

1 **EXT. HILLSIDE. DAY 14.** 1

GERMAN artillery and planes pound a town below.

CUT TO:

2 **EXT. BOMBED OUT STREET. LOUVAIN. DAY 14.** 2

HARRY and his UNIT moving through the carnage. Anticipating fire. Crouching against walls. Somewhere ahead we hear machine gun fire.

NANCY (V.O.)

No news from the front today other than relentless victories for the Germans...

CUT TO:

3 **INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN.** 3
DAY 14.

NANCY at the radio station. SCHMIDT is watching her carefully - glancing down at the agreed script.

NANCY

Are the Germans better equipped than their opponents? Perhaps. Are the Germans braver than their opponents? I doubt it.

CUT TO:

4 **EXT. STREET. LOUVAIN. DAY 14.** 4

HARRY and the Unit hunker behind a wall, gaining cover, looking at the open space in front of a house in the road ahead of them. A rattle of machine gun fire from the top window.

NANCY (V.O.)

Are the Germans more cruel and ruthless than any other race? Well, if I subscribed to that belief then wouldn't we then have to buy into the Nazi ideology of racial difference and superiority?

CUT TO:

5 **INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN.** 5
DAY 14.

NANCY continues with her broadcast.

(CONTINUED)

NANCY (V.O.)

No. The key to this war and Nazi victories is efficiency. I see efficiency in every aspect of German life and society. And their efficiency in eliminating their opponents - at home and abroad - is something I will talk about more deeply later in the week...

NANCY looks over at SCHMIDT. He is shaking his head, "No".

CUT TO:

6

INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN.
DAY 14.

SCHMIDT hands NANCY a script which is entirely redacted. Just line over line of black.

SCHMIDT

The so-called 'Mercy Killing' programme is not a fit subject for broadcast.

NANCY

Fine. Tell me what I should call it? 'Life Unworthy of Life?' 'Involuntary Euthanasia'? 'Child Murder'?

SCHMIDT

You know that we cannot broadcast material that may be misinterpreted by an impressionable and unintelligent audience. And I think the American public have proved themselves abundant in both those qualities over the years...

NANCY

I think the American public understand what state murder is.

SCHMIDT

I imagine they do. Nobody does it better than the Americans, after all...

NANCY

That Professor in charge of this programme, he told me you were the brave ones...

NANCY takes this in for a moment, stares down at the blacked out, redacted script, she holds up the script to SCHMIDT.

(CONTINUED)

NANCY (CONT'D)

Brave, but not that brave, hey?

NANCY walks out.

SCHMIDT

Do you want to see genuine bravery?
Then come to the front line and see
our Soldiers.

NANCY

What?

SCHMIDT

I am authorising a group of
approved journalists to see front-
line action. In Belgium.

NANCY

So I can broadcast how humane your
bombing is? What would be the
point?

SCHMIDT

You can broadcast what you like
about it. If you are brave enough
to make the journey.

SCHMIDT exits, leaving NANCY lost in thought.

CUT TO:

7

EXT. GUNNER HOUSE. LOUVAIN. DAY 14.

7

TAFFY, STAN and JOE and rest of Unit including BOB hunkering
behind a wall.

HARRY scrambles up from further back.

HARRY

(SHOUTING OVER)

New orders. Dig in twenty miles
North and prepare a new defensive
line then we hold firm.

STAN

When do we head down and batter the
Krauts in the South?

HARRY

We don't. We are going to head to
Northern France. We have to hold
firm.

STAN

Hold firm and drop back? That's a
new one on me.

(CONTINUED)

HARRY

Let's move it.

HARRY gives two men, including BOB, the nod, and they attempt to move across the open ground in front of a house. As they do so a GERMAN MACHINE GUNNER fires from the top floor of the house, hitting BOB...

HARRY (CONT'D)

Take cover! Take cover!

BOB is half-dragged back by the OTHER SOLDIER. JOE starts to treat him. A leg wound. HARRY looks up at the Gunner's Vantage Point. Looks at the house.

HARRY (CONT'D)

Taffy, Stan, can you draw his fire?
Go on.

TAFFY only too delighted. He takes a couple of shots at the window. (OR BREM GUN FIRE). As he does so, HARRY rushes across and behind the house.

TAFFY

Stuff you, Fritz. Cook your one bollock on that...

A volley of machine gun fire narrowly misses TAFFY and STAN.

STAN

Trust you to insult the one Jerry who speaks Welsh.

STAN moves across to another safe spot and a volley of bullets rewards him.

STAN (CONT'D)

Keep at it, Taffy. Keep at it.

STAN turns and glances at JOE who is treating BOB - the INJURED MAN, his encouraging chatter in the background.

JOE

Be all right, Bob. Look at me.
Think of that winner at White City.
Think of all them winners at White City. When we get out of here that's what we'll do. Night at the dogs. A night at the dogs...

CUT TO:

8

EXT. BACK OF GUNNER HOUSE. LOUVAIN DAY 14.

8

HARRY, on his own now, the sound of machine gun from the room above. HARRY enters and we go in with him...

CUT TO:

9

INT. STAIRS. GUNNER HOUSE. LOUVAIN. DAY 14.

9

HARRY takes the stairs. We can hear the regular sound of a machine gun fire in the space above him. He works his way up the stairs. His hand shaking with nerves.

CUT TO:

10

INT. HALL/TOP ROOM. GUNNER HOUSE. LOUVAIN. DAY 14.

10

HARRY waits. Hears the gunfire. Then silence. Nothing. He waits. And waits. He hears the MACHINE-GUNNER start to fire again and then, in that moment, kicks the door and enters...

CONTINUOUS:

11

INT. TOP ROOM. GUNNER HOUSE. LOUVAIN. DAY 14.

11

HARRY has drawn his gun but the MACHINE-GUNNER turns before he fires and launches himself at him, taking him by surprise, both men falling to the ground. The MACHINE-GUNNER reaches for his weapon but in that moment HARRY manages to reach his gun first and, as the guy is struggling beneath him, shoots him at point blank range.

HARRY watches the light go out in the GUNNER's eyes. He watches the blood flow from the back of his head. He stands, slowly above him. Staring down. Did that really happen? Has he just killed a man? He seems hypnotized by what happened. He reaches down and touches the blood as though to check it is real. STAN appears behind him.

STAN

All right, Sir.

HARRY turns, nods.

HARRY

Yes, thank you, Sergeant.

STAN

Don't thank me, Sir. You're the one who sent Jerry bye byes.

Out on HARRY, looking down at the GERMAN GUNNER and we...

CUT TO:

12

INT. CORRIDOR. AMERICAN HOSPITAL. PARIS. DAY 14.

12

The hospital corridor is now busy with French Military casualties. Bandaged head wounds, arms in slings, stunned, shrapnel and gunshot wounds - some stretchers, some in wheelchairs.

WEBSTER works his way down the corridor with HENRIETTE, until he is stopped in his tracks by the sight of a young Jewish couple. DANIEL and HESTER, who is heavily pregnant. DANIEL is bleeding profusely from a head wound and getting a few hostile looks from some of the Soldiers. WEBSTER looks quizzically at HENRIETTE.

HENRIETTE

They were attacked in the street.
They were too scared to go anywhere
else...

Out on WEBSTER taking this vulnerable couple in...

CUT TO:

13

INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 14.

13

DANIEL is having his head stitched by WEBSTER. They speak in English.

WEBSTER

It's quite a cut.

DANIEL

It was quite a brick.

(CONTINUED)

HESTER looks at DANIEL sharply. WEBSTER notices this.

WEBSTER

Somebody attacked you?

DANIEL

The 'Action Francaise' mob. The anti-Semites.

WEBSTER

So patriotic that they side with their enemies.

DANIEL

It's why we are leaving. England, we hope.

HESTER looks at DANIEL reprovingly.

DANIEL (CONT'D)

Sorry, my wife doesn't like me to speak of these things. Not to strangers, in authority...

WEBSTER

(SMILES AT HESTER)

Well, I might be a stranger but I can assure you I have no authority.

DANIEL

(SMILES)

Perhaps.

A knock at the door. WEBSTER looks up to see ALBERT entering with HENRIETTE.

HENRIETTE

This Gentleman wanted to speak to you...

