

I. INTERIOR, DAY, HENDERSON HOME

The year is August 1879 in Greenock, Scotland. While **Alfred Henderson** works at his desk in the office, wife, **Cait** rushes from the back of the house to open the front door after long, vigorous knocking from outside. Housemaid, **Ede**, looks down from the top of the stairs clutching linen, too late to help.

CAIT

Alfred, do you not hear the door?
They've been pounding it off its
hinges! (huffs, wipes her hands on her
apron)

She opens the door to find a tall, thin, dark haired man wearing a black velvet jacket, holding a small bag in one hand and a bundle of books tied with string in the other. He looks around the outside of the house before taking off his cap to her.

ROBERT LOUIS STEVENSON (LOUIS)

Good day.

CAIT

Good day.

LOUIS

My name is Louis Stevenson. Is this
the home of Alfred Henderson? I was
told I could find him here.

CAIT

Aye, it is. (pause) Just wait here.

Cait closes the door on the young man while she retrieves Alfred from his desk in the sitting room.

CAIT

There is a Louis Stevenson at the door
for you. (beat) Alfred?

ALFRED

Who?

CAIT

Honestly, Alfred, sometimes I think
you're not hearing me anymore. His
name is Louis Stevenson.

ALFRED

(he sits up in attention in his chair)

Louis? Is that so?

Alfred opens the door and to his surprise, Louis is standing there. They smile and greet each other with wild handshakes and shoulder pats.

ALFRED

Well, Louis Stevenson! Come in.

LOUIS

Alfred, forgive my unexpected visit; I had little time to prepare for my trip.

ALFRED

Not at all; I'm pleased to see you, Louis. Come through, will you.

Alfred and Louis are in the drawing room. Cait enters.

ALFRED

Cait, this is Louis. He's the young man from Edinburgh I told you about. We met on the Isle of Mull - how long has it been now (beat) 8 years? More?

Louis takes her hand and kisses it.

LOUIS

Aye, 8 years. Remarkable. I have heard much of you, Cait. You are more lovely than Alfred has ever mentioned. You are from Iona, isn't that so?

CAIT

Aye. Well, Skye is where my family is. (beat) Welcome to bonnie Greenock.

LOUIS

(smirks) More bonnie than some places, I suppose.

Ede interrupts.

EDE

Will Mr Stevenson be staying for supper?

CAIT

You're very welcome.

LOUIS

If it's not an interruption, I would find much pleasure in your family's company.

ALFRED

And we will find much pleasure in yours. (beat, nods) Aye, Ede.

Cait smiles and she leaves the room behind Ede.

ALFRED

Eight years and Dubh Artach is still alight.

LOUIS

And so are you, I see! Marriage has made you a changed man, relaxed even.

ALFRED

True, I am. I haven't forgotten how your words once inspired me.

LOUIS

To follow your heart? (beat) Dubh Artach. I haven't seen the lighthouse as I've been abroad in France.

ALFRED

I have passed her, as well as many other lighthouses built by Stevensons. How are you working in law if you are busy travelling to France?

LOUIS

I finished law and yet it failed to tempt me so and I did not work a single day in the profession. Not one.

Alfred is suprised, but Louis laughs.

ALFRED

How has this happened?

LOUIS

I did what you helped me to realise what it is I do best, writing stories.

ALFRED

Drivel, you were already a writer.

LOUIS

Aye, alone in my persuits, let me assure you. I am always learning by observing people and then I write stories from what I have learned. I earn a little from journals. (coughs) I hope, one day, to make a real contribution to the literary world.

ALFRED

One hopes one's health is as equally robust as the imagination. Do these people mind that you reveal their personal truths?

LOUIS

The truth is not so simple. Their realities are fiction in another's eyes. (beat) Alfred, I have not told my father nor my own mother that I was leaving them; that I am sailing to America with you. That is, if you have a bunk for me.

ALFRED

A bunk? In steerage?

LOUIS

I have money yet do not wish to be given any special favours. Well, if only a desk could be at hand. I wish to make my way with what I have.

ALFRED

There are no such luxuries as desks in steerage. I will arrange a second class cabin for you - with a desk. (tuts) You, a steerage passenger!

LOUIS

Aye!

ALFRED

Why do you wish to travel to America?

Louis's eyes light up.

LOUIS

Alfred... I am in love.

ALFRED

Ah, yes, I see that.

LOUIS

Can you?

ALFRED

It's written all over your face, like
(beat) one of your poems! You glow
with passion before me!

Louis touches his cheeks in surprise. Alfred walks to a table
and pours 2 glasses of whisky.

LOUIS

I met Fanny in France. She is clever
and sets my heart alight. She will
soon be free for us to be together,
once her divorce is complete.

ALFRED

She is married? It is no wonder your
parents do not approve of your
wandering off to America! Louis, I
hope you won't be fooled!

LOUIS

Oh no, we are very certain of each
other. Her husband has been less than
inattentive to her, in fact, downright
mean in such ways I admit, disturbing.

ALFRED

And, does she expect your arrival?

LOUIS

Aye, and I must sail to New York and
then find my way to California. I read
the Devonian will leave this week.

Alfred returns to Louis, who stands up to take a glass.

ALFRED

Forgive me if I am imposing an
inquisition. You make your decisions
as you feel fit. I would be honoured
if you were to join my family on our
voyage to New York.

LOUIS

I am grateful to you, my friend.

They toast together.

ALFRED
Slàinte mhath!

LOUIS
Slàinte mhath!

II. EXTERIOR. DAY, HENDERSON HOME/LOCH LONG (SPLIT SCENE)

People are buzzing about the town. This scene alternates between the town of Greenock and sailing on Loch Long.

a. Greenock: Cait leaves her house, wearing a shawl and rimmed hat. She carries a basket of cakes and on top has placed a bunch of cut bluebells tied with a ribbon.

b. Loch Long: **Ewan** (17) has young **Eric** (8, Lois's son) in his small sailboat. Tied to the stays is a long strand of plaited tartan; it flaps in the wind. He races against **Cameron** (15) in another sailboat and friend **Gregor** (17) in a third sail boat. Cloch Point Lighthouse, to the south, is in view and coming closer - the finish line. Using the power of wind, they chase each other along. There is a near miss collision between Ewan thwarting Cameron's boat by cutting in front of him, stealing his wind and slowing Cameron down.

a. Cait walks through Greenock's high street and up a lane to a street of houses leading to **Marion's** house. Cait knocks on the door. Marion opens it, greets Cait and lets her in. **Lois**, holding the hand of daughter **Joanie** (5), greets Cait and introduces her to **Velvet May**. The women sit to have tea and cake together. Background chat, laughing.

b. Cameron gains speed and cruises past Ewan, desperate to catch up to Gregor. Ewan keeps an eye on the lighthouse and tacks and catches the wind again; he accelerates, but still lags behind the other two sail boats. Gregor passes the lighthouse, barely winning against Cameron. Gregor and Cameron cheer, while Ewan, embarrassed, politely claps, while his girlfriend, **Rosie**, waves from the bank at the lighthouse.

a. Marion and Velvet May walk Cait through the garden, showing her the summer flowers.

CAIT
Such a lovely display in the sunshine,
Marion.

MARION
Velvet May will be coming with us to

America.

CAIT

Wonderful!

MARION

It's all because of Douglas. He has done so well with his business that he has insisted he take the whole family, except for the children, that is.

CAIT

He does not want his children to join the rest of the family?

MARION

His insistance; certainly not Lois's.

CAIT

What a treat this will be to have you with us, Velvet May. Will anyone from home be joining you?

VELVET MAY

I am alone on the journey. This will be my first time on a ship. I admit, am growing a little nervous.

CAIT

Nonsense! My husband is the best captain in Glasgow.

VELVET MAY

Fortunately, I will have only one voyage to endure.

CAIT

How so?

VELVET MAY

I am starting a new life in America.

CAIT

By yourself?

VELVET MAY

(Determined) Indeed.

MARION

Velet May is a survivor. (to Velvet May) Just like my brother, you are

made of tough stock.

Velvet May smiles politely.

CAIT

You are a brave woman.

MARION

Aye, that she is.

VELVET MAY

We've all had to be brave at times,
haven't we, Marion. Excuse me, ladies.

Velvet May walks away to the house.

CAIT

Seems we've struck a sour cord.

MARION

She was never a happy little girl. Now
that we are past mourning my brother,
she is giving up Danbury Estate.

CAIT

Poor lass.

MARION

Aye, she hasn't been able to afford
the upkeep. And, from what I hear, she
was left with quite a mess. Tosh would
say 'sell it without hesitation', he
would, if he were here today.

CAIT

A most sensible gentleman, he was.

b. The boys are at a shore standing in the water next to a small dinghy. They all count to three and turn it over. Eric watches the boys, wanting to join, but he is told to sit on the bank and wait. The boys take a deep breath, hold it and duck under the overturned boat to meet inside the airy space, where they laugh and joke with each other.

Eric wanders from the bank and steps into the water to join the other boys. The older boys rise from the water from inside the boat. Ewan looks to shore to see Eric missing.

EWAN

Where's Eric?

CAMERON
I don't know (looking around)

EWAN
He's gone! Eric!

CAMERON & GREGOR
(crying out) Eriiic!

The sound of splashing water on the other side of the boat startles them and they rush over to pull Eric out as he coughs out water, unable to swim. They take him to shore and sit with him until he is calm.

CAMERON
We're in dead water if father hears of this.

EWAN
Less dead, since he Eric still alive.

GREGOR
I'm lucky he's your father.

III. INTERIOR EVENING, HENDERSON HOME

Alfred leads Cait, Louis, Ewan and Cameron in prayer around a set dinner table. The boys are quiet, afraid of being told off, so Alfred enquires.

ALFRED
Boys, tell me about the race today.

EWAN
Gregor won by a length!

CAMERON
Only because you cut off my wind. I would have won!

EWAN
It's all fair; I was having a go at winning, too.

CAMERON
You were busy showing off to Rosie.

EWAN
No, I wasn't!

CAMERON

I saw you looking to her on the shore.

ALFRED

Don't be a sore loser, Cameron. It's not attractive. Be pleased for Ewan's attempt.

CAMERON

Yes, father.

LOUIS

Rosie? Is she someone you're courting?

CAIT

(tutts) Aye, she is. She's the keeper's daughter at Cloch lighthouse; a lovely lass who will soon be of age.

EWAN

It's called Cloch Point. Do you know of it, Louis?

LOUIS

Built by my grandfather.

CAMERON

Woah, an ancient monument!

CAIT

Och, Cameron!

LOUIS

(laughs) To a young man, it is ancient!

ALFRED

Which one of you wants to tell me about what happened to Eric?

EWAN

He was told to sit on the bank.

ALFRED

Didn't you think that playing about with the big boys would not tempt him?

CAMERON

He was told -

ALFRED

He was your responsibility! He was tempted because of you and he could have drowned. You two have much to learn!

CAMERON

You're right, father.

EWAN

I'm sorry, father.

CAIT

Perhaps you two ought to go over and apologise.

ALFRED

Go now, then you can have your supper when you come back.

CAMERON

But it will go cold.

ALFRED

Then it has taught you a lesson you won't forget. (beat) We'll be sailing to New York at the week's end and we have much to prepare for. Cameron, tomorrow you will finish polishing the brass, Ewan, you will oversee the coal delivery. Mr MacFie will help you take it below deck to the store.

The boys quickly shove food into their mouths.

CAMERON

Must I polish brass again?

Ewan nudges Cameron under the table.

ALFRED

It builds a characterful man. One day, when the ropes swell your hands are so stiff you can barely bend them and the sea spray bites into your cracked face, you will be a sailor. Now, go.

EWAN & CAMERON

Yes, father.

The two boys leave the table. Cait passes bread to Louis.

CAIT

The Henderson home is run tight as a his ship.

ALFRED

Life is but a day at most.

Louis tilts his head curiously at Alfred's words.

IV. INTERIOR, EVENING, HENDERSON HOME

Cait and Alfred are talking in bed, a lantern is lit. Cait cuddles in close, her hand wandering under the cover.

ALFRED

Are you eager for another child?

CAIT

I would have had a house full of children with you, husband, had my body not run out of years.

ALFRED

I'm slowing down now.

CAIT

Are you no longer interested?

ALFRED

I'm talking about the business. Soon the boys will take over.

CAIT

Even after your confidence in them was challenged today?

ALFRED

Aye, they have learned. It's time I spend with you what time I have left.

CAIT

I see, so you want to know the mischief I get up to when you're away.

ALFRED

All of it! (laughs, beat) And what kind of mischief should I expect?

CAIT

Nothing worth reporting to the local journal, I assure you. (beat) It would

make me happy if you retire from work.
(sighs) Maybe I should not desire my
husband the way I do. In any case, you
have a busy day tomorrow. Sleep well.
(she turns away, hides a smile)

ALFRED

You won't get away with it so easily.

Cait giggles. Alfred blows out the lantern.

V. INTERIOR, DAY, HENDERSON HOME

Alfred is putting his coat on, Cameron puts on Alfred's old
green one. Alfred watches him as Louis leaves ahead of them.

LOUIS

I will return in time for tea.

ALFRED

Aye, good day. (beat) You know,
Cameron, we can afford to have a new
one made for you.

CAMERON

What?

ALFRED

The coat. You don't need to wear mine.
It's - old.

CAMERON

Aye, it is, but I like it. One day, I
am going to be like you.

Alfred looks resigned to it. Ewan joins them, taking his own
jacket from the hall stand.

EWAN

He's been salivating over it since you
gave it.

Alfred turns to the boys.

ALFRED

You boys have learned a lot this
summer. I just want to say I'm proud
of you. I also want to remind you, you
two have a great responsibility to the
ship, seeing as *this* lease is in the
name of Henderson Brothers.

EWAN

Of course we'll be responsible,
father.

ALFRED

Don't get me wrong, you're good
sailors. But it takes time to gain
wisdom, something you have yet to
possess.

CAMERON

When will wisdom come?

EWAN

When you're an old man!

ALFRED

Wisdom will come to you after you have
endured the test of Jonah and acquired
the patience of Job.

Cameron looks puzzled. Ewan puts on his cap.

ALFRED

God was only pleased with Jonah once
he stopped doing only what he wanted
to do, which often got him into
trouble -

CAMERON

Like Ewan?

Ewan playfully hits Cameron's arm. Cameron rubs it.

ALFRED

-And what happened to him? He was
swallowed up by a whale. After three
days he finally found the strength to
believe in himself and escaped.

CAMERON

I learned that in church: Just like
Jonah in the whale, choose a fate of
rise or fail. What a wonder! I laugh
and shout; I rise above my self doubt.

Cameron smiled at the clever recital of his poem.

EWAN

What about Job?

ALFRED

He lost everything that was important to him. He had ten children and lost them all. He was rife with illness and affliction, yet even after all of that, he still refused to curse God. On the contrary, he filled himself with gratitude.

CAMERON

Figure out that one.

EWAN

How could he find gratitude among so much loss?

ALFRED

It wasn't easy for him, but in the end, as he had nothing left, Job was only able to find his peace in choosing gratitude - and in being thankful for what little he did have.

Alfred opens the door to leave with the boys.

EWAN

But he only had affliction!

Cameron starts to walk out, forgetting his cap.

ALFRED

Choose to give thanks for all that we have, even those things that we must endure. In everything, there is a gift. It's up to you to find out what that gift is.(beat) Cameron, your cap.

Cameron comes back for his cap; Alfred exits the house ahead of the two boys. Cameron faces Ewan.

CAMERON

You're going to be swallowed up by a huge whale if you keep doing only what you want!

EWAN

Eh, smart mouth? Watch what you say or I'll afflict you like Job.

The boys have a playful scramble out the door.

