



Presents

WAVE

A FILM BY MARIA RIPOLL

Screenplay by Marie-Laure BERTHELIN and Greg LATTER

Adaptation & dialogue by Rafa RUSSO

Based on the novel "LET ME SURVIVE" by Louise Longo

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83-85 Rue Philomène - 1030 Brussels – Belgium

Tel : +322 219 91 90 - Fax : +322 219 94 10- E-mail : info@bananafilms.be

w w w . b a n a n a f i l m s . b e

Based on a true story

FADE IN:

1 EXT. SEA - DAY 1

CREDITS ROLL -

The subjective point of view of someone staring up at the surface of the sea as she slowly sinks into the dark ocean. A feeble trickle of bubbles rises from her breathing.

A ray of sunlight seeps through the water - oblique, luminous...

INTERCUT:

2 INT. HOSPITAL CORRIDOR - DAY 2

Elevator doors slide open.

The same subjective point of view, now seated on a wheelchair, is thrust forward, advancing along an over-lit, cold hospital corridor.

HOSPITAL STAFF walk past and stare at the camera...

3 EXT. SEA - DAY 3

The same P.O.V. sinking into the ocean. The ray of sunlight becoming dimmer, the trickle of bubbles fading.

A DIVER suddenly spears in through the surface of the water. The diver swims down towards the camera. He stops a few feet from it and offers out his hand.

The eyes beneath the diving mask stare at the camera, pleadingly...

The hand belonging to the P.O.V. reaches out to the diver.

4 INT. HOSPITAL CORRIDOR TO HOSPITAL CANTEEN - DAY 4

The same P.O.V. advancing down the corridor.

The wheelchair reaches a double-door which is pushed open to...

A barrage of BLINDING FLASHES firing at the camera like a firing squad.

(CONTINUED)

We finally cut to the viewer, KATE CALLAGHAN in the wheelchair wearing a hospital gown, an IV DRIP suspended above her. A DOCTOR wheels her up to a table to face a bank of microphones.

Kate might only be 32 years old but at this point in her life she looks at least 50. Her skin is blotchy; peeling in places, her hair lifeless, eyes sunken in their sockets; everything about her strained, drawn.

PHOTOGRAPHERS continue shooting her, camera flashes fracturing Kate's already fractured appearance.

The hospital canteen has been rearranged for a press conference - a table with three chairs against the back wall, rows of chairs facing the table. Thirty plus JOURNALISTS, PRESS PHOTOGRAPHERS, and TV CAMERAMEN jostling for position.

Kate looks out at the sea of faces and cameras... She spots the SKY NEWS CAMERA and looks directly into the lens, FORCING A SMILE -

INSPECTOR JUAN SAVIOLA, mid-30s, a taut, plainclothes cop steps into the canteen quietly and stands at the back of the room, his eyes fixed on Kate. *

The doctor leans down and speaks into the microphones -

DOCTOR
(in Spanish,
subtitled)
Before we begin may I say a few
words.
(the hub-hub dies
down)
We are a hospital and we expect
you to respect that - all this
attention is disruptive to our
patients - so, please, ask your
questions and then...leave us
alone. Mrs. Callaghan is still
weak and traumatized so, please,
two minutes maximum.
(in English)
Two minutes.

The doctor steps back. There's a brief silence then the journalists start shouting over each other -

JOURNO #1
When did you run out of
food?

JOURNO #2
(English accent)
How did your husband die?

(CONTINUED)

JOURNO #3
(Spanish accent)
When did your daughter die?

JOURNO #4
Why weren't they on the
raft when you were rescued?

DOCTOR (CONT'D)
One at a time!
(points to a journo)
Yes, you.

JOURNO #2
Mrs Callaghan, you were lost at
sea for two weeks. What was worse,
the physical suffering from
dehydration and starvation or the
sense of loneliness?

Kate leans stiffly in to the microphones -

KATE
The... powerlessness...

Kate can't utter more words.

DOCTOR
(points to another
journo)
Yes, you.

JOURNO #6
(French accent)
What happened to your yacht?

5 INT. JAN VAN GENT - NIGHT (FLASHBACK)

5

Fragmented shots: Kate and EMILY, Kate's seven-year-old
daughter, hold each other tightly in the swamped cabin of
the yacht, listening to footsteps on the deck above.

SEAN, Kate's husband, 45 years old, comes below, a wild,
frightened look in his eyes.

A second wave hits the yacht. The inside starts to
turn... everything flying around haphazardly. The lights
go out. Darkness.

6 INT. HOSPITAL CANTEEN - DAY

6

Back on Kate -

KATE
(to Journo #6)
We were caught in a storm.

(CONTINUED)

3

JOURNO #5

On what day did you run out of food?

KATE

We had no food.

JOURNO #1

What about water?

KATE

We ran out of water on...the third day, I think...

7

INT. LIFE RAFT - DAY

7

Emily crying, pleading with Kate -

EMILY

I want water, Mommy!

KATE

There is no water!

Emily crawls across to the opening of the life raft and starts scooping sea water into her mouth. Kate grabs the little girl and yanks her back into the raft -

KATE (CONT'D)

Sea water will kill you! Do you understand?! It will kill you!

8

INT. HOSPITAL CANTEEN - DAY

8

Back on Kate.

JOURNO #3

(Spanish accent)

Can you explain how you managed to stay alive when your husband and daughter did not?

KATE

I...don't know.

JOURNO #2

How did your daughter die?

Long beat.

KATE

A wave...swept her off the raft.

(CONTINUED)

JOURNO #2

Mrs Callaghan, the captain of the fishing trawler that came across you claims your daughter was still alive when he radioed for a rescue helicopter. Why then was your daughter not on the raft when the rescue arrived less than an hour later?

Kate falters...

9

UNDERWATER -

9

It's murky and dark down below, a body is floating down to the dark depths of the ocean.

10

INT. HOSPITAL CANTEEN - DAY

10

Back on Kate, all eyes on her. After a long beat -

KATE

It's...as I said...a wave washed her off...

JOURNO #2

But by all accounts the sea was rather calm that day...

Silence.

At the back Juan stares pensively at Kate.

JOURNO #3

Mrs. Callaghan, I noticed you smiled when you sat down. Why is that? I mean, this can hardly be a happy time for you, can it?

KATE

...I...
(to the doctor)
Take me back, please.

The doctor obliges, wheeling Kate away. The canteen erupts with pandemonium, journalist firing questions, cameras flashing...

11

INT. HOSPITAL CORRIDOR - SAME TIME

11

The doctor wheels Kate down the corridor towards the elevators. Juan intercepts them from an adjacent corridor, blocking their path to the elevator -

(CONTINUED)

JUAN

Mrs. Callaghan, sorry to bother you. I am Inspector Saviola of the National Police.

*

He holds up his badge.

JUAN (CONT'D)

I need to ask you some questions...

Kate frowns, stunned.

JUAN (CONT'D)

It's about the yacht - the Jan Van Gent. You might be aware it was... *taken* without the permission of its legal owners...

A long beat. Kate nods slightly.

JUAN (CONT'D)

I realize you are in no shape to accompany me to the police station but until this matter is clarified I'm afraid you will not be allowed to leave the hospital premises. Is that understood?

KATE

You think I can go very far?

A beat.

DOCTOR

(in Spanish)

Are you done, Inspector? My patient needs to rest.

*

Juan steps back, pressing the button for the elevator. The doors open. The doctor pushes Kate into the elevator, turning the wheelchair around to face Juan. Kate's and Juan's eyes lock for a long moment...until the elevator doors finally close.

The bloated BODY of a naked man is lying half-in, half-out of the water. A seagull settles on the head of the body, pecking at the empty eye-sockets.

Juan approaches, waving the gull away. He crouches down and studies the body. The lower half of the torso and the legs have been savaged by sharks and the neck is slit.

(CONTINUED)

A group of FISHERMEN and two UNIFORMED POLICEMEN are standing a fair distance away.

*

13

INT. HOSPITAL WARD - MORNING

13

A ward with two beds, one vacant, Kate lying on the other bed next to a window, an IV drip feeding her. She turns onto her side and looks out at the sea...but the view nauseates her. She rolls back onto her back, stares up at the ceiling.

*

14

INT. HOSPITAL WARD - LATER

14

Kate is asleep, lying on her side, facing away from the window. She hears voices and opens her eyes. A UNIFORMED POLICEMAN is standing at the open door. Behind him, in the corridor, Juan and the doctor are in earnest conversation -

JUAN

(in Spanish)

How long before she can be moved?

DOCTOR

(in Spanish)

Three weeks, minimum.

JUAN

(in Spanish)

Then I'm going to have to interrogate her here, in the hospital.

DOCTOR

(in Spanish)

Can't it wait? She's just lost her daughter and her husband.

JUAN

(in Spanish)

We have new evidence that could lead to more serious charges.

DOCTOR

(in Spanish)

What kind of evidence?

JUAN

(in Spanish)

Homicide. Don't mention any of this to her. I'll be back tomorrow. Have her ready for me.
(to the policeman)

(MORE)

(CONTINUED)

JUAN (CONT'D)
And no visitors unless I screen
them first.

The policeman nods. Juan leaves. The doctor turns and looks at Kate. She half smiles at him. He half smiles back at her. The doctor turns and walks away. The policeman closes the door on Kate.

Kate rolls onto her back, an awful feeling of unease coming over her.

Juan is sitting, staring at a ragged LIFE RAFT lying in the middle of the warehouse. The raft is circular, no more than eight feet wide, the sides consisting of two black inflated rubber tubes, one on top of the other, the whole surmounted by an orange tented roof cover with a small zipped entrance.

We hear a car pulling up outside the warehouse. A door opens, closes, then the shadow of a large man appears in the doorway.

Juan looks up, stands as the local Chief of Police, 55 year old CHIEF INSPECTOR RAMOS, enters -

*

RAMOS
(in Spanish)
What made me think I would find
you here...

Ramos walks over to the life raft and around it -

RAMOS (CONT'D)
(in Spanish)
It's a lot smaller than I
imagined.

He crouches down and unzips the entrance, staring into the raft -

RAMOS (CONT'D)
(in Spanish)
Why didn't the crew of the trawler
not pick them up themselves?

JUAN
(in Spanish)
They'd still have to radio for a
rescue chopper so why bother?

Ramos reaches into the raft and picks something up off the floor. It's a water sodden playing card - the Queen of Hearts. He looks at the card for a moment then flicks it back into the raft, rises and looks at Juan -

(CONTINUED)

RAMOS

(i n Spani sh)

The publi c prosecutor wants Chavez
to handle the case.

JUAN

(i n Spani sh)

How i s Chavez going to interrogate
the suspect i f he doesn' t
understand a word of Engl i sh?

RAMOS

(i n Spani sh)

We' ve arranged for him to have an
interpreter.

JUAN

(i n Spani sh)

You' ve arranged thi s al ready?

(no response)

Thi s i s bull shi t.

RAMOS

(i n Spani sh)

Why don' t you take leave? Get away
from here for a while. Come back
refreshed.

JUAN

(i n Spani sh)

I' m on thi s case, Chi ef - I' m
doi ng i t.

Long beat.

RAMOS

(i n Spani sh)

Why are you so convi nced she' s
l yi ng?

JUAN

(i n Spani sh)

The sea was calm that day.

RAMOS

(i n Spani sh)

Maybe the gi rl sl ipped.

JUAN

(i n Spani sh)

What mother woul d not - on the
verge of bei ng rescued - go i nto
the water after her own chi ld? I
don' t buy i t.

(CONTINUED)

RAMOS

(i n Spani sh)

Perhaps she didn't have the energy.

JUAN

(i n Spani sh)

There's something more going on here. The yacht was stolen. Doctor Gomez is convinced the man on the beach had his throat slit--

RAMOS

(i n Spani sh)

We don't know for sure it's the husband.

JUAN

(i n Spani sh)

We will next week when we get the DNA results.

The Chief Inspector stares at the raft, turns and looks back at Juan -

RAMOS

(i n Spani sh)

Without a confession we don't stand a chance in court, you know that?

JUAN

(i n Spani sh)

Don't worry, I'll get the truth out of her.

Long beat.

RAMOS

(i n Spani sh)

What about this business with your wife and son..?

JUAN

(i n Spani sh, angry)

That has nothing to do with anything.

(a beat, calmer)

I just want to do my job, okay?

RAMOS

(i n Spani sh)

The media are onto this in a big way. Try not embarrass anyone, okay? Including yourself.

(CONTINUED)

10

Ramos turns and heads for the door, exiting into the sunlight.

JUAN
(in Spanish, quietly
to himself)
Asshole.

