

## FILM TREATMENT

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### **Clonmult**

A headstrong but innocent teenage girl is drawn reluctantly into Ireland's War of Independence as she witnesses the rebel's worst defeat unfold on her doorstep. But with her dream of first love lost forever, she discovers a new strength and courage.

By

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**WORKING TITLE:**

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CLONMUL T

**TAG LINE:**

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Where a dream dies and a legend is born.

**FORMAT:**

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A c90 minute feature film shot in 4K digital widescreen 2.39:1 format, colour with stereo 5.1 sound, filmed on location in County Cork, Ireland.

**SETTING:**

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Rural Ireland, February 1921, a guerrilla war is being fought by the rebels of the Republican Army against the Crown Forces for Ireland's independence from the British Empire. Martial Law has been in place for over two months in County Cork and the Army, RIC(Police) and Auxiliary troops are making regular sweeps of town and countryside in search of rebels, their sympathisers and their safe houses. They are ever on the hunt for the IRA Flying Columns, who move about the county and regularly launch raids and ambushes against the British troops and the RIC, their objectives being to capture arms and military supplies and, together with the local Volunteer Companies, to render Ireland ungovernable by the British.

**MISSION STATEMENT:**

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The 'Clonmult Boys' and their tragic demise in 1921 at a small cottage in County Cork by British forces was an abiding story when I grew up in the area. It was the most devastating defeat for the Republican side in the war of Independence, with twelve men being killed during and just after the battle and two more later executed by firing squad.

They were all members of the East Cork Flying Column of the IRA 4th Battalion and had conducted several successful raids and attacks against the British in the months before they were ambushed. On the fatal day they were just about to leave their safe house on a new mission when they were surprised and surrounded.

Their story has been well documented but, unlike other events of the war, it has never been dramatised. With the centenary of their deaths approaching I see this film as a telling of

their last days and how that tragedy might have impacted the ordinary people living in the locality.

The men of the Column are not the obvious heroes of this story, instead it is a fictional girl, KITTY LAWLOR (17) and her mother MARGARET (40s), around whom the story turns. The family and their fictional neighbours will reflect a cross-section of typical Irish feelings and politics of the time and the varying degrees of support for, and opposition to, the armed struggle. Against this background I want to portray the arrival of the Column in the area as being at once both secure and also somewhat precarious, as their life on the run always was.

With several well-documented accounts of the Column's background, activities and final defeat, I want to portray their actual story, keeping faithfully to the facts that we know. The plot lines for the fictional characters are based on historical information about the state of the country and its population at this time, and the wide range of allegiances held by individuals for a diverse range of reasons.

Sensitively bringing together the lives of the historical and the fictional characters in the story portrays the mood and setting for the lead up to the fatal battle. The terrible event and the shock of its aftermath will fracture some of the lives of those living in the area, but is most deeply felt by the young Kitty.

Though she is unaware of it, these events are sweeping Kitty into a journey of discovery, of growing up and of deciding who she is. It is ultimately Kitty's journey, which both reflects and carries forward, the hopes and dreams of the fighting men of the Flying Column after they are gone.

## **SYNOPSIS:**

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This film adaptation of the story of the Clonmult ambush is told through the eyes of a fictional local teenage girl, KITTY LAWLOR, who's mother, MARGARET is pro-active in Cumann na mBan (the women's wing of the Volunteer movement) and who helps with supplying milk to the Column during their time at the safe house. The relationship between Kitty and her mother however, is not always easy and has become increasingly tense as Kitty approaches young adulthood.

The recent weeks and months have seen heightened patrols and activity by British forces and the RIC across the county, which is under Martial Law due to the increasingly successful offensives launched by the Volunteers of both the Flying Columns and Local Companies. The story reflects this local

tension and features a raid on Kitty's home by British troops, only narrowly avoiding the catastrophic discovery of her uncle in possession of a revolver, by the quick-witted actions of Kitty's grandmother.