VI. EXTERIOR, DAY, IN THE MEADOW, CLOCH LIGHTHOUSE

Ewan walks with Rosie down a path through the meadows behind Cloch lighthouse, just within view of her eyeful mother and aunt. She feels romantic and sure of herself, is breathing in the sea air, eyes closed.

EWAN

If you don't open your eyes, you might bump into something.

ROSIE

I am not afraid; I have you to guide me.

EWAN

It is you who lives in the lighthouse.

ROSIE

Aye, but there is a difference between one who sleeps in a house and the other who lives within the beacon.

EWAN

Eh?

ROSIE

The one who chooses to sleep in the house will awaken to find they remain in darkness; they await a morning light. But the other one - the one in the beacon, is always shining a light. They give hope to the one in the house.

EWAN

Then you would be the one who lives in the beacon because you are always beaming.

ROSIE

Don't miss the point, Ewan. We all have the ability to shine.

EWAN

Aye, that is true. My greatest admiration of you is that you are well versed like a Greek poet goddess - or the great Baird himself! "Rabbie who? I do believe you mean Rosie Burns"!

O were my Love yon lilac fair,
 wi'purple blossoms to the spring, And
 I a bird to shelter there, when
 wearied on my little wing.

ROSIE

Best to stop there, before you get
 yourself arrested for reciting a poem!

She fans herself. Ewan steps behind a tree, pulls her close.

EWAN

Would I be arrested for holding you?

In the distance, Rosie's mum stands up abruptly as they have
 suddenly disappeared out of sight.

ROSIE

Aye, ye might. (beat) Ewan, our summer
 is being unfairly cut short and when
 you leave me I can only close my eyes
 to imagine that you are here.

Ewan smiles.

Perhaps before you leave you should
 offer to me an engage-

EWAN

I don't know how long I will be,
 Rosie; (turning away) it may be many
 months, or a year. You mustn't hold
 your breath for me. In fact, I might
 not survive this trip at all.

ROSIE

Dunnae gabber! It matters not if you
 return in one year! I shall wait.

Rosie's mum walks in their direction, calling out to her and
 fanning herself frantically.

EWAN

I don't want to disappoint you.

ROSIE

If our hearts are true and you think
 of me fondly, then so shall it be.

She carefully pulls on the blue ribbon, which was plaited in
 her hair. The end of the ribbon slips out and she ties it

around Ewan's wrist.

EWAN
(Pulling her close) Then so shall it
be.

ROSIE
Write to me of your return. (beat)
Then meet with me, in this meadow.

They lean in for a kiss when Rosie's mother again calls out for her. They sigh nose to nose, disappointed, stopping the meeting of their lips.

VII. EXTERIOR, DAY, ON BOARD DEVONIA

Ewan arrives at the boat and shouts up to Cameron, who is polishing brass with a cloth.

EWAN
Permission to come aboard!

CAMERON
Permission granted.

Ewan walks up the gangplank.

CAMERON
You took your ain time!

EWAN
I went to see Rosie.

CAMERON
No wonder you look so awful.

EWAN
I just couldn't tell her.

Cameron shakes his head in disappointment.

CAMERON
I don't understand - I thought you
like her.

EWAN
I told her not to hold her breath.

Cameron laughs out loud.

CAMERON

She will though. If you don't return for five years, she will be as blue in the face as a blaeberry! (Pause) Go back to her and get on one knee; put her out of her misery!

Ewan takes off the tartan remnant belt he wears.

EWAN

No! (he towel whips Cameron with the belt)

CAMERON

Why are you taking that old thing with you?

Ewan ties Rosie's blue ribbon to the end of the belt remnant, twisting it around and puts it back through his trouser loops.

EWAN

It means something to me. (beat) The same as that old coat means to you.

CAMERON

Ewan, how would you feel if Rosie should find another in your absence?

EWAN

Is my wee brother trying to keep me from making a mistake?

CAMERON

Someone has to; she's good for you.

EWAN

Perhaps. Or maybe you've taken a fancy to her.

CAMERON

Naw!

EWAN

What do you know about women, anyway?

CAMERON

Have you seen the queue?

EWAN

(laughs) Boasting has a way of biting

itself on the tail. You'll get hurt by being so - either by the right girl breaking your unsatisfied heart or worse, by her father. Confidence is one thing but a woman needs to feel safe with you.

CAMERON

And you can't make Rosie feel safe?

EWAN

Not if I'm the one feeling unsafe.

CAMERON

Eh?

EWAN

If a wolf is caged, he spends his whole life trying to figure out how to escape.

CAMERON

Terrible.

EWAN

Unnatural. Well, Rosie's not *that* bad.

As Ewan walks up the plank, Cameron howls like a wolf.

VIII. EXTERIOR, DAY, MARION'S HOUSE

Velvet May is outside cutting Hydragea flowers against a low sun when Douglas returns home from work. He stops to greet her.

DOUGLAS

Velvet May?

She turns to look at him and smiles. He stares at her, entranced in her beauty.

You're here.

VELVET MAY

Well, you're not seeing things. How delightful to see you again, Douglas.

He stretches out his hand to take hers. But she leans in, kisses his cheek, speaking softly.

There's no need for formalities,

darling man. We're family. Nearly.

She drops the sissors into the small trough of flowers and passes it over to him.

Help me with these, will you?

DOUGLAS

Of - of course.

Douglas takes the trough and walks behind her into the house, tripping over his own feet.

IX. INTERIOR, DAY, ON BOARD DEVONIA

It is a bright, warm August morning. With a his bag of clothes in one hand and a stack of books tied with string in the other, Louis enters his cabin. He sets his things down on the desk and pulls the string undone. Carrying a book, he takes the stairs which lead him down to a large room below the deck reserved for steerage passengers. The ceiling is low and the space is crammed with women, luggage, noisy children and men, all dressed in working clothes. Louis takes a seat on the floor, opens his book and is soon absorbed in it.

The passenger laying in a bunk across from him befriends him.

ARTEMUS

Good day.

Louis looks up from his book and peers around to see who is talking. He sees the man, slicked back hair, staring at him.

LOUIS

Good day. (looks back into his book)

ARTEMUS

Are you destined for New York?

LOUIS

California.

ARTEMUS

I'm going home to Annapolis. That's in the state of Maryland. (beat) I make my living dredging oysters.

LOUIS

(Isn't interested) Ah-ha.

ARTEMUS

And, what do you do?

LOUIS

Well, at this moment, I read.

ARTEMUS

I'm Artemus Grant, for when you're ready to talk or do business.

LOUIS

Louis. My apologies; I will be of better company when I'm not so occupied.

X. INTERIOR, DAY, ON BOARD DEVONIA

Louis is standing at the railings watching the last of Britain disappear in the horizon. Alfred finds him there.

ALFRED

There she goes. (pause) I've seen this shore leave me more times than I can count. (beat) But, I find contentment again when I see it coming back into view. That's what home is.

LOUIS

I don't know if I will return this time. Yet, I travel hopefully.

ALFRED

None of us know our destiny. But we can always make a new home somewhere.

LOUIS

I'll be honest with you. As you did, my father blew a gasket after I told him about Fanny.

ALFRED

A friend is not the position to judge you as your parent. Are you having second thoughts about her?

LOUIS

Not at all. In fact, I am positively silly! (beat) Having good judgement as my friend has its place.

ALFRED
Join us for supper?

Louis nods. They walk inside together.

XI. INTERIOR, EVENING, ON BOARD DEVONIA

Sitting at a full dinner table, Louis shares a meal with Alfred, Cait, Cameron, Ewan, Marion, Velvet May, Lois and Douglas. Alfred tells everyone how he and Louis met.

ALFRED
We have corresponded with letters. But the lighthouse - that was the last time we were in each other's company. He returned to Edinburgh to study law and now Louis has become an author.

Douglas looks up from his plate, interested.

LOUIS
One day you will be reading my stories to your grandchildren!

Alfred laughs in a jolly way and holds up his glass.

ALFRED
To living your ain dream, extraordinary and adventurous. May the road less travelled be smooth for you and may I be blessed with many grandchildren to read your stories to! Slainté mhath.

Everyone at the table toasts.

Cameron nudges Ewan as they talk between themselves.

CAMERON
You'll be giving him grandchildren sooner rather than later.

EWAN
Not if I can help it!

CAMERON
(holds his breath then giggles)
Blaeberries!

Ewan kicks Cameron under the table, Marion catches the commotion.

CAMERON

Ouch!

MARION

Would you two care to share with the rest of us what it is you're laughing about?

EWAN

No, ma'am.

MARION

So then keep it to yourselves until you are excused. It's not polite to whisper at the table. Else you can join in the merriment with the poor folks in steerage.

Douglas briefly looks Velvet May at the table; attempts to impress her.

DOUGLAS

Mr Stevenson - Louis, I am interested to know where you find your inspiration. I'm an accountant and so I am intrigued to understand how this - this creative mind works.

LOUIS

Douglas, I'm glad you should ask. Do call me Louis. Inspiration is found in everything. The ocean waves, the heather on the hill, or the edge of a woman's skirt as it waves in the wind.

Lois looks at Velvet May and giggles. Velvet May barely breaks a smile, but looks to Douglas as if she is sitting with a child.

DOUGLAS

It sounds rather unproductive to me.

LOUIS

It might to some. Everything has a place in this world; I am merely a beholder of all things - whether it is good or bad, exciting or (beat) accountancy.

(Cait and Lois giggle)

(beat) then I might use these observations in a story where needed.

LOIS

I think it is a lovely notion.

Douglas turns to Lois.

DOUGLAS

That's because you think like a woman.

Lois looks down in shame.

LOUIS

Thank you, Lois. It is lovely. Douglas, do I think like a woman? To admire nature; create something which has not yet passed your ears or to love without confines? Without these, one lacks raison d'être. If this is to think like a woman, then perhaps it would not go amiss if more men did.

Alfred nods attentively.

MARION

Mr Stevenson speaks much sense, Douglas. One cannot compete with such philosophies.

Velvet May looks at Douglas which prompts him to try harder.

DOUGLAS

One must earn their keep somehow. How else can one afford to travel by ship, as I have done for my family, or to make investments?

LOUIS

My stories and poems are accounts, much in the way as your bookkeeping. And, since you ask, there is money in it. If one is willing to publish, a writer can be very successful.

CAIT

Mr Stevenson, it mustn't be easy for you, asking, begging publishers to pay for your material.

LOUIS

True, Cait, I often knock on many doors before even one opens.

CAMERON

Mr Stevenson, do you have something that I can read?

ALFRED

Do not trouble the man, Cameron.

LOUIS

It is no trouble. In fact I have a few stories that I brought with me to give to publishers in New York. Perhaps you can read them first and tell me what you think? After all, it's the reader's opinion that matters most.

EWAN

I would like to have a read, too, Mr Stevenson.

LOUIS

Then I also welcome your critique! Why don't you come see me in the morning?

EWAN

I will. I mean, if father says it's okay - after our duties.

ALFRED

You two may see Louis after your duties in the wheelhouse.

Alfred looks to Louis and nods. Louis looks to the boys.

LOUIS

It will be a pleasure.

XII. EXTERIOR, DAY, ON BOARD DEVONIA

Douglas and Lois are taking fresh air on deck. Velvet May approaches them, hand on her stomach.

LOIS

Is the sea getting the best of you, cousin?

VELVET MAY

It was, but perhaps there is some

truth in the champagne settling me.

LOIS

I will leave you and retire for the evening; wouldn't it be lovely to see you two talk just once on this trip.

DOUGLAS

That isn't too a difficult request, my love.

LOIS

Then I will wait for your return with the details of your reacquaintance!

VELVET MAY

Good evening, darling Lois.

Lois leaves them.

DOUGLAS

What on earth shall we talk about?

VELVET MAY

That's a fairly indignant statement, Douglas.

DOUGLAS

I apologise if it seemed so.

VELVET MAY

Let's start with Louis Stevenson. He rather talked you off your high horse this evening.

DOUGLAS

I handled myself quite well, I thought.

VELVET MAY

Were you defending your profession or were you trying to impress the ladies?

DOUGLAS

(embarrassed) I don't need to impress anyone.

VELVET MAY

That's your perspective, but talking down to your wife like a dog doesn't fill me with awe.

DOUGLAS

I will speak to my wife as I see fit.

VELVET MAY

I have been brought up around men and not many of those experiences brought me much joy.

DOUGLAS

What will you do in America, without a man's help? Do you know someone there?

VELVET MAY

Douglas, such words from you make me want to leave your presence and return to my cabin. If you think I require a man's help you have read me all wrong.

DOUGLAS

My apologies if I have, but you have no trade or talent to offer.

VELVET MAY

Don't get ahead of yourself! I will be self sufficient once the estate sells. I have said adieu to Great Britain and leave behind those who have taken advantage of me and my family.

DOUGLAS

If you think you can leave your family and never think of us again, then you deserve to stay there.

Velvet May smirks. Douglas abruptly takes her arm and looks deep into her eyes, gritting his teeth.

DOUGLAS

Don't you forget who has helped you get to America.

Velvet May snaps her arm out of his grasp and takes a step backwards.

VELVET MAY

Mind yourself, Douglas. I will tell you once. Never touch me like that again, you controlling bastard. I am plenty grateful to those who deserve it. Oh, I shall remember them, you, from time to time. But no, I was not

speaking about the family in Scotland,
rather about those on my family's
estate who thought they knew better
for me than I did. They will be
forgotten soon enough.

I am grateful to you for this one
favour. And, don't worry, I will repay
you from the sale of the estate so
that I will never have to live in the
dark of your shadow.

Cait goes inside after a walk on deck. She sees Douglas and
Velvet May talking and notices their tense body language.

DOUGLAS

A woman like you needs someone to keep
her in her place.

VELVET MAY

Like you do to Lois? She is the age of
a woman yet you have kept her a child!

DOUGLAS

She has birthed my children.

VELVET MAY

Bearing children does not make anyone
a woman. As long as she remains blind
to this she will never know what true
living is. How sad that you will spend
your life pinning her down so that you
may satisfy your own pleasures.

DOUGLAS

What part have you my marriage? None,
damn you. Stay out of it.

Velvet May storms off; Douglas is left rattled.

XIII. INTERIOR, DAY, STEERAGE

Louis is walking Ewan and Cameron in through the Steerage
area to his bunk. Louis sits on the floor.

EWAN

Why are we in this compartment? Should
we not meet in your cabin?

LOUIS

It is much more interesting than my

four bare walls! Please sit here, on the floor with me.

The two boys sit while Louis turns, flicking through papers.

CAMERON

How do you read here with such noise?

LOUIS

It is here that there is a certain element of energy of life. (beat) Now, I thought this one might interest you, Cameron. Travels With A Donkey.

The boys laugh. Louis laughs with them. Artemus is listening to them, watching from his bunk.

CAMERON

What do you like to read, Louis?

LOUIS

I'm fascinated by books on American history (he takes a book). This one tells the reader all about the events that started the Civil War.

EWAN

American history interests me. Actually, I would like to find out anything I can about America.

LOUIS

In such a case, I will lend it to you.

EWAN

Would you! What I would like to know is how people find success in a foreign land. They go with a dream, and never see their own country again.

CAMERON

Och, don't get any ideas about leaving me in Greenock, Ewan.

EWAN

I'm only curious, Cameron.

Louis hands Ewan the book and looks through his loose papers, handing some to Cameron. They look through them and Louis sees Artemus watching from the corner of his eye.

LOUIS

Take them to your cabin and discover
for yourself. (leans in) This isn't the
place the captain's sons ought to be.

CAMERON

Thank you, Louis!

EWAN

See you at supper?

LOUIS

Perhaps.

The boys get up and leave with Louis's stories. Louis looks
over to Artemis, but doesn't want to engage with him, so he
goes to talk to a group of women.