16 OMITTED

16 *

17 INT. HOSPITAL CORRIDOR - DAY

17

A pair of woman's tacky shoes shuffle gracelessly down the corridor, dragging two overnight bags.

18 INT. HOSPITAL WARD - DAY

18

Kate is asleep. The doctor leans over her, gently shaking her awake -

DOCTOR
Mrs. Callaghan, your mother is
here.

Kate opens her eyes.

DANA, 65 years old, Irish working-class, frumpish, looks down at Kate, shocked at her appearance -

DANA
Kate? You poor thing...
(to the doctor)
What happened to her skin?

DOCTOR
The salt.

Kate stretches her frail arms out -

KATE
Mum...

They hug.

DOCTOR
I leave you.

The doctor goes out into the corridor where Juan is hovering.

DANA
Four days you've been here - why
didn't someone call me?

(CONTINUED)

KATE

They won't let me talk to anyone.
They're treating me like a
criminal.

DANA

I knew there was something fishy
about that yacht. I told you not
to go with him, didn't I?

KATE

Please don't blame me.

Dana reaches down and picks up one of the bags, places it
at the foot of the bed -

DANA

I brought you some clothes, a
couple of nighties, some
magazines, toiletries. I'll pack
them away for you, shall I? They
say you're going to be stuck in
here for at least three weeks. God
knows where thereafter.

Dana starts packing the clothes from the bag into Kate's
bedside cupboard.

KATE

I'm not going to prison, Mum. I
did nothing wrong.

DANA

Do you have a lawyer?

KATE

I don't need one.

DANA

You're being naive, darling, as
always...

KATE

Did you bring me anything to eat?

DANA

Some biscuits but the doctor took
them away, says you're not allowed
to eat solids yet.

Dana spots a bedraggled African doll propped up on the
bedside cupboard. She picks it up, staring at it -

DANA (CONT'D)

How did Emily go?

(CONTINUED)

KATE

Mom, I can't...

*

DANA

She was my grand-daughter. I have a right to know.

Kate breaks down, sobbing.

DANA (CONT'D)

Tell me how she died.

Kate sobs even louder. The doctor comes back in -

DOCTOR

(to Dana)

Leave now, please - let her rest.

Dana looks at Kate for a beat -

DANA

I'll see you tomorrow, Kate.

Kate keeps on crying, trying to hide her face from her mother. Dana puts the doll back, picks up her other bag and leaves the ward.

19

INT. HOSPITAL WARD - NIGHT

19

It's dark in the ward, Kate asleep. She hears a noise and opens her eyes, turns to see a heavily sedated YOUNG WOMAN being wheeled in by two nurses. Both the woman's wrists are bandaged, clearly an attempted suicide. The nurses place her in the other bed in the ward and then leave.

20

INT. HOSPITAL WARD - MORNING

20

A tough looking NURSE pulls the curtains open, bright sunlight flooding the ward. The nurse hands the young woman next to Kate breakfast on a tray. Kate stares at the food, salivating for it. The young woman, MARIA, stares at the food for a moment then pushes it away.

KATE

(whispering)

You don't want it?

Maria shakes her head. Kate tries to pull herself out of bed, intent on getting to the food, but the IV line attached to the drip holds her back. She yanks her arm, pulling the IV tube out of the needle in her arm. She tries to stand but falls.

(CONTINUED)

MARIA
(in Spanish)
Nurse!

The nurse comes quickly back in, sees Kate on the floor and pulls her back up onto the bed -

NURSE
(in Spanish)
You stupid woman!

KATE
(pleading weakly)
I just want something to eat.
Please.

NURSE
(in English)
We are feeding you with this!

The nurse shakes the IV tube in front of Kate's face then re-attaches it to the needle in her arm. The nurse then pulls up the side BARS of the bed, locking them in place.

KATE
What are you doing?

The nurse goes around to the other side of the bed and does the same thing, raising the side bars, locking them in place. Kate is now effectively in a tiny barred jail cell.

NURSE
Now you stay in bed.

The nurse leaves. We hold on Kate, looking at the bars on either side of her, claustrophobia setting in.

21 INT. HOSPITAL WARD - DAY

21

Kate is lying in her bared bed. Dana enters, goes over to Kate.

DANA
You're looking better today.

KATE
Put these down.

DANA
What?

(CONTINUED)

KATE

These things...
(indicating the bars)
...put them down.

DANA

I can't do that, Kate.

Kate starts crying softly.

DANA (CONT'D)

I have a taxi waiting outside to take me to the airport. I've arranged a lawyer for you. This is his card. And here's a bit of money to tide you over in the meantime.

Dana takes some CASH out of her purse and places it on the bedside cupboard along with a BUSINESS CARD.

KATE

(shocked, anxious)
You're leaving already?

DANA

I can't hang around here for three weeks. Do you know how much the hotel is costing me? Don't worry, I'll come back when the trial starts.

KATE

There's not going to be a trial.

DANA

They found a body washed up on the beach... They think it's Sean.
(Kate jolts)
The police suspect foul play.

KATE

Foul play?

DANA

The body had his throat slit.

They lock eyes.

DANA (CONT'D)

Christ, Kate, if only you'd listened to me.

KATE

Please don't start that again...

(CONTINUED)

DANA
Don't worry, I won't.

Dana leans over the bars and kisses Kate on the forehead.

DANA (CONT'D)
Call me when you can.

KATE
I'm so sorry about Emily.

DANA
Get strong, Kate.

Dana turns to leave -

KATE
Mum, I need you here.

DANA
I wish I could stay but I can't.
Sorry. I love you, you know that.

Dana leaves. Kate watches her go, a terrible sense of aloneness coming over her...

Through the grainy lens of a DV-CAM, Kate comes in and out of focus. She is sitting in a wheelchair in a small room with a desk and two chairs, the IV drip suspended above her, wearing one of her own nighties. It is three days since the press conference and the skin on her face has healed considerably.

KATE
The body you found, what clothes
was he wearing?

Juan is adjusting the focus on a small DV-CAM mounted on a tripod, the lens aimed at Kate.

JUAN
He was naked. Four fishermen went
missing in the same storm. It
could be one of them.

KATE
I can tell you if it's my husband
if you could show me a photo...

JUAN
The face was eaten away.

The red record light on the DV-CAM pulses. Juan leaves the camera on record mode and sits. There's a cup of coffee in front of him on the table and a half-eaten croissant.

JUAN (CONT'D)
Your full name please?

KATE
Catharine Callaghan.

JUAN
Address?

Kate's eyes are on the croissant.

KATE
53 Malley Road, Bangor, Northern
Ireland.

JUAN
In attendance is Inspector Juan
Saviola of the La Coruna Police
Corp. You realise you are being
questioned for grand theft and
that anything you say can be used
against you in a court of law?

*

KATE
Yes.

JUAN
And you have refused the right to
an attorney?

KATE
So far.

JUAN
Okay...

Juan takes the croissant and pushes it into his mouth to finish it off in one mouthful. He begins to chew but freezes when he sees Kate salivating for the croissant.

JUAN (CONT'D)
Sorry, you...wanted some?

KATE
It's okay. The doctor says I'm not
allowed to eat solids yet.

Juan nods. He washes the croissant down with the coffee and clears his throat.

(CONTINUED)

JUAN

Right... I understand you were separated from your husband before you went on this trip--

KATE

Yes.

JUAN

How long for?

KATE

A year.

JUAN

And you and your husband made up before the trip...?

KATE

Not exactly...

JUAN

But yet you went on this long trip with him...

A beat.

CUT TO:

23 INT. COUNCIL HOUSE, KATE'S BEDROOM - BANGOR - MORNING 23

Subjective P.O.V.: Emily walking towards the camera from the doorway towards the head of the bed with a delightful grin on her face, clutching the African doll... She seems to be mouthing the words: "Wake up, Mom".

BACK TO:

24 INT. INTERVIEW ROOM - HOSPITAL - DAY 24 *

KATE

I did it for Emily. She wanted to go.

JUAN

How bad were things between you and your husband?

KATE

I hadn't seen or heard from him for a year.

Juan raises his eyebrows. Thinks.

(CONTINUED)

JUAN

Why did you separate in the first place?

KATE

I...I was tired of the life we were leading...

JUAN

What life?

CUT TO:

25

EXT. JETTY - BAHAMAS - DAY

25

A luxury yacht is moored to a jetty in the Bahamas, six-year-old Emily playing hopscotch on the deck.

KATE (V.O.)

We made a living transporting yachts. If an owner sailed from, say, Sydney to Rio, he'd fly home and we'd sail his yacht back for him.

26

INT. LUXURY YACHT - DAY

26

Down below in the cabin Kate and Sean are arguing -

SEAN

I'm not setting foot in your mother's house - she hates my guts. Never mind the weather - it rains all the fucking time.

KATE

Emily needs friends. She can't be stuck on a yacht with her parents her whole childhood. Besides, she starts school next year.

SEAN

We can school her ourselves.

KATE

It's not just her. It's us! We don't have any friends. We're on the water all the time. Jesus! We can't go on like this forever, Sean!

SEAN

The sea is me. It's my life, okay?

(CONTINUED)

KATE

We need a change.

Silence.

SEAN

Sounds like you've already made
your mind up about this.

KATE

I want a proper home, for Emily.

A tense beat. Sean marches off and up the companionway.

27 EXT. JETTY - BAHAMAS - LATE DAY

27

Kate and Emily are walking back down the jetty to the yacht, carrying shopping bags filled with groceries. Kate stops, stares.

Their suitcases are lying on the jetty where the yacht was moored, and the yacht is gone.

EMILY

Where's the yacht?

Kate goes over to the suitcases. There's a small bag on top. She opens the bag. Inside she finds her and Emily's passports. Kate looks up -

A lone yacht is heading towards the horizon, slowly disappearing from view.

KATE

Fucking bastard.

CUT TO:

28 INT. INTERVIEW ROOM - HOSPITAL - DAY

28

*

Back in the hospital room.

JUAN

So you were, understandably, very
angry with him...

KATE

Angry doesn't come close. He broke
Emily's heart.

JUAN

What did you do?

(CONTINUED)

20

KATE

I took her home, to Northern Ireland. For a year we never heard from him, not even a postcard.

CUT TO:

29 INT. FACTORY - BELFAST - LATE DAY

29 *

A team of women wearing overalls and hair-nets, Kate amongst them, working away. The work is monotonous, boring. And it's hot. *

Kate uses her sleeve to wipe the sweat from her brow, glances up at the wall clock. It reads: 4:49. *

The work continues. A bell rings. A new team of women enter the plant, taking over from Kate and the others.

30 EXT. BUS - SHORELINE - LATE DAY

30

A light drizzle is falling. Kate is sitting at the window of a bus as it makes its way along a winding coastal road towards the town of Bangor, Northern Ireland. Kate looks out at the sea with a mixture of regret and longing -

KATE (V.O.)

The sea was always there, as if I could never get away from it...

31 EXT. COUNCIL HOUSE - BANGOR - LATE DAY

31

Kate and Emily come walking down a street lined with identical drab brick-faced council houses.

KATE

So, what did you learn today?

EMILY

Nothing.

KATE

You must've learned something.

EMILY

I learned that pigs don't fly in the middle of July.

Emily stops dead in her tracks, wide-eyed -

EMILY (CONT'D)

(disbelief)
Daddy?!

(CONTINUED)

21

Sean is standing outside the front of Dana's council house, wearing his distinctive sailing cap. Emily rushes into his arms. He swings her around.

SEAN

How's my precious darling? My God
but you've grown!

EMILY

Where have you been?!

SEAN

I've been at sea.

EMILY

Why didn't you call? Granny
thought you was dead!

SEAN

Dead?! I'm alive as anything!

He sets her down on her feet -

SEAN (CONT'D)

I got you something. It's from
Africa - a guardian angel.

He pulls an African doll out of his bag and hands it to Emily - it's the same doll from Kate's bedside cupboard in the hospital. Emily looks at the doll, hugs it -

EMILY

I love her!

She runs to the front door of the house and bangs on it, shouting -

EMILY (CONT'D)

Granny, come look who's here!

Kate steps up to Sean and slaps him hard across the face -

KATE

You shit!

SEAN

Well, that's a warm welcome.

KATE

How could you do that to us!?

Dana comes out of the house - her face darkens when she sees Sean. There's an awkward silence.

Sean gestures for Emily to come over. She obliges.

(CONTINUED)

SEAN
 (to Emily, with
 complicity)
 Come with me, I want to show you
 something...

Kate and Dana glance at each other, distrustful.

The JAN VAN GENT, a 36-foot ketch, is moored to a jetty in the Bangor Marina. It has a Zodiac dingy strapped to the foredeck and, above the glassed-in wheelhouse, a large black box containing an emergency life raft.

