, I've been lying to everybody. Telling them I was the famous gangster Whitey Bulger to make 'em respect me and stuff even though I'm just some yank, but I'm done with that now. I'm going to tell Colleen the truth and ask her to marry me.

EXT. SHANNON RIVER. MORNING

Colleen looks over the bridge into the river at the spot where the three of them threw Danny off. She looks for a while looking for some trace of Danny.

Finally, she spots something by the side of the river. When she goes down to investigate she discovers Danny's sack; it is empty.

She looks back and forth along the river bank, but Danny is nowhere to be seen.

INT.AUNT PATRICIA'S CAR.MORNING

As Aunt Patricia is driving, Jimmy is looking at himself in the rearview mirror, practicing what he will say to Colleen.

JIMMY

Colleen, you're Irish and you're just banging. I love you. I want to take you out of this tinker-town and get married. (speaks quickly) By the way I'm not Whitey Bulger let's get to that church now!

AUNT PATRICIA

You can't say it like that, Jimmy.

FLASHBACK TO: INT.HOSPITAL.DAY

A younger Bernie lies on a gurney listening to his doctor.

DOCTOR ROURKE

Now you're going to be just fine, Bernie. We'll have you out of here and home in no time at all. (speaking quickly) But your legs are fucked and you'll never walk again!

BACK TO PRESENT: INT.BERNIE'S CAR.MORNING

Jimmy continues to practice his proposal in the mirror.

JIMMY

Now Colleen, I'm not rich, handsome, or anything. And oh, yeah, I'm not Whitey Bulger. He's a bit old for you anyway. He'd be like your murderous grandpa.

AUNT PATRICIA

How the fuck women ever marry men from the States is beyond me.

JIMMY

Hey, hold on a second. Pull over.

EXT.COUSIN BERNIE'S BOARDING HOUSE.MORNING

Colleen walks up the path and then knocks on the front door. Cousin Bernie answers.

COLLEEN

Can I come in? I need to have a chat with you about Whitey.

EXT.O'BRIEN'S DRUG SHOP.MORNING

Michael Connell and a group of IRA members are huddled behind a wall. They are peeking like spies over the wall watching Jimmy on the other side of the street.

Jimmy jumps out of Aunt Patricia's car and runs into the drug store.

MICHAEL CONNELL

It's that bastard Whitey Bulger. What's he up to now?

GARY

That toffee-nosed Brit.

MICHAEL CONNELL

Don't worry will fix him tonight.

INT.COUSIN BERNIE'S HOUSE.MORNING

Colleen sits stirring a cup of tea with her spoon, while Bernie is at the end of the table picking at his breakfast.

COLLEEN

Whitey is your cousin, right?

COUSIN BERNIE

I can't recall.

COLLEEN

I thought he was your cousin?

COUSIN BERNIE

Oh, you're talking about Whitey? Well, we call him Jimmy. Not that that's his

name. It's Whitey. You were right to call him Whitey. (flustered and annoyed) Just what do you want? Spit it out. Is it about Jimmy?

Bernie is wheeling himself around the room, cleaning up after breakfast. Colleen remains seated at the table.

COLLEEN

Did he just tell people he was Whitey to make himself more popular in the pub?

COUSIN BERNIE

What? Colleen, no. It's not that hard to become popular in that pub.

FLASHBACK TO: INT.COLLINS' PUB.DAY

Seamus, Ronnie, Tim and Sean laugh uproariously as McEldoo scoots himself around in a chair, mimicking Cousin Bernie.

BACK TO PRESENT: COUSIN BERNIE'S HOUSE.MORNING

Bernie and Colleen continue their conversation.

COLLEEN

Just tell me who he is, Bernie.

COUSIN BERNIE

Who's this, now?

EXT.AUNT PATRICIA'S CAR.MORNING

Jimmy flips the passenger seat visor down again and resumes talking into the mirror.

