

THE PASSING BELLS
EP.5 UK TX
POST PRODUCTION SCRIPT



MUSIC IN 5M01 10:00:00

RECAP IN

CAPTION OVER: Previously

THOMAS leans against the wall.

THOMAS

All this time we won't have moved.

CUT TO:

10:00:03

FREDDIE stops running and slowly raises his arms, as a shot rings out from behind him.

MICHAEL turns as he hears the shot.

CUT TO:

10:00:05

MICHAEL runs through the woodland. THOMAS gives chase.

CUT TO:

10:00:08

MICHAEL sits against the tree. THOMAS looks around.

CUT TO:

10:00:10

MICHAEL takes off again. THOMAS sees him.

THOMAS has MICHAEL in his sights. He obviously has a clear shot at MICHAEL'S back, but for some reason he hesitates.

CUT TO:

10:00:11

MICHAEL with his eyes shut.

ERICH (O.S.)

You got away from the British?

MICHAEL looks at ERICH.

ERICH (CONT'D)

How many of you?

MICHAEL

(thinking of FREDDIE)

Just me.

MICHAEL lost in his own thoughts.

CUT TO:

10:00:16

ERICH shoots.

DEREK runs. THOMAS runs after him.

CUT TO:

MICHAEL
Leave them.

ERICH in disbelief; he looks round to see if anyone heard.

ERICH
What?!

CUT TO:

10:00:21

THOMAS throws himself at DEREK as they fall to the ground.

DEREK
Get off me!

THOMAS
You'll get us both killed!

THOMAS grabs DEREK and rolls him into a water-filled shell hole.

CUT TO:

10:00:27

ANNA sees JOANNA standing with a bump. A moment between them, before they hug.

THOMAS (V.O.)
How do we know...

CUT TO:

10:00:29

THOMAS (CONT'D)
... it will end?

DEREK
It will. It has to.

THOMAS
Maybe when there's no-one left to fight anymore?

TO BLACK.

MUSIC IN 5M02(TITLES) 10:00:37 **OPENING TITLES SEQUENCE**
MUSIC OUT 5M01 10:00:38

WRITTEN BY
TONY JORDAN

PRODUCED BY
NICK PITTS

DIRECTED BY
BRENDAN MAHER

THE
PASSING BELLS

TO BLACK

CAPTION OVER BLACK: 1918

MUSIC OUT 5M02(TITLES) 10:01:10 EXT. GERMAN TRENCHES. WINTER FOG. DAY

MUSIC IN 5M03 10:01:11 A weary MICHAEL sits in the trench, shells explode around him.

10:01:19 EXT. FIELD. WINTER FOG. DAY

THOMAS sits in a shell hole with half a dozen other YOUNG SOLDIERS, the constant whistling of shells all around them.

Cut to a close up of THOMAS.

10:01:26 INT. THOMAS' HOUSE. BEDROOM. DAY

In the reflection of a bowl of water we see ANNIE.

In the bedroom, JOANNA is in labour, as ANNIE mops her brow. A MIDWIFE delivers. She pants.

MIDWIFE
One big push...please...please...you're nearly there...

10:01:35 INT. THOMAS' HOUSE. PARLOUR. DAY

DAVID waits with JOHN and FAITH. They can hear JOANNA as she screams.

10:01:37 INT. THOMAS' HOUSE. BEDROOM. DAY

JOANNA gives one big push.

10:01:39

EXT. FIELD. WINTER FOG. DAY

THOMAS sits in the shell hole. Shells go off around him. A BABY is heard crying.

10:01:43

INT. THOMAS' HOUSE. BEDROOM. DAY

The MIDWIFE passes the NEWBORN BABY to JOANNA.

MIDWIFE

It's a boy.

JOANNA looks at her new BABY adoringly, ANNIE beams.

Standing behind ANNIE is THOMAS in uniform. But there's no joy in his face at the birth; he looks old, dirty and tired.

JOANNA rocks the crying BABY.

10:02:01

EXT. FIELD. WINTER FOG. DAY

THOMAS sits in the shell hole. Shells go off around him.

10:02:06

EXT. GERMAN TRENCHES. WINTER FOG. DAY

A weary MICHAEL sits in the trench, shells explode around him.

With dirty hands, he opens an old letter from KATIE. He smells it, just for an instant finds himself home.

He reaches inside the envelope and pulls out a small photograph, his FAMILY with KATIE.

10:02:23

EXT. MICHAEL'S VILLAGE. DAY.

A hand from a window holds a loaf of bread. A WOMAN takes it and runs. Next FOUR WOMEN, including SUSAN fight for the last loaf.

WOMAN IN SHOP

I'm sorry that's all I've got.

SUSAN gets an elbow in the face and recoils. She steps back, holding her face as the last

loaf is gone and the WOMEN all scurry away,
some with bread, some without.

Out on SUSAN, left alone, empty handed.

10:02:34

EXT. GERMAN TRENCHES. WINTER FOG. DAY

MICHAEL, photo in hand, studies it intently.

