

# WORLD ON FIRE

Written By

Peter Bowker

Episode 6 Shooting Script  
Salmon Amendments 07.01.19  
Lilac Amendments 02.12.18  
Yellow Amendments 21.11.18  
Green Amendments 03.11.18  
Blue Amendments 24.10.18  
Pink Amendments 17.10.18



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1 **OMITTED**

1

2 **EXT. KILINKSKI STREET. WARSAW. EARLY MORNING 5. 07:40**

2

KASIA and MARIA working through the crowded streets, searching for something or someone - both carrying belongings, a rug, a suitcase, a small painting. They pass burnt out buildings, children begging, dead horses in the street. SOLDIERS being carried on stretchers.

There are other PEOPLE carrying the odd scrap they have salvaged from their bombed houses; one CHAP with a huge painting on his back.

KASIA and MARIA reach KASPER and stand by his wagon as the rug is loaded on and secured along with the other furniture.

MARIA hands KASPER some money.

KASIA

*Tonight. Here. 10'o'clock.  
Yes? Don't let me down.  
There'll be the two of us.  
You get the rest of the money  
then.*

KASIA

*Dzisiaj w nocy. Tutaj. O  
dziesiątej. Tak? Nie zawiedz  
mnie. Bedziemy dwie - ja i  
moja Matka. Wtedy dostaniesz  
reszta pieniedzy.*

KASPER takes the money, nods, then leads the horse and cart away to a side street. MARIA and KASIA walk away together.

MARIA

*Do you think he can be  
trusted?*

MARIA

*Myslisz ze mozemy mu ufac?*

KASIA

*We have no choice.*

KASIA

*Ne mamy wyjscia.*

MARIA

*(TEARFUL-LOOKING AROUND)  
No. No, we do not.*

MARIA

*(TEARFUL-LOOKING AROUND)  
Nie. Nie mamy.*

CUT TO:

2A

**OMITTED**

2A

3

**INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN 3  
DAY 5. 08:00**

We move along a corridor, past footage being cut for newsreels, past other Broadcasters in booths...and alight on NANCY sitting in a booth reading from a script which we can see has been heavily censored, lines through words and phrases and whole sections.

(CONTINUED)

NANCY (V.O.)

The German High Command has given Warsaw a "peace proposal". If it doesn't surrender in the next 12 hours then it will be bombed without mercy for the following 12.

We pull out to find NANCY being watched by her Censor and Minder - SCHMIDT. He nods in approval, she shakes her head in disbelief.

CUT TO:

4 **OMITTED**

4

5 **OMITTED**

5

5A

INT. KITCHEN. TOMASZESKI FLAT. DAY 5. 08:07

5A

MARIA is sitting down, as though defeated. She reaches for a bottle of brandy on the shelf. The kitchen now has evidence of stuff removed from the walls, cupboards, etc. Although the crucifix is still on the wall, and next to it, pride of place, a framed family photo with HARRY taken the last night they were all together.

NANCY (V.O.)

I remember with fondness my time in Warsaw. And having witnessed the military might of the Germans first hand fear for Warsaw and the people I left behind.

KASIA enters, and grabs a box of crockery and makes her way back out of the house...

We stay on the photograph and we...

CUT TO:

6

OMITTED.

6

7

OMITTED

7

8

INT. BEDROOM. BENNETT HOUSE. DAY 5. 07:09

8

LOIS is standing in front of a mirror, fixing her make up, checking her hair, her best dress on... preparing herself for something big.

CUT TO:

8A

INT. PRISON CELL. MANCHESTER. DAY 5. 07:10

8A

TOM is alone in the cell, he has a pack of cards, playing Patience on the bed. The door to the cell opens, and the PRISON OFFICER looks in. TOM looks at the OFFICER, shrugs, throws down his cards and walks out...

CUT TO:

9

OMITTED

9

(CONTINUED)

9A

EXT. KILINSKI SQUARE. WARSAW. DAY 5. 08:10

9A

KASIA working her way through the streets which seem more crowded now, more desperate, carrying a mirror.

KASIA turns to see an OLD MAN standing with his SON in the middle of the street, shouting up at the heavens. Deranged.

OLD MAN

*There is no God in heaven!*

*There is no God in heaven!*

*There are only Nazi bombs!*

OLD MAN

*Nie ma Boga w niebie! Nie ma*

*Boga w niebie! Sa tylko*

*hitlerowskie bomby!*

And by every shop, a LINE OF PEOPLE waiting for anything they can buy to eat. Suddenly the buzz of four small planes above. Everybody, including KASIA, starts to search for cover... she sees the SON trying to move the OLD MAN to shelter but he refuses to move.

The bombs start to fall. It is surreal at first, as they drift to the ground, and then the explosion, the debris flying everywhere, the black smoke, the buildings crumbling, the fear in the faces of the living and the dead and we...

CUT TO:

10

EXT. KILINSKI SQUARE. WARSAW. DAY 5. 08:10

10

A hellish scene. Buildings and people fallen all around.

KASIA slowly and tentatively gets up from the ground, blinking into the clouds of smoke, flames in the distance. MEN, WOMEN and CHILDREN checking on OTHERS, looking at lifeless bodies.

KASIA takes this in and then her gaze falls on the OLD MAN standing, still staring up at the skies, still alive, silent now, with his SON dead at his feet. KASIA looks at her reflection in the now shattered mirror.

(CONTINUED)

We hear LOIS singing...

LOIS (V.O.)  
(singing)  
"My baby don't care for shows,  
My baby don't care for clothes"

CUT TO:

11 INT. TOWN HALL, MANCHESTER. DAY 5. 07:30

11

An empty dance hall. LOIS and CONNIE on stage with their band. A self-styled impresario - TED - sits and watches, behind him other acts warm up...

LOIS  
(singing)  
"My baby just cares for me."

CUT TO:

12 INT. WEBSTER'S FLAT. PARIS. DAY 5. 08:30

12

WEBSTER and ALBERT lie in Webster's bed, their arms around each other, their clothes strewn around the bedroom floor. WEBSTER watches ALBERT as he sleeps.

LOIS (V.O.)  
(singing)  
"My baby don't care for cars and  
races"

CUT TO:

13 INT. STOCKPORT SAVOY. MANCHESTER. DAY 5. 07:40

13

Other acts are now paying attention - this is a class act.

LOIS  
(singing)  
"My baby don't care for high-tone  
places", My baby just cares for  
me."

CUT TO:

14

EXT. CHASE HOUSE. MANCHESTER. DAY 5. 08:16

14

The taxi pulls up outside the Chase house. We find HARRY paying the DRIVER as JAN looks up at this large, detached home in its own gardens, maybe Hale... not a stately home, but as far as JAN is concerned it may as well be...

LOIS (V.O.)

(singing)

"My baby just cares for me."

ROBINA appears at the door, her smile of greeting freezing as she sees JAN alongside HARRY...

CUT TO:

15

INT/EXT. STOCKPORT SAVOY/STREETS. DAY 5. 08:16

15

LOIS and the band are packing up, TED clearly impressed.

TED

You're mustard, Ladies, no doubt about that. I'll be in touch.

CONNIE

Are we in or not?

TED

Like I said. I'll be in touch. ENSA has very high standards.

CONNIE

So do we.

LOIS

No. It's all right. Leave it, let the man, think, Connie...

15a

INT. LEWIS'S CAFE. MANCHESTER. DAY 5. 8:31

15a

LOIS leads CONNIE into the cafe, CONNIE still disappointed.

CONNIE

What's the matter with you? He would have signed us up there and then.

LOIS

I just want to think about it.

CONNIE

There's nothing to think about. We'll go all over, abroad even. It'll be an adventure.

(CONTINUED)

15a CONTINUED:

15a

LOIS

I know the kind of adventure Ted has got in mind. He looks at you like a Labrador looking like a pork chop.

CONNIE

I can handle Ted, if that's your worry.

LOIS

It's easy for you. I've got responsibilities here. I can't just go running off...

CONNIE

What responsibilities?

LOIS looks at her watch.

LOIS

Damn. Save me a bite of cake.

CONNIE

What am I going to tell work?

LOIS

Clock in for me! I'll see you in a bit!

LOIS runs out...

CUT TO:

16

EXT. KILINSKI SQUARE. WARSAW. DAY 5. 09:20

16

KASIA is also running, but finds her way blocked by a barricade. Armed and unarmed CIVILIANS led by TOMASZ, 18 - a young live-wire in too-big clothes.

KASIA  
*Excuse me. Excuse me.*

KASIA  
Przepraszam. Przepraszam.

TOMASZ turns to her.

TOMASZ  
*Get back! Get back! You can't get past here.*

TOMASZ  
*Wracaj! Wracaj! Nie mozesz iks tedy.*

(CONTINUED)

KASIA  
*I live past here!*

KASIA  
*Ale a tutaj mieszkam!*

TOMASZ  
*Too bad.*

TOMASZ  
*Trudno.*

KASIA moves back. She watches CIVILIANS hammer holes in the tops of gasoline canisters and put them ahead of the barrier, some in the middle of the road, as TOMASZ makes a couple of petrol bombs.

Gunfire can be heard in the distance, getting closer.

TOMASZ looks up at the tallest point of a half-demolished building, where a YOUNG MAN is standing with a pair of binoculars, looking into the distance. He is waving his arm down at them.

We hear the unmistakable rumble of tanks approaching... A scramble behind the barricades.

Suddenly two PANZERS approach through the rubble, GERMAN TROOPS fanning out behind them. They continue over a couple of the gasoline canisters, stopping as the improvised barrier comes into view.

TOMASZ hurls a petrol bomb at the gasoline canisters under the tank, and it goes up, while another petrol bomb arcs into Panzer which starts to burn.

A GERMAN TANK COMMANDER, gets out of the turret of the tank and then catches fire, and is shot as he does so. KASIA watches transfixed as TOMASZ jumps up and down as though celebrating a goal. Whooping like a child playing war...

Suddenly GERMAN SOLDIERS appear and start to grab anyone they can, others scatter and run, including TOMASZ and KASIA.

We go with them in to a warren of buildings...

CUT TO:

KASIA and TOMASZ find themselves running together. GERMAN SOLDIERS in pursuit...They dash behind a wall, TOMASZ fires back at the SOLDIERS. They scatter for a moment before returning fire. KASIA is crouched by the wall, hands over her ears, watching this. TOMASZ fires the gun again, but it has jammed. It does not fire. He starts to run, KASIA following. More SOLDIERS can be seen in the distance, taking up the chase.

KASIA  
*Follow me!*

KASIA  
*Chodz za mna!*

(CONTINUED)

17

CONTINUED:

17

TOMASZ hesitates, not sure if he can trust her, but with his gun jammed, he has no choice.