Kitty's father is more ambivalent about the Republican cause and his wife's involvement in it, but he is a placid man who simply wants to run the farm, feed his family, and read what newspapers the neighbours bring at night. Adult conversations, and sometimes differences of opinion, are overheard in the late evenings by Kitty and her older and younger brothers in their attic bedrooms.

With danger in the air and strangers in the locality, the headstrong Kitty develops a crush on one of the teenage boys of the Flying Column, though she has only seen him fleetingly. The lad himself remains utterly unaware of her attentions. She is old enough to have finished her schooling, but still too young to fully understand what these feelings are. The only person she confides in is her school friend and the two often dally in the fields when Kitty should be at home helping her mother.

Kitty's mother and her fellow-officer in Cumann na mBan are trying hard to convince Kitty to take a clerical job at Middleton RIC barracks, in the hope of gaining access to British intelligence. Her tender age and sheltered life make this proposal a very frightening prospect for Kitty and she repeatedly stalls on making a decision.

On the afternoon of Sunday the 20th of February, Kitty and her friend are chatting in the fields when they glimpse British Army lorries on a distant back-road, which appear to be moving in the direction of the crossroads near the safe house at Clonmult. Kitty at once realises the awful danger and takes off through the fields, hoping against hope, to reach the doomed Column by a shortcut and warn the men, before the troops make the journey by road. But it is not to be.

A witness from a distance, to the long and fatal battle, fought and lost by the men of the Column, Kitty's world is changed forever.

Finally she understands all her feelings and, for the first time, understands her mother. And in time she makes the bravest decision of her life - she will become a spy for the cause.

**CHARACTERS :**

An initial story breakdown allows for c97 characters in total as follows:

Lead:	4	Support:	18
Principal:	7	Feature:	21
Cameo:	2	Extra:	44

*Note: Historical characters indicated in **Bold**.*

Lead	KITTY LAWLOR	
Lead	MARGARET LAWLOR	Kitty's Mother
Lead	<b>JAMES GLAVIN</b>	Flying Column
Lead	<b>CPT. JACK O'CONNELL</b>	Flying Column
Principal	<b>JOHN JOSEPH JOYCE</b>	Flying Column
Principal	<b>CPT. PATRICK HIGGINS</b>	Flying Column
Principal	<b>CPT. DIARMUID O'LEARY</b>	Flying Column
Principal	<b>CMDT. DIARMUID O'HURLEY</b>	Flying Column
Principal	<b>S/O JOSEPH "JOS" AHERNE</b>	Flying Column
Principal	DAN LAWLOR	Kitty's Father
Principal	KATE COOGAN	Kitty's Grandmother
Cameo	<b>FR. CURTIN</b>	Local Priest
Cameo	CATHERINE'S GRANDMOTHER	(Present day)
Stunts	<b>LT HAMMOND</b>	British Officer
Supporting	<b>MICHAEL DESMOND</b>	Flying Column
Supporting	<b>AJT. MICHAEL HALLAHAN</b>	Flying Column
Supporting	<b>CPT. JAMES AHERN</b>	Flying Column
Supporting	<b>RICHARD HEGARTY</b>	Flying Column
Supporting	<b>S/C JEREMIAH AHERNE</b>	Flying Column
Supporting	<b>LIAM AHERNE</b>	Flying Column
Supporting	<b>DONAL DENNEHY</b>	Flying Column
Supporting	<b>DAVID DESMOND</b>	Flying Column
Supporting	<b>JOSEPH MORRISSEY</b>	Flying Column
Supporting	<b>TIMOTHY O'SULLIVAN</b>	Flying Column
Supporting	<b>LT. PATRICK O'SULLIVAN</b>	Flying Column
Supporting	<b>S/C MAURICE MOORE</b>	Flying Column
Supporting	<b>S/O PATRICK WHELAN</b>	Flying Column
Supporting	<b>LT. KEO</b>	British Officer
Supporting	MATTIE LAWLOR	Kitty's younger brother
Supporting	TIM LAWLOR	Kitty's older brother
Supporting	MARY WALSH	Kitty's friend
Supporting	EDDY	Visiting Neighbour

The remaining cast is made up of 21 Featured and day-players with 44 Extras playing **BRITISH ARMY** and **AUXILIARY** troops and a number of Background VILLAGERS.