WEBSTER

(THROWN)

Oh. Right. Right...

CUT TO:

WEBSTER with ALBERT in the patient-packed corridor.

WEBSTER

What are you doing here?

ALBERT

I've made a decision. I wanted to tell you straightaway. I'm volunteering.

(CONTINUED)

WEBSTER is stunned. Choked.

WEBSTER

(HORRIFIED)

Jesus. You've joined the army?

ALBERT

(AMUSED)

No, no, no. I mean volunteering here. At the hospital. Ambulance Driver. Join the army? I'm a patriot, Webster, I'm not insane.

WEBSTER

Oh. Right. Well. Really? I mean, really?

ALBERT

Yes. Really? I won't be scared into hiding out and hoping for the best. If you want me to help out...

WEBSTER

Have you ever driven an ambulance before?

ALBERT

No. But I'm a fast learner.

ALBERT smiles and WEBSTER smiles too. They look up the corridor to where two new casualties are being wheeled into an increasingly crowded corridor.

WEBSTER

Can you start now?

CUT TO:

MR. ROSSLER enters the laundry. He walks towards his office. As he does so he notices that none of his staff seem to be making eye contact. And maybe one or two are watching him. As he reaches his office he sees why... TWO MEN are waiting for him - both in the unmistakable grey suits of the Gestapo with Nazi pins in their collars.

They have his filing cabinet open and are idly searching through his paperwork - they don't look to be looking for anything, it feels more like a display of power as they tip file upon file on the floor.

Before he goes into the office he looks round and meets FRAU PESSLER's eye.

CUT TO:

16

INT. OFFICE. LAUNDRY. BERLIN. DAY 14.

16

MR. ROSSLER stands with the two Gestapo Officers - HESSE and SCHNEIDER.

HESSE

You are not a party member, are you, Herr Rossler?

HESSE

Sie sind kein Partei/Mitglied, Herr Rossler, nicht wahr?

MR. ROSSLER

No. I had no idea it was compulsory.

MR. ROSSLER

Nein. Ich wusste nicht, dass es zwingend notwendig ist.

SCHNEIDER

You are a businessman. It might make sense for your business to be a friend of the Party.

SCHNEIDER

Sie sind Geschäftsmann. Es könnte sinnvoll für Ihr Geschäft sein, ein Freund der Partei zu sein.

HESSE

And a Father of course. A son and a daughter, isn't it?

HESSE

Und ein Vater natürlich. Ein Sohn und eine Tochter, nicht wahr?

MR. ROSSLER

One son away fighting in the war, yes.

MR. ROSSLER

Ja, ein Sohn kämpfen im Krieg.

HESSE

And your daughter. Hilda, is it?

HESSE

Und Ihre Tochter. Hilda, nicht wahr?

There is something so direct and cutting about HESSE's statement that MR. ROSSLER suddenly becomes more nervous. He glances out at FRAU PESSLER who is watching all this with a tone of grim satisfaction.

MR. ROSSLER

Yes. A daughter. (BEAT) What has Frau Pessler been saying to you? Has she denounced me? Do you take the woman seriously?

MR. ROSSLER

Ja, eine Tochter. (BEAT) Was hat Frau Pessler Ihnen erzählt? Hat sie mich denunziert? Nehmen Sie diese Frau etwa ernst?

Without seeming to miss a beat SCHNEIDER slaps MR. ROSSLER across the face - this in full view of his employees. MR. ROSSLER is scared now - and humiliated.

SCHNEIDER

Are you suggesting that a Party Member should not be taken seriously?

SCHNEIDER

Wollen Sie etwa andeuten, dass ein Parteimitglied nicht ernst genommen werden sollte?

MR. ROSSLER

No. No. Not at all. Not at all.

MR. ROSSLER

Nein. Nein. Auf keinen Fall. Auf keinen Fall.

HESSE

Good. Good. Then we
understand each other.

HESSE

Gut. Gut. Dann verstehen wir
uns.

SCHNEIDER and HESSE leave. MR. ROSSLER, rubs at his crimson cheek - part of him wants to cry as the WORKERS return to their task - all apart from FRAU PESSLER who stares at him. He slowly starts to pick up the paperwork which has been scattered throughout the office.

CUT TO:

17

INT. FACTORY. MANCHESTER. DAY 14.

17

CONNIE is clocking in her own card and LOIS' as LOIS arrives.

CONNIE

What time do you call this? I just
clocked you in...

LOIS

I didn't feel too good. I had to
stop in the park and sit down.

CONNIE

Have you told your Dad yet or are
you going to hold your breath for
the next six months?

LOIS

All in good time.

CONNIE

Don't you think Harry'll have told
his Mother by now? What if she
calls round and...

LOIS

Harry doesn't speak to his Mother.
He's scared of her. Why are you
worrying about me? Have you heard
anything from Eddie?

CONNIE

Eddie? I'm not worried about Eddie.
Eddie's a survivor.

CUT TO:

18

INT. JAZZ CLUB. DUNKIRK. DAY 14.

18

EDDIE enters a dusty club, clutching his suitcase and his instrument case. He looks down at his filthy shoes, polishes them on the back of his trousers as the owner of the club, a French woman - MARGUERITE - in her early 40s comes out to the bar.

(CONTINUED)

EDDIE

I hear you're looking for
musicians.

MARGUERITE doesn't reply. She gives him the once-over.

EDDIE (CONT'D)

*Are you looking for
musicians?*

EDDIE (CONT'D)

Tu cherches des musiciens?

MARGUERITE

I'm looking for reliable musicians.

EDDIE

Did you find any yet?

MARGUERITE stifles a smile.

MARGUERITE

Are you any good?

EDDIE

By the looks of this place I'm
better than what you need.

EDDIE looks down at his hastily cleaned but still dirty
shoes. EDDIE looks up at her.

EDDIE (CONT'D)

I'll clean them before I go on
stage.

MARGUERITE smiles. EDDIE has clearly landed the gig.

CUT TO:

19 OMITTED

19 *

20 INT. CHURCH. WARSAW. DAY 14.

20

KASIA and TOMASZ sit together, on a pew, whispering and
mischievous.

TOMASZ

(AMUSED)
What do you pray for?

TOMASZ

(AMUSED)
O co sie modlisz?

KASIA

Crayfish and sugar?

KASIA

O raka i cukier.

(CONTINUED)



TOMASZ

(LAUGHS)
I really miss crayfish.

TOMASZ

(LAUGHS)
Naprawde tesknie za rakami.

For a moment this feels like two kids just messing about in the school holidays.

TOMASZ (CONT'D)

When is your sweetheart coming to rescue you?

TOMASZ (CONT'D)

Kiedy twój ukochany przyjedzie cie uratowac?

KASIA smiles at the thought of this.

KASIA

It has nothing to do with you.

KASIA

Nic ci do tego.

TOMASZ

*Harry, Harry! Where are you!
 I am here!*

TOMASZ

Harry, Harry! Gdzie jestes mój ukochany! Tu jestem!

KASIA

Don't be rude! Just because nobody loves you!

KASIA

Nie badz niemily (niegrzeczny)! Tylko dla tego, ze nikt ciebie nie kocha!

They both laugh, but almost immediately TOMASZ notices an SS MAN enter the church, then sit at the back, his head bowed.

TOMASZ

First prize!

TOMASZ

Glówna nagroda!

KASIA looks up and sees the SS MAN.

TOMASZ (CONT'D)

What do you think?

TOMASZ (CONT'D)

Co myslisz?

KASIA

*I'll go and light a candle.
 If he is still there then it's a sign from God...*

KASIA

Jesli on tam nadal bedzie to jest znak od Boga...

TOMASZ nods approval and we...

CUT TO:

20a

EXT. STREETS. WARSAW. DAY 14.

20a

KASIA in a side road with the SS MAN, laughing at something he's said. She pulls him into a kiss. She waits for an approach. We see the panic in her eyes as no TOMASZ approaches.

The SS MAN is pulling at KASIA's skirt now. She pushes his hands down.

(CONTINUED)

He pushes her against the wall, reaches for her again, but this time his face freezes as a shot rings out, in his stomach. And another. And he falls. And we see that KASIA has the gun in her hand. He falls to the ground. At that moment, TOMASZ runs in, and sees KASIA standing over the body.