KASIA (CONT'D)

Follow me!

KASIA (CONT'D)

Chodz za mna!

She grabs him by the jacket and drags him round another corner and we...

CUT TO:

18

INT. TOMASZESKI FLAT. WARSAW. DAY 5. 09:34

18

MARIA stands as KASIA and TOMASZ crash into the flat. MARIA starts to scream.

KASIA

Mother! Be quiet! God's sake!

KASIA

Mamo! Cicho badz! Na litosc boska!

MARIA obeys, KASIA dashes out, leaving MARIA and TOMASZ staring at each other. TOMASZ tries to smile reassuringly. The sound of the GERMAN SOLDIERS banging on doors nearby.

KASIA enters carrying some of Grzegorz's clothes, which she hands to TOMASZ.

KASIA (CONT'D)

Quick!

KASIA (CONT'D)

Szybko!

TOMASZ takes off his trousers and she hands him a pair of lighter trousers. Then she pulls a blue shirt over his head, revealing that he is wearing a Star of David on a chain around his neck, which KASIA notices.

KASIA (CONT'D)

You shouldn't be doing this.

KASIA (CONT'D)

Nie powinienes tego robić.

TOMASZ

They kill Jews if they fight.  
They kill Jews if they don't  
fight. So I fight.

TOMASZ

Zabijaja Zydow, kiedy walczą.  
Zabijaja Zydow, kiedy nie  
walczą. Dlatego walczę.

MULLER

(in German)

Open up!

(in English)

Open up or we break the door  
down! Now!

MULLER

(in German)

Aufmachen!

(in English)

Open up or we break the door  
down! Now!

CUT TO:

19

INT. KITCHEN. TOMASZESKI FLAT. WARSAW. DAY 5. 09:40

19

MULLER and FELIX search the flat. MARIA, KASIA and TOMASZ stand in the kitchen. MULLER comes back into the kitchen.

MULLER  
(in English)  
Who lives here?

KASIA  
Just me and my Mother and my  
brother, Jan.

MARIA looks puzzled. For a moment we think she might be going to say something but she doesn't. MULLER looks at TOMASZ.

## MULLER No more men?

MULLER

KASIA  
Stefan, my Father. He died at  
Danzig.

MULLER smiles. He is clearly hoping to rile KASIA. But she resists. MARIA spits on the floor.

MARIA looks at TOMASZ - slightly puzzled - starts pulling at the clothes he is wearing.

KASIA  
I am sorry. The grief. It has  
driven her mad.

FELIX comes back into the kitchen carrying a suitcase and some belongings bundled up in a blanket.

**FELIX**

## KASIA

MULLER

The bombs won't be falling by tomorrow. Warsaw has surrendered and life will be...

MARIA

*Hell.*

MARIA

*Pieklem.*

MULLER

What did the old bitch say?

MARIA looks straight at MULLER.

MARIA

I said, "Hell".

MULLER looks as though he is about to hit her.

FELIX

(in German)

*We're wasting our time here.*

FELIX

(in German)

*Wir verschwenden hier nur unsere Zeit.*

FELIX and MULLER head out of the flat. KASIA turns to MARIA and hugs her, holding her tight. KASIA turns to TOMASZ - they smile to have got away with it and then, MULLER returns, almost saunters in and casually shoots MARIA in the head. TOMASZ runs out, a stunned FELIX letting him go. MULLER walks out, KASIA slumps to the ground beside MARIA.

KASIA

*No! No! No!*

KASIA

*Nie! Nie! Nie!*

Stay with KASIA, holding the dead MARIA in her hands, we notice an arc of blood across the family photo featuring HARRY.

CUT TO:

**INT. LIVING ROOM. CHASE HOUSE GARDEN ROOM. MANCHESTER. DAY 20 5 08:42**

JAN and ROBINA sit in strained silence. HARRY is standing, and he spots a newspaper featuring headlines of Warsaw's destruction. He picks up the newspaper, leaves the room and ROBINA follows. Out on JAN slowly eating a sandwich.

**INT. HALLWAY, CHASE HOUSE. MANCHESTER. DAY 5. 08.43**

20aa

HARRY and ROBINA talk in the hallway. We glimpse JAN through the open door.

ROBINA

Were you all given a child to take home as a leaving present? Is that the traditional way in Poland?

(CONTINUED)

HARRY

Jan won't be the only refugee. Not  
while Britain stands by and let the  
Nazis rampage over Europe!

ROBINA

Is he Jewish?

(CONTINUED)

HARRY  
Catholic.

ROBINA  
I thought it was the Jews who were  
in trouble. Why isn't he Jewish?

HARRY  
Would you like me to go back and  
exchange him? Warsaw is rubble! All  
the children are in danger. Read  
the bloody papers! That's why I had  
to do something! Even if I just  
help one.

ROBINA considers this, remains calm.

ROBINA  
You're assuming he is going to stay  
here, are you? Surely nobody is  
better placed than you to recognize  
that I have no maternal instincts  
whatsoever?

HARRY  
I have been summoned down to  
Whitehall tomorrow. I'll get my  
next posting. And I can't think  
much beyond that to be honest!

ROBINA  
Why this boy? Why him?

HARRY

I had no idea it would be such a problem to house a refugee here.

ROBINA

My problem, Harry, is that I know you are lying. I don't know why and I don't know what about. But there is the unmistakable scent of a lie.

A silence while HARRY tries to work out what to say. ROBINA doesn't take her eyes off HARRY. They both look at JAN.

CUT TO:

20a EXT. BENNETT HOUSE, MANCHESTER. DAY 5. 09:10 20a

LOIS running down her street in her performance clothes. She has taken off her shoes to allow her to run more quickly. She finds DOUGLAS, pacing, outside the house, clutching a small bag with clothes in, and a pair of flat shoes. He hands the shoes over.

LOIS

Sorry I'm late. Sorry...

DOUGLAS

We're going to miss the bus. You didn't have to come, you know. You've clearly got other things to think about.

CUT TO:

21 EXT. STREETS/PRISON. MANCHESTER. DAY 5. 09:10 21

DOUGLAS indicates the heeled shoes that LOIS is carrying.

DOUGLAS

How did you get on?

LOIS

Well, they want to book us.

DOUGLAS

Well, that's good, isn't it?

LOIS

Turned out it was for ENSA, Dad. They go abroad and entertain the troops and...

(CONTINUED)

DOUGLAS

I know what they do. I just  
wondered why Connie had you  
auditioning for them. Knowing that  
you can't do it, like.

LOIS

Well, I was thinking about that.  
And I was thinking, you know, 'Why  
not?'

(CONTINUED)

DOUGLAS

(LAUGHS)

Why not? Well, here's one good  
reason right here.

The prison gate opens and a bleary-eyed TOM comes out,  
wearing the clothes he was arrested in.

TOM

Either of you started to smoke? I'm  
dying for a fag.

DOUGLAS hands him the clothes. He starts to change his shirt  
in the street.

TOM (CONT'D)

You didn't bring my overcoat, then?

LOIS shakes her head at his ingratitude.

TOM (CONT'D)

I'm joking. Thank you. I smell like  
a wet dog.

LOIS

Don't flatter yourself.

DOUGLAS

When are you in court?

TOM

I'm not.

DOUGLAS

They've had you on remand for two  
weeks. They must have charged you  
with something.

TOM

They were going to... but then I  
said I'd join up...

This stops DOUGLAS dead in his tracks.

DOUGLAS

(HORRIFIED)

The army? No. You'd have been  
better off in prison.

TOM

Don't worry, Dad, I won't actually  
be joining up.

(a smile)

I'm a conscientious objector.

LOIS

Since when?

(CONTINUED)

TOM looks at his watch.

TOM  
About half an hour ago?

DOUGLAS  
Right. Good. I'll get you some leaflets...

LOIS looks at TOM behind DOUGLAS' back and shakes her head in disbelief. TOM smiles in triumph and we...

CUT TO:

21a

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY

21a \*

TOM is sitting at the kitchen table and DOUGLAS is entering to add another book to a pile of books and leaflets about pacifism. He is clutching a copy of Bertrand Russell's 'Which Way to Peace?

DOUGLAS  
There you go, Son. This fellers a bit of an egghead but he writes plain enough.

TOM  
I'll give it a go. I usually start at the football pages and work back.

DOUGLAS  
You are taking this seriously, aren't you? It's not easy. We're pacifists, you know, not cowards.

TOM catches a sarcastic look from LOIS, who stands at the sink, washing up.

TOM  
Talking of cowards, is that boyfriend of yours back from Polakland yet?

DOUGLAS  
It's Poland.

LOIS  
He knows it's Poland and all the British diplomats have been called back from Warsaw so he'll be on his way.

TOM  
But no word. Like. From Lord Snooty himself?

(CONTINUED)

21a CONTINUED:

21a

LOIS

No word. No. Anything else you need  
to know!

\*  
\*  
\*

LOIS rushes out of the kitchen. DOUGLAS looks at TOM  
disapprovingly, TOM pretends to bury his head in the Bertrand  
Russell and DOUGLAS looks to the door that LOIS has just left  
by but doesn't follow...

\*  
\*  
\*  
\*

CUT TO:

\*

22

INT. JAN'S BEDROOM. CHASE HOUSE. MANCHESTER. DAY 5. 09:18 22

JAN stands in the his new bedroom. Everything feels silent  
and strange. He moves as though each footstep is fraught with  
danger - because this might be a bad dream and nothing more.  
He blinks nervously and we hear HARRY's voice on the phone in  
the hall downstairs.

HARRY (O.S.)

I need news from Warsaw.  
(in Polish)  
I have an address...

HARRY (O.S.)

I need news from Warsaw.  
(in Polish)  
Mam adres...

CUT TO:

23

INT. HALLWAY/STAIRS. CHASE HOUSE. MANCHESTER. DAY 5. 09:18 23

HARRY lowers his voice.

HARRY

(on phone)  
*If I give you the name of the  
district can you tell me how  
badly it has been hit... I  
can wait. Yes, but...*

HARRY

(on phone)  
*Jesli podam ci nazwe  
dzielnicy, powiesz mi, czy  
zostala zniszczona?...  
Poczekam. Tak, ale...*

CUT TO:

24

INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN  
DAY 5. 10:20 24

NANCY comes out of the booth, SCHMIDT hands her a censored  
script. They speak in English.

SCHMIDT

Your broadcast for tomorrow - I  
have outlined what needs to change.

(CONTINUED)

SCHMIDT, with a smile, hands NANCY a typed manuscript that has marks all over it, NANCY reads down it.

NANCY

So you're censoring my story about fresh fish? Interesting.

SCHMIDT

We can't have you reporting that there's a carp shortage with Christmas on the way. The American people might think the German people are demoralised.