**TREATMENT***(Note: Historical characters indicated in **Bold**)***ACT 1**

KITTY LAWLOR (17), is cycling quickly home in the fading light. As she comes in the kitchen door her mother MARGARET (40s) scolds her harshly for being out on the roads so late. The headstrong Kitty protests; 'I was just over at Walshes', their sheepdog had puppies'. After a couple of sharp exchanges Kitty is sent up to her attic bedroom without her tea.

Sulking in the bedroom, Kitty can hear the muffled tones of her brothers; TIM (19) and MATTIE (10), playing cards with NANA, Kitty's Grandmother. In a while Tim comes up with a cup of tea and a slice of bread and butter which Nana has fixed for Kitty. 'Mam will go mad!' Kitty says. 'Ah you're grand, she's gone out'. 'Where?' asked Kitty. 'Don't know, something with Aoife I'd say'. 'Ha - "Captain Cabbage"' says Kitty, smiling at him, 'that's what Mary Walsh calls her, you know, on account of the green uniform'. They both laugh.

Late that night Margaret and AOIFE (40s) cross the haggard in the dark to the hayshed, inside they remove three revolvers and boxes of ammunition from under their clothes and bury them deep in the hay. 'There-now!' says Margaret, 'Billy will take them up tomorrow night when he comes for the milk'.

Early one morning Mattie is going to school, near the end of their bohoreen he stops, listening, a lorry filled with British soldiers drives past on the road.

One evening there's a soft knock and BILLY, Margaret's brother and a local Volunteer, arrives. Margaret fills a small milk canister from the milk bucket under the side-board behind Nana, Mattie idly asks; 'Uncle Billy, do men in the flying columns have wings?' Everyone stops and looks at him together in silence. Margaret asks, 'Where did you hear that Mattie?' Sinking in his chair the child looks at her. 'In school'. Margaret; 'Who was talking about it?' 'Kay Conlon' he says sheepishly. 'Well tell Kay Conlon she's talking through her hat - there's no flying columns around here - and that's no kind of talk for school, do you hear me!'

Outside the door on his way out Margaret whispers to Billy; 'You know where the gear is - there's only three revolvers now though, the lad of the Hennessey's will bring the other one up to you in a couple of days - alright? And tell the boys above I might have a bit of meat for them during the week with the help of God.' She touches him on the back of the shoulder as they part.

In the following days Margaret and Aoife, with NANCY, another Cumann na mBan woman, monitor the movement of British Troops in the village and surrounding area, passing reports to GHQ. They confirm arrangements for the church bell to be rung if troops enter the village of Clonmult to signal the men of the Flying Column, who have moved into the area.

Late one evening in Billy's absence, two men from the Column, **JOHN JOE JOYCE** and **JAMES GLAVIN (19)** call to collect milk from Margaret who meets them in the yard. As they come in the kitchen door behind her, Margaret does a quick introduction as she takes off her shawl. 'Kitty, will you fill the canister for me there like a good girl'. Kitty's Grandmother asks young **Glavin** where he's from and after a few pleasantries Kitty hands the canister of milk to **James**, he smiles brightly and thanks her as she takes a step back, standing with her hands behind her and watching the strangers, particularly **James**, who is shyly answering all her grandmother's questions.

On a dark night Lawlor's house is raided by British Troops under the command of **LT. KEO**. Billy is in the house collecting milk for the Column and is carrying the fourth revolver to deliver to them. After an hour of searching the house and outbuildings the Troops leave without discovering the revolver. It is still lying at the bottom of the milk bucket where Kitty's grandmother threw it as the Troops unloaded in the yard earlier. Margaret sends Billy away with the revolver and instructs him to '...warn the boys above not to come near the farm again, its too dangerous now'.