Sean is on the jetty, gesturing proudly -

SEAN
 Welcome aboard the Jan Van Gent.

Kate and Emily climb onto the deck, Sean following them.

SEAN (CONT'D)
 So, what do you think?

EMILY
 It's huge!

Emily jumps down into the cockpit and darts through the hatch into the cabin below.

SEAN
 I got it cheap at an auction. I'm
 paying it off over two years.

KATE
 I don't believe you.

SEAN
 And you didn't believe I'd come
 back, did you?
 (turns to the yacht)
 Isn't she a beauty? And sails
 well, steady and strong.

*
 *

Emily suddenly pops back up into the cockpit -

EMILY
 Come look, Mommy. It's got
 everything! Beds, a fridge, even a
 shower and a loo!

CUT TO:

The next day. Kate and Juan in the room, Kate wearing a different nightie, her skin looking better, her eyes more alive, the IV drip no longer attached to her arm. The red record light on the DV-CAM pulses.

JUAN

So, you had an idea it was stolen
but still you went on the trip?

KATE

Yes. No... I mean... I only found
out later it was stolen.

JUAN

When?

KATE

Much later.

JUAN

But you doubted the yacht was his.
You said so yesterday.

KATE

I wanted to believe him.

JUAN

Why?

KATE

(weary)
I wanted to believe he'd...
realized his dream.

JUAN

You still loved him?

Kate makes a gesture of irritated weariness -

KATE

What is this, a police
investigation or a TV reality
show?

JUAN

I just want to understand why you
so wanted to believe him when all
the signals were suspect.

KATE

I guess I still had feelings for
him, yes...

JUAN

After abandoning you and your daughter like that?

KATE

I'm that pathetic. So what?

A beat. Juan leans over the table and looks her in the eye -

JUAN

Mrs Callaghan, I don't know whether you realize this but there's another trial happening out there in the public eye, and the only way you can win both is by telling me the truth. You might get away with some inconsistencies in court but you'll lose the other trial unless you tell the truth. And that could be worse than a jail sentence.

A beat. Kate holds Juan's gaze.

KATE

I didn't know the yacht was stolen.

Juan leans back on his chair.

JUAN

Okay. So how did the trip come about?

CUT TO:

34

INT. JAN VAN GENT, CENTRAL SALOON- EVENING

34

Sean is showing Emily the navigation equipment and instruments - radar, GPS, GPS plotter, VHF radio - mounted above the chart table.

SEAN

It's got GPS, auto-pilot, radar - all state of the art.

Kate watches them from the bottom of the companionway, as if making a point of not wanting to participate in the "guided tour".

EMILY

(spreading her arms
out, twirling)
It's as big as a house!

(CONTINUED)

25

Kate's eyes wander around the galley, coming to rest on some cartons of food stacked on a bunk.

KATE

You look set for a long voyage...

SEAN

Senegal. I met this guy owns a hotel on the beach. He's asked me to come in as a partner, take guests on charters. It's a ten-day sail from here. I want you and Emily to come with.

KATE

(stunned beat)

Clearly you've lost your mind.

EMILY

Where's Senegal?

SEAN

West Africa.

EMILY

I want to go!

KATE

Not on your life!

SEAN

Just to see the place, Kate. The hotel is on the beach - free accommodation, free food. Look...

*

He rummages through some paperwork in a cupboard.

*

SEAN (CONT'D)

There's an American school in Dakar not twenty minutes from the hotel. We'll live like kings, I promise you.

He finds some brochures, turns to Kate and holds them out to her. She doesn't take them.

*

*

KATE

You're dreaming.

SEAN

If you don't like it, I'll put you both on a plane home. At least give it a chance.

(CONTINUED)

KATE
 You abandoned us once. Who's to
 say you won't do it again?
 (to Emily)
 Come, we're going.

Kate grabs Emily by the hand and pulls her up the
 companionway onto the deck.

Kate pulls Emily off the boat and along the jetty -

EMILY
 But I want to go!

KATE
 Well, you can't!

Sean comes up, calls -

SEAN
 Kate, wait!

Kate stops, turns.

SEAN (CONT'D)
 It was the thought of coming back
 here that I couldn't deal with.
 You have to forgive me. We can
 make a home for ourselves in
 Senegal. We can settle down there
 and be a family again. Please...
 just think about it.

KATE
 You broke my heart and you broke
 Emily's. I won't let you do it
 again.

EMILY
 He won't, Mommy. Daddy will never
 do that again. That's why Daddy's
 come back.

*

SEAN
 Yes. I've come back to heal our
 hearts.

Long beat.

EMILY
 Please, Mommy, please!!

Kate is packing all her clothes from her cupboard into a suitcase, Dana standing in the doorway, watching, grim.

DANA

You look like you're packing for a lifetime, not just two weeks.

Kate stops packing, looks at the suitcase, realises what she's doing -

KATE

Maybe I am.

DANA

And who will have to pick up the pieces when he dumps you again? Me! Your mother!

KATE

Don't you start now.

DANA

How can you do this to Emily!? She's only just settled into school! It's not fair, Kate.

KATE

She needs a father.

DANA

He's no father. He's a selfish destructive bastard!

KATE

Don't you dare call him that!

Kate continues shoving clothes into her suitcase.

Dana advances into the room -

DANA

And what about your job?

KATE

I hate that job! I hate the rain!
I hate Bangor!

*

DANA

And you hate me!

Emily steps into the doorway, clutching her new doll -

(CONTINUED)

EMILY

Mommy doesn't hate you, Granny.

Silence.

DANA

God will punish you for this,
Kate.

Dana exits.

EMILY

We don't have to go, Mommy...if
it's going to make Granny sad.

Long beat.

KATE

We are going.

CUT TO:

37

INT. INTERVIEW ROOM - HOSPITAL - DAY

37

*

Back on Juan and Kate.

JUAN

You first said you went on the
trip for Emily, now you are saying
you went for yourself...

Kate wavers. Juan gazes her expectantly. A beat.

KATE

Maybe I did it for both of us...
Maybe Emily was just an alibi.
Maybe I am that bloody selfish...

JUAN

I understand you've been through a
very distressful and traumatic
experience...

KATE

(cutting in,
vehement)

Do you really understand? Do you
have children, Inspector?

*

A beat.

JUAN

I have a son. Five years old.

(CONTINUED)

29

KATE

Are you married?

JUAN

Divorced.

KATE

Then you must know what it's like
to have a child caught in the
middle.

Juan is about to react angrily but restrains himself,
changes tack -

JUAN

Why do you keep changing your
story?

KATE

You think I'm lying to you?

JUAN

This man abandons you and your
child in a foreign country. You
don't see or hear from him for a
year. He arrives and the next
thing you're going on a dream
sailing trip, even though you
suspect he might have stolen the
yacht...

KATE

Yes, I was irresponsible. I was
reckless. Is that what you want to
hear?

A beat.

JUAN

(softly)

And there was a lot of anger and
resentment towards your husband
building up, wasn't there?

KATE

Maybe.

A beat.

JUAN

Your husband was a strong man and
an expert sailor. How come he
never made it?

KATE

He was injured, during the storm.

(CONTINUED)

JUAN

Injured how?

KATE

I think his ribs were broken.

JUAN

You think?

Kate stares at Juan for a long beat, realisation dawning.

KATE

This is not about the theft of the
Jan van Gent, is it?

(a beat)

You think I killed my husband,
don't you?

JUAN

(nonchalantly)

I never said that. Did you?

KATE

Fuck you. I'm not saying another
word. I want to go back to the
ward - now.

Juan holds Kate's stare for a moment... He gets up and goes to the door, opens it, speaks to someone outside. A uniformed POLICEMAN enters and wheels Kate out, past Juan at the door -

38

INT. HOSPITAL WARD - LATER

38

The policeman wheels Kate up to her bed. He offers her his hands to help her up out of the wheel chair. Kate barks fiercely at him -

KATE

Don't you touch me!

The policeman steps back.

MARIA

(to the policeman, in
Spanish)

It's fine, I'll do it.

Maria slides out of bed. She wraps her arms around Kate's chest and helps her up onto the bed, the policeman leaving.

MARIA (CONT'D)

Why are they questioning you?

(CONTINUED)

31

KATE

Don't you read the newspapers?

MARIA

I am depressed enough as it is.
But I heard about the yacht, that
it was... apparently stolen.

KATE

Well, now they think I murdered my
husband. They probably think I
killed my daughter, too.

MARIA

Why would they think such a
terrible thing?

KATE

Because I survived. Christ! Do
they think it's NICE being a
survivor?! Right now I can't think
of anything worse.

MARIA

God spared you.

KATE

Like he spared you?

Maria says nothing, looks embarrassed.

KATE (CONT'D)

What kind of God could kill my
baby so slowly and cruelly?

A beat.

MARIA

I gave up on Him too.

(a beat)

Then I gave up on myself.

KATE

I should've done the same.

Kate turns her back on Maria, rolling over, staring at
the wall. The lawyer's BUSINESS CARD lying on her bedside
cupboard comes into focus. Kate picks up the business
card, looks at the name on it: Luis Tellez.

A 60-year-old man wearing a shabby suit, his face
unshaven, shuffles into the ward. He sees Kate and goes
over to her -

(CONTINUED)

LUIS TELLEZ

Mrs. Callaghan? Luis Tellez.

Kate looks him up and down, not quite what she was expecting. What she sees doesn't reassure her, but Luis, nevertheless, has a nice face.

LUIS TELLEZ (CONT'D)

How are you feeling?

KATE

Not great...

LUIS TELLEZ

But you do look better than at the press conference. This is a good hospital, Mrs Callaghan. You're in good hands - medically. Now I want to make sure you're in good hands legally, too. May I sit?

KATE

Please.

Luis sits.

LUIS TELLEZ

This afternoon I spoke with the prosecutor and... - he's a good man, I know him for many years. The theft charge, don't worry about that - I'm sure we can attribute all responsibility to your husband. It's the other pending charges we must...worry a bit about.

KATE

What are they?

LUIS TELLEZ

This body they found... The pathologist here is convinced the throat was slit using a knife or razor - so they are suspicious, you see? Maybe it's not your husband - they are doing DNA tests.

KATE

How? Using what?

LUIS TELLEZ

They have hair samples they found in a cap on the yacht.

(CONTINUED)

KATE

The yacht?

LUIS TELLEZ

The Jan Van Gent.

KATE

(disbelief)

It... it didn't sink?!

LUIS TELLEZ

No. It is here, moored at the marina. This is another reason why the police are so suspicious. The yacht is not badly damaged - one mast broken. They want to know why you abandon the yacht if it was not sinking. These things don't add up, you see? But don't worry, we'll find a way of making them add up...

*

Kate nods her head slightly, not quite reassured. Her eyes fall upon Maria, who is gazing at her from her bed. Maria tries to encourage her with a half-smile. Kate seems to appreciate the gesture. She turns to Tellez again.

*

*

*

*

*

KATE

Do I need to carry on with this...interrogation?

LUIS TELLEZ

I'm afraid so. If you don't, then more suspicion will fall upon you. In fact, our priority will be to counter all these elements of suspicion. And I have some good ideas for that...

(beat)

Now, as for the policeman who is doing the interrogation...

KATE

What about him?

LUIS TELLEZ

Is he treating you with respect?

KATE

Apart from the fact he's convinced I killed my husband, yes. Why?

(CONTINUED)

34

LUIS TELLEZ

He has a restraining order against him for having beaten up his wife...

Kate is taken-aback.

LUIS TELLEZ (CONT'D)

Apparently he found out his wife was cheating on him and he beat the shit out of her. She's claiming the domestic violence was on-going which, of course, he insists is all lies. But he's not allowed to see his son nor, of course, his wife...

KATE

What has this to do with me?

LUIS TELLEZ

If things get tricky we might be able to play on his violence-prone character to our favour... But I don't want to tire you now with legal strategies. You try and get strong and I'll come and explain everything to you in detail soon. Feel free to call me anytime.

Luis rises.

KATE

Thanks for coming.

LUIS TELLEZ

My pleasure. Goodbye, Mrs. Callaghan.

Luis leaves. We hold on Kate, pensive and very worried.

CUT TO:

40

EXT. JAN VAN GENT - MARINA - EARLY MORNING

40

A light drizzle is falling as the Jan Van Gent cuts through the swells off the coast of Bangor. Sean, smoking a cigarette, is at the helm. Kate and Emily, holding her doll, are sitting in the cockpit behind him. Emily turns and looks back at the receding marina. Through the light drizzle she can make out Dana standing at the very edge of the breakwater. Emily waves goodbye.

The swells are big, the JVG sailing at a good rate, Kate at the helm, Sean on deck, checking the main sail.