TOMASZ

(IN POLISH)

I couldn't get through! There was a roadblock. I couldn't get through!

KASIA looks at him and at the corpse. Something inside her has died, but still TOMASZ looks more shaken than she does. KASIA goes to walk away...

KASIA

(IN POLISH)

It's done now.

TOMASZ walks after her...

CUT TO:

21 OMITTED

21

22 OMITTED

22

23 EXT. FACTORY GATES. MANCHESTER. DAY 14.

23

End of day. DOUGLAS selling - or rather not selling Peace News outside the Factory. WORKERS come out, largely ignoring him or looking at him as though he is some freak. LOIS comes and stands next to him. They are both staring out at the street.

LOIS

How's business?

DOUGLAS

Quiet for now. But it'll pick up now the lads are starting to come home in pieces.

LOIS

Are you in for your tea. I've got something important I want to talk about.

DOUGLAS

What's that then? You having a baby.

LOIS

Who told you?

DOUGLAS

Nobody. Your Mother had two of you, remember, and she had morning sickness just like you. I'm shell-shocked, Lois, not an idiot.

LOIS

So you are in for your tea then?

DOUGLAS nods, LOIS walks on, DOUGLAS watches her go, his face a mask of concern.

CUT TO:

24 OMITTED

24

25 OMITTED

25

26

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 15.

26

LOIS enters, weary, and finds DOUGLAS sitting in the kitchen with ROBINA and JAN.

DOUGLAS

We've got company...

LOIS looks puzzled and we...

CUT TO:

27

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 15.

27

DOUGLAS is sitting with JAN, a tin mug of tea each.

DOUGLAS is doing some hand magic with a coin in one hand. JAN taps the closed hand. DOUGLAS opens his hand to reveal he is wrong. Opens his other hand to reveal the coin has disappeared altogether.

Reaches forward to find the coin behind JAN's ear, etc...

CUT TO:

28

INT. LIVING ROOM. BENNETT HOUSE. MANCHESTER. DAY 15.

28

LOIS sits next to ROBINA. We can hear mumbles and some laughter from the kitchen from JAN and DOUGLAS. LOIS is using all her strength to hold in her feelings.

LOIS

They're married? Are you telling me this to hurt me? Because I'm over that bit if the truth be told...

ROBINA

No. I'm telling it to you because I think it unfair that you are kept in ignorance.

LOIS

You can say that again.

ROBINA

(INTERRUPTING)

I have no more wish to believe it than you. But there is no malice in Jan. He hasn't made it up. He was pleased that he had got the words right...

LOIS

And the facts.

(CONTINUED)

ROBINA

Harry has always been an impulsive boy.

LOIS

That's one word for it.

ROBINA

Big on gesture, small on consequence. Try not to judge him too harshly.

LOIS

(SMILES, RUEFUL)

Nothing will ever stop him being your golden boy, will it?

ROBINA

Boys are hard on their mothers. Until they find other women they can be mean to. Then contempt turns to pity.

ROBINA looks at LOIS and a thought occurs to her. She shakes her head and smiles, rueful.

LOIS

What are you thinking?

ROBINA

I was thinking that had I known Harry was going to marry a Polish waitress that I would have regarded you as more of a prospect.

LOIS smiles at this, ROBINA means it.

CUT TO:

LOIS to DOUGLAS.

LOIS

Don't say anything.

DOUGLAS

Why didn't you tell her that you were having his kid?

LOIS

She doesn't need to know. She really doesn't...

DOUGLAS does not reply.

CUT TO:

30

INT. BEDROOM. BENNETT HOUSE. MANCHESTER. NIGHT 15.

30

LOIS sits on the side of her bed, head in hands. Not moving. She then slowly stands. Her face white, her eyes red with tears. She crosses to the wardrobe and opens it and looks at one of her 'performance' dresses. The show must go on... a song comes in "Just One of Those Things"- *SONG TBC*

CONNIE (O.S.)

(SINGING)

"It was just one of those things
Just one of those crazy flings"

CUT TO:

31

EXT. WASTE GROUND. LOUVAIN. NIGHT 15.

31

HARRY stands by a freshly dug and filled grave. A cross has been fashioned from a couple of pieces of scrap wood and the German helmet and ID is hung from it. HARRY has dropped his head and stands alone and we...

CONNIE (O.S.)

"One of those bells that now and
then rings
Just one of those things."

CUT TO:

32

INT. SMALL CLUB. MANCHESTER. NIGHT. 15

32

The band are playing, and CONNIE is singing, LOIS sitting by the piano, not playing... looking lost.

CONNIE

(SINGING)

"It was just one of those nights
Just one of those fabulous flights"

33

INT. NANCY'S ROOM. BERLIN. NIGHT 15.

33

NANCY opens her dressing table drawer and reaches into the back of it. She pulls some typed pages off the top of the pile and puts them into an envelope... before heading out of the flat...

CONNIE (O.S.)

(SINGING)

"A trip to the moon on gossamer
wings
Just one of those things."

CUT TO:

34

INT. CORRIDOR. ROSSLER APARTMENT. BERLIN. NIGHT 15.

34

NANCY hesitates at the Rossler door. She can hear HILDA singing inside. She smiles, thinks about knocking but heads out instead...

CONNIE (O.S.)

"If we'd thought a bit, of the end
of it,
When we started painting the town."

CUT TO:

34a

INT. SMALL CLUB. MANCHESTER. NIGHT 15

34a

CONNIE still singing, trying to gesture LOIS to the microphone but LOIS shakes her head, "No".

CONNIE

(SINGING)

"If we'd thought a bit, of the end
of it,
When we started painting the town."

CUT TO:

34b

INT. SIDE ROOM. CLUB. NIGHT.

34b

*

CONNIE sits with LOIS in a side room of the club.

*

LOIS

Sorry. I just couldn't... I don't
know why.

*

*

*

CONNIE

Don't you? For someone who doesn't
care that Harry got married you
seem pretty cut up about it.

*

*

*

*

LOIS

I didn't want him back. I didn't
want him to marry me.

*

*

*

CONNIE

No one would blame you if you did.

*

*

LOIS

That's not what hurts me. What
hurts me is that I wanted a Harry
back that doesn't exist. A version
that I've been carrying around with
me all this time. And it was never
real. That's what hurts. Do you
know what I mean?

*

*

*

*

*

*

*

*

*

(CONTINUED)

CONNIE

How could I possibly know what you
mean when I'm with someone as
reliable and upright as Eddie? Hmm?
Of course I know what you mean.

CONNIE offers LOIS her arm and they walk out together.

CUT TO:

*
*
*
*
*

35

EXT. STREETS. BERLIN. NIGHT 15.

35

NANCY walks down a busy Berlin street, envelope in hand, looking straight ahead. A man wheeling a bicycle is walking towards her, and just as we think he is about to pass, NANCY, without missing a beat, drops the envelope into his bicycle basket. She permits herself one glance over her shoulder, before continuing on her way... he walks on, this was clearly prearranged.

CONNIE (O.S.)

"We'd have been aware that our love
affair
It was too hot, not to cool down.
So goodbye, dear, and amen
Here's hoping we meet now and then"

CUT TO:

*

35a

INT. KITCHEN. BENNETT HOUSE. NIGHT 15.

35a

LOIS comes back in, still in her performing clothes, defeated. She sits at the kitchen table. DOUGLAS looks in on her and resolves to do something about this...

(CONTINUED)

CONNIE (O.S.)
"It was great fun
But it was just one of those
things."

CUT TO:

35b

INT. BOMBED OUT TOWN HALL. LOUVAIN. NIGHT 15.

35b

HARRY and the UNIT, about ten lads including TAFFY, JOE and STAN, some bedding down for the night. Some just lying down on sleeping bags, etc. JOE working on a letter.

HARRY
It's not getting any easier, lads,
so make sure you've written your
letters home.

TAFFY
Already wrote last month. What am I
going to tell them...

HARRY
I'm talking about the "In the event
of my death" letters, Corporal
Morgan.

STAN
To your Mother or loved one, Taffy.
Or that Sheep you left behind...

Laughter from some of the lads.