Margaret and Kitty visit the safe house with the milk and some provisions, meeting **John Joe Joyce** who is on sentry duty on the way. As they arrive at the cottage, in the yard a group of the men are crouched over a device, **JOSEPH AHERNE** is instructing them, **James Glavin** looks up and Kitty smiles, she blushed when he nods back at her, moving a bit behind her mother. **Joseph** gets up and greets Margaret; 'The Gaffer is inside' he says gesturing her to the cottage. Inside Margaret talks briefly with **DIARMUID O'HURLEY**, **PATRICK WHELAN** and a few of the others. Kitty stands in the doorway glancing out at the group of men in the yard, occasionally she glimpses **James Glavin** but he is busy with the others in the training.

Margaret and Kitty return to their farm by the same shortcut through the glen, jumping the small stream and winding their way carefully through the furze bushes. 'How long will they be here do you think?' asks Kitty. 'I've no idea girl' says her mother, 'not long anyway, them lads have to keep moving all the time for fear the Brits would find them'.

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**ACT 2**

In the fields Kitty and her friend MARY (18) are sitting on the gate in their favourite spot playing with one of Mary's puppies and talking about their parents, their plans and – about boys. Mary teases Kitty that no one in the parish is good enough for her, but Kitty protests she does like someone – then has to divert the conversation as she knows she can't talk about the men of the Column.

**Jimmy Glavin** is lying low in the long grass, his eye on the sights of his rifle, he darts a look to one of his comrades and nods, then advances slowly through the ground ahead. Around him several of the men move forward in unison, covered by their comrades in the nearby section a distance away. On the road outside the field a group of armed men are gathered. As both sections in the field reach their destinations they observe the armed men through the branches, they exchange looks and suddenly **Jimmy Glavin** clears the ditch, the others springing from cover around him, followed quickly by the second section. **Glavin** is shouting; 'Hands up and drop them rifles or ye're dead!' The armed group are suddenly surrounded, a dozen rifles aimed at them. One of the group looks at **Glavin** and smiles; 'Good man Jimmy'.

Commandant **Diarmuid O'Hurley** jumps down from the opposite ditch and, with **Joseph Aherne**, reviews the men's training and sets out plans for the remainder of the afternoon. The column of men head back up the hill to the shelter of the woods and those off duty sit down to have some food and a smoke. The conversation turns to their recent raid on the RIC and Black and Tans in Middleton town. Their life at the safe house is these constant rounds of training, exercises and planning.

Kitty is approached by her mother and Aoife with great news of a job for her in the RIC Barracks in Middleton. Both women are excited about this but Kitty looks very reticent. 'Working for the RIC you mean?' she looks at her mother and pleads she would prefer to work in a shop. All three stand in the shed door in silence. Aoife is the first to speak. 'Look Kitty, to be honest with you, it's a very important job.' She steps closer to Kitty and holds her by both shoulders, 'We've been trying for a while to get someone into the barracks in Middleton, and – well, a pair of eyes and ears inside could make the world of difference you know. You're old enough – and I know your cut from the same cloth as your mother there – will you think about it at least'.

In the coming days the men of the Column receive new orders to attack a military train near Cobh Junction and begin their preparations to leave on Sunday evening for a new location.

Kitty is sent on her own to the safe house with milk and summons the courage to awkwardly ask **James** what the town of Cobh is like. She wants to talk more with him but loses her nerve and heads off home again.

She and Mary are returning from their local well with water one afternoon when they are harassed by a lorry of Black and Tans on patrol.

On Sunday Commandant **Diarmuid O'Hurley** sets off on a scouting mission to Cobh Junction with S/O **Joseph Aherne** and S/O **Patrick Whelan**. The other men begin packing their equipment and belongings for the journey that evening.

At Lawlor's Kitty's mother sends her with a last canister of milk for the men after the family have finished their dinner. In the fields she meets Mary they perch together on the wooden gate sharing an apple. Mary teases Kitty again about the mystery 'fella' she likes and boasts; 'Dinny Docherty said hello to me this morning at the Chapel gates,' Kitty smiles and takes the apple from Mary, Mary suddenly stands up on the bars of the gate, 'Are them Brits below?