10:02:41

EXT. COUNTRYSIDE/ROAD. WINTER FOG. DAY

THOMAS amongst a larger group of SOLDIERS moving across country.

CAPTION OVER: British advance, Belgium

MUSIC OUT 5M03 10:02:45

Suddenly a voice -

DEREK (O.S.)
Tommy!

Pick up DEREK running from the back of the GROUP carrying a letter. He eventually reaches THOMAS.

DEREK hands him the letter. THOMAS opens the letter watched eagerly by DEREK.

MUSIC IN 5M04 10:03:04

THOMAS reads. A moment, then:

THOMAS
It's a boy! They called him THOMAS.

THOMAS takes out a small photograph of a BABY.

Then THOMAS shouts to the other SOLDIERS all around him.

THOMAS (CONT'D)
It's a boy!

A huge cheer goes up along the ranks.

10:03:22

EXT. GERMAN TRENCHES. WINTER FOG. DAY

GERMAN SOLDIERS dig in.

CAPTION OVER: The German retreat, Belgium

MUSIC OUT 5M04 10:03:33

MICHAEL, ERICH and other GERMAN SOLDIERS lay barbed wire across a field from a huge coil.

ERICH (O.S.)

Move back, dig in, move back, dig in. We've done nothing but go backwards for a month.

ERICH is beside MICHAEL.

ERICH (CONT'D)

All I'm saying is, why don't we just keep going back? All the way home? Just throw down our guns and go?

MICHAEL finally snaps and grabs ERICH.

MICHAEL

D'you think I want to be here? D'you think any of us want to be here? But we are. I haven't spent four years of my life watching people that I love die all around me just to drop my rifle and go home.

MICHAEL lets go and moves away to work on the wire further down. He works with anger now, a frustration as he bangs the hammer.

After a moment.

ERICH

Sorry! Sorry! Sorry!

MICHAEL pauses.

ERICH (CONT'D)

I've watched my friends die too. I'm sick of it.

A moment.

ERICH (CONT'D)

S'pose I can smell the end of it. And I'm just as frightened by that, as I am of fighting.

MICHAEL looks at him now. Understanding.

He hands him a hammer and they go back to work.

10:05:20

EXT. COUNTRYSIDE ROAD. WINTER FOG. DAY

BRITISH SOLDIERS, walk across the countryside. THOMAS walks with DEREK.

DEREK

We keep moving forward, how come we haven't seen any Germans?

THOMAS

We will, can't think what else we're doing here. We're pushing them back, that's all.

DEREK

They're saying that the Germans might have had enough now the Americans have joined us. A bloke from the Irish Guards said that he heard some of them were giving up and heading back home.

THOMAS

(wry smile)

Don't tell me...

This'll all be over by Christmas.

DEREK

That's what they're saying.

THOMAS

Yeah and they said that in 1914, 1915, and 16 and 17...

DEREK

Alright but what if they're right what they're saying this time? And we can go home?

THOMAS

Then I'll kiss everyone I see from here to Blighty...

THOMAS glances at a SOLDIER beside him.

THOMAS (CONT'D)

(grins)

Well maybe not everyone.

DEREK

It's got to be over soon, I don't know if I can do much more...

THOMAS

You'll be alright.

DEREK

No, I mean it Tommy, I think I'll go mad.

THOMAS

Just stick with me alright? We'll go home together.

DEREK wants to believe that more than anything.

From the back we see the SOLDIERS marching.

SINGING IN 'O GWIAZDECZKO'

10:06:27

INT. THOMAS' HOUSE. WINTER FOG. DAY

JOANNA with the BABY, singing a Polish lullaby as DAVID enters with the newspaper and makes a bee-line for her.

SINGING OUT 'O GWIAZDECZKO'

10:06:32

DAVID

There's an article about Poland.

They sit.

DAVID (CONT'D)

(reads)

"...as revolution grows across Europe and the armistice gets closer, it is thought there could be a new People's Republic of Poland within weeks!"

JOANNA smiles.

JOANNA

Can I keep it? To show my father?

DAVID hands her the newspaper and she looks at it.

10:06:51

EXT. BRITISH TRENCHES. WINTER FOG. DAY

The sound of heavy guns. THOMAS, DEREK and others walking through the trench system which is still being dug out by SOLDIERS. SERGEANT BOND at the front.

SERGEANT BOND

Right, they've dug in two hundred yards ahead and put wire down, so artillery's gonna let them know we're here.

More shells whistle overhead, more explosions as SERGEANT BOND walks down the trench. DEREK and THOMAS and other SOLDIERS follow.

A shell hits just behind them. SOLDIERS are hit. THOMAS and DEREK crouch for cover.

SERGEANT BOND (CONT'D)
Stretcher Bearers!

SOLDIERS
Coming Sir.

SERGEANT BOND
Move yourselves.

More explosions.