JOE
Send her a bit of moss to remember
you by...

HARRY
I mean it, lads. We got through by
the skin of our teeth, today. Think
about your families.

They nod, fall serious - JOE continues writing. HARRY and STAN walk away.

STAN
How many are you going to write,
Sir? Two sweethearts. You'll be up
all night.

HARRY
What about you?

STAN
Did mine the day I realised you'd
be my CO, Sir.
(MORE)

(CONTINUED)

35b CONTINUED:

35b

STAN (CONT'D)

Wasn't even sure we'd make it alive
out of basic training...

HARRY finds himself a corner and we...

CUT TO:

36

EXT. STREETS. WARSAW. DAY 16.

36

A group of MEN and WOMEN, variety of ages, are being marched together by German Soldiers. A GERMAN SOLDIER hands out edicts to whoever is watching this. KASIA grabs a leaflet and starts to read, the horror growing as she starts to read. TOMASZ appears alongside her.

TOMASZ

What's going on. What's happening?

TOMASZ

Ew. O co chodzi? Co sie dzieje?

KASIA

They are picking up thirty at random. Men, Women. Anybody they can find.

KASIA

Losowo wylapuja trzydziestu. Mezczyzn, kobiety, kogokolwiek tylko znajda.

TOMASZ

What for?

TOMASZ

Po co?

KASIA

(HANDS HIM THE LEAFLET)
For revenge. For the murder of an SS man yesterday...

KASIA

(HANDS HIM THE LEAFLET)
W rewanzu. Za zabicie tego esesmana wczoraj...

TOMASZ looks at KASIA in horror - they move closer to the MEN and WOMEN - some crying, some begging, some hoping for the best. As they are led away by their captors some are throwing addresses, names, attached to belongings towards the crowd. A middle aged WOMAN throws a brooch wrapped in paper which falls at KASIA's feet. She picks it up. Unwraps the paper. She has a name and address written on it... KASIA puts it in her pocket as they follow and we...

CUT TO:

37

INT. TOWN HALL. LOUVAIN. DAY 16.

37

HARRY is sitting with his pen in hand, only half way through a letter he is writing to Robina... STAN approaches.

STAN

Bloody hell, Sir, have you been up writing all night? Hope there's no cock talk in it, Sir. You don't want that read out at your funeral.

HARRY's pen hovers above the paper. He shakes his head in disbelief.

(CONTINUED)

HARRY

I'm writing to my Mother, actually.

STAN

Sorry, Sir, not ruined your flow,
have I, Sir?

HARRY tries not to laugh.

TAFFY

Sarge! Sarge! Jerry's knocking on
the front door!

HARRY and STAN go to a window and we see from their POV.

CUT TO:

38

INT. TOWN HALL. LOUVAIN. DAY 16.

38

HARRY and STAN look out to the street where a number of German Soldiers are setting up to train their fire on the house they are in... the other lads have fallen back, gathering weapons, etc.

STAN

What are the orders, Sir?

HARRY stares at the gathering troops.

STAN (CONT'D)

Sir?

But HARRY is frozen, transfixed by the coming threat. He shakes his head.

STAN (CONT'D)

Sir. What are the orders?

HARRY looks at STAN.

HARRY

I don't know.

STAN looks at HARRY, alarmed.

STAN

Look at me, Sir. Look at me. The lads are shitting it. The order is that we get out of here and fall back now, Sir. It needs to be now, Sir. Yeah?

Harry nods. A Mortar goes off nearby.

STAN (CONT'D)

Maybe sooner than now, Sir.

(CONTINUED)

HARRY still looks lost.

STAN (CONT'D)

All right, lads. We're falling back. Back of the building. We don't engage. Go! Go! Go now you peasants! Out! Out!

HARRY suddenly kicks in and goes with STAN's orders and we...

CUT TO:

39

EXT. DEMOLITION SITE. WARSAW. DAY 16.

39

TOMASZ and KASIA and OTHERS watch as, one by one, ordinary looking POLISH MEN and WOMEN are stood in front of a wall and shot by firing squad.

One SS OFFICER is calmly taking photographs.

They stand transfixed... and terrified.

CUT TO:

40

EXT. CHASE HOUSE. MANCHESTER. DAY 16.

40

DOUGLAS wheels his bike up the drive - looking slightly daunted by the size of the house. He knocks and waits. Eventually ROBINA answers. Surprised. She says nothing.

DOUGLAS

Hello, Robina. It's Douglas, Lois' Dad... we met the other day.

ROBINA

I remember who you are, Douglas, I just don't remember arranging anything...

DOUGLAS

Oh, no, no. We didn't. I just came on the off chance. On my bike.

ROBINA

That is self-evident.

DOUGLAS

(OF THE BIKE)

It's a Falcon, actually - 15 speed.

DOUGLAS knows he is making a joke. He is just trying to break the considerable ice.

(CONTINUED)

ROBINA

You'd better come in.

CUT TO:

41

INT. CHASE HOUSE. MANCHESTER. DAY 16.

41

ROBINA watches as DOUGLAS puts four sugars in to his tea. He looks around at the impressive surroundings. JAN, sensing an opportunity, is laying out a chess set on a table at the other end of the room, smiling at DOUGLAS hopefully.

ROBINA

So. What do you think of Mr. Churchill. A man we can all get behind I am sure you'll agree.

DOUGLAS smiles awkwardly.

ROBINA (CONT'D)

You don't have to be shy of disagreeing me with Douglas. I don't care enough about politics to be offended if you have a different opinion.

DOUGLAS

Let's just say I have my differences with Mr. Churchill and leave it at that.

ROBINA

And Mr. Hitler. You have differences with him too, I take it.

DOUGLAS

One or two, yes... you heard anything from Harry? These last few days at all?

ROBINA

He's not hiding from you or your daughter if that's what you're worried about.

DOUGLAS

No. I meant. He's with the British troops, isn't he? In France and Belgium...

ROBINA

I know what you meant, Douglas. I'm afraid my humour isn't to everyone's taste.

(CONTINUED)

DOUGLAS

No. I'm not one for sherry.

Then DOUGLAS smiles to show he is in on the joke. ROBINA smiles too. They both look at JAN who has made his opening move on the chess board and is clearly aching for DOUGLAS to play.

DOUGLAS (CONT'D)

I'm not here to chase Harry down with a shotgun. And Lois doesn't know I'm here. But you had the courage and the good grace to come and tell my girl about your lad. And the thing is... what she didn't tell you... what with pride and what have you... that she's having his baby. Harry's baby. Your Harry. Like. His baby.

The words hang in the silent air. ROBINA looks down. It's as though she hasn't heard. She stands, walks over to JAN, glances at the chess board.

ROBINA

I think you have made rather a hit with Jan.

DOUGLAS is thrown.

ROBINA (CONT'D)

Have you time...

DOUGLAS

(CONFUSED)

Yes. Er. Right. Yes. Been a while since I played...

DOUGLAS moves across to JAN and ROBINA takes the opportunity to leave the room.

ROBINA

C4. Queen's Gambit if I were you.

DOUGLAS sits down, bemused and we...

CUT TO:

41a **EXT. ROBINA'S HOUSE. DAY 16.**

41a

DOUGLAS outside the house, putting on his bicycle clips. Ready to go home. He looks up at the house. What just happened there?

CUT TO:

42

INT. CHURCH. WARSAW. DAY 16.

42

KASIA and TOMASZ are both kneeling in prayer but they are whispering to each other.

KASIA

What have we done. Those people. Those poor innocent people. We did that.

TOMASZ

How many innocent Poles would that SS scum have gone on to kill if we hadn't killed him?

KASIA

I killed an SS Man. Not you. The blood is on my hands.

KASIA

Co myśmy zrobili... ci ludzie. Ci biedni, niewinni ludzie. My to zrobiliśmy.

TOMASZ

A ilu niewinnych Polaków by zginelo z rak tego esesmanskiego scierwa gdybysmy go nie zabili?

KASIA

To ja zabilam esesmana, nienty. Krew jest na moich rekach.

TOMASZ turns this over and looks at KASIA.

TOMASZ

(GENTLE)

You can stop. You don't have to do this anymore. You can stop.

KASIA stands.

TOMASZ (CONT'D)

Where are you going?