KATE

Sean, the genoa needs trimming!

SEAN

Aye-aye, Captain!

Sean salutes her before making his way to the front of the boat where he trims the fore-sail. He turns to Kate and shows her a thumbs-up sign. She returns the gesture. Sean makes his way back, climbs down into the cockpit -

SEAN (CONT'D)

How does she feel?

KATE

She's no Ferrari, that's for sure - more like a sedate Rolls Royce.

Sean puts his arm around Kate's shoulder -

SEAN

I'm glad you and Emily are here.

Long beat.

KATE

I need to know one thing.

SEAN

What?

KATE

Have there been any other women?

SEAN

No.

He kisses her on the cheek, his lips moving across, trying to find hers. She pulls back -

KATE

One year and you want it all back like it was before...

SEAN

What do I have to do to change things?

(CONTINUED)

KATE

How about going back in time and
changing things...?

SEAN

I would if I could.

KATE

You always said: The truth is what
happens - not what could've or
should've happened.

(Long beat, she
softens to him)

Just don't rush things, okay?

SEAN

I never stopped thinking about
you. Never.

A beat. He expects a reply from her.

KATE

(affectionately)

Go make us supper. Go on.

He goes down below. We hold on Kate at the helm, steering
into the waves, her emotions mixed but strong.

42

INT. JAN VAN GENT - NIGHT

42

A pot is clamped to the stove, bubbling. Sean dips a
spoon into the pot and passes it to Emily. She blows on
it and has a taste, grimaces.

SEAN

More salt?

Emily shakes her head.

SEAN (CONT'D)

...it's good?

Emily nods, but she's lying to make her dad feel good.

SEAN (CONT'D)

Go tell your mother grub's up.

43

EXT. JAN VAN GENT - NIGHT

43

The night is calm, just a steady breeze, a full moon
shining down on the dark ocean, Kate at the helm of the
Jan Van Gent. Emily pops up from below -

(CONTINUED)

37

EMILY

Supper's ready.

KATE

Have you seen how big the moon is?

Emily looks up -

EMILY

Are we getting closer to it?

KATE

(chuckles)

It's the air - it's cleaner out here so everything looks brighter.

Kate sets the auto-pilot and goes over to Emily -

KATE (CONT'D)

Are you happy we're here?

EMILY

(nods)

And you?

Kate nods, squeezes Emily's hand. They go below -

INT. JAN VAN GENT - A MOMENT LATER

Sean is dishing out the food as Kate and Emily come down from the wheel house -

KATE

Check for traffic.

SEAN

(Looks at the radar screen)

It's clear. Sit, sit.

They settle down to eat. Kate looks at the food, smells it -

KATE

What is it?

SEAN

Bean stew with a hint of chilli - goes well with bread.

They start eating. Emily is not too keen on the food, and neither is Kate.

SEAN (CONT'D)

So, what do you think?

(CONTINUED)

KATE

With this Westerly we could make
Brest by tomorrow, have dinner at
a fine French restaurant...

SEAN

I thought my cooking had improved.

EMILY

It's worse than Granny's.

SEAN

(feigning being
offended)

Thanks very much.

He then smiles and winks at Emily.

CUT TO:

45

EXT. PORT OF BREST - FRANCE - DAY

45

Kate, Sean and Emily come walking down the jetty,
approaching the JVG now moored in the Brest Marina, Emily
flushed with excitement. Kate and Sean seem a bit tipsy.
Giggles and good humour.

SEAN

Okay, okay, I concede - that was
better than my bean stew.

KATE

It was from another planet.

EMILY

Will we be able to go out for
dinner like this in Senegal, Dad?

SEAN

Course we will, sweetheart.

Sean and Kate exchange glances, Kate almost hinting a
smile.

Two CUSTOMS OFFICERS are waiting next to the yacht -

CUSTOMS OFFICER

(in French to Sean,
subtitled)

Is this your vessel?

SEAN

Sorry, do you speak English?

(CONTINUED)

CUSTOMS OFFICER

Is this your yacht?

SEAN

Yes.

CUSTOMS OFFICER

Why did you not report to the customs office when you arrived?

SEAN

We're only here for the night and we--

CUSTOMS OFFICER

We need to inspect the vessel and check your papers.

SEAN

No problem.

Sean climbs onto the yacht and unlocks the hatch leading down into the cabin.

There's a party taking place on the yacht moored next to the JVG, guys and girls drinking, listening to music.

46

INT. JAN VAN GENT - A MOMENT LATER

46

The officer follows Sean into the saloon, his colleague inspecting the deck above.

CUSTOMS OFFICER

Where are you headed?

SEAN

West Africa.

CUSTOMS OFFICER

Your port of departure?

SEAN

Bangor, Northern Ireland.

The officer checks the radio and GPS equipment.

CUSTOMS OFFICER

You've only got a 16 mile range on this. That's not very far...

SEAN

It works fine.

(CONTINUED)

40

CUSTOMS OFFICER
Still...it doesn't have much
range.

SEAN
It has enough to sail down the
coast.

Kate and Emily come down the companionway.

CUSTOMS OFFICER
Can I see the title deeds for the
yacht?

SEAN
They're not here. The bank has
them.

CUSTOMS OFFICER
The bank?

Kate notices Sean tensing up.

SEAN
Look, I've just bought the boat -
three weeks ago - the transfer is
still going through, but I have a
receipt for the purchase.

CUSTOMS OFFICER
Show me.

Sean opens a leather folder containing their papers and
passports, hands the officer a signed receipt.

CUSTOMS OFFICER (CONT'D)
In French waters you are obliged
to be in possession of the title
deeds of your vessel.

SEAN
(pointing at the
receipt)
Won't this do?

CUSTOMS OFFICER
I need either a letter from the
previous owner or the title deeds.

SEAN
I'll speak to the bank tomorrow,
get them to fax through a copy of
the title deeds, okay?

(CONTINUED)

CUSTOMS OFFICER

Good. Then I will speak with you tomorrow.

(to Kate)

Sorry for the inconvenience but the law is the law. Have a good day further.

The officer leaves. We hold on Kate and Sean, Kate staring hard at Sean.

KATE

Give me that.

(indicating the receipt)

He hands it to her.

SEAN

What's the look for?

KATE

Emily, go into the cabin and close the door.

Emily knows *that* tone of voice, does as she's told, closing the cabin door behind her.

SEAN

Don't mess up a good day, Kate.

KATE

Anyone could've written this.

SEAN

What are you accusing me of? Of stealing this boat? Is that what you think of me?!

*
*

KATE

You've spoken about doing it before. Remember Hong Kong?

SEAN

That was years ago! Christ, how can you even think a thing like that!?

KATE

I want to speak to the previous owner. I want his number.

SEAN

I'm not listening to this shit.

(CONTINUED)

He brushes past her his way up to the cockpit, Kate following him -

KATE

I want to know the truth!

SEAN

The truth is it's my boat but if you don't believe me it doesn't matter what I say, does it?!

47

EXT. JAN VAN GENT - BREST MARINA - CONTINUOUS

47

Sean comes up into the cockpit, jumps across onto the jetty, starts walking quickly away. Kate comes after him -

KATE

Where do you think you're going?!

SEAN

Anywhere away from you!

KATE

Like you did last time?

SEAN

Damn right!

KATE

Sean, stop!

SEAN

(stops, turns)
What?!

KATE

If you're not telling me the truth, I swear to God, it'll be the end of you.

SEAN

Fuck you, Kate! You always make out like I'm the bad guy!

GUY ON YACHT

Hey, cool it, man! We're trying to have a party here.

Sean turns on the guy in the yacht, threateningly -

SEAN

You got a problem with me? You got something you want to say to me, come say it here.

(MORE)

(CONTINUED)

SEAN (CONT'D)
Come on, big guy, let's see what
you're made of.

KATE
Grow up, Sean!

SEAN
You know something, Kate, I should
never have come back for you.

KATE
Yeah, well, I wish you hadn't.

Sean turns and storms off down the jetty, Kate watching
him go.

GIRL ON YACHT (O.S.)
What an asshole!

CUT TO:

48

INT. INTERVIEW ROOM - HOSPITAL - DAY

48

*

Juan and Kate in the room, the red record light on the DV-
CAM pulsing. It's the next day so Kate is looking
slightly stronger.

JUAN
You threatened to kill him, didn't
you?
(Kate stiffens)
The French police have a sworn
statement from those people
claiming you threatened to kill
your husband.

KATE
I was furious, I was indignant,
but I didn't mean it, for fuck's
sake.

JUAN
You loved him. You gave up
everything to give him a second
chance. Then you found out the
yacht was stolen...

KATE
And I picked up a carving knife
and slashed it across his throat?!

A tense silence, eyes locking.

(CONTINUED)

KATE (CONT'D)

No, Inspector...

(scathing, looking in
his eyes)

I don't resort to violence when I
confront deception.

*

Juan takes it in, acknowledging her low blow, holding her
stare. A tense beat.

JUAN

Then what do you do?

Kate takes a beat. She shrugs.

KATE

I...I curl up, I hide, I close my
eyes...

(beat, a bit to
herself)

The truth is our boat was sinking
long before the storm hit us and I
could have put Emily safely away
but I didn't...

JUAN

Why? Why didn't you just get on
the first plane back to Ireland
and get the hell out of there?

CUT TO:

49

INT. JAN VAN GENT - DAWN

49

Kate and Emily are asleep in the saloon, the yacht
pitching up and over swells.

*

KATE (V.O.)

Sean eventually cooled down and
came back later that night, after
Emily and I were asleep.

Kate awakens, realises with some alarm they are at sea,
quickly climbs out of bed and pulls on her rain jacket.

50

EXT. JAN VAN GENT - DAWN

50

Sean is at the helm, steering the yacht into moderate
swells. Kate comes up from below -

KATE

What's going on?

(CONTINUED)

SEAN

I got up early - the wind was right.

KATE

But... what about the customs people?

SEAN

Fuck 'em, it's bureaucratic bullshit.

KATE

Sean...

SEAN

Kate, would I put you and Emily in jeopardy? Would I?

Long beat. Kate turns and goes back below.

CUT TO:

51

INT. INTERVIEW ROOM - HOSPITAL - DAY

51

*

JUAN

So basically... he kidnapped you...

Long beat.

KATE

Have you ever been in a storm out at sea? A real storm?

JUAN

No.

KATE

There's a quiet before it comes. A deathly stillness. The air gets hot... You can almost smell it coming.

52

EXT. JAN VAN GENT - AFTERNOON

52

A sudden gust of wind scatters playing cards...

Kate and Emily are sitting in the cockpit playing cards, Sean at the helm. Heavy grey clouds are forming on the horizon.

Kate raises her chin, looks out at the clouds, smells the air.

(CONTINUED)

KATE
(to Emily)
Pack them away. We'll play again
later.

EMILY
(whining)
But there's nothing else to do -
I'm bored, Mommy.

The wind is picking up. Emily scrambles to gather up the cards but not before one flies up into the air and out to sea.

SEAN
Better buckle down the hatches...

53 INT. JAN VAN GENT - LATE DAY

53

The yacht is pitching left and right, up and down. Kate trying to secure things in the saloon - cups are falling and breaking, apples rolling on the floor. Emily is tucked into the corner of the saloon, scared.

EMILY
Make it stop, Mommy.

KATE
I wish I could, darling.

Sean comes down the companionway, slips on Emily's doll, almost falling.

SEAN
I told you, Emily, don't leave
things lying around!

He picks up the doll and tosses it to Emily.

SEAN (CONT'D)
(to Kate)
The wind keeps shifting. We've got
to trim the sails and run on the
engine. You take the wheel.

Sean opens the engine box and primes the starter. The diesel motor kicks in - the thud-thud-thud adds another dimension to the roar of the wind and the rain outside.

54 INT. JAN VAN GENT - NIGHT

54

The storm is blasting outside. Sean is on the radio -

(CONTINUED)

SEAN (O.S.)
This is the Jan Van Gent. Does
anyone copy, over?

Static crackle.

SEAN (O.S.) (CONT'D)
This is the Jan Van Gent. We are
sailing South. Our current
position is 42.35 degrees West,
11.40 degrees North. Does anyone
copy, over?

No reply.

SEAN (CONT'D)
Fucking shit radio!

Emily is scrunched up in the corner of the saloon,
terrified.

EMILY
Daddy, I'm scared!

SEAN
We're going to be fine, darling.

He heads for the companionway, stumbling as the yacht
pitches. He gets back to his feet and continues on his
way.

Flashes of lightning illuminate the yacht as it climbs
the walls of waves. Kate is struggling to steer the boat
head-on into the swells. She looks to her right, sees a
wave coming and turns the wheel to starboard, taking the
wave on the diagonal.