NANCY

But you're happy for the world to hear about the persecution of Jews?

SCHMIDT

Persecution? No. The Jewish question is a matter of national security. I think the American people will understand that.

NANCY

And the bombing of Polish civilians?

SCHMIDT

We are at war, Miss Campbell.

NANCY

By "we" do you mean Germany? Or you and me?

NANCY exits and we...

CUT TO:

25 OMITTED

25

26 OMITTED

26

27 EXT. STREETS/ROSSLER HOUSE. BERLIN. DAY 5. 12:55

27

NANCY walks down the imposing streets and heads inside the apartment block.

CUT TO:

28

INT. CORRIDOR. ROSSLER HOUSE. BERLIN. DAY 5. 13:00

28

NANCY moves down the corridor. She is moving quietly. Even so, a door opens and a nosy neighbour - MRS. KLOPP - watches her but says nothing.

As she puts her key in her lock she hears the door of the flat next door open and HILDA, 11, comes out, full of life. NANCY winces slightly. It was this she was trying to avoid.

(CONTINUED)

HILDA

Good afternoon, Miss Campbell.

NANCY

Afternoon, Hilda. No school today?

HILDA

No. Father says I am poorly.

MR. ROSSLER (O.S.)

*Hilda! Hilda! Come back  
inside...*

MR. ROSSLER (O.S.)

*Hilda! Hilda! Komm' wieder  
hinein...*

NANCY

And what do you think?

MR. ROSSLER

(HE EMERGES FROM THE FLAT)

Frau Campbell.

NANCY

Nancy, please... and Hilda is no  
trouble. She's a delight.

MR. ROSSLER

I am sorry not to be polite. But  
she is not well today...

HILDA

And the neighbours are gossips and  
informers.NANCY laughs, MR. ROSSLER flustered. MRS. ROSSLER arrives  
hearing the end of this.

MRS. ROSSLER

It's true, Nancy. All true!

MR. ROSSLER

(in German)  
*Hilda. Go inside.*

MR. ROSSLER

(in German)

*Hilda. Geh rein.*(in English)  
You shouldn't encourage  
Hilda.(in English)  
You shouldn't encourage  
Hilda.

MRS. ROSSLER

(COMING OUT)

Why not. She's a bright girl,  
aren't you darling.

HILDA relaxes as MRS. ROSSLER ruffles her hair.

MRS. ROSSLER (CONT'D)

I will tell you about the  
neighbours later, Nancy. Over a  
tiny glass of schnapps perhaps!

(CONTINUED)

NANCY  
Or a large glass.

HILDA  
(EXCITED)  
Nancy could write about your laundry, Papa! And talk about it on the radio to America!

MRS. ROSSLER  
Bore the Americans into staying out of the war, perhaps.

MRS. ROSSLER heads back inside. MR. ROSSLER looks at HILDA who seems to be in half daze/half daydream.

MR. ROSSLER  
Hilda? Hilda?

MR. ROSSLER eases HILDA into the flat and slams the door. NANCY lingers. We can hear MR. ROSSLER raising his voice and HILDA and MRS. ROSSLER objecting and then HILDA crying. Her curiosity is piqued by this but as she goes closer MRS. KLOPP opens her door again. NANCY gathers herself. Nods in greeting.

NANCY  
Good Afternoon, Mrs. Klopp.

MRS. KLOPP closes the door. NANCY watches her for a few moments then heads back to her own flat.

CUT TO:

The flat is large but bare. Typewriter. Telephone. Some paper on a table. NANCY typing. Beside her in an envelope which already has some papers in.

If we see the type: "The censor today was agitated about my story about fish. Such are the vagaries of working under a censor. Fear of Goebbels goes a long way..."

There is a light knock at the door. NANCY looks slightly wary. Takes the page she is typing out of the typewriter and puts it into the envelope which she then hides in the drawer of her dressing table before crossing to the door.

The knocking has stopped by the time she gets there but something is being pushed under the door. She crosses over to pick it up. It is a picture folded over, and on the back, in a childish hand, 'KLAUS'...

(CONTINUED)

NANCY unfolds the picture that Hilda has clearly drawn of her and KLAUS in the sea and a small black and white photo of a young German soldier - KLAUS ROSSLER MY BROTHER - falls out of the fold.

She looks at the photo for a few moments. Despite the uniform, KLAUS looks about 14 years old... keen eyed viewers may realise this is KLAUS from episode one.

CUT TO:

30

INT. OFFICE. LAUNDRY. BERLIN. DAY 5. 13:10

30

This is Mr. Rossler's business. A large, busy, successful laundry. The office overlooks the laundry and this is where we find MR. ROSSLER who is staring at a short letter from his son - KLAUS - two small black and white photos of him and his mates fooling around in front of a Panzer. Army issue paper. He looks up and sees through the glass two of his employees arguing; two women starting to shout at the top of their voices. He rushes out.

MR. ROSSLER

*Stop this! Stop this at once!*

MR. ROSSLER

*Horen Sie auf! Horen Sie sofort auf damit!*

MR. ROSSLER's voice alerts them both and another LAUNDRY MAN on duty steers one of the women away.

MR. ROSSLER (CONT'D)

*Frau Galash! Frau Pessler.  
Please!*

MR. ROSSLER (CONT'D)

*Frau Galash! Frau Pessler.  
Bitte!*

FRAU GALASH

*I asked why her sons hadn't  
been conscripted.*

FRAU GALASH

*Ich habe sie gefragt, warum  
ihre Sohne nicht eingezogen  
wurden.*

FRAU PESSLER threatens to break free.

FRAU PESSLER

*She said I was sleeping with  
all of the SS! The Jewish  
Bitch.*

FRAU PESSLER

*Sie hat gesagt, ich hatte mit  
der ganzen SS geschlafen.  
Diese jüdische Schlampe!*

At that moment we know that FRAU PESSLER has a swastika badge in the collar of her uniform.

FRAU GALASH

*I am not a Jew!*

FRAU GALASH

*Ich bin keine Judin!*

FRAU GALLASH spits at FRAU PESSLER.

MR. ROSSLER

*I have a son in the war.  
(SHOUTING) I have a son in  
the war! My neighbour has  
none. Do I shout at him!  
Curse him? Hate his luck? No.  
I do not! Shall we? Hmm...  
get back to work.*

MR. ROSSLER

*Ich habe zwei Sohne im Krieg.  
(SCHREIT) Ich habe zwei Sohne  
im Krieg! Mein Nachbar  
keinen. Schreie ich ihn etwa  
an? Verfluche ich ihn etwa?  
Hasse ihn für sein Glück?  
Nein. Das tue ich nicht!  
Sollen wir? Hmm... zurück an  
die Arbeit.*

CUT TO:

31

INT. OFFICE. LAUNDRY. BERLIN. DAY 5. 13:11

31

MR. ROSSLER is about to shut his door when he finds it blocked by FRAU PESSLER.

FRAU PESSLER  
*You are not going to sack her  
 for her terrible slur?*

MR. ROSSLER  
*I am not going to sack  
 anybody.*

FRAU PESSLER  
*Sie werden sie fur diese  
 schreckliche Beledigung nicht  
 entlassen?*

MR. ROSSLER  
*Ich werde niemanden  
 entlassen.*

FRAU PESSLER looks at him with contempt.

FRAU PESSLER  
*I am a member of the party.*

MR. ROSSLER  
 (UNMISTAKABLY SARCASTIC)  
*I am not likely to forget  
 that, Frau Pessler, the party  
 will be very proud of you I  
 am sure but I pay your wages.  
 Hmm...*

FRAU PESSLER  
*Ich bin Mitglied der Partei.*

MR. ROSSLER  
 (UNMISTAKABLY SARCASTIC)  
*Das werde ich sicher nicht  
 vergessen, Frau Pessler, die  
 Partei wird sicher sehr stolz  
 auf Sie sein, aber ich zahle  
 Ihren Lohn. Hmm...*

FRAU PESSLER turns and marches back to her work station and we... MR. ROSSLER shuts the office door and watches FRAU PESSLER turn to look back at him, defiant and we...

CUT TO:

31A

INT. TOMASZESKI FLAT. NIGHT 5. 20:45

31A

KASIA, in a daze, is on her hands and knees cleaning the blood off the floor of the kitchen as the body of MARIA lies where it fell.

CUT TO:

32

INT. BEDROOM. CHASE HOUSE. NIGHT 5. 19:45

32

HARRY stares in the mirror. He has a bowl and a cut-throat razor laid out. He just has the shaving cream on when JAN comes in, and sits on the edge of the bed in silence watching him.

JAN  
 (IN POLISH)  
*Do you know what is happening  
 at home? To Mother. To Kasia.*

JAN  
 (IN POLISH)  
*Wiesz, co sie dzieje w domu?  
 Co z mama? Z Kasia?*

(CONTINUED)

HARRY turns, smiles kindly.

HARRY

(IN POLISH)  
*I tried to find out but it's hard to get any news. I am going to talk to some important people in London tomorrow and will ask them.*

HARRY

(IN POLISH)  
*Probawalem sie dowiedziec, ale trudno jest zdobyc jakies informacje. Porozmawiam jutro z kilkoma waznymi osobami w Londynie i zapytam ich.*

JAN doesn't reply. HARRY doesn't know what to say. He returns to the shaving - aware of ROBINA suddenly standing at the door, also watching him.

ROBINA

She came round here. The factory girl. She said you hadn't written. I assumed you had come to your senses.

HARRY

I am going to see some old school friends.

ROBINA

Of course you are. (BEAT) That was the blade he used by the way. Your Father.

HARRY

What do you mean?

HARRY stares at the blade, suddenly horrified.

ROBINA

You know very well what I mean.

ROBINA exits, HARRY looks at the blade, transfixed and repulsed.

CUT TO:

(CONTINUED)

**34 OMITTED****INT. THE PALAIS. MANCHESTER. NIGHT 5. 22:08**

HARRY enters, stands at the back, and looks on at LOIS and CONNIE with a small accompanying band.

LOIS

(singing)

"Both yours and mine, I'm afraid of  
pain."

CONNIE watches LOIS as she sings this, then out at the dancing COUPLES. At the very edge of the dance floor she sees HARRY, watching, thinking he hasn't been noticed. Close up on LOIS, who smiles. She can't help it. Even though the song is supposed to be sad...

The band play an instrumental section, but LOIS abandons her position on the stage, climbs down and heads for HARRY who stands waiting. LOIS runs at him, kisses him, (the band, somewhat desperately, repeat the instrumental section) then they break apart and immediately LOIS punches him hard. He falls backwards.

LOIS (CONT'D)

I love you.