JIMMY

Colleen, I lied because I didn't think a girl like you would ever go for a guy like me.

EXT.COUSIN BERNIE'S BOARDING HOUSE.MORNING

Colleen makes her way back down the path discouraged over her meeting with Bernie. Jimmy's monologue continues through voice over narration.

JIMMY

(Voice-over)

You're beautiful and smart and I'm lucky to have even tricked you into liking me. Now all I have to do is trick you into marrying me. I'll probably use blackmail or something.

EXT.COLLEEN'S FIELD.MORNING

Aunt Patricia pulls over and lets Jimmy out of the car. Jimmy hops over Colleen's gate and makes his way up to the house.

EXT.COLLEEN'S HOUSE.MORNING

Jimmy takes a sip of whiskey out of his flask and then rings the doorbell. Colleen's mom peeks out the window at Jimmy.

COLLEEN'S MOM

(from inside)

Oh Jesus, it's that American.

Jimmy waves at her.

INT.COLLEEN'S LIVING ROOM.MORNING

Jimmy and COLLEEN'S DAD are sitting across from each other and they appear ill at ease.

Colleen's mom walks in hands Jimmy a cup of tea, and then sits herself down beside Colleen's dad.

COLLEEN'S DAD

What do you want with us yank?

JIMMY

Well, I'm sorry to trouble you and all, but I've been seeing your daughter. You know, dating?

COLLEEN'S MOM

What are you trying to say?

JIMMY

This is really hard for me. I don't know how to say this.

COLLEEN'S MOM

Oh my god, is she pregnant?

JIMMY

She's pregnant? This is going to be easier than I thought.

COLLEEN'S DAD

She's not pregnant.

JIMMY

Yeah. (laughs) I mean we've barely had sex. Just a couple of times, right?

COLLEEN'S DAD

What is it you want?

JIMMY

I wanted to ask for your approval to marry your daughter.

Colleen's mom and dad are so shocked and displeased they don't say a word and have emotionless expressions.

EXT.COLLEEN'S HOUSE.MORNING

Jimmy walks out and shuts the door behind him.

JIMMY

(mutters to self)
Fucking assholes.

INT.COLLINS' PUB.NIGHT

Colleen is behind the bar and since the pub is packed with customers she is very busy running back and forth serving drinks.

MCELDOO

(to Colleen)
More of the black stuff over here,
Colleen.

RONNIE

(looking at Seamus)
Colleen, gimme some whiskey now. I'm
far too sober to be talking to this
eejit.

Jimmy walks in the backdoor and stops to talk to McKelly
who is sitting alone in a booth.

MCKELLY

Whitey! (raises his glass) To all the
killings!

JIMMY

Give it a rest, McKelly.

Jimmy walks behind the bar and puts his apron on.

JIMMY

(to Colleen)
Can we talk?

Colleen continues to run back and forth behind the bar.

COLLEEN

I'd love to Whitey, but as you can see
I'm fucked with people right now. Can
you help out down there with the
others?

Jimmy walks away then turns around and watches Colleen
affectionately as she pours pints and serves customers.

COLLEEN

Whitey, pour some pints! I'm run ragged
over here.

Jimmy snaps out of it and goes over and begins pouring
Guinness.

EXT. COLLINS' PUB. NIGHT

A group of volunteers crawl commando style through the
grass towards Collins' pub. Young Sean crawls back towards
Michael Connell after scouting out the pub.

YOUNG SEAN

That bastard from Scotland Yard who
tried to turn me is serving all those
other cunts pints.

MICHAEL CONNELL

We'll rise up when they're good and
drunk.

INT. COLLINS' PUB. NIGHT

Sean comes from out of the office with a safety deposit box
of money.

SEAN

Alright Colleen. You can call it a
night. I'll fill in for you.

Colleen removes her apron and goes out from behind the bar,
as Sean begins to cash out her register.

JIMMY

Colleen, wait, I really need to talk to
you about something.

