

1 INT/EXT. ARMY TRUCK/NORTHERN FRANCE. DAY.

1 *

LOIS sitting with the rest of the ENSA crowd, including a ventriloquist with a doll dressed as Hitler. LOIS is taking in the French landscape, laughing, taking a drink from a hip flask passed to her by TED... all under the concerned, watchful eye of CONNIE.

LOIS (V.O.)

(SINGING)

"When we want to love, we love
When we want to kiss, we kiss."

CUT TO:

2 EXT. BASE CAMP. NORTHERN FRANCE. DAY.

2

HARRY - in uniform, a 2nd Lieutenant - shaves at a mirror hanging from a tent pole.

LOIS (V.O.)

(SINGING)

"With a little petting, we're
getting some fun out of life."

We see two SQUADDIES - JOE and TAFFY - pass behind him. They exchange a 'wanker' sign behind HARRY's back as they pass, but not before they have been hit by the wrathful gaze of STAN - Harry's Sergeant.

CUT TO:

3 INT/EXT. KITCHEN/FORWARD SECTION. HMS EXETER. DAY 9.

3

TOM, in Navy uniform, walks with a canary in a cage, along with his sidekick - NORMAN - taking a threepenny bet from a COOK.

LOIS (V.O.)

(SINGING)

"When we want to work, we work
When we want to play, we play."

Still carrying the canary, TOM moves on to the deck the cruiser, at sea, the sun shining. Having left NORMAN behind, he makes his way to the back of the ship, where he, and we, see the Ajax and Achilles beyond...

CUT TO:

3a INT. BEDROOM. BENNETT HOUSE. MANCHESTER. DAY.

3a

We are in LOIS and TOM's room with the dividing curtain. Where, to our surprise, we find DOUGLAS, sitting there, and thinking of them, feeling bereft...

(CONTINUED)

3a CONTINUED:

3a

LOIS (V.O.)
(SINGING)
"In a happy setting, we're getting
Some fun out of life."

CUT TO:

4 **EXT. CHURCH RUINS. WARSAW. DAY.**

4

KASIA stands by Maria's coffin. A single candle on the
coffin. A PRIEST prays over it. KASIA crosses herself.

LOIS (V.O.)
(SINGING)
"Maybe we do the right things,
maybe we do the wrong, Spending
each day, just wending our way
along."

CUT TO:

5 **OMITTED**

5

6 **OMITTED**

6

6a **EXT. BASE CAMP. NORTHERN FRANCE. DAY**

6a

HARRY leaves his tent, and walks across the camp, before a poster catches his eye: *ENSA Variety Show - The Stars Come to You!* He is stunned to see LOIS and CONNIE with their band top of the bill...

"When we want to sing, we sing,
When we want to dance we dance."

CUT TO:

7 **EXT. FIELD. NORTHERN FRANCE. DAY.**

7

LOIS singing with CONNIE and the rest of the band, and a couple of the ENSA crowd, including a ventriloquist with a doll dressed as Hitler...the stage the side of a lorry dropped down and then extended either side. A handful of Squaddies look on with interest as they lay out the chairs we...

LOIS
(SINGING)
"You can do your betting, we're
getting some fun out of life."

CUT TO:

7a **OMITTED**

7a

8 **OMITTED**

8

9 **OMITTED**

9

10 **INT. ROSSLER FLAT. ROSSLER HOUSE. BERLIN. DAY.**

10

MR. and MRS. ROSSLER sit with NANCY who is looking puzzled.

(CONTINUED)

MRS. ROSSLER

I will teach Hilda at home for now.

NANCY

So you are just going to hide her away? Because of her epilepsy?

MR. ROSSLER

What you saw. Her fit. Please. Tell no one. Tell no one.

NANCY

Come on, Claudia. You must know I can keep a secret. We're drinking buddies after all!

MR. ROSSLER

(SHOUTS)

This is serious, Frau Campbell. Very serious!

NANCY looks to MRS. ROSSLER for some explanation.

MRS. ROSSLER

Mrs. Gross - she lives in the neighbourhood.

MR. ROSSLER

Frau Campbell does not have to hear about Mrs. Gross' troubles.

MR. ROSSLER

Frau Campbell muss nicht über die Probleme von Frau Gross hören.

MRS. ROSSLER

She had a son. Michael. A crippled boy. And blind too. He used to sit outside the front step and sing to passers-by. And one day he was gone. Just gone.

MR. ROSSLER

And perhaps for the best.

MRS. ROSSLER

It is not our place to do God's work!

NANCY

What do you mean? Gone? Where? Did you ask the Mother?

MRS. ROSSLER

It doesn't matter, Nancy. He's gone.

MR. ROSSLER

And we don't want the same thing happening to Hilda. So she will stay here. Where she is safe.

(CONTINUED)

NANCY nods. But her curiosity has been piqued.

CUT TO:

10a **EXT. GROSS HOUSE. BERLIN. DAY.**

10a

NANCY in a poor neighbourhood. Approaches a WOMAN.

NANCY
*Excuse me. I'm looking for
Mrs. Gross's house?*

NANCY
*Entschuldigen Sie bitte, ich
suche das Haus von Frau
Gross...*

The WOMAN ignores her. She turns to a MAN.

NANCY (CONT'D)
The Gross house?

NANCY (CONT'D)
Das Haus der Familie Gross?

The MAN points down three doors down. NANCY surveys a desperately poor-looking house. After checking the address, she knocks on the door. Then she pushes it open and calls inside...

NANCY (CONT'D)
*Hello? Mrs. Gross? I am a
neighbour of yours. A friend
of the Rosslers...*

NANCY (CONT'D)
*Hallo? Frau Gross? Ich bin
Ihre Nachbarin. Eine Freundin
der Rosslers...*

CUT TO:

10b **INT. FRONT ROOM. GROSS HOUSE. BERLIN. DAY.**

10b

NANCY sits talking to EVA - a careworn-looking mother who has THREE SMALL CHILDREN running around and a teenager - MARGRET - standing next to her, acting as translator. They clearly live in two rooms. This is a harsh contrast to the Rossler house.

NANCY
*Your boy? In the wheelchair?
Michael.*

MARGRET starts to whisper a translation to EVA.

NANCY (CONT'D)
*I believe he went to live in a
special place? A clinic? So he
could get treatment?*

MARGRET translates but EVA replies direct to NANCY.

EVA
*Yes. He did. It was sad. They
did all they could for him.*

EVA
*Ja. So war es. Es war
traurig. Sie taten alles, was
sie konnten, für ihn.*

(CONTINUED)

MARGRET about to translate but NANCY waves, "It's okay" and speaks to EVA in German.

NANCY
Who did all they could?

NANCY
Wer tat alles was sie konnten?

EVA
They tried to make him better but he died. My boy died.

EVA
Sie versuchten, ihn zu heilen, aber er starb. Mein Junge starb.

NANCY
How? How did he die?

NANCY
Woran? Wie ist er gestorben?

EVA doesn't seem to understand. She looks at MARGRET then back at NANCY.

EVA
They were very kind to try and help Michael, very kind...

EVA
Sie waren so nett zu uns, und haben versucht Michael zu helfen, sehr nett...

EVA says nothing more. MARGRET is about to say something but EVA glances to her and she doesn't. NANCY looks from one to the other. Getting nowhere, she gets up and leaves.

CUT TO:

10c **EXT. GROSS HOUSE. BERLIN. DAY.**

10c

NANCY stands outside the house, turning this over. And the door opens and MARGRET furtively shoves three letters in to her hand and disappears back into the house. NANCY stares at the letters. Walks away before starting to open them.

CUT TO:

11 **INT. RADIO ROOM/FORWARD SECTION. HMS EXETER. DAY 9.**

11

We hear TOM's voice before we see him - and then there he is, accompanied by NORMAN - a young not-too-bright fellow rating - carrying a canary in a cage. NORMAN is carrying a large sheet of paper with times and dates on it.

TOM
Name the time. Name the day. Vera
lays an egg. Nearest time wins.
Threepence a bet!

TERRY, a fellow Rating gives TOM threepence and writes his name by one of the time slots.

(CONTINUED)

11 CONTINUED:

11

TERRY
(TO THE CANARY)
Can you read that? Don't let me
down.

TOM
No coaching.

TERRY throws a threepenny bit into NORMAN's money bag, other
RATINGS around, getting on with a variety of tasks. No more
interest so TOM and NORMAN go to move on...

CONTINUOUS:

12 OMITTED

12

13 INT. MESS DECK. HMS EXETER. DAY 9.

13

TOM and NORMAN are in the MESS DECK now, which is packed with
RATINGS all in their BUNKS/HAMMOCKS. We find VIC, a friendly
fellow rating, the same age as TOM; TERRY and HENRY - a big,
surly taciturn career Sailor.

TOM
Time and day she lays an egg!
Threepence a bet!

VIC
Admiral Timewaster strikes again.

TOM
We've sailed all the way to South
America to chase German battleships
we can't even find. Don't think
it's me that's the timewaster.

VIC looks at the canary.

VIC
You're sure it's a girl?

TOM
She laid at Port Stanley.

VIC
Did she look surprised?

TOM
(LAUGHING)
I don't know what a surprised bird
looks like.

VIC
Find that hard to believe.

(CONTINUED)

VIC puts threepence in NORMAN's collection box and writes down his name and time on TOM's list...

TOM

Big man?