CUT TO:

**EXT. MANGLE STREET/FIRE ESCAPE. MANCHESTER. NIGHT 5. 22:10** 36

LOIS and HARRY in the alley by the stage door - HARRY holding a bar towel to his jaw.

LOIS

I worried about you so much. And  
you didn't write...

HARRY

I should have written.

(CONTINUED)

LOIS

What do you think the punch was for. But I should have told you I loved you. When you told me. Before you went away.

HARRY

Seems like such a long time ago.

LOIS

It's only been six months.

HARRY

And everything's changed.

LOIS

Not for me. Cornflakes have got a bit scarcer... bookings a bit more frequent... Tom getting in a bit more trouble because of the blackouts and...

HARRY

You know what I mean. The war and being in Poland and coming back and not knowing where I am going to be next...

LOIS

So by everything you meant you. You have changed. Your Mother was right.

HARRY

My Mother? What did my Mother say?

LOIS

That you could never really want me. A girl like me.

HARRY

How could anyone not want you?

CONNIE appears through the stage door.

CONNIE

Lois. We're on! Harry. Nice to see you back in one piece.

LOIS waves a hand impatiently.

LOIS

Want us to be sweethearts, I mean? Are you still my sweetheart, Harry?

HARRY

Of course I do. Of course I am.

(CONTINUED)

And HARRY can't say what perhaps he should have had the courage to say - and LOIS can sense that.

LOIS

I've got to go. I'll see you after.

HARRY

(EXITING)

I have to go down to London tomorrow. For my job. I'll call round when I get back! We can talk properly then!

CONNIE

Lois!

LOIS

I'm coming! I'm coming!

HARRY already heading away, turns, LOIS blows a kiss and HARRY blows one back but just a little less committed.

CUT TO:

**INT. ROBINA'S BEDROOM AND LANDING. CHASE HOUSE. MANCHESTER** 37  
**NIGHT 5. 22:48**

ROBINA starts to remove her make up. Turning over the day's events. She can hear something. A noise elsewhere in the house. She doesn't recognise it at first and then realises it is the sound of a child crying. She sighs. Closes her eyes and we...

CUT TO:

**OMITTED**

**INT. JAN'S BEDROOM. CHASE HOUSE. MANCHESTER. NIGHT 5. 22:49** 39

ROBINA opens the door. JAN is sitting on the edge of the bed. He is crying. And it is clear from the sheets that he has wet himself. He looks up at ROBINA. He tries to hide his tears.

ROBINA

Come on, young man. You can't stay like that.

39

CONTINUED:

39

JAN looks up, uncomprehending. ROBINA walks over to him stiffly and tries a smile. She mimes for him to stand up. He does so as though she has ordered him to do so.

ROBINA (CONT'D)  
Am I really so terrifying?

JAN starts to tremble.

ROBINA (CONT'D)  
Clearly.

ROBINA exits with purpose and we...

CUT TO:

40

**INT. JAN'S BEDROOM.CHASE HOUSE. MANCHESTER. NIGHT 5. 22:54** 40

JAN is standing in clean pyjamas, way too big for him, and he is turning up the cuffs on the sleeves as ROBINA changes the bed. As she finishes, she turns and sees him struggling. She mimes for him to hold up his arm and turns the sleeves up. Then she smiles, shows him the bed. And finally gives him a handkerchief.

ROBINA  
This is very, very strange. For both of us.

JAN looks at her with utter incomprehension.

ROBINA (CONT'D)  
I hope you sleep well.

ROBINA heads out. JAN looks at the bed. ROBINA nods for him to get in it... something in her demeanour softens here - a half smile, an attempt to be kind.

CUT TO:

40a

**INT. PUB. MANCHESTER. NIGHT 5. 22.54**

40a

HARRY sits with a whisky in front of him, turning over the conflict inside him.

41

**INT. STAIRS/LANDING.CHASE HOUSE. MANCHESTER. NIGHT 5. 23.10** 41

As ROBINA comes from JAN's bedroom, a pissed HARRY starts to mount the stairs. He sways slightly as he looks up at ROBINA.

HARRY  
Everything okay?

ROBINA  
Don't be ridiculous.

(CONTINUED)

41

CONTINUED:

41

ROBINA heads for her bedroom and turns...

ROBINA (CONT'D)

And smarten yourself up before you  
go down to London tomorrow.  
Remember how much you wanted this  
career.

HARRY

Sure.

ROBINA

And stop using Americanisms...  
you'll be chewing gum and using too  
much Brylcreem before we know it.

CUT TO:

42

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. NIGHT 5. 23:12

42

TOM is sitting at the kitchen table - reading pamphlets about Pacifism with the air of a man revising something he doesn't really understand. LOIS enters, looking bright and breezy, but there is something a little brittle about her happy face. TOM looks up at her.

LOIS

Is that your pacifist face? You  
might need to try a bit harder.

TOM

You too if that's your happy face.

LOIS goes up the stairs without answering but he can see she's upset.

TOM (CONT'D)

(shouting up the stairs)  
I've got a shirt needs ironing. If  
you need to take your mind off  
Harry and that... come on Lois, I  
was joking? What is it, hey?

TOM heads up the stairs and we...

CUT TO:

42A

INT. BEDROOM. BENNETT HOUSE. NIGHT 5. 23:26

42A

TOM and LOIS are in their single beds either side of the dividing curtain. TOM has a cigarette on the go. They have clearly been talking about Harry.

TOM

He said he loved you, didn't he?

(CONTINUED)

42A

CONTINUED:

42A

LOIS

That was before he went away.

TOM

A bloke isn't going to be say it more than once. Not unless he's feeling guilty. So that's a good sign, if you think about it...

LOIS

Yes. But it wasn't like before. There was something...

TOM

He'd be nervous. He didn't write. Temper on you. Bloody hell. Who wouldn't be...

LOIS

Why you sticking up for him. You don't even like him.

TOM

I'm sticking up for you. Couldn't cope for a minute if you went wobbly. Neither could Dad.

LOIS

'course you could. Pair of you. Look after each other.

TOM

You're the one that can get through to him, Lois. You're the one he needs. Me? I'm just a bloody nuisance.

TOM turns over and pulls the sheets over his head, we stay on LOIS, lost in thought.

CUT TO:

43

INT. HARRY'S BEDROOM.CHASE HOUSE.MANCHESTER.NIGHT 5. 23.30 43

HARRY, still dressed, sits on the edge of his bed smoking and listening to a Radio Broadcast. The unmistakable voice of NANCY.

NANCY (V.O.)

"Warsaw is all but destroyed.  
Warsaw has surrendered and with it,  
Poland has fallen."

CUT TO:

44

INT. BOOTH. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV 44  
BERLIN. NIGHT 5. 00:10

NANCY is speaking into the microphone.

NANCY

(into microphone)

The might of the German army and air force has proved too much, as it may prove too much for any European neighbour that stands in its way.

CUT TO:

45

INT. KITCHEN. TOMASZESKI FLAT. NIGHT 5. 00:30

45

Close up on KASIA lying on a rug with her eyes open. We pull out to reveal that she has been sleeping - or trying to sleep - next to the corpse of MARIA.

NANCY (V.O.)

For those of you in America for whom this war feels so very distant a detail: Before the British left Poland, I asked a diplomat how long he thought it would take for the country to be conquered.

CUT TO:

45a

INT. BOOTH. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV 45a  
BERLIN. NIGHT 5. 00:34

NANCY Broadcasting...

NANCY (V.O.)

He thought six months at the very least. It has, in fact, taken the Germans a little over a month.

NANCY pauses and thinks about this for moment. The words she has spoken and the disaster they relate.

CUT TO:

46

EXT. KILINSKI SQUARE. WARSAW. DAY 6. 09:02

46

KASIA, surprisingly dressed for work, in a daze, finds herself watching GERMAN SOLDIERS stand by as one by one POLISH SOLDIERS and CITIZENS walk out of buildings with their hands on their heads. A GERMAN SOLDIER walks over to a mountain of discarded weapons and throws a few more on the pile. Behind the surrendered guns is the Kilinski statue.

(CONTINUED)

The GERMAN SOLDIERS look at the POLISH SOLDIERS with contempt, even amusement. Pull out to reveal the wreck of the city, the tramlines sticky with blood and German tanks and vehicles in the city centre - dominant, triumphant.

46 CONTINUED: (2)

46

KASIA works her way through the street.

CUT TO:

47 OMITTED

47

48 EXT. WHITEHALL. LONDON. DAY 6. 08:03

48

HARRY walks down Whitehall. Wartime precautions - Armed Soldiers guarding buildings. Streetlights shaded. People carrying gas masks.

CUT TO:

49 INT/EXT. BLACK CAT CAFE. WARSAW. DAY 6. 09:05

49

The cafe is full of German Soldiers. The waiting staff struggling to keep up.

CUT TO:

50 INT. KITCHEN. BLACK CAT CAFE. WARSAW. DAY 6. 09:05

50

KASIA enters the kitchen through the back door - in a daze - and puts on her apron as ALENA looks at her, surprised.

ALENA

*I thought you were getting out!*

ALENA

*Myslalem, ze wychodzisz!*

KASIA

*Not now. What next for these bastards?*

KASIA

*Nie teraz. Co jeszcze podać tym gnojom?*

ALENA nods to two bowls of soup.

ALENA

*These are for table four.*

ALENA

*Zanies to na czworke.*

KASIA goes over to the order, without missing a beat spits into both and then heads out with a bowl in each hand.

CUT TO:

51 INT. CORRIDOR. FOREIGN OFFICE. LONDON. DAY 6. 08:20

51

HARRY waits in a long, polished corridor. PEOPLE come and go, looking important, carrying pieces of paper that look equally important. He gets up and paces. The SECRETARY watches him. She gets up and goes into WALKER's office.

(CONTINUED)

HARRY watches the door like a dog waiting for a scrap. The SECRETARY comes out. WALKER opens the door and stands there.

WALKER

(RESIGNED)

I knew you were naive, Chase,  
impulsive, arrogant...

HARRY stands to go in to the office but WALKER walks on and HARRY has to follow, as WALKER strides to a more important meeting.

WALKER (CONT'D)

But I didn't regard you as stupid.  
But I was clearly wrong.

HARRY

I married Kasia so she could get out when we did.

WALKER

So where is she?

HARRY

She refused to leave. Sent her brother in her place. I know you might say that she was dropping a hint, choosing German bombs over me, and all that but...

WALKER

(INTERRUPTING)

Why didn't you just get yourself a local whore like the rest of us?

HARRY

We have done nothing for the Polish people. Nothing! We should be going in with tanks. And men on the ground! So the least we could do is get Kasia and her Mother out.

WALKER

Yes. And there is of course also the small matter of defeating Nazi Germany but I'm sure the War Office will prioritise your love life.