COLLEEN

What is it?

DREAM SEQUENCE. INT. COLLINS' PUB. NIGHT

Jimmy is imagining exactly what is happening in the bar
now.

JIMMY

Will you marry me?

Donnelly pukes on the bar, Ronnie farts loudly and laughs,
McEldoo begins to sing "Papers and Pins."

McELDOO

(singing)

I'll not marry / marry marry marry/
I'll not marry you.

CUT BACK TO: COLLINS' PUB. NIGHT

Jimmy snaps out of his dream sequence and realizes now would not be the best time to ask Colleen to marry him.

COLLEEN
What is it, Whitey?

JIMMY
I can't tell you here. I'll meet up with you after I get out of here and then we can talk about it.

Donnelly pukes on the bar, Ronnie farts loudly and laughs, McEldoo begins to sing "Papers and Pins."

McELDOO
I'll not marry / marry marry marry/
I'll not marry you.

JIMMY
(to Colleen)
Yeah, that's what I thought.

COLLEEN
I'll be waiting for you.

CUT TO LATER: COLLINS' PUB.NIGHT

The pub is closing up. Only Ronnie, Seamus, Liam, McKelly, McEldoo are left drinking, as Jimmy starts to clean up.

JIMMY
Alright you drunks, time to go. Some of us have been working all day.

SEAMUS
No! Are you mad?

RONNIE
But, yank, there's still some left.

JIMMY
You can drink it tomorrow. Just get out of here.

LIAM
Buy you a pint yank?

JIMMY

Tomorrow.

McKELLY

What's gottin' into you yank? Taking
all your homicidal rage out on us?

SEAMUS

For fuck sake!

JIMMY

Sorry, you gotta go.

Jimmy begins to push and prod them out the door.

McELDOO

(singing)

"No, Nay, Never! No, Nay, Never, No
More!"

Jimmy closes the door on the lot of them, just as Sean is
coming out from the pub's basement.

SEAN

Did you get the lot of them out?

JIMMY

Yeah, it was a struggle though.

EXT. COLLINS' PUB. NIGHT

Crouching down to avoid detection, the IRA runs back and
forth collecting rocks from around the pub.

GARY

(to Michael Connell)

I can't wait to throw these.

Meanwhile, the five drunks find themselves outside of the
pub without their drinks. As they mill around waiting for
something to happen and for the bar to miraculously open
again, Sean leaves the pub.

SEAMUS

Sean, let us back in! The yank's gone mad, and we still have drinks in there.

SEAN

Sorry, lads. Best be going home to your wives and children, now.

McKELLY

Fuck them!

RONNIE

To hell with that.

Sean walks down the road.

McKELLY

I'll never drink in this fuckin' place again! Let's shoot our way in! Maybe it's a gunfight the yank wants.

The silhouettes of three IRA youths are seen running in the distance and then disappearing into the high grass.

SEAMUS

What the hell was that?

Cousin Bernie is wheeling himself down the road toward Collins'.

McELDOO

Maybe we should go home to our wives and kids.

Cousin Bernie wheels up to the door and tries to let himself in.

SEAMUS

It's all locked up, Wheelchair Bernie.

COUSIN BERNIE

The hell it is. And don't call me that.

Cousin Bernie wheels around the back of the pub. They all follow.

McEldoo spots the silhouette of one of the IRA kids off in the distance and hurries inside.

INT.COLLINS' BASEMENT.NIGHT

Jimmy is stacking kegs and stops when he thinks he hears something upstairs. It passes and he continues to stack kegs, but then he thinks he hears an Irish tune.

INT.COLLINS' PUB.NIGHT

Jimmy walks back up the stairs, only to find a huge uproar of people upstairs. McEldoo is singing the "Song of Askeaton" to the tune of "The Sea Around Us."