KASIA opens her hand. It contains the brooch and the address that she picked up from one of the "cull" victims in the street.

KASIA

I am going to return this to the woman's family. It's all I can do.

TOMASZ

Are you mad? It's too dangerous! The Germans might already be there!

KASIA ignores him and walks out of the Church. TOMASZ hesitates for a moment then follows.

TOMASZ

(GENTLE)

Mozesz przestac. Nie musisz tego wiecej robić. Mozesz przestac.

TOMASZ (CONT'D)

Dokad idziesz?

KASIA

Idę to oddać rodzinie tej kobiety. Tylko tyle mogę zrobić (Chociaż tyle mogę zrobić).

TOMASZ

Zwariowałeś? To zbyt niebezpieczne! Niemcy mogą już tam być!

CUT TO:

43

EXT. STREETS. LOUVAIN. DAY 16.

43

NANCY, SCHMIDT and a group of other Press people are shown round by HAUSER. This is the damaged street that we have seen Harry and his men just vacate.

HAUSER

Once the enemy is demoralised we sweep in with the Panzers and ground troops.

They head for the Town Hall.

HAUSER (CONT'D)

That way we minimise our own casualties.

As they are about to go in to the town hall, one of the JOURNALISTS turns and hands his camera to NANCY.

The JOURNALIST takes HAUSER by the arm and leads him to the Town Hall steps, posing in front of it. NANCY looks down at the camera in her hand and then, without taking the photo, walks past them both - handing the camera back to the JOURNALIST.

NANCY

Take your own vacation photos.

NANCY heads into the Town Hall, HAUSER turns to the JOURNALIST.

CUT TO:

44

INT. TOWN HALL. LOUVAIN. DAY 16.

44

The same space we had seen HARRY and his men until this morning. Blood stains on one of the walls, a hastily abandoned dressing station. A number of OFFICERS and members of the PRESS CORPS including NANCY, SCHMIDT and HAUSER.

HAUSER

You know of course what has given us such vast superiority?

NANCY

Total disregard for human life?

SCHMIDT

(TO HAUSER - IN GERMAN)
I told you she was fiery.

SCHMIDT

(TO HAUSER)
Ich hab ja Ihnen gesagt, sie ist feurig.

HAUSER

(TO SCHMIDT)
And disrespectful.

HAUSER

(TO SCHMIDT)
Und respektlos.

(CONTINUED)

NANCY

And fluent in German.

NANCY

Und fließend in Deutsch.

HAUSER

We are the only people fighting a war taking place in the present. These people are in the past. They thought it would be the Great War again. We knew different.

NANCY looks at the wreckage of the house.

NANCY

You certainly did.

She drifts off to another room as the sound of bombers flying overhead shakes the building.

CUT TO:

45

INT. SIDE ROOM. TOWN HALL. LOUVAIN. DAY 16.

45

Blood stain on one wall. Signs of wreckage and hastily abandoned kit.

HAUSER is in conversation with a JOURNALIST who has followed NANCY in, but saying most of this for her benefit. His spoken style is urbane, as though talking about something far more neutral.

HAUSER

This is what Churchill gets for sending his boys to fight on the side of Jewry.

NANCY notices a sheet of paper in one corner. It is Harry's abandoned letter. She bends to pick it up.

HAUSER (CONT'D)

The trappings of war can sometimes be too much for a woman, I think.

NANCY is reading the letter. It is the beginning of a letter written to his Mother. "Dear Mother, I know you are no great believer in sentiment but I have told my men to do this so would feel remiss if I didn't do the same..." NANCY traces the words on the page, lost in this moment of connection. Maybe part of her recognises Harry's handwriting but this is more universal than that. Voices in the background as the journalists move on. Then she is suddenly alone in the room and HAUSER is standing close by her again. Too close. Too familiar.

NANCY

I suspect this particular woman has seen more war than you, Major Hauser.

(CONTINUED)

45 CONTINUED:

45

HAUSER smiles, and then, in a moment, tries to kiss her. She leans away, ducks under his shoulder, but HAUSER has hold of her hand, flustered but he won't let go.

HAUSER

I am sorry. Forgive me.

NANCY

Perhaps the trappings of war got
too much for you, Mr. Hauser.

NANCY waits, HAUSER lets go of her hand. SCHMIDT arrives at the door - he witnessed HAUSER letting her go.

SCHMIDT

Frau Campbell? Is everything all
right?

NANCY

It's fine. A misunderstanding...

But SCHMIDT walks across to HAUSER anyway...

SCHMIDT

(TO HAUSER)

Try and control yourself, Major.
You want the Americans thinking we
are animals? Like the Soviets?

HAUSER exits, and SCHMIDT looks at NANCY.

SCHMIDT (CONT'D)

Let me know if he troubles you
again.

NANCY

I handled it. It was a
misunderstanding. I don't need your
help.

SCHMIDT walks past NANCY and out. NANCY watches SCHMIDT. She is seeing something dangerous emerging here. Or different at least. She looks down again at the words on the letter and we...

CUT TO:

45a

EXT. BENNETT HOUSE. MANCHESTER. NIGHT 16.

45a

DOUGLAS cycling home, turning over what just happened with ROBINA and trying to make sense of it. A figure is waiting outside the house. Can it be? As DOUGLAS gets nearer he sees that it is indeed TOM, Navy Uniform, one bag and a canary in a cage.

(CONTINUED)

TOM

All right, Dad? Bought you a
canary.

DOUGLAS

Tom? Tom! You're back! My God,
you're back!

TOM
All right, Dad. All right.

They step inside.

CUT TO:

46-7 OMITTED

46-7

48 INT. KITCHEN. BENNETT HOUSE. MANCHESTER. NIGHT 16.

48

DOUGLAS is doing a fry up - his back to TOM.

DOUGLAS
We might have to go with a rasher
each.

TOM
Don't worry. Double rations when
you're under fire.

DOUGLAS
Give over...

TOM
I was cooking all the way through
the battle. A slice of my fried
bread sunk a U Boat.

DOUGLAS laughs.

DOUGLAS
You don't have to pretend to be
brave for me, lad.

TOM
Good. 'cos I'm not going back.

DOUGLAS
What?

TOM
I'm not going back. I'm deserting.
That's why I came home to you. 'cos
I know you'd be the one to help me.

Out on DOUGLAS, taking this in.

CUT TO:

49 EXT. FOREST. FRANCE. DAY 17.

49

GRZEGORZ wakes up slowly, KONRAD is beside him, they have
slept under their coats on the ground.

(CONTINUED)

GRZEGORZ stares up at the sun pouring through the trees - the birdsong. For a moment he can imagine he is not at war anymore.

And then he hears it. German voices. Somewhere close. Very close. Conversation.

He turns to KONRAD who is still asleep.

CUT TO:

50

EXT. FOREST. FRANCE. DAY 17.

50

From GRZEGORZ's POV: We see a GERMAN PANZER and its five crew, chatting, shaving, eating...

On GRZEGORZ. Trying to calculate the odds. He could maybe kill one but not the other.

CUT TO:

51

INT. CORRIDOR/SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 17. 51

We see a young Jewish couple - DANIEL and HESTER - in a side room. The heavily pregnant HESTER is pacing, DANIEL rubbing her back. She is in the first stages of labour. WEBSTER passes, looking at X-rays and he sees HENRIETTE come out.

HENRIETTE

They feel safe here. I told them it would be fine.

WEBSTER

You did tell them it wasn't a maternity hospital.

HENRIETTE

It's an emergency. The baby has started coming. They are scared.

WEBSTER

How are they going to make it to the coast if they are this scared in Paris!

HENRIETTE

I don't think it becomes you to make judgements on these people's courage! You have no idea!

WEBSTER turns to HENRIETTE. This is surprisingly tough for her. A moment.

HENRIETTE (CONT'D)

I'm sorry.

(CONTINUED)

WEBSTER

No, I'm sorry. You're right. Bit rattled.

They enter the side room.

CONTINUOUS:

52

INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 17.

52

A one bed maternity unit is being improvised by scratch. HESTER is on a bed, in a gown. WEBSTER with a worried looking DANIEL.

HENRIETTE

(TO HESTER)
The baby won't be coming for a while. Everything is fine. The baby is moving and everything seems okay.

