

THE STRAND

A Screenplay
by

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SUNNY(18)sits patiently in a reception area. He is wearing a tightly buttoned plaid shirt and worn out corduroy trousers. Opposite him behind a desk, sits the receptionist, JANETTE (34).She types fast and hard into her keyboard in short sporadic bursts. After every burst she tilts her head away from the computer screen and shoots a plastic smile at SUNNY, he smiles back awkwardly.

The sound of a bell resonates through the reception area and once again the receptionist tilts her head from her computer to look at Sunny.

JANETTE

The doctor is ready for you Sunny,
do you remember where you're going?

SUNNY stands up and shuffles out from the cramped coffee table littered with trinkets, magazines, and plants.

SUNNY

Yeah, down the hallway to the left.

SUNNY makes his way down the hallway, and notices the door to the room on his right is wide open.

POV SUNNY - a middle-aged WOMAN sits in the room with her face jammed inside a small fish tank.

Unnerved by this, SUNNY stands in the doorway staring at her.

POV SUNNY - the WOMAN pulls her head out of the fish tank and stares blankly at SUNNY then spits a gold fish out of her mouth.

SUNNY tries to avoid eye contact with the woman and looks instead at the writhing fish on the desk before moving on.

CRAIG (41) Sunnys psychologist, is dressed in bright colored jeans and a sweater vest.He Looks up as SUNNY enters the office.

CRAIG

Heya Sunny, So... (Claps his hands together) lets get right to it,

CRAIG points SUNNY to the sofa.

CRAIG (CONT'D)

but first let me just...

CRAIG walks over to a big hifi system in the far corner of the room and places a cassette into the player. The Hifi system begins to blare out strange unrhythmic whale calls into the room, SUNNY cringes in his seat.

CRAIG (CONT'D)

Soothing isn't it, I think it might help in changing your perception of things.

SUNNY nods politely.

CRAIG (CONT'D)

So Sunny tell me about you, don't think I've forgotten its your birthday today.

CRAIG hands SUNNY a CD, the cover reads "Sounds from below; 45 minutes of pure aquatic ambiance", SUNNY puts on a fake smile.

SUNNY

Thanks Craig, I... I appreciate it.

CRAIG

Not at all, not at all, I think it's important you surround yourself with certain images and sounds in order to... acclimatize.(Holds for a beat) SO! Tell me how are you feeling these days? Any progress so far?

SUNNY

Eh... I guess I feel pretty much the same, I...(CRAIG cuts him off)

CRAIG

The same is not better Sunny.

CRAIG takes a deep breath and gets up from behind his desk and paces the room.

CRAIG (CONT'D)

In order for sharks to keep oxygen rich water flowing through their gills they must swim. In other words, if they stop moving they die. Inertia is what kills us, Sunny.

SUNNY stares blankly and CRAIG, as dolphins can be heard cackling over the hifi system.

SUNNY

Okay?

CRAIG

Are you still having episodes or reoccurring nightmares?

SUNNY

Yeah... things are a little bit more manageable but...

CRAIG

And the dreams are they still about your mum?

SUNNY is silent and begins to stare and the wooden floor. After a beat, he brings his gaze back up to CRAIG's and shrugs his shoulders.

SUNNY

I wouldn't make a very good shark.

3

INT.PHARMACY DAY

3

LAYLA(28), a disheveled looking woman in a giant puffer jacket is at the counter shouting at pharmacist, CAROL(52).

LAYLA

What d'ya mean... I told ye he didn't have any paper left!

CAROL (WAVING THE PAPER AT HER)

This is written on the back of a receipt.

LAYLA

Because he didn't have any PAPER!

SUNNY is nervous as he stands behind the hysterical LAYLA. He begins to back away but CAROL has noticed him and steps away from LAYLA to approach him.

CAROL

Hey Sunny, just gimme one second..(She Turns back to LAYLA). Look, this is a receipt for a pack of John Player Blue's and sanitary pads, so I'm asking you to leave. Now.

LAYLA

Yeah, it's my receipt, I gave it to him cause he didn't have any PAPER!

CAROL

If you don't get out now I'm calling the guards.

LAYLA

No.

LAYLA grabs hold of a shelf, two shop assistants, SHUHANNA and NADINE come from the back of the shop and try to pry LAYLA's hands loose from the shelf. She screams and wails in resistance.

SHUHANNA

C'mon Layla, do as you're told.

NADINE

Be a good girl or Carol will really call the cops.

CAROL (TURNING BACK TO SUNNY)

Now Sunny, what can I help you with?

SUNNY

Just my regular prescription.

SUNNY shuffles by LAYLA and the two shop assistants to get to the counter, then hands CAROL his prescription slip.

CAROL
Okay... I'll just run to the back
and grab that for you.

CAROL disappears into the back of the shop as LAYLA hurls a bottle of shampoo across the shop. It smacks SUNNY in the head.

SUNNY
Ahhh.

SHUHANNA (DRAGGING LAYLA TO THE FRONT
OF THE SHOP)
Sorry Sunny, you can press charges
if you like.

SUNNY recovers and bends to pick up the shampoo and replace it on the shelf.

SUNNY
I'm grand, honestly.

CAROL appears back behind the counter.

CAROL
Here you are Sunny (she lowers her voice here) look, I know it's none of my business but this is a heavy duty medication and your so young to be... ya know... to be on so many bits.

SUNNY
I'm eighteen today.

CAROL
Well happy birthday, Sunny but thats still young (holds for a beat), Just, ya know, go easy on things. Maybe give meditating a go.

SUNNY
I'll keep that in mind.

SUNNY exits the shop as two stocky GARDAI enter the pharmacy, LAYLA hysterical screams reach a climax.

4 EXT. STREET GREY STRAND SEASIDE TOWN

4

SUNNY cycles home, he passes along a run-down seaside promenade on his way, before cutting down towards a house near the harbor.

5 EXT. SUNNY'S HOUSE

5

SUNNY pushes his bike into the driveway and walks around to the harbor.

POV SUNNY - his dad, ARTHUR(48) stands on his fishing trawler named "Nora". He's a short, broadly built man, with a rugged beard and wild curly hair. He is busy reeling in a lobster pot when he spots Sunny from the corner of his eye.

ARTHUR

Aye Sunny, missed you this morning
I was gonna give you a lift down to
your appointment.

SUNNY

It's fine, I have my bike.

ARTHUR

Ah yeah, right so I was thinking
maybe we could do a takeaway
tonight, have a little birthday
celebration.

SUNNY

I have plans.

ARTHUR

And what plans are these?

SUNNY

I'm meeting Nick down the pub.

ARTHUR sighs and rolls his eyes.

ARTHUR

Nick down at the pub, a classic I
suppose. I was thinking we could do
something this weekend if your...

The rope slips out of ARTHUR's hands and he catches it just in time.

ARTHUR (CONT'D)
Sunny, could ya gimme a hand.

SUNNY stares at the water in between the boat and land and freezes up in fear, ARTHUR has to wrestle the pot back up safely onto the boat by himself.

ARTHUR (CONT'D)
Sunny, c'mon ya need to... never mind. I'm sorry I asked.

SUNNY stares at his father for a moment, embarrassed at how he froze then he disappears out frame, leaving ARTHUR alone on the boat.

6

INT. SALTY DOCKS BAR BOOTH, MIDDAY

6

Sunny sits awkwardly in the dusty bar booth. He glances around the bar nervously, through his wide framed glasses. Impatiently, checks the time on his digital wrist watch. The bar is a normal suburban pub filled with everyone from teenagers to old men, the decor is old, dusty and littered with memorabilia from a by gone age.

SUNNY'S eyes are locked on the bars front entrance,

POV SUNNY - a view of the harbor and waves crashing to the shore.

SUNNY looks at his watch again, he is getting more flustered with each passing minute.

The sound of the waves crashing can be heard through the nondescript bar chatter. The sound gets louder and with it SUNNY's breathing becomes shallow and his hands begin to shake. As the sound intensifies, a WOMAN from the other end of the bar stare at SUNNY. She is older, and bent slightly with a strikingly weather beaten face and long silver hair that looks to be wet and dripping water onto her strange bright green leather jacket.

The sound of the sea has reached a piercing crescendo, SUNNY's hands and knees tremble uncontrollably, as the WOMAN in the bright green leather jacket locks her eyes on SUNNY. He bows his head and tries to focus on his breathing.

The bell on the bar's front entrance cuts in on the crashing sea sound and SUNNY darts his head up to see NICK (19) at the entrance. NICK waves to him, he is stocky, broad shouldered, and dressed in an oversized blazer and jeans.

SUNNY waves back, relieved by his friend's arrival, his face begins to relax. As NICK makes his way across the bar, SUNNY looks over to the table with the strange WOMAN, but she's disappeared.

NICK (SHOUTING)
HAPPY BIRTHDAY YA BIG GALOOT.

Nick plonks himself down on a stool across from SUNNY, a huge smile plastered on his face.

Before Sunny has a chance to say hello we hear a loud BANG!

SUNNY nearly jumps out of his skin as an explosion of Confetti comes showering down in his head.

Everyone in the bar turns to face SUNNY and NICK'S table - some give a round of applause and others call birthday greetings as they raise their glasses. SUNNY'S facial expression becomes anxious again, he doesn't like the limelight.

NICK (CONT'D)
The big 18, you're finally legal.
Now, lets get some drinks.

CUSTOMERS in the bar turn back to there own conversations and SUNNY begins to recover his composure as he brushes mounds of confetti off his shirt.

SUNNY
Very funny Nick.

SUNNY lifts a strand of confetti from the table.

NICK
I went to a lot of trouble to get
that confetti canon...

SUNNY
I must remember to scare the shit
out of you next birthday...
(MORE)

SUNNY (CONT'D)

And what's that you're wearing -
are you off to school or what?

Nick grabs the side of his oversized blazer and runs his thumbs through the margins.

NICK

It's my birthday jacket, least we
forget my lil ray of sunshine is
finally eighteen, BARKEEP!

AMANDA (28) the barmaid approaches their table. She wears a half bored, half disgruntled expression.

AMANDA (SIGHING)

Enough with the barkeep shit.

NICK

Oh come on Mandy, it's my little
sunny's eighteenth, perk up that
smile for the occasion.

AMANDA

Just order and fuck off.

NICK

Well the usual for me...

AMANDA darts NICK a sharp look of contempt.

NICK (CONT'D)

Whisky and Coke (nervously), and
for the birthday boy.

SUNNY

Finches.

AMANDA begins to step away from the table, NICK gives SUNNY a mystified look.

NICK

Wait hold on...

AMANDA turns back to the table and sighs again.

NICK (CONT'D)

Sunny a finches? Like really?
You're eighteen, c'mon. (Turning to
AMANDA) He'll have a beer.

AMANDA

Okay...

SUNNY

No, just the finches will be fine.

SUNNY smiles awkwardly trying to avoid eye contact with AMANDA.

NICK
Sunny, for fuck sake like...

AMANDA cuts Nick off sharply.

AMANDA
A finches and a whiskey coke coming
right up!

AMANDA lifts a bit of confetti of the table and holds it to
NICK'S face.

AMANDA (CONT'D)
And if I see a lick of this shit
left when you guys leave, I will
shank you in the rear.

NICK gulps and nods his head, and as she walks away he turns
back to SUNNY.

NICK
She seems in better humour than
last time we met.

SUNNY
Does she?

NICK
Anyway, what's the plans Sunny Jim,
we painting the town blood red
tonight or what?

SUNNY
This is the plan.

NICK
Sunny! For christ sake like(NICK
points to the table and then their
surroundings), this is not a plan.
This is the same kip we've been
coming to since we were kids. Lets
go somewhere.

SUNNY
We can go chipper after.

NICK (ROLLING HIS EYES)
Sunny that's not what I mean,
remember last time you we were on
the booze, like we went all over
this town, mischief and mayhem.

SUNNY
That was the day of Mum's funeral.

NICK
Yeah... but still like, we went
wild. Had a great time.

SUNNY
I ended up in A&E Nick.

AMANDA returns with their drinks and glares at NICK as she leaves.

NICK
Forget it.

NICK raises his glass to SUNNY, they cheers.

NICK (CONT'D)
Happy birthday, man.

7 INT.GREY STRAND CAFÉ NIGHT

7

The café is a sit-in chipper that looks like the spawn of a 50s style diner and caravan. SUNNY and NICK sit in a booth by a large fogged up window, sharing a plate of chips.

NICK
Mexico.

SUNNY
You don't speak Spanish though.

NICK
I'll learn!(Sighs), Anywhere's better than this, I'm not settling for this and you shouldn't either Sunny.

SUNNY
Where would I go?

NICK
Come with me, like all we need is a little...

SUNNY'S eye begin to wander around the cafe as he loses interest in NICK'S constant rambling. The CLIENTELE and STAFF both look worse for wear.