XIV. EXTERIOR, DAY, ON BOARD DEVONIA

Velvet May is walking down a hall to her cabin. She is
startled to find Douglas standing in her doorway.

VELVET MAY

Douglas, what are you doing here?

DOUGLAS

I need to apologise about what I said
earlier. It is, for me a trip of a
lifetime and so much is rushing
through my head. It's all making me
mad!

VELVET MAY

Perhaps, then, my presence here ought
to be ignored.

DOUGLAS

I dare not confess it is you who makes
me this way.

VELVET MAY

It's quite clear, isn't it? We simply
do not get along.

DOUGLAS

Oh, on the contrary.

He takes a step closer to her.

VELVET MAY

You mustn't stand too close me - it
would be calamitous if your wife
smelled my perfume on you.

She opens her cabin door and shuts it behind her. Douglas
looks at the door; takes a moment to regather himself.

XV. EXTERIOR, DAY, ON BOARD DEVONIA

Transition of shots: The weather has turned very gusty and
Devonia is rolling heavily in the ocean. Louis is curled up
on his bunk, coughing and vomiting. A woman brings him water,
a bucket and bread in a cloth.

XVI. INTERIOR, DAY, ON BOARD DEVONIA

The sea is calmer. Artemus is on deck keeping an eye on the
movements of Ewan cleaning a window. Artemus decides to talk.

ARTEMUS

Hello, I'm Artemus. You're Ewan,
right? I see you're a friend of Louis
Stevenson as well.

EWAN

Aye, how do you know?

ARTEMUS

We've been getting to know one other
below deck and he's told me all about
you. (laughs) Tell me, who writes of
children's fables and of English
Admirals? We Americans want no
reminder of British life. I mean,
Ewan, (tuts) who would want to read a
story like that?

Ewan continues to wipe glass with a rag.

EWAN

I don't know, someone might.

ARTEMUS

I couldn't help but hear you're
interested in life in America.

EWAN

Aye, that's right.

ARTEMUS

I may have a job for you, if you're interested. It's a very good job that any young men would give an arm for.

Ewan isn't paying much attention to the man, so Artemus tries a different tactic.

But, if your family has other plans for you, then maybe it's not right.

Ewan stops to listen.

EWAN

I can make up my own mind.

ARTEMUS

I'm very impressed by the way you know your way around a ship.

EWAN

That's not all. I can sail, too.

ARTEMUS

Can you, son? How would you like to sail an oyster boat and make money doing it? Good money. You will have to earn your way up, mind you. For a young man like you, seems you've got the skills we need. The climate is hot in summer, cold in winter, but not as damp as Scotland, no sir!

EWAN

I don't know; I'll need to give it some thought.

ARTEMUS

Don't think too long, son. This job will be gone before we reach New York, trust me. It's the land of opportunity in oysterin' an' everyone wants in.

EWAN

Alright, I'll let you know soon.

Artemus leaves Ewan, who stops cleaning glass momentarily to take it in. Artemus looks back hoping Ewan is hooked.

XVII. INTERIOR, DAY, CAPTAIN'S OFFICE, ON BOARD DEVONIA

Ewan enters the wheelhouse see Alfred, who is looking at the charts with the captain. Alfred stops what he's doing.

ALFRED

Ewan! I was just talking about you and how good you are at mapping charts.

Ewan appears a little apprehensive.

EWAN

Yes, well, I would like to speak to you about that.

ALFRED

What's on your mind?

Ewan takes a seat across from Alfred; takes a deep breath while the captain looks at them then back out to sea.

EWAN

An opportunity has arisen, father. I know how much this business means to you, but I would like to try something different.

Alfred gets up and walks around the room.

ALFRED

What is this?

EWAN

I've been offered a job in America to sail an oyster boat.

ALFRED

No, I need you here with me, Ewan.

EWAN

I understand; it took me by surprise as well. I shouldn't have asked.

Ewan tries to leave. Alfred nervously pushes his hair back.

ALFRED

Who has offered you such a job?

EWAN

A man called Artemus. He is a friend of Louis.

ALFRED

I see. Listen to me, Ewan. When I was your age, I left my father to work on a packet ship. I wasn't so far from home and at the time I thought it was a good idea. I gained valuable experience, (touches his leg) not to mention the accident. I was ready, son, but I just don't think you are.

EWAN

But - but I am, father!

ALFRED

Give it another year then we'll talk about it again.

EWAN

I must decide before we arrive in New York. I want to go - I want this!

ALFRED

Do not disrespect me! I know better!

EWAN

I'm sorry, father but I know I'm ready for this, even if you have in me no confidence!

ALFRED

I didn't say that!

Ewan glares at Alfred and walks out. Alfred looks at the captain, who looks back at him but looks back out to sea.

(beat) Ewan!

XVIII. INTERIOR, EVENING, ON BOARD DEVONIA IN STEERAGE

Alfred and Cait wander through the steerage cabin in search of Louis. There are many people, lots of noise: some sitting in chairs, talking, drinking, others sit on the floorboards, mothers feed their children. Lois spots him on the floor.

CAIT

He's here!

She rushes to him. He is looking very thin and coughing heavily in his bunk, sweating with fever. Cait kneels at his side and wipes his face with a cloth.

ALFRED

Louis? You're not going to die before you see Fanny, are you? You'll spoil it for her.

LOUIS

(coughs) Of course not.

ALFRED

Let's get you to your cabin. Illness is spreading like fire down here.

Alfred takes Louis by the arm and sits him up.

LOUIS

I insisted on making my own way.

CAIT

Now, now, Louis, sit still so I can tend to you.

ALFRED

Aye, there's no point in you suffering down here. Cait, go get the doctor.

LOUIS

Thank you for your hospitality, but don't you see? This is all a part of my experience.

ALFRED

I could be wrong, but you cannae write from inside a coffin!

LOUIS

If I promise to seek a doctor in New York, will you stop pestering me?

XIX. INTERIOR, DAY, SHIP HALLWAY

Velvet May is walking down the hall and meets Douglas on the way.

DOUGLAS

(tips cap) Velvet May, good morning.

VELVET MAY

(she tries to pass him, but he stops her) Your wife is waiting for me.

There is an uncomfortable pause between the two.

VELVET MAY

I must go.

DOUGLAS

Look, about last night. You kept me awake.

VELVET MAY

(flirting) Did I?

DOUGLAS

Thoughts of you did.

VELVET MAY

There is *nothing* we can do about that.

DOUGLAS

Just listen to me, please. Lois and I, we have nothing to discuss. And (beat) I'm no longer living as a man with his wife.

VELVET MAY

Why are you telling me this?

DOUGLAS

I - I need to be with someone who understands me, challenges me (beat) like you.

VELVET MAY

I understand. Douglas, how could we possibly go down this road, the unthinkable? She is my cousin! I would not hurt her.

DOUGLAS

I would be freeing her. The only way I can divorce is if she breaks the law.

VELVET MAY

Divorce? You mustn't.

DOUGLAS

You could encourage her do something, anything - steal, lie, cheat, I don't care.

VELVET MAY

How could you ask me to do such a thing? I'm moving to America - *alone* -

and you will spoil everything for me.

Douglas moves in close to her.

DOUGLAS

Don't stay in America; I need you.

VELVET MAY

You don't.

DOUGLAS

Yes.

VELVET MAY

Why should I do this? What do you have to offer me?

DOUGLAS

(beat) I will restore Danbury Estate.

VELVET MAY

(gasps) And you have that kind of money?

DOUGLAS

I can fiddle things here and there; I know how -

VELVET MAY

I don't need to know how you'll do it, but I will need assurance. Do you realise how serious breaking the law is? If I get caught setting her up... I dare to think of the consequences in America!

DOUGLAS

I'm not asking you to break the law. You have my word.

VELVET MAY

Until you fiddle your word as well? No chance. Sign an agreement with me and I will keep my eye on your sad wife.

A few meters down the hall, a door opens and Lois steps out.

LOIS

Velvet May! There you are! Stop chatting, the pair of you. Douglas, you'll be late to see Alfred.

VELVET MAY
I'm coming, Darling.

The two women go into Lois's room, leaving Douglas to bump into Cait.

CAIT
You two are getting along, I see?

DOUGLAS
Aye, and?

CAIT
Someone may get the wrong message
seeing you two talk. Be careful with
her, Douglas.

XX. INTERIOR, DAY, LOIS'S CABIN

Velvet May and Lois talk as Lois tries on dresses.

LOIS
I don't have the confidence to wear
your style after having children.

VELVET MAY
Why ever wouldn't you? You have a good
waistline.

LOIS
After a few alterations I can hide
certain problems behind most dresses.

Lois holds up a dress up to show her.

LOIS
This is one of my favourites. I am
saving it for a romantic evening in
New York.

VELVET MAY
It's beautiful.

LOIS
Only, I don't have a hat for it yet; I
couldn't decide on a velvet ribbon or
silk trim before we left.

VELVET MAY
Well, in that case, we shall find you
that perfect hat in New York.

LOIS
Oh, would you help me?

VELVET MAY
Of course. It would be a pleasure. In fact, I will buy it for you as a gift to remember me by.

LOIS
You mustn't, Velvet May.

VELVET MAY
Yes, I must. Don't treat me as if I cannot afford it. Anyway, it's my parting gift. I want to do this.

LOIS
You're a wonderful cousin.

XXI. INTERIOR, NIGHT, EWAN & CAMERON'S CABIN

The two brothers are in their bunks talking together. Ewan is deep in thought. Cameron is on the bottom bunk.

CAMERON
Ewan, do you remember Iona?

EWAN
Aye? (beat) Well, what about it?

CAMERON
Mum worked so hard to keep us fed and the winter peat lit. Everything was so different to the way it is now.

EWAN
I thought you were too young to remember. What is the point of bringing it up now?

CAMERON
All those poor people in steerage. We were like them - worse!

EWAN
Much worse. (beat) We had *some* food.

CAMERON
Fish and anything else that moved. We should never forget our poverty, Ewan.

EWAN

I would rather forget.

CAMERON

Father said we ought to look for the gift in all things, even if it seems bad. Remembering Iona, the people in steerage - it keeps me grateful.

EWAN

So, what was the gift in being poor?

CAMERON

Well...for one, if we weren't there, we wouldn't have met Alfred. We have a family and home because of him.

Ewan's eyes swell. He wipes his tears with his sleeves. He takes a deep breath.

EWAN

Cameron?

CAMERON

Hm?

EWAN

I might get swallowed by a whale, but you're already becoming a wise old Job.

They giggle.

CAMERON

Ewan,

EWAN

Eh?

CAMERON

are you crying?

EWAN

No.

CAMERON

Tears of gratitude means you can fall asleep smiling.

EWAN

(softly speaks) Aye. Dafty.

Ewan takes his pillow and slams it against Cameron. Cameron hits him back with his; they laugh.

XXII. EXTERIOR, DAY, ENTERING NEW YORK

As the Devonia sails into New York, the 1st Class passengers are on deck looking at the land before them. All of the steerage passengers emerge from below, filling the deck completely. From above, they all look the same, regardless of class. The crowd is full of emotion: fear, tears of hope and joy, bewilderment, as they arrive to a large, busy city of smoke, cranes and red brick.

XXIII. EXTERIOR, DAY, NEW YORK HARBOUR

Castle Garden port is very busy. Hundreds of people are rushing off the boat with their trunks and bags, holding hands and dragging their children away from the ship directly to the immigration office. Louis staggers among them, having difficulty holding his bag, books and his head up.

Ewan waits without his bag on a corner next to the entrance of a bar. He looks around anticipating. Artemus spots him.

ARTEMUS

Ewan!

Ewan reaches to shake his hand like a gentleman, but Artemus doesn't acknowledge this.

EWAN

Artemus.

ARTEMUS

I'm glad you decided to join me, Ewan.
Have you said your farewells? Where's
your bag?

EWAN

It sounds like a fine opportunity, Mr
- Artemus, but I have decided not to
go with you after all.

Artemus hesitates nervously, takes a deep breath, scoops his arm around Ewan's shoulders, propelling him forward.

ARTEMUS

We have to meet a couple more lads,
then we will all take the train to
Baltimore. You're all going to get
along just fine.

Artemus forcefully guides Ewan into the bar.

EWAN

I must return to the ship. My duty is there, with my family.

ARTEMUS

(Sighs) Alright, have it your way, Ewan. (beat) It's a hot day; let me treat you to a friendly drink.

Artemus leaves Ewan at a table and orders two beers at the bar. Without anyone noticing, Artemus slips a few drops (of liquid chloral hydrate) into his drink and takes the drinks over to his table.

EWAN

I really ought to get back to the ship.

ARTEMUS

Sure, let's just have a send off drink first. Here's to friendship.

They toast and sip at their beer.

Maybe we will meet again one day. What do you think?

EWAN

I don't think there is much likelihood of that. I mean, we only sail this route three or four times a year at best, four if the weather holds out -

Ewan is dizzy and floppy.

ARTEMUS

Ye might change your mind, sailor boy.

Artemus takes Ewan under the arm and walks him out, announcing to onlookers -

ARTEMUS

Poor lad's had too much in all this excitement; a new arrival to America, he is! (To Ewan) On we go now, boy.

XXIV. INTERIOR, DAY, ON BOARD DEVONIA

Alfred is looking all around for Ewan, asking people if

they've seen him. He sounds concerned. He finds Cait in Marion's cabin helping Marion close her trunk.

ALFRED

Cait, I can't find Ewan anywhere. Have you seen him?

CAIT

He said he was going to take the passenger list to the officials.

ALFRED

I already did that. Cameron doesn't know where he is, either.

MARION

I'm sure there is nothing to worry about, Alfred.

Cait goes to him.

CAIT

My love, what is it?

ALFRED

I have a bad feeling about this.

Alfred runs to the steerage cabin, looking around the bunks.

WOMAN

(thick accent) If you're looking for that poorly friend of yours, he is gone.

ALFRED

He's dead?!

WOMAN

No, he left. He moves slowly, like a snail, so ill. You might catch him if you try.

ALFRED

Thank you ma'am. Best of luck to you.

WOMAN

(Shouts back) He's lucky he's not dead!

From the railings on the ship's deck, Alfred searches for Louis, hoping he is still somewhere in the crowd. He sees him

and calls to him.

ALFRED
Louis! Stevenson!

Louis stops and looks back at Alfred, who is running to him.

LOUIS
We said our farewells last night?

Alfred is catching his breath.

ALFRED
I'm looking for Ewan; have you seen him?

LOUIS
I haven't, not today. He came to me last night to return a book.

ALFRED
I fear he has left with your friend, Artemus.

LOUIS
Ha, that Artemus was no friend of mine, (looks around) no more than New York City equals the splendour of Fife.

Alfred, with his eyes wide open, takes in Louis's thin appearance.

ALFRED
Are you going to be alright, my friend?

LOUIS
Aye, love pushes me onward! See you again one day.

They embrace before Alfred rushes off and Louis blends into the crowd. Alfred delivers a final message:

ALFRED
I'll look forward to it!

Louis, holding his small bag in one hand and stringed-up books in the other, walks onward, disappearing from Castle Garden, swallowed up into the bustling city streets.

ACT II

I. EXTERIOR, DAY, NY DOCKS

Alfred walks quickly back towards the boat. Cameron runs up to him.

CAMERON

Have you found him yet?

ALFRED

No!

CAMERON

Maybe he's in trouble!

ALFRED

He most certainly is. I suspect he may have gone off with that man, Artemus.

CAMERON

But no, he told me just last night he wants to stay with us!

ALFRED

Either he went on his own accord, or worse, he's been shanghai'd.

II. EXTERIOR, DAY, ON BOARD SCHOONER, "EVELYN'S EVE"

The family is all aboard the schooner, "Evelyn's Eve", her engine groaning in full throttle, they argue below deck.