HENRIETTE

(TO HESTER)
Le bébé ne sortira pas tout de suite. Tout va bien. Le bébé bouge et tout semble aller bien.

HENRIETTE (CONT'D)

Did you train in maternity, at all?

WEBSTER

No. But I grew up near a farm so I know the basic principle.

HESTER, in labour, holds DANIEL's hand. HENRIETTE crosses to her and we...

CUT TO:

53

EXT. FOREST. FRANCE. DAY 17.

53

GRZEGORZ and the now woken KONRAD whispering.

KONRAD

We will wait it out.

KONRAD

Przeczekamy to.

GRZEGORZ

We could take them by surprise.

GRZEGORZ

Mozemy wziac ich z zaskoczenia.

KONRAD

There'll be five of them.

KONRAD

Bedzie ich pieciu.

GRZEGORZ

I could only see four...

GRZEGORZ

Ja widzialem tylko czterech...

In that moment the puzzle is answered. They hear movement nearby. GRZEGORZ gets set to move but KONRAD puts an arm in his... they see a GERMAN SOLDIER, MICHAEL, nearby, drop his trousers and squat and...

(CONTINUED)

MICHAEL

Ahh...

KONRAD and GRZEGORZ both trying not to laugh. We hear the shout from another GERMAN SOLDIER, JOSEF.

JOSEF

Michael! Michael! Don't use all the newspaper! I've not read it yet.

JOSEF

Michael! Michael! Benutz' nicht die ganze Zeitung! Ich hab sie noch nicht gelesen.

MICHAEL

Let a man have some peace!

MICHAEL

Lasst einem Mann seine Ruhe!

Laughter from PANZER 2.

As he reaches for the paper, MICHAEL notices the sleeve of clothing, then looks across and his eyes meet KONRAD's. KONRAD has his gun trained on MICHAEL's balls. GRZEGORZ raises a finger to his lips to keep him quiet.

But MICHAEL panics and shouts back to his mates.

MICHAEL (CONT'D)

Josef! Josef!

KONRAD shoots him before he speaks again. The sound of GERMAN voices in the distance and suddenly GRZEGORZ and KONRAD are up and running through the forest, the rattle of machine gun fire bouncing through the trees around them.

CUT TO:

GRZEGORZ running, alone, he stops, can hear the sound of his own breath. He clutches a tree bark. He listens. Nothing. He feels the weight of his gun in his hand.

And then a click. Behind his head. He turns and sees a GERMAN SOLDIER, KARL, - as young as him - his hand also shaking.

And neither of them has fired their gun.

GRZEGORZ

(IN ENGLISH)

Did you try and kill me?

KARL nods, "Yes". Drops his useless gun and closes his eyes.

GRZEGORZ now has his own gun against KARL's head. We stay on his closed eyes. GRZEGORZ drops his arm. KARL dares to open his eyes but he finally does. GRZEGORZ has his hand out.

GRZEGORZ (CONT'D)

We shake hands.

(CONTINUED)

KARL can hardly believe his luck. He shakes hands and, as he does so his head is suddenly ripped apart by a bullet shot from one side.

CUT TO:

55 INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 17. 55

WEBSTER delivers a BABY GIRL - the BABY starts to cry.

CUT TO:

56 INT. FOREST. NORTHERN FRANCE. DAY 17. 56

The crying of the BABY GIRL continues over as GRZEGORZ turns and sees KONRAD, holding a gun, the corpse of the German on the ground, blood still spurting from his head.

CUT TO:

57 INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 17. 57

All smiles as HENRIETTE hands the swaddled BABY GIRL to HESTER. DANIEL shakes hands with WEBSTER. They all find themselves staring at the baby and we...

CUT TO:

58 INT. FOREST. NORTHERN FRANCE. DAY 17. 58

KONRAD starting to move but GRZEGORZ rooted to the spot.

KONRAD
What were you doing?

KONRAD
Co ty robiles?

GRZEGORZ
You didn't have to kill
him...

GRZEGORZ
Nie musiales go zabijac...

KONRAD
Of course I did! Run! For
God's sake! Run!

KONRAD
Oczywiscie, ze musialem.
Biegnij! Na Boga, czlowieku,
biegnij no!

GRZEGORZ joins KONRAD but still looking back at KARL... and we...

CUT TO:

59

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 17.

59

TOM sits opposite DOUGLAS - clearly there has been silence for some time.

TOM

I thought I was finally doing something for the right reasons. Something good. And when I came up for air and saw our lads lying dead, and some looking more meat than bloke to be honest. And I knew the German lads had the same. Well, you know, I thought, if this is doing good then I was right to be bad all along. So what's the sense of risking my life? I'm done.

DOUGLAS looks at TOM.

DOUGLAS

You should go back.

TOM takes this in for a moment.

TOM

So you want me to go back? To war. That you hate.

DOUGLAS

No. I don't want you to go back but I think that you should.

TOM

Because it's me?

DOUGLAS

And because it's me. They will use you to get at me. They won't register you in a million years.

TOM

You don't know that.

DOUGLAS

If the peace movement accept any lad who goes AWOL, then it makes us look like we are just encouraging deserters, not, you know, genuine conscientious objectors.

(CONTINUED)

TOM

And I'm not genuine. You don't think I'm genuine?

DOUGLAS

Are you, Son?

TOM

I can be. If you coach me.

DOUGLAS

And what if you get court-martialed for going AWOL? You could end up hanged for desertion or getting beaten to pulp in prison every day.

TOM does a good act of being casually dismissive.

TOM

(EXITING)

You know what? You're right. Daft idea.

DOUGLAS

I just think you need to think it through.

TOM (O.S.)

Not my strong suit!

And TOM has disappeared up the stairs.

CUT TO:

60

OMITTED

60

61

OMITTED

61

(CONTINUED)

62 **OMITTED**

62

63 **EXT. FLATS. WARSAW. DAY 17.**

63

TOMASZ and KASIA wait outside the flat. KASIA is checking the address on the scribbled note she picked up from the ground earlier. They both stand looking up at an apartment block, damaged, like so much of the rest of Warsaw by shrapnel and gunfire. They head inside, TOMASZ looking more cagey than KASIA.

CUT TO:

64 **INT. FLAT. CORRIDOR. WARSAW. DAY 17.**

64

KASIA and TOMASZ work their way along the corridor until they find the number of the flat. KASIA knocks on the door and a YOUNG WOMAN answers.

(CONTINUED)

TOMASZ looks edgily up and down the corridor. KASIA stares at the YOUNG WOMAN, and, her hand shaking, hands over the brooch and the note in the woman's handwriting.

KASIA

I am sorry. She was taken.

KASIA

Przykro mi. Zostala zlapana.

The YOUNG WOMAN looks down at the brooch and back up at KASIA. KASIA can't say anymore as the YOUNG WOMAN's eyes fill with tears.

KASIA (CONT'D)

It was my fault. It was my fault.

KASIA (CONT'D)

To moja wina, to moja wina.

The YOUNG WOMAN brings her hands to her eyes and as she does so KASIA hears GERMAN SOLDIERS, and then we see them. KASIA looks at TOMASZ and he starts to run, grabbing her by the hand and virtually dragging her away.

CUT TO:

65

OMITTED

65

66

EXT. FOREST TRACK. NORTHERN FRANCE. DAY 17.

66

KONRAD and GRZEGORZ walk along in silence. GRZEGORZ clearly not speaking to KONRAD.

KONRAD

God's sake, kid. I killed one German. Just like a German killed your Dad. Just like a German will be raping your Sister.

KONRAD

Na Boga, dzieciaku. Dobra, zabilem Niemca. Tak jak Niemiec zabil twojego ojca. Tak jak Niemiec bedzie gwalcili twoja siostre.

GRZEGORZ turns, wants to say something but when he opens his mouth to speak nothing comes out.

GRZEGORZ

Not that German.

GRZEGORZ

Ale nie ten Niemiec.

KONRAD thinks "Fuck this" and then they both hear movement nearby. They crouch down behind a wall - the voice of a Soldier, Scottish accent - GREIG.

GREIG (O.S.)

Get a fucking move on! Come on, lads, shape yourselves!