Kitty squints down across the fields. Between the gaps in a distant hedge she sees two army lorries moving along the narrow back road. Looking round towards the cottage, then back at the lorries, the terrible danger dawns on her. She jumps down, dropping the apple and takes off across the field, heading for the shortcut in the glen beyond.

In the Crossley Tenders everyone is silent, the calm stare of **Lt. Keo**, the grim face of the Sergeant and the silent expressions of the soldiers, rocking as the lorries roll and shake their way steadily along the tiny road.

Kitty frantically scrambles on the track in the glen, still clinging on to her milk canister, searching for her footing but always looking up in the direction of the cottage.

At the cottage the men are packing, the older ones silent, methodical, the younger men chatting about the mission ahead.

The lorries sweep round a bend on the narrow road, the bare winter branches tearing at their sides as they speed past.

On the hillside Kitty leaps the stream, falling hard on the stones and gashing her palm, her canister falling open on the ground. For a painful moment she looks down as the little river of white milk runs between her fingers to the water below, and carries with it the vivid red streaks of her blood.

At the cottage **MICHAEL DESMOND** is gathering the water bottles, he and **John Joe Joyce** head out to the well to fill them.

The lorries stop at Rathrogan crossroads, the soldiers jumping down, slinging their rifles and falling into lines. **Lt. Keo** is issuing instructions. Two sections set off across the green fields, one to the north, one to the south.

**Michael** and **John Joe** are at the well near the cottage filling the bottles. **John Joe** takes one last look around the landscape that has cradled them safely for the past five weeks, when suddenly, his face turns ashen. A loud rifle shot rings out.

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**Desmond** and **Joyce** draw their revolvers and return fire, dashing for the house, but are gunned down quickly.

Inside the men scramble their weapons and the spare ammunition is handed out, they begin firing on the British from the windows. Realising they are surrounded they plan a break out by a small group under cover fire from the rest, in an attempt to go for help.

**FINBARR HALLAHAN, RICHARD HEGARTY, DIARMUID O'LEARY** and Cpt. **JAMES AHERN**, lead by Cpt. **Jack O'Connell**, make the charge through the door into the hail of British gunfire. **Hallahan** and **Ahern** are shot down, **Hegarty** is wounded but keeps firing before he dies, helping **Jack O'Connell** fight his way successfully through the cordon. **O'Leary**, under heavy fire, only barely makes it back inside.

Kitty has reached the shelter of an overgrown bank of earth and, though unable to see the house clearly, can hear the gunfire, the shouts of the troops and can see the soldiers moving in. Frantic to do something she retreats and runs towards a distant neighbour's house.

In the fields beyond the house **Jack O'Connell** is pursued by soldiers but manages to evade capture.

In the house the remaining men continue the battle against the troops surrounding them and ignore calls from **Lt. Keo** to give themselves up, deciding to hold out for reinforcements from the local Volunteer Company.

Kitty is banging on the door of a small house and frantically talking to the man who opens it, pointing towards the besieged cottage. The man takes off running and Kitty heads back the way she came.

Back in the cottage the Column survivors keep up fire on any British who advance towards them and when called on to surrender again they begin to sing 'The Soldier's Song' and fight on.

**Jack O'Connell** eventually finds two local Volunteers, one being the man Kitty spoke to at the small house. They depart in search of shotguns from a local arms dump, **Jack** returning to the besieged cottage where he encounters fire again from British soldiers sent after him, he returns fire.

Inside the cottage the men, hearing this distant gunfire, are convinced some reinforcements are on the way.

**Jack** retreats again and shortly meets another local with a bicycle who, on hearing the news, leaves to get the neighbouring Flying Column who he says are billeted about six miles away.

Kitty returns to her vantage point and to her horror witnesses two more lorries arriving at the crossroads, full of Auxiliary forces with an RIC Officer. They quickly head for the cottage with some crates and canisters.