ALFRED

The captain says we'll take us two days to reach Annapolis where this Artemus lives. He is an oysterman and should not be difficult to find him.

DOUGLAS

As long as he has spoken the truth. How can we believe anything he's said?

CAIT

Douglas, don't make this harder than it already is.

Velvet May puts her hand on Cait's shoulder.

DOUGLAS

I am only playing the devil's

advocate. Someone has to be realistic here!

CAIT

This is not the time for games!

Captain Dean Charles walks into the cabin.

ALFRED

May we have more confidence in Captain Charles.

CAPT CHARLES

Hello everyone.

ALFRED

Captain Charles has knowledge of this Artemus.

MARION

Do grace us with some good news.

CAPT CHARLES

I'm afraid you may consider it difficult news, ma'am.

Cait stares at Capt Charles as she nervously fiddles with her handkerchief. Alfred takes her hand to steady her nerves.

Oyster dredging in the Chesapeake Bay brings in over 6 million bushels of oysters in a year. It takes a lot of men to work all day, others all night long to accomplish the demand. Now, Artemus Grant, or 'Art' as most people know him, has a reputation in the business. Often, young, healthy men are tricked into working the dredgers. Art makes his money from this.

CAIT

(gasping) Oh God help him!

CAPT CHARLES

It's hard work and the men often (beat) find it tough. What's worse is there's also a war going on; an oyster war.

CAIT

A war? What war?

CAPT CHARLES

That's right, Ma'am, a divide between Maryland and Virginia and who gets the rights to the oysters, or white gold.

DOUGLAS

That's proposterous! We never heard of another war in America!

CAPT CHARLES

Maybe not, but let me inform you that there are guns and canons involved, plenty of them. People are being killed and there are not enough Oyster Navy ships to police the thousands of outlaw dredgers. That's all I can tell you right now.

CAMERON

Captain Charles, will Ewan be sailing a dredger? He's very good at that. I can help find him - I know his sailing anywhere!

CAPT CHARLES

He will be expected to work heavy pieces of dredging machinery. The Chesapeake Bay has thousands of boats stocked up with young men just like your son, who work against their will, with no way home. We're going to Annapolis tonight where Art is known. Keep in mind, those lads get mixed up and sold all the way down to Virginia.

LOIS

Poor Ewan!

Cait begins to cry and Lois takes her other hand.

Try not to worry, Cait. We'll find him.

CAPT CHARLES

I wish you all of God's help.

Ignaius turns to leave; Alfred follows, stopping him on deck.

ALFRED

Dean, I believe this is going to be trying, especially for my wife.

CAPT CHARLES

I don't want to upset your family any more than I have; I've already said too much. Find him, friend, before the winter snap. Most dredgers don't survive to see Christmas.

III. INTERIOR, DAY, ON BOARD A SMALL SHIP

Three men, including Ewan, are asleep on the floor. A sailor puts a pen in Ewan's hand and shouts at him, demanding he signs his name on paper. Art comes in and gives him the name of each man. The sailor then signs Ewan's name.

ARTEMUS

That's John Bishop, Vincent Simms and that one is Ewan Henderson.

The sailor writes their names on paper.

That's it for today, cousin.

SAILOR

Shhh! I'm Commissioner to you while we're on this ship.

Ewan stirs to wake up, holding his sore head. He panicks and scrambles to sit up, confused. He stops the sailor.

EWAN

Where are we? What am I doing here?

SAILOR

Well, boy, you've signed up for oyster dredging. Welcome aboard.

EWAN

No, I don't remember that!

SAILOR

Relax, boy, you're in for a new life.

IV. EXTERIOR, EVENING, THE CHESAPEAKE BAY

Evelyn's Eve sails past the flashing new Thomas Point Lighthouse, then into Annapolis City Dock. The City Dock is packed full of oyster dredgers and two Oyster Navy boats, all settled in for the night.

IV. INTERIOR, EVENING, ANNAPOLIS BAR

Alfred sits on a stool having a beer, listening to the conversations around him and watching people. A **man** bumps into him, spilling Alfred's beer. He holds his beer out with a wet sleeve and looks at the man, who has a Maryland accent.

MAN

Sorry, mate! Best you watch yourself.

ALFRED

(sarcastically) Aye.

The man sits next to Alfred.

MAN

You're not from around here.

ALFRED

No, I'm not.

MAN

Where did you sail in from?

ALFRED

Scotland; just arrived in New York yesterday. (beat) Tell me, do you know of a man called Art Grant?

MAN

Who wants to know?

ALFRED

I'm Alfred Henderson. I believe my son is with him - and not of his own will.

MAN

Art comes and goes from here. He does business in Cambridge and Deal Island. If you got a boat, leave early the morrow. With some luck, you might find him there. (beat) Now, I suppose you owe me something for the knowledge, Mr Henderson.

ALFRED

(Looking into his beer) I'm sure we're even.

Alfred takes the last sip, puts his glass down with a thud on the table and leaves.

V. EXTERIOR, DAY, CAMBRIDGE DOCK

The Hendersons have arrived in the town of Cambridge on the Choptank River. Capt Charles helps the women off the boat while a sailor offloads their bags behind them. Douglas takes two small bags while Lois leads the children on.

LOIS

I've never felt such heat.

MARION

(fanning herself) It's deadly.

DOUGLAS

Now, don't you worry we will find a place to stay and get cooled down.

CAPT CHARLES

There is a hotel not far down the road. Tell them Dean sent you and get some cold tea in you.

MARION

Cold tea!

LOIS

Oh my! Perhaps, mother, they don't have kettles in America.

CAPT CHARLES

This time of year, a cold, sweet tea goes down easier than a hot one. Trust me.

Capt Charles faces Alfred.

Friend, you're on your own from here.

ALFRED

I'm grateful for your help.

CAPAT CHARLES

(They shake hands) I hope you find your son. God be with you.

Alfred & Cameron take the large bags left behind and follow the others.

VI. INTERIOR, EVENING, BAR

Alfred and Douglas enter a bar with Cameron in tow. They look

around the bar at all the fishermen. Barmaid, **MONICA** is pouring drinks behind the bar. Cameron walks to a back room to look, while Alfred and Douglas ask the **BARMAN** for help.

BARMAN

What will it be?

ALFRED

I'm looking for someone, but I don't see him here.

BARMAN

Information comes at a price to an outsider. What's it mean to ya?

Douglas reaches into his pocket and pulls out a handful of coins. Alfred discretely shakes his head at Douglas.

ALFRED

Well then, I'll have two whiskies.

Alfred opens Douglas's hand, selects two coins and sets them on the bar.

Monica is now collecting empty glasses and chatting with the men when she sees Cameron looking around. She smiles at him and laughs.

MONICA

Well, ain't you looking just like an old fancy man in that jacket!

Cameron, shocked, looks at her and, with both hands, touches the buttons of his jacket to cover them. He looks around, embarrassed at his formality.

MONICA

Now aren't you a bit warm in that tonight?

CAMERON

Aye, a bit.

MONICA

Make yourself at home, boy!

He slips off his jacket, puts it on a hook then sees an old man (**TOSH**) sitting alone at a table with a near empty bottle of whisky and a glass in his hand. There is a window behind him. He is unshaven, eyes are closed and sitting in the dark, he looks down and out. Curious, Cameron approaches him a

little hesitantly.

CAMERON

Good evening. I'm looking for my brother, Ewan. He's eighteen, new to here. Do you know him?

The old man says nothing. Cameron tries to break ice.

CAMERON

I'm Cameron. What's your name? (beat)
It's important to know a name when in a conversation.

TOSH

Eh? There is no conversation.

Tosh drinks his whisky in his own time, sets the glass down.

CAMERON

Sorry to have bothered you.

Cameron turns to walk away.

TOSH

Alexander, (beat) if it pleases you.

Cameron looks back around.

CAMERON

Pleased to know you, Alexander, I'm Cameron. (beat) Say, you're from Scotland as well. I'm from Greenock, in fact, it's not far from Glasgow.

TOSH

I used to know Greenock. Once.

CAMERON

Have you been to the docks? To Port Glasgow? (beat) Ewan was taken from us in New York. We've been told he may be here, in Cambridge. Will you come with me and talk with my father at the bar? Maybe you can help us.

Tosh turns his wheelchair to show Cameron his legs. His face and wheelchair are now in the light of a lantern.

TOSH

Do I look as though I can help?

Cameron looks at him in the light and moves into Tosh's space, squinting with curiosity.

CAMERON

Do I know you?

Tosh looks at him then quickly retreats into the shadow. He sees the green jacket hanging up, its brass buttons shining.

TOSH

You talk too much. Go away; leave me alone!

Tosh slams his bottle on the table before filling his glass; Cameron jumps back, afraid.

TOSH

I said, GO AWAY!

Cameron scurries off and a man stands next to Tosh.

MAN

That boy causing you problems?

TOSH

Get rid of him and his father. Offer them your boat in the morning and take them to where they want to go - and leave them there.

Alfred, Douglas and Cameron leave the bar and stand outside the door.

DOUGLAS

Any luck, Cameron?

CAMERON

No.

ALFRED

We'll hire a boat and look around the river in the morning.

CAMERON

The folks sure are odd here.

ALFRED

Then just keep to yourself and be polite.

CAMERON

But I am polite. There was a man from Scotland; says he knows Greenock. Poor old man can't walk, but he sure had a taste for whisky. He reeked of it.

DOUGLAS

But did he have any news of Ewan?

CAMERON

No.

ALFRED

We didn't get any information, either.

CAMERON

Seems people from Maryland don't like to help strangers.

They walk across the road to the guesthouse.

ALFRED

Let's get some sleep, then start again tomorrow.

DOUGLAS

I should stay around here; look after the women; make sure they're not the cause of any trouble.

Alfred and Cameron stare at him, then subtly shake their heads as they walk inside.

DOUGLAS

But - I'm not a seaman.

VII. INTERIOR, DAY, HOTEL

Cait is sitting up in bed reading the *Cambridge Chronicle* while Alfred gets dressed, buttoning up his shirt. He hears talking outside and looks out of the window to the bar across the road. He watches as Monica talks with a delivery man dropping off a crate of bottles. Alfred enters Cameron's room and jiggles his leg to wake him. Cameron moans.

ALFRED

It's time to make a start. I'll meet you downstairs.

Alfred walks down to the saloon and bangs on the door until Monica answers. She leans into the doorway.

MONICA

You're the stranger from last night.

ALFRED

Aye, that's right. I'm curious. The old Scotsman who was here. What can you tell me about him?

MONICA

And who are you?

ALFRED

Alfred Henderson

MONICA

Mr Henderson, it's a bit early for prying, don't you think? (Beat, huffs) Like you, he don't talk much, but he hears everything; knows everyone. Typical Scot, he don't share. He don't tip, neither. (beat) All I know is he's some old salt. Rumour has it he was wrecked and went a little - you know. He's come here and found his salvation counting bushels. You know, like many afolk here; the negro women, too. There's work for ever' one.

ALFRED

Maybe you can tell me where to find him?

MONICA

I don't just give the whereabouts to strangers here, Mr Henderson and I don't want no trouble from you. I'm sure you understand that.

ALFRED

Are you asking for payment? Doesn't anyone in America believe in helping people simply out of kindness?

Monica dismissively turns from him.

I'm just trying to find my son. He's gone missing and the Scotsman might be able to help. I just want to ask him. I implore you, help me find my son.

MONICA

(huffs) He don't wander too far, so
you'll likely find him at the oyster
shed with the dredger boys and women.

ALFRED

Thank you.

MONICA

Now don't go tellin' Mr Alexander I
sent you!

ALFRED

(rushing off) I won't Ma'am.

MONICA

(shouts) I ain't "ma'am", it's Monica!

VIII. EXTERIOR, DAY, CAMBRIDGE SHORE

Alfred walks down the dusty road towards the docks. The road is busy with horses pulling carts loaded with bushels and men shouting orders, sailors in and out of the dock, pushing wheel barrows of fresh oysters and offloading them into large, shaded warehouses. The faint sound of women singing the slave song "Follow the Drinking Gourd" draws Alfred to the red brick building, where the gloomy spiritual flows out of the open door.

Three young men carry a barrow of oysters in, shucked oysters out for canning. Alfred enters and stands in awe as he sees eight women shucking oysters and singing together.

He stops one of the men in a hurried stride.

ALFRED

Excuse me, I'm looking for my son.
He's called Ewan. Do you know him?

YOUNG MAN 1

(rushes past) I've not heard of him.

Alfred stops another young man.

ALFRED

Excuse me, do you know a young man
called Ewan?

YOUNG MAN 2

No.

ALFRED

He's about your height, dark hair -
Ewan Henderson?

YOUNG MAN 2

No, no I don't.

ALFRED

Well, then, where can I find
Alexander?

YOUNG MAN 2

(nods) In there.

Alfred looks into the dark space with light streaming in
through the back window.

ALFRED

I don't see him.

He turns back to the young man who has vanished. Curiously,
Alfred walks in, past the table of singing women shucking
oysters when Tosh comes into view, sitting in his wheelchair
against the far wall, writing in a log book. Alfred's eyes
are fixed on Tosh. He's speechless. Tosh looks up at Alfred
and his face drops. Alfred's face looks as if it will explode
in either tears or anger, perhaps both.

TOSH

I should've known God wasn't finished
with us yet.

ALFRED

Clearly my eyes decieve me. (beat)
Tosh. (beat) What - what are you doing
here? Alive?

TOSH

Canning oysters, old boy.

ALFRED

You're supposed to be dead;
shipwrecked.

TOSH

I am dead.

ALFRED

But, the shipwreck. You survived.

TOSH

Don't get excited about me, old boy.
It's best you go and leave me to rot.

ALFRED

Tosh, I could not do that, as much as
you fill me with anger! And now that
serendipity has brought us face to
face -

TOSH

Stop that! Fool! Look at me! (rotates
his wheelchair so Alfred can see his
legs)

ALFRED

God have mercy on you.

TOSH

If God had mercy or sense, He would
have let me drown with Aemelius.

ALFRED

He delivered you from the sea, Tosh.

TOSH

That was no gift! Go away, back to
Greenock and never speak of me.

ALFRED

Can you really ask that of me now that
I've seen you?

Alfred pauses, confused and swelling with emotion.

And Marion! How she has suffered by
your hand!

TOSH

Don't you come in here declaring my
guilt!

ALFRED

(composes himself) No! I came here to
find my son. Ewan is missing.

TOSH

There is a boat, it's called Elva T.
Brown. They'll take you.

Alfred nods, turns and walks away, angrily pounding the door

with his fist on the way out.

ALFRED

I have NOT finished with you!

IX. EXTERIOR, DAY, AT A DOCK

Ewan and two black men, **HENRY TAYLOR** and **ARTHUR COURTNEY**, board a dredging sloop and they are given brief instructions from **CAPTAIN COOPER**. Sailor **CIARAN KELLY** loops a long rope around his elbow, tidying it up.

CAPTAIN COOPER

I run the vessel, you will follow what Kelly here does. We will dredge non stop, all night. Money is paid out on the Friday evening. I'll keep hold of your articles. All that clear?

Ewan looks around at the decks full with heavy dredging gear.

EWAN

How will we make the tea?

Ciaran laughs out loud and the captain ignores Ewan as he steps into the cabin and starts the loud engine. Ewan looks to the young Irishman.

EWAN

Dunnae laugh at me!

CIARAN

Oh, you'll soon be forgetting tea in this part of the world. You'll be worked so hard you'll crave the relief of beer, and lots of it. Mostly to ease the pain. Mind you, on Sundays it's only allowed after church - drink before it and the vicar will have ye.

Ciaran reaches out his hand, looking into Ewan's eyes.

I'm Ciaran. Everyone calls me Kelly.

EWAN

Ewan Henderson. Just Ewan. (shakes his hand) How d'you do?