POV SUNNY - A WOMAN sits with her back to the window, on a stool at the counter. She seems to have bluish pale skin and like the WOMAN in the pub earlier, her hair and clothes drip water onto the floor.

NICK is talking away nine to a dozen demolishing the chips as SUNNY continues staring at the woman. We track in his face.

POV SUNNY - the WOMAN picks up her battered cod and raising it in the air, arches her head back and opens her mouth, gobbling the entire thing in one go.

SUNNY looks away in disgust, notices the chips are all gone and NICK is wiping his greasy fingers down his blazer.

SUNNY
Do you smell that?

NICK
Smell what?

SUNNY
I don't know, it smells like rotten fish or something.

NICK
We're in a chipper, Sunny.

SUNNY
True.

NICK
So, do you think you could loan me anything?

SUNNY
Loan you what?

NICK
I just explained Sunny. I need money, cash, dinero. So I can get out of this kip.

SUNNY
I don't even have a job, Nick.

NICK (SIGHS)
Yeah... How's that going my friend? Job hunting is a very specific pursuit, you need to go into training for that shit.

SUNNY looks back to the counter.

POV SUNNY - the blue skinned WOMAN is nowhere to be seen. He turns back to NICK and sighs.

SUNNY
It's ok for you, you've got experience but me, well I don't really have experience in anything, other than standing around.

NICK

That's what I'm saying my man, you
need to get out of here, come
traveling with me.

SUNNY

Do you have any savings from Yangs?

NICK

Are you joking, I deliver clothes
to obese people and jagged
grannies, I don't even get tipped.

8

EXT. GREY STRAND CAFÉ NIGHT

8

It's raining heavily as the pair walk away from the chipper. NICK hangs his blazer over his head and tries to light a cigarette with a brass zippo. SUNNY tucks his hands deep inside his pockets. The red neon from the cafe's sign spills onto the street. They walk across the road and approach the area near the promenade where SUNNY's bike is parked.

POV Nick - A bus comes barreling up the rain drenched road.

NICK

Shit! Here's my chariot. See ya
tomorrow, Sunny.

NICK flicks his cigarette onto the wet road and runs for the bus just as it pulls in at the stop. SUNNY waves to him as he mounts the steps and when the bus pulls away, he is left alone on the street.

The rain is heavier now and makes it difficult for SUNNY to unlock his bike, finally with a click he gets the lock open.

As he begins to mount his bike something catches his eye

POV SUNNY - the outline of the blue skinned WOMAN can be seen through the fogged up chipper window. The WOMAN stares directly at Sunny for a beat,

The image is unnerving and SUNNY mounts his bike quickly and begins to cycle away.

9

DREAM SEQUENCE

9

SUNNY is under water, floating down into the dark murky depths of the ocean.

Beside him, we see a sailing boat, it too is sinking downward. SUNNY struggles to hold his breath and fights to swim to the surface,

We see him from below as he scrambles to swim upwards.

Suddenly we are on the surface of a choppy night sea. SUNNY surfaces and takes in a sharp gasp for air.

10 INT. SUNNY'S ROOM 10

Sunny wakes up in a cold sweat, the sound of ringing incessantly echos through his room. He throws back the covers and stands onto solid ground, relieved his is out of his dream. Then, realising the ringing sound is the doorbell, he bolts out of the room.

11 INT SUNNY'S HALLWAY 11

SUNNY comes hurrying downstairs and opens the front door.

POV SUNNY - NICK is on the doorstep, beaming.

NICK

I've got the cash cow we've been looking for.

12 INT SUNNY'S KITCHEN 12

ARTHUR is at the sink gutting mackerel and listening to the radio at an obscenely high volume.

SUNNY

Dad, Jesus do you have to do that in here, it stinks.

ARTHUR ignores SUNNY until SUNNY turns the radio off and when he realizes his son is talking to him, he looks. His smile freezes and turns into a grimace as he registers NICK behind his son.

NICK

Morning Mr.McCarthy. Grand day.

ARTHUR nods solemnly in Nicks direction.

ARTHUR
Just Arthur's fine, Nick.

ARTHUR shakes his head and turns back to the mackerel. SUNNY, still in his pajamas begins to make himself a bowl of cereal. He eats standing at the counter while NICK continues telling him his plans.

NICK
I have finally found a sure fire way that we can escape this shit hole... My grandparent's money.

ARTHUR
Jesus (under his breath)

NICK
So, come along Sunny we're headed for the old folks home.

SUNNY
Why do I have to come?

NICK
Because everything works better in pairs, shoes, tits, magicians, besides have you anything better to do.

ARTHUR
Actually he does.

NICK
He does?

ARTHUR shoots Nick a look.

ARTHUR
Yep, I got him... I mean Sunny an interview in the maritime museum.

SUNNY
Since when?

ARTHUR
Since this morning, I ran into Martha down at the market and told her you needed work.

SUNNY and NICK exchange glances.

ARTHUR (CONT'D)

You'll need to get ready soon the interviews at one o'clock and you'll be bringing these with you.

ARTHUR plonks a big bag of gutted mackerel on the table, SUNNY stares blankly at the bag and suddenly not hungry, drops the spoon back into his cereal bowl.

SUNNY

I'm gonna take a shower.

He shuffles out of his seat and heads for the stairs.

NICK

Can I have the rest of your cereal?

SUNNY

I'll see you after the interview, Nick.

NICK

Yeah no bother man, (he begins slurping the cereal) and eh, welcome to the rat race, Sunny.

Arthur turns to Nick, a look of disgust on his face as he listens to NICK makes loud slurping noises.

ARTHUR

I suppose you'll have to find another tit to gouge your grandparents with, eh Nick.

NICK

It's not gouging Mr McCarthy... they're family, they love me.

NICK makes puppy eyes at ARTHUR as he continues slurping his cereal.

ARTHUR

You disgust me, Nick.

NICK

In China it's considered the height of manners to slurp at table. It's a sign of respect actually.

ARTHUR shakes his head and he throws on his jacket and opens the back door.

ARTHUR

Do me a favour, ya little bollix.

NICK stands to attention and gives ARTHUR a military salute.

NICK
Aye, Aye Captain.

ARTHUR
Make sure he brings the fish with
him. And wash that bloody bowl
before you leave.

13 INT. MARITIME MUSEUM DAY

13

SUNNY stands awkwardly in a shirt and slacks the plastic bag of gutted Mackerel at his side.

POV SUNNY - a display case filled with different kinds of stuffed fish hangs above him.

Loud footsteps can be heard approaching,

SUNNY turns from the display case and looks in the direction of the sound.

POV SUNNY - MARTHA (50) the bright preppy manager of the maritime museum appears out of a dark corridor.

MARTHA
Hello, you must be Arthur's son.

SUNNY
Yeah... Sunny. That's me.

MARTHA
And look at you, you look very
smart.

MARTHA registers the fishy smell in the air as they shake hands and then smiles as she sees the bag.

SUNNY
A present, from Dad.

Sunny nods awkwardly and hands her the bag of fish.

MARTHA
Tell him thank you.

She takes SUNNY by the arm and walks him back down the corridor

MARTHA (CONT'D)

So, shall we get you started. Have
You been here before?

SUNNY

No. Never.

MARTHA

Well first things first then, let
me take you on a tour.

H/A from above we see the two of them walking around the dark
museum.

MARTHA (CONT'D)

So, Sunny any interest in the sea,
aquatic life, explorers,
shipwrecks...

SUNNY stops walking and turns to MARTHA,

SUNNY

Look, I really don't think I'm cut
out for this ...

MARTHA grabs his arm as she suddenly remembers,

MARTHA

Oh My god. Sunny, I'm so sorry, I
mean...(she hits herself in the
head) that was so insensitive of
me, I completely forgot what you've
been through.

SUNNY

No, it's fine. Don't worry about
it.

SUNNY goes to leave and MARTHA keeps a hold on him.

MARTHA

Look, lets start again shall we. I
know your Mum would be very proud
of the young man you've become. So
why don't I cut to the chase and
offer you the job.

SUNNY looks towards the door and thinks of escaping but
MARTHA is pulling at his arm again,

I know your Dad is trying hard to
get over it too. It takes time eh.
So why don't you try the job for a
few hours and if you don't like it
then feel free to walk away.

SUNNY nods and they continue the tour.

INT UTILITY ROOM MUSEUM

MARTHA holds up a luminous orange vest and a litter collecting tool.

MARTHA (CONT'D)

Here we are, pop this on and start picking up any little bits you see and I'll come get you at break time and we can have a coffee and a chat about how you've done.

SUNNY does as he's told and heads off with his litter stick.

14

INT. NURSING HOME DAY

14

NICK enters the foyer, and is greeted by nurse CAMILA (38).

CAMILA

How... can I help you?

NICK

I'm here to pay a visit to my lovely grandparents, Mr and Mrs Sweeney.

CAMILA

Okay... I really wish you'd called ahead, it's really best to give the patients some notice before visitations.

NICK

Nonsense, I'm their favorite and only grand son they'll be over the moon.

CAMILA

Fine, fine, follow me now and I'll bring you to their room.

NICK follows CAMILA down a series of long clinical hallways littered with confused looking ELDERLY PATIENTS.

15 INT. MR & MS SWEENEY'S ROOM DAY

15

CAMILA ushers NICK inside.

CAMILA

Here you are, Mr Sweeney you and
your darling wife have company!

Mr and Ms SWEENEY look catatonic and they stare idly in
CAMILA's direction.

CAMILA (CONT'D)

I'll come get you in awhile.

CAMILA leaves and NICK stands awkwardly in the middle of the
room for sometime, Mr and Ms SWEENEY look at him lopsided.

NICK

Granny, Grandad. It's me!

Mr SWEENEY stirs in his seat.

NICK (CONT'D)

Nick... your grandson.

Mr SWEENEY stops stirring and begins to settle back into his
seat, he lets off a loud satisfying groan and a trail a pee
begins to stream down his leg onto the floor. NICK stares at
the growing puddle speechless.

MRS SWEENEY

Would you make us a cuppa tea there
with a drop of milk and some honey,
my throat's at me.

MRS SWEENEY hands NICK a crumpled up snotty tissue as if it
was currency, the growing pool of pee begins to reach his
shoes.

NICK

I'll go and grab that tea
now, (under his breath) and maybe
some tissues.

16 INT. MARITIME MUSEUM DAY

16

SUNNY walks through the empty museum picking up small pieces of litter as he moves along. He spots a large exhibit in a dark corner and begins to walk towards it.

POV SUNNY - The exhibit displays a ship wreck in progress a wax woman is drowning amongst the waves, her small boat has split in two from the force of the ocean.

As SUNNY focuses on the display he begins to hear the sound of waves crashing and screams,

POV SUNNY - the wax woman's face begins to contort and it looks as if she's really screaming. The noise gets louder and louder.

SUNNY back away in horror when suddenly he bumps into something behind him.

MARTHA

All finished Sunny, are you okay?

SUNNY

Eh yeah, I was just reading the display case.

MARTHA

Gripping stuff isn't it, well Sunny I'd like to offer you the job. So, let's go and have that coffee, and I'll fill you in on a few details.

17 EXT. GREY STRAND PROMENADE

17

SUNNY and NICK sit on a wall looking out over the beach.

NICK

They didn't remember me, Sunny. My only family left and their fucking senile. I mean, my grandad spent the entire time telling me the story of how he knocked Brendan Grace off his bike...took up an hour of my time.

SUNNY

Who the fuck is Brendan Grace?

NICK

I dunno, some comedian who used dress up as a schoolboy.

(MORE)

NICK (CONT'D)

Granda said my blazer reminded him of yer man. (NICK holds his head in his hands)
It was fucking hopeless.

SUNNY

That's just what happens, they're old.

NICK

I'm not letting that happen to me, I'm getting out of here before this town turns me into some 'piss myself' shell of a human.

SUNNY

You could sets your sights a bit lower. Maybe save up and go to Galway?

NICK

Fuck Galway, Sunny and fuck compromising. I'm so tired of the same bullshit, Ireland's just one big one horse town.

They sit in silence, looking out at the sea. To their left is a row of corrugated sheds. A FISHERMAN comes out of one of the sheds carrying a bucket.

POV SUNNY and NICK - FISHERMAN empties his bucket of fish bait onto the beach, the seagulls swoop down and begin a feeding frenzy, ripping the fish to shreds.

SUNNY

One big seagull town more like. (SUNNY gets up from the wall, checks his watch), Alright, I'm gonna head in. See you tomorrow.

NICK (SIGHS)

Yeah, that's fine, I've a shift in like an hour anyway.

The pair do a choreographed handshake before parting ways.

18

INT. YANG'S TAILORING AND ALTERCATIONS

18

NICK is leaning on the counter of the rundown tailor's, his full attention focused on the small T.V in the corner,

POV NICK - a MOVIE (The creature from the Black Lagoon) plays silently on the screen.