At the cottage the British Officer **LT. HAMMOND** takes a canister brought by the reinforcing men and climbs on the thatched roof, dowsing it in petrol. The Auxiliary troops now lob grenades onto the thatch. Soon the roof is alight.

Inside the cottage the men are now breaking a small hole in the back wall and **Diarmuid O'Leary** is the first to brave another escape attempt. As he crawls through the hole, gunfire is laid on him from troop positions behind the cottage and he is shot in the head. Still alive he is dragged back inside by his comrades, crawling to shelter and lapsing into unconsciousness.

Circling back once more to the scene of the battle **Jack O'Connell** now sees the column of smoke rising from the roof against the darkening sky.

The same thick smoke is also watched in dismay by Kitty.

With the roof blazing above them, the burning thatch beginning to fall around them and their ammunition running low, the men inside the cottage now realise that all hope of escape is fading. Outside **Lt. Keo** once again calls on them to surrender. **Cpt. PATRICK HIGGINS**, who is now in command, turns to his men and asks their opinion on the British offer, he says he is prepared to fight on but will decide according to the majority. 'I vote we fight on - or die here today!' says young **Jimmy Glavin**, **LIAM AHERNE** agrees with him. The rest of the men

look around at their situation and, as they are now choking from the swirling smoke and there isn't enough ammunition to match the enemy in any way, the men decide upon surrender.

As they negotiate surrender terms with the British, the men put down their weapons. **PADDY O'SULLIVAN** and **MAURICE MOORE** go to pick up **Diarmuid O'Leary**, who is now unconscious on the floor, the rest of the men open the door and begin giving themselves up with their hands above their heads.

An Auxiliary man outside the door hits one of the men in the face with his rifle butt as he emerges, knocking him to the ground. The rest of the men are lined up one by one against the wall of a shed. **O'Sullivan** and **Moore** are still inside helping **O'Leary**.

Suddenly one of the Auxiliary troops start shooting – one by one they shoot dead seven men at close range and when they come to **Patrick Higgins** the Auxiliary puts his revolver in **Higgins'** mouth and shoots him. **Higgins** is lying on the ground, still alive, when he hears one of the troops saying; 'Finish him off.' At this moment **Lt. Keo** steps in and calls a halt to the executions.

The surviving men are marched away across the fields in the dark to the lorries, where a few neighbours are being kept at a safe distance by the soldiers left to guard the vehicles.

Kitty watches, forlorn, as the loaded lorries depart for Midleton. In a state of shock she eventually begins to move down towards the road in a fearful and hesitant stumble.

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### ACT 3

From the shadows of the fields and the bohereen, the dark figures of bewildered neighbours emerge. They find the bodies of the men lying where they fell and, making the sign of the cross, a few begin to quietly move the dead men and lay them in a row by the edge of the field, covering each of their faces. Margaret finds Kitty on the road nearby and prevents her from going up to the cottage with some other neighbours.

At home later Margaret has just finished putting a distraught Kitty to bed when Billy arrives with some details. 'Twelve dead' he begins; '**Donal Dennehy, Liam and Jeremiah Aherne**, the two **Desmond** boys, **Joseph Morrissey...**' His voice cracks and he swallows. Kitty has come to the bedroom door and is peeping through the opening. Billy breathes in and carries on; '...the **Hegarty** boy from Garryvoe, **Christy, John Joe** and **Hallahan** and **Ahern** and **Glavin**, the two lads from Cobh'. Above them in her

room, Kitty, listening through the door, turns away sobbing uncontrollably.

Back at the cottage **Diarmuid O'Hurley** arrives in the dark with **Jack O'Connell**, **Patrick Whelan** and **Jos Aherne**. Devastated at the sight of the smouldering ruin, they rush and stare down at the covered corpses, **Patrick Whelan** steps forward, he uncovers the first face and calls out the man's name. He goes down the row and one by one, with great difficulty and a shaking voice, calls out the name of each man. He falters when he uncovers the face of **Jos'** brother, he turns to look up at **Jos**, their eyes locked together for a moment, then **Patrick** whispers; '**Liam**'. Further along the line the same happens again as he comes across **Jos'** cousin **Jerry**.