MCELDOO

(singing)

It's strange how sometimes we feel
blessed, sometimes cursed /And good as
drink is how it still ends in thirst /
Whether spirits are high or have sunken
down low /You'll hear someone call
"Preab san ol"

CHORUS

(singing together)

The drink oh the drink it goes straight
to your head /And some of our living
resemble the dead /But we'll never be
thirsty, morose or unfed
Thank God we have Collins' Pub

Seamus, Liam, McEldoo, Cousin Bernie, Ronnie, McKelly and some others are now back drinking in the pub. Liam is working the bar, somewhat. All of the taps are on, and he is filling glasses left and right.

JIMMY

What the hell is this?

RONNIE

Thought you were rid of us, Yank. But
this is Monday night in Askeaton!

LIAM

Can I pour you a pint?

MCELDOO

(still singing)

So with pipes play a tune that's older
than most/ And sing us a song that we
all know Sean Nos / And we'll drink til
we're dead and below or above /
Thanking Christ we had Collins' Pub

JIMMY

Get the fuck out of here!

CHORUS

(singing together)

The drink oh the drink it goes straight
to your head /And some of our living
resemble the dead /But we'll never be
thirsty, morose or unfed /
Thank God we have Collins' Pub

LIAM

Slainte, Whitey!

JIMMY

I've had it up to here with you fucks!

Jimmy starts going around and forcibly pulling the beers
out of people's hands.

When Jimmy gets to McKelly, McKelly stares him down and
then completely chugs the rest of his beer.

McKELLY

You'll have to cut me open to get my
sup.

JIMMY

(yelling)

I want you out of here!

As Jimmy continues to confiscate the beer, Liam hands a new
pint to those who just lost their beers.

SEAMUS

(yells)

Let's do a shot!

Everyone in the bar raises their pints in pleasure.

SEAMUS

Whitey, how are you? We'll take 27
shots of whiskey.

There is a loud crash from the back. The pool table has
fallen apart under the weight of McEldoo and Ronnie.

JIMMY

(to McEldoo and Ronnie)

Oh Jesus, why'd you have to go and do
that?

McEldoo and Ronnie try to fix the table, but it falls down
again and just ends up in even worse shape.

JIMMY

Just step away from it, ok?

People continue to pour in the back door, throwing their
coats on Cousin Bernie.

COUSIN BERNIE

I'm handicapped, not a coat rack!

Knocking is heard from the front door.

GUARD #1

It's the guards. Let us in.

JIMMY

You idiots.

McKELLY

Well, now, the gangster is afraid of a
few Irish guards.

Seamus goes to the door and lets in the guards. Everyone
gets quiet.

GUARD #1

Who's in charge here?

LIAM

I am.

GUARD #2

The hell you are. Hi Liam.

JIMMY
I'm in charge, officer.

Sean enters from the back door.

GUARD #1
This pub should have been closed a half
hour ago.

JIMMY
It was.

SEAN
What's going on here?

RONNIE
The yank won't let us leave.

SEAMUS
We wanted to go home to our wives hours
ago, but it's been pint after pint.

Sean starts tearing pints from the patrons' hands,
spilling some on the bar.

SEAN
Why are there still people here?

GUARD #2
Everyone step away from your pints.

GUARD #1
Let's see the license, now, Sean.

Sean and Guard #1 go to the back of the pub. Ronnie
sneaks a sip of his pint. Guard #2 grabs the glass from
him.

GUARD #2
I'm going to have to confiscate this.

Guard #2 finishes off Ronnie's pint in one long sip.

GUARD #2

Are there any more pints to be
confiscated? It's been a long day and
I'll confiscate every pint in here if I
have to.

Cousin Bernie, under a pile of coats, begins to wheel
himself toward the back door.

GUARD #2
(whistles)
Where are you going, jackets?

JIMMY
(to Cousin Bernie)
You bastard! You let everyone in the
back.

Suddenly rocks begin to hit the outside of the bar.