HARRY

We abandoned all of Poland, not just Kasia. We haven't lifted a finger! And all this talking! This diplomacy. What good did it do?

WALKER

I'll be sure to pass on your feelings to Mr. Chamberlain when I see him next...

(MORE)

(CONTINUED)

WALKER (CONT'D)  
and in the meantime if you can sign  
the necessary forms.

WALKER hands HARRY some papers.

HARRY  
Where are you sending me?

WALKER  
I thought you were disillusioned  
with diplomacy.

HARRY  
Italians are still in Warsaw. I  
could work with them...

WALKER  
Don't you understand, Chase. You  
aren't a translator anymore. You're  
not even a Civil Servant. You're  
dismissed. Temperamentally  
unsuitable. Unstable. My secretary  
has your letter of resignation.  
Sign that and we can put this whole  
sorry saga behind us...

HARRY stunned, finds himself being guided rather firmly by  
WALKER into the lift.

CUT TO:

WEBSTER and ALBERT wake up wrapped around each other. WEBSTER checks his watch.

WEBSTER  
It's late.

ALBERT  
(KISSING WEBSTER)  
My late or your late?

WEBSTER  
Both.

ALBERT looks at his watch and we...

CUT TO:

55

EXT. EMBASSY ROADS. WARSAW. DAY 6. 10:06

55

NANCY and other WAR CORRESPONDENTS are driven through a now bombed and devastated Warsaw in an open top jeep/troop carrier on their way to Hitler's victory parade. Swastikas being draped across buildings by YOUNG SOLDIERS...but mainly concentrate on NANCY taking this in. This changed city...

CUT TO:

56

EXT. CLUB AMOUR. PARIS. DAY 6. 10:45

56

The Paris streets, so beautiful contrasted with Warsaw. WEBSTER and ALBERT walk down the road together, ALBERT catches WEBSTER smiling to himself. As they reach the club ALBERT turns to WEBSTER.

ALBERT

Walk round the block and come in  
after me.

WEBSTER

What?

WEBSTER thinks ALBERT is joking but he is deadly serious.

ALBERT

We can't be seen arriving together,  
Webster. Even you must know that.

WEBSTER

Okay. Okay.

But WEBSTER can't resist giving ALBERT's hand a squeeze before he walks on past the club door, processing this. ALBERT looks around nervously before heading inside and we pull out to reveal that EDDIE has been sitting in a cafe over the road and has seen all of this...

57

OMITTED

57

58

INT. CLUB AMOUR. PARIS. DAY 6. 11:00

58

EDDIE and ALBERT are tuning up. EDDIE is watching ALBERT - a coolness to him - EDDIE watches ALBERT intently - still trying to work this out. ALBERT hands him a sheet of paper.

ALBERT

Set list.

EDDIE

'Carolina Moon', 'Night and Day',  
then finish on 'My Baby Just Cares  
For Me'.

(CONTINUED)

ALBERT

Sure.

EDDIE

Which version?

ALBERT

What?

EDDIE

'My Baby Just Cares For Me'. Will you be singing it from the guy's point of view, or the girl's. 'Cos we have to change the words, depending on how the mood is taking you. And how is the mood taking you?

ALBERT

Is there something you want to say?

EDDIE

No. No. Is there something you want to say?

A bunch of MUSICIANS enter. ALBERT moves over to greet them... EDDIE watches him.

CUT TO:

HARRY sits alone on a bench. He is stunned. He has fucked everything up. He looks at a discarded Times on the bench beside him featuring more bad news of Warsaw and Poland... and now he is powerless.

CUT TO:

We find NANCY taking in the cafe and the square, now war damaged. Local PEOPLE are going about the business of survival. Queueing for food. Looking for loved ones.

She looks up to see the familiar figure of SCHMIDT crossing towards her.

SCHMIDT

Are you neglecting the Victory Parade, Miss Campbell? We brought you all the way here to report on it, after all.

(CONTINUED)

NANCY

I think I know how it goes. I was  
in Berlin for his last one. What  
about you?

SCHMIDT

I am doing my duty.

NANCY

(A RAISED EYEBROW)  
By keeping your eye on me?

SCHMIDT

The Führer is going to make an  
offer of peace this afternoon.

NANCY

(LOOKING AROUND AT THE  
DEVASTATION)

He's clearly a big fan of peace.

SCHMIDT

It will be interesting.

NANCY

Oh. He's always "interesting". So  
what is he going to say?

SCHMIDT looks at NANCY, doubtful.

NANCY (CONT'D)

What if I bought you a coffee? A  
good coffee. Would you know then?

NANCY turns and looks back again at the war-damaged Square,  
and SCHMIDT accompanies her as they head towards the cafe.

CUT TO:

KASIA is waiting at another table, ALENA is serving a table  
full of young GERMAN SOLDIERS, who talk to her in English -  
including OTTO, FELIX - who will not meet her eye, and MANN.

MANN

Are you Jewish?

ALENA

I'm Polish.

MANN

That isn't what I asked.

ALENA

I am Polish.

ALENA turns to KASIA and looks for help.

MANN

Do you go with Poles or Jews? Hmm?

ALENA

I don't know what you mean.

ALENA moves to walk away but MANN holds her by the arm.

MANN

Where are you going? You didn't answer my question. Just answer my question and I'll let you go.

ALENA stands, helpless, starts to cry. KASIA can stand by no more, walks across despite the manager, JAKUB shaking his head.

KASIA

Let her go. She doesn't want to answer your question.

MANN's mates mumble at this - they are amused by him being discomfited. KASIA's eyes meet FELIX's. She recognizes him. He looks away.

KASIA (CONT'D)

Or perhaps she just thinks that you're a virgin so you wouldn't really understand her answer.

The other SOLDIERS laugh. MANN lets ALENA go and slaps KASIA - then as she is recovering he hits her again. She falls back against a table and as she does so NANCY and SCHMIDT enter together. NANCY rushes across, SCHMIDT to the SOLDIERS' table.

SCHMIDT

Stop! Stop! Stop this at once. I order you to stop.

NANCY

Kasia? Kasia? Are you alright?

MANN turns to see SCHMIDT approaching, moves away from KASIA, and as MANN is bollocked by SCHMIDT, NANCY leans down to help KASIA to her feet. The two women look at each other and we...

CUT TO:

KASIA is busying herself in the kitchen. NANCY enters and crosses to her. Without looking at her KASIA speaks.

(CONTINUED)

KASIA

You are keeping lovely company  
these days, I see.

NANCY

I keep the company I need to keep.  
And if I didn't I might not have  
been able to protect a foolish  
young lady.

KASIA

I was standing up for my friend.

NANCY

So was I.

KASIA

And you have come back to celebrate  
Hitler and his Victory Parade.

NANCY

To report on Hitler and his Victory  
Parade, yes. Telling the world so  
that the world doesn't forget about  
Warsaw.

KASIA

Ah, the world. Oh, yes. We are  
grateful to the world for all the  
help they have given us so far.

KASIA smiles sardonically, then the smile sticks and she starts to cry, sobbing into NANCY's arms.

NANCY

Hey, come on. Perhaps the British  
could drop some leaflets. Who  
knows? The Germans might die of  
paper cuts.

KASIA smiles through her tears.

NANCY (CONT'D)

I'll suggest it to Harry, hey?

KASIA

You have spoken to him?

NANCY

Not spoken, no. He telegrams the  
States. He and Jan got back to  
England. They're both safe.

KASIA

Good. That is good news.

NANCY looks at KASIA as she stays silent.

NANCY

What happened just now. In the cafe. That's what it's going to be like.

KASIA

I know exactly what it's going to be like.

Two GERMAN SOLDIERS appear in the kitchen, intimidating. One of them bangs on the counter.

OTTO

Where's our food! Service! Service!

NANCY looks at KASIA as she looks at the SOLDIER with undisguised venom, then begrudgingly goes into the cafe to serve him. NANCY notes KASIA's rancour and reaches into her bag.

KASIA comes back into the kitchen from the cafe, and NANCY takes her by the arm.

NANCY

I know you're going to fight. I understand. But I don't think you know what that will do to you.

KASIA

You don't have to be here, or Berlin for that matter. You don't have to be near any of this. But you choose it.

NANCY

It's different for me. I haven't got anywhere else to go.

KASIA

If I have to die for my country, I will.

NANCY

Any idiot can die for their country. You've got to know if you can kill for your country. That's what you need to ask yourself.

NANCY discreetly puts a bag on a shelf.

NANCY (CONT'D)

I'm going to leave this bag on this shelf. It's got something of mine I want you to have.

KASIA  
A keepsake.

NANCY  
Yes. It's always been lucky for me.

KASIA looks up at the a small bag on the shelf. Both women kind of know there is a gun in the bag.

NANCY (CONT'D)  
It's all I can do for you. And it's not enough...

KASIA looks at NANCY and we...

CUT TO:

62 OMITTED

62

(CONTINUED)

**\*SCENE 62 OMITTED\***

63

**INT. KITCHEN. BLACK CAT CAFE. WARSAW. DAY 6. 13:00**

63

KASIA puts on her coat in a corner of the kitchen. She opens the bag NANCY has given her. It reveals, as she suspected, a small revolver. She contemplates this for a moment and smiles to herself, weighing the gun in her hand for a few moments and we...

CUT TO:

64

**OMITTED**

64

\*

65

**INT/EXT. FACTORY. MANCHESTER. DAY 6. 12:00**

65

\*

LOIS and CONNIE clock off, taking their overalls off, CONNIE looking at LOIS.

CONNIE

Your hair still looks nice.

LOIS

(VAGUE)

What?

CONNIE

I know you had it done for Harry coming back. So if you were going to go and see him again...

(CONTINUED)

65

CONTINUED:

65

LOIS

Of course I'm going to see him  
again.

CONNIE

Men don't know what to do. To find  
a way back. You have to go to them.

LOIS smiles and nods, resolved.

CONNIE (CONT'D)

And when you've sorted it out with  
Harry, you'll be all clear to join  
ENSA!

LOIS

You never give up, do you?

CONNIE

No. And neither should you.

LOIS

I don't know, Connie. I've got Dad  
and he's not well and Tom is, well  
he's Tom...

CONNIE

(INTERRUPTING)

And you can carry on making excuses  
or you can do something for  
yourself for once! You know you  
want to...

LOIS turns away, but we can see these words have landed.

CUT TO:

66

EXT. WOOD STREET. MANCHESTER. DAY 6. 12:00

66

HARRY, wandering the streets as thought proving CONNIE's point. His eyes alight on a sign attached to the town hall - RECRUITMENT CENTRE - beneath it a description of the necessary age and conditions required by the Forces. Curious, he starts to read and we...