TOM means HENRY - VIC shakes his head, "don't go there" with HENRY.

HENRY

Why would I want to line your dirty Manc pockets?

TOM

I don't know, maybe you're saving up for a whore in Argentina?

NORMAN laughs - ill-advisedly - VIC looks worried.

VIC

All right, Tom, simmer down.
He gets over-excited, Henry.

HENRY

(LOOKING AT NORMAN)
You laughing at me, lad.

NORMAN

No, Henry.

TOM

Have a go at me. Not him.

HENRY

(TO NORMAN)

No, "Sir."

TOM

He doesn't have to call you,
Sir. Same rank. Don't call
him, Sir, Norman.

VIC

Tom. For God's sake! Stay out
of it!

VIC gives TOM another look. HENRY jabs NORMAN in the chest with each word, looming over him.

HENRY

No. "Sir."

NORMAN

No, Sir.

HENRY moves away triumphant. VIC looks at TOM as though to say, 'Happy Now?' HENRY heads for the ladders.

TOM

Sir? Bugger me, you're lucky you
get called Henry.

HENRY stops. VIC head drops to his hands.

(CONTINUED)

VIC

Why can't you just leave well
alone, Tom?

HENRY stops on the ladders, descends them, heads back to TOM.

HENRY

So what is it you'd like to call
me?

TOM

Spoilt for choice, really. Let's
just say it wouldn't be a word your
Mother would use. Although, your
Mother might...

VIC stands as HENRY, without breaking stride, walks towards
TOM and pushes TOM down - canary cage skidding across the
floor. He doesn't even have to hit him. VIC attempts to
placate HENRY.

VIC

Alright, big man. We're all a bit
het up. Battle ready and bored
stiff, you know, let's just...

But TOM has got to his feet and is facing HENRY, smiling.
This time HENRY hits him hard and TOM goes right down.

VIC (CONT'D)

Henry. All right. You made your
point! Tom. Stay down. Bloody hell!
He'll have your head off with the
next one!

TOM starts to stand but VIC wrestles him down. HENRY heads
out, business finished. TOM shouts after him. VIC looks down
at TOM.

TOM

Hope there's a German shell with
your name on it!

TOM turns to VIC and TERRY who look on disapprovingly.

VIC

What the hell is wrong with you?
Why do you have to go round winding
everybody up? Why can't you just do
your job like the rest of us?

TOM

(INDIGNANT)

I was standing up for Norman 'cos
he can't stand up for himself.

(CONTINUED)

VIC

You don't give a shertbet about Norman. You think you just made his life easier? Making an enemy of big Henry? Stand up for Norman? You used him to get at Henry 'cos that's what you do!

TOM looks wounded by this. Suddenly the sound of the bugle sounding, 'Battle Stations', rattles going off.

NORMAN

Action stations! Come on, lads!
This is it!

TOM

At fucking last.

VIC offers TOM a hand to help him up. TOM rejects the hand, waving it away.

TOM (CONT'D)

Forget it. I'll just get on with my job like you said.

VIC

Tom! Come on. Come on?

VIC stands with his hand outstretched. TOM moves past and out without taking it.

CUT TO:

14 **INT. CORRIDOR TO SHELL ROOM/BELOW DECK. HMS EXETER. DAY 9.** 14

A flurry of activity as RATINGS and OFFICERS, including TOM, go about their tasks, pull on protective clothing, running to their stations, etc.

We pick TOM out and follow him down to...

CUT TO:

15 **INT. SHELL ROOM. HMS EXETER. DAY 9.**

15

TOM arrives at the shell room, ready for action, alongside HENRY, VIC, TERRY, NORMAN and THREE OTHER RATINGS... pulling on gloves and anti-flash helmets... MEN rushing into position - the Senior Officer - CAMPBELL.

TOM

What's the story, Sir?

(CONTINUED)

15 CONTINUED:

15

CAMPBELL

(IRRITATED)

All you need to know is that she's
sunk nine of ours and we're not
going to be tenth. Get on with it!

TOM and the boys get on with business in stony silence.

CUT TO:

15a

INT. SHELL ROOM. HMS EXETER. DAY 9.

15a

TOM, VIC and the other RATINGS load shells.

The shell comes up in a cage, they pull levers to load the first charge, second charge, and then send the shell back down. The action is mechanical, the men machine-like in their repetitive action... TOM repeating a mantra with each shell despatched.

TOM

Jerry! Jerry! Go find a Jerry!

Suddenly the boat judders with the vibrations from being hit.

VIC

Fucking hell!

TOM

If that took the canary out then
nobody gets a refund.

VIC doesn't react, just looks at TOM as though he is about to say something and then a second explosion - more serious this time - within the SHELL ROOM itself - and for a moment everything goes to black and we hear moaning and coughing and screams of pain.

CUT TO:

16

EXT. FIELD. NORTHERN FRANCE. DAY.

16

An empty field, an empty road running alongside it. HARRY addresses some of his Unit - 12 young men including JOE and TAFFY, who have just got out of a lorry carrying shovels, under the watchful eye of his Sergeant - STAN.

HARRY

I am sure you were hoping to see proper action. I know I was. But these trenches and tank traps need building with as much care as you take assembling your rifles. And with just as much swearing.

The joke doesn't land.

(CONTINUED)

STAN

Private Broughton. Attention when
2nd Lieutenant Chase talks to you
else I'll have your bollocks on
toast.

JOE is suddenly upright and attentive.

STAN (CONT'D)

All right, lads, you know the
drill. So no kissing and cuddling
till you get six foot down.

The men, clearly more responsive to STAN, move off and start
to dig... STAN turns to HARRY.

STAN (CONT'D)

Got to have a laugh, haven't you,
Sir.

HARRY

Yes. Let me know when we're having
one, will you, Sergeant, and I'll
be sure to join in?

STAN

Just want to say, Sir, I don't
think the lads are that keen to see
proper action, Sir. Most of them
joined up for the food and the bed
to be honest...

HARRY

Ah, right. So my attempt at
camaraderie...

STAN

Good try, Sir, but, maybe at the
concert tonight. If they see you
joining in. See you're a good sport
and that...

HARRY

(FLAT)

I won't be going to the concert.

STAN

You've got to be kidding. Have you
seen the bill?

HARRY

I have. And Ventriloquists make me
want to break the Geneva Convention
on torture.

(CONTINUED)

STAN

There's jugglers. There's a comic and there's a group with these two lovely birds singing - forget what they're called - one's English and one's coloured.

HARRY

I know. I saw the poster. And I won't be going.

HARRY is so emphatic, STAN is intrigued. He and HARRY walk back towards the truck.

STAN

(PUZZLED)

Your loss. Who doesn't love a pair of good looking birds, hey?

HARRY doesn't answer, just stares straight ahead, determined to stay in control of his feelings.

CUT TO:

17-18 OMITTED

17-18

19 INT. BASE CAMP. NORTHERN FRANCE. DAY.

19

The band are ready to rehearse and LOIS has borrowed the ventriloquist doll and is singing "through" it with a bad Vent voice - giddy. A couple of SQUADDIES who are setting up laugh, some of the other acts amused.

LOIS

(SINGING)

"No one to talk to...all by myself."

CONNIE

Lois. Can you just stop messing about.

LOIS

I know it's not the London Palladium but it's our first continental engagement so let's have some fun, hey?

CONNIE

I think you're having enough fun for both of us, aren't you?

LOIS gives CONNIE a look. She lays down the dummy. As she bends over to do so one of the SQUADDIES makes a clicking sound with his cheek as a 'come on' to LOIS.

(CONTINUED)

LOIS

What's up with you, love, have you
lost your horse?

CONNIE laughs this time.

LOIS (CONT'D)

That's more like it, come on, boys,
try and play it like you know it
this time.

And CONNIE watches this lighthearted LOIS with concern.

CUT TO:

20 OMITTED 20

21 OMITTED 21

22 OMITTED 22

23 INT. KITCHEN. BLACK CAT CAFE. WARSAW. DAY. 23

KASIA surreptitiously puts an egg into her shopping basket, where there is a twist of sugar and an apple, on top of a tea-towel. Beneath the tea-towel we see the handle and trigger of a gun, supposed to be concealed. KASIA, alarmed, covers up the gun, and as she does so, hears footsteps behind her. She turns to see an SS Officer has walked into the kitchen. A silence. The Officer looks at her, and for a moment we should think he is going to go and look in the basket. KASIA clearly thinks so too, and finally forces some words

KASIA

What do you want?

SS OFFICER

(Slightly surprised)

Coffee. There is nobody serving.

KASIA manages just not to breathe a sigh of relief.

KASIA

(businesslike)

Of course. I shall be straight out.

THE SS Officer turns and leaves and KASIA closes her eyes in relief.

HARD CUT TO:

(CONTINUED)

CUT TO:

24 EXT. BACK ALLEY/DERELICT HOUSE. WARSAW. DAY.

24

LUDWIG

*What would you have done if the
Nazi had found it...*

KASIA

*I would have shot him dead. Right
where he stood.*

LUDWIG smiles approvingly, talks over at TOMASZ.

KASIA (CONT'D)

What?

(CONTINUED)

24 CONTINUED:

24

She looks from TOMASZ to LUDWIG and back.

LUDWIG

*The German soldiers can't
keep their eyes off you.*

LUDWIG

*Ci niemieccy żołnierze nie
moga oderwac od ciebie oczu.*

KASIA shrugs, "So"? - "I co z tego?"