(CONTINUED)

GRZEGORZ turns to KONRAD and smiles.

KONRAD

Hear that? They're British.

(BEAT)

Well, son. At last. Looks like we have found ourselves a battle to join.

KONRAD

Slyszysz? To Anglicy. (BEAT) Cóż, synu. W koncu. Wygląda na to że znaleźliśmy sobie bitwę do której możemy dołączyć.

GRZEGORZ ignores him - they stand and walk towards the British Soldiers, with their hands raised.

GRZEGORZ

Don't shoot! We're Polish!

CUT TO:

67

EXT. CHURCH. WARSAW. DAY 17.

67

KASIA and TOMASZ back in Church.

TOMASZ

Have you thought about what I said?

TOMASZ

Myslalas o tym co ci powiedziałem?

KASIA doesn't reply, her head bent in prayer - this conversation is conducted at a whisper.

TOMASZ (CONT'D)

About not doing this shit anymore.

TOMASZ (CONT'D)

O nie robieniu tego swinstwa znowu?

KASIA

How many did they kill. How many Poles did they kill? The firing squad.

KASIA

Ilu ich zabili. Ilu Polaków zabili? Pluton egzekucyjny.

TOMASZ

I don't know. Twenty? Twenty-five?

TOMASZ

Nie wiem. Dwudziestu? Dwudziestu pieciu?

KASIA

Then we need to kill twenty-five of theirs...

KASIA

Wiec musimy zabici ich dwudziestu pieciu.

TOMASZ looks at her then turns back to face the crucifix. Then a GERMAN SOLDIER enters the Church. He kneels close to them. On the same row. Is this a test? Does this mean they are about to be caught. Or is it just a GERMAN SOLDIER looking for comfort? All three heads bow in prayer and we...

CUT TO:

68

OMITTED

68

69

EXT. FOREST. DAY 17.

69

KONRAD and GRZEGORZ are holed up in the forest, training a machine gun on the skies, flanked by an improvised Unit of British and Polish Soldiers. The air ahead is black with German aircraft. The tanks and vehicles finding it slower going here - providing clear targets.

KONRAD
What are you thinking?

KONRAD
O czym myslisz?

GRZEGORZ doesn't reply.

KONRAD (CONT'D)
You aren't still sulking are you? It was one less German. Look at them!

KONRAD (CONT'D)
Chyba sie ciagle nie dasasz? O jednego Niemca mniej. Spójrz na nich.

GRZEGORZ
I'm thinking about my Father.

GRZEGORZ
Mysle o moim ojcu.

KONRAD
He'd be proud of you.

KONRAD
Bylby z ciebie dumny.

GRZEGORZ
I wonder what he would make of this...

GRZEGORZ
Zastanawiam sie co on by o tym wszystkim myslal...

And when it comes it is sudden; suddenly the sound of incoming aircraft, low, firing machine guns into the beach, puffs of cloud in the sand as the bullets hit... fire is returned by KONRAD, GRZEGORZ and OTHERS.

And then the planes have gone as quickly as they arrived.

GRZEGORZ (CONT'D)
I wonder what he would make of this...

GRZEGORZ (CONT'D)
Zastanawiam sie co on by o tym wszystkim myslal...

No reply from KONRAD.

GRZEGORZ turns, and for the first time, sees that KONRAD hasn't moved. And it takes a moment or two to process, as these things do. So his expression - a half smile - stays in place even when he realises the second worse thing in his life has just happened. KONRAD is dead, half his skull lying in a ragged crescent in the earth.

GRZEGORZ (CONT'D)
No! No! No! No!

GRZEGORZ puts his hand on KONRAD's back and sits there, like a child trying to wake a reluctant Father on a Sunday morning... GRZEGORZ shouts up at the empty skies and we...

CUT TO:

70

EXT. AMERICAN HOSPITAL. PARIS. DAY 17.

70

DANIEL, HESTER are leaving the hospital. HESTER carrying the baby, DANIEL the suitcase.

WEBSTER

Good luck.

HENRIETTE turns to HESTER. She hugs her and then touches the baby's forehead.

HENRIETTE

"Shehecheyanu"

She forces something into HESTER's hand. A small Star of David. WEBSTER notices this.

HESTER

Thank you.

WEBSTER and HENRIETTE watch as DANIEL, HESTER go on their way into the hostile world.

WEBSTER

What did you say to the baby?

HENRIETTE

I blessed her.

WEBSTER turns this over.

CUT TO:

71

INT. ROSSLER HOUSE. BERLIN. DAY 17.

71

MRS. ROSSLER and HILDA sit round listening to music from the radio. MRS. ROSSLER is smoking and drinking. NANCY is standing.

(CONTINUED)

MRS. ROSSLER

Please, Nancy, please sit.

NANCY

I have work.

MRS. ROSSLER launches into conversation, regardless.

MRS. ROSSLER

So are you saying that the Germany army can't be stopped. So we are going to win.

NANCY

It certainly looks that way.

HILDA

Does that mean Klaus will be coming home soon?

MRS. ROSSLER

Not yet, darling, not yet. Time you went to bed now. Off you go.

MRS. ROSSLER

Noch nicht, Liebling, noch nicht. Es ist Zeit, dass du jetzt ins Bett gehst. Ab mit dir.

HILDA heads for her bedroom, turns and gives a little wave to NANCY at the edge of the room. NANCY returns her wave.

MRS. ROSSLER (CONT'D)

The better the war goes, the worse for Hilda.

NANCY

Not necessarily. She might become less of a priority.

MRS. ROSSLER

Oh, please, Nancy. Don't lie to me. What was the first thing we said to the French when we defeated them? That the Jews and the Negros need teaching with a sharp sword. The first thing. When they win then their ideas win. And one of their ideas is to kill children like Hilda.

The door opens and MR. ROSSLER enters, looking tired and immediately angry on seeing NANCY there.

MR. ROSSLER

I expressly said that Frau Campbell should not come near us again!

MR. ROSSLER

Ich habe ausdrücklich gesagt, dass Frau Campbell nie wieder in unsere Nähe kommen soll.

MRS. ROSSLER

And I did not.

MRS. ROSSLER

Und ich nicht.

NANCY

I should go.

MR. ROSSLER

Yes. You should.

MRS. ROSSLER

Nancy?

NANCY waves a placatory hand and goes to exit but MRS. ROSSLER notices something in the lapel of MR. ROSSLER's coat. She moves to grab the coat.

MR. ROSSLER

It is fine. I can hang my own coat up. Don't fuss, woman. Stop fussing.

But MRS. ROSSLER has a handful of the jacket in her hand.

MRS. ROSSLER

What is that?

MR. ROSSLER

Let go of my jacket.

MRS. ROSSLER

What is that? In the lapel?

MR. ROSSLER lets go of the jacket. MRS. ROSSLER takes the jacket. And there, in the collar, is a Swastika badge.

MRS. ROSSLER (CONT'D)

What does this mean?

MR. ROSSLER

It means we are protected.

MR. ROSSLER

Es bedeutet wir sind geschützt.

MRS. ROSSLER

In English. Say it in English so that Nancy can hear.

MR. ROSSLER

It means we are protected. It means we are no longer under suspicion.

MR. ROSSLER

Es bedeutet, wir sind geschützt. Es bedeutet, wir sind nicht länger unter Verdacht.

MRS. ROSSLER

Aren't you ashamed?

MR. ROSSLER

I can't afford the luxury of shame. I am protecting my daughter. Why can't you see that?! I know it.

Frau Campbell knows it.

(MORE)

(CONTINUED)

71 CONTINUED: (3)

71

MR. ROSSLER (CONT'D)

Tell her, Frau Campbell, tell this drunken wife of mine that I am right to do this! The Nazis are going nowhere. The Nazis are going to win. And the only thing that will keep Hilda safe is if we are on their side!

MRS. ROSSLER, bewildered, looks from MR. ROSSLER to NANCY.

CUT TO:

71aa INT. CINEMA. MANCHESTER. NIGHT 17

71aa *

Newsreel of War Footage. DOUGLAS and TOM sit side by side in the Cinema. DOUGLAS in his favourite seat - end of row. TOM beside him.

As the destruction on the screen unfolds, DOUGLAS looks down, unable to watch any more. TOM leans across to him.