During the days that follow the full details of what happened are pieced together, funerals are arranged, news of the prisoners is brought from Cork and rumours of betrayal are talked of. Through all of this Kitty doesn't come down from her room and the family worry that being so near the massacre has hit her hard.

Later that week, as the locals return home from the funerals of the dead in Middleton, Nancy, who has been watching Kitty, is sitting in front of the fire in Lawlor's kitchen staring into the flames. Hearing the noise outside she gets to her feet and, glancing up at Kitty's room, goes to the yard where Margaret is helping her mother down from the trap with great difficulty. Nancy comes to their assistance; 'God aren't you great now all the same Mrs. Coogan to go to town for the funerals'. Nana pauses mid decent for a moment and says, 'Well Nancy, 'tis many of my own I buried, the Lord have mercy on them, and never was my hart so sore at the grave-side as this very day, maysure but 'twas – may they rest in peace now anyway, God love them all.

News arrives late one night that local Volunteers have found someone suspected of informing on the Column. Early the next morning Margaret cycles the journey to her brother's farm. She walks across the field to where he is ploughing, her boots sinking in the damp red earth. Billy sees her and leaves the horse, walking up to meet her. They stand talking intensely in the middle of the broad field, the breeze tugging at Margaret's hair and shawl. '...well there'll have to be a proper court-martial this time Billy!' 'There will Mag, they'll do it right this time, honest to God – myself and Maurice are going up there tonight sure.' Margaret folds her arms across her and looks around the bleak fields, then fixing Billy with an intense look, says; 'Jesus Billy! – the ground under our feet is red with Irish blood – if the killing goes on like this we'll all soon drown in it'. Without looking away from her, Billy points in the direction of Clonmult. 'You saw what

happened up there Mag - and that was one of our own!' Margaret replies; 'I know - I know, but we have to have the facts! - the evidence! - we must have justice Billy - otherwise we're no better the bloody Tans we're fighting against!'

Billy looks away, running a hand over his head, then turning back to her says; 'Look - whatever happens Mag, it'll be done right - but this is- this is dirty now!' Margaret; 'Oh I'm not afraid of the dirty work, and you well know it Billy Coogan - when it's for sure and certain reason! - What I'm afraid of is it's getting easy! - Maysure, but it'd be a black day in Ireland if we can turn our own guns on one-and-other that easy...' The two figures stand in the distance talking for another minute or two. Then they each turn and walk away in opposite directions. Billy stops once to look back at his sister as she leaves.

One quiet afternoon there is a knock at Kitty's bedroom door and Mattie comes in, he talks for a while about Walsh's pups but Kitty is not really listening. After a long silence he says, 'You know how Mam said the men in the flying column don't really have wings?' he pauses, 'Well - I think that now, maybe some of them do - have wings - you know?'. Kitty stirs and looks up at him and after a moment says, 'I know'.

Later that afternoon Kitty emerges from her room and is comforted and consoled by he grandmother, while only the two of them are in the house. Nana tells her of how her own grandmother survived in an earlier time of rebellion. 'The one thing they can't take away from us is our courage - once you have that in your blood girleen, you can face anything.'

Kitty goes to the door and stands looking around the yard. She looks over to the cow shed and sets off with purpose in her step. Margaret stops milking and stands abruptly when she sees Kitty coming in. 'Kitty! You're up! - are you alright my love?' Kitty walks up to her mother and looks her straight in the eyes, 'Mam, I decided - I want that job in the Barracks!'

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### **SCRIPT NOTE**

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On screen, the above story of Kitty, her community and the men of the Flying Column, set in 1921, is book-ended by two short scenes; an opening and a closing scene, which are set in the present day. These depict a young actress talking with her aging grandmother about finding and feeling courage. This present-day grandmother is the surviving daughter of Kitty in the story.