LUDWIG (CONT'D)

*You pick one out. You flirt.
You lead him here. And we...*

LUDWIG (CONT'D)

*Wybierz jednego z nich.
Flirtuj. Przyprowadz go
tutaj. A my ...*

LUDWIG puts a gun to his head and fires it. 'Click'. KASIA looks at LUDWIG as though he might be serious.

LUDWIG (CONT'D)

*Just like they killed your
Mother.*

LUDWIG (CONT'D)

Tak jak zabili twoja matke.

KASIA nods her head, "Yes". LUDWIG looks to TOMASZ and smiles and TOMASZ smiles too although there is a hint of concern.

CUT TO:

24a **OMITTED**

24a

24b **EXT. CLINIC. BERLIN. DAY.**

24b

NANCY stands outside a clinic in Berlin - there are two thuggish looking GUARDS men standing at the door. She heads for the door and one of them crosses to her... the GUARD speaks English.

GUARD

Can I help you?

NANCY

I am here to see Dr. Voller.

GUARD

Do you have an appointment.

NANCY

No. But I don't think he will mind.

GUARD

You will need an appointment.

GUARD

Sie brauchen einen Termin.

(CONTINUED)

24b CONTINUED:

24b

The GUARD stands in her way. He clearly isn't going to move. Large gates open at the side of the clinic and a bus full of TEENAGERS and CHILDREN - clearly with disabilities - drives inside... As the gates open one of the CHILDREN looks at NANCY and waves. She waves back without thinking... The CHILD smiles and laughs as the bus heads inside. There is something heartbreaking in the innocence of this.

NANCY nearly breaks but she recovers herself and poker faced turns back to the GUARD.

NANCY

I'll get an appointment.

CUT TO:

24c

INT. SHELL ROOM. HMS EXETER (POST EXPLOSION). DAY 9.

24c

TOM blinks as the smoke clears, it looks as though someone has ripped the room in two but TOM is unscathed and starts to put out a fire, taking in that VIC - and the other TWO RATINGS - are dead.

TOM

Vic! Vic! Oh, shit. Oh no. Vic.
Mate!

At that moment, a stunned looking HENRY descends the steps.

TOM (CONT'D)

Big man! Two dead here. What about you.

HENRY

I'm not dead.

Only now does TOM notice that the bottom half of HENRY's right arm is missing and HENRY, running on adrenalin, doesn't seem to be functioning any differently.

TOM

Don't move you big bastard!

TOM rips his shirt to make a makeshift tourniquet. A Senior Officer - CAMPBELL descends.

TOM (CONT'D)

We need a medic down here, Sir.

CAMPBELL looks at HENRY.

CAMPBELL

The Medic is in a worse state than Able Seaman Lowe.

TOM, having tied the tourniquet, fishes a cigarette out of his pocket, sticks it in HENRY's mouth and lights it.

(CONTINUED)

TOM

This'll have to do you for now.

HENRY

Thanks.

TOM

Just don't use your right hand to put it out. Could get messy.

CAMPBELL

Move it! Move it! We will go to A turret and carrying on firing.

TOM

Have we got a ship left do that with, Sir?

CAMPBELL

We're about to find out.

CAMPBELL goes first up the steps - then TOM pushes an increasingly stunned HENRY to the stairs.

TOM

You get up there first big man. And if you slip I'll catch you. (BEAT)
Or maybe just break your fall.

HENRY starts to climb the stairs... TOM waits for HENRY to mount the stairs, looking anxiously at the buckled bulkhead door as another hit rocks the ship...

CUT TO:

25

INT. CLASSROOM. SCHOOL. MANCHESTER. DAY.

25

We find ourself staring at the curious, hostile, amused eyes of 40 school children. We hear the voice of the teacher - MRS. GRAY - before we see her.

MRS. GRAY (O.S.)

This is Jan Tomaszeski. He has come all the way from Poland to join us.

Half the children start to laugh. Turn round to find JAN standing next to MRS. GRAY.

MRS. GRAY (CONT'D)

There is nothing funny about his name. And the next child to laugh will find that out through the back of my hand.

(CONTINUED)

25 CONTINUED:

25

The class fall silent. She means this. She points to an empty desk. JAN walks towards it, watched by his new classmates.

CUT TO:

26 **EXT. PLAYGROUND. SCHOOL. MANCHESTER. DAY.**

26

JAN stands in a semi-circle of SCHOOLBOYS, all the time they are chanting.

TEENAGE SCHOOLBOYS

German! German! German! German!

Close on JAN, terrified.

CUT TO:

27-29 **OMITTED**

27-29

30 **INT. UPPER CORRIDOR AFT. HMS EXETER. DAY 9.**

30

TOM, CAMPBELL and HENRY make their way through ripped, devastated, hellish passageways... the bulkhead door has been blocked by lockers and three corpses; the first hanging upside down from a ladder...

CAMPBELL

Back the way we came and try and
get to Y turret.

HENRY is staring at the dead bodies, glassy eyed.

TOM

Henry. Henry. You listen to me.
Come with us. Right. You come with
us!

Nothing. TOM slaps his face. HENRY instinctively swings a punch back at TOM with his remaining fist - TOM manages to sway out of its range.

TOM (CONT'D)

That's the spirit. We get you out
and you and me'll have a rematch.

HENRY allows himself to be guided back the way they came - another juddering hit rocks the ship as they mount the steps.

CUT TO:

31 INT. CLUB AMOUR. PARIS. DAY.

31

WEBSTER, heading for the dressing room in Club Amour. He walks through...

CUT TO:

31a INT. CLUB AMOUR. JUST OUTSIDE DRESSING ROOM. PARIS. DAY. 31a

WEBSTER hears the raised voices of EDDIE and ALBERT, and hesitates outside the dressing room.

ALBERT (O.S.)

Where you even going to go, man?

EDDIE (O.S.)

Anywhere there aren't queers.

CUT TO:

32 INT. DRESSING ROOM, CLUB AMOUR. PARIS. DAY.

32

ALBERT in the dressing room, with EDDIE who is standing with his suitcase.

ALBERT

Got a bit of news for you there, friend...

EDDIE

What's that lad got on you? Why are you doing it? Hey? Does he need paying off? Is that it? I thought they abolished slavery.

ALBERT

I love him. And he loves me.

EDDIE

(DISGUSTED)

He's got you brainwashed too, has he? Saying that stuff. You can't love a man. Not the way you mean. You just need to get out of Paris and get straightened out.

ALBERT

I'm sorry, Eddie. I'm going to take my chances here.

EDDIE

Coloured and queer with Nazis in charge. Good luck with those chances.

(CONTINUED)

EDDIE takes his case and moves to exit to find WEBSTER standing there.

WEBSTER

Eddie. Could you just let me talk
to you for five minutes?

EDDIE

So you can try and turn me quaint
too? Not a chance, lad. Or whatever
you are...

EDDIE exits, suitcase in one hand, instrument case in the
other. WEBSTER enters, and looks at ALBERT. He anticipates
anger, maybe rejection, but ALBERT walks across and puts his
arms around him.

CUT TO:

33

EXT. BRITISH ARMY CAMP. NORTHERN FRANCE. DUSK DAY 9.

33

*

HARRY walks through the camp, towards the concert stage. As
he does so he passes the back of the 'stage on wheels' where
he sees the back of a Uniformed Woman chatting to JOE and
OTHER SOLDIERS. JOE offers her a cigarette. She takes it and
as she turns we and HARRY sees that it is LOIS.

He watches her for a few moments - this attractive young
woman flirting with one of his men. She turns, sees him,
gives the slightest of nods then returns her conversation to
the group of MEN around her.

HARRY walks on, but in a daze now...

CUT TO:

34

EXT. BRITISH ARMY CAMP. NORTHERN FRANCE. DUSK/NIGHT 9.

34

*

The lads are sharing their beer and whisky - anything they
can get their hands on - into tin cups. HARRY watches his men
watching LOIS - 'Wolf Whistles', etc.

Where LOIS, CONNIE and the rest of the band play 'All I do is
Dream of You'.

LOIS

(SINGING)

"After you've gone and left me
cryin'
After you've gone there's no
denyin'"

*
*
*
*

HARRY can't stand it anymore and returns to his tent. STAN
watches him go, concerned and puzzled.

CUT TO:

35 **INT. TENT. BASE CAMP. NORTHERN FRANCE. NIGHT 9.**

35 *

HARRY lies on his camp bed, reading a book. He can't concentrate for the sound of the music and LOIS's voice floating across the camp and into his ear... he closes one book and opens another, turns to the bookmark which he knew he would find there, a photo of him and LOIS, out in the countryside, leaning against his motorbike. He stares at the photo and puts his hands to his ears...

LOIS (O.S.)

"You'll feel blue, you'll feel sad
You'll miss the dearest pal you've
ever had"

*
*
*

CUT TO:

36 **OMITTED**

36

37 **INT. CORRIDOR/MESS BERTH. HMS EXETER. NIGHT 9.**

37 *

TOM enters to find half the guts ripped out of the room, pipes hanging from the ceiling. A MEDIC tending to one man. Two other MEN dead. He gingerly makes his way across the debris and finds the canary, still alive. And he looks down in the bottom of the cage and sees it has laid an egg. He smiles at the irony and we...