MUSIC IN 5M05 10:07:19

DEREK freezes, staring down at one of the injured SOLDIERS but not knowing what to do.

SERGEANT BOND (CONT'D)
Come on! Move yourselves! We've got injured, come on. Move!

THOMAS grabs DEREK and they move off. More explosions.

10:07:30

EXT. THOMAS' HOUSE. DAY

The POSTMAN walks towards THOMAS' house holding a letter. We hear DAVID reading from a newspaper.

DAVID (O.S.)
"With Hungary and now Austria out of the war... "

10:07:35

INT. THOMAS' HOUSE. DAY

DAVID reads the newspaper to NEIGHBOURS gathered around him. ANNIE beside him as is JOANNA holding the BABY.

DAVID (CONT'D)
(reads)
"... the Germans are becoming isolated... "

10:07:37

EXT/INT. THOMAS' HOUSE. DAY

The POSTMAN reaches the house. He peers in through the CROWD OF NEIGHBOURS.

DAVID (CONT'D)
(reads) "and the armistice grows nearer by the day."

The POSTMAN touches a NEIGHBOUR'S shoulder. He turns.

POSTMAN

Excuse me. Joanna Brown. Joanna.

The NEIGHBOUR takes the letter which is passed inside, through the CROWD.

DAVID

(reads) "... It is thought that German terms will soon be..."

10:07:44

INT. THOMAS' HOUSE. DAY

DAVID (CONT'D)

(reads) "...presented to the Allied and Associated Governments and finally, (he looks up) the war will be over."

JOANNA is handed the letter.

10:07:52

EXT. THOMAS' HOUSE. DAY

The crowd rejoice.

10:07:53

INT. THOMAS' HOUSE. DAY

A moment, then JOANNA hands ANNIE the letter and leaves. ANNIE reads it.

DAVID turns to ANNIE and notices something's wrong.

ANNIE

Her dad's been killed.

ANNIE goes to follow JOANNA.

10:08:02

INT. SERGEANT'S DUG OUT/BRITISH TRENCH. DAY

THOMAS is with SERGEANT BOND.

SERGEANT BOND

I'm not sure if we'll get any more leave, son, not while top brass thinks we've got them on the run, all we're hearing is push forward.

THOMAS

I've got a baby, Sergeant.

SERGEANT BOND

MUSIC OUT 5M05 10:08:11

Yeah well if this armistice happens, we'll all be home for good soon.

THOMAS

Do you really think so?

SERGEANT BOND

It'll happen, just don't ask me when. Hopefully before that nipper of yours starts school...

THOMAS a bit crestfallen.

SERGEANT BOND (CONT'D)

I'll ask. Alright?

THOMAS nods, moves to leave then stops.

THOMAS

Sergeant...is there any chance of moving Derek back to supply trenches? He's not right.

SERGEANT BOND

Go out there and find me a man who is.

THOMAS leaves.

MUSIC IN 5M06 10:08:38

10:08:51

EXT. BRITISH TRENCHES. DAY

THOMAS comes out of the dugout. It's noisy, a heavy gun barrage constantly whistling over their heads.

THOMAS sees DEREK up on the fire step and joins him. DEREK is clearly uncomfortable, leaning into the sandbags on the parapet, his eyes squinting and closing with the noise. THOMAS looks over at him concerned. THOMAS fires his gun.

10:09:07

INT. BRITISH DUGOUT. NIGHT

THOMAS in the dugout reading his bird encyclopedia. A moment, before DEREK enters the dugout and comes and sits beside him.

MUSIC OUT 5M06 10:09:33

THOMAS looks up.

DEREK

Wasn't much use today, was I?

THOMAS

We've marched miles in the past few weeks,
you're just tired that's all. We all are.
But you're doing brilliantly...head down, push
on 'til the job's done, remember?

DEREK

I'll try Tommy. But every time a shell goes off
I jump out of my skin. My hands are always
shaking, my nerves are shot. I don't want to
die.

THOMAS

Just stay close to me, you'll be alright.

A moment.

DEREK

D'you think I'm a coward?

THOMAS

No! Don't ever say that. We're all scared,
every single one of us.

DEREK

Maybe you're all more used to it than I am.

THOMAS

Sometimes my hands are shaking so much, I have
to wedge my arm into the sandbags just to fire
me rifle. There's nothing wrong with being
scared, just means you're human. Being scared
will keep you alive. You get some sleep...

DEREK

Thanks Tommy.

He looks down at THOMAS' book.

DEREK (CONT'D)

Why you always reading that?

THOMAS

Reminds me of home, I s'pose. It's the first
book I ever got. Must have been about six. I
mark off the ones I've seen, sketch them
sometimes too. It's funny. I don't think
people realise how beautiful birds are. You
know you see them out here. They even land on
the barbed wire.

A moment, then almost to himself.

THOMAS (CONT'D)

Something so beautiful, in the middle of something so ugly.

MUSIC IN 5M07 10:12:08

DEREK is sad.

DEREK

D'you think it's true what people are saying?
That the fighting will stop soon?