CUT TO:

67

INT. ARMY RECRUITMENT CENTRE. MANCHESTER. DAY 6. 12:01

67

...a line of men waiting to join up - a SOLDIER and CIVIL SERVANT at the table processing.

On the other side of the hall a shorter queue, 4 or 5 Men - occasionally glances nervously at the other line - again a SOLDIER and CIVIL SERVANT.

(CONTINUED)

TOM enters and heads over to the shorter queue.

TOM  
Excuse me, mate. Is this the  
conchie queue?

The young man ahead of him - SAM - looks terrified. He nods.

TOM (CONT'D)  
(amused)  
All right, mucka'. Stop shaking.  
I'm on your side.

They are getting hostile looks from the adjacent queue now  
and TOM can't resist looking at the biggest HOSTILE RECRUIT  
as he speaks - ending with a "Come On" gesture...

TOM (CONT'D)  
I'll fight mate - I just won't  
fight for this shit. So if you do  
want some...

SAM  
(alarmed)  
Please. This is hard enough as it  
is.

TOM  
(a wink)  
Not for me, it isn't.

Just as it looks likely to "go off", TOM hears a familiar  
voice.

HARRY  
Tom?

TOM looks over and sees HARRY.

TOM  
Harry Chase. All right, Mr. la di  
da?

HARRY crosses to TOM and without a beat TOM headbutts him and  
he goes down.

CUT TO:

67a INT/EXT. BUS/MANCHESTER. DAY 6. 12.15

67a \*

DOUGLAS working his way along the bus.

\*

DOUGLAS  
Fairs please, fairs please.

\*  
\*

There are a group of SCHOOLBOYS pulling their gas mask boxes  
back and forth.

\*  
\*

(CONTINUED)

67a CONTINUED:

67a

DOUGLAS (CONT'D)

\*

Hey! You boys! Behave yourselves!  
Could save your life them things.

\*

\*

BASIL

\*

My Dad's going to save all of us,  
he's going to fight.

\*

\*

DOUGLAS

\*

Is he now. Well he won't want you  
messing round with your gas mask  
then, will he?

\*

\*

\*

BASIL looks at DOUGLAS, DOUGLAS is thrown by the sight of  
these CHILDREN, not knowing what they are being prepared to  
face.

\*

\*

\*

CUT TO:

\*

68

INT. MARBLE ARCH PUB. MANCHESTER. DAY 6. 12:20

68

TOM sits at the table. HARRY - despite the injury - has  
bought the round. Two pints and a whiskey chaser.

TOM

No hard feelings?

(CONTINUED)

HARRY  
Well, I wouldn't go that far.

TOM  
She's my Sister. You need to sort it out. Don't care which way but do it.

HARRY  
(fingering his nose)  
You could have just said that.

TOM  
I wanted you to get the message. We all like a free sausage roll but not with her...

HARRY  
I don't know what she's told you but I've been busy since I got back. And she's busy too...

TOM  
I'm a bloke too, Harry. So I know all those excuses. I've used them all myself.

HARRY falls silent. HARRY and TOM find themselves looking at a bunch of posh boys in one corner of the pub, talking loudly.

TOM (CONT'D)  
You should be drinking with them, not me, hey? More your sort of crowd.

HARRY  
I've been running away from my sort of crowd all my life. You think you know me, don't you? You've got no idea.

TOM  
Do you want to tell me?

HARRY  
Not particularly.

TOM  
Thank God for that. Sort it out with Lois, hey? Same again, mucka.

HARRY looks at TOM as he offers him his empty glass.

CUT TO:

69 OMITTED

69

70 OMITTED

70 \*

71 EXT. BENNETT HOUSE. MANCHESTER. DAY 6. 13:35

71

HARRY knocks on the door and waits...and waits...

CUT TO:

72 INT/EXT. CHASE HOUSE. MANCHESTER. DAY 6. 13:35

72

LOIS stares up at the Chase House. JAN, unnoticed by LOIS, is looking at her from a downstairs window...

CUT TO:

73 OMITTED

73

74 INT/EXT. FRONT DOOR. CHASE HOUSE. MANCHESTER. DAY 6. 13:36 74

ROBINA stands at the front door facing LOIS.

ROBINA

I am afraid Harry isn't here.

LOIS

Oh. I see.

ROBINA

Unless you are here to see the boy.

(CONTINUED)

LOIS

What boy?

LOIS awaits a withering riposte but ROBINA is thinking something over, calculating...

ROBINA

You'd better come in.

CUT TO:

75

**INT. LIVING ROOM. CHASE HOUSE. MANCHESTER. DAY 6. 13:40**

75

ROBINA, LOIS and JAN sit in silence. JAN, in a corner watching the clock, literally - a dull jigsaw in a box in front of him. On the other side of the room, ROBINA and LOIS.

ROBINA

I don't know what boys like. I have forgotten what Harry liked.

LOIS

Poor thing. So far from home.

ROBINA

You have a generous disposition, Lois, clearly.

LOIS

Thank you.

ROBINA

It wasn't a compliment. It was an ironic observation, as I seem to be the one gifted with the task for which I am supremely ill-equipped. Unless you want to indulge your generous disposition by offering the boy shelter.

LOIS

I think that would be confusing for him, wouldn't it? And we all work in the day and...

ROBINA

I wasn't entirely serious. However irksome, I can see he is indirectly my responsibility.

LOIS

Have you thought about school?

ROBINA

Well, I'm not sure he's Eton material.

(CONTINUED)

LOIS

Did Harry say why...I mean, I know it's bad for refugees everywhere over there and we should all do our bit. But did...was it just Harry...

ROBINA

Who took it upon himself to bring one home? It seems to be the case, yes, that he did rather more than "his bit" as you so elegantly put it...

ROBINA and LOIS both find themselves looking at JAN who is looking at the jigsaw without enthusiasm.

CUT TO:

INT. LIVING ROOM. CHASE HOUSE. MANCHESTER. DAY 6. 14:00

LOIS, on her knees by the coffee table, next to JAN. They have the jigsaw out on the table - some pieces in place. JAN at least partially, shyly engaged.

LOIS

We need another edge. If we find the edges...like this, do you see?

LOIS holds up an edge piece, runs her fingers along the straight edge, showing it to JAN.

LOIS (CONT'D)

You see. Like this.

JAN nods, then finds a piece with an edge.

LOIS (CONT'D)

That's it. Well done, Jan.

JAN smiles to himself as he puts the piece in its place.

JAN

(Sounding the hard J)

Jan.

LOIS

Isn't that what they call you?

JAN

(softening the J to make Y sound)

Jan. Jan...

LOIS

Oh, I see, Jan. Now I've learnt something too, hey?

(CONTINUED)

LOIS smiles, kindly, JAN nearly allows himself a smile. Then the door opens and HARRY is standing there, watching this.

Both LOIS and JAN look up at him. JAN looks at HARRY with a fondness and familiarity that LOIS notices.

HARRY looks a bit sick and we...

CUT TO:

INT. LIVING ROOM. CHASE HOUSE. MANCHESTER. NIGHT 6.

HARRY with LOIS, play from JAN's POV until the very end.

LOIS

He seems like a nice boy.

HARRY

He is. He is a very nice boy.

LOIS

Very kind of you. To bring him home.

HARRY

Bit foolish really. But he is safer with Mother than he is in Warsaw right now. (BEAT) Just... (about)

LOIS smiles at the joke. They look at JAN.

LOIS

He is clearly very fond of you.

HARRY

I stayed with his family when I first arrived. The father - Stefan - died in Danzig. The brother - Gregor - has been missing since. The sister stayed behind to look after Maria, her mother. So this young lad - well, I don't know if he's got any family left to be honest.

LOIS

Lucky him.

HARRY

You aren't serious.

LOIS

Aren't I?

LOIS goes to kiss him, HARRY unsure, his eyes glance towards JAN.

(CONTINUED)

HARRY

Let's get out of here.

LOIS nods and we...

CUT TO:

78

EXT. KILINSKI SQUARE. WARSAW. DAY 6. 15:15

78

MEN surrendering, roughly herded into lines with their hands on their heads, WOMEN and OLD MEN looking on, many of them in tears. KASIA searching.

And then she sees them. She can't believe it at first. GRZEGORZ and KONRAD, dressed as 'civilians' also watching from the other side of the square.

KASIA

Grzegorz!

GRZEGORZ looks across and sees KASIA. But at the same time we see a GERMAN SOLDIER, WOLFGANG moving towards them.

Their eyes lock - they want nothing more than to run to each other and embrace and laugh that they are both still alive. GRZEGORZ takes a step towards KASIA but as he does so WOLFGANG turns his attention to him and KONRAD.

WOLFGANG

You two. Hands on heads!

KASIA reaches for the gun in her bag but KONRAD and GRZEGORZ disappear quickly into the crowd, WOLFGANG goes after them. KASIA watches, open mouthed as he lines up a shot, but KONRAD and GRZEGORZ have turned a corner. WOLFGANG doesn't pursue them, turns his attention back to the rest of the PRISONERS. KASIA works her way through the crowds and pushes her way to the gap in houses that KONRAD and GRZEGORZ disappeared into...

CUT TO:

79

OMITTED

79

80

EXT. BENNETT HOUSE. MANCHESTER. NIGHT 6. 14:45

80

HARRY and LOIS sit in Robina's car outside LOIS' house. We should notice the blackout blinds, the white paint on the kerbs, the lack of streetlights. They both stare up at the house in darkness.

LOIS

I'm thinking I might go away too.

HARRY

Oh.

LOIS

ENSA. Entertaining the troops and all that. Doing my bit. You know.

HARRY

Sounds like a great idea. If our troops actually go somewhere and get stuck in.

LOIS

My Dad says we wouldn't be so keen to talk about getting stuck in if we'd seen what it was really like.

HARRY

Try telling that to the Poles. Sorry. He's your Dad. And I know what he believes. I didn't mean to...

LOIS

It's all right. I'm like you. I want to do something.

LOIS looks at HARRY, leans towards him, kisses him. He wants this to happen but just a moment's hesitation.

HARRY

Lois, I...

LOIS

I don't have any time in my life for 'nearly' anymore.

HARRY

How do you mean?

LOIS

For a translator you aren't very good at reading between the lines, are you?

HARRY smiles. She smiles back and we...

CUT TO:

81

INT. HALLWAY. BENNETT HOUSE. MANCHESTER. NIGHT 6. 14:50 81

LOIS turns the lock and enters with HARRY.

LOIS  
Hello! Hello!

No reply. She turns to HARRY and kisses him and we...

CUT TO:

82

INT. LOIS'S BEDROOM. BENNETT HOUSE. MANCHESTER. NIGHT 6. 15:00

Blinds drawn. LOIS and HARRY sit on the edge of the bed, his shirt already off, shy. HARRY tries to help LOIS with her blouse but it snags on her necklace.