Gill-man, the strange prehistoric beast is running through the Amazon, grunting. Suddenly a rail of clothes is pushed back and we see YANG, the tailor registering NICK watching the movie.

YANG

Oi, your not getting paid to watch
the telly now elbows off the
counter.

NICK grunts under his breath and moves slowly from the counter, looking for the television controls. YANG slams a long translucent suit bag on the table.

NICK

Whats this?

YANG

Custom tailored suits.

NICK

Since when do we do that?

YANG

You don't do anything, I do it.
Since I get paid for it.

NICK rolls his eyes at YANG.

YANG (CONT'D)

This delivery is to the big house.

NICK

The big house?

YANG

Old fletcher place.

NICK

I thought that was abandoned years
ago.

YANG

It was until last month, they have
money so better show some class
when you get there.

NICK

How do I "show class" I'm a
delivery driver?

YANG

Lose the attitude or lose your job.

NICK

Okay, Okay.

NICK carefully takes the heavy bundle of suits into his arms and slips out the door.

19 EXT ROADSIDE

19

We are at the end of the seafront promenade where the road becomes narrow and a smaller dirt track leads up a hill to the gates of an estate. Above the gate posts we can make out the turreted roof of the old Fletcher mansion.

EXT GATES OF MANSION

NICK pulls up in the van and gets out and rings a bell.

He can hear a voice very faint at the other end of the intercom.

NICK
Delivery from Yang's Tailor's.

He jumps as the gates begin to whine and then very slowly open. NICK hops back into the van and drives through them.

20 INT. YANG'S VAN

20

NICK is peering through the dirty windscreen as he drives up a tree lined avenue. After a sharp turn he gasps as the mansion comes into view.

POV NICK - the mansion is gothic in style and about the biggest, grandest house NICK has ever seen.

NICK
Sweet damn!

Nick gets out of the car and fumbles the suits out of the passenger seat. He looks up at the turreted mansion in awe, then looks toward the view of the sea.

POV NICK - the sea view from this height above the town is breathtaking.

NICK climbs the stairs to the door and knocks. There is no reply. He looks for a bell but can't one. He bangs the large bronze knocker again. After a minute the door creaks open and a middle aged MAN with shoulder length silver hair and a rather strange blueish complexion stands in the sunlight. This is CORRIGAN

CORRIGAN

Ah... here we are, I've been expecting you.

NICK is taken aback by a sudden smell, and has to block his nose as he fumbles with the receipt.

NICK

You much be...(he peers at the name on the docket)...Corrigan?

CORRIGAN

Whats that?

NICK

It says here Corrigan, right?

CORRIGAN

Oh... yes. Corrigan Fletcher, (Corrigan points to one ear) Please do excuse me. I have a hearing loss. Scuba diving accident, won't you come inside so we can handle the matter of payment.

NICK follows CORRIGAN in.

21

INT. FLETCHER MANOR

21

The hallway is spacious and lined with maritime memorabilia and giant portraits of no doubt, the Fletcher family.

CORRIGAN shows NICK into a drawing room with a majestic view of the sea from its wide bay window.

CORRIGAN

I didn't catch your name my boy.

NICK

Nick.

CORRIGAN

Come again?

NICK

It's Nick!

CORRIGAN nods and they walk through the room.

NICK (CONT'D)
Really beautiful house.

CORRIGAN
What?

NICK
I said you have a really beautiful house.

CORRIGAN
Oh yes right, she has an illustrious charm to her, owed by the Fletcher family for many generations, I've only recently come back to dry land (laughs to himself). My heart truly belongs to the sea.

NICK
Good to know.

CORRIGAN
Come along, the office is through here.

CORRIGAN leads NICK through a double door and down a little staircase.

22 INT. CORRIGAN'S OFFICE

22

The place is cluttered with boxes and strange sculptures. Corrigan takes a seat behind a large desk and pulls out a drawer containing neat stacks of large euro notes.

He hands NICK a wad of cash.

CORRIGAN
Please excuse the large notes. I happen to be particularly old fashioned in how I manage my finances. (He laughs).

NICK
I don't have change for this.

CORRIGAN
Nonsense, keep the change.

CORRIGAN stands up and looks into NICK'S eyes.

CORRIGAN (CONT'D)
 I'm so glad to finally meet one of
 the fine locals of Grey Strand...

NICK stares back at CORRIGAN confused at the intensity and sincerity of his statement.

23

INT. STRAND BOWLING ALLEY

23

SUNNY and NICK sit across from one another on a small round table at the back of the bowling alley. Caught in a neon hue of pink and blue.

NICK
 And he paid with a literal wad of cash, like I mean the suits were pricy enough but I still got a slapper of a tip.

NICK takes a wad of bills out of his pocket.

SUNNY
 That's generous.

NICK
 Sunny the place was plastered with paintings and weapons, he must be a millionaire.

SUNNY
 That's pretty mad I didn't think that kinda wealth existed on the Strand, how come he went to Yangs and not like some place fancy?

NICK
 Supporting local businesses, (shrugs his shoulders) but it's probably more to do with custom fittings, I'd say he's hung like a moose and needs the extra space.

SUNNY smiles and shakes his head.

NICK (CONT'D)
 But generous and all that he was...well, there was something off about him.

SUNNY

Like what?

NICK

I dunno, it's hard to describe. He was like, well overly friendly and he smelled bad.

SUNNY

That's definitely weird, what was his name again?

NICK

Fletcher, Corrigan Fletcher. He used to be a sea captain.

SUNNY

Never heard of him, and I've only seen the house from the distance.

NICK

Isn't it crazy that one man can live in such a huge house. I'd say he wouldn't even notice if something went missing.

SUNNY stares at NICK for a moment, annoyed by the suggestion. A teenage bowling alley employee, JAMES, steps over to the pair.

JAMES

You can't be on Strand Bowling Alley premises without the correct shoes on.

NICK

What? We're not even bowling.

JAMES

It's a safety precaution.

NICK

What do bowling shoes protect me from that my shoes won't?

JAMES (SHRUGS)

Put the shoes on or leave.

NICK

Theres a fucking rain storm outside man.

SUNNY

It's fine. We'll put the shoes on.

JAMES

It's a tenner euro deposit per pair.

NICK

Fuck that.

24

EXT. BOWLING ALLEY

24

SUNNY and NICK climb down the steps of the Bowling Alley and out into a heavy rainstorm, and begin to walk home.

NICK

Bowling shoes are such a fucking scam I mean come on...

NICK continues ranting loudly, SUNNY tunes out as something across the street catches his eye.

POV SUNNY - A WOMAN is standing in the middle of the street her head craned towards the sky, her mouth wide open. Her skin has an almost blue sheen.

SUNNY steps onto the street for a better look, puzzled by what he is seeing.

POV SUNNY - the WOMAN's mouth fills with rain water, it runs out onto her cheeks and down her neck.

We hear a loud beeping noise

CUT TO:

NICK grabs Sunny and pulls him out of the way of an oncoming bus.

NICK (CONT'D)

Sunny! What the fuck man.

SUNNY

Did you see that?

NICK

See what?

SUNNY looks back at the spot on the street where he saw the WOMAN, it is empty.

SUNNY (SHAKING HIS HEAD)
It's nothing, I eh...

NICK
You alright man? You don't look well.

SUNNY
Yeah, I'm grand just tired. I better get going. See you tomorrow maybe.

NICK
Okay, see you man.

25 EXT. STRAND HEIGHTS APARTMENTS

25

NICK runs up the stairwell to get away from the torrential rain but stops as he gets a glimpse of movement on the first floor.

POV NICK - through the stairwell railings he can see a group LADS all dressed in similar tracksuits, all smoking vapes,

NICK tries to turn back down the stairs but it's too late they've seen him and rush down the stairs to surround him..

BERNARD
Ahhhh, there he is now lil' orphan boy.

The LADS circle NICK and push him down the last few steps of the stairs, he slams hard into the concrete below.

BERNARD (CONT'D)
Fuck d'ya think your going Nick?

NICK gets up and dust himself off. BERNARD pushes him against the wall, his group of track-suited henchmen laugh hysterically.

NICK
What do you want?

BERNARD
You owe me money.

NICK
For what?

BERNARD

Hear that lads, this fucking bitch
is ungrateful.

He grabs NICK by his collar and shoves him up against the wall.

BERNARD (CONT'D)

I'm the fucking reason your kip of
a flat doesn't get robbed. D'ya
hear me, I keep this whole building
safe.

BERNARD punches NICK hard in the stomach. He collapses onto the ground, then searches through his pockets and finds the wad of cash that CORRIGAN gave him.

BERNARD (CONT'D)

Yew... lads, let's get some fucking
chipper I'm starving.

The LADS laughs and walk down the stairwell leaving NICK on the ground.

26

INT. NICK APARTMENT

26

The apartment is a tiny room with a mattress in the corner, NICK takes off his shoes and jacket and slumps onto the bed. He feels something under him and jumps off the bed, pulls the covers off the bed.

POV NICK - the mattress is wet,

NICK looks up to see two water droplets forming on his roof. They Hit him full in the eyes.

NICK'S face goes red and he flips the mattress in a fit of rage, suddenly, he spots something just beneath the corner of where his mattress once lay,

POV NICK - a photograph lies on the ground; a young WOMAN smiles at the camera, she is surrounded by lush plants, they look tropical, behind her sits a white bungalow with the words "Jugos Licuados Aguas Naturales". Nick holds the photograph tenderly, slumps against his flipped mattress and sinks onto the floor.

27 INT. SUNNY' HOUSE STRAND DRIVE 37

27

The rain hammers down outside, Arthur stands by the kitchen counter making a cup of tea, the radio playing as usual.

SUNNY walks in and wipes his sodden feet on the mat.

RADIO WEATHER REPORT

...Now for the East of the country
I'm afraid, yes red weather
warnings tonight the extreme
rainfall is predicted to dissipate
by the morning...

ARTHUR turns the radio down as he sees SUNNY.

ARTHUR

Christ you got soaked, do you want
me to do up a bath.

SUNNY

No... I'm fine dad, thanks.

ARTHUR

They're saying we all need to stay
in doors until this bloody storm
blows over, complete bollix if ya
ask me.

SUNNY

Yeah...(under his breath)

SUNNY hangs up his jacket and heads for the stairs. ARTHUR catches him before he leaves.

ARTHUR

How are you, Sunny? Are you feeling
good ya know I'm right here if you
want to talk.

SUNNY

Yeah I know, I'm just tired
tonight.

ARTHUR

Is it all this medication, just
gimme the word and I'll march down
to that nut job doctor and set him
straight.

SUNNY

Dad, I'm just tired.

ARTHUR

Okay, I was just about to put on
some suppe...

ARTHUR turns towards the stove and as he turns back his face
drops, SUNNY is already making his way up the stairs.

ARTHUR (CONT'D)

Right okay. Well goodnight.

28

DREAM SEQUENCE

28

SUNNY struggles to keep his head above water, behind him the
hump of something floats. Its a body- a drowned person
floating by him. SUNNY takes deep breaths and tries to calm
himself down,

CUT TO:

A woman's hand grabs him from behind, she is trying to keep
him underwater by pushing his head and shoulders down into
the murky water.

CUT TO:

SUNNY wakes from his nightmare, shivering despite the beads
of sweat on his brow.

29

EXT. GREY STRAND PROMENADE

29

SUNNY walks along the promenade, as he steps onto the beach
he notices a group of dead fish littered along the stones.
Its mostly smaller fish but then he sees crabs and starfish.
The sight of so many dead things disturbs him. He stops as he
comes upon a strange looking octopus. It is still alive, it
tentacles moving and flailing on the stones.

VOICE

Fascinating creatures, aren't they!

An elderly MAN (ARCHIBALD) stands behind SUNNY, he is wearing a tight orange swimming cap, and a trench coat and carries a large bucket of water. ARCHIBALD swoops down and gather the octopus up placing him gently into the bucket. SUNNY stands awestruck by this strange MAN.

ARCHIBALD

Some known fossils of the species date back to 200million years ago, Fascinating utterly fascinating.

SUNNY

Yeah, they definitely are.

ARCHIBALD

A marvel of evolution really, you know to survive deep in the darkest depths of the water these fine creatures have blue blood, copper rich as opposed to our iron rich red blood.

Before SUNNY can react to this aquatic fact, ARCHIBALD begins to walk towards the sea. SUNNY watches as he takes off his coat, revealing his pasty bluish skin. He walks into the sea submerging both himself and his bucket into the grey, choppy water.

30

INT. MARITIME MUSEUM

30

SUNNY strolls around the museum, lost in thought. He spots a sweet wrapper on the floor and heads towards it. He picks it up and looks to his right

POV SUNNY - a large portrait of a fat bulbous man hangs on the wall opposite SUNNY. The eyes of the man bulge out irregularly and his skin tone is almost blue.

SUNNY approaches the painting slowly and reads the plaque underneath; "Obed Fletcher, founder of the Grey Strand Fishery 1875".