Ewan reaches out to Henry and Arthur to shake their hands. They just look at him. Captain Cooper interrupts.

CAPTAIN COOPER

Right, the oysters will die of old age if you keep talking on. Let's push off. Kelly, show the lad how to work the windlass.

Gunfires sound in the distance. Ewan gasps.

CIARAN

That's the sound of rifles. Did we tell you we're in the middle of a war?

X. EXTERIOR, EVENING, ON BOARD DREDGER

Under moonlight, all four men (Ewan, Ciaran, Henry and Arthur) struggle to turn the windlass to pull up dredgers and empty oysters onto the deck. Captain Cooper guides the boat quietly under sail, steam, moonlight and explosions of gunfire in the distance.

XI. INTERIOR, DAY, ON BOARD DREDGER

Henry and Arthur are alone with Captain Cooper inside the small cabin after Cooper hands them their pay in a pouch.

CAPTAIN COOPER

There you are, men.

HENRY

But that's not what you promised.

CAPTAIN COOPER

You'll be careful to mind your words. This is all you get for today.

HENRY

You said we'd get double last time.

ARTHUR

We can't buy food on this!

CAPTAIN COOPER

You're lucky to be working with me and not the other captains. Bring in more oysters next time and I will consider more pay. Now shut your noise makers and show some gratitude.

Captain Cooper ushers them out of the cabin.

Out you get! Go!

Henry and Arthur leave the boat, then stop to talk.

HENRY

He won't get away with this!

ARTHUR

What do we do? We're bringin in more oysters then we're gettin paid for.

Henry spits on the ground, snarls his mouth and walks off. Ewan is cleaning the deck and shouts to the men.

EWAN

Hey! Are you two alright?

ARTHUR

You look tired, boy.

EWAN

Aye, I am. Want to help me finish so I can get some supper?

ARTHUR

I will, but only because you're decent.

Arthur takes a couple of rag and helps Ewan wipe the deck down.

EWAN

That ought to do it. Here, give me your cloth.

Ewan rinses the cloths in a bucket then pins them to a stay.

ARTHUR

You ain't so bad, Ewan. I never done known a white like you.

EWAN

Eh?

ARTHUR

Thanks for being kind.

EWAN

(beat) Why wouldn't I be?

XII. EXTERIOR, DAY, IN A WHEAT FIELD NEXT TO THE WATER

Ciaran and Ewan sit together in a sunny field, talking.

EWAN
My whole body hurts.

CIARAN
You'll get used to it. I did.

EWAN
I'm used to hard work, but this - I'm
sore down to my past life.

Ciaran laughs.

EWAN
I just want to sleep for a week.

Ciaran pats the grass next to him.

CIARAN
Rest here, if you want to.

Ewan joins him and looks at the small stone hanging from a
leather string around Ciaran's neck.

EWAN
What's that?

Ciaran looks down at the stone.

CIARAN
That's my lucky hag stone. I found it
on the beach back home in Galway.

EWAN
How is it lucky?

CIARAN
You see the hole there? That's the
passage for my life.

EWAN
How do you do that?

CIARAN
I'm not *really* going through it. It
only represents my journey.

EWAN
What happens when you come out the
other side?

CIARAN

I die.

EWAN

That doesn't sound very lucky to me.

CIARAN

It's the luck of the Irish, like the tradition of the wedding ring. When it's slipped on, the old journey ends and a new one begins. (beat) What have you got for luck?

EWAN

I suppose my parent's wedding knot is lucky for me.

Ewan lifts up his shirt to reveal a very worn plait of tartan tied with the blue ribbon used to hold up his trousers.

CIARAN

Has it brought you love or just saved your trousers?

EWAN

You might say I've found some luck through it.

CIARAN

Oh?

EWAN

Some of the romantic sort, mostly luck in the way that my family got out of hardship. When I compare that to how we live now, well, now we have a nice life. Until I came here.

CIARAN

It's only in your perspective. You might decide being here is hardship or you can choose to find the joy in it.

EWAN

Aye, I guess so.

CIARAN

You got a girl back home?

EWAN

(nods) Not sure she's the one for me

though.

CIARAN

Why not?

EWAN

It's early days yet. To be truthful,
I'm nervous. Do you have a girl?

CIARAN

(tutts) Here? Nah, I don't have time
for such a thing!

(beat) Ciaran jumps up.

C'mon, Henderson, it's hotter than
coal in a fire. Jump in with me.

Ciaran runs and jumps into the shallow water, pretending it's deep. Ewan follows and laughs out loud when the water is no deeper than up to his knees. They laugh as they stand up and splash each other. Ewan swims over to a small dinghy which is tied up to a post in deeper water.

EWAN

Come over here and help me.

CIARAN

What are you doing?

Ewan unties the boat while Ciaran swims over to boat.

EWAN

Right. On the count of three, turn it
over to your...left.

CIARAN

Why?

EWAN

Just do it. Ready? One, two, three!

Together, the boys tip the boat over its side until it is completely upside down. Ewan disappears under the water for a minute. Ciaran is looking at the boat, worried. Then Ewan pops his head up again and takes a breath of air.

EWAN

Alright, follow me under. There's air
in there; we can talk inside.

Ewan disappears again, then a moment later, he bangs from inside the boat. Ciaran holds his breath and swims under the inside of the boat. Inside the boat, with his hand he splashes the water, feeling for the space of air. There is no light in there, but they can talk.

CIARAN
(nervous) Ewan?

EWAN
I'm here, on the other side.

CIARAN
I've never done this before!

EWAN
We do it at home. But, the water's freezing in Scotland.

CIARAN
Same in Ireland.

EWAN
We share the same sea, don't we? Do ye miss it? Ireland? (beat) Tell me, why did you come to America?

CIARAN
My father and I didn't get on. I was the black sheep in the family. He stopped talking to me, so I left.

EWAN
Did you do something?

Ciaran leaves the boat and swims back outside. Ewan follows.

EWAN
What did you do?

CIARAN
(agitated & loud) I just said, we stopped talking, alright? (Pause as he calms himself down) We didn't agree on a lot of things. I'm different and he just didn't take to liking me.

EWAN
You don't seem too different to me, apart from one, very odd thing. I don't know how you get away with it.

Ewan looks closely into Ciaran's eyes, making Ciaran pull back nervously and hold his breath.

EWAN

Having three eyes without anyone ever taking notice.

Ciaran exhales; they giggle and Ciaran shoves Ewan's head below the water.

XIII. EXTERIOR, DAY, CAMBRIDGE MARKET

Cait, Marion, Lois and Velvet May are walking around the market. They look at the corn and ground wheat on offer, but Velvet May keeps a short distance. Lois picks up an ear of corn and questions the **VENDOR**.

LOIS

Excuse me, what would I do with this?

VENDOR

You grind it into flour.

A young woman, **BEATRICE**, speaks up next to them.

BEATRICE

How uncommon it is to meet Scottish women on the Eastern Shore!

CAIT

Excuse us, we didn't realise we were speaking loudly.

BEATRICE

You weren't. People aren't best at receiving outsiders here. However, as my mother is Scottish, I will be the exception. Welcome to Cambridge. I'm Beatrice.

MARION

Well, I'm sure your mother will be pleased that you're so accepting.

BEATRICE

She would be, if she were still here.

MARION

We all eventually face loss.

LOIS

Mother.

BEATRICE

Actually, no, she's still very much alive. She married again and moved to Annapolis.

Marion, Cait, Lois and Velvet May all look at her with surprise and intrigue at the outspoken woman.

I'm very pleased to meet you all. We have another Scot here in Cambridge.

LOIS

Have you?

BEATRICE

Quite an old man now and has no family to look after him properly but the negro girls. They feed him, bathe him and clothe him just like a child.

LOIS

How very sad for him.

Velvet May slips an apple into Lois's bag.

BEATRICE

He's grumpy, but spoiled. He could do with a visit from his own kind.

CAIT

Well, we're going to make some bread and biscuits.

LOIS

We could take him some!

BEATRICE

Now, ain't that a fine idea!

MARION

Girls, we don't know this man. He'll most certainly get the wrong idea.

LOIS

Mother, it's the kind thing to do.

CAIT

I couldn't agree more. Where do we

find him, this -

BEATRICE

Alexander. He works in the oyster shucking store at the dock.

MARION

A good, Scottish name.

BEATRICE

Not much good for anything else. Should've gone down with the ship when he had the chance.

CAIT

God had other plans for him.

BEATRICE

I can't imagine what, the angry, incompetant old bogger.

Velvet May grins.

Maybe a visit from you will make him smile. (beat) Good luck; you might need it! Good day!

Beatrice walks off. Velvet May opens Lois's basket, pulling out the apple.

VELVET MAY

Why, Lois, were you planning on stealing this apple?

LOIS

Of course not! (confused) It must've fallen in.

VENDOR

I ought to call the sheriff! They'll cut off your theiving hand!

Scared, Velvet May swiftly passes the apple to the vendor.

MARION

I have money if you want some apples.

LOIS

I want no such thing! (to the vendor)
I apologise; it was an accident.

XIV. INTERIOR, DAY, GUEST HOUSE

Cait has a basket of bread, covered with a cloth. She knocks on Marion's door, who is resting from the heat, fanning herself, window open. Lois is in another chair with a wet cloth on her forehead. Cait enters.

CAIT

Are you feeling unwell in the heat?

MARION

A wee bit, but Lois is suffering.
(sighs heavily) Shall we all take a
walk beneath the trees?

CAIT

After we pay a visit to Alexander.

LOIS

I'll wait here. Douglas is bringing me
some cold tea. I never thought I would
say this being Scottish, but I can't
bear to see any more sun today.

Marion huffs and gets up slowly. Cait beckons her onward.

MARION

I'm coming, I'm coming.

CAIT

(to Lois) We'll see you afterwards.

XV. INTERIOR, DAY, DRAWING ROOM OF THE GUEST HOUSE

Douglas is in the drawing room with Cameron and the **LANDLADY** of the guest house. She puts down a tray of tea and glasses on a table.

LANDLADY

Here's your tea.

Velvet May enters the room.

DOUGLAS

Thank you.

The Landlady tends to Cameron, who is modelling his jacket.

LANDLADY

Now, young man, come with me and I'll
see what I can do with it.

CAMERON

Yes ma'am.

They disappear into another room. Velvet May gently runs her finger along the back of Douglas's neck, making him jump.

VELVET MAY

(sultry smirk) Just keeping you on your toes.

DOUGLAS

You mustn't do that.

VELVET MAY

You're my cousin-in-law, we ought to be seen together. Besides, I like to see you squirm.

Cait and Marion pass the drawing room and Cait looks over, seeing them talking. Velvet May raises a gentle wave to her.

VELVET MAY

I thought this was going to be fun.
But Lois nearly had her hand cut off today for stealing an apple!

Douglas laughs.

VELVET MAY

I am dead serious! As much as I enjoy game playing, I can't continue with this carry-on; it's all too risky.

Douglas takes a folded up paper from his pocket and hands it to her.

DOUGLAS

I brought the contract.

VELVET MAY

This is a very bad idea.

XVI. EXTERIOR, DAY, CAMBRIDGE PORT

Cait and Marion walk to the oyster shack and enter. Tosh is with the oyster women counting oysters with his log book placed upon a lap table. He looks up as they enter, the sun shining behind them. Marion looks around while Cait is drawn to the man. Marion recognises Tosh and tries to stop Cait, speaking to her in a voice too soft to hear.

MARION

Cait.

CAIT

Are you Alexander?

MARION

Cait.

Marion and Tosh stare at each other. She loses her step trying to reach out Cait to stop her and falls to the ground. The black women gasp and Cait sets her basket down to tend to her.

CAIT

Marion, what has happened?

MARION

The man - (beat) it's Tosh.

Tosh turns his head and shouts to the oyster women, who are watching.

TOSH

Take me out of here!

MARION

(shouting) No, don't you touch him!

Marion stands up while Cait waits to the side, scared of what's happening. Marion's voice trembles as she shouts.

What - what are you doing here? Have you forsaken me?

TOSH

Leave me - I have work to do!

MARION

You've forsaken me!

TOSH

No!

MARION

I want answers. Answer me!

TOSH

I don't have any answers for you.

MARION
(screaming/crying) COWWAAARD! COWARD!

Cait sets down the basket and tries to calm Marion down by taking her arm.

CAIT
Marion, come. We should go.

TOSH
Did Alfred send you here to find me?

CAIT
Alfred?

MARION
He knew? He *knew*?

Cait helps Marion stand up.

CAIT
Come along, now.

The women leave, Marion cries. Tosh is dishovelled. He looks at the basket on the floor. One of the oyster women tries to comfort him by rubbing his hand, but he pushes her away.

XVII. EXTERIOR, DAY, DEAL ISLAND DOCKS

Alfred and Cameron walk along the hills of oyster shells. The sounds of gunshots are heard in the Bay and puffs of dark canon smoke dot the horizon.

ALFRED
Either the people don't want to talk,
or they want to cheat me out of money!
I'll tell you, son, their values have
changed since they've had their
Independence.

CAMERON
Someone's got to know Ewan.

ALFRED
Not if he's working every day out on a
dredger. (beat) We've got time to try
another port before the day's end.

They stop at the empty dock space and Cameron throws his arms up in the air.

CAMERON
They've left us!

ALFRED
(lets out a big sigh) Little surprises
me. Let's settle in somewhere tonight
and find another boat in the morning.

CAMERON
They all look like working boats.

ALFRED
I'll offer a day's wages then.

CAMERON
Father, can I ask a question?

ALFRED
Sure, son.

CAMERON
It's the jacket.

ALFRED
What about it?

CAMERON
The barmaid said it looks like an old
fancy jacket.

ALFRED
I see. It is old, Cameron. I don't
know anything about fashion; all I
know is that it changes as often as a
woman's mind.

They enter a tavern. Cameron talks to a man while Alfred
books a room with the barman. Cameron runs back.

CAMERON
Father! That man tells me he knows
Ewan; works for a Captain Cooper. The
dredger left a few days ago and hasn't
returned. He stays here, in Deal!

Alfred gives a satisfied nod.

XVIII. INTERIOR, DAY, A BARN WORKSHOP IN WOODLAND

Inside a barn, a young man is held down while a blacksmith
takes a red hot branding iron from the fire and holds it to

the man's arm. He screams. The iron is lifted off, leaving a black and white mark on his arm. Ewan is queued up outside with Henry and Arthur and several other young men. They can't see inside, but there are shouts of agony and a peculiar smell of flesh coming from within. The boys are nervous and pace the ground. Ewan is taken by the arm, led inside and held down. He is branded with the iron and screams as steam lifts from his skin. He is branded with "CC". Full of agony and agrenalin, he runs out past the other men, holding his shirt around his arm. They look at him, terrified.

Ewan sees Artemus handing over a young man and rushes over him, while holding his arm tightly.

EWAN

Artemus! You've done this to me! This is YOUR doing.

ARTEMUS

Woah, boy!

EWAN

Take me back to New York to my family!

ARTEMUS

That was weeks ago. They're long gone, now boy.

Fuelled with anger, Ewan swings at Artemus, knocking him to the ground. Ciaran comes out of nowhere and joins in cheering him on. Ewan continues to pound Artemus in the face until he is covered in blood. Men rush over and pull him off.

XIX. INTERIOR, EVENING, PRISON CELL

Ewan is sleeping on a hard bed and Ciaran sits on the floor against the wall, unable to sleep. He examines Ewan's face lovingly. Without waking, Ewan rolls over.

XX. INTERIOR, DAY, PRISON CELL

It's morning. Ewan is sleeping in the bed, Ciaran is sleeping against a wall on the floor with his cap tilted down over his eyes. **Sheriff Moody** rattles the keys as he approaches the cell door.