THOMAS

We'll see.

DEREK

S'funny innit? A hundred years from now, none of us'll be here...

He gestures around.

DEREK (CONT'D)

And all this, will be ancient history. Wonder what people will make of it?

DEREK gets up and walks away to his own bunk.
He lays down.

THOMAS thinks about DEREK'S words. He takes the photo of the BABY TOMMY out and looks at it.

10:13:18

INT. THOMAS' HOUSE. THOMAS' ROOM. NIGHT

JOANNA rocks the BABY before putting him to sleep in a cot. ANNIE enters.

ANNIE

Doesn't seem that long since I was putting his dad to bed in the same room.

ANNIE sits with JOANNA.

ANNIE (CONT'D)

I'm sorry...

JOANNA

My father died for something he believed in, so I'm sad but, I'm proud too. Just like little Thomas will be when his dad comes home.

10:14:06

INT. BRITISH DUGOUT. NIGHT

THOMAS in the dugout stares at the picture of his BABY.

10:14:13

INT. GERMAN DUG OUT. DAY

MICHAEL sits and eats with some other GERMAN SOLDIERS at the table. ERICH enters.

ERICH

All the officers have been called back to the command centre.

MICHAEL

You think this is it?

ERICH

Something's happening.

They all sit in silence.

10:14:31

EXT. GERMAN TRENCHES. NIGHT

MICHAEL on sentry duty, looks up at the stars. He seems old, tired, the fight draining from him.

10:14:46

EXT. MICHAEL'S HOUSE. NIGHT

KATIE sits alone at the top of the house. She looks up at the stars and thinks of MICHAEL.

Move to the sky and back to see KATIE staring upwards.

10:15:03

EXT. GERMAN TRENCHES. NIGHT

MICHAEL pulls away from his thoughts. Takes his place on the fire step.

10:15:15

INT. MICHAEL'S HOUSE. NIGHT

An excited SUSAN sits with WILLIAM.

SUSAN

I can't believe he's coming home.

WILLIAM

Nothing's been announced yet.

SUSAN

The papers say it's over!

MUSIC OUT 5M07 10:15:21

WILLIAM

Well er, the fighting doesn't just stop, they have to agree terms. The price may be more than we're willing to pay.

SUSAN

But we have no choice.

WILLIAM

Choice or not. They're politicians, so it's going to take time.

SUSAN

They won't keep fighting will they, not while they're talking?

WILLIAM

Probably.

SUSAN

But that's stupid. If everyone knows it's over, why let more boys die?

WILLIAM

That's not the way they see it.

SUSAN

Why not? Don't they have children?

WILLIAM holds her gaze then opens the newspaper.

10:15:48

INT. GERMAN DUG OUT. NIGHT.

A wet and weary MICHAEL enters the dug out. He glances at ERICH at the table writing a letter.

MICHAEL

Writing home?

ERICH

Maybe if the rumours are true I won't have to post it, I can take it myself.

MICHAEL smiles and takes off his wet clothes.

ERICH (CONT'D)

Though who knows what we'll be going back to.

MICHAEL

Does it matter? As long as we're home.

ERICH

It won't be the home we left if we lose this war. There's no food, no jobs...

MICHAEL

My wife will be there. Everything else we can just re-build in time. Right now I'd settle for sitting in front of a warm fire.

MUSIC IN 5M08 10:16:33

ERICH smiles back at MICHAEL.

MICHAEL takes his photos and rolls onto his bunk. He looks at them.

10:16:54

EXT. BRITISH TRENCHES. DAY

Early morning. The usual routine as the SERGEANT BOND strides through the trench.

SERGEANT BOND

MUSIC OUT 5M08 10:16:59

Kaiser Bill's chucked the towel in boys, we've got 'em on the run.

THOMAS

What's that mean, Sergeant?

SERGEANT BOND

Means he's abdicated, they'll be like headless chickens now. Be home by Christmas!

DEREK joins THOMAS.

DEREK

Did you hear?

THOMAS

I heard.

DEREK

So that's it then?

THOMAS

Well they haven't told us to start packing up to go home yet.

DEREK

Yeah but they will do won't they?

If the Kaiser's gone...that's good isn't it?

THOMAS looks into DEREK's very excited face, loathe to disappoint him.

MUSIC IN 5M09 10:17:32

THOMAS

Yeah, it's good. It won't be long now.

DEREK looks disbelievingly at THOMAS. There's an explosion nearby.

THOMAS (CONT'D)

All we need now is for someone to tell that lot!

EVERYONE scurries to get on their helmets and gear, putting their stuff away.

Now more explosions as shells burst above and around the trenches.

10:17:45

INT. CORRIDOR. DAY

GERMAN BOOTS striding along a corridor, a sense of purpose. They enter into a room.

10:17:47

INT. BOARD ROOM. DAY

ARMY OFFICERS and POLITICIANS sign papers, cross out clauses.