SUNNY steps back and looks at the portrait again, there is something incredibly unnerving about it.

He hears a voice coming from another room and decides to follow it.

INT. MARITIME MUSEUM ROOM 2

A TOUR GUIDE stands in-front of a sparse group of TOURISTS.

TOUR GUIDE

...And to conclude our tour we have a new addition to the Grey Strand Maritime museum donated to us by the prolific sea captain Corrigan Fletcher...

The guide points up to a huge stone fossil of an almost alien looking creature.

TOUR GUIDE (CONT'D)

This is said to be one of the oldest aquatic fossils discovered in this hemisphere, it's exact species is still unknown but we do know it once resided right here in the sea of Grey Strand.

As the TOUR GUIDE moves on with his little band of TOURISTS, SUNNY approaches the fossil and stands looking at it for a beat.

31

EXT. YANG'S TAILORING AND ALTERATIONS

31

NICK is lifting heavy loads of clothes into the van, his face covered in sweat. Mr YANG watches him idly from the door of the shop, a cigarette hanging loosely out of his mouth. NICK stumbles and almost drops one of the Suits.

MR YANG

Hey, Hey! Watch it, I don't want no creases on those suits.

NICK sits on the floor of van, exhausted.

NICK

This is fucking ridiculous.

MR YANG

This is good for business!

NICK

Like who needs this many suits and dresses?

MR YANG

Stop complaining and do your job. Come on, only two bundles left.

NICK

I'm going... Jesus. I won't be able to lift this all out on my own.

MR YANG

Irish boys don't know hard work,
well lucky for you, Corrigan has
help waiting when you arrive.

NICK

Oh right, so this is a delivery for
the big house.

MR YANG

Who else in this town has money for
all these?

NICK

True.

MR YANG

Now hurry up before the rain starts
again. I don't want my van stuck up
there.

NICK grabs the last bundles and boosts them into the back of
the van and closes the door with a thud.

32 EXT. FLETCHER MANSION 32

DRONE SHOT over the mansion picks up YANGS tailoring van as
it drives up the hill towards the mansion.

33 INT. VAN 33

Nick drives up the avenue and is surprised to see two burly
MEN in navy suits walking towards the van.

34 EXT. VAN 34

NICK gets out of the van and raises his hand in a salute.

NICK

Hey you guys gonna gimme a hand
with the flowers in the back.

The MEN stare and Nick blankly. CORRIGAN comes down the porch steps to meet Nick.

CORRIGAN
 Nicholas, a fine young man
 delivering to us what we need the
 most.

NICK stares blankly at Corrigan.

NICK
 Yeah sure... that's me.

CORRIGAN
 Won't you follow me inside. My
 friends here will do the unloading,
 theres something I wish to show you
 before we settle this payment.

NICK throws the keys to one of the MEN.

The key thumps him in the head hard, but the man doesn't react, NICK does a double take, puzzled by the situation but when no one else reacts he follows CORRIGAN into the mansion.

35

INT. FLETCHER MANSION

35

NICK walks through the hallway and drawing room which is now full of well dressed guests of all ages. The atmosphere is that of an ostentatious country club but still, NICK holds his nose as the smell that bothered him on his first visit is here again but stronger.

NICK
 What is that smell?

CORRIGAN
 Oh my dear boy it's fish, fresh
 from the generous waters of The
 Strand.

NICK keeps his composure but the smell is making him nauseous. CORRIGAN leads NICK out onto a beautiful stone balcony, where groups of GUESTS sit and socialize at outdoor tables.

CORRIGAN (CONT'D)

There you are Nicholas, these are
my pride and joy!

CORRIGAN points out two lavish boats in the harbor below the balcony.

POV NICK - the boats are luxury yachts with flags flapping in the evening breeze.

CORRIGAN (CONT'D)

We plan to set sail tomorrow night
six o'clock just for a brief tour
of the seas and I was hoping you
could join us.

NICK

Me, why?

CORRIGAN

This invitation extends to anyone
in town who wants to come, as a
token of my gratitude for welcoming
me with such a warm embrace.

NICK

You really don't have to, like I
didn't do anything.

CORRIGAN

Such a humble man, truly an
inspiration. Wait here and I'll get
that money for you.

NICK stands dumbfounded and looks out at the harbor again -
an idea formulating in his head.

Suddenly, a WOMAN sitting at one of the tables drops her wine
glass, it shatters on the stone balcony.

A CROWD begins to form around the WOMAN as she begins to
spasm. NICK joins the CROWD,

POV NICK - the woman's spasm are almost completely localized
to her neck, it looks as if something is climbing up her
oesophagus.

Finally she tilts her head to the floor and wretches up a
small squid.

NICK backs away as the squid wiggles violently on the floor.
A MAN in the group grabs the squid and puts it into a water
glass.

The woman looks up and quickly regains her composure, she
wipes the spit from her mouth and begins to laugh.

The CROWD around her join in and disperse casually as if nothing happened.

NICK'S eyes are fixed on the squid in the large glass, it is squirming and wrapping itself into a cosy shape. NICK shivers in disgust.

36 INT. YANG'S VAN

36

NICK sits in the front seat of the car staring straight ahead, CORRIGAN leans in through the passenger seat,

CORRIGAN

Well, I trust the payment is in order.

NICK nods his head and smiles politely.

CORRIGAN (CONT'D)

Do have a think about joining us tonight even if it is only brief, the open air out at sea is quite magnificent.

NICK

Yeah, I'll think about it.

CORRIGAN

Remember, we set sail for six.

CORRIGAN stands up and takes a step back from the van, as NICK pulls out of the driveway.

37 INT. VAN

37

NICK looks in his rear view mirror to see CORRIGAN staring at him as he drives off.

38 INT. POOL HALL DAY

38

SUNNY and NICK are standing across a dimly lit pool table facing one another. The pool hall is wide and sparse, Lou Reed's "Walk on the Wild Side" echos over the PA system. The silhouette of two elderly MEN playing pool can be seen across the room.

NICK
Tomorrow night Sunny. They'll be
gone from six o'clock onwards, it'd
be the easiest thing ever.

SUNNY leans over the dimly lit pool table and lines up his
shot. He pots a ball and continues playing ignoring NICK.

NICK notices and smacks the end of Sunny's cue messing up his
shot.

NICK (CONT'D)
You listening?

SUNNY
Yeah, I just don't really like
where this is headed.

NICK
And where is it headed.

SUNNY bends back down to the table.

SUNNY
Sounds like you wanna rob a rich
old man.

NICK
Yeah and?

SUNNY
It's a stupid idea like what would
you even take?

NICK
Anything. Literally everything in
that house is gold plated. Besides,
a whole stash of cash. That alone
would be enough.

SUNNY
It's a dumb idea like this is real
life not a fantasy.

SUNNY bends down to take another shot and NICK clips SUNNY'S
cue again. This time much harder, SUNNY springs up and stares
at NICK with a look of frustration.

NICK
At least it is an idea, you've been
a fucking mute ever since your Ma
died.

SUNNY

Fuck you.

NICK

Yeah fuck me. I don't have a Ma either but I'm not just gonna mope around here for the rest of my life.

SUNNY

It's not the same.

NICK

Why is it not the same, huh?

SUNNY (UNDER HIS BREATH)

You didn't know her

NICK

Yeah, your right I didn't know her, because she was smart enough to get out of this graveyard of a town before it was too late.

NICK slams his pool cue down, SUNNY stares at him angry and confused at this outburst. He's about to say something when an old MAN from another pool table begins to stir.

OLD MAN

Shut the fuck up ye pair of ghouls, I lost ten Euro on your screaming and shouting!

NICK storms off leaving SUNNY alone at the table. The old MAN continues to berate SUNNY. He turn his head and looks the other way, as he does he spots a stream of water falling from the ceiling onto the pool table.

39

INT. MARITIME MUSEUM DAY

39

SUNNY stares up at the giant fossil consumed by it's alien presence, MARTHA sneaks up behind him and gives him a fright.

MARTHA

My gosh you are a jumpy lad, aren't you.

SUNNY

Yeah, I suppose.

MARTHA

I see you're enjoying are beautiful new addition, looks like someone has caught the maritime bug.

SUNNY (NOD'S)

Actually I wanted to talk to you about something.

MARTHA

Fire away.

SUNNY

The guy who donated this, who is he?

MARTHA

Oh Corrigan Fletcher, well he's an eccentric man that's for sure but very generous.

SUNNY

His family they were pretty well known back in the day right?

MARTHA

Oh "well known" is an understatement, they practically built this town.

SUNNY

So what happened to them?

MARTHA

Well their history is certainly a dark and prosperous one, and it begins with Obed Fletcher, of course, he built the towns fishery and was fairly revered by everyone in Grey Strand. When Obed passed his son Barnabas took over the fishery, he was said to be much more elusive then his father. When the fishing industry began to take a turn many of the towns people blamed Barnabas, they accused him of meddling with dark forces cursing the waters of Grey Strand. Finally, one night the towns folk formed a mob ready to raid Fletcher Manor, evidently Barnabas had caught wind of the situation. When the mob arrived he was seen walking into the water with his wife and two children by his side, they were never seen again.

SUNNY and MARTHA stare up at the fossil in silence. The sound of the sea can be heard in the distance.

40 INT. YANG'S VAN AFTERNOON 40

NICK is parked at the edge of the bay surrounding Fletcher mansion. He stares through a pair of binoculars at the two boats out at sea and checks his watch. The time reads "6:00", NICK puts the binoculars on the passenger seat, turns the ignition and begins to drive up the winding road leading to Fletcher Mansion.

41 INT. STRAND CINEMA 41

SUNNY sits in an almost empty cinema. On screen the movie "Open Water" plays. SUNNY seems disinterested and begins to doze off, until he looks back at the screen and sees water pouring out from the edges, the scene from open water has now been replaced by a scene of his mothers body floating face down in the sea.

SUNNY rubs his eyes and jolts out of his seat. He tries to control his breathing as he begins to hyperventilate, he briskly walks up the aisle to the exit. Wet, bloated hands appear from under the seats, grabbing and ripping at SUNNY'S legs. He darts out of the cinema and slams through the doors into the foyer. He pants on the ground, trying to catch his breath. A cinema EMPLOYEE from behind the concession stand notices him.

CINEMA EMPLOYEE

Are you okay?

SUNNY (THROUGH HIS HEAVY BREATHING)

Yeah I'm fine, I just, I just need a minute.

CINEMA EMPLOYEE

Do you need me to get something for you or call someone.

SUNNY

No, no just, I'm just gonna go.

SUNNY stumbles out of the cinema. He's almost caught his breath as he walk towards the promenade. It begins to rain and through the droplets he sees two luxurious yachts in the distance. He takes out his phone, the time reads "6:10pm". He searches through his contacts and finds NICK'S number, stares at it for a moment and then puts the phone back in his pocket.

42 EXT. FLETCHER MANSION EVENING

42

NICK snoops around wearing a back pack and an all black outfit. He notices all the lights are off and begins looking for a point of entry. The rain begins to pour down. He finds a window that has been left open and begins scaling a drain pipe to reach it. After much effort he finally manages to reach the window and squeezes himself through.

43 INT. FLETCHER MANSION EVENING

43

NICK lands on the carpeted floor with thud.

NICK
(Whispers) Shit.

He gets up carefully, listens out to see if anyone is still in the mansion but all that can be heard is the heavy rain. NICK creeps around looking for the office but he's lost in the darkness. The floorboards creek under his feet.

He hears a faint beeping and opens a door to find the source. Beyond the door is a dimly lit room covered with flowers and strange fish bone sculptures. In the centre there's a hospital bed behind a curtain and an ECG machine. NICK can see the silhouette of a figure lying on the bed, he closes the door gently behind him and progress onto the next room.

44 INT. CORRIGAN'S OFFICE EVENING

44

NICK moves slowly around the desk and pulls open the drawer. Inside there are hundreds of large bills and gold ingots. NICK carefully begins stuffing the money and gold into his back pack. He hears something move down the corridor and freezes, the footsteps begin getting closer, he gently closes the desk drawer and hides under the desk.

The footsteps are inside the room now and stop suddenly. NICK can hear strange breathing along with the sound of something wet slapping against skin. The footsteps begin to leave the room and NICK peeks out from the desk and decides to make a move.

NICK heads towards the windows but both are locked shut. He can see the boats in the distance making their way back to the harbour. He cautiously moves into the hallway, leading to the bottom of the stairs. He turns as he hears the footsteps approaching again, decides to quickly make it for the stairs.

45 INT. FLETCHER MANSION 2ND FLOOR EVENING 45

NICK walks down the moonlit hallway checking the doors to the rooms all are locked. He finally finds a door open and heads inside the room.