SHERIFF MOODY

Alright, young lads, wake yourselves up, shake a leg.

Ewan sits up, rubbing his sore neck and reaches to put his

shoes on. Ciaran stands up.

You beat that Artemus pretty darn well. What have you got to say about what you did yesterday?

EWAN

I can't say I regret it.

SHERIFF MOODY

Yer lucky he ain't pressin charges.

Ewan stands to face the sheriff.

CIARAN

Pressing charges? He wouldn't. Just look at what he's done to us!

Ciaran rolls up his sleeve to show the sheriff his burn.

SHERIFF MOODY

Crimping ain't a federal crime, but hitting a man, especially as bad you done, is. My guess is Artemus doesn't want the publicity.

Sheriff Moody fiddles with the cell keys, trying one, then another until one fits into the door. He opens it as Ewan ties his shoes.

EWAN

We can go then?

SHERIFF MOODY

Ye can go.

Ewan takes his cap. Sheriff Moody stops him.

People are talkin', saying your family's out looking for ya. Went 'round the bar at Deal Island last night. Thought you'd want to know.

CIARAN

Let's find them.

EWAN

Where are they now?

SHERIFF MOODY

Being friends of Artemus, the boys in

these parts don't want to say; they sent your kinfolk away in a boat to look for you dredging.

EWAN

But the war!

Ewan puts his cap on and he rushes out of the prison ahead of Ciaran.

XXI. EXTERIOR, EVENING, ON BOARD DREDGER

Henry and Arthur haul up oysters into the boat when Captain Cooper steps out of the small cabin in a change of clothes - Henry's clothes. The two men stop their work.

HENRY

Captain Cooper, those are my clothes you're wearing!

CAPTAIN COOPER

I'm under the impression they look mighty fine on me. (beat) I think it fits me just right, wouldn't you say?

HENRY

I say those clothes are mine! Giv'em back or I'll take them off ya myself!

Captain Cooper laughs and Arthur holds Henry back from striking him.

ARTHUR

Don't you do something you'll regret now, Henry.

CAPTAIN COOPER

I'd listen to your negro friend, especially since his shoes also fit me just as well.

Captain Cooper shows the men the shoes on his feet. Arthur is fuming, breathing hard from his stiff nostrils.

ARTHUR

You said you would look after our belongings, not take them. You lied!

CAPTAIN COOPER

What's yours is mine.

Cooper gets up into Arthur's face.

And you're mine, too.

ARTHUR

I ain't no man's slave no more. And
you are NOT a man of his word.

Henry grasps Arthur's arm and pulls him away.

HENRY

Since when do you wear a negro's
clothing?

ARTHUR

(grits his teeth and shouts) I'm gonna
finish you!

XXII. EXTERIOR, EARLY MORNING, THE DOCKS

Captain Cooper is inside the cabin, when the two men confront
him. They close the door behind them and lock it.

CAPTAIN COOPER

You boys are here early. Since you're
so keen to work, you can get started
by cleaning up the muck you left on
deck last night.

ARTHUR

We've come because we'd like our
money. And, we want our clothes back.

CAPTAIN COOPER

It ain't payday yet.

HENRY

You owe us.

ARTHUR

We need to eat.

CAPTAIN COOPER

I said it ain't payday, boys.

Henry moves in closer to the captain.

You boys have something else on your
mind?

Henry pulls out a knife and lunges at the captain, who falls

backward.

CAPTAIN COOPER

Stop! Stop, I'll give you what you want!

Henry and Arthur look at each other, but Henry's anger is out of control. He stabs the captain. He stabs him again. Arthur pulls his shoes off the captain as he chokes on his blood and dies. Henry fishes around the locker and takes a bag of money.

HENRY

Come on!

Together, the two men run past Ewan and Ciaran.

EWAN

Where are you rushing off to?

Ewan and Ciaran board the boat. The cabin is open and the boys see Captain Cooper laying in a pool of blood.

CIARAN

Captain Cooper?

EWAN

He's dead!

CIARAN

If anyone sees us here, we'll get the blame. Let's go!

Ciaran stops to look at the boat behind theirs.

CIARAN

We'll borrow Ezra's boat.

EWAN

Aye!

Ciaran jumps on the boat, Ewan follows. But **CAPTAIN EZRA** stumbles out from inside the cabin, half drunk and confused.

EZRA

What do you boys think you two're doin'?

CIARAN

(he lies nervously) Sorry, we got on the wrong boat.

EZRA
(pointing) That's your boat there.
(beat) You boys been on the alcohol
all night?

CIARAN
What a night it was, right Ewan? Sorry
about the confusion.

EWAN
Sorry, Captain Ezra.

He looks over at their boat and sees the hatch door open.

EZRA
Cooper is there, ya see?

EWAN
Oh, I guess he's just arrived.

EZRA
(calling out) Cooper! Get your boys in
order 'fore I hav'em work for me!

Ezra notices the cabin door swinging about with the waves.
Suspicious, he stumbles over to it and discovers Captain
Cooper's bloody body on the floor. He shouts out loud.

EZRA
Sheriff! Sheriff! Someone help!
Murderers!

People run to the dock, in shock and they surround Ewan and
Ciaran and hold them in public arrest.

XXIII. INTERIOR, DAY, PRISON CELL

Ewan and Ciaran are sitting in the cell.

EWAN
I need to get out of here to find my
dad (beat) now!

CIARAN
You've not had much luck with that
belt of yours.

EWAN
Nor you, with that stupid stone.

CIARAN
It's not stupid!

EWAN
Maybe it's just you then! You get me
into trouble, Ciaran -

CIARAN
I get you into -?

EWAN
- more often than not. When we get out
of here, I'm going to work on a
different boat from you. Or, maybe now
that Cooper's dead, I have a chance go
home. Rosie will be waiting for me.

CIARAN
Ha! Rosie? You're only fooling
yourself; you're lucky you've got me!
You wouldn't stand a chance here if it
weren't for me!

EWAN
I'd be better off without you!

Ciaran pins Ewan against the wall.

CIARAN
You think so? I know why you're afraid
of Rosie. I know what you really want.

Ciaran closes his eyes and moves in, close enough to kiss
him. Ewan shoves him away, punching him in the face and jumps
back.

EWAN
What are you doing?! Stay away from
me! I'll get the sheriff in! He'll
hang you for that!

CIARAN
No -!

EWAN
You're a bugger!

Ciaran punches Ewan back, bloodying his nose. Ewan holds his
nose and looks at Ciaran. The sheriff arrives with his
clanging keys. Ciaran is standing in fear.

SHERIFF MOODY

Men! Stop your quarelling or I'll keep you for another day. There's enough happening with the oyster war going on! (beat) What's all the fighting about?

EWAN

That Ciaran, he's a -

SHERIFF MOODY

A what, boy? (beat) Spit it out.

EWAN

A (beat) nothing; he's a nothing!

SHERIFF MOODY

Well then, that's settled. Now let's go.

CIARAN

Where to? We didn't do anything to the captain, sheriff, we're innocent.

EWAN

Captain Cooper was already dead when we got there.

SHERIFF MOODY

I know, it was those negro boys you work with. Found them hiding out the back of the general store.

EWAN

Henry and Arthur?

SHERIFF MOODY

They're good and caught now. Due to be hung this afternoon. Two o'clock, if you want to go.

Ciaran swallows hard, Ewan's jaw drops open, dazed.

SHERIFF MOODY

You boys run off now - and I want no more trouble from you, you hear me?

EWAN & CIARAN

Aye, yes, Sheriff.

XXIV. EXTERIOR, DAT, IN A SPARCE WOODLAND

Ewan and Ciaran reach the outskirts of the town where the two black men hang from trees. They view the dangling bodies, dumb with distress. Ewan picks up a rope below a tree.

CIARAN

What are you doing?

EWAN

It's good rope.

CIARAN

That's been around someone's neck.

EWAN

Who knows? I might need it again.

Ciaran swallows.

XXV. EXTERIOR, DAY, ON BOARD EZRA'S DREDGER

Ezra steers his boat as Ciaran and Ewan hoist the sails.

CIARAN

You read me wrong, Ewan.

Ewan won't look at Ciaran.

EWAN

I don't think I did.

Ciaran hangs his head.

CIARAN

I'm not alone in this world. (beat)
Yet in some ways, I am very alone.

Blasts of gunfire can be seen and heard in the not too far distance as they sail out.

CIARAN

May the luck o'the Irish be upon us!

EWAN

The bravery of the Scots!

Ewan ties his lucky belt to the stays.

CIARAN

I apologise for the bloody nose.

(beat) You're an adult; I'll leave you to decide whether you like me as your best pal or hate me for being, you know. (beat) In the end, I'm not that much different from you.

EWAN

You are nothing like me.

CIARAN

Ewan, don't push me away like my father did. We all need to be accepted in this world - and I thank the Lord you're here; I've never had a friend like you.

EWAN

It all makes sense now - your family, pushing you out. I bet you came as a surprise. You can live out your life here in America, visit the Molly house. (beat) But, I can't be seen with you. Do you understand?

Ciaran looks away as if to hold back emotion.

If they find out you're homosexual, they'll think I'm one as well and we will both be hung.

Ciaran nods.

EWAN

Count your lucky hag stone you're still alive. I may be stuck on this boat with you and your strange "third eye". But, otherwise leave me alone.

Ciaran looks up at Ewan's belt tied to the stays.

CIARAN

I hope you don't lose your trousers. That would be embarrassing.

Ewan lifts up his loose shirt to show Ciaran the noose rope holding up his trousers. Ezra loads his rifle.

EZRA

Stay low boys, we're heading into war!

They cheer.

ACT III

I. EXTERIOR, DAY, ON BOARD SAIL BOAT "ANNA CAMPBELL"

Alfred and Cameron are sailing down the Chesapeake Bay while clouds of gunfire smoke hit nearby boats. The Oyster Navy boat approaches their boat and they slow to a halt. **Captain Russell Vreeland** shouts orders to them.

CAPTAIN VREELAND

This is Captain Vreeland of the United States Navy.

ALFRED

Captain, for what do we deserve this honour?

CAPTAIN VREELAND

We monitor the boats to make sure they're in the right waters. Where are you from?

ALFRED

Deal Island.

CAPTAIN VREELAND

You're at risk of being shot at. Any further south from this point, you'll be entering Virginia. Do you have guns on board?

ALFRED

No guns here. I'm looking for my son. He's been forced to work on a dredger and we've been searching for weeks.

CAPTAIN VREELAND

Could be anywhere. What's his name?

ALFRED

Ewan Henderson, just a young man.

CAPTAIN VREELAND

If I come across the young lad, I'll tell him you're out risking your life looking for him. If it were my son, I'd be out here, too, but it's my job to advise you to head back. Best you sail north where there's less war about.

ALFRED

I need to take my chances. Much obliged, Captain Vreeland.

The Navy ship motors towards the sound of the guns. Cameron and Alfred sail east towards some working dredgers far ahead. In the distance, they see a dredger and head towards it.

CAMERON

Much obliged?

ALFRED

Aye, I am.

CAMERON

You're beginning to sound American!
(beat) Don't be discouraged, father. I see it in your face.

ALFRED

There are thousands of ships out here.

They catch up to a dredger and make little speed against it. Alfred shouts at them.

ALFRED

Hey!

A skipper lifts his rifle and shoots at Alfred. He and Cameron duck and turn the boat's direction. Cameron sees something flapping from another boat.

CAMERON

Father! That's him! That's Ewan!

Alfred adjusts the direction of the boat. He forces the motor in full steam and Cameron lets the sails out in an attempt to catch wind. Suddenly, the Oyster Navy ship reappears, speeding in the same direction and fires at the rogue boat. Cameron and Alfred yell to the Navy boat to stop, but with the distance and noise between them, they are not heard. The Navy ship fires at Ezra's boat, this time striking its hull. It comes to a slow halt and the sails flap, windless. Ewan's belt falls flat against the stay.

On board the sinking ship, Ezra holds onto the mast as Ciaran's leg is pinned down under the fallen steel dredging mechanism. He screams while Ewan and Ezra try to remove the heavy steel. The boat takes on more water and turns to its side, forcing the mechanism into the water and releasing Ciaran, but pulling Ezra under water. The boys fall in.

Ciaran struggles trying to keep afloat. As he fights against the waves and begins to go under, Ewan comes along and holds him up. There is no sight of Ezra.

The Navy ship arrives and Ezra is not there to question. Alfred and Cameron pull Ewan and Ciaran onto their boat.

Captain Vreeland calls out to Alfred from his ship.

CAPTAIN VREELAND

This was a Maryland boat. I warned
Ezra time and time again against
taking oysters in Virginia.

ALFRED

You nearly killed my son!

CAPTAIN VREELAND

But we didn't. (beat) Glad you got
your son back, sir.

Captain Vreeland turns his ship and leaves them.

II. INTERIOR, DAY, CAMBRIDGE HOTEL

Alfred is with Cait in their guest room. They are getting dressed for the day and Alfred is tense as he puts on his tie.

ALFRED

Tosh! He has some nerve speaking to
Marion the way he did!

Cait steps in to help him straighten his tie.

His actions are unforgivable.

CAIT

Are they? A man who is hurting will
not be in the right frame of mind
engage in boundless kindness.

Cait sits in a chair and puts on her shoes.

ALFRED

You are always so considerate. Who am
I to understand what he has toiled?

CAIT

Because you have as well toiled. He is
clearly not the brave man you have

told me about all these years. I understand why you hadn't told Marion that he's here. He is certainly not behaving like the loving husband she once had.

ALFRED

No, he is not. His crippled legs have made life impossible for him to bear.

CAIT

His legs don't make Tosh who he is.

ALFRED

Ah, that's where you draw the line at knowing Tosh. He's too proud for pudding. His physicality is his strength and if he hasn't got that...he has nothing.

CAIT

Then it's his ego which he has placed above all things. *That*, my love, is his real cripple.

Cait gives him a quick kiss on the cheek.

III. INTERIOR, DAY, OYSTER SHED

Tosh splashes water on his face over a bucket while the women shuck oysters. Alfred enters the shed, takes off his cap and walks straight over to Tosh. Alfred stands over him, hesitating to speak.

TOSH

Speak, if that is why you're here. Otherwise, shuck some oysters.

ALFRED

My son, Ewan has been found.

TOSH

You married the wrecker woman then?

ALFRED

(nod, beat) I did.

TOSH

Well done, Alfred. I always knew you had it in you to accept a woman's love.

ALFRED

(beat) Tosh, I - I need to be honest.
I'm angry; I'm very angry with you!

TOSH

Last time you accused **me** of being
angry, now *you're* angry? What do **you**
have to be angry about?

ALFRED

I'm angry that you're such an angry
man. Look, you have your reasons not
to come home, whatever they are.

TOSH

My legs, damn you!

ALFRED

I am not here to argue. Ewan's friend
is laid up in the infirmary with a
gangrenous leg. I thought you might go
talk to him.

TOSH

What in hell would I have to say to
him? 'Don't worry son, life will still
be grand, just look at me'. Hell!

ALFRED

(stronger tone) Yes, that is exactly
what I want you to say - with a smile
on your face. Your life is only the
pitiful excrement it is because you
cannae walk? Give me credit, Tosh. I
know you better than anyone alive. You
are capable of being someone beyond
your physicality. You are brave
because of the greatness of your will,
not because you had the ability to
walk. Your legs are NOT you!

Do something good today - go redeem
yourself. See Ciaran at the infirmary
and deliver him some damn hope!

Alfred turns away from Tosh, nods at the shocked women and
puts his cap on as he leaves.

Good day, ladies.

IV. INTERIOR, DAY INFIRMARY

Ciaran is awake in a hospital bed, his body covered with a sheet and a blanket over his legs. Tosh, his hair combed and face shaven, enters the ward in his wheelchair. Looking around, he sees the young lad and makes his way over to him. At a closer look, Ciaran is glowing red with a fever.