KATE (V.O.)
And then it came. It was a wall of
water.

In the powerful halo of light coming from the mast above,
Kate sees a FIFTY FOOT WALL OF WATER, as high as a
building, heading straight for the port side of the
yacht.

KATE (CONT'D)
(screams)
Sean!!

The wave hits. Kate is thrown into the cockpit windows
with such force they explode, shattering glass shards
across the cockpit.

Sean too is thrown against the windows, his chest striking the pane with extreme violence - we hear bones cracking.

*
*
*

DOWN BELOW: Cupboards and closets open, goods and dishes falling out, smashing, water surging through the hatches. The place is a boiling, frenetic scene of chaos. Inside the confusion we hear Emily screaming.

*
*
*
*

In the flooded cockpit Kate is fighting against the power of the water, pulling herself through the shattered windows into the cabin, objects slamming into her body.

Sean crawls towards her -

SEAN

Kate!

Kate sees Sean and grabs him, pulling him towards her, both of them covered in cuts from the broken glass.

KATE

Emily!?

DOWN BELOW: A sea of water, objects floating everywhere - food, pots, clothes, Emily's doll.

*

UP ABOVE: The yacht pitching in the swells, the foremast broken in half, the sails in tatters.

*

DOWN BELOW: Kate and Sean wade through the waist-high water in the saloon, Kate rushing into the fore-cabin, finding Emily, grabbing her, holding her -

KATE (CONT'D)

Are you alright?

EMILY

(crying hysterically)

No!!!

SEAN

The mast!

KATE

What?

Kate turns to where Sean is looking - the main mast, which protrudes through the middle of the saloon, is cracked straight down the middle. It then dawns on them that the thud-thud-thud of the diesel motor is no longer there...

SEAN

We've lost the engine.

(CONTINUED)

He wades back through the saloon and up the companionway to the cockpit, holding his chest, wincing in pain. The lights in the cabin begin to go on and off.

Kate and Emily hold each other tightly, listening to Sean's footsteps above their heads. The hull vibrates as the fury of the sea slams against it. Finally, Sean comes back down.

SEAN (CONT'D)

The Zodiac's gone... the batteries are swamped... and we've got no steering.

The lights suddenly go off. Darkness.

*

Emily is screaming hysterically. Kate wades through the water, feeling her way around. She finds a flashlight, switches it on. Emily stops screaming. They look at one another, shocked, lit only by the flashlight.

*

Sean has the flashlight tucked between his jaw and shoulder. He removes one of the batteries from the battery compartment and attaches some wiring to the battery points. A few of the lights in the cabin come on.

KATE

Well done!

A sudden pain grips Sean. He doubles over, holding his chest. He tries to breathe evenly, calming himself. He turns towards Kate. She is up to her thighs in water, holding Emily, struggling to remain standing. The little girl is terrified, crying.

Sean goes over to the chart table and flicks the switch on the GPS. The screen lights up. He studies it.

SEAN

We're forty miles off the Spanish coast.

The yacht shudders as another wave slams into the side of it.

SEAN (CONT'D)

She can't take more of this...

He switches on the radio -

SEAN (CONT'D)

Mayday, Mayday, this is the Jan Van Gent. Mayday, Mayday.

(MORE)

(CONTINUED)

SEAN (CONT'D)
I repeat: Mayday, Mayday. This is
an SOS, does anyone read me, over?

Static. Sean grabs his life jacket -

SEAN (CONT'D)
Put on your life-jackets.

KATE
(horri fied)
You want to abandon the boat?!

SEAN
There'll be another wave, Kate!
There always is!

*

KATE
We can't abandon the boat!

SEAN
We're near the coast. Someone will
find us.

KATE
No, Sean!

SEAN
I won't risk Emily in this.

KATE
Put a mooring line on the life
raft--

SEAN
(cutting in)
And if a wave shoves us up against
the hull, and the two of you are
thrown out? What do I do? Watch
you drown?!

Kate doesn't know how to respond. Sean goes up onto the deck. The boat pitches and heaves, objects moving from one side of the cabin to the other. Emily looks at her mother, terrified.

KATE
We're going to get off the boat
and into the life raft. We're
going to be fine, Emily.

Kate makes her way back into the fore-cabin, starts dressing Emily warmly.

KATE (CONT'D)
We'll be safer there. Daddy sent
messages so someone will come and
get us.

(CONTINUED)

Sean comes back down, soaked.

SEAN
We've got to go, now!

KATE
You take care of the food, I'll
get the clothes.

Sean wades back into the saloon, opens a locker and takes out the leather folder with all their papers, shoving it into a plastic bucket along with the flashlight, a carton of cigarettes and a bottle of rum. He picks up a blue bag and starts stuffing it with apples, cans of food, biscuits.

Kate quickly packs a bag with dry clothes and puts on her life jacket.

KATE (CONT'D)
(to Emily)
Don't move.

Kate wades through into the saloon.

SEAN
And some extra water, Kate!

Kate grabs a bottle of juice, starts filling another with drinking water.

KATE
Sean, the hull is still in one
piece. We're floating. We--

SEAN
We are getting off this boat!

Suddenly, the boat begins an almost vertical ascent, but backwards! Kate slides towards the cockpit.

Emily is projected out of her berth.

Sean drops the blue bag and catches Emily. He grabs hold of a counter and hangs onto it. After a few seconds, the JVG returns to an almost horizontal position... then descends at high speed.

Kate slams against the wall of the cabin. Sean hangs on as best he can, clutching Emily to his chest. Finally, the boat straightens.

Sean, with Emily in his arms, grabs the bucket and backpack. He pushes Kate towards the companionway -

(CONTINUED)

SEAN (CONT'D)

Let's go!

The blue bag is left floating in the water... slowing sinking.

CUT TO:

57 INT. INTERVIEW ROOM - HOSPITAL - DAY

57 *

Back on Juan and Kate, Kate now breathing heavily, almost hyperventilating.

CUT TO:

58 INT./EXT. LIFE RAFT - NIGHT

58

Sean opens his penknife and slices through the mooring rope securing the life raft to the bow of the yacht.

Kate, Emily and Sean, now safely on the life raft, watch as -

The Jan Van Gent drifts away into the howling darkness...

KATE (V.O.)

There's a saying amongst sailors that you never step down onto a life raft - you always step up. You wait until the boat has gone under before getting onto one of those... things.

CUT TO:

59 INT. INTERVIEW ROOM - HOSPITAL - LATE DAY

59 *

Juan and Kate in the room, Juan staring at her, the red record light pulsing.

JUAN

It's understandable. He'd just sent a Mayday. If the Coast Guard had arrived he would have had a lot of explaining to do.

KATE

No. Sean could be a bastard, but he would never put himself before Emily's safety... He just panicked. That's all. He was afraid something might happen to her.

(CONTINUED)

JUAN

So...you blame him for everything?

KATE

It was one wrong decision after another... And the first one was mine.

(angry)

I decided to go on the trip. It's my fault, okay?! If I hadn't, my daughter would still be alive today. I'm the one who is going to live with this for the rest of my life. I killed her, okay!? Is that what you want to hear?

(a beat)

When I fall asleep at night, when I wake up in the morning, who do you think I see?

Juan looks down, uncomfortable, slightly touched. A long beat.

JUAN

I'm not here to judge you, Mrs Callaghan. Somebody else will. I'm just here to find out the truth.

KATE

The truth? I've already told you. I killed her by taking her on that trip. That's all that matters.

JUAN

But you survived. Why didn't she?

Kate wavers, averts her gaze.

KATE

I'm tired. Can we call it a day?

Juan nods, his body language showing that he's beginning to lower his own defences. Leaning back on his chair, he seems distracted, forgetting to switch off the DV-CAM...

60

INT. JUAN'S APARTMENT, LIVING-ROOM - EARLY EVENING

60

A framed photograph of Juan, his wife and his son, a happy family snapshot on a shelf.

KATE (O.S.)

I killed her, okay!? Is that what you want to hear?

(a beat)

(MORE)

(CONTINUED)

KATE (O. S.) (CONT'D)
 When I fall asleep at night, when
 I wake up in the morning, who do
 you think I see?

The camera glides across a newly furnished apartment - a temporary home - until it finds a wide, flat TV screen, where we see...

ON TV: Grainy footage of Kate in the 'interrogation' room -

Juan is watching the TV screen, his eyes on Kate, the DV-CAM on the coffee table in front of him, wired up to the TV. He presses the pause button on the DV-CAM and rewinds the tape, plays it back again -

KATE (CONT'D)
 I killed her, okay!? Is that what
 you want to hear?
 (a beat)
 When I fall asleep at night, when
 I wake up in the morning, who do
 you think I see?

His mobile phone starts ringing in the background. He gets up and moves off. We hold on the TV screen, Kate's testimony playing out -

JUAN (O. S.)
 (in Spanish, in the
 background)
 Hi Chief.
 (beat)
 I need one thing checked
 out. Were there any life
 insurances out on either
 the husband or the
 daughter?

KATE
 (on the TV)
 The truth? I've already
 told you. I killed her by
 taking her on that trip.
 That's all that matters.

JUAN (O. S.)
 But you survived. Why didn't she?

JUAN (CONT'D)
 (in Spanish, in the
 background)
 I have a hunch, that's all.

KATE
 I'm tired. Can we call it a
 day?

JUAN (CONT'D)
 (in Spanish, in the
 background)
 I'll get the tapes to you first
 thing in the morning.

ON TV: The tape keeps playing, the camera on Kate who seems to be struggling to say something, but finally it comes out -

(CONTINUED)

KATE

When I last did you see your son?

Long beat. She looks away, then looks back at Juan, waiting for his reply.

JUAN (O.S.)

Seven months ago.

Kate looks down. After a long beat -

KATE

Does one ever learn to live without one's child?

JUAN

(almost whispering)

No...

A few unexpected tears spring from Kate's eyes. She wipes them away.

KATE

(gestures at the camera with a sad laugh)

This thing is still running...

A beat. The tape ends abruptly - the image on the TV goes fuzzy.

Juan, who has come back into the living-room, and has been watching the screen, is visibly moved. He reaches for the DV-CAM, rewinds the tape to just before her personal question and presses the RECORD button, deleting what follows...

61

INT. HOSPITAL WARD - DAY

61

*

Luis Tellez, accompanied by a YOUNG MAN, shows his ID to the policeman at the door before going across to Kate's bed -

LUIS TELLEZ

Mrs Callaghan, how are you? This is my good friend Julien Balder.

KATE

(to Julien)

Hi.

JULIEN

You poor woman.

(CONTINUED)

56

LUIS TELLEZ

How's that crazy cop behaving?

KATE

Well, he hasn't raised his hand to me yet, if that's what you're asking... Please, sit.

They both sit.

LUIS TELLEZ

As I mentioned before, our priority now is to counter all elements of suspicion that are damaging your public image, and in that regard...

(turns to Julien)

Julien has something to propose to you...

JULIEN

Mrs. Callaghan, I work for a magazine called *La Verdad*. We're big - we have a weekly circulation of 400,000 copies.

KATE

You're a journalist?

JULIEN

Yes. And I can also be your best ally. You see, you need to make the human side of the story known to counteract, as Luis said, all these elements of suspicion.

KATE

(defensive)

The human side?

JULIEN

Yes, at the moment we only hear about the stolen yacht, the big fight with your husband in Brest, your smile at the press conference... No one is really concerned about the drama of a woman who has suffered the worst tragedy a mother and a wife could have...

KATE

(sarcastic)

And of course you are...

(CONTINUED)

JULIEN

Look, Mrs Callaghan, I'm not going to pretend I'm Mother Teresa. But I can be of big help. I've had a word with your mother and she mentioned that your finances were not all that good, so I've spoken with my editor and we are willing to pay you very good money for your story.

Kate turns to Luis Tellez, visibly disgusted.

LUIS TELLEZ

You must give your side of the story.

KATE

I am giving my side of the story.

JULIEN

To the enemy. Don't you see that cop wants to put you in the can? That would be the highlight of his career.

KATE

And me telling you my story wouldn't be yours? I think you should leave. Both of you.

LUIS TELLEZ

Mrs. Callaghan, we are trying to help you.

MARIA

(in Spanish, to the two men)

Are you deaf? She told you to leave.

JULIEN

(to Kate)

We will pay you 20,000 Euros for exclusive rights, including television.

KATE

Fuck off!

LUIS TELLEZ

Mrs Callaghan...

MARIA

(in Spanish)

Did you not hear her?! Fuck off!

(CONTINUED)

58

The policeman enters -

POLICEMAN
(in Spanish)
What is going on here?