46 INT. ROOM 2ND FLOOR 46

NICK catches his breath and collects his head. Suddenly, fast foot steps can be heard coming towards the door, he checks the window quickly, its unlocked. He sees that the window leads out onto a hip roof, he tightens his back pack and climbs out the window into the rain.

47 INT. FLETCHER MANSION HIP ROOF 47

The rain pours down, NICK concentrates on his footing and make it out to the edge of the roof. He slips and slides down the roof, narrowly catching himself on the gutter, he swings from the gutter momentarily before hoisting himself up.

NICK re-centers himself once again on the roof and makes for the end, as he moves further down he notices a light switch flicks on in a room across from him. He looks in the window

POV NICK - a MAN with deep slits on his back and a gelatinous sack hanging from his head in the room.

NICK stands stunned by the sight of this creature and takes small step closer, the roof begins to let out a cracking sound and bursts open.

NICK falls through the roof into an attic room, upon impact he impales his leg on a small antique harpoon. He lets out a howl, but quickly controls himself by biting his sleeve.

The blood pours out of his leg, his hands tremble as he tries to apply pressure to his wound. He lies back trying to take deep breaths but can't control himself. He lets out another cry. A sound can be heard coming from the room below, NICK controls himself and reaches for his phone to call SUNNY.

NICK whispers intensely into the phone.

NICK
C'mon Sunny, pick up.

48

INT. SUNNY'S ROOM /INT FLETCHER MANSION

48

SUNNY is lying on his bed when he hears his phone and picks up.

SUNNY

What?

NICK

Sunny, Sunny I need your help.

SUNNY stays silent on the other end of the line.

NICK (CONT'D)

Look Sunny please, fuck (whimpers in pain).

SUNNY

You went to the Fletcher house didn't you.

NICK

Fuck... yes okay I'm here, I'm in the house and I need your help now please Sunny.

SUNNY

Whats wrong with you?

NICK

I fell onto... I don't know a spear.

SUNNY

A spear?

NICK

I don't know Sunny but it's gone through my fucking leg.

SUNNY

Okay, okay I'll call an ambulance.

NICK

No, no, don't call a fucking ambulance, I just robbed the place, Sunny (He takes a long deep breath), I need you to come up here and help me.

SUNNY

Oh shit, fuck, Nick why the fuck would you do that, you're an idiot a useless dickhead... Nick, Nick?

SUNNY stares at his phone. The line's gone dead, he stands up and begins to pace around his room, trying to decide what to do. He sits down on the end of his bed and puts his hands to his face for a moment, before taking a deep breath and heading out the door.

49

INT. SUNNY'S HOUSE HALLWAY EVENING

49

SUNNY runs down the stairs into the hallway, he puts on his coat and zips it up quickly. Before he makes it to the front door ARTHUR comes out in an apron holding a lobster.

ARTHUR

Where are you off to?

SUNNY

I eh... just need to get some air.

ARTHUR

Oh, I was just going to cook dinner but I can wait for you...

SUNNY

No, dad it's fine, just eat without me. I'll be back later.

ARTHUR

Sunny is everything okay?

SUNNY

Yes, I need to take a walk ya know. For my head.

ARTHUR

Right okay, well you've got your phone on you and everything?

SUNNY

Yes, I have my phone.

ARTHUR

And eh, don't stay out to late.

SUNNY

Don't worry. I'll be back tonight.

SUNNY heads out the door, leaving ARTHUR standing in the hallway with a lobster in his hands.

- 50 EXT. GREY STRAND EVENING 50
- MONTAGE of shots of SUNNY as he struggles to cycle up the winding country road.
- 51 EXT. FLETCHER MANSION NIGHT 51
- SUNNY hops off the bike when he reaches the gates to the mansion. He hides the bike behind some bushes and jumping into the undergrowth, crosses a ditch and finds his way onto the mansion's grounds.
- 52 INT FLETCHER ESTATE GROUNDS NIGHT 52
- SUNNY keeps to the trees parallel to the long driveway as he approaches the house. The porch lights either side of the main entrance are on as are some of the lights inside. They give off a warm glow as the night descends around SUNNY.
- When he gets closer he can hear the murmur of PEOPLE and music playing.
- He is just about to cross the driveway when he hears a car starts up. SUNNY ducks back behind a tree, before he's seen and patiently waits for the car to drive away before taking out his phone and calling NICK.
- C/U PHONE at SUNNY'S ear. A voice tells him the number's been disengaged.
- SUNNY puts his phone back in his pocket and stares at the house for a moment.
- 53 EXT. FLETCHER MANSION 53
- SUNNY is sneaking around the mansion, looking in the windows. He Comes to a massive ballroom.
- POV SUNNY - PEOPLE are dancing, wearing strange fish-like masks as they cavort around the massive drawing room.
- SUNNY makes his way around the side of the garden where he finds a set of steps leading to a tiny laneway which seems to be bringing him back to the seafront. He is nearly dizzy from all the twists and turns on the road until he eventually finds himself at the seafront but it's a private bit of the beach and not one he's been on before. There's a long wooden jetty and at the end of the jetty the two fancy yachts are moored.

He can make out shapes of PEOPLE and an eruption of laughter makes him dart in behind a stone sculpture.

POV SUNNY - Two COUPLES are running along the jetty stripping off their clothes as they run and when they reach the end of the jetty they jump into the water.

SUNNY sneaks out from behind the sculpture and makes his way onto the jetty, he keeps low as he reaches the pile of clothes that the COUPLES have just discarded.

POV SUNNY - tuxedos, masks and dresses are piled on the jetty.

SUNNY picks up a mask and stares at it.

54 INT. FLETCHER MANSION NIGHT 54

SUNNY stands in the lavishly decorated ballroom wearing a tux and a mask. The place is jam packed with intoxicated PEOPLE dancing on tables, spilling drinks and singing loudly.

SUNNY moves toward the doorway and slips out.

55 INT. FLETCHER MANSION HALLWAY NIGHT 55

SUNNY moves down the hallway, opening doors and peering looking for NICK. After searching all the rooms on the ground floor he climbs the grand staircase.

56 INT. FLETCHER MANSION FIRST FLOOR NIGHT 56

SUNNY sees a room with it's door left ajar. He enters,

POV SUNNY - its a spacious bedroom with nothing out of the ordinary inside. A noise can be heard from the bathroom, a splashing and giggling.

SUNNY cautiously approaches the bathroom door and opens it slightly,

POV SUNNY - a fully clothed MAN lies in a bathtub smiling. On his groin is a large octopus.

SUNNY recoils in horror and leaves the room quickly.

57 INT. FLETCHER MANSION FIRST FLOOR LANDING NIGHT 57

SUNNY pats the pockets of his tuxedo and curses.

FLASHBACK

We see a quick shot of SUNNY leaving his clothes in a bundle behind the stone sculpture.

CUT TO:

SUNNY is still cursing as he hears a commotion coming from downstairs. He crosses the landing to a large window overlooking the front of the house.

POV SUNNY - GUESTS are filing out of the house and making their way to the steps at the side of the garden.

58 EXT. JETTY NIGHT 58

SUNNY is following behind the GUESTS as they reach the jetty

It seems that almost everyone from the party has gathered on the small beach. They laugh and shout hysterically at something in the water.

SUNNY makes his way through the crowd to see what they are reacting to but he has a struggle as they are all pushing against him and seem really intoxicated. Suddenly, he hears a familiar voice,

SUNNY

Nick?

SUNNY pushes harder but the crowd won't budge. He tries to bend and see through the crowd's legs, he catches a glimpse of something.

POV SUNNY - NICK is in the water up to his knees, a group of GUESTS stand around him pushing him further into the sea laughing maniacally as they do. NICK tries to resist but struggles to keep his balance. He is dragging one of his legs every time he attempts to stand he's pushed back down.

SUNNY makes it to the edge of the sea and as he attempts to wade in he freezes up. He can't get his legs to step into the sea. He begins to shake.

There is a blast like a shot from a gun and the GUESTS and SUNNY look up to see a blinding red light shooting across the sky lighting up the beach and the jetty.

SUNNY looks around at the other GUESTS as they watch the light. They look sinister with their fish masks,

The light arcs over the sea and floats down into the open water behind NICK. All the GUESTS become very still.

CORRIGAN

Stop!

The group of GUESTS divide as CORRIGAN appears on the beach.

CORRIGAN (CONT'D)

Leave the boy.

The GUESTS tormenting NICK in the water disband and join the larger group. NICK remains on his knees in the water, whimpering and shivering from fear and cold. CORRIGAN stops just before the water touches his shoes.

CORRIGAN (CONT'D)

Turn around and walk further out Nick.

NICK looks at him confused and terrified.

NICK

Wait please, please I'm sorry
(begins to cry), call the police
arrest me just let me go...

CORRIGAN

You're at the mercy of the tides
now.

CORRIGAN lifts a gun and points it at NICK.

CORRIGAN (CONT'D)

Walk!

The GUESTS begins to chant,

GUESTS (IN UNISON)

Walk! Walk! Walk!

NICK turns around and begins to walk into the open water. The water reaches his belly before he stops. NICK stares into the open sea for sometime before turning around.

NICK

Why are you doing this? Please!

CORRIGAN unties his shoes and places his bare feet into the water and begins to chant in a strange alien language.

The GUESTS join him as if in a trance. The sound is disturbing and inhuman. SUNNY tries to move but he can't he is still frozen to the spot and all he can do is cry out for them to stop but the GUESTS and CORRIGAN seem oblivious to his presence.

A wave rises from a seemingly calm water and the GUESTS stop chanting. They stand in silence now, staring at NICK.

NICK feels something in the water and begins to run towards land but something grabs him and pulls him under.

The GUESTS begin to disperse as if nothing happened.

SUNNY stares at the water in complete shock whispering softly

SUNNY
Nick?...I'm Sorry. Nick?

59 INT. STRAND DRIVE 37 NIGHT

59

SUNNY bursts in the front door.

SUNNY
Dad! Dad!

ARTHUR comes downstairs wearing boxers and a vest.

ARTHUR
Sunny, what the fuck, it's three in the morning.

SUNNY
Dad you need to call the police.

ARTHUR
What? What's going on, why are you wearing a tux?

SUNNY
Dad call the police now!

60 INT. STAND GARDA STATION

60

SUNNY and ARTHUR sit in the lobby. SUNNY has his head bent down looking at the floor, a plain clothes Garda; OFFICER KELLY (43) walks up the corridor and hands ARTHUR a cup of tea.

OFFICER KELLY
Here ya go Arthur. (He sits down beside them).
(MORE)

OFFICER KELLY (CONT'D)

So, we've searched the premise and can't find any trace of Nick or of anything you described to us Sunny, we've brought Mr Fletcher in for questioning too and... I mean his side of things checks out.

ARTHUR nods understandingly but SUNNY begins to shake his head.

SUNNY

He's lying.

OFFICER KELLY

Right(sighs) he's being very cooperative Sunny. Gave us permission to go search the estate's private jetty on that hidden stretch of beach at the end of town. So we'll go search there and until then, there not much else we can do.

SUNNY sees CORRIGAN walk out of a room down the corridor. He springs out of his seat and heads towards him.

ARTHUR

Sunny! Wait.

ARTHUR and OFFICER KELLY rush after him.

SUNNY

You're lying, Corrigan. I saw what you did to Nick...and I saw all those people. Your party guests they. Might have been wearing masks but I saw them and y...

OFFICER KELLY (GRABBING SUNNY)

Sunny, stop!

CORRIGAN

It's quite alright, Officer.

CORRIGAN smiles as if butter wouldn't melt in his mouth and then turns and puts a hand on SUNNY's shoulder.

CORRIGAN (CONT'D)

My dear boy, I'm very sorry about your missing friend but I assure you I had nothing to do with his disappearance.

SUNNY

I was there! Look (SUNNY points to his clothes) I got this suit at his house.

CORRIGAN

Although I do admire your fantastic evening attire I assure you it was not procured at my home.

OFFICER KELLY

Thats more than enough now Sunny.
(He sighs and looks at CORRIGAN)
Mr Fletcher your free to leave, a search party will be down to your private beach by midday.

SUNNY's face looks crestfallen as he watches CORRIGAN walk out of the Garda station.

OFFICER KELLY (CONT'D)

Mr McCarthy, would you mind if I had a quick word with your son before you take him home.

ARTHUR

Yeah, well... Sunny is that okay with you?

SUNNY nods silently and follows OFFICER KELLY. ARTHUR returns to his cup of tea.

61

INT INTERVIEW ROOM COP STATION EARLY MORNING

61

OFFICER KELLY

So, Sunny... I've been talking to your father and he told me you suffer from em... paranoid delusions, particularly around water.

SUNNY

This isn't that, I swear.

OFFICER KELLY

Sunny we have done everything we can to help here and Mr fletcher has cooperated through and through...

SUNNY

Well, where's Nick then?

OFFICER KELLY

We are looking into the whereabouts of Nicholas Sweeney but so far you are the only person claiming he's in any danger and we can see no connection to his disappearance and Corrigan Fletcher.