CUT TO:

37a/42b **EXT. BRITISH ARMY CAMP. NORTHERN FRANCE. DAY.**

37a/42b *

The stage is being dismantled. HARRY walking through - searching everywhere. He walks on towards the stage...he walks towards the figure of TED who is supervising.

HARRY

Are you in charge? Is Lois still
around? Lois Bennett. The singer?

TED

She's still around but I think
you've missed the boat if you get
my meaning.

TED winks at HARRY. Deep down he knows TED can have only meant one thing...he walks on, behind the stage. We go with him.

CUT TO:

37b/42c **INT. FARM OUTBUILDING. NORTHERN FRANCE. DAY.**

37b/42c *

LOIS and JOE kissing against a wall. JOE and her in a state of undress. She reaches for JOE's belt and undoes it. They kiss some more. She is urgent.

LOIS
We haven't got long.

JOE puts a hand on LOIS' breast, he half groans and kisses her. And his trousers drop and as he reaches for her skirt she stops him.

LOIS (CONT'D)
I'm sorry. I don't think I can.

JOE
What? I've got a sheath if that's what you're worried about.

LOIS
(A HALF LAUGH)
No. It isn't that. It really isn't.
I'm sorry. Just hold me, hey...

JOE holds her, looking a little puzzled, his trousers still round his ankles...

CUT TO:

37c/48 **INT. FARM OUTBUILDING. NORTHERN FRANCE. DAY.**

37c/48 *

We follow HARRY into the building. He can hear LOIS and JOE talking before he can see them - chatting, easy, familiar.

LOIS (O.S.)
You're nice.

JOE (O.S.)
Nice? Is that all?

LOIS (O.S.)
What do you want. A Certificate?

As HARRY reaches them he sees JOE from behind, doing up his belt, JOE with his back to HARRY who grabs JOE and turns him round and punches him. JOE punches HARRY back before he realises who he is and we...

CUT TO:

37d/48a **EXT. WEATHER DECK. HMS EXETER. NIGHT 9.**

37d/48a *

The HMS Exeter limps away from battle...

(CONTINUED)

TOM emerges onto the deck, to see the injured, the dying and the dead. He is carrying the canary in the cage.

We stay with him. The dead have been draped in Union flags. Except they have run out of flags and some have just been draped in blankets.

TOM lingers by one of the corpses. It is VIC - his head is sticking out of the top of a blanket in an undignified way. TOM puts the bird down. Kneels down and pulls the blanket over VIC's head.

TOM

Should have shook your hand. Should have shook your hand.

CAMPBELL looks at TOM as he stands.

CAMPBELL

Didn't have you down as the praying type, Bennett.

TOM

I wasn't praying, Sir. I wouldn't want to give God the work. Got enough on his plate sorting this shit out.

CAMPBELL

Hell of a crew. I am proud of every one of you. You took part in a famous victory today, Bennett. You should be very proud.

TOM

Yes, Sir. I am, Sir.

TOM looks at the damaged ship, the bodies on deck.

TOM (CONT'D)

I'd hate to see what the ship would look like if we'd lost, Sir.

CAMPBELL moves off, TOM spots TERRY, points to the canary.

TOM (CONT'D)

Oy, Terry! Your winnings, mate. You were as near as damn' it. 1100 hours.

TERRY looks at the money.

TERRY

I can't take this! Half the lads who bet on it are dead.

TOM stuffs the bag of coins in TERRY's hand.

(CONTINUED)

TOM

You do what you like with your half. All the lads bought in fair and square.

TERRY

I think we should give it back to the widows or the Chaplain or something.

TOM

We're in the Atlantic off a country I've never heard of chasing a ship I can't even pronounce. And there were British prisoners on the German ship. If we'd sunk her, we'd have killed more of our own lads than theirs! And Vic is dead and I never got to shake his hand.

TERRY

What's any of that got to do with the money?

TOM

The world is fucked so look after number one.

TERRY

Keep the lot.

TOM walks off, under the disapproving eyes of the crew.

CUT TO:

38

EXT. RECRUITMENT CENTRE. MANCHESTER. DAY.

38

A long line of YOUNG MEN queuing to join up. DOUGLAS walks down the line selling Peace News.

He gets hostile looks and is largely ignored but his age probably protects him from being battered.

DOUGLAS

Peace News. Read about the alternative to war.

ARNOLD

Try selling one to Hitler, pal.

DOUGLAS

Us killing innocent Germans is going to make Hitler stronger, not weaker.

(CONTINUED)

ARNOLD

You want to be ashamed of yourself.
Siding with the Jerries while our
lads are out there dying in the
Atlantic.

ARNOLD (CONT'D)

No such thing as an innocent
German. Never has been, never
will be.

DOUGLAS

What? What did you say?

ARNOLD

Haven't you heard? The Exeter's
been hit. More than 50 dead they
reckon.

DOUGLAS

(SUDDENLY DESPERATE)

The Exeter? Are you sure it was the
Exeter that was hit?

ARNOLD

Been given out on the radio this
morning. Why don't you go down the
docks and try selling those lads a
paper!

DOUGLAS rushes away, sick with worry.

CUT TO:

39 **OMITTED**

39

40 **INT. KITCHEN. TOMASZESKI FLAT. WARSAW. DAY.**

40

KASIA sits at the table, a tiny cake in the middle with a
candle on top.

She sings 'Sto Lat' - the traditional Polish birthday song.
As she sings we move around and see the patched up family
photo on the wall...

KASIA

(SINGING)

*100 years, 100 years,
May he live, live for us.
100 years, 100 years,
May he live, live for us.
May he live for us.
May he live for us!*

KASIA

(SINGING)

*Sto lat, sto lat, niech zyje,
zyje nam, sto lat, sto lat,
niech zyje, zyje nam, jeszcze
raz, jeszcze raz, niech
zyje, zyje nam, nieeeeeech
zyje naaaaam!*

She leans forward to blow out the candles and...

CUT TO:

41

INT. LEWIS' CAFE. MANCHESTER. DAY.

41

JAN - with a huge black eye - blows out a candle on the small cake that ROBINA has bought him. Lewis' Cafe looks splendid and dressed for Christmas. ROBINA and JAN look rather austere by contrast.

ROBINA
Happy Birthday!

JAN smiles as ROBINA gives him a card and present.

ROBINA (CONT'D)
I truly hope you have much better birthdays than this one in the future.

JAN
Thank you.

JAN opens the present - a photo album - JAN opens it. There are various photos in it, including...

ROBINA
I thought it may help you with your English.

ROBINA points to the photo featuring her and a rather distant looking man.

ROBINA (CONT'D)
That's Harold. He's Harry's Father.
Yes?

JAN looks a bit blank. ROBINA sees a Father, Mother and Child out for tea. She nods towards the Father.

ROBINA (CONT'D)
My husband. He's a 'Father'. Yes.

ROBINA points to the picture of HAROLD again.

ROBINA (CONT'D)
He's Harry's Father.

JAN looks at the photo, takes a photo out of his school bag. It is the group photo with HARRY in it. He points at STEFAN.

JAN
My Father. Husband.

ROBINA
Ah, yes... good. (POINTING AT MARIA) Your Mother? Wife.

JAN then points at HARRY.

(CONTINUED)

JAN

Harry.

JAN points at KASIA.

JAN (CONT'D)

Kasia.

ROBINA

Yes. Harry and Kasia.

JAN points at HARRY and KASIA again.

JAN

Husband. Wife.

ROBINA smiles and shakes her head, "No". Then she points to the photo of her and Harold.

ROBINA

Robina and Harold. Husband and Wife.

JAN

(NODS - HE UNDERSTANDS)

And Harry and Kasia. Husband and Wife.

He smiles, he nods, pleased that he has this right. Out on ROBINA turning this over.

CUT TO:

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY.

DOUGLAS comes in, ashen-faced. Turns on the radio. The Home Service. Talk but no news.

He paces, puts on the kettle, stands and watches it boiling for a moment, turns back to the radio and switches channels to the Light Programme. Arthur Askey wittering on.

He walks again, hitting himself on the side of the face in anguish.

He turns back to the radio and turns it back to the Home Service. A conversation about growing your own veg.

Finally he picks up the radio and in a spasm of frustration hurls it against the kitchen wall.

CUT TO:

42a/54 **EXT. BRITISH ARMY CAMP. NORTHERN FRANCE. DAY.**

42a/54 *

LOIS is sitting on the side of the 'stage on wheels' with CONNIE with her arm around her. HARRY tentatively walks towards her, CONNIE looks at LOIS who nods so CONNIE walks away but not before speaking to HARRY...

CONNIE
(SMILING PLEASANTLY)
You upset her again and I will
break your neck.

HARRY nods, walks over to LOIS.

LOIS
(LOOKING UP)
Come to ask me if he was better
than you, have you?

LOIS looks away as she says this, blinking back tears.

HARRY
I'm sorry. I didn't mean to
embarrass you.

LOIS
Really? I'd hate to see you when
you were really trying...

HARRY
I thought he might have been taking
advantage of you.

LOIS
Very noble of you. But he wasn't.

HARRY
No. Well, he was in a way,
because...

LOIS
Because what? Because I'm not over
you so I'll go with anyone who'll
have me?

HARRY
You don't need to be like this, you
know.

LOIS
Be like what?

HARRY
Like something that you're not. And
you'll end up hurting yourself.