10:17:53

EXT. GERMAN TRENCHES. DAY

MICHAEL and ERICH on the fire step, firing across No Man's Land.

There's an explosion and MICHAEL is hit by some shrapnel. He holds the side of his face. He takes his hand away and is back up to the fire step to continue firing.

10:18:06

INT. CORRIDOR. DAY

BRITISH MEN in suits and POLITICIANS gather in a huddle. They hand around a piece of paper.

BRITISH SIGNATORY

Places agreed. Railway siding...

10:18:08

INT. CORRIDOR. DAY

GERMAN SOLDIERS handed a document. They take it and stride away.

BRITISH SIGNATORY (V.O. - CONT'D)
...Compiegne forest.

10:18:12

EXT. BRITISH TRENCHES. WINTER FOG. DAY

THOMAS, DEREK and the OTHERS on the fire step, firing back across No Man's Land.

The fighting is hard, dirty. Noisy. One SOLDIER falls back. DEREK looks.

DEREK and THOMAS resume shooting.

THOMAS
Come on.

The SOLDIER lays on the floor of the trench, being stepped over.

10:18:22

INT. BOARDROOM. DAY

CU of Armistice Agreement being signed by one side.

10:18:26

INT. BOARDROOM. DAY

CU of Armistice Agreement being signed by the other side. It is passed across a long table of POLITICIANS and given to a SOLDIER. He takes it and walks along the line. One by one the POLITICIANS hand him their signed documents.

10:18:31

EXT. GERMAN TRENCH. DAY

Firing continues. As MICHAEL steps down to reload his gun, TWO SOLDIERS next to him are hit and fall back into the trench. MICHAEL goes to them.

10:18:42

EXT. BRITISH TRENCH. DAY

THOMAS fires across No Man's Land. The full horror on DEREK'S face.

10:18:49

INT. GERMAN DUG OUT. NIGHT

MICHAEL wakes from a nightmare.

It takes a few seconds for him to regain his composure. He looks around the dug out, realises it was a nightmare.

He holds the photo of KATIE - the only comfort he can find.

10:19:30

EXT. BRITISH TRENCHES. DAY

The BRITISH SOLDIERS sit along the fire step with their first mug of tea of the day. THOMAS sits beside DEREK.

DEREK

MUSIC OUT 5M09 10:19:33

Monday morning...

THOMAS

Ay?

DEREK

Looked in my diary this morning and saw it was Monday.

THOMAS

Damn. Missed Sunday roast again yesterday.

DEREK

Beef and Yorkshire puddings, swimming in gravy.

A moment.

DEREK (CONT'D)

Just think, back at home. Everyone going back to work after the weekend. Another week starting.

DEREK looks up.

DEREK (CONT'D)

It's quiet. They were shelling us this time yesterday.

THOMAS

(grins)

Maybe they're having a lie in.

SERGEANT BOND walks through the trench.

He reaches THOMAS and DEREK.

SERGEANT BOND

Morning boys.

THOMAS

Sergeant.

SERGEANT BOND

Looks like a shell's taken out a section of the wire...

(beat, looks at DEREK)
It's your turn Del.

THOMAS sees DEREK's expression, senses his fear.

THOMAS
S'alright, Sergeant, I'll do it...

SERGEANT BOND
Dead in line with the next elbow, you should be able to pull it back together and tie it. It's all quiet over there, but keep your head down in case they've got a sniper on watch.

THOMAS
Don't worry about that.

The SERGEANT moves away.

DEREK
You didn't have to do that, it's my turn.

THOMAS
You'd only get tangled up in the wire and I'd have to come and get you anyway.

DEREK
Thanks Tommy.

THOMAS stands and walks along. He picks up a coil of wire and climbs up on the fire step.

THOMAS
Give me a shout when dinner's ready...

And with a smile THOMAS climbs up the ladder.
DEREK watches him go.

10:21:12

EXT. NO MAN'S LAND. WINTER FOG.DAY

THOMAS slowly crawls along towards the wire with the coil. He stops where the wire is broken and looks up.

10:21:48

EXT. BRITISH TRENCHES. WINTER FOG. DAY

DEREK is up on the fire step, looking out over No Man's Land.

10:21:55

EXT. GERMAN TRENCHES. WINTER FOG. DAY

ERICH is up on the fire step, looking out over No Man's Land.

10:22:00

EXT. NO MAN'S LAND. WINTER FOG. DAY

THOMAS crawls into position at the break in the wire and begins to fix it.

MUSIC IN 5M10 10:22:12

He looks up and sees MICHAEL coming towards him also with a coil of wire. MICHAEL sees him.

The TWO YOUNG MEN, stare at each other, neither knowing what to do. THOMAS runs and grabs MICHAEL and they begin to fight.

10:22:38

INT. BOARDROOM. DAY

As ALLIED POLITICIANS and HIGH RANKING SOLDIERS get news of the signing, they start to shake hands. Quiet jubilation.