62 INT. ARTHUR'S CAR MORNING

62

ARTHUR and SUNNY drive home in silence. They both look exhausted. The radio is on blaring out a pop tune. SUNNY turns it off and turns to his father.

SUNNY

You told them I was a head case.

ARTHUR

I did not say you were a head case Sunny. It's just, look the reality of the situation is... you're like your mother, you're different and sometimes these things can happen and...

SUNNY

Why can't you just fucking believe me!

ARTHUR shuts up and concentrates on the road ahead.

SUNNY (CONT'D)

You still don't believe me about mom.

63 EXT SUNNY'S HOUSE MORNING

63

The car drives down the street and pulls into the driveway.

64 INT ARTHUR'S CAR MORNING

64

ARTHUR is relieved to be home. He takes the keys out of the ignition and goes to get out of the car.

SUNNY

She tried to kill me, it wasn't an accident Dad. She tried to kill me and herself.

ARTHUR

Stop. Don't you fucking dare with that shit again!

SUNNY

Fuck you!

SUNNY gets out of the car and slams the door before storming into the house.

ARTHUR stays behind the wheel, tears begin to roll down his cheeks as he grips the steering wheel tightly.

65

INT. PSYCHIATRIST OFFICE DAY

65

SUNNY sits on the couch in the psychiatrist office staring blankly at the wall ahead of him.

CRAIG

So... I heard what happened last week and I want you to know that it's okay, therapy can sometimes feel like one step forward and two steps back but every steps counts, Sunny.

SUNNY continues to stare blankly at the wall.

CRAIG (CONT'D)

I'm going to prescribe you Clozaril, which should help you readjust to reality after the major episode. Now, I must warn you there are some side effects...

CRAIG'S voice trails out as SUNNY'S eyes move towards the window.

POV SUNNY - the sea beyond the promenade is stormy and waves are smashing against the defense wall and onto the prom.

66

INT. CHEMIST SHOP DAY

66

SUNNY is at the till, there's no one behind the counter. He waits for a moment,

A strange dripping sound can be heard coming from beyond the counter area.

SUNNY

Hello...

An odd looking young WOMAN appears from the back of the shop and approaches the counter. She stares blankly at Sunny.

SUNNY (CONT'D)

Hey, em... is Carol here?

STRANGE CHEMIST

What?

SUNNY

Is Carol working today?

STRANGE CHEMIST

No.

SUNNY

Okay well em... I guess I'll give this to you.

SUNNY hands over his prescription. The WOMAN looks at it for a moment.

WOMAN

You want me to get these things?

SUNNY

Well yeah...I mean that's why I came in here. To fill the prescription. Please.

WOMAN

Okay.

The WOMAN scurries to the back of the shop, SUNNY tries to get a glimpse of what she's doing but there is a dividing screen between the counter and the back of the shop so he can't watch her.

SUNNY
Is Carol sick or something?

The WOMAN doesn't answer but returns with his prescription pretty quickly. SUNNY stares at her for a moment.

SUNNY (CONT'D)
Is she sick... Carol?

WOMAN
Yes.

SUNNY
And is she okay?

WOMAN
She'll be fine.

The strange WOMAN stares at him intensely with her wide bulging eyes. SUNNY takes his prescription and heads for the door.

67 EXT. CHEMIST DAY

67

SUNNY walk down the street as rain begins to fall, he pops the collar on his jacket.

SUNNY passes a group of middle aged MEN. They sit on a round metal table outside a small cafe in the midst of the rain, Their clothes getting soaked and their drinks filling with water.

They stare at Sunny with blank looks as he passes.

68 EXT SEA OFF GREY STRAND

68

We see a fishing trawler out on a calm sea. Rain drops pattern the surface of the water as we notice a group of men on deck working silently.

69 INT. THE NORA TRAWLER (ARTHUR'S BOAT) DAY

69

ARTHUR and two other men (ANGUS & BARKLEY) man the deck of the trawler.

ANGUS
Aye, wow, aye lads, lads!

BARKLEY and ARTHUR run over to ANGUS.

BARKLEY
Fuck ye screaming for? Ya goon.

ANGUS
Look.

ANGUS points out into the open water

POV MEN - a naked woman floats gracefully on the rain dappled ocean.

BARKLEY
This is too far out to be taking a dip.

ARTHUR
I'll swing the boat around.

CUT TO:

The WOMAN is now on board the NORA and wrapped in a towel. ANGUS and BARKLEY stand open mouthed staring at her. We can see her face, she is odd looking but also very beautiful.

ANGUS (UNDER HIS BREATH)
Thats a fucking mermaid if ever saw one.

BARKLEY (SNIFFING THE AIR)
With a fierce smell on her too.

ARTHUR comes up from below deck with a cup of tea and a hot water bottle.

ARTHUR
Would ya stop with that shite.

ARTHUR hands the tea and water bottle to the mysterious WOMAN.

ARTHUR (CONT'D)

So you don't know how ya ended up
all the way out here?

The WOMAN shakes her head.

ARTHUR (CONT'D)

Right... Okay lads, lets head back
to land, we should take her to a
doctor.

70

INT. MARITIME MUSEUM DAY

70

SUNNY sweeps the floor next to the scale model of Grey Strand
in 1875. MARTHA comes around the corner and is surprised to
see SUNNY there.

MARTHA

Hey... I didn't think you'd be back
so soon after your... ya know...
really you can take as much time as
you need.

SUNNY

I'd prefer to keep occupied then
just stay in my room.

MARTHA

Okay, yeah no that makes total
sense, don't stress your self too
much and just give me a shout if
you need anything. I'll be in the
office.

SUNNY

Thanks.

MARTHA gives SUNNY a warm smile before leaving.

SUNNY turns back to his sweeping and begins to scan over the
model of the town, until he gets to the Fletcher mansion, it
looks almost identical to how it is in the present day, he
concentrates on the house for a moment.

71

INT. MARITIME MUSEUM INFORMATION DESK

71

RODNEY, the Museum clerk is leaning back on a swivel chair watching a video on his phone.

SUNNY
Hey, how it going.

RODNEY looks over his phone nonchalantly at SUNNY, taking a deep breath he sits up in his chair and puts down his phone.

RODNEY
Whats up, your the new guy, aren't you?

SUNNY
Yeah, my name's Sunny.

RODNEY
Rodney.

RODNEY leans over to SUNNY and the two shake hands.

SUNNY
I was wondering if we have like any stuff about the town's past around here.

RODNEY looks at SUNNY dumbfounded.

RODNEY
Well... yeah that's kinda all we have, the place being a museum and that.

SUNNY
I mean more like files, newspaper clippings and photographs.

RODNEY
Uh... yeah in the basement there's boxes of stuff that didn't make it on display, I can give you the keys if you wanna check it out.

SUNNY
Yeah, that'd be great.

RODNEY passes SUNNY a key on a long piece of rope.

RODNEY
Just do me a favor, wash your hands
before you head down there some of
this stuff is old and the grease
just eats away at it.

SUNNY
No problem man, thanks.

RODNEY
All good.

RODNEY leans back on his chair and continues watching his video.

72

INT. MARITIME MUSEUM BASEMENT DAY

72

SUNNY stands in the center of a dark room.

The space is divided into rows of shelving units. He flicks on the light. A single bulb hanging above him. The light flickers on and off, SUNNY reaches up and gives it a twist and continues down one of the corridors.

MONTAGE of SUNNY searching through boxes and files. Finally he finds a box labeled 'Fletcher family fishery'. He takes the box over to a small desk and begins looking through it.

C/U article from the Strand Tribune newspaper entitled "Local fisherman lost at sea, returns with riches". SUNNY picks it up and begins to read out loud,

SUNNY
Obed Fletcher local fisherman
thought to be dead after missing
for two weeks returns with wealth
in gold and fantastic crystals",

SUNNY scans through more articles, all praising Obed Fletcher's contribution to the towns infrastructure and economy.

C/U another article. Again SUNNY reads the headline as the camera moves across it,

SUNNY (CONT'D)
 Giant tentacle fond washed up on
 Grey Stand beach...

C/U photograph below the article - faded but we can see it is a group of men hauling a ginormous tentacle out of the ocean. SUNNY concentrates on this images for some time. As he does, we hear the sound of water dripping quietly, and then a pale figure appears over SUNNY's shoulder. The light flickers off again and when it comes back on the figure has disappeared.

SUNNY continues reading through the articles and headlines,

C/U "Barnabas Fletcher to take over Fletcher fisheries"

C/U "Fletcher fisheries accused of negligence after sending fleet of 12 to their death".

SUNNY looks down at his feet, a puddle of water has begun to form around, he freezes, hears wet footsteps coming towards him followed by the sound of dripping. He tenses up, tries to control his breathing. The sound of wet feet and dripping stopS abruptly. A soft whisper echos close to Sunny's ear,

VOICE
 We're in the tides hands now.

SUNNY turns around, but there's no one there. He's all alone in the dark basement.

SUNNY continues reading the headlines

C/U Headline "Where is Barnabas"

BCU Headline "Barnabas Fletcher has not been seen in several weeks as recent layoffs spark riot in town."

SUNNY flicks through more and more articles with speed.

CUT TO

C/U tracking across newspaper report "Eye witness account tells of fletcher conducting ritual by Grey Strand beach",

CUT TO:

C/U tracking the other direction "Barnabas accused of murder and blood sacrifice"

CUT TO:

BCU words on newspaper "Fletcher Family Suicide; Bodies never recovered".

SUNNY looks up from the pages and takes a deep breath, he begins to pack the newspapers back into the box.

We can hear dripping water again but SUNNY doesn't seem to notice as he slots the box back onto a shelf. When he turns to leave the basement a naked WOMAN, with blue bloated skin rushes towards him. He dodges out of the way and makes for the door.

73 EXT BASEMENT CORRIDOR

73

SUNNY runs down the corridor only to discover its a dead end. He turns around to see the naked WOMAN rushing at him again. He closes his eyes and tenses up.

SUNNY
I'm not afraid of you!

Suddenly the echoey dripping sounds stops. He opens his eyes to find the corridor empty. He takes a breath and finds the stairs.

74 INT. MARITIME MUSEUM INFORMATION DESK

74

SUNNY walks up to the information desk and places the key on the desk as casually as he can.

SUNNY
Thanks.

RODNEY, still watching his phone, gives SUNNY a nod as he leaves.

75 INT. SUNNY'S HOUSE KITCHEN

75

SUNNY walk into the kitchen and sniffs the air.

SUNNY
Dad, I told you not to gut fish in the kitch...

POV SUNNY - the wide-eyed, pale skinned WOMAN is sitting at the kitchen table, wearing his mothers clothes. She stares blankly at SUNNY.

SUNNY (CONT'D)
 What the fuck!

ARTHUR appears in the back door with a bunch of herbs in his hand.

ARTHUR
 Oh, heya Sunny. Will you be joining us for dinner?

SUNNY
 Dad, who's this?

ARTHUR
 It's a long story.

76 INT. SUNNY'S KITCHEN NIGHT

76

ARTHUR, SUNNY and the BLUE WOMAN from the sea sit eating dinner.

SUNNY
 So you found her and brought her home.

ARTHUR
 What else was I supposed to do? She doesn't have any money or address, I'm not even sure she understands english.

SUNNY stares at the BLUE WOMAN for a moment.

ARTHUR (CONT'D)
 Listen, its only for a couple of days. Until we can figure out what to do.

The BLUE WOMAN picks up a piece of chicken with her hands and stares at it with a puzzled expression. Then, stretching her head back and opening her mouth she swallows the chicken without chewing. Unnerved by her action, SUNNY and ARTHUR exchange a look.

SUNNY

Alright, I'm gonna go to my room.

ARTHUR

Wait, tell me how's work going, the museum's an interesting place, isn't it.

Before SUNNY can answer the BLUE WOMAN stands up abruptly and arching her back begins to vomit all over the table. ARTHUR rushes to get a towel and SUNNY turns away in disgust.

77 INT. SUNNY'S ROOM

77

SUNNY lies awake in his room, he can hear the footsteps coming up the stairs, his father passes SUNNY'S room and moves on to his own bedroom, closing the door behind him.

CUT TO LATER:

78 DREAM SEQUENCE

78

SUNNY wakes and gets out of bed.

He walks downstairs. The sound of PEOPLE breathing heavily can be heard.

SUNNY leaves the house in his pj's.

SUNNY stands at the pier looking out to sea but there is no sea, it has been replaced by a mass of tentacles both small and large.

SUNNY wades through the tentacles as they slither and wrap gracefully around his body.

POV SUNNY - the tentacles lead to a humongous shadowy creature.

The last shot of the sequence has SUNNY'S body completely covered in tentacles.

CUT TO:

79 INT. SUNNY'S ROOM

79

SUNNY wakes up and rubs his face and feels his arms and legs. He looks relieved but confused by the dream he's just had. He gets out of bed.