(CONTINUED)

LOIS

Oh, yes. I was forgetting. Hurting me was your job, wasn't it. (BEAT) I'm not "being like this" because of what happened to us, Harry. I am "being like this", because of what is happening here, and how much has changed. I am in a foreign country for the first time in my life. I can be "like this" if I want to and it's nobody's business - especially not yours.

HARRY

I knew you were going to be playing a concert today and I didn't want to come and see you.

LOIS

Why? Because you don't care.

HARRY

No. Because I do.

LOIS

Do you? Still?

HARRY

Of course I do.

LOIS

(BEAT)

And Kasia? You still care about her too I imagine.

HARRY looks at LOIS. He is about to say something.

LOIS (CONT'D)

If the next words to come out of your mouth are a lie then why not leave them in there...? Just this once.

HARRY looks away. He doesn't know what to say. HARRY looks at LOIS and nods, "Yes".

CUT TO:

le across the ground and heads out with a sense of purpose.

CUT TO:

42b/37a OMITTED

42b/37a

42c/37b OMITTED

42c/37b

(CONTINUED)

*

43-46 OMITTED

43-46

47 OMITTED

47

48/37c OMITTED

48/37c *

48a/37d OMITTED

48a/37d *

*

49/58aa OMITTED

49/58aa *

50 OMITTED

50

51-53 OMITTED

51-53

54 OMITTED

54 *

55 INT. BLACK CAT CAFE. WARSAW. NIGHT.

55

A group of GERMAN SOLDIERS are sitting at a table watching KASIA as she clears an adjacent table. They are laughing and talking about her but one man - a young, baby faced Soldier, KLAUS, is watching her intently. She smiles at him. He smiles back. Barely a smile he is so shy...

The SOLDIERS get up to go, KLAUS comes over with the payment.

KASIA

Thank you.

KLAUS

Thank you.

He smiles. As he and his group leave KASIA goes behind the counter and grabs her coat, pulling her apron off.

ALENA

Where are you going? We aren't closed yet.

ALENA

Gdzie idziesz? Jeszcze nie zamknelismy.

KASIA

I'm finishing early tonight.

KASIA

Koncze wczesniej dzisiaj wieczorem.

KASIA exits, hot on the GERMAN SOLDIER'S heels.

CONTINUOUS:

56 EXT. BLACK CAT CAFE. WARSAW. NIGHT.

56

KASIA rushes out, sees the GERMAN SOLDIERS walking away, follows after, before long KLAUS has noticed and breaks away from the group. KASIA smiles as he approaches.

KLAUS

Hello. My name is Klaus. Klaus
Rossler.

KLAUS offers his hand to shake. KASIA takes it.

KASIA

I am Kasia. Don't be nervous, Klaus
Rossler.

KASIA walks away, KLAUS follows.

KASIA (CONT'D)

Perhaps we could talk away from
your friends?

KLAUS looks back at the SOLDIERS. He and KASIA walk away side by side. Over the road, we see TOMASZ has been watching this. He watches them turn down a side street and, without drawing attention to himself, cuts across the road and down the street ahead.

CUT TO:

57

EXT. SIDE STREET. WARSAW. NIGHT.

57

TOMASZ arrives in a doorway, three knocks. LUDWIG comes out, they cut across to another doorway and wait.

LUDWIG has a gun at the ready, TOMASZ pulls a knife from his pocket.

We see KASIA and KLAUS on the corner, KASIA taking a cigarette. She puts her hand on his to steady the flame from the lighter.

KLAUS

I'm sorry. I'm clumsy. Even my
little Sister, Hilda, says so...

They walk on a few steps. KLAUS turns and tries to kiss her.

KASIA

Not here. Come on.

KLAUS

I'm sorry. The other men were
teasing me. So I came and talked to
you. Because you seemed nice and...

KASIA positions herself against the wall. KLAUS looks at her, nervous. KASIA smiles - gentle. She pulls him towards her for a kiss and glances further up the street... And KASIA realises she can't do this.

KASIA

Come on. Come on. I don't think
this is a good idea, after all. Do
you?

(CONTINUED)

57 CONTINUED:

57

KASIA takes KLAUS by the arm and leads him away from TOMASZ and LUDWIG's hiding place. LUDWIG peers from behind the wall and sees them disappearing away in the distance.

CUT TO:

58 **EXT. STREETS. WARSAW. NIGHT.**

58

KASIA rushes home, LUDWIG falls in step beside her, furious. Before he can speak KASIA launches in.

KASIA
He was a young boy.

KASIA
To byl mlody chlopak.

LUDWIG
*A young boy like the one who
killed your Mother!*

LUDWIG
*Taki mlody jak ten, co zabil
twoja matke.*

KASIA
*He wasn't the one who killed
her.*

KASIA
*Nie byl wsrod tych, ktorzy j
zabili.*

LUDWIG
*They all killed her. All of
them! And you just let him
go!*

LUDWIG
*Wszyscy ja zabili. Kazdy z
nich! A ty go tak po prostu
puszczasz.*

LUDWIG walks away. KASIA walks on. She has failed and she knows it.

CUT TO:

58aa/49 **INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY.**

58aa/49 *

DOUGLAS has clearly been up all night. He is listening to the now comically patched up radio, the grill is broken, a side panel screwed into place.

ANNOUNCER
*"As HMS Achilles and Ajax pursued
Graf Spee to the River Plate, the
Exeter was ordered to proceed to
the Falkland Islands for repair..."*

A knock at the door. This is what DOUGLAS had feared. He goes to the door and finds himself facing the postman who is holding up a large package.

POSTMAN
*It's your Lois's sheet music.
Didn't want to damage it.*

DOUGLAS
(DAZED)
Right. Not a telegram.

(CONTINUED)

POSTMAN
(LOOKING AT THE PACKAGE)
Does it look like a telegram?

DOUGLAS
(STILL DAZED)
No.

DOUGLAS takes the package and shuts the door. He closes his eyes in relief and we...

CUT TO:

58a **INT/EXT. CAR/SCHOOL. MANCHESTER. DAY.**

58a

JAN sits in the car. ROBINA sits with him, telling him he has to go in... JAN doesn't look ready to move anytime soon.

ROBINA
My Father was a Surgeon in the forces. Consequently, I went to boarding school aged 7. And I got used to it. And that's what you do in this life. You get used to it. And it makes you a better person... eventually. (BEAT) Resilient at least. A quality much undervalued.

JAN looks at ROBINA.

ROBINA (CONT'D)
Did you understand that? You might not speak English but you're a better listener than most men who do.

(CONTINUED)

58a CONTINUED:

58a

JAN looks at her, smiles weakly, and then looks back at the school. ROBINA looks at the school too. Okay. This needs action...

CUT TO:

58b

EXT. PLAYGROUND. SCHOOL. MANCHESTER. DAY.

58b

ROBINA marches JAN into the playground. The PUPILS are already standing in line, ready to go in. Some of the bolder PUPILS that we saw chanting yesterday approach - slightly thrown by events.

ROBINA

(SHOUTING)

Now listen to me! This young man is Jan! And his Father is a war hero. His Father died fighting that dreadful Hitler. His brother is fighting Hitler as we speak and his Sister is fighting Hitler too. Yes. Adolf Hitler. Any boy who attacks Jan will have Mr. Chamberlain to answer to. Because anybody who attacks this fine young man must be on Hitler's side in this war! Is there anybody here who is on Hitler's side? Speak up, speak up. You, young man? You!

ROBINA points at a couple of boys who have never met a woman like ROBINA before.

ROBINA (CONT'D)

So now you know I expect you to treat him with the respect he deserves.

A couple of BOYS cross to JAN and pat him on the back, he walks away with them and we...

CUT TO:

59

INT. KASIA'S ROOM. TOMASZESKI FLAT. WARSAW. DAY.

59

KASIA comes into her room, hands still shaking. She lifts the floorboards and takes out a radio set. She turns it on. It springs into action. She puts on headphones and she and we hear NANCY's voice...

(CONTINUED)

NANCY (V.O.)

The Graf Spee ended up scuttled but not before inflicting damage and casualties on three British warships - the Exeter having to retreat for repairs after its gun turrets were put out of action by enemy fire.

CONTINUOUS:

60 INT. BOOTH. MINISTRY OF NEWS & INFORMATION, BROADCAST DIV. 60
BERLIN. DAY.

NANCY in the booth - redacted script in front of her.

NANCY

And so the Germans are celebrating their "great naval victory" at the Battle of River Plate. And in London the British... are doing exactly the same. (LOOKING UP - OFF SCRIPT) How does this absurdity come about? In wartime, truth is no longer objective or even factual. Sometimes truth is little more than wishful thinking.

CONTINUOUS:

61 EXT. WEATHER DECK. HMS EXETER. DAY 11.

61

A row of bodies on deck - now draped with canvas, flags, chains and weights. This is brutal but this is what burial at sea looks like. CAMPBELL stands and reads from the Bible, and THE LAST POST can be heard. A group of SAILORS stand to attention, TOM amongst them, he appears indifferent, almost casual. TERRY, NORMAN and HENRY stand nearby.

CUT TO:

62 INT. RECEPTION. MINISTRY OF NEWS & INFORMATION, BROADCAST 62
DIV. BERLIN. DAY.

NANCY walks out of the booth, holding the manuscript.

NANCY

I know, I know. I didn't stick to this but even Goebbels must know how ludicrous it is to claim a victory when your ship got sunk.