10:22:44

EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL and THOMAS fight. This is not a fight with any prowess from either; if anything it resembles a playground fight, awkward, messy, fumbling and child like. Both fighting more out of fear than valour.

10:22:53

INT. BOARDROOM. DAY

GERMAN POLITICIANS shake hands.

10:22:56

EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL and THOMAS fight. MICHAEL reaches for his rifle.

10:23:06

INT. BOARDROOM . DAY

More shaking hands. The war is over.

10:23:08

EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL and THOMAS fight.

10:23:10

EXT. BRITISH TRENCHES. WINTER FOG. DAY

A FIELD TELEPHONE OPERATOR is listening intently. He scribbles something down and hands it to a RUNNER, who sets off running through the trenches.

FIELD OPERATOR
Take this. Go!

10:23:16

EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL and THOMAS fight.

As MICHAEL reaches for his rifle, THOMAS pulls off his bayonet. He thrusts it into MICHAEL.

Almost in the same moment, MICHAEL has picked up his rifle and fired a shot, shooting THOMAS. Both BOYS now realise they have been badly wounded.

10:23:36

EXT. BRITISH TRENCHES. WINTER FOG. DAY

The RUNNER runs excitedly through the trench.

10:23:38

EXT. NO MAN'S LAND. WINTER FOG. DAY

Both BOYS now separated fall onto the ground. MICHAEL gasps for a breath.

10:23:45

EXT. BRITISH TRENCHES. WINTER FOG. DAY

A concerned DEREK looking out over No Man's Land. The RUNNER calls out.

RUNNER

(shouts) The war is over, Germany's surrendered.
It's over!

Understated celebrations and relief.

DEREK looks into No Man's Land for Thomas.

10:23:53

EXT. NO MAN'S LAND. WINTER FOG. DAY

A bird has landed on the barbed wire above THOMAS' head, he manages to raise his head to look at it.

On MICHAEL, trying to stay awake, he looks up at the sky.

10:24:18

FLASHBACK
EXT. COUNTRYSIDE. DAY

A young carefree MICHAEL chases KATIE down the hill (we don't see her).

10:24:19

FLASHBACK
EXT. CHURCH HALL. DAY

MICHAEL comes out of the Church Hall in his new army uniform.

10:24:20

FLASHBACK
INT. HAY BARN. NIGHT

MICHAEL and KATIE lay on the hay in the barn.

10:24:20

FLASHBACK
EXT. OPEN FRENCH ROAD. DAY

MICHAEL with RUDI...STEFAN...FREDDIE...LANZO.

10:24:23

FLASHBACK
EXT. CHURCH HALL. DAY

MICHAEL on the back of the cart as he goes off to war.

10:24:24

FLASHBACK
EXT. COUNTRYSIDE. DAY

MICHAEL and KATIE kiss.

10:24:25

BACK TO PRESENT
EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL struggling to catch a breath.

10:24:28

INT. MICHAEL'S HOUSE. DAY

KATIE, SUSAN, WILLIAM and LITTLE SARAH around the kitchen table, a family meal. Warmth.

10:24:33

EXT. NO MAN'S LAND. WINTER FOG. DAY

THOMAS lays dying.

10:24:38

FLASHBACK
EXT. STREET. DAY

THOMAS rides a grocery delivery bicycle through a CROWD of MEN. They greet him.

10:24:39

FLASHBACK
INT. TOWN HALL. DAY

THOMAS joins the queue to sign up.

10:24:40

FLASHBACK
EXT. TOWN HALL. DAY

THOMAS climbs excitedly onto the bus. ANNIE and DAVID wave him off.

10:24:42

FLASHBACK
EXT. CARTETON ARMY TRAINING CAMP. DAY

CYRIL bounds up to THOMAS.

10:24:43

FLASHBACK
INT. THOMAS' TENT. DAY

THOMAS meets ANTHONY inside his tent, together with the other BOYS.

10:24:45

FLASHBACK
EXT. FIELD HOSPITAL. DAY

JOANNA under the bonnet of a car looks up to see THOMAS.

Cut to them as they say goodbye.

10:24:47

FLASHBACK
INT. RUIN NEAR FIELD HOSPITAL

THOMAS holds the flower JOANNA has given him.

10:24:48

FLASHBACK
EXT. FIELD HOSPITAL. DAY

JOANNA waves goodbye to THOMAS.

10:24:49

BACK TO PRESENT
EXT. NO MAN'S LAND. WINTER FOG. DAY

THOMAS struggles to stay awake, his eyes closing.

SINGING IN 'O GWIAZDECZKO'
10:24:53

INT. THOMAS' HOUSE. DAY

JOANNA holds the BABY, sings to him.

SINGING OUT 'O GWIAZDECZKO'
10:24:59

EXT. NO MAN'S LAND. WINTER FOG. DAY

MICHAEL looks across to see THOMAS. His hand reaches out to THOMAS and they move near to one another.

They look into each other's eyes and see the same fear. In that exact moment they become kindred spirits, in a look they know they are no different, they are exactly the same.