80

INT. SUNNY'S HOUSE KITCHEN

80

ARTHUR sits at the kitchen table alone. SUNNY walks in.

ARTHUR

Hey em, have you seen our guest
this morning?

SUNNY

No, I thought she was with you,
why?

ARTHUR (HIS FACE REDDENING)

Well, she's not here. Must have ran
off in the night. Funny I didn't
hear anything.

There's a knock on the back door. ARTHUR gets up and opens
it. OFFICER KELLY stands on the back step.

ARTHUR (CONT'D)

Oh hey Officer...

OFFICER KELLY

Kelly, How are you Mr.McCarthy. I
was wondering if I could come
inside and have a word with your
son.

ARTHUR

Yeah, no problem come on in, he's
just up.

OFFICER KELLY sits down at the kitchen table across from
Sunny.

OFFICER KELLY

Morning.

SUNNY

Morning.

ARTHUR

Can I get you a tea Offic...?

OFFICER KELLY

No, don't worry. I shouldn't be too
long. (He turns to SUNNY) I trust
your feeling a little better now
Sunny, I heard you've been seeing
your psychiatrist more regularly.

Sunny nods looking at KELLY with contempt.

OFFICER KELLY (CONT'D)

One of Mr Yangs vans was found in the water near the Strand Beach. After much deliberation, myself and my colleagues have come to the conclusion that this was a suicide attempt by Nick Sweeney.

SUNNY swallows hard, his eyes begin to water.

OFFICER KELLY (CONT'D)

The body has not yet been recovered and most likely won't be found, given the strong currents around Grey Strand. I thought it might give you some closure to know. (He coughs here and takes out his notebook) I eh, I also wanted to ask if you have any contact information for Nick's parents.

SUNNY

He didn't know them.

OFFICER KELLY

Sorry?

SUNNY

He didn't know his Mum or Dad. They left him with his grandparents when he was a baby.

OFFICER KELLY

Okay. And where are his grandparents?

SUNNY

Strand Manor Nursing home.

OFFICER KELLY

Right. Thank you Sunny. KELLY gets up and moves to the door), I'll let myself out.

KELLY leaves and SUNNY remains staring at the closed door.

ARTHUR

Sunny, I know this is a lot to handle right now but...

SUNNY (GETS UP FROM HIS CHAIR)

He wouldn't do that. Nick would never do that.

SUNNY turns and heads back upstairs. ARTHUR shakes his head as the kettle comes to a boil.

81 EXT. GREY STRAND PROMENADE

81

SUNNY cycles fast down the promenade, tears rolling down his cheeks.

The front wheel hits a large pot hole and SUNNY ends up tumbling off the bike hitting the pavement hard.

SUNNY gets up slowly, his hands are bleeding, he winces in pain.

Pulling his bike to the side of the promenade he sits on the wall facing the sea, he takes a tissue out from his pocket and applies pressure to his bleeding hands.

While doing so something on the shore catches his eye.

POV SUNNY - a group of fully clothed PEOPLE are floating or wading through the water.

SUNNY looks on in disbelief.

82 INT. GREY STRAND TOWN SQUARE

82

A food market is set up with many different stalls and a podium in the middle of the square. ARTHUR, ANGUS and BARKLEY load fish out of a van.

ARTHUR

Lads, you haven't by chance see the young wan we rescued?

ANGUS

Not since yesterday.

BARKLEY

Thought you took her home.

ARTHUR

Yeah I did, but I woke up this morning and she was gone.

BARKLEY

Your better off Arts, she was on the wrong side of strange.

ANGUS

Not too bad on the eyes though aye, did ya have a go of that strange wan, did ya?

ARTHUR gives ANGUS a thump on the shoulder as they continue unpacking the fish.

Shrill feedback from a microphone rings out through the square. The lads wince at the sound as they turn and look toward the podium. MARTHA from the museum, is at the mic,

MARTHA

Hello everybody, I hope your enjoying this fine Sunday. We have a rather important guest speaker with us today, a man who's family built Grey strand; Corrigan Fletcher!

ANGUS (TO ARTHUR & BARKLEY)

They're ruining Sunday with this shite.

CORRIGAN steps forward and takes the microphone.

CORRIGAN

Hello lovely citizens of Grey Strand.

A few early stragglers give a feeble clap but there's not many people at this hour of the morning.

Don't worry, I shan't keep you from your day for too long. I wanted to formally introduce myself to all of you on this fine day. My name is Corrigan Fletcher and as the beautiful treasurer of the maritime museum mentioned, it was my family who built this town into a prosperous place of comfort and luxury. I understand that Grey Strand has fallen on hard times recently but it is my mission to restore this town to its former glory.

A sparse round of applause emits from the crowd.

CORRIGAN (CONT'D)

So let me take this chance to cordially invite you all to a magnificent fireworks display taking place tonight on Grey Strand Beach.

The applause is much more responsive now, PEOPLE cheer and shout. CORRIGAN leaves the podium with an big smile.

ANGUS
That'll be some craic.

BARKLEY
I'm a fan of good explosions.

ARTHUR'S eyes are locked on CORRIGAN

POV ARTHUR - CORRIGAN gets into the back of a flash car with tinted windows.

ANGUS
How bout you Arthur?

ARTHUR
What?

BARKLEY
Ye coming down to watch the fireworks? (Winking at ANGUS) Ya might catch the Blue Lady of the sea down there.

ARTHUR
No, lads. I'm not in the mood. I'm just gonna stay home.

ANGUS
More mermaids for us, aye Barkley.

BARKLEY puts down a crate of fish and with his face to the sky, howls like a dog.

83

INT. SALTY DOCKS BAR

83

SUNNY sit's alone at the bar, staring at the bottles in front of him. AMANDA notices him and approaches,

AMANDA
Hey Sunny, how are you?

SUNNY
Terrible.

AMANDA
Yeah, I heard about everything with Nick, I'm so sorry. I had no idea he was going through so much.

SUNNY drops his eyes and stares at the ground.

AMANDA (CONT'D)

Can I get you anything, a finches
on the house?

SUNNY

Can I get a whiskey and coke.

AMANDA

Oh, yeah no problem, are you sure?

SUNNY

Yeah, I think so.

AMANDA turns around and fills a glass with whiskey then turns
back to SUNNY.

AMANDA

A couple of us are going down to
the beach tonight to watch the
fireworks, you're welcome to join
us? It might take your mind off
things.

SUNNY

Fireworks?

AMANDA pours coke into the whiskey and sets the glass down
beside SUNNY.

AMANDA

Yeah, that strange guy Fletcher is
doing like a huge firework display
tonight.

SUNNY picks up his drink and downs it in one go.

SUNNY

Thanks, Amanda.

He gets up and heads for the door. AMANDA looks after him
with concern.

84 EXT. GREY STRAND NIGHT

84

SUNNY cycles up to hill again. We see a drone view of the
winding road.

85 EXT. FLETCHER MANSION NIGHT

85

SUNNY gets off the bike and looks through the gates.

There are no light on at the mansion.

SUNNY hides his bike and makes his way over the ditch and into the grounds.

Again, he keeps to the trees along the driveway until he reaches the front lawn.

SUNNY walks up the steps to the main porch and rings the bell. When there's no answer he tries the door. Its locked, He goes around the back of the house and tries the basement door. It's locked too. He searches the garden for a rock and breaks open a ground floor window.

He clears the glass from the frame and climbs inside.

86 INT. FLETCHER MANSION/SITTING ROOM NIGHT 86

SUNNY is in a beautifully decorated sitting room, large portraits of members of the Fletcher family hang from every available wall space.

CUT TO:

87 INT HALLWAY NIGHT 87

SUNNY walks down the hallway and as he does he hears a beeping sound. He stops and decides which direction its coming from and then heads that way.

88 INT. OBED FLETCHERS ROOM NIGHT 88

The beeping sound is LOUD as SUNNY opens the door. He takes a deep breath and steps in.

POV SUNNY - the room is decorated with flowers that have long since died. There are also strange fish bone sculptures. In one corner, a hospital curtain has been erected around a a bed and an ECG machine.

SUNNY walks toward the curtain and pulls it aside.

POV SUNNY - a fat humanoid creature lies on the bed, it's head looks like a mesh between an octopus and an obese man.

SUNNY steps closer, sees a hospital chart on the bed - the creature's name is 'Obed Fletcher'.

C/U - the creature's face is stricken with horror, the massive eyes flick open revealing a pair of white discolored eyeballs.

SUNNY steps back and gasps as OBED begins to speak.

OBED FLETCHER

I can feel your presence Barnabas,
I wish to return to the ocean, I
have long since forgotten what it
means to survive on land. Free me
from the weight of these bones...

OBED lets out a long inhuman breath that sounds like air escaping from his gills.

SUNNY recoils in horror, backing out of the room, knocking over the sculptures and dead plants as he goes.

89

INT. FLETCHER MANSION HALLWAY NIGHT

89

SUNNY closes the door behind him and takes a deep breath, before continuing on through the house.

CUT TO:

He stops beside a large painting of the sea.

He can hear the sound of water dripping and the painting is moving.

POV SUNNY - the large painting seems to be shaking and something is forcing it off the wall.

SUNNY puts his hands to the painting to try and stop it from falling but it's too heavy and the force behind it is so great that despite SUNNY's efforts the painting comes off the wall and smashes onto the ground.

SUNNY jumps clear of the debris at his feet then stares up at where the painting once hung.

POV SUNNY - there is an old wooden door built into the wall. It is raised, maybe five feet from the ground.

SUNNY pushes a chest over to the wall and stands on it so he can open the door.

POV SUNNY - a dark damp staircase leads to the basement. Water Drips from the steps and the walls.

Sunny descends down the staircase,

90

INT. FLETCHER MANSION BASEMENT NIGHT

90

SUNNY is at the bottom of the staircase and ahead of him is a dark labyrinth of tunnels.

He takes a tunnel to his right, moving slowly, struggling to see ahead of him in the dark.

CUT TO:

SUNNY comes to the entrance to a cave. He peers inside

POV SUNNY - its filled with clothes, neatly laid out on a clothes rail. Beside the rail is a large fire pit.

SUNNY steps into the cave, staring into the fire pit. Something in the charred ashes peaks his interest. He finds a stick and pokes at the embers.

POV SUNNY - Nick's brass zippo lighter.

SUNNY pokes it out with a stick and wipes it in his teeshirt.

SUNNY continues exploring, moving further into the cave.

POV SUNNY as he moves - strange etching of tentacle monsters and fish men line the walls.

SUNNY stops when he comes to a large body of water in the middle of the cave. He stares into the depths of the water for a moment before backing away.

Behind him, we see a pale naked GIRL with odd features. This is ODELINE and when SUNNY hears her footsteps he whips around, almost falling into the water.

ODELINE

I'm not sure my uncle was expecting visitors today.

SUNNY swallows hard, tries to think of something to say but his mind is blank, ODELINE moves closer.

ODELINE (CONT'D)

I can feel your heart, I can feel the blood rushing around you body.

ODELINE places her webbed hand on SUNNY's chest.

ODELINE (CONT'D)

You're scared.

ODELINE's eyes begin to roll back in her head, her cheeks gently split open, revealing a set of thin razor sharp teeth.

SUNNY steps back and almost falls into the water again, as ODELINE reaches to touch him. He side steps and she's now the one falling into the water. SUNNY lies on the ground a little dazed as ODELINE bursts out of the water and grabs at his leg trying to pull him into the pool. SUNNY shakes free and runs out of the cave.

He reaches the tunnels and keeps going even though he doesn't know where he's going. ODELINE stays hot on his heels.

91

INT. FLETCHER MANSION KITCHEN NIGHT

91

As SUNNY reaches the kitchen ODELINE grabs him from behind. They tumble and tussle until ODELINE slips on the wooden floor.

SUNNY runs behind the marble island, as ODELINE quickly regains her footing and jumps up onto the island looming over SUNNY. She taunts him for a moment before lunging towards him, opening her mouth to flex her long tentacle like tongue.

SUNNY throws his arm up to protect his head and she bites down hard on his arm. SUNNY howls in pain as blood splashes up onto his face. He reaches for something on the counter, finds a meat cleaver. He swings the cleaver at ODELINE and it lands in her head. Now its her turn to howls in pain.

SUNNY runs out of the kitchen into the living room.

CUT TO:

ODELINE, the cleaver still stuck in her head, dives into the living room after him. She slips on the floor, smashing into a glass cabinet in the sitting room.

Frantically, SUNNY looks for something to defend himself with.

POV SUNNY - a harpoon hangs on one wall.

SUNNY runs towards it and with it raised in his hand he turns just as ODELINE is lunging at him.

ODELINE impales herself on the harpoon.

SUNNY falls back from the weight of the now dead and limp ODELINE. She slides down the harpoon and squishes into his face.