TOSH

You must be the Irish lad.

Ciaran looks at Tosh and sours his face in pain.

CIARAN

Ciaran. Who are you?

TOSH

My name is Tosh. I'm a friend of
Ewan's father. He sent me to see you.
(Pause) How's the leg?

CIARAN

It's not so good, Tosh.

TOSH

You're young and strong, you'll be out
before - (confused) What I mean is -

A bit lost as to what to say, Tosh reaches for a cloth and dips it in the water basin.

CIARAN

Tell me your story.

TOSH

What story?

Tosh squeezes the cloth and pats Ciaran's forehead.

CIARAN

You know, why you're in that chair.
(beat) Your leg?

TOSH

A few years ago, I was a seasoned
captain on a ship. One afternoon, I
hadn't gone too far from port when I
got caught up in a storm. I knew the
storm was coming, you see, but I was
in a hurry and had to get one hundred
fifty immigrants to Nova Scotia.

CIARAN

Even though it wasn't safe?

TOSH

Och, well, you see, pride is the fall of every man. I was too arrogant to turn back. As it turned out, I wasn't bigger than that storm.

Pause as Tosh puts the cloth down.

This hardened face is not just that of an old man. I earned it by working hard to be the best. A smooth sea never made a skilled sailor. (beat) But that's all that concerned me - to be the best. I never really knew who I was beyond that.

CIARAN

And now?

TOSH

I don't like what I've become. That day in the North Sea gale, I shipwrecked my friend's boat.

(pause, gets emotional) Not only did I wreck my friend's boat into a thousand pieces, but I was responsible for losing the lives of every one of those one hundred and fifty passengers and my crew. Everyone died, but I didn't. While I held onto a plank of wood, I watched like a pathetic coward as women and children and desperate men screamed. One by one they disappeared below the cold waves. (wiping the tears from his eyes) I am ashamed to be alive.

CIARAN

Tosh, sometimes it's difficult to make sense of the things God puts before us. (taps his head) This is the real enemy. It prevents us from seeing the bigger picture. Then we place blame on God or someone else.

I will never understand why I am the way I am. All I know is I have to live

with myself and try to find some happiness in it. (moves uncomfortably)

TOSH

I am old and useless now but you have your whole life ahead of you.

CIARAN

You have to let go that idea of uselessness. We all have the gift, knowing the Everlasting. And it wants you to know joy.

A **nurse** comes to Ciaran's bedside.

NURSE

It's time to go now, Mr Tosh.

TOSH

It's Captain, Captain MacIntosh.

NURSE

Thank you, Captain MacIntosh.

TOSH

(to Ciaran) Take courage, son.

CIARAN

Aye aye, Captain.

The nurse lifts up the sheet and Ciaran screams in pain; Tosh wheels outside where stops to take a deep breath and a moment to think.

V. EXTERIOR, DAY, CAMBRIDGE MARKET

Cait, Marion, Velvet May, Lois and Douglas are shopping together in the market square. Tosh watches them from the open bar window as he sips on a whisky. Marion picks up a rubber ball. The **Vendor** gives her a tip.

VENDOR

Go ahead, give it a bounce. Throw it on the ground, it won't break - it's made from a rubber tree.

At that, Marion throws it on the ground in front of her. They all laugh as Cait and Lois run in to catch it. Lois sees Douglas crack a smile at Velvet May and sneaks a touch of her arm. Tosh smiles as he watches them from the window.

MARION

Would you look at that!

In the pub, Monica collects beer mugs at the table next to Tosh as he laughs.

MONICA

Well, I declare Alexander, I ain't ever heard a laugh out of you, or even a smile! Things must be looking up.

TOSH

I don't know what you're on about. The only thing that's up is the grey sky.

MONICA

It's also where the sun shines. You decide what you want to see.

Tosh looks back out the window. Cait reaches for a toy horse while Lois is distracted to another stall by a hat. She tries it on for Douglas. He shakes his head. Disappointed, Lois gives the hat back to the vendor. Cait calls her over.

CAIT

Lois, look at this lovely creature!

VENDOR

It comes with a rider, Ma'am.

Lois returns to Cait to see what she has found. The vendor picks up a toy cowboy with a rifle and sits him on top of the horse. Then, he shows her an Indian, decorated with a feather headdress.

A native Indian, as well, if you want to make them fight. Or, I have some soldiers. Give you a fair price on them.

LOIS

Wrap them in paper as a surprise for the children with the doll over there and a rubber ball for Douglas.

CAIT

I'll have a ball as well.

VI. EXTERIOR, DAY, CAMBRIDGE HOTEL

Velvet May is sitting on a swing on the porch in the shade

when Cait steps out from inside the hotel.

CAIT

Well, isn't it a fine autumn day?
(beat) May I join you?

VELVET MAY

Please do.

CAIT

Isn't it something of a fable,
everything which has unfolded on our
trip: Tosh was found, which was
nothing short of a miracle...Ewan was
kidnapped, having to learn a hard
lesson of who to trust.

VELVET MAY

My, Cait, aren't you reflective this
afternoon. What has brought this on?

CAIT

I suppose I have had to think about
much these last months. In particular,
I've considered what it would mean to
lose someone for good, someone whom
everyone loves. No less Lois.

VELVET MAY

Whatever do you mean, Cait?

CAIT

I think you know that I'm talking
about losing her to a broken heart,
made possible by her own cousin.

The window upstairs to Douglas's room is open. He hears the
women talking, so he goes closer to listen more clearly.
Velvet May dismissively rolls her eyes.

VELVET MAY

I am only doing her a favour.

CAIT

How so?

VELVET MAY

Oh, I have no real interest in
Douglas. As a matter of fact, he is
already in the business of looking at
women and I am only here to - let's

just say - profit off the back of a weak man.

CAIT

In what way would you profit?

VELVET MAY

Look, darling, Douglas wants a divorce. And me? I have agreed to help him in exchange for repairs to Danbury Estate so that I can sell it at its highest price.

CAIT

A divorce? Why would you allow yourself to use him? We are family. We must protect each other, not tear it apart. Velvet May, if you require financial help you must make it known.

VELVET MAY

Cait, I did not grow up in the same way as the others. My side of Marion's family was a far darker one. Father punished me, as I was not the son he wished for. After his hunting party returned to the stables, my innocence was taken advantage of. I was shared amongst his friends before they were inebriated to use that as an excuse. No one protected me. How do you expect me to protect a family like this? I - I wouldn't know how to begin.

CAIT

My goodness, Velvet May, I had no idea! I feel for you with my heart, I do, but I believe it would be wise of you to back off before it's too late.

VELVET MAY

Or what? I need my estate restored.

CAIT

Sell it and accept the loss and you will have my word I will say nothing of this. For Lois's sake.

VELVET MAY

(tuts) You are a clever woman, Cait. I admire you for that.

CAIT
I'm not clever, I just know where to
draw the line.

VII.INTERIOR, DAY, CAMBRIDGE HOTEL

Lois and Douglas are in their room when there is a tapping on the door. Douglas opens the door to find Velvet May is standing there. He is surprised.

VELVET MAY
I have a gift for your wife.

She pushes her way into the room and lifts up a hat box.

LOIS
Velvet May!

VELVET MAY
I told you I would buy you a hat to go
with that dress, didn't I?

LOIS
You did!

VELVET MAY
I saw you try it on in the market and
I just knew it was the hat for you!

Lois tries on the hat, adjusts it in the mirror and looks at Douglas.

Douglas, isn't it divine? What do you
think?

DOUGLAS
I think you truly know how to embarrass
me! If I want Lois to have that hat,
it will come from me!

He walks to the door.

VELVET MAY
I think that is rather unfair of you,
Douglas. It suits her perfectly.

He shuts the door behind him. Lois sits on the bed and Velvet May consoles her as she cries.

VELVET MAY
Now, dear, don't let him get to you.

LOIS

What has become of him? He is cruel and doesn't want me to have anything. (beat) He has been so distracted - ever since we sailed to New York. I would not be suprised if he has occupied his heart with another.

VELVET MAY

Now you're thinking too far beyond reasoning. I'm sure there must be an honest and clear motive behind his chilly demeanour.

LOIS

I do hope you're right.

VELVET MAY

Of course I am. Now, get changed for dinner and I will see you downstairs.

Velvet May leaves and Lois finds a note in the hat box that reads, "*To be worn after dinner at promenade. D*". She quickly grows angry, kicking the hat and box to the floor.

VIII. INTERIOR, EVENING, CAMBRIDGE HOTEL

Just as Lois is opening her room door, she watches as Velvet May stops Douglas in the hallway. Lois stays in her doorway to listen.

VELVET MAY

(speaks carefully) Douglas, I have decided the deal is off.

She slaps the contract into his chest.

DOUGLAS

Why?

VELVET MAY

Why? Your behaviour is simply unexceptable. The manner in which you speak to your wife is unattractive. Count me out of your ugly scheme! If Lois wants a divorce, then it will be because she has discovered what you really are.

DOUGLAS

Don't you threaten me, Velvet May. If

you think my manner is unexceptable
now, I promise, you haven't yet seen
the worst of me.

VELVET MAY

And what are you going to do? Tell
Lois you've been having steamy dreams
of me? You have nothing against me.

DOUGLAS

And you have the gaulle to call *me*
ugly? Perhaps the press would be
interested to know you were a sleeze
to your father's friends.

VELVET MAY

What? How did you hear this?

DOUGLAS

I overheard from the window.

She slaps him.

VELVET MAY

You are to me a blister of the sun!
How ever had I the deep misfortune of
knowing such miscreation!

DOUGLAS

It's like looking in the mirror, isn't
it?

Lois retreats to her room. Douglas grabs Velvet May by the
neck and forces a kiss.

IX. EVENING, INTERIOR, CAMBRIDGE HOTEL

In the dining room at a large table is sat the family. They
are sipping on soup when Lois enters the room a little tipsy.

MARION

Lois, I thought perhaps you weren't
coming to join us!

LOIS

Forgive me for being late, I had a
little difficulty in that I wasn't
feeling quite right.

Lois sits in the empty chair.

ALFRED

Never mind, you're here now.

MARION

Are you feeling alright now, dear?

CAIT

It's a sign of motherhood.

ALFRED

Might she be expecting again?

MARION

She'll have to work harder at looking after her figure at her age.

Frustrated, Lois stands up and shouts out.

LOIS

Stop this! Stop talking around me! I would be with child if only by holy conception! I have no such desires to grow our family.

CAMERON

Have you been drinking?

Ewan nudges him.

LOIS

(beginning to cry) Mother, forgive me if I now lose myself, as I have an announcement to make. Just this afternoon I learned that my husband has been unfaithful to me.

Velvet May's jaw drops and Douglas wipes soup from his mouth.

CAIT

Dear Lord! How so?

MARION

Go on.

ALFRED

No; this is a private matter that must be reserved for after dinner.

LOIS

I want nothing more than to air out the dirty linen right now! Or shall I

say 'dirty bed linen'!

The boys gasp.

Do you think so naively that Douglas has shown such overt kindness and courtesy to Velvet May purely out of my request? Well, he has taken advantage of the opportunity to have intimate relations with my own cousin.

DOUGLAS

She's drunk, everyone. Lois, don't.

LOIS

Me? Don't? DON'T?

Lois stands up at the table and shouts, throwing pieces of her dinner roll at him.

Don't YOU lie to me! Don't you EVER tell me I don't deserve things or that I embarrass you, or that the children must be withdrawn from family occasions because they get in your way. Don't YOU anything! Because guess what?

She downs her glass of wine.

MARION

Lois!

LOIS

You are a bully and I am exposing you for what you are. Look, everyone, see this piece of paper? (she waves the note around) I found it in my new hat that Velvet May "gifted" me. But, according to this, it was actually a gift to her from Douglas!

Marion coughs on her water.

DOUGLAS

She's crazy.

LOIS

Look - there is his signature.

DOUGLAS

This is foolishness! Lois, sit down!

Lois takes Velvet May's wine glass, takes a sip and pours it down the front of her dress, who blurts out -

VELVET MAY

You have outdone yourself, Lois! (she huffs, runs out)

Ewan and Cameron look entertained.

LOIS

Lies, LIES, both of you! I heard it myself. (waving the empty glass) My family deserves to know what a deceiving monster you are. When we get home, I will give you the divorce you want. But I will have our home and our children protected from you and we will never have look at your narcissistic face again!

Lois slams the wine glass on the table and storms out. The silence of shock resounds around the table. Douglas takes the paper and looks at it.

ALFRED

Well, that changes the mood.

CAIT

Alfred, I should go see to her.

ALFRED

I suppose you must.

Cait leaves the table. Douglas lifts up the paper.

DOUGLAS

This is not my writing! It is signed "D" - it could be anyone!

CAMERON

I'm ready for the roast beef now.

X. EXTERIOR, EVENING, DOCKS

Lois arrives at the docks, runs through the oyster shed, calling out for Tosh. The autumn wind is blowing hard. Nearby, the Choptank River Lighthouse flashes ahead.

LOIS
(shouting) Father! Father! Where are
you?

Her voice is muffled in the high winds. The lighthouse giving her brief flashes of sight, she runs through the dark crying for Tosh, but she trips off the pier and into the water.

Cut to: inside the lighthouse, Lois is wrapped up in a blanket. The light above in the gallery flashes around as they sit downstairs in the sitting room. The **KEEPER** passes her a hot drink in a cup.

KEEPER
Here, drink this.

LOIS
(sniffing the drink) Ahhh, tea.

KEEPER
It's too cold to be outside in the
dark. You tryin to kill yourself?

LOIS
I tripped as I was looking for my
father.

KEEPER
Why would he be out in this weather?

LOIS
I don't know where he stays. Do you
know him - Alexander MacIntosh?

KEEPER
Can't say I know many people here,
Miss MacIntosh. I spend most of my
time keeping the light going.

LOIS
(sets down her cup) I see. Does your
family live here with you? I mean,
your house is a fair bit wee.

KEEPER
I don't have a family. One day, I
hope. (stands) Finish your tea while
it's hot; it'll warm your cockles.

LOIS
I beg your pardon?

KEEPER

I'll keep you warm.

LOIS

(giggling) The expression is to 'warm the cockles of one's heart'. If you open up a cockle, you'll see that the two sides form a heart shape.

KEEPER

A mussle shell does that. I thought it meant to warm one's toes.

They laugh.

I'm Elhanan.

LOIS

El-

KEEPER

Most call me Merv.

LOIS

Merv, if I want to warm my toes, I shall dip them into my hot tea.

They laugh, then look at each other, she looks away, awkwardly attracted to him.

LOIS

I should go, my family will worry.

KEEPER

You're not going to tell me your name?

LOIS

What will you wish to do with it?

KEEPER

It's not often I pull a woman from the Bay, a beautiful one. It's something I'm not likely to soon forget.

LOIS

For that I am grateful to you. Otherwise, Mother may have thought I'd taken my own life and would then never forgive me. (beat) My name is Lois.

KEEPER

Lois, I must forbid you to leave.

LOIS

(defensive) Do you intend to keep me as your prisoner? In a lighthouse? You must be wicked to even think it!

KEEPER

Hear that wind? It's a hurricane and we are surrounded by water. We will have to wait it out.

Merv goes upstairs while Lois inspects her wet skirt hanging up. She looks out the rainy window. The lighthouse is rattled by the whistling wind and she backs away. Merv returns.

MERVIN

It will last all night, maybe longer. If you wish go into it, you will risk both our lives (beat) and I have a more important job at hand.

LOIS

I apologise. I fear I am not thinking clearly.

KEEPER

Most likely from the cold water. (from the step) Miss Lois, if you need me for anything else -

LOIS

You could stay here and talk? With me? (beat) Your company is most agreeable.