(CONTINUED)

SCHMIDT

Your lack of idealism is why your
country is failing.

NANCY

I think too much idealism probably
leads somewhere much darker...

SCHMIDT looks curious and we...

CUT TO:

63

INT. CAFE. BERLIN. DAY.

63

SCHMIDT sits with NANCY - a glass of schnapps in front of each of them.

SCHMIDT

I have an easy answer for you.
There is no euthanasia programme.

NANCY

Well, Hitler signed a decree in October so I would be surprised if that were true.

SCHMIDT

The Fuhrer's decree was for adults who may be enduring a "life unworthy of life." No children were mentioned.

NANCY

I've been to the clinic. I've stood outside and seen a bus full of crippled children driven in. I've spoken to a Mother whose child died in the Clinic. I know the name of the Head of the Clinic. And I would like to meet him and talk to him. And I would like you to help me with that.

SCHMIDT

That wouldn't be advisable.

NANCY

Okay, then. I'll just keep on making a nuisance of myself.

SCHMIDT

And then you will end up being deported.

NANCY

And where will you end up. As my official minder? If I make a nuisance of myself what will that do for your position in the Ministry?

SCHMIDT sighs... outflanked - he gets out his pen and starts to write something down.

CUT TO:

63a INT. OFFICERS' MESS. BRITISH ARMY CAMP. N. FRANCE. DAY. 63a

HARRY sits at his desk, STAN stands with JOE who is standing to attention.

JOE

It was only a bit of fun, Sir. And the girl, the singer, she was, you know, she liked a bit of fun herself, I was talking to her before the concert and...

HARRY

That's enough, Broughton.

JOE

I didn't know you knew her from home, Sir. 'cos then...

HARRY

Then what?

JOE

Then I might have been a bit more...bit more...

HARRY

Careful.

JOE

Oh, I was going to be careful, Sir, don't worry about that. I went to the talk about V.D. on basic training so I'm never without my sheath.

HARRY looks fit to explode.

HARRY

Unless you want to be the first British casualty on foreign soil, Private, then I suggest you spare me the detail.

(CONTINUED)

JOE HARRY (CONT'D)
And as it turned out she You really don't listen, do
wasn't all that keen anyway. you, Private?

JOE
Funny thing was. When it came to it
she said she couldn't because she
was up the duff.

On hearing this, HARRY starts to walk out.

JOE (CONT'D)
It worked, mind you. I went soft as
a whelk the minute she told me
that...

STAN
I'd get out of here now if I were
you, Private, before he comes back
with a pair of nutcrackers.

CUT TO:

63b **EXT. BASE CAMP. DAY.**

63b

A queue of ENSA mob including LOIS and CONNIE wait to get on
a truck. LOIS is just being helped up when she hears HARRY
shouting behind her.

HARRY
Lois! Lois!

LOIS turns... she carries on getting on to the truck.

(CONTINUED)

HARRY (CONT'D)

Lois. I know! I know!

This stops LOIS and she climbs down. HARRY has reached the side of the truck. They are in silence.

LOIS

What do you know, Harry?

HARRY

I know what you said to Joe. About being pregnant.

LOIS

It did the trick. Put him off.

HARRY

You're having a baby aren't you?
And it's mine, isn't it?

LOIS

It'll never be yours, Harry.

HARRY starts to pace about, madly, trying to take this in.

HARRY

I can't... I don't... Why didn't you say something. Why didn't you tell me.

LOIS

Why? What are you going to do. Ask me to marry you? (BEAT) Not even that, hey?

TED (O.S.)

Bloody hell, Lois! We'll miss the ferry! Come on!

HARRY holds LOIS by the shoulders. And she lets him.

HARRY

Lois! It doesn't have to be like this. It really doesn't! You were my best friend in the world and...

The lorry sounds its horn.

LOIS

And you betrayed me and ripped my heart out! So as best friends go. I have to look after myself now. I can't let you back in my life.

(MORE)

(CONTINUED)

63b CONTINUED: (2)

63b

LOIS (CONT'D)

Not after you threw away what we
had the minute you got the sniff of
another woman. So let me be.
Please! Just let me be!

LOIS tears herself away and is helped up on the truck. The
driver pulls away. HARRY watches the truck disappear.

CUT TO:

64-67 OMITTED

64-67

68 EXT. STREETS, SEINE . PARIS. NIGHT.

68

Find ALBERT and WEBSTER sitting on the bank of the Seine,
staring up at the stars.

WEBSTER

Good audience tonight.

ALBERT

They were high as kites. Half of
France is on morphine and the other
half are drunk.

WEBSTER looks at ALBERT and smiles.

ALBERT (CONT'D)

What are you smiling about?

WEBSTER

Being here. With you.

ALBERT kisses WEBSTER and we...

CUT TO:

68a EXT. ALBERT'S FLAT. PARIS. NIGHT.

68a

WEBSTER and ALBERT walk home together. As they turn a corner
to the flat they find the front of the building has been
covered in painted Swastikas. The paint is red. There is a
pig's head at the foot of the door.

ALBERT

What the...

They both stand there, devastated.

WEBSTER

Christ. What is this...

ALBERT

What's that smell?

(CONTINUED)

WEBSTER leans forward and touches the 'paint'.

WEBSTER
It's blood. Not paint. It's animal
blood. Pig maybe...

ALBERT looks up and down the street. The street is empty.

WEBSTER (CONT'D)
It might just be coincidence.

ALBERT
What?

WEBSTER
They might not have done this
because it's our door. They used
pig's blood. That's more anti-
Jewish...(than anti-coloured...)

ALBERT
Maybe it's the only blood they
could get, Webster. A coincidence?
You think? Give me a goddam break.

ALBERT heads inside, leaving WEBSTER staring at the graffiti.

CUT TO:

69-70 OMITTED

69-70

71 OMITTED

71 *

72 INT. SICK BAY - LOWER SECTION AFT. HMS EXETER. NIGHT 11. 72

A small room converted into an overflow sickbay. Other seamen
on temporary beds. TOM with HENRY - a dressing on his
shoulder where the rest of the arm has been amputated. The
money sits on the bed.

TOM

I know it won't go far. But, you know, you need it more than me.

HENRY

Thank you. For seeing me right. After it happened.

TOM

Vic is dead.

HENRY

That's bad.

TOM

Dead as Stockport, he is. And you're still here. No justice, hey.

HENRY

You're not right in the head.

TOM

And you've got no right arm. So that makes us even, hey?

HENRY stares at the money.

TOM (CONT'D)

Graf Spee has sunk.

HENRY

We hit her?

TOM

No. Captain scuttled his own ship so that we couldn't take her. Shot himself... don't know if that counts as one for us - with it being an own goal.

HENRY takes the bag of money.

HENRY

Shut your rattle, will you. I could still take you one-handed.

TOM

(OF THE MONEY)

Don't tell anybody I've done this.

HENRY

I hear the lads are giving you grief about keeping it.

TOM

I'm not doing it for the lads, I'm doing it for Vic. It's the sort of sappy thing he'd do.

(CONTINUED)

TOM finds himself staring at the space where HENRY's arm used to be...

TOM (CONT'D)

This doesn't make us mates.

HENRY

No. Thanks for the money.

TOM

No problem. You could put it towards a hook.

HENRY doesn't smile. TOM exits.

CUT TO:

72a

INT. BEDROOM. ALBERT'S FLAT. PARIS. NIGHT.

72a

WEBSTER is filling a bucket of water at the sink.

ALBERT

That's not going to clean it off.

WEBSTER

I have to do something.

WEBSTER stops, knowing it's futile. ALBERT, pissed off at WEBSTER's naivety, lights a cigarette.

ALBERT

How does it feel to be a target, Webster?

WEBSTER

I was a fairy growing up on a military base, Albert, believe me, I already know what it's like to be a target.

ALBERT puts his hand on WEBSTER's shoulder.

ALBERT

I'm sorry. I know.

WEBSTER turns to ALBERT.

WEBSTER

No, I'm sorry. I'm sorry you stayed. That I thought you'd be safe. That I persuaded myself of that...maybe persuaded you...

ALBERT

I'll never be safe anywhere in the world, Webster.

(MORE)

(CONTINUED)

72a CONTINUED:

72a

ALBERT (CONT'D)

I'm black I'm French and I'm a
bastard and I'm...the way I am.
People have got plenty of choice of
what they might want to hate me
for...

WEBSTER looks at ALBERT and smiles.

WEBSTER

So here we are.

ALBERT

Here we are.

They smile again. They kiss passionately and fall on to the
bed and we...

CUT TO:

72b OMITTED

72b

73 EXT. COLONNADE. BERLIN. DAY.

73

We find NANCY lost in thought, waiting for someone to arrive.
She looks left and right as two German SOLDIERS walk past,
and then sees a bespectacled man walking towards her. DR.
VOLLER. He doesn't stop as he walks past her.

NANCY

Dr. Voller?

DR. VOLLER

I don't have long.

NANCY falls into step beside him.

CUT TO:

74 EXT. COLONNADE. BERLIN. DAY.

74

VOLLER looks furtive but when he speaks is completely
confident. The setting clearly indicates this is not a
meeting that he wants publicised.

VOLLER

I don't have much time so I shall
answer your question for you.

NANCY

I haven't asked you one yet.

(CONTINUED)

VOLLER

I know what it will be. What gives us the right to decide who lives or dies? Am I correct?