KATE
(to the policeman)
I thought I wasn't supposed to
have any visitors.

LUIS TELLEZ
(to the policeman, in
Spanish)
We were just leaving.

Luis and Julien leave quickly.

KATE
The fucking cheek of it!

MARIA
Well done.

KATE
Well done to you, too.

A long beat.

MARIA
It's all because of that smile at
the press conference, isn't it?
They're not satisfied you
survived, they want you to cry
your eyes out...

Another beat. Kate stares blankly at the wall.

KATE
I was trying to tell my mother I
was all right.

Long beat. They can hear other patients' VISITORS in the
corridor.

MARIA
It's strange... This morbid
fascination to see other people's
shit... as long as it doesn't
affect them directly.
(a beat)
Because if it does, they'd rather
close their eyes...

Kate turns to Maria, noticing her sudden vulnerability.
She gazes at her for a moment.

(CONTINUED)

KATE

God...you also have a story...

MARIA

(holding back tears)

It took me twenty years to find
the courage to tell it to
someone...and when I finally did,
they didn't want to hear it.

Kate looks at her with compassion.

KATE

Is that why you never get any
visitors?

Maria rolls away, faces the wall.

After a moment Kate sits up, pulls on her dressing gown,
takes some of the money Dana left her and walks stiffly
to the door.

62 INT. HOSPITAL CORRIDOR - DAY

62 *

The uniformed policeman sitting outside rises as Kate
comes out.

KATE

I'm just going to the shop, okay?

The policeman doesn't understand her. She waves the money
in his face -

KATE (CONT'D)

To the shop.

Kate turns and walks slowly down the corridor, the
policeman following. Kate stops, leans against the wall,
resting for a moment.

63 INT. HOSPITAL RECEPTION - DAY

63 *

There's a small shop in the corner of the reception area
that sells flowers and chocolates next to a kiosk. As
Kate heads for the shop, her eyes fall upon a revolving
newspaper stand where several local newspapers display a
photograph of Kate on their respective front pages under
some eye-catching headlines. She stops dead in her
tracks. She scans the newspapers' front pages, but
they're all in Spanish.

Frustrated, she turns the revolving stand until she finds
one in English - a tabloid.

(CONTINUED)

60

A photograph of her - smiling at the press conference - is also on the front page, the headline reading: "KATE'S MONA LISA SMILE, HEROINE OR MURDERER?"

She clenches her teeth in anger. She looks around, sees the policeman hanging back at the end of the corridor, watching her. Indignant, she goes into the flower shop and selects a bunch of flowers.

64

INT. HOSPITAL WARD - EVENING

64

*

Later. Kate is lying on her bed, reading a magazine. Maria is asleep on her bed. The shop attendant enters with the bunch of flowers and puts them in a vase on Maria's bedside cupboard. Maria opens her eyes, sees the attendant arranging the flowers in the vase -

MARI A

(i n Spani sh)

These must be for Mrs Callaghan. . .

ATTENDANT

(i n Spani sh)

No, they're for you.

MARI A

(i n Spani sh)

From who?

ATTENDANT

(i n Spani sh)

The person didn't give their name,
just said it was. . . with love.

The shop attendant leaves. Maria stares at the flowers, perplexed. She then turns to Kate, who is with her back to her, facing the window, pretending she's asleep.

65

INT. INTERVIEW ROOM - HOSPITAL - DAY

65

*

Juan is having his morning coffee and croissant when the policeman opens the door and Kate enters the room. She's looking a lot better today, her hair washed and brushed, even wearing a bit of make-up. Juan, however, is not looking so good: unshaven, bags under his sleep deprived eyes. She goes over to the chair and sits.

JUAN

How did you sleep?

KATE

Not bad.

The policeman closes the door behind him. Juan takes a bite of his croissant, chews on it, sips his coffee.

(CONTINUED)

JUAN

Are they letting you eat yet?

KATE

Just yogurt, and honey. Tomorrow I start with solids.

JUAN

You must be looking forward to it.

KATE

You have no idea.

Juan hesitates for a beat...

JUAN

Fuck it, what difference is one day going to make.

He tears a small piece of croissant off and holds it out to her. She takes the piece of croissant and puts it into her mouth, chewing very slowly, staring at Juan. She swallows carefully.

KATE

More.

He tears off another small piece and hands it to her. She puts it in her mouth and chews slowly, closing her eyes, savouring the moment, almost in ecstasy, like making love. She swallows, keeps her eyes closed, lets out a deep, satisfied sigh.

Juan notices a crumb of the croissant on the corner of her mouth. He leans across the table and gently brushes it away with his fingers. Kate doesn't move, her eyes still closed. Juan puts his hand on her cheek, moving his fingers over one of the few remaining blotches of peeling skin, almost caressing it.

Kate opens her eyes. Their faces are close. Juan pulls his hand away, sits back down.

Awkward silence.

Juan fumbles with the DV-CAM and presses the record button.

JUAN

You abandoned the yacht. Then what happened?

CUT TO:

A BURNING FLARE shooting up into the night.

Kate and Sean watch as the burning flare reaches its peak, then comes down, finally fizzling out. They stare at some lights in the far distance. Nothing. The lights disappear behind a swell then come back into view again as the raft crests the next swell.

Emily is sitting between them, clutching her doll, shivering. The tiny ceiling light located at the top of the orange tent cone casts a surreal light on their faces. The sea is beating furiously against the thin bottom of the raft, threatening to capsize it.

Then the lights disappear as a heavy wave slams into the raft, water surging through the opening, wetting everything and everyone inside. Sean quickly zips the opening closed.

Sean and Emily are sleeping. Kate unzips the opening and looks out. No boats, nothing - just sea. Sudden pain grips her. She lifts her pants, looks down. Her thigh is pierced with shards of glass, some deep in her flesh. She starts pulling out the shards of glass, tossing them out of the entrance into the sea.

A tiny shard of glass falls onto the floor of the raft. Kate doesn't notice it. She moves her foot across the piece of glass - a small pearl of water appears, then another...

Sean wakes up, looks around, almost surprised to find himself in this situation.

KATE

I hope we haven't drifted too far.

SEAN

Did you bring your mobile phone?

Kate takes it out of her jacket pocket, checks the screen.

KATE

No signal. Two bars of battery.

Emily opens her eyes, also disoriented.

(CONTINUED)

SEAN
(to Emily)
Hi, honey.

EMILY
Where are we?

SEAN
We're close to the coast now.
They'll come for us soon.

EMILY
I'm hungry.

Kate hands her the bottle of fruit juice -

KATE
Drink this.

Kate starts looking for the food bag. She looks and looks but can't find it. She looks inside Sean's bucket, but finds only the cigarettes, folder and flashlight.

KATE (CONT'D)
Where's the food?

Sean looks around, starts frantically searching the raft -

SEAN
I packed it, I know I did. In that blue bag.

But it's not there, not anywhere.

KATE
You brought your cigarettes and the rum but you forgot the food?! How stupid can you be?!

SEAN
(defensive)
We're in enough shit as it is - I don't need you crapping all over me!

EMILY
Don't swear, Daddy.

SEAN
(to Kate)
We're going to be rescued, okay? Dozens of people would've heard the Mayday.

KATE
And if they didn't?

(CONTINUED)

SEAN

What are you trying to do? Freak
Emily out? Calm down.

KATE

We're in a life raft in the middle
of nowhere without food and you
tell me to calm down?!

SEAN

You think I forgot the food on
purpose?! I made a mistake, okay?
I'm human.

Silence. Kate rummages through the survival bag: A pair of scissors, bandages, a plastic bailing scoop, a tube of antiseptic cream, two plastic bags of drinking water (2 litres worth), two plastic paddles, two distress rockets, a sponge, an air pump and a small tube of glue.

Just then, a big wave hits the raft, knocking the bucket over - all the documents, the money, everything rolls around in the bottom of the wet raft.

KATE

There's no beacon, no signaling
mirror, no metal reflector!

She reaches up and tries to turn off the overhead light, but there's no light switch.

SEAN

The battery's inside it - you
can't switch it off.

KATE

A retard designed this thing!

She opens the tube of antiseptic cream and starts applying it to the wounds on her thigh.

KATE (CONT'D)

Come here, Emily. Come lie next to
Mommy. I'll keep you warm.

Emily crawls across to Kate and curls up against the side of her body. Kate finishes applying the cream and puts the tube back into the survival bag. They sit in silence.

The sun has set. Emily is asleep in a pool of water, her doll hugged tightly to her chest. Kate and Sean are carefully running their fingers over the floor of the raft. Suddenly, Sean pulls his hand back.

(CONTINUED)

A tiny shard of glass is stuck in the palm of it. He pulls the shard out, shows it to Kate. She looks down, sees the tiny hole where the water is leaking in.

SEAN

Get the glue.

KATE

It's useless if the surface is wet.

SEAN

I'll lift it up.

He lies down, tries to raise the bottom of the raft off the surface of the water below, but it's too heavy and his fingers keep slipping on the wet rubber.

KATE

Forget it. We'll just have to bail.

She starts building a pile of life jackets in the middle of the raft. She wrings the water out of their clothes and piles them on top of the life jackets, forming a kind of mattress.

KATE (CONT'D)

Help me.

Together, they pick Emily up and carefully lay her down on the improvised mattress. The little girl nestles against her mother and sighs. Then her body shudders. Kate's eyes well up with tears. She sits back, leaning against the rubber tubes, looks at Sean -

KATE (CONT'D)

I want to know the truth, Sean.

SEAN

About what?

KATE

The yacht.

Short silence.

SEAN

Okay. It belongs to a Belgian. I was supposed to deliver it to Amsterdam... yesterday.

KATE

How could you do this to us?!

(CONTINUED)

Kate launches herself across the raft and starts hitting him, flaying his face and head and chest with her tiny fists. At first Sean allows her to punish him, but, as she tires, he stops her, grabbing hold of her wrists. Kate cracks, sobbing, withdrawing into the corner of the raft, curling up into a ball, crying and crying.

SEAN

(crying)
I'm sorry, Kate. I wanted to
impress you. I wanted you back. I
didn't know any other way.

KATE

To hell with you!

CUT TO:

69

INT. HOSPITAL WARD - NIGHT

69

Kate is lying in her bed in a foetal position, weeping uncontrollably.

Maria climbs out of her bed and lies down alongside Kate, stroking her, trying to ease her pain. Gradually Kate's crying subsides and she drifts off to sleep.

70

INT. INTERVIEW ROOM - HOSPITAL - DAY

70

*

The red record light pulses on the DV-CAM.

KATE

I'm curious. How many days did
they search for us?

JUAN

Three.

KATE

Is that all they give you?

JUAN

It's standard policy.

KATE

That's when our water ran out.

CUT TO:

EMILY
(tiny, pathetic
voice)
Can I have more, please?

KATE
But then there'll be none left,
darling...

EMILY
I'm thirsty, Mommy.

KATE
Why don't we play a game of Rummy?

EMILY
(angry now)
I don't want to play cards! I want
some water! Please, Mommy!

Kate looks at Sean. He shrugs - what can they do? Kate opens their last water bottle - there's an inch of water in the bottom. She hands it to Emily who drinks it down, holding the bottle above her mouth to catch the last few drops.

KATE
Better?

Emily smiles, nods.

Sean has a coughing fit, spits up some blood. He leans back, grimacing in pain, holding his chest. Kate crawls over to him, undoes the buttons on his shirt, exposing his chest. The bruising is awful - blue and black, and it's swollen. They hear something - the drone of engines. Sean drags himself to the opening, stares up at the sky, sees a search plane high above them.

SEAN
Give me a flare! Quick!

KATE
It's the last one.

SEAN
Give it to me!

Kate pulls it out of the bucket and hands it to Sean. Sean points the flare up and ignites it. But nothing happens. He tries again.

(CONTINUED)

SEAN (CONT'D)

Shit!

Sean starts waving his arms at the plane as it drones on, passing across the sky.

He tosses the dud flare into the sea and pulls himself back into the raft, starts crying hopelessly.

Emily stares at her dad crying then bursts into tears herself.

EMILY

I'm hungry, Mommy! My tummy hurts!

KATE

Come and sit on my lap.

Emily crawls across to her mother, sits on her lap.

KATE (CONT'D)

Mommy's going to feed you like when you were a baby, remember?

Kate, crying, opens her blouse and offers Emily her breast. The little girl starts suckling.

INT./EXT. LIFE RAFT - SEA - DAWN

The next day. Waves and wind batter the life raft. Sean is deathly pale, trying to bail water out of the bottom of the raft. Kate is applying the last of the cream to Emily's raw buttocks, the little girl now too weak to complain. Kate lays her down on the improvised mattress, puts her doll next to her cheek, kisses her -

KATE

Sleep, baby, then you won't feel hungry.