EXT. COLLINS' PUB. NIGHT

Michael Connell, Young Sean, Gary and the rest of the IRA
are throwing rocks at the bar.

INT. COLLINS' PUB. NIGHT

The bar's windows are broken and rocks begin to pour into
the bar.

JIMMY
What now?

Guard #2 looks out the window cautiously and then seeing
the IRA looks scared and startled.

RONNIE
(to Seamus)
That bastard drank my pint. It's
criminal, really.

SEAMUS
We're under attack!

GUARD #1
Well everything seems to be in order
here.

GUARD #2
Everything checks out.

As the guards leave, the bar becomes quiet. All that is heard is the sounds of the rocks hitting the outside of the bar.

RONNIE
McKelly, go and see who's out there.

McKELLY
Fuck that.

McEldoo peers out through a crack in the glass and sees one of the cars overturned in the parking lot. It's in flames. The silhouettes of the IRA run back and forth along the parking lot.

McELDOO
We need to get out of here.

Around 15 members of the IRA break into the pub through the back door. Each member carries a hurling stick and begins to beat the adults and destroy the bar.

A frightened McEldoo is hiding under a table with a relatively at ease McKelly.

Ronnie gets knocked to the ground in front of the two of them and McKelly quickly pulls him to safety underneath the table. Ronnie is sobbing, as blood flows from his head.

Seamus is running in circles around a table as he's chased by an IRA member wielding a hurling stick.

Liam is curled up in a ball on the ground as Young Sean lays into him with a hurley stick.

YOUNG SEAN
You've been a terrible father to me.
Always sitting in here with these
boozers...never home with me and mammy.

Jimmy opens the front door and sees a flaming shopping cart barreling down the path towards him. Quickly he slams the door shut again just as it hits with a thud.

Michael Connell is standing behind Jimmy pounding a hurling stick threateningly against his hand.

Every time Jimmy tries to move past Michael Connell, he steps in front of him and blocks his way.

Eventually aggravated, Jimmy punches him right in the face. Michael Connell falls flat to the floor and begins to cry.

Realizing the gravity of the situation, Jimmy runs back to behind the bar and tries to find Collins' gun. It's gone.

Danny is pointing it at him. He's soaking wet and holding an equally wet cat in one arm.

The cat hisses at McKelly and shakes its fur dry.

JIMMY

Are you a ghost?

Danny fires his gun into the air, which causes the IRA to stop their destruction.

DANNY

Knock it off you brats and get out of here.

As the IRA runs out the back, Colleen pushes through them into the back door.

There are bodies lying prostrate and injured on the ground. One of Cousin Bernie's arms is hurt, so he is just wheeling himself in circles.

Danny gestures towards Jimmy with his gun.

DANNY

No more sacks Jimmy.

Sensing the situation, Colleen runs over and places herself in-between Danny and Jimmy. She affectionately clings to Jimmy.

COLLEEN

I won't let you take him.

McEldoo crawls out from underneath one of the tables.

McELDOO

Yeah, leave Whitey alone.

DANNY

Whitey? What kind of lies have you been telling here, Jimmy?

COLLEEN

(letting go of Jimmy)

What's he going on about, Whitey?

DANNY

His name's not Whitey.

JIMMY

I've been meaning to tell you that.

COLLEEN

You lied to me?

SEAMUS

He's been lying all along.

DANNY

I'm taking you home, Jimmy.

COLLEEN

I won't let you. Even if he's not a mass murderer, he's still a good man.

McKELLY

And all this time I was being kind to a nobody?

DANNY

A good man? You don't know Jimmy Sullivan. He's a thief. We went in on a job together and he pocketed the cash leaving me to take the blame. Me? His friend of twelve years. But what's worse, he left his poor old mother alone in the States, unable to defend herself. The mob knows he took the money. They've already nearly killed her over it, and they'll try again. She'd be dead right now, if it weren't

for me. So I'm bringing him home to face up to his responsibility.