An understanding - neither want to die alone.

MUSIC OUT 5M10 10:26:09

They hold on to each other with all the strength they still possess and THOMAS Edwards and MICHAEL Lang both die.

MUSIC IN 5M11 10:26:16

Two blurred red images come into focus as poppies.

A moment.

Then we see FREDDIE help MICHAEL up. They walk off. THOMAS now also walks along with his friends. They all walk away together, arm in arm, chatting.

As we pull back and up, this group of YOUNG MEN grows in size. Arm in arm, all the SOLDIERS walk away from us. German and British no divide now.

They walk towards a sea of red in the distance.

As the YOUNG BOYS all walk away, the poppies fade into the iconic image of thousands of white crosses.

MUSIC OUT 5M11 10:27:32

FADE TO BLACK.

CAPTION OVER BLACK:

"What passing bells for these who die as cattle?"

Wilfred Owen

Killed in action: 4th November 1918

MUSIC IN 5M12 10:27:43

END CREDITS

	THOMAS	PATRICK GIBSON
	MICHAEL	JACK LOWDEN

JOANNA	ERIKA KARKUSZEWSKA
ANNIE	AMANDA DREW
MIDWIFE	DANUTA BORSUK
DAVID	ALEX FERNS
FAITH	WIKTORIA HOLUBKOW
JOHN	MIŁOSZ KONKEL
BABY THOMAS (NEWBORN)	SZYMON SOBIESKI
SUSAN	JENNIFER HENNESSY
DEREK	BRIAN FLETCHER
ERICH	MARK BURGHAGEN
<hr/>	
KENNY BOND	MATTHEW AUBREY
POSTMAN	KLAUDIUSZ KAUFMANN
BABY THOMAS (6 MONTHS)	KAJETAN WIECZOREK
KATIE	SABRINA BARTLETT
WILLIAM	SIMON KUNZ
RUDI	JOHNNY GIBBON
STEFAN	CHARLES FURNESS
FREDDIE	WILF SCOLDING
LANZO	FELIX AUER
SARAH	ALEKSANDRA SZYPLIŃSKA
CYRIL	HUBERT BURTON
ANTHONY	ADAM LONG
BEN	JORDAN MURPHY
KEVIN	BEN McGREGOR
<hr/>	
1ST ASSISTANT DIRECTOR	PETER FREEMAN
KEY 2ND ASSISTANT DIRECTOR	AGNIESZKA KRAWCZYŃSKA
2ND ASSISTANT DIRECTORS	IAN HUGHES

	JEFF TAYLOR
3RD ASSISTANT DIRECTORS	KASPER JABŁOŃSKI
	KLAUDIUSZ CHROSTOWSKI
SCRIPT SUPERVISOR	RORY HERBERT
CASTING ASSOCIATE	SIMON COX
LOCATION MANAGER	ANNA PALKA
UNIT MANAGER	MACIEJ KRZEPKOWSKI
2ND UNIT MANAGER	PIOTR CISŁO

PRODUCTION MANAGER MARIUSZ MIELCZAREK

PRODUCTION CO-ORDINATORS DAGMARA BAGNECKA
IWONA CZAJA
PRODUCTION ASSISTANTS MAGDALENA PIETROWSKA
KRYSYNA ŚLĄZAK
PRODUCTION SECRETARY TIM LEACH
SUPERVISING PRODUCTION ACCOUNTANT JON MILLER
ACCOUNTANTS ALEKSANDRA BUCHALIK
ELZBIETA JEZIERSKA
STUNT CO-ORDINATOR ZBIGNIEW MODEJ

A CAMERA OPERATOR TOMASZ NAUMIUK
B CAMERA OPERATOR JACEK PETRYCKI
FOCUS PULLER A CAMERA KATARZYNA ŚWIETLIKOWSKA

FOCUS PULLERS B CAMERA ZBIGNIEW GUSTOWSKI
MICHAŁ SOBÓTKA
1ST ASSISTANT A CAMERA MATEUSZ FRĄCZEK
1ST ASSISTANT B CAMERA MICHAŁ FRĄCZEK
DIT MACIEJ BERSKI
VIDEO ASSISTANT CAMERA ŁUKASZ DŁUGASZEWSKI
CAMERA ASSISTANTS ŁUKASZ MELJON
ADRIAN KUJDA
ŁUKASZ GRACZYK
STEADYCAM OPERATOR ADAM MENDRY
STEADYCAM OPERATOR ASSISTANT KONRAD GUT

KEY GRIP SEBASTIAN FRĄC
GRIPS MARCIN GRZEGORY
ŁUKASZ GAPIŃSKI

GAFFER JACEK KUROWSKI
BEST BOY BOGDAN MODZELEWSKI
ELECTRICIANS ŁUKASZ CAREK
FILIP KWIATKOWSKI
ARKADIUSZ KŁOS
GENNY OPERATOR WŁODZIMIERZ BEDNAREK