HARRY  
Here, no. No.

LOIS  
(LAUGHING)  
You're making it worse.

Now LOIS is stuck, underskirt on and blouse trapped on her head. They both start laughing now.

They laugh again, she gets the blouse off and they kiss, she pulls him towards her and we...

CUT TO:

83

EXT. REUNION ALLEY. WARSAW. DAY 6. 16:00

83

KASIA carefully moves through some still smoking ruins, clambering over bricks and debris, looking over her shoulder to see that she isn't being followed. Hearing gunfire in the distance behind her, searching, holding the gun by her side... She stops close to the entrance of the wreck of a house. And suddenly there is a gun to her temple. Pull out to reveal KONRAD on the end of it. KASIA holds her gun.

KONRAD  
Drop the gun.

KONRAD  
Rzuc bron.

KASIA  
No.

KASIA  
Nie.

A wait. Then it is clear KONRAD is not going to shoot.

KONRAD  
What do you want?

KONRAD  
Czego chcesz?

(CONTINUED)

KASIA  
*To see my brother, GRZEGORZ.*

KASIA  
*Zobaczyc mojego brata  
 Grzegorz.*

KONRAD  
*You could have been followed.*

KONRAD  
*Mogli cie sledzic.*

KASIA  
*I wasn't. But you were.*

KASIA  
*Nie sledzili. Ale ciebie tak.*

KONRAD smiles to himself.

KONRAD  
*Your Father said you were the  
 smart one...*

KONRAD  
*Twoj ojciec powiedzial, ze  
 jestes madra.*

CUT TO:

INT. REUNION ALLEY HOUSE. WARSAW. DAY 6. 16:02

KONRAD keeps watch out of a burnt out window - nervous, twitchy - as GRZEGORZ and KASIA embrace. When they pull apart GRZEGORZ is crying.

GRZEGORZ  
*It's Papa! It's Papa.*

GRZEGORZ  
*To jest Papa! To jest Papa.*

KASIA  
*Shh. Shh. I know. I know.  
 (BEAT) How did he die?*

KASIA  
*Shh. Shh. Ja wiem. Ja  
 wiem. (BEAT) Jak umarl?*

GRZEGORZ  
*They shot him like a dog.*

GRZEGORZ  
*Zastrzelili go jak psa.*

KONRAD  
*He died a hero and a patriot.*

KONRAD  
*Zginal jak bohater i  
 patriota.*

KASIA is crying too now, but she is brushing GRZEGORZ's face. She looks at him. She can't bring herself to tell him about MARIA.

KASIA  
*Jan is safe in England...*

KASIA  
*Jan jest bezpieczny w  
 Anglii...*

KONRAD  
*We need to move it! Come on!*

KONRAD  
*Musimy stad odesjsc! Chodz!*

GRZEGORZ  
*I can't. I can't go! I need  
 to stay and protect my Sister  
 and Mama.*

GRZEGORZ  
*Nie moge. Nie moge odejsc!  
 Musze zostac i chronic moja  
 siostrei mame.*

KASIA

*You can't stay! All the men  
are being rounded up. You  
would die.*

KASIA

*Nie mozesz zostac! Wszyscy  
mezczyzni sa aresztowani.  
Zginalbys.*

KONRAD

*She's right, GRZEGORZ. We go.  
Now.*

KONRAD

*Ona ma racje, Grzegorz.  
Idziemy. Teraz*

KASIA

*You must fight. Get out of  
Poland. I will look after  
Mama. I will keep her safe.  
Go! Go!*

KASIA

*Musisz walczyc. Uciekaj z  
Polski. Zaopiekuj sie Mama.  
Bede ja chronic. Idz juz!  
Idz!*

KONRAD nods to KASIA, GRZEGORZ and KASIA break apart. GRZEGORZ rushes out, leaving KASIA alone in the half demolished house. She stares at the wallpaper on a crumbling wall. A clock, a family photo, a doll on the ground, and rather than break down she hardens herself. A decision made. She doesn't know how yet but she is going to fight.

CUT TO:

KASIA walks through the Warsaw street, reeling.

CUT TO:

LOIS and HARRY lie in each other's arms, the glow of Lois's bedside lamp illuminating them.

HARRY

Are you alright?

LOIS

Yes. Are you?

HARRY

The bleeding.

LOIS

Yes. That's normal. (SOFTENING)  
It's strange, isn't it? Finally  
doing this...

HARRY

Yes. But nice?

LOIS

Nice, yes.

(CONTINUED)

They touch hands. And then LOIS looks at him and it is as though she has flicked a switch.

LOIS (CONT'D)

Now we can stop pretending and get on with our lives.

(CONTINUED)

LOIS gets out of bed, suddenly businesslike, holding her clothes against her, moves behind the sheet dividing her space from Tom's and starts to get dressed.

HARRY

What? You're not all right? Are you sorry we just did that? I thought you wanted this to happen.

LOIS

It was what I wanted, Harry. It was all that I wanted. From you.

HARRY gets out of bed, more alarmed now.

LOIS (CONT'D)

You were the first man I ever loved, Harry. You were the first man I ever kissed. So I wanted you to be the first.

HARRY sits down on the bed, his head sinks into his hands.

HARRY

You can't...we can't do what we've just done and then just end it.

LOIS

That's exactly what I'm doing, Harry.

HARRY

You have just given me your most precious thing a woman could (give)...

LOIS

(FIERY)

No. When I gave you my heart! That was the most precious thing. My virginity? That was something I had to get out of the way.

HARRY

I love you.

LOIS

"The sister".

HARRY

What?

LOIS

The family you stayed with. Jan's family. You told me all their names.

(MORE)

(CONTINUED)

LOIS (CONT'D)

Apart from "the sister." You couldn't bring yourself to say her name in front of me. You couldn't bring yourself to say her name.

HARRY stares at LOIS, not speaking now, and we...

CUT TO:

NANCY and the other CORRESPONDENTS being driven back to the airport on the same open top jeep as before.

NANCY takes out a photo of a baby and stares down at it, then out again at the passing streets - a SMALL CHILD, resembling the child in the photo, stands alone by a house, with rubble all around it. NANCY looks closely at the little boy, his expression impenetrable, not moving. Is she imagining this CHILD or is he real? And if he is real, is he alone? She turns and looks back at him so as not to lose sight of him. But the jeep moves on...

NANCY (V.O.)

"Poland is not yet lost as long as we live. And this which has been taken back from us by force we will take back by force."

CUT TO:

NANCY at the microphone in a booth in the Ministry, watched by SCHMIDT.

NANCY

(into microphone)

Defiant words from the Mayor of Warsaw as he announced the city's surrender. In Berlin the church bells are ringing, celebrating what they like to call their "counter attack" against Poland. On the streets one question. What will Britain do next? To which I would add, "What will America do?"

NANCY ends the broadcast, stares at the microphone for a few moments and... SCHMIDT enters.

SCHMIDT

"What will America do?" That wasn't in the agreed transcript.

(CONTINUED)

NANCY

What can I say. Sometimes I get  
carried away.

SCHMIDT

Herr Roosevelt and the Jews might  
want war. But they aren't America!

NANCY walks past SCHMIDT and out and we . . .

CUT TO:

NANCY stares blankly at the phone in the same way she had been staring at the microphone in the recording studio. A knock at the door. She ignores it. Another knock at the door then HILDA walks straight in.

HILDA

Did you see my brother? In Poland?  
I gave you his photo.

NANCY

(SMILES)

No, honey. Sorry, I didn't see your brother.

HILDA looks slightly disappointed but lingers, looking at the blank walls.

HILDA

You don't have many things, do you?

NANCY

No. I travel light.

NANCY suddenly interested. MRS. ROSSLER can be heard in the corridor.

MRS. ROSSLER

*Hilda! Hilda! Where are you?*

NANCY (CONT'D)

*Hilda! Hilda! Bist du hier?*

HILDA

*I am talking to Miss Campbell, Mother.*

HILDA

*Ich unterhalte mich mit Fraulein Campbell, Mutter.*

MRS. ROSSLER steps inside.

MRS. ROSSLER

I am sorry, Nancy. You need to work and you must be tired after your journey.

(to HILDA, in German)

*And you, young lady, you need to get ready.*

MRS. ROSSLER

I am sorry, Nancy. You need to work and you must be tired after your journey.

(to HILDA, in German)

*Und du, junge Dame, solltest dich jetzt bereit machen.*

HILDA

We're going to see the new Emil Jannings film. You could come too.

(to MRS ROSSLER, in German)

*Could she, Momma? Could she come with us?*

HILDA

We're going to see the new Emil Jannings film. You could come too.

(to MRS ROSSLER, in German)

*Kann sie, Mamma? Kann sie mitkommen?*

MRS. ROSSLER

I don't know. It would be nice.

MRS. ROSSLER makes a mimes prayer over HILDA's head.

(CONTINUED)

NANCY

(SMILES)

I love Emil Jannings. I loved him  
in 'The Blue Angel' I would love to  
come, yes...

HILDA claps her hands with excitement.

MRS. ROSSLER

Excellent. (A WINK) I'll bring the  
hip flask.

NANCY laughs and claps her hands too.

CUT TO:

KASIA walks through Warsaw, something hardened in her soul  
since seeing Grzegorz.

Her route is blocked by a small crowd who have gathered on  
the pavement. TWO GERMAN SOLDIERS are holding on to the OLD  
MAN from scene 11 and trying to cut his hair with a knife.  
The SPECTATORS are mainly Polish - but a smattering of  
laughing GERMAN SOLDIERS, including KURT. The OLD MAN is  
offering no resistance.

Frustrated, KURT breaks off and shouts up to the flats.

KURT

(in English)

Scissors! We need scissors to cut  
this Jew's filthy hair! Scissors.

A beat - then a window slides open and a pair of scissors is  
thrown out. KURT picks them up and starts to cut the OLD  
MAN's hair. Some people look away, some watch. There is shame  
but nobody intervenes.

KURT (CONT'D)

(in English)

You see! You need us here! To deal  
with your vermin.

KASIA has stepped back into a derelict building and has  
reached for the gun in her bag. She raises the gun to shoot  
at KURT and as she does so she feels a hand grab her wrist  
from behind. She has been caught. She turns to struggle and  
finds TOMASZ looking at her. He shakes his head, "No".

CUT TO:

90

EXT. DEREPLICIT BUILDING. WARSAW. DAY 7. 11:28

90

KASIA with TOMASZ, who is still dressed in Grzegorz's oversized clothes, and has his back to KASIA as he pisses on a Swastika flag he has taken down. He looks over his shoulder as he talks to her.