EMILY

I'm too sore to sleep.

KATE

Try. For me.

Kate strokes Emily asleep.

Sean, exhausted, lies back against the rubber tubes. He looks at the cut in the bottom of the raft through which the water is seeping -

SEAN

It's splitting.

(CONTINUED)

KATE

What?

SEAN

The hole.

(a beat)

It's our combined weight - we're too heavy.

Kate takes over bailing. After a moment -

SEAN (CONT'D)

Kate, you remember Mombasa? The safari we went on?

KATE

You hated it - being away from the sea.

SEAN

We came across those Masai with their cattle. You remember what they were drinking?

KATE

Milk... mixed with blood.

SEAN

They bled their cattle from a hole in the neck. Remember? Then they'd plug the hole with bark.

(Long beat)

Blood is nourishing.

KATE

What are you saying?

SEAN

I'm dying, Kate. It's all I can give you... and Emily...

KATE

You're crazy.

SEAN

I'm not.

KATE

I don't want to hear it. Stop it!

Silence.

Emily asleep, Kate asleep, Sean awake, paler than before, staring at the slit in the floor of the raft, the water seeping through it. He shifts his weight and WE SEE the slit rip another centimeter open, more water seeping in.

Sean carefully drags himself to the entrance of the raft. He hooks his foot under the handle of the bucket and pulls it across to him. He takes the penknife out of his pocket and opens the blade. His eyes are crazed. He pulls himself up into a sitting position on top of the rubber tubes and places the bucket against his chest, under his chin. He raises the knife, places the blade against his neck. He holds it there, his hand shaking, staring at Emily and Kate. He wants desperately to cut his throat but he just can't. A terrible groan of pain and futility escapes his quivering lips.

Kate wakes up, turns, sees Sean with the knife at his throat -

KATE

Sean? No!

A long beat. Sean falls backwards, into the sea.

Kate lunges across the raft to the entrance and reaches out. Sean, in the water, looks at her outstretched hand. He could easily grab it.

KATE (CONT'D)

Take it, Sean! For God's sake,
take my hand!

He shakes his head, slowly drifts away from the raft, the knife still clutched in his hand.

The life raft bobs like a cork on the grey ocean.

Kate is staring blankly at the entrance of the raft, Emily asleep next to her, six inches of water in the bottom of the raft. Cold. Emily's eyes open, staring straight at Kate.

EMILY

Granny made me baked beans on
toast and it was delicious.

(CONTINUED)

Kate barely responds. Emily struggles to sit up, sees they are alone in the raft.

EMILY (CONT'D)

Where's Daddy?

KATE

He went for help.

EMILY

How?

A beat.

KATE

He swam. He said I must say
goodbye. He loves you very much.

Emily reaches for her doll, holds it. Silence. We hear the sound of drops hitting the canopy. Kate listens. More drops. Kate realises it's raining! She reaches up and pulls the plug out of the water collection cone on the inside of the canopy, allowing the sea water inside to drain out. She puts the plug back in and waits while the rain falls.

Kate smiles - a strange kind of smile, as if cracking out of a death mask. She picks up the bucket and places it under the cone, pulling out the plug, watching... The first drop finally pearls. She sees the empty rum bottle under the water on the floor of the raft and picks it up, removes the cap and places it under the pearl of water. Two drops, three, four. She goes over to Emily and pours the water through her parched lips. Emily's face lights up.

Kate goes back, fills the cap again, returns to Emily, pours more water into her mouth. Kate shrieks with joy.

The rain beats louder on the canopy, a thin stream now running from the water collection cone into the bucket. Kate puts her mouth under the stream, drinking, drinking. She abandons the rum cap for the bottle and fills it from the stream of water, passing it across to Emily who drinks. They start laughing! Crying with laughter!

CUT TO:

The red record button on the DV-CAM pulses.

JUAN

What day was that?

(CONTINUED)

KATE

I'd lost track of time by then.

JUAN

He just fell backwards,
overboard...with the knife in his
hand...?

She nods.

JUAN (CONT'D)

Was he holding it in his right
hand or his left hand?

KATE

Right hand.

JUAN

He was right-handed?

KATE

Yes. Why?

JUAN

The body we found had four broken
ribs on the right side of the
chest. According to the
pathologist it would have been
impossible for him to have used
his right hand to cut his throat.

KATE

Maybe I'm confused. Maybe he had
the knife in his left hand.

JUAN

(irritated)

Come on, Kate. First you said he
used his right hand, then his
left. How can you forget something
as critical as that?

KATE

I'd just woken up. I was
disoriented. It happened
quickly...

JUAN

I think you're lying.

KATE

I didn't kill him.

JUAN

Kate, I want to believe you, but
the facts don't add up.

(CONTINUED)

KATE

(anger boiling over)

The facts?! What facts?! You don't know what happened out there! Only I know!

JUAN

We know your daughter was alive and on the raft one hour before the rescue chopper arrived. What happened in that hour?

KATE

Oh, so now you think maybe I killed my daughter, too. Is that where this is going?

JUAN

You tell me.

KATE

You're the same as all of them. You hate me because I survived. No matter what I say, you've already sentenced me.

JUAN

Maybe you went crazy out there and did things you don't remember.

KATE

Maybe.

JUAN

In which case you could plead temporary insanity.

Kate stares hard at Juan for a beat -

KATE

Tell me, when you beat shit out of your wife did you plead *temporary insanity*?

Juan takes a moment to recover -

JUAN

This is about you, not me.

KATE

Is it?

A long beat.

(CONTINUED)

JUAN

I need you to remember exactly
what happened on that raft, Kate.
Everyone needs to know the truth,
including you.

KATE

Why do you *need* to know? Why does
everyone *need* to know?

Kate and Juan stare at each other.

77 INT. HOSPITAL WARD - DAY 77 *

Kate is wide awake in bed, lying still, staring blankly
at the ceiling. It's quiet. *

78 INT./EXT. LIFE RAFT - DAY (FLASH-BACK) 78

Fragmented shots: Sean's dead eyes staring at her, his
neck bathed in blood. Kate closes his eyelids and pushes
him overboard.

79 INT. HOSPITAL WARD - EVENING 79 *

Kate shudders. She gets out of bed, sways for a moment
while getting her balance, then walks to the door.

80 INT. HOSPITAL CORRIDOR - EVENING 80 *

The uniformed policeman sitting outside the ward is fast
asleep in his chair. Kate looks across at the nurses'
station - it's deserted. She crosses the corridor to a
door, opens it, switches on the light, enters.

81 INT. EXAMINATION ROOM - EVENING 81 *

Kate closes the door behind her. An ultraviolet light
shines into a disinfectant cabinet containing surgical
instruments. Kate opens the cabinet and selects a
scalpel. She sits in a chair, looking at her wrists,
feels her neck with her free hand. Sits there for a long
time. The door opens. Maria is standing there. Long beat.

MARIA

It's comforting, isn't it? The
thought of it... But it hurts like
hell.

Long beat.

(CONTINUED)

KATE
I am so angry. Angry at Sean. At
God. My mother. I'm angry my dull
life wasn't enough for me...

Maria takes the scalpel from Kate's hand and puts it
aside.

MARIA
You have anger. That's something.

Maria takes Kate by the hand and leads her out of the
room -

82 INT. HOSPITAL CORRIDOR - EVENING

82 *

Maria leads Kate down the corridor, past the sleeping
policeman.

KATE
(whispering)
Where are we going?

MARIA
You'll see.

Maria pulls Kate along. They reach a door leading
outside. Maria unlocks the door.

KATE
(pulling back)
Don't be daft.

MARIA
What's the very worst that can
happen?

KATE
I could get arrested...

83 EXT. HOSPITAL GARDENS - EVENING

83 *

The two emerge into the garden drenched in moonlight, the
trees and bushes casting dark shadows. Kate looks up at
the full moon.

84 EXT. JAN VAN GENT - NIGHT (FLASHBACK)

84

Emily on board the Jan Van Gent, looking up at the full
moon -

EMILY
Are we getting closer to it?

Maria is also gazing up at the moon. Kate is jolted out of her memory -

KATE

Jesus... it's only been a month.

MARIA

Come, this way.

*

Maria heads deeper into the gardens, pulling Kate with her. They come across a pond dotted with lilies, the flowers closed shut for the night. Kate stops, stares.

She casts her eyes downwards to the moon's reflection in the dark waters of the pond.

*

The reflection transforms into a face beneath the water - Emily's face. Kate throws herself into the water to get to Emily.

Maria hears the loud splash, turns and runs back to the pond.

Kate is under the water, pulling herself through the lilies, frantically searching, engulfed by the dark water.

Maria leaps into the pond, grabs Kate and pulls her up. They stand thigh-high in the water -

MARIA (CONT'D)

(in Spanish)

Are you crazy?!

(in English)

I should just leave you to drown yourself!

KATE

I thought I saw... Emily. I thought...

(she starts laughing)

I'm going mad!

Maria pulls green slime off her shoulders -

MARIA

Look at me! I'm all wet! What are you laughing at?

Kate splashes water at Maria. Maria retaliates and splashes water back at Kate.

(CONTINUED)

Soon there's no holding back as the two engage in a fierce water battle amidst shrieks and laughter. For the moment their pain and suffering has gone.

86

INT. HOSPITAL WARD - MORNING

86

Kate is standing at the window, trying to face the sea and all it means to her.

*
*

Behind her Maria is having breakfast, eating well for the first time. A sprig of jasmine is in a jar of water next to the doll on Kate's bedside cupboard. Kate turns to Maria -

KATE

It's good?

MARIA

Damn good.

The tough looking nurse enters -

NURSE

(to Kate)

Your mother is on the phone.

87

INT. NURSES' STATION - MORNING

87

Kate picks up the phone, the policeman hovering in the background -

KATE

Mum?

INTERCUT

88

INT. COUNCIL HOUSE - MORNING

88

Dana is on the phone in the hallway -

DANA

How are you, Kate?

KATE

I'm feeling a lot better.

DANA

What's going on there? They say the police are considering laying a charge of murder against you?

KATE

What?

(CONTINUED)

DANA

It's all over the newspapers here.

KATE

It's rubbish.

DANA

What happened out there, Kate?

KATE

They died. I lived. I'm not sure which is worse.

DANA

Don't say such things.

(a beat)

What do you want me to do with Emily's room?

KATE

(tearful)

I can't answer that now.

Short silence.

DANA

When you're ready, call me and I'll come.

KATE

I'm not sure I want that, Mum.

DANA

What do you mean?

KATE

I'm not sure I want to be rescued by you again.

(silence)

Good-bye.

Kate rings off.

KATE (V.O.) (CONT'D)

For a week we lived off rain water, tried to eat plastic, chewed on the leather of our boots...

CUT TO:

Kate and Emily are virtually comatose. The small cut in the floor of the raft keeps leaking water.

(CONTINUED)

Kate opens her eyes, looks at the canopy above her, now flapping loosely against the wind, then at the water in the bottom of the raft. She slowly starts bailing water, the effort enormous.

KATE

Emily, you can't sit and do nothing. Your blood has to circulate. Come and help me.

Emily, holding her doll to her chest, makes no effort to move. Kate stops bailing and crawls over to Emily, starts massaging her gently.

EMILY

What happens to little girls when they die, Mommy?

Kate hides her face in her daughter's hair.

KATE

You're not going to die, Emily.

EMILY

I think if I die I'll feel better.

KATE

Just lie still and breathe.

They lie together, silent for a long time...

*

Kate looks out -

*

OUTSIDE THE RAFT: A fishing TRAWLER is pulling away from them, the raft bobbing in the swells of its wake.

KATE (CONT'D)

Look, Emily, a ship!

But the trawler keeps pulling away.

Kate begins shouting and waving desperately.

KATE (CONT'D)

Here!! We're here!! HELP!!

But the trawler keeps distancing itself from the raft. Kate is at her wits end. Emily's face appears next to Kate's, staring at the receding trawler.

KATE (CONT'D)

Here!! We're here!! Come back!!

INSIDE THE RAFT: All their clothes, the playing cards, plastic bags, are floating around inside the half-submerged raft.

(CONTINUED)

Emily moves away from the entrance and stares into the water, her face terribly pale, her huge eyes staring at her doll as it sinks to the bottom of the water-filled raft.

OUTSIDE THE RAFT: Kate is desperately paddling after the trawler.

KATE (CONT'D)

Don't leave us! Please come back!

But the boat relentlessly distances itself from the raft.

Kate finally stops paddling and pulls herself back into the raft.