NANCY

Go on...

VOLLER

A General has that right, a Politician has that right. Isn't it more appropriate that a Doctor has that right? A Doctor makes those decisions every day of his working life. A Doctor vows to alleviate suffering.

NANCY

Except the policy doesn't only talk about alleviating suffering, does it? It talks about not infecting the gene pool.

VOLLER

Human progress is driven by natural selection. It isn't something the German Government has made up. You are arguing with nature.

NANCY

Human progress is driven by our capacity to look after those who are weaker than us. I am arguing with an ideology, not nature.

VOLLER

Do you know what parents say when they bring their children to me, Miss. Campbell? They say, "Thank you."

NANCY

Because they think you are going to help!

VOLLER

No. Because they know. Because they are with their children every day. They know the truth about the quality of their life. They know what "Life Without Life" truly means...

NANCY

They could just be scared, of course.

VOLLER

They have nothing to be scared
of...

NANCY

Well, that isn't quite true, is it?

VOLLER

Can I ask you a question? What
gives you the right to perpetuate
the suffering of another human
being?

DR. VOLLER smiles.

VOLLER (CONT'D)

I believe in Science and Human
Progress. I don't know what you
believe in... and I am not sure you
do either. I know you want to find
a Monster here. But there is no
Monster. There is reason.

NANCY nods. She is struggling to take this in. Struggling not
to react. This guy believes this. And he is in a position to
let those beliefs become actions. He senses some of the
horror in her silence.

VOLLER (CONT'D)

"The multiplication of the feeble-
minded is a very terrible danger to
the race." You know who said that,
Frau Campbell? Winston Churchill.

NANCY

That's your fucking argument? That
we started it?

VOLLER

Throughout the West politicians and
intellectuals agree that we have to
root out the weak if the whole of
humanity is to prosper. The
difference between them and the
Third Reich is that we have the
courage to pursue the idea and make
it happen. We are the brave ones
here, you are the cowards.

And this time VOLLER walks away and keeps going...

CUT TO:

NANCY finds herself staring at a Christmas display in a
toyshop window.

(CONTINUED)

A display of dolls and at the centre a photographic portrait of Goering's baby daughter... she takes in the twinkling Berlin streets, the people going about their business as though all is well with the world, and for many of them it is, she figures, it is...

And she feels, for a moment, overwhelmed by what she has just heard and how it can co-exist in this Christmas Card Berlin. And we take in the twinkling snowscape and we...

CUT TO:

75a

EXT. EASTERN POLAND. DAY.

75a

A freezing cold forest, snow-covered if weather permits.

A Soviet jeep drives by

with Soviet Soldiers on board.

The lumps of snow begin to stir and KONRAD and GRZEGORZ emerge, freezing, weak.

KONRAD helps GRZEGORZ up and nods to a building in the distance. A farm. They head towards it and we...

CUT TO:

75b

EXT. FARM HOUSE. EASTERN POLAND. DAY.

75b

KONRAD and GRZEGORZ stand at the door, both looking like they might have come from hell. A FARMER nervously opens the door. He shakes his head, "No".

KONRAD

Come on, Friend. Be a patriot.

KONRAD

Daj spokoj, przyjacielu. Badz patriota.

FARMER

I have a wife and children. The Russians are everywhere. If they know I'm hiding Soldiers...

FARMER

Mam zone i dzieci. Rosjanie sa wszedzie. Jak sie dowiedza, ze ukrywam zolnierzy...

KONRAD

Half an hour. We get warm again. We get fed. Please. Please.

KONRAD

Pol godziny. Potrzebujemy sie znowu zagrzac. I najesc. Prosze. Prosze.

The FARMER looks at the pathetic figure of GRZEGORZ and relents and they step inside and we...

CUT TO:

75c

INT/EXT. TRUCK. FRANCE. DAY.

75c

LOIS and CONNIE and the rest of the ENSA crew are being driven away from the camp towards the coast. LOIS is determinedly "up" - in a rather manic and transparent way.

LOIS

I know it's only been two days but I'm going to miss the coffee. Aren't you? And the little cakes? And the accent?

CONNIE

How was Harry?

LOIS

He was fine. Yes. Even the fields look different over here. Have you noticed that?

CONNIE

You don't have to pretend with me, Lois. I've known you since you were 10 years old. I can tell when you're pretending.

LOIS

You don't even know where your sweetheart is but you think you can tell me how to behave?

(CONTINUED)

CONNIE

You're a lovely young woman with a broken engagement behind you. Don't throw yourself away on some kid to try and prove a point. You'll end up heartbroken or pregnant or both.

LOIS

Bit late for that.

CONNIE

What? (BEAT) What?

Out on CONNIE looking at LOIS. She knows what she is about to hear but is hoping that she is wrong.

CUT TO:

75d

INT. KITCHEN, FARMHOUSE. EASTERN POLAND. DAY.

75d

KONRAD and GRZEGORZ both eating soup and bread at breakneck speed. Clearly ravenous. They are watched by the FARMER and his WIFE.

(CONTINUED)

KONRAD
*You have no idea how ugly you
look these days, Grzegorz.*

KONRAD
*Nawet sobie nie zdajesz
sprawy, jak okropnie teraz
wygladasz, Grzesiek.*

The FARMER laughs slightly, looks nervously at his watch.

KONRAD (CONT'D)
We'll be gone soon.

KONRAD (CONT'D)
Za chwile pojdziemy.

GRZEGORZ
Thank you so much for letting us
into your home.

The FARMER nods and, as he does so, we hear the low hum of an engine, and then a car approaching KONRAD and GRZEGORZ look at each other in panic...the FARMER looks out of the window.

FARMER
Quick! Quick!

FARMER
Szybko! Szybko!

GRZEGORZ and KONRAD get up, alarmed and we...

CUT TO:

76 **INT. TENT. NORTHERN FRANCE. DAY.**

76

HARRY is lying on his bed, staring at nothing. STAN enters.

STAN
Joe is out there singing your
praises, Sir.

HARRY
Mission accomplished.

STAN
All a cunning plan, was it?

HARRY
That's right. Get one of the men to
make love to my...

STAN
Your "what", Sir?

HARRY
Sweetheart. Lois wasn't just a girl
from home. She used to be my
sweetheart.

Silence builds between the two men and then...

(CONTINUED)

STAN

You must have done something bloody awful to let that one go. She was like one of them beauty queens.

STAN smiles, helpfully.

(CONTINUED)

HARRY
(NODS, QUIET)
I did. I did do something bloody awful.

CUT TO:

77 INT. TENT. NORTHERN FRANCE. DAY.

77

STAN is sitting down, looking stumped and puzzled.

STAN
So you married a Polish girl and you got that singer in the family way. I have to say, Sir, you've shocked me bow-legged.

HARRY
I'm pretty shocked myself.

STAN
I'd have bet good money on you being a virgin.

HARRY
Thanks.

A silence, STAN sniffs, has a think.

STAN
Do you have a favourite, at all. Of the two?

HARRY
No. Sergeant. I don't have a favourite. I love them both. That is very much the nub of the problem.

STAN
War might have done you a favour then, hey, Sir?

HARRY
By giving me somewhere to hide?

STAN
No, I meant, you know, if what we hear from Poland is as bad as they say...the Polish girl is more than likely dead by now.

STAN smiles helpfully. HARRY stands, and walks out.

CUT TO:

78

INT. CELLAR. FARMHOUSE. EASTERN POLAND. DAY.

78

KONRAD and GRZEGORZ in the cellar under the farmhouse. They can hear voices, maybe the baby crying and the MOTHER trying to comfort it...

SOVIET SOLDIER(O.S.)
Two counter-revolutionaries.
Polish men. You are sure you
haven't seen them.

SOVIET SOLDIER (O.S.)
Dwoch kontrrewolucjonistow.
Polakow. Jestes pewien, ze
ich nie widziales?

FARMER (O.S.)
No. No, nobody comes here.

FARMER (O.S.)
Nie. Nikt tedy nie
przechodzil.

There is silence. The sound of footsteps above them. Tension is almost unbearable.

CUT TO:

79

INT. FARMHOUSE. KITCHEN. EASTERN POLAND. DAY.

79

The FARMER stands as two SOVIET SOLDIERS walk around the kitchen, not so much looking as intimidating. The FARMER glances for a moment at the floor then back up again. They both seem to decide to leave at the same time. The SOLDIER stares at the dishes in the sink. The FARMER exchanges a tense glance with his WIFE. Then it is as though they both get bored at the same time. They both leave. They wait for the car to start up and everyone breathes again and we...

CUT TO:

80

EXT. FARMHOUSE. EASTERN POLAND. DAY.

80

KONRAD and GRZEGORZ are watched by the FARMER as they go. KONRAD turns and waves his thanks. They have a bag of food with them. GRZEGORZ, as ever, wants to talk...

GRZEGORZ
*I don't understand. I thought
the Russians hated the
Germans.*

GRZEGORZ
Nie rozumiem. Myslalem, ze
Ruscy nienawidza Niemcow.

KONRAD
*They do. But they hate us
more.*

KONRAD
Racja. Ale nas jeszcze
bardziej nienawidza.

GRZEGORZ
But if...

GRZEGORZ
Ale jesli...

KONRAD
Shh.

KONRAD
Pst.