TOMASZ  
*You would have been dead in a second.*

TOMASZ  
*Zginelabys w jednej sekundzie.*

KASIA  
*I don't care.*

KASIA  
*I co z tego.*

TOMASZ  
*You wouldn't even have saved the old man.*

TOMASZ  
*Nie obronilabys nawet staruszka.*

TOMASZ turns, zipping up and walks towards KASIA.

TOMASZ (CONT'D)  
*I need a gun.*

TOMASZ (CONT'D)  
*Potrzebuje broni.*

KASIA shakes her head, "No".

KASIA  
*Who are you with? I need to fight.*

KASIA  
*Z kim jesteś. Musze walczyć.*

TOMASZ  
*With? I am alone.*

TOMASZ  
*Z kim? Sam jestem.*

KASIA  
*No. I need to fight. I need to join you.*

KASIA  
*Chce walczyć. Chce do ciebie dołączyć.*

KASIA keeps her hand on the gun.

KASIA (CONT'D)  
*You need weapons.*

KASIA (CONT'D)  
*Potrzebujesz broni.*

TOMASZ reaches for the gun again, KASIA pulls it away.

KASIA (CONT'D)  
*I can fight.*

KASIA (CONT'D)  
*Mogę walczyć.*

TOMASZ considers this - he sees that she means it. KASIA holds his stare.

CUT TO:

91

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. NIGHT 7. 19:02

91

LOIS is ironing, in a daze, TOM and DOUGLAS having an argument that is going on around her.

(CONTINUED)

DOUGLAS

The Navy? The bloody Navy? You  
can't even steer a Pedalo.

TOM

At least it's not the Army, hey?  
And I'm not going to prison. So...

DOUGLAS

I must be stupid. I thought you'd  
actually become a pacifist. Really  
believed in it.

TOM

I don't really believe in anything  
for long, Dad. And at least I'm  
fighting on the right side, hey? At  
least give me that!

DOUGLAS

Everybody thinks that. Every war  
they ever fight.

TOM

This one's different.

DOUGLAS

Every war is different. Until it's  
the same. Lois! Talk some sense  
into him, will you?

LOIS looks at both men.

LOIS

Can't do that, Dad. I think he's  
right to join up.

TOM walks out, the front door slams, leaving DOUGLAS looking  
at LOIS.

LOIS (CONT'D)

At least he's going out in the  
world.

DOUGLAS

To get shot or blown up or do the  
same to other lads no older than  
him who have no more idea whey they  
are fighting.

LOIS

Better than dying a long, slow  
death in bloody Longsight.

DOUGLAS

You can say that because you  
haven't seen death.

(CONTINUED)

LOIS

That's right. Because I haven't  
done anything! And that's why...

DOUGLAS

That's why what?

LOIS

That's why I'm joining up too. That  
ENSA audition I told you about. I'm  
taking it. I can't stay here, Dad.  
I'm sorry.

LOIS exits. DOUGLAS watches her go.

CUT TO:

HARRY stares at the building. A decision made. He crosses the road and pushes at the door. We go with him.

CUT TO:

There is a small queue at the end of the table, HARRY hesitates and then walks towards it and we...

CUT TO:

HARRY with a stunned looking ROBINA. For reasons yet to be explained, he is holding a budgie in a cage.

ROBINA

I thought you were a translator.

HARRY

I am. And the army intend to put my  
skills to good use. I'll be an  
Officer.

ROBINA

Stop right there while I hang the  
bunting. And where does the  
budgerigar come into it?

HARRY

Company. For Jan. While I'm away. I  
bought it in a pub.

(CONTINUED)

ROBINA

Of course you did. So I have a budgerigar and Jan to look after and you just go, like that.

HARRY

I am fighting for my country.

ROBINA

It's still running away.

HARRY

From what?

ROBINA

You're like your Father. He ran away when things became troublesome.

HARRY

For God's sake, can't you show some generosity to his memory at least? When all's said and done the man is dead.

ROBINA

(unimpressed)

Death is just another kind of running away in the end.

ROBINA exits... HARRY left furious.

CUT TO:

94A

INT. LOIS'S BEDROOM. BENNETT HOUSE. NIGHT 7. 19:48

94A

LOIS is throwing some clothes into a small suitcase. DOUGLAS comes to the door of the bedroom and watches her.

DOUGLAS

Where you off then?

LOIS

Just Southport to begin with...

DOUGLAS

Bright lights, hey?

LOIS turns to DOUGLAS. He has made a joke. A rapprochement.

LOIS

Dad I...

DOUGLAS

I've not been much of a Dad to you and Tom. I know that.

(CONTINUED)

94A

CONTINUED:

94A

LOIS

No, I...

DOUGLAS

So the least I can do is let you  
go, hey? Least I can do that.

DOUGLAS nods, stiffly. He turns away from the door and we...

CUT TO:

95

INT. CINEMA. BERLIN. NIGHT 7. 20:48

95

NANCY, HILDA and MRS. ROSSLER enter the cinema. As they are being shown to their seats MRS. ROSSLER turns to see that FRAU PESSLER is in the audience. The women exchange a nod of recognition. As they sit down a newsreel is being shown. Hitler's Victory Parade and reviewing of troops in Warsaw. The audience start to applaud.

They sit down and HILDA nudges NANCY in a "You Were There" manner. NANCY smiles and MRS. ROSSLER puts a hand on HILDA to calm her down - passes NANCY a hip flask.

We cut between the black and white footage of the Victory Parade and its reflection on the face of the ROSSLERS and NANCY.

And some MEMBERS OF THE AUDIENCE are politely applauding. Some smile. But we go close on the flickering imagery in the eyes of HILDA and then, suddenly, she falls forward and collapses into a fit...

We watch her go down, half held-up by the seats, one arm thrown up in almost a parody of a Nazi salute as behind her on the cinema screen, Hitler takes the salutes of the NAZI troops.

And, before long, the whole Cinema has started to stare over at her - FRAU PESSLER included - and we...

CUT TO:

96

OMITTED

96

97

INT. CORRIDOR. ROSSLER HOUSE. BERLIN. DAY 7. 21:10

97

MR. ROSSLER carries HILDA down the corridor, MRS. ROSSLER heading to unlock the door, NANCY behind them.

NANCY

Shall I call the doctor while you  
settle her?

(CONTINUED)

MR. ROSSLER

No. No. There's no need for that. (TO MRS. ROSSLER) *What were you thinking?*

MR. ROSSLER

No. No. There's no need for that. (TO MRS. ROSSLER) *Was dachtest du dir dabei?*

MRS. ROSSLER

*It was just a treat. For all of us.*

MRS. ROSSLER

*Es sollte nur eine kleines Vergnugen werden. Fur uns alle.*

NANCY

She was having a fit for a long time.

MR. ROSSLER

She was not having a fit!

NANCY

(PUZZLED)

You weren't there. You are going to call your doctor, aren't you?

MRS. ROSSLER struggles with the keys in the door.

MR. ROSSLER

We know what to do, Miss Campbell. Thank you. *Get her in! For God's sake! What's the matter with you! We need to get her in!*

MR. ROSSLER

We know what to do, Miss Campbell. Thank you. *Bringt sie rein! Um Himmels willen! Was ist los mit dir? Wir mussten sie hineinbringen!*

MRS. ROSSLER

*She could just be sleeping! Nobody will know looking at her now.*

MRS. ROSSLER

*Sie konnte einfach nur eingeschlafen sein! Vielleicht hat es keiner gesehen.*

MR. ROSSLER

*A whole cinema saw it. It would only take one informer. Just one! And we will lose her! They will take her away!*

MR. ROSSLER

*Ganzes Kino hat es gesehen! Nur ein Informant wurde genug! Ein einziger! Und wir werden sie verlieren! Die nehmen sie uns weg!*

MRS ROSSLER finally opens the door, and MR ROSSLER in a forced whisper speaks as he carries HILDA inside.

Finally they go inside without a backward glance at NANCY. The door is shut. NANCY stands at the door, disturbed and intrigued. And we hear music. The opening bars of 'My Baby Just Cares For Me.'

CUT TO:

98

INT. LIVING ROOM. TOMASZESKI FLAT. WARSAW. NIGHT 7. 21:14 98

KASIA is staring at the full family photo featuring Harry - one corner splattered by MARIA's blood.

LOIS (V.O.)

(SINGING)

"My baby don't care for shows,  
My baby don't care for clothes,  
My baby just cares for me."

KASIA exits, a door slams.

CUT TO:

99

OMITTED

99

100

EXT. STREET/HOUSE. WARSAW. NIGHT. 21:42

100

KASIA arrives outside a house, under cover of night, after curfew... she knocks lightly at a door. After what seems like a lifetime, the door opens and TOMASZ comes out along with the figure of the Scoutmaster, LUDWIG. They head down the street at a fair pace.

LOIS (V.O.)

(SINGING)

"My baby don't care who knows,  
My baby just cares for me."

CUT TO:

101

EXT. ALLOTMENTS. WARSAW. NIGHT. 21:43

101

KASIA looks increasingly puzzled as TOMASZ and LUDWIG move through tight backstreets and then out onto a small field full of allotments. Each allotment has a small hut, at the back of the field a slightly larger hall.

CUT TO:

102

INT. ALLOTMENT HALL. WARSAW. NIGHT. 21:46

102

The windows have been blacked out - a small GROUP OF MEN AND WOMEN, including TOMASZ and KASIA and LUDWIG stand as KASIA takes the oath. The dialogue mixes with the song.

LOIS (V.O.)

(SINGING)

"My baby don't care for Mr.  
Tibbits,  
She'd rather have me around to  
kibbitz."

KASIA

*I will fight to liberate the  
country from slavery with all  
my strength, even to the  
sacrifice of my life.*

KASIA

*Bede walczyc ze wszystkich  
sil o wyzwolenie mojej  
ojczyzny z niewoli, nawet  
zycie poswiecze.*

CUT TO:

103

EXT. NAVAL BASE. DAY 8. 11:06

103

TOM, in navy uniform, playing cards with other new recruits in an echo of the scene in prison at the start...

LOIS (V.O.)

(SINGING)

"I wonder what's wrong with my  
baby,  
My baby just cares for me."

104

EXT. CHASE HOUSE. MANCHESTER. DAY 8. 11:07

104

HARRY gets into a taxi in uniform. He looks back at ROBINA and JAN who watch him go but do not wave...

LOIS (V.O.)

(singing)

"My baby just cares."

CUT TO:

105

OMITTED

105

106

INT. NIGHT CLUB. BLACKPOOL. NIGHT 8. 22:33

106

The song ends. And we see that LOIS, CONNIE and their band are in Uniform - as is the watching TED.

(CONTINUED)

106

CONTINUED:

106

LOIS (SINGING)

"My baby just cares for me."

END OF EPISODE