INSIDE THE RAFT: Kate falls back against the side of the raft. She sees Emily lying face down in the water and dives across to her, pulling her up, out of the water -

KATE (CONT'D)

My baby!

Kate holds Emily to her chest, but the little girl doesn't move. Kate looks at her lifeless face, the eyes wide open, glazed over...

KATE (CONT'D)

Breathe, my baby... Please breathe.

Nothing. Kate opens Emily's mouth and starts mouth-to-mouth resus - two sharp breaths followed by a chest pump - again and again. She stops, looks at Emily. No change. Eyes staring at nothing.

Kate tries again, breathing, pumping the little girl's chest. Still nothing. Kate pulls Emily to the opening, putting her head out -

KATE (CONT'D)

Breathe in the air. Breathe, my darling.

OUTSIDE THE RAFT: In the distance, we see the trawler continuing on its course. Kate opens her mouth to scream, but no sound comes out. She holds Emily tightly against her body, kissing her salt-stiffened hair.

KATE (V.O.) (CONT'D)

I tried to breathe life back into her... but her little heart wouldn't beat...

CUT TO:

90 INT. INTERVIEW ROOM - HOSPITAL - DAY

90 *

KATE
...so I...just held her...for a
long time...and then I couldn't
hold her any longer...

Kate is beside herself, weeping.

Juan, visibly moved, reaches up to switch off the DV-CAM.

KATE (CONT'D)
Wait! I'm not finished!

Juan drops his hand.

CUT TO:

91 INT./EXT. LIFE RAFT - SEA - LATER

91

Kate is beyond grief, staring into Emily's lifeless eyes.

KATE (V.O.)
I could not look into my dead
daughter's eyes.

Kate reaches up and closes Emily's eyelids, then gently
slides her overboard.

Emily enters the water and sinks...

BACK TO:

92 INT. INTERVIEW ROOM - HOSPITAL - DAY

92 *

KATE
I buried my daughter at sea.
(long beat)
I don't know how long I sat
there...in that...life raft...

Juan looks compassionately at Kate, time standing still.

KATE (CONT'D)
My whole life...from my birth to
that moment...played out in my
mind...very fast, quick.
(a beat)
It had all come to this.

CUT TO:

Kate, sitting in the water, in the raft, slowly starts to take off her raincoat, her boots. Gradually, the sound of an approaching helicopter is heard but Kate doesn't register it. She sits up on the side of the rubber tubes at the opening. A brief moment. The shadow of the helicopter covers her as she...falls backwards into the sea.

OUTSIDE THE RAFT: A SASEMAR RESCUE HELICOPTER hovers above the raft.

UNDERWATER: Kate is sinking slowly into the dark ocean (as in the opening scene).

Above her we see the diver spearing into through the surface of the water.

Kate turns her head. The diver is swimming down towards her. He stops a few feet from Kate and offers her his hand.

The two bodies continue to sink together. The eyes beneath the diving mask stare at her pleadingly. A ray of sunlight seeps through the waters, oblique, luminous.

Kate reaches out with her right hand and grasps the diver's hand.

BACK TO:

Juan is staring at Kate, visibly affected. Silence. Suddenly, he stands up and begins to pace about the room.

JUAN

You said a wave washed Emily off the raft. Why?

KATE

No one would have understood the truth.

JUAN

And you thought a lie would help you save face...?

KATE

I didn't think. I saw cameras and flashes and...I didn't think I'd find the words to make them understand...

(CONTINUED)

JUAN

You could've said nothing but you chose to lie. You crossed a line, and once you do that there's no way back...

(stops pacing, turns to her)

How are you going to make them believe you now? With more lies?

(vehemently)

Don't you see that the truth is always at a disadvantage when it comes to fighting lies? It's becomes an uneven fight.

KATE

Don't tell me about uneven fights. Helming a boat facing a barrage of fifty-foot waves - *that's* uneven.

(beat, softly)

And raising your hand to a woman, that's also uneven.

Juan freezes, touché.

KATE (CONT'D)

How do you come back from crossing that line?

Juan takes a beat to respond.

JUAN

There's no coming back. And believe me, there's not one single day that goes by that I don't regret having crossed it that one time.

KATE

Just that... *one* time?

Another beat.

JUAN

I never laid a hand on her before that... She lied about it. She knew that because of her infidelity she wouldn't get custody of our child unless she...lied. She even told the judge I used to beat up my son. My own son! Who I never laid a hand on.

(a beat, tearful now)

But you know the very worst thing. She got my boy to lie for her.

(MORE)

(CONTINUED)

JUAN (CONT'D)
And now he's going to have that
with him for the rest of his life.

KATE
Jesus.

Silence. Juan's mobile phone starts ringing. He fishes it
out of his pocket and answers it -

JUAN
(in Spanish)
Yes?... (listens)... Is it
positive or negative?
... (listens)... Thank you.

He rings off. Long beat.

KATE
What?

JUAN
The body we found is your
husband's.

Silence.

KATE
So?

Juan sits down.

JUAN
The prosecutor will make a
decision based on my report, which
first I have to hand in to my
boss... along with all these
tapes...
(lights a cigarette)
So... I guess I'll have to go
through them and... sort out the
lies from the truth...

KATE
Do you think I've lied to you?

A beat.

JUAN
No.

He switches off the DV-CAM turns and looks at her.

JUAN (CONT'D)
But I think you still haven't told
me everything...

(CONTINUED)

He stares in her eyes. She can't hold his stare now. Long beat.

JUAN (CONT'D)

You helped Sean do it, didn't you?

She recoils, shakes her head.

95 INT./EXT. LIFE RAFT - DAY (FLASH-BACK)

95

Kate's hand holding the bucket. A trickle of blood runs down her hand and into the bucket. The trickle grows into a thick stream of blood...

96 INT. INTERVIEW ROOM - HOSPITAL - CONTINUOUS

96

*

Kate shakes her head slightly, recoiling, her eyes frightened like a small child.

JUAN

Come on, Kate. Let it go now...

Kate stares at Juan, frightened.

97 INT./EXT. LIFE RAFT - DAY (FLASH-BACK)

97

A blood-splattered knife drops to the bottom of the water-filled raft...

98 INT. INTERVIEW ROOM - HOSPITAL - CONTINUOUS

98

*

Kate still recoils, as if she's about to burst into tears.

Juan looks into her eyes, inviting her to trust him...

JUAN

Let it go...

CUT TO:

99 INT./EXT. LIFE RAFT - DAY

99

Emily asleep, Kate asleep, Sean awake, paler than before. Grimacing in pain he takes off his jacket and shirt, revealing his badly bruised chest. He leans over to put the jacket snugly over Emily. He sits back. He takes his penknife out and opens the blade.

He looks at Emily for a moment, his heart breaking.

(CONTINUED)

He turns to look at Kate who is sleeping across from him, gently kicks her foot. She awakens. Blinks. Sees Sean looking into her eyes, bare-chested, the knife in his right hand. She knows this is the MOMENT.

Sean hooks his foot under the handle of the bucket and pulls it towards him. He places the lip of the bucket on his chest below his neck. In pain, he holds the knife out to Kate, inviting her to take it.

Kate shakes her head. He pleads and begs with his eyes, desperate. She shakes her head, sobbing. He drops the bucket and holds out his left hand to her. She shakes her head, tears streaming down her face. With huge courage he pulls himself across to her, looking into her eyes, stretching his hand out to her. A long beat. Kate slowly raises her trembling hand and takes his... He grabs her hand and pulls her towards him slowly, their eyes locked.

In extreme over-the-shoulder close-ups, their hands and the knife out of frame, we see tears streaming down her face, and gratefulness in his loving eyes as he pulls her to him, almost embracing her...

His left hand, resolute, takes the knife from his right hand.

Her hand, trembling, picks up the bucket...

BACK TO:

100	INT. INTERVIEW ROOM - HOSPITAL - DAY	100	*
	Kate is sobbing uncontrollably. She hangs down her head and covers her face with her left hand. Juan, visibly moved, holds out his hand slowly to her, reaching for her right hand which rests on the table, almost touching it, but not quite finding the courage to do it.		
	Juan looks up. His eyes are glowing with an emotion which then turns into intense determination.		
101	OMITTED	101	*
102	INT. HOSPITAL RECEPTION - DAY	102	*
	The Chief Inspector Ramos, holding a file, and Juan are standing by the kiosk. Kate's case still hogs the newspapers' front pages.		
	Juan is trying to look casual, yet avoiding eye-contact.		

(CONTINUED)

RAMOS
(i n Spani sh)
So you believe her?

*
*
*

JUAN
(i n Spani sh)
I do, yes. As you saw on the tapes she suspected something was wrong when he took off from Brest, but it wasn't until he made them get into the raft that she knew for sure the yacht was stolen.

The Chief Inspector nods.

RAMOS
(i n Spani sh)
And her husband's suicide, do you believe that too?

JUAN
(i n Spani sh)
He was a sailor; he could only live on the open sea. He knew he'd never survive ten years in a jail cell, let alone living with a guilty conscience.

The Chief Inspector lets out a sigh of relief.

*

RAMOS
(i n Spani sh)
I can't tell you I'm not glad this is finally over. Now they'll take their circus to some other juicy scandal and we can carry on living our ordinary lives.
(Looks up at Juan)
Good work, Saviola.

It is two weeks later. Maria, who has long since been discharged and is looking stronger and more confident about herself, is visiting Kate. Kate, too, looks a lot stronger, beautiful in fact. They are busy playing a game of cards on Kate's bed - the same game Kate played with Emily.

*

We see Juan in the doorway, saying something to the policeman on duty in the corridor. The policeman stands and walks off, carrying his chair with him. Juan enters the ward, goes over to Kate -

(CONTINUED)

JUAN
Hi .

*

MARIA
(eyeing Juan up and
down)
Ah. . .

*

*

*

*

JUAN
(to Kate)
You're looking a lot better.

*

*

*

KATE
I'm getting there.

JUAN
I have news. The prosecutor has
declined to press any charges
against you.

KATE
Not even... theft?

JUAN
Nothing. You're free to go.

Kate offers Juan a grateful smile. Maria seems very
pleased too.

JUAN (CONT'D)
If you need a ride to the airport,
call me.

MARIA
(to Juan, in Spanish)
She's not going back. Not yet.
She's coming to stay with me, here
in La Coruña.

JUAN
(surprised)
Good.

A moment of silence and indecision.

KATE
Inspector...

*

JUAN
What?

KATE
I'd like to see the Jan Van Gent,
if I may?

104 EXT. LA CORUNA MARINA - DAY

104

Kate, wearing a skirt and T-shirt, and Juan stare at the Jan Van Gent moored to the jetty, a red and white striped police ribbon securing it from the public. The foremast is broken in half, the aft mast cracked, sails tattered, the wheel house windows all shattered.

*

After a moment Kate starts walking towards it, Juan next to her. He raises the tape allowing Kate to duck underneath it. She hesitates a moment before stepping onto the deck, staring down at the glass shards on the floor of the cockpit.

KATE
(almost to herself)
I told him to put shutters on the
windows...

She climbs down into the cockpit.

JUAN
There was water inside the cabins -
we pumped it out.

Kate takes a deep breath then goes below.

105 INT. JAN VAN GENT - DAY

105

At first the stench repels her. She looks around at the wrecked interior. The floor is still damp - rotten food, maps, clothing, toys, broken plates, everything strewn randomly about.

Juan comes down the companionway, stands and watches Kate.

Her eyes lock on the blue bag lying on the saloon floor. She picks it up and empties the contents onto the saloon table - all the food that should've been with them on the raft, most of it now rotten. She shows Juan the blue bag. He nods knowingly.

Kate has one last look around then turns to Juan -

KATE
We can go now.

106 EXT. LA CORUÑA MARINA - DAY

106

Juan and Kate walk slowly away from the yacht in silence, wrapped up in their own thoughts.

*

They hear a car approaching and look up to see Maria pulling up in her car next to Juan's. Kate waves to Maria who waves back.

Juan and Kate continue walking -

JUAN
I'm going to be taking some days
off soon... Perhaps I could come
and see you...

KATE
I'd like that.

Maria climbs out her car as they approach. She puts her arm affectionately around Kate, relieved to see she's composed.

Juan turns to them, looks into Kate's eyes for a beat - *

JUAN
(to Maria, in
Spanish)
Look after her.

MARIA
(in Spanish)
I will.

Juan watches as Kate and Maria get into the car and drive off. *

Maria driving along a coastal road, Kate in the passenger seat. She slowly turns and gazes out at the immense sea.

She holds her gaze, opens the window and lets the wind blow through her hair.

She slowly sticks her hand out the window, feeling the wind and the distance running through her fingers.

CREDITS ROLL.

THE END