KEEPER

I can do that.

LOIS

And then you can warm my cockles.

XI. EXTERIOR, DAY, MARKET

Lois, Cait and Marion stroll through the market stalls.

CAIT

You're much more jovial today, Lois.

LOIS

Aye, I am just that.

CAIT

I'm pleased that you and Douglas have talked things through.

LOIS

On the contrary, we haven't.

CAIT

I assumed you had because you appear as if a different woman today.

LOIS

I am.

MARION

Try not to make such a spectacle of yourself next time we are having a family meal, would you.

LOIS

Oh, Mother. I do realise it wasn't my finest hour. But, today - today is a bright new day.

CAIT

Her emotions got the best of her. It could happen to any one of us.

MARION

A woman of my generation would have been shunned in such an event.

LOIS

I don't wish to discuss the state of my marriage or my emotions from that evening.

Lois stops to talk with the milliner.

CAIT

Perhaps we ought to have more compassion for women today.

Marion tuts as she and Cait walk on.

LOIS

Good morning.

MILLINER

Mornin to you, ma'am.

LOIS

May I ask you, please, do you remember the hat I tried on the other day? The one with the red bow?

MILLINER

Oh, yes, it looked mighty fine on you, as I remember. You should've bought it when you had the chance. Not long after you left, a woman came along and purchased it like it was love at first sight. She didn't even try it on.

LOIS

Oh. (beat) I see.

MILLINER

Can I interested you in something similar? I've got this one -

LOIS

No, thank you.

Lois turns to leave, but stops to pick up a woven hat. She turns it over. There is a small label inside that reads, "To be worn to a day affair, D".

MILLINER

Good day, ma'am.

XII.INTERIOR, DAY, INFIRMARY

Ewan is at the infirmary. He enters the ward but is quickly stopped by the nurse.

NURSE

Mr Henderson. I must warn you that Ciaran isn't recovering as expected since we removed his leg.

EWAN

Good day. Isn't he going to get better?

NURSE

There is little improvement. Seems he still has the infection. Make it a short visit today, he requires rest.

EWAN

Yes, ma'am.

Ewan walks into the ward and over to Ciaran's bed, where he is sleeping. Ewan pulls a chair up; it screeches and Ewan opens his eyes halfway. His voice is tired.

CIARAN
(whispers) Henderson couldn't let a
baby sleep.

EWAN
I came to see how you're doing.

CIARAN
One less leg to worry about. Shoes
will be half the price.

EWAN
Aye.

Ciaran pulls the sheet from over his leg to show Ewan the leeches feeding on the incision. The upper part of his leg is dark green with infection.

CIARAN
Got a few new friends.

Ewan makes a sour face and pulls the sheet back. There is a long pause; he is at a loss for words.

CIARAN
Any news?

EWAN
I'm going back to Scotland in a few
days.

CIARAN
Is that the right thing for you?

EWAN
A lot of immigrants still want to come
here. The ship is a good business for
my family.

CIARAN
Until Scotland runs out of people.

Ciaran smiles while Ewan tries to laugh at his joke.

EWAN
Do you want to come with me? I can
wait for you to get better - take you

back home.

CIARAN

And do what? There's more rain than God. Anyway, I like it when the sun shines on my back here. It feels good.

Ciaran feels around his chest for his necklace.

Where's my hag stone?

Ewan takes it from the top of his bedside table.

EWAN

Here.

Ciaran holds it in his hand.

I'll write. (beat) And, one day I'll come visit.

CIARAN

(shaking his head) No, no, no. You go sort yourself out with that...Rosie.

EWAN

If she still wants me. I'll bring her here to meet you. You'd like her.

CIARAN

Remember the journey, Ewan. You never know where it will take you.

EWAN

This 'journey' you keep talking about-how do we know which one we're meant to take?

Ciaran holds the stone up to his eye and looks through it.

CIARAN

The doors that are open are meant only for you.

There is a pause while Ewan takes it all in. He walks over to the window. Ciaran clutches the stone and quietly takes his final, deep breaths.

EWAN

You don't suppose Rosie would want to live here, do you? I mean, what would

she do with her time if she has no
family and it reeks of oyster shells?

Ewan looks at Ciaran for a response, then rushes to his side.

EWAN

(Crying out) Nurse! Nurse!

Two nurses run to Ciaran from across the room.

XIII. INTERIOR, DAY, CAMBRIDGE HOTEL

Pushed by **BETSY**, a black woman from the oyster shed, Tosh arrives at the front door of the guest house where his family is staying. He has a small box on his lap. He pushes his hair back with his hands and wipes the sweat off his brow with a handkerchief. He knocks. The landlady appears.

LANDLADY

Yes, sir. What can I do for you?

TOSH

I would like to see my daughter, Lois.
Is she here?

LANDLADY

Please come through.

The black woman pushes Tosh into the entranceway.

BETSY

You call me when you're ready, Mr
Alexander.

Betsy steps outside to wait. Douglas walks down the stairs and sees Tosh talking with the landlady. He confronts Tosh.

DOUGLAS

(to the landlady) Good day, Ma'am.
Lois will be down shortly; I'd like to
speak to the gentleman in private.

LANDLADY

Of course.

The landlady steps out of the room.

TOSH

I'm here to see Lois.

DOUGLAS

You have nerve coming here after what you have done!

TOSH

After what *I* have done! News travels fast around here, Douglas.

DOUGLAS

She doesn't want to see you!

TOSH

I prefer hearing that from her.

DOUGLAS

Leave Tosh, just leave her alone.

Lois comes down the stairs and has heard the conversation. Tosh looks at her behind Douglas. Douglas turns his head to Lois.

TOSH

Lois.

LOIS

Father.

DOUGLAS

You don't have to do this.

LOIS

I can make up my own mind, Douglas.

Douglas leaves the guesthouse.

LOIS

I suppose you're curious about me.

TOSH

I've come to check on you; to see if you're happy and looked after.

LOIS

Actually, father, I wasn't until I met a complete stranger last night, whose kindness turned me around.

TOSH

A Lamplighter.

LOIS
What is a lamplighter?

TOSH
Someone who comes into your life and
shines a light into your darkness.

LOIS
I suppose it was. All I know is lately
my mind has exaggerated all truth of
marriage. Have I gone mad?

TOSH
Love is like the tide; it comes in, it
goes out. It comes back in again.
Whenever you're in doubt, try to find
where the love lives.

LOIS
How do I do that?

TOSH
Close your eyes. Remember how it felt
when you first married. Can you
imagine all the excitement?

LOIS
(smiles) I can, in the distance.

TOSH
And do you recall when the world
belonged to just the two of you?

LOIS
Oh, yes, father, it was a lovely time.
(beat) But time has passed, so much
has changed. And you, father, can you
remember the joy with Mother?

Tosh nods.

TOSH
Aye. (beat) I can.

LOIS
Even with your eyes open. Why is it,
Father, that men underestimate the
strength of a woman?

TOSH
We can be foolish; we think we need to

be in control of everything. When we're not, it tips us over. (beat) I have grandchildren?

LOIS
Joanie Dorothy and Eric Alexander.

Tosh smiles then passes her the box.

TOSH
I have something for you.

Lois takes the box and opens it.

LOIS
A tulip bulb.

Lois breaks down and tears stream down her face. She falls to her knees, leaning into Tosh's lap. He lays his hand on her back. Tosh passes her a handkerchief; she dabs her cheeks.

LOIS
Your tulips have filled the garden,
just as tears fill my eyes.

TOSH
One bulb for every trip home.

LOIS
Aye. How are you, father?

TOSH
Well, I'm old. (beat) Every day I miss you, Lois.

LOIS
You could have eliminated the missing,
had you been present.

TOSH
I thought I would've been an
inconvenience to you. Seems I got it
wrong.

LOIS
(shaking the bulb in the box) So, we
will prepare you to come home with us.

Tosh shakes his head.

But you must. Nearly ten years without

you, then you suddenly appear, hiding away in this tiny corner of the world. Surely it isn't by accident that we find you?

TOSH
Nothing is by accident.

LOIS
It is by fate this has happened! So, why do you refuse to come home now?

TOSH
Lois, my health is failing me.

LOIS
I will lose you a second time? (beat)
But I've only just found you! Come back with us, father. Your family will take care of you.

TOSH
The voyage would be too much.

LOIS
Does mother know this? And Alfred?

Tosh shakes his head.

LOIS
I shall stay here with you, father.

XIV. EXTERIOR, DAY, IN A CAMBRIDGE WOODLAND

Tosh quickly rolls his wheelchair down a path through a woodland, the afternoon sun shining through the trees. He releases trapped emotion by screaming out.

Cut to: Tosh wheels back to town when he sees Cameron fishing from the water's edge in the grass. He goes to see him.

TOSH
I've got a warehouse full of oysters, if you want to stop fishing.

CAMERON
I dunnae like oysters.

TOSH
I'm sorry I disappointed you, Cameron.
I'm not the courageous sea captain you

once knew.

CAMERON

Aye, but ye are, somewhere in there.
Father says people don't really change
that much. (beat) It's your family
you've let down, Captain Tosh, not me.

Tosh turns away.

CAMERON

They're hurting because they love you.

Tosh turns back to face up to Cameron. Marion and Lois are approaching in the distance behind. Seeing the women, Cameron begins to put away his fishing things.

TOSH

I know what I am. I accept that.

MARION

I thought we'd see if Cameron has
caught some dinner.

CAMERON

Two small perch. I'll try the other
bank, over there.

Cameron leaves with his fishing gear.

MARION

I wish the grandchildren were here for
you to meet.

LOIS

They would love you as much as I.

TOSH

You mustn't live with regrets. I have
enough of those for everyone.

Lois shouts as she runs to Cameron.

LOIS

Cameron, wait up!

Marion reaches for Tosh's hand.

MARION

May I?

He gives it to her.

I know of your illness.

TOSH

Don't ask anything more than I can give; I won't be your burden, Marion.

MARION

Listen to me, Tosh. I have taken vows before God, to love and never forsake you, in sickness and in health. And I still do, Alexander MacIntosh, whatever the weight of your torment.

TOSH

(tears up) My only reason to stay here is to spare you more grief.

MARION

Then spare me no more time apart. When you returned after months at sea, cut, scarred or bruised, it didn't make me love you less. I loved you more simply because you lived with passion!

Tosh squeezes her hand.

XV. EXTERIOR, CAMBRIDGE HOTEL PORCH

Velvet May is sitting in a chair when Lois comes out of the hotel.

VELVET MAY

Lois!

LOIS

What are you still doing here?

VELVET MAY

I need to talk to you; I want to clear this up.

LOIS

What words would you share that would be of any interest to me?

VELVET MAY

I just want you to know how sorry I am. I let it get out of control. You are the last person I want to hurt.

LOIS
An admission of guilt.

VELVET MAY
Nothing happened with Douglas, I
promise you.

LOIS
He told me. I am still trying to
understand what has changed him.

VELVET MAY
All he wants is to be desired. Men
easily feel challenged when their
wives are busy with the children.
They're jealous.

LOIS
There is no smoke without fire. I'm
afraid my sentiments remain rather
mixed as I take account of the recent
events.

VELVET MAY
I understand you're guarded with me. I
will always think of you fondly, Lois.

LOIS
Like me, you, will move onward. I am
sure you'll soon forget where you are
from.

VELVET MAY
Knowing where I am from isn't my
concern. I have yet to discover where
I belong.

LOIS
Fare thee well, cousin.

XVI. EXTERIOR, EVENING, AT THE DOCKS

Ewan sits at the edge of the docks looking out into the sun
as it sets behind the autumn trees. Next to him is a box with
a hanging tag on it. The Choptank River lighthouse flashes
nearby. Alfred and Cameron join him.

ALFRED
Here you are. May we join you?

EWAN

Sure.

Alfred and Cameron sit next to Ewan.

ALFRED

I've seen a lot of sunsets in my life, but this is one of the finest. (looks at the tag on the box marked "Ciaran Séamus Kelly") Are you doing that here?

EWAN

I'll take him to his family, so they have him back home. He saved my life. They need to know he died a hero.

CAMERON

(looking at the flashing lighthouse) I don't know how a wooden lighthouse could survive a storm. It can't be as strong as a Stevenson lighthouse.

ALFRED

Always expect surprises in life. Sometimes, the thing which appears weakest is the survivor. (to Ewan) When you went missing, I honestly feared for you. What I'm trying to say is, although you're not my own flesh and blood, I regard you as such. If anything happened, (beat) either one -

Cameron put his hand on Alfred's shoulder.

EWAN

Father, do you suppose after being away from home a long time, a woman could still hold a flame?

ALFRED

That depends on two things. One, how you - he left things with her and two, what kind of a woman she is. One won't know how she feels until he returns to her. There's a third thing, though. It could be a real problem.

EWAN

What's that?

ALFRED

If she's met someone new. It would
definitely mark the end.

EWAN

Gosh, I suppose you're right. (beat)
You know something, father, I must
feel a lot like Jonah did.

ALFRED

How so?

EWAN

After everything that's happened here,
I think I believe in myself more.

ALFRED

You've been through a lot, son. It's
made a man out of you. (beat) Which
leads me to ask, will you be coming
home with us or will you stay in
Cambridge?

EWAN

What, and let Rosie find someone else?
Not a chance!

CAMERON

Do have a new belt made first!

XVII. INTERIOR, DAY, CAMBRIDGE HOTEL, EWAN AND CAMERON'S ROOM

Ewan signs his name to a letter and seals it in an addressed
envelope. Cait calls from the hallway.

CAIT

Ewan, Cameron, we're ready to go.

CAMERON

I'm on my way!

Cameron takes his bag and darts out of the bedroom.

EWAN

I'll be there in a minute.

Ewan shoves the letter into his inside jacket pocket, takes
his bag and rushes downstairs, teeming with Christmas
decorations - holly, pine and red ribbons. The landlady is
with Cameron, smoothing out his newly styled jacket.

LANDLADY

There, there, that is much better,
Cameron. Are you pleased with it?

CAMERON

I am.

Ewan hands the letter to the landlady.

EWAN

You wouldn't mind taking this to the
post office for me, would you?

LANDLADY

Of course not, Mr Henderson.

EWAN

(gleeming) Thank you. Good day and a
happy Christmas to you.

LANDLADY

Happy Christmas, Mr Henderson.

The landlady waves them all off from her front door.

XVIII. DAY, EXTERIOR, NEW YORK HARBOUR

The family and new passengers are boarding the ship, Devonian, with trunks and large pieces of luggage. A sound of the horn and a stream of smoke indicates the ship is leaving New York Harbour. Devonian is crossing the Atlantic Ocean in full sail and steam. The family, dressed in black, gather at the stern. Alfred holds a small wooden box. Velvet May is absent; Douglas stands in the background. Lois takes his hand, pulling him forward and whispers to him.

LOIS

From now on, Douglas, you must stand
by my side or not at all.

ALFRED

Alone with none but thee, my God
I journey on my way.
What need I fear, when thou art near
O King of night and day?
More safe am I within thy hand,
Than if an host didst round me stand.

He lifts the lid from the box and passes it to Marion. She empties it over the side of the boat into the wind.

XIX. EXTERIOR, DAY, IRISH FARMHOUSE

Ewan walks up a lane towards a farmhouse. The farmer sees him deliver the box of ashes to a woman at the door. She cries with a scream and the farmer runs to the door. He holds his wife as they cry together.

XX. EXTERIOR, DAY, THE SHORE BY CLOCH LIGHTHOUSE

Ewan lands his small sailboat on the beach. He wades through the water with the rope and ties it up against an autumn tree. He runs through the meadow to the lighthouse. Rosie's mother sees him and calls her name. She runs out of the house to him, his letter in her hand. They embrace and kiss.