COLLEEN

(turning away from Jimmy)
You did that to your own mother?

McKELLY

He's a bastard!

JIMMY

She's an old woman. She just wants me to be happy and doesn't have a care for herself. You guys understand right? (the bar is silent) Come on guys. Even though I'm not the great Whitey Bulger, I'm the same person who you drank with, who listened to your troubles, who helped you out with your petty crimes. McKelly, wasn't I there with you when you drowned those cats? I never said a word 'til now!

McELDOO

My kittens!

JIMMY

And Liam didn't I help you get young Sean out of the IRA?

Young Sean and Michael Connell are both looking in the window holding hurling sticks.

JIMMY

And Cousin Bernie didn't I spend all that time pushing you around town in that little wheelchair of yours. Colleen, don't turn on me now when I need you. I'm sorry for lying to you most of all. We've spent hours together that I wouldn't trade for anything in the world.

Jimmy gets down on one knee and takes Colleen's hand in his.

JIMMY

Will you marry me?

INT.DANNY'S CAR.MORNING

Jimmy is hogtied in the back seat. Danny jumps in the front of the car after saying his goodbyes to the townspeople who have gathered by Cousin Bernie's house to see Jimmy off.

JIMMY

(to Danny)

Call her over will you?

Danny goes over and talks to Colleen who is reluctant to come over to the car.

Finally, she goes over and leans her head down to the open back window.

JIMMY

(through the window)

Listen to me Colleen. I'm going to be coming back to you. You'll wait for me won't you?

COLLEEN

(sadly)

Bye, Whitey. I mean Jimmy or whoever you are.

Colleen goes back over to the crowd Jimmy begins to scream out the window to her.

JIMMY

Wait for me! I'll be back. I'll return to Ireland!

"My Heart is in Ireland" begins to play as Danny's car starts down the road heading towards the airport. KING BRIAN, King of the Leprechauns is sitting next to Jimmy. He's barely a foot high, dressed all in green, and wearing a crown on his head.

KING BRIAN

Well, if this isn't a fine mess you've gotten yourself into lad.

JIMMY

(frantic)

King Brian, do something. Set me free!

KING BRIAN

You know I can't do that lad. Did you really think you could dance with the little green men and escape unscathed? No lad, you best be heading home now, and face your fate like a man.

JIMMY

Save me or I'll squash you, you miserable bastard you!

KING BRIAN

I'm afraid my hands are tied on this, Jimmy. If ever you're in the Emerald Isle again, don't forget to call on the little people. 'til then cheers!

King Brian disappears with a "popping" sound. During the chorus of "My Heart is in Ireland," Jimmy's eyes moisten with tears, as he remembers his adventures in Ireland.

FLASHBACK TO: EXT.COLLEEN'S FIELD.DAY

A large crowd of villagers and IRA volunteers cheer on a fist fight between Jimmy and Michael Connell.

BACK TO PRESENT: DANNY'S CAR.DAY

Tears begin to form in Jimmy's eyes.

FLASHBACK TO: EXT.COUSIN BERNIE'S BOARDING HOUSE.NIGHT

As a banshee flies back and forth in front of Bernie's house, Jimmy tries to beat it off using a broom as a club. Unfortunately, his attacks are mostly ineffective against the transparent banshee.

CUT BACK TO: DANNY'S CAR.DAY

Tears are flowing down Jimmy's face.

FLASHBACK TO: INT.LEPRECHAUNS' DEN.DAY

As the leprechauns clap, Jimmy dances a jig, while King Brian sits on his throne overseeing the festivities.

BACK TO PRESENT: DANNY'S CAR.DAY

Jimmy has stopped crying, and he appears more composed and resigned to his fate.

JIMMY

(to Danny)

God, I love this island!

Danny glances back at Jimmy, unsure what to say, and continues to drive. A sign on the road says "For Shannon Airport veer left."

THE END