(CONTINUED)

80 CONTINUED:

80

Both men listen, and there it is. The unmistakable sound of the car returning... KONRAD hustles GRZEGORZ into the woods, they lie on the floor as the car with the RUSSIAN SOLDIERS passes by, back towards the farmhouse...

GRZEGORZ

(AT A WHISPER)

Why are they going back?

GRZEGORZ

(AT A WHISPER)

Dlaczego wracaja?

KONRAD

Why do you think?

KONRAD

A jak myslisz?

GRZEGORZ looks at KONRAD in horror as he realises what he means and we...

CUT TO:

80a **EXT. FARM. EASTERN POLAND. DAY.**

80a

GRZEGORZ and KONRAD stand in the farmyard. The three bodies of the FARMER, his WIFE and CHILD are on the ground blood, shot. KONRAD looks on, grim. GRZEGORZ stands there, covering his mouth, unable to move.

80b/95b **EXT. FARM. EASTERN POLAND. NIGHT.**

80b/95b *

GRZEGORZ and KONRAD stand by three graves which they have dug and filled, each with hastily simple crosses on each of them. KONRAD punches GRZEGORZ on his shoulder and they walk away, GRZEGORZ turning one more time to look at the three stark graves.

LOIS (V.O.)

*"'Til you let me spend my life
Making love to you."*

CUT TO:

81 **EXT. ALLOTMENT BARN. WARSAW. NIGHT.**

81

KASIA is joined by TOMASZ as she works her way through the park towards the allotment hut.

TOMASZ

*We got a pistol today - and
two more grenades, so that's
six in all. They'd been
dumped on an allotment.*

TOMASZ

*Mamy dzisiaj pistolet - i dwa
razy wiecej granatów, wiec w
sumie szesc. Dostalismy
przydzial.*

TOMASZ shows KASIA a rag bundle he is carrying.

TOMASZ (CONT'D)

*Patriots everywhere want to
help us.*

TOMASZ (CONT'D)

*Patrioci wszedzie chca nam
pomagac.*

(CONTINUED)

KASIA

Shh...

They turn, surprised, to see a light on in the hut.

TOMASZ

Shh...

They both stop in their tracks. We go closer. And then we hear it. A man crying, a man begging...

CUT TO:

82

INT. OPEN ENDED BARN. WARSAW. NIGHT.

82

POV: Through the window.

LUDWIG secured to a chair and being beaten by an SS Officer, watched by two GESTAPO OFFICERS.

He is crying, in agony. The force of one blow knocks both him and the chair over...

(CONTINUED)

82 CONTINUED:

82

The two OFFICERS take turns to kick him.

TOMASZ and KASIA watch, unable to help as he is led to the edge of the barn with no end.

LUDWIG
Please! Please!

LUDWIG is shot and falls to the ground and we...

CUT TO:

83

INT. ALLOTMENT BARN. WARSAW. NIGHT.

83

The two GESTAPO OFFICERS can still be seen talking and laughing in the barn opposite. TOMASZ is crying in KASIA's arms, and KASIA is holding her hand over his mouth to stop him giving themselves away.

KASIA
We should have done something.

KASIA
Powinnismy cos zrobic.

TOMASZ
Like you did something before when you let that German bastard go?

TOMASZ
Jak wtedy, kiedy temu szwabskiemu draniowi pozwolilas odejsc?

KASIA
Don't.

KASIA
Przestan.

TOMASZ
They killed Ludwig like they killed your Mother. No mercy! No mercy!

TOMASZ
Zabili Ludwika tak samo, jak twoja matke. Nie ma litosci! Nie ma litosci!

CUT TO:

83aa

OMITTED

83aa

83a

INT. KITCHEN. TOMASZESKI FLAT. WARSAW. NIGHT.

83a

KASIA looks at the cross on the wall, the blood stains still visible by the family photo. Her resolve strengthens...

CUT TO:

83b

INT. HALL. ROSSLER HOUSE. BERLIN. DAY.

83b

NANCY stands at the door of the Rosslers', clutching a hastily wrapped present. As she waits, she is aware of a neighbours' door opened and the OLD LADY watching her without apology. NANCY turns and smiles.

NANCY

*Hello, Frau Klopp. Are you
keeping warm?*

NANCY

*Hallo Frau Klopp, ist ihnen
warm?*

The ROSSLER door opens and MR. ROSSLER is standing there, FRAU KLOPP doesn't attempt to disguise her interest.

CUT TO:

83c

INT. ROSSLER FLAT. ROSSLER HOUSE. BERLIN. DAY.

83c

NANCY sits with the ROSSLERS.

NANCY

The first thing that happens is a family gets a letter from something called the 'Children's Speciality Institutions.' They will seek consent for the parents to let their child go for treatment. If the parents refuse they get a second letter emphasising the child's disability and potential for improving her life at the Institution. If the parents don't co-operated they are threatened with withdrawal of their guardianship and they refuse again they can both be called up for special "Labour Duty" at a camp somewhere.

MRS. ROSSLER

And Michael. Michael Gross? Did you find out what happened?

NANCY

Michael is dead. The Institute always talks about a treatment that went wrong. But there is no treatment. There is just murder.

MRS. ROSSLER

Oh, Hilda. Our little Hilda...

NANCY

I can't write about it yet but I thought you would want to know...

(CONTINUED)

MR. ROSSLER

How dare you.

NANCY

What was that?

MRS. ROSSLER

Uwe?

MR. ROSSLER

How dare you dig around and draw attention to yourself like this. And then you come here and tell us. You talked to Mrs. Gross! You talked to your Nazi minder at the Ministry! And they know you are a neighbour of ours!

NANCY

Not necessarily.

MR. ROSSLER

Don't you think they follow you? Don't you think they know everything about you? And they know you live across the hall from us. Don't you see! Get out! Get out! Get out! You have brought them to our door! You have led them to our door!

MRS. ROSSLER

Uwe. Please.

MR. ROSSLER

No. No. Claudia. Frau Campbell has put our dear Hilda in danger. She must go. And we must pray.

As NANCY turns this over, HILDA enters, clutching the music box that NANCY has bought her.

HILDA

Thank you, Frau Campbell. Thank you! I love it.

HILDA throws her arms around NANCY's neck and gives her a hug, and NANCY winds the music box - nobody knows quite what to do.

CUT TO:

88 **INT. KITCHEN. BLACK CAT CAFE. WARSAW. NIGHT.** 88

KASIA in the kitchen, the cafe closed, changed from her work clothes. She rummages in her bag for her make up and finds a photo of HARRY and her, outside the Black Cat Cafe - talking and laughing. A time that seems so good it now might have been a dream. Then she plays with the small gold wedding band which she has on a necklace. Turns it round as she looks at the photograph.

CUT TO:

89 **OMITTED** 89

89a **OMITTED** 89a

89aa **INT. MESS DECK. HMS EXETER. NIGHT.** 89aa

TOM, on the deck, taking in the wreckage of the ship, determinedly alone. A moment of reflection...

CUT TO:

89b **OMITTED** 89b

90 **INT. BLACK CAT CAFE. WARSAW. NIGHT.** 90

KASIA, dressed up now, puts on makeup in a small mirror she has propped against shelves. She looks at herself and hardens her resolve. Her face becomes a hard mask as she exits.

CUT TO:

91-2 **OMITTED** 91-2

CUT TO:

93 **EXT. NORTHERN FRANCE. ANOTHER ARMY CAMP. NIGHT.** 93

Lois and her band perform. LOIS stares ahead, glassy eyed. CONNIE watches her, concerned...

(CONTINUED)

LOIS

(SINGING)

"When the summer show'are is
through
So a voice within me keeps
repeating, You, You, You"

CUT TO:

94 **EXT. STREETS. WARSAW. NIGHT.**

94

KASIA, walks along past a group of GERMAN SOLDIERS. One of them whistles, she stops. Her face a mask. Then she puts on a smile and turns as a YOUNG MAN walks towards her.

She smiles, takes him by the arm and they turn down a side street...

LOIS (V.O.)

(SINGING)

"Only you 'neath the moon
Or under the sun."

CUT TO:

94a **EXT. CLINIC. BERLIN. NIGHT.**

94a

NANCY heads towards the clinic, passing two German soldiers who notice her as she does so.

95 **EXT. ARDENNES FOREST. NIGHT.**

95

HARRY stands on his own, staring into the darkness of the forest, firing his gun into the blackness ahead. He is shouting like a maniac into the darkness.

HARRY

Come on! Come on! Come on!

LOIS (V.O.)

(SINGING)

"Whether near to me or far
No matter, darling where you
are
I think of you, Night and
day."

CUT TO:

95a **EXT. CLINIC. BERLIN. NIGHT.**

95a

NANCY stares up at the clinic, wondering what she can possibly do...

(CONTINUED)

LOIS (V.O.)
(SINGING)
"In the silence of my lonely room
I think of you, Night and day."

CUT TO:

95b/80b OMITTED

95b/80b *

96-99 OMITTED

96-99

100 INT. BACK STREET. WARSAW. NIGHT.

100

KASIA leans against the wall, she turns the YOUNG SOLDIER to her and kisses him. He pulls away. She smiles, he smiles and then his smile freezes, he looks puzzled. A gun is held to his head and he is led away by TOMASZ, his eyes looking at KASIA with naked fear. But she walks away. She does not look back. Her face a cold mask.

LOIS (V.O.)
"Day and night
Night and day."

The music stops. We hear a single shot. KASIA walks on.

END OF EPISODE