BOOM OPERATORS KONRAD SEROWIECKI
MARIUSZ ANDRASIK

ART DIRECTORS MARCIN AZIUKIEWICZ
ANNA WŁODARCZYK
JAN WALKER

SET DECORATOR KINGA BABCZYŃSKA
STANDBY ART DIRECTOR RADOSŁAW ZIELONKA
STORYBOARD ARTIST ILONA BAŁUT
PROPS BUYER MARCIN DYBCZYŃSKI
PROPS ASSISTANT MICHał ŚWIATKIEWICZ
ART DEPT DRESSERS ROBERT "OLO" SENDEROWSKI
MARCIN WASILEWSKI
STANDBY PROPS JAROSŁAW JAGODZIŃSKI
GRAPHIC ARTIST MARIA WILK
CONSTRUCTION MANAGER ADAM SZKOPIŃSKI

MILITARY COSTUME SUPERVISOR MAGDALENA RUTKIEWICZ
MILITARY COSTUME ASSISTANT AGATA DROZDOWSKA
TAILOR JANUSZ ADAMIAK
MASTER WARDROBE ANNA SAPIŃSKA-SZALAST

MAKE UP SUPERVISOR MARCIN RODAK
MAKE UP ARTISTS MAGDALENA LEWANDOWSKA
AGNIESZKA DĄBROWSKA
KINGA KRULIKOWSKA
HAIR STYLIST GRAŻYNA JAKUBCZAK

SPECIAL EFFECTS SUPERVISORS KAZIMIERZ WRÓBLEWSKI
JANUSZ BYKOWSKI
WITOLD GAJZLER

MILITARY ADVISORS	TAFF GILLINGHAM
	PAWEŁ ROZDĘSTWIEŃSKI
	JACEK HABER

DALE TAYLOR

HISTORICAL ADVISORS PROFESSOR SIR HEW STRACHAN

DOCTOR WŁADYSŁAW BUŁHAK

WITH THANKS TO THE POLISH MINISTRY OF DEFENCE

USE OF THE RED CROSS EMBLEM HAS BEEN AUTHORISED BY

THE POLISH RED CROSS SOCIETY AND THE BRITISH RED CROSS SOCIETY

PUBLICIST SARAH ASPINALL

PICTURE PUBLICIST ALEX GILL

STILLS PHOTOGRAPHER ALEKSANDRA GROCHOWSKA

POST PRODUCTION SUPERVISOR NATALIE SILVER

POST PRODUCTION SERVICES LIPSYNC POST

POST PRODUCTION PRODUCER BEVERLEY HORNE

COLOURIST STUART FYVIE

ONLINE EDITOR CONNAN McSTAY

TITLES HOWARD WATKINS

SIMON EDWARDS

JULIA HALL

DIALOGUE EDITOR BEN BRAZIER

FX EDITOR ROBERT BRAZIER

RE-RECORDING MIXER ROB HUGHES

ASSISTANT EDITOR ROB REDFORD

HEAD OF VFX SAL UMERJI

VFX SUPERVISOR SHEILA WICKENS

VFX PRODUCER MARTIN GABRIEL

SCRIPT EDITOR JUDITH KING

DEVELOPMENT PRODUCER SIMON WINSTONE

COMMISSIONING EDITORS TVP PIOTR DEREWENDA

ADAM DOLISTOWSKI

HEAD OF PRODUCTION & BUSINESS ALEX JONES

PRODUCERS APPLE FILM PRODUCTION VIOLETTA KAMIŃSKA

IZABELA WÓJCIK

CASTING DIRECTOR AMY HUBBARD CDG

CASTING DIRECTOR POLAND TERESA VIOLETTA BUHL

SOUND RECORDIST MATEUSZ ADAMCZYK

MAKE UP & HAIR DESIGNER LUCY CAIN

COSTUME DESIGNER CHARLOTTE HOLDICH

MUSIC BY JOHN LUNN

EDITOR CELIA HAINING

PRODUCTION DESIGNERS ASHLEIGH JEFFERS

EWA SKOCZKOWSKA

DIRECTORS OF PHOTOGRAPHY TOMASZ NAUMIUK PSC

JACEK PETRYCKI PSC

LINE PRODUCER ANDREW CHAPMAN

EXECUTIVE PRODUCER BBC WORLDWIDE
BEN DONALD

EXECUTIVE PRODUCER TVP
ZBIGNIEW ADAMKIEWICZ

EXECUTIVE PRODUCER BBC
BETHAN JONES

EXECUTIVE PRODUCERS
TONY JORDAN
BELINDA CAMPBELL
DARIUSZ JABŁOŃSKI

END CARD:

RED PLANET PICTURES (logo) APPLE FILM PRODUCTION (logo)

in association with LIPSYNC
PRODUCTIONS

for BBC & TVP

BBC / cymru
wales (logo)

© RED PLANET (WWI) LTD MMXIV

The Passing Bells - Ep.5

MUSIC OUT 5M12 10:28:13