SUNNY struggles but eventually pushes her off of him, he lays on the ground for a moment, panting, holding his bleeding arm.

CUT TO LATER

SUNNY gets up and heads toward the kitchen. He can hear fire works going off outside.

Sunny flicks all the knobs on the cooker so that gas streams out of all the rings. He takes out Nick's lighter and begins lights the rings then begins to set things alight in the kitchen.

92

EXT. GREY STRAND BEACH NIGHT

92

A CROWD of Grey Strand locals spills out on to the dark beach. Families, teenagers and boozy singles all mingle together on the sand, looking up in awe at the spectacular fireworks on display.

The colours of the exploding fireworks illuminate their happy faces. BARKLEY and ANGUS stand side by side drinking cans of beer, watching with satisfaction.

ANGUS

Remember Kev Nolan?

BARKLEY

Who?

ANGUS

Kev Nolan, back in secondary. One of the older lads dared him to light a pack of bangers off in one go and they blew up in his hand.

BARKLEY

Ah... yeah, lost these two didn't he (BARKLEY holds up the ring and index finger of his right hand).

ANGUS

The very same.

BARKLEY

Mad how something so dangerous can look so gorgeous isn't it?

ANGUS

I say that every time I see a fine hoop walking bye!

The two laugh, until BARKLEY spots something in the water.

POV BARKLEY - a naked MAN is wading through the water making his way on shore.

BARKLEY

Ah jaysus, would ye look at this fool.

ANGUS

Absolute disgrace.

BARKLEY (SHOUTING)

Here, cover up the mickey would ye, this is a family affair, ya eejit.

As the fireworks reach their crescendo and light up the sea more and more naked PEOPLE appear out of the water.

ANGUS

By christ whats happening here... a nudist swim meet or what?

BARKLEY

Fuck me, there's that smell again!

93 INT. SUNNY'S HOUSE LIVING ROOM NIGHT

93

ARTHUR is lying in a recliner chair with a glass of whiskey in one hand and a photograph of his late WIFE with young Sunny in the other. The television is on in the background.

His eyes are red and raw from crying, he hears the doorbell downs his whiskey and gets up to answer it.

94 INT. SUNNY'S HOUSE HALL NIGHT

94

ARTHUR opens the door to find the BLUE WOMAN still wearing Arthurs wife's clothes, standing on the door step. She is soaking wet, her hair dripping onto her shoulders and face. Over her shoulder we can see fireworks lighting up the night sky.

ARTHUR

Oh... hello, I, I didn't think I'd see you again, Are you okay?

The BLUE WOMAN remains completely still the water dripping off her soaked clothes onto the doorstep.

ARTHUR (CONT'D)
Why don't you come inside.

95 EXT. GREY STRAND BEACH NIGHT

95

Fireworks continue to shoot up into the sky.

The naked sea PEOPLE have walked up the beach and are on the promenade. They all stop at once now, stand in place. The Grey Strand LOCALS begin to shout and scream at them.

Some LOCALS even push them off the promenade back onto the beach.

Suddenly an extremely loud whale like sound emits from the ocean and everyone goes silent.

The naked PEOPLE's eyes begin to roll back inside their head and their wide mouths begin to open.

The LOCALS stand frozen in horror until a scream is heard.

A sea PERSON has bitten through the neck of a teenage BOY, blood sprays all over his white t-shirt as he slumps to the ground.

The sea PEOPLE start to chase the LOCALS, catching them and feasting on their blood. Ripping into the population of Grey Strand, until the promenade is soaked in blood.

The fireworks illuminate this horrific scene.

ANGUS and BARKLEY manage to survive the onslaught by fighting their way off the prom and back to the carpark.

As they make their way to their van, ANGUS is grabbed by a group of four sea PEOPLE. They tackle him down to the ground and begin to rip open his stomach. BARKLEY manages to get inside the van and watches in horror as he drives away.

96 EXT CAR PARK NIGHT

96

BARKLEY has to drive down the promenade towards the town.

97 INT. CAR NIGHT

97

BARKLEY is breathing heavily, peering through the windscreen when he notices something in his rear view mirror,

POV BARKLEY - the strange SEA PERSON (from the first time SUNNY was in the pharmacy) is in the back seat,

The WOMAN leans across the driver's seat and attacks BARKLEY'S neck, ripping his throat open.

98 EXT GREY STRAND PROMENADE NIGHT 98

The car swerves and crashes into the promenade railings.

99 INT. SUNNY'S HOUSE KITCHEN NIGHT 99

Steam from the kettle fogs the window. ARTHUR makes two cups of tea, his back is turned to the BLUE WOMAN who is sitting at the kitchen table.

A faint whale like sound can be heard in the background.

ARTHUR

I'd offer you sugar but I'm afraid
we're all out.

ARTHUR turns around holding the two cups of tea,

POV ARTHUR - the BLUE WOMAN'S head is pointing towards the roof. She begins to tremble, her eyes roll back into her head and her mouth opens.

ARTHUR stands in the kitchen staring at the terrifying transformation taking place in front of him.

The BLUE WOMAN turns her towards ARTHUR and gets up out of the chair.

100 EXT. GREY STRAND MAIN STREET 100

SUNNY cycles furiously down the street, it's completely empty.

Screams and fireworks can be heard in the distance.

SUNNY looks to his left to see a strange group of MEN exiting a pub and making their way across the street toward him.

He turns to look ahead again but breaks suddenly as he sees an elderly WOMAN standing in the middle of the street.

SUNNY pauses for a minute,

SUNNY
 Jesus, you okay? I nearly...

The WOMAN'S eyes begin to bulge and her mouth opens wide as she begins to lunge towards him.

SUNNY starts peddling again and manages to side step the WOMAN and the group of strange MEN.

101 INT. SUNNY'S HOUSE NIGHT 101

The BLUE WOMAN has ARTHUR slammed against the kitchen cupboards. He tries to wrestle her off and manages to kick her away.

As she scrambles to gain her footing ARTHUR reaches for the kettle and douses her with boiling water. The BLUE WOMAN screeches in pain.

ARTHUR runs down the hallway and makes it into the living room. BLUE WOMAN runs after him.

ARTHUR grabs a ridged fire poker and stabs her in the leg. She howls again and kicks his arm away. ARTHUR stumbles and the BLUE WOMAN stands over him snarling, drool dripping from her fish like mouth.

ARTHUR tries to get up but the BLUE WOMAN slashes him with her web like hands at each attempt. Finally, he grabs his whiskey bottle by his chair and throws it at her.

The bottle smashes over her head. Purple blood and whisky pour down her face. She becomes more feral in her efforts to kill ARTHUR but her frenzy gives ARTHUR time to get out the door and into the hall.

102 EXT ROAD NIGHT 102

ARTHUR runs down the road to the harbour at the back of the house. He makes his way to his boat.

103 INT. NORA TRAWLER NIGHT 103

ARTHUR is frantically searching for something in a old tool box.

POV ARTHUR - he pulls out a flare gun. Before he can turn around and use it, the BLUE WOMAN jumps on deck and bites down hard on his shoulder.

ARTHUR screams in pain and drops the flare gun and reaches frantically for anything on the deck. He finds a fire extinguisher and wallops the BLUE WOMAN in the head with it. This does nothing but aggravate her even more, she lunges forward again, going for another bite but ARTHUR holds her back with the extinguisher. They stumble onto the deck.

The BLUE WOMAN snaps violently at ARTHUR'S face. He grabs the nozzle of the extinguisher and force's it into her gils. She lands another bite on his neck and he squeezes the trigger down. The BLUE WOMAN's body begins to fill with extinguisher foam and she pulls herself off ARTHUR and begins to gasps for air as foam spills out of her mouth.

104 EXT. SUNNY'S HOUSE NIGHT 104

The front door is wide open, SUNNY speeds in the gate and drops his bike, wheels still spinning on the driveway.

105 INT. SUNNY'S HOUSE NIGHT 105

SUNNY
Dad... Dad!

SUNNY runs from room to room searching for his father, splatters of blood line the walls. He begins to panic and cry.

CUT TO:

106 EXT. SUNNY'S HOUSE NIGHT 106

SUNNY stands alone outside his house on the empty harbor.

The sound of fireworks and screaming has dissipated now.

Hot tears roll down SUNNY'S face.

Gradually, he begins to hear something coming from behind the house, he walks down the road to the back of the house and races towards his Dad's boat.

SUNNY reaches the boat, tied up at the small pier. The groaning is coming from the deck. SUNNY freezes as he tries to step onto the deck. His eyes dart from the deck to the narrow strip of water between the boat and the pier-side.

SUNNY closes his eyes and steps forward.

107

INT. NORA TRAWLER

107

ARTHUR is bleeding out next to the carcass of the BLUE WOMAN. Sunny bends over him.

SUNNY

Dad...

SUNNY presses his hands on ARTHUR'S wounds to stop the bleeding. ARTHUR opens his eyes and smiles when he sees SUNNY.

ARTHUR

I knew you'd be okay, son.

SUNNY smiles back.

SUNNY

We have to get you to a hospital,
Dad.

ARTHUR

No, we won't make it.

SUNNY

What do you mean? Da, you have to
get help...

ARTHUR

Take a look, they're everywhere.

SUNNY

What?

ARTHUR

Stand up and look out, Sunny.

SUNNY stands up and looks towards the end of the pier.

POV SUNNY - hundreds of sea PEOPLE stand patiently staring at the NORAH. SUNNY and ARTHUR are trapped.

ARTHUR (CONT'D)

Start up the engine, son.

SUNNY

Go where? They'll attack us.

ARTHUR

Please Sunny. I'm sure you still know how to drive her.

SUNNY

But where are we going?

ARTHUR

I'll tell you later.

CUT TO:

SUNNY is behind the wheel, steering NORAH out of the harbor. As he drives Norah into open water he can see the fish PEOPLE looming over the edge of the pier. He's confused as to why they are not attacking.

SUNNY

This is too easy, Norah. Something fishy's going on. (He smiles to himself as he says this).

CUT TO:

108

EXT. NORA TRAWLER OPEN SEA NIGHT

108

W/S Grey Strand is a small light in the distance.

Exhausted, Sunny is still behind the wheel looking back at his home town. He cuts the engine and checks on his father.

ARTHUR stares up at the moon dreamily, his skin has gone snow white and he is fading in and out of consciousness.

SUNNY

Dad, we got through. Where am I headed for now?

ARTHUR

This is where we're going son.

SUNNY

Where, the middle of the ocean?

ARTHUR

Yes, to meet Norah, she'd be proud of you Sunny.

SUNNY takes off his jacket and lays it over his DAD.

SUNNY

That's the first time you've said her name Dad....since

ARTHUR

We'll be there soon Sunny. Norah,
you and me.....

A big wave ripples through the water. The boat rocks and SUNNY nearly loses his balance. He looks up and see A LARGE SHAPE in the distance, it looks like a cargo container.

SUNNY

Hey Dad, Dad it's a ship.

SUNNY begins waving and shouting.

SUNNY (CONT'D)

Hey, Hey! Over here, Hey!

SUNNY searches the boat and finds the flare gun. He fires it into the sky towards the ship in the distance.

As the flare floats through the sky we see that the thing in the distance is not a ship but some sort of ginormous tentacle creature.

The CREATURE begins to rise out of the water slowly, revealing a hulking mass of tentacles and eyes.

SUNNY and ARTHUR look like a speck of dust in comparison, it emits the same sound we heard on Grey Strand Beach.

CUT TO BLACK.

109 EXT. GREY STRAND PROMENADE DAY 109

LOCALS with their families walk along the promenade, there is no trace of the massacre from the night before. Things look pleasantly normal and calm.

110 INT ICE CREAM PARLOUR DAY 110

A television hangs above the counter playing a news bulletin,

NEWS REPORTER

A string of strange and disturbing emergency calls were made to the head offices of An Garda Síochána last night, all involving and I'm quoting when I say this 'Sightings of Fish people attacking the inhabitants of Grey Strand on the beach", Officers from neighboring towns responded to the calls in the early hours of the morning but found nothing but a sleeping seaside town.

The CAM moves to the REPORTER'S right and we see CORRIGAN FLETCHER standing outside his mansion.

NEWS REPORTER (CONT'D)

I am standing here with Corrigan Fletcher, the towns Mayor to discuss the calls and hopefully get a clear answer as to what happened last night.

CORRIGAN (SMILING)

Well theres no answer really, I'd assume that the calls were made by some terribly bored teenager, but I must say some of them were incredibly convincing and I would urge the callers to put their skills to good use and enroll in the towns drama society. We plan to do a production of The little Mermaid before the summer ends.

CORRIGAN and the NEWS REPORTER share a laugh.

NEWS REPORTER

As you can see this was more than likely the work of over active imaginations and boredom, thank you very much for your time, Mr Fletcher and I do hope the production of The Little Mermaid goes swimmingly.

They laugh again.

CUT TO BLACK.