TOM

You can't stand to watch this but you can send me back there?

DOUGLAS looks at TOM, back up at the screen, TOM watches him then turns back to the screen himself, both men locked into loss and confusion of their own.

CUT TO:

71a INT. BEDROOM. BENNETT HOUSE. MANCHESTER. NIGHT 17.

71a

LOIS and TOM lying on beds, separated by curtain, TOM smoking.

LOIS

Do you want me to talk to Dad?

TOM

He's a pacifist but he wants me to go back and start killing people. Why don't you ask him to explain that?

LOIS

Maybe he thinks you aren't a very good shot.

TOM

Ha Ha. Is that one of your ENSA jokes? For a moment I thought he might be pleased. Just for a moment.

(CONTINUED)

LOIS

Go back down there and fight him.
Don't just give up.

TOM

What does it matter to you, either
way?

LOIS

I need you to stay. I need my
brother here.

TOM

You? You've never needed anything
off me all my life.

LOIS

I do now.

TOM waits for LOIS to explain but she can't.

CUT TO:

72

INT. HILDA'S ROOM. ROSSLER HOUSE. BERLIN. NIGHT 17.

72

HILDA in bed, fast asleep. MRS. ROSSLER enters in her nightdress. She looks down at HILDA sleeping. Something stirs in HILDA and she opens her eyes.

MRS. ROSSLER
Move over, chicken.

MRS. ROSSLER
Rutsch rüber, Küken.

HILDA, half asleep, moves over and MRS. ROSSLER climbs in beside her. They are tightly packed in the bed but MRS. ROSSLER feels like she might have to stay there forever.

CUT TO:

72a

EXT. BENNETT HOUSE. MANCHESTER. DAY 18.

72a

ROBINA crosses the road from her car to the Bennett House and knocks on the door. She waits. No reply. Then a shout from the window above.

TOM
What you after, 'missus?

ROBINA looks up to see a shirtless TOM looking down at her.

ROBINA
I was wondering if your Father was home?

TOM
No. He'll be out flogging his paper. Are you one of his peace pledge chums, are you? Lot of posh women in that lot.

ROBINA
No. Certainly not. You don't have any idea where I might find him?

TOM
I do as a matter of fact. But if you're not a mate of his then what do you want with him. Did he give you the wrong change on the last bus home?

ROBINA turns around and walks back towards her car. But as she reaches her car TOM has come down and opened the front door.

(CONTINUED)

TOM (CONT'D)

Hang on, 'missus!

TOM is standing at the door in his vest and pyjamas.

TOM (CONT'D)

I was only pulling your leg. If my Dad's got a fancy woman on the go then that's his business!

A NEIGHBOUR passes by, ROBINA mortified.

CUT TO:

72b

EXT. FACTORY. MANCHESTER. DAY 18.

72b

DOUGLAS is standing by the factory gates with Peace News. An unexpected car parks up opposite and ROBINA gets out and walks across to DOUGLAS. She stands next to him.

ROBINA

If I could bribe you with a cup of tea, could you drag yourself away from the revolution for a moment?

72c

INT. CAFE. MANCHESTER. DAY 18

72c

ROBINA

Thank for coming to see me the other day. I owe you an apology. I feel I reacted rather rudely to your gesture...

DOUGLAS

By doing a flit? I've had worse reactions in my time.

ROBINA

I think you showed great courage to come and tell me. And I am glad that you did.

DOUGLAS

Right. Thank you. I just thought you should know the truth.

(CONTINUED)

ROBINA

Did you have any purpose in telling me? Were you hoping for some kind of reconciliation between Harry and your daughter.

DOUGLAS

No, no. Far from it. And it's the last thing she wants. But I think you seem like the kind of lady who would take her social responsibilities seriously, irrespective of what your son might want to do.

ROBINA

Ah, so. Now we get to it. It's about money in the end, is it?

DOUGLAS

It's about you being involved in the child's life - when it is born - if you want to be...

ROBINA

Financially?

DOUGLAS

Not just financially, no, though it's easy to treat money as vulgar when you've got plenty...

ROBINA

I don't want to fall out with you, Douglas.

DOUGLAS

Nor me with you, Robina. I just wanted you to have the facts. Like I did. And...

LOIS comes across the cafe to their table.

LOIS

What's going on? You were spotted, and I didn't believe it!

DOUGLAS stays silent, looks shifty.

LOIS (CONT'D)

Well?

ROBINA

Douglas came to see me the other day. He told me about your condition.

(CONTINUED)

LOIS

He had no right.

ROBINA

Does Harry know?

LOIS

Yes. Harry knows. And I'll say the same thing to you as I said to him. I don't want or need anything from you.

DOUGLAS

Love...

ROBINA is hurt by this but she hides it.

ROBINA

(GETTING UP TO LEAVE)

Thank you. Well that much is clear then. Thank you. Good luck, Lois. Good luck.

ROBINA puts down some money and leaves the table. DOUGLAS watches her go.

CUT TO:

72d

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY

72d

*

TOM sits at the kitchen table, slowly stirring his brew. The canary sings. He stares at it. It looks at him and stops singing.

*
*
*

TOM

(TO THE CANARY)

Don't you fucking start. At least you don't have to go back.

*
*
*
*

TOM sighs, his mind made up...

*

CUT TO:

*

73

EXT. CHATEAU. NORTHERN FRANCE. DAY 18.

73

HARRY, STAN, JOE, TAFFY and OTHERS walk towards a Chateau. They look wary.

HARRY

Either it's an ambush or we just got very lucky, Sergeant.

STAN turns to the lads and smiles. Result. And we...

CUT TO:

74

INT. CHATEAU. NORTHERN FRANCE. DAY 18.

74

The lads, dog tired but delighted, start to bed down on sofas and rugs in what was clearly a large, luxurious house - HARRY checks out the windows and the view - more from a military perspective than a tourist.

STAN

I've stayed in worse, Sir.

TAFFY (O.S.)

Bloody hell. There's a bath!

HARRY smiles at the sound of this.

(CONTINUED)

STAN

He's never seen a bath before, Sir.
He's from Wales.

HARRY

Erm, thank you, Sergeant. For
helping me.

STAN

What, Sir?

HARRY

You gave me a kick up the arse. You
told me what to do. I won't forget
that.

STAN

Did you get a head wound, Sir? I
don't know what you're talking
about.

HARRY

I can't be beaten at denial, Stan.
It runs in my family. My Father, in
the last war, my Father he... well,
let's just say he messed up and
this morning, this morning I maybe
understood for the first time how
that might have happened... and
maybe for the first time I might
have felt sorry for him...

STAN

We need to set up a Bren Gun, here
I reckon.

HARRY nods, 'if that's the way Stan wants it'. And turns back
to the window.

HARRY

Yes. Get a good sight on any
approach.

STAN

(RELIEVED)

Yes. Sir. (SHOUTING) Turn off the
taps, Corporal Morgan! You've got a
job to do, you grubby Welsh dragon!

Out on HARRY taking in the strange luxury of these
surroundings.

CUT TO:

76

INT. BOOTH. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. 7.6
BERLIN. NIGHT 18.

NANCY is broadcasting. SCHMIDT supervising.

NANCY

(INTO MICROPHONE)

The most macabre souvenir from my visit to the front was also the most poignant. An unfinished letter, from a British Soldier. To his Mother, in the event of his death.

(CONTINUED)

NANCY looks up at SCHMIDT who looks pissed off.

CUT TO:

77

INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN.7
NIGHT 18.

NANCY sits opposite SCHMIDT. The envelope she had tried to smuggle out sits between them.

SCHMIDT

It belongs to you. Take a look inside.

NANCY

I don't need to. I know what it is.

SCHMIDT

The Barman betrayed you. He didn't give it to any courier.

NANCY

That's too bad.

SCHMIDT

I'm disappointed in you.

NANCY

Nobody has said that to me since fourth grade.

SCHMIDT

Your naivety. The idea that you could smuggle this story out like some sort of teenage spy.

NANCY stares down at the returned envelope.

NANCY

I'll find a way of getting this information out.

NANCY moves to walk out...

SCHMIDT

I don't think it would be good for the Rosslers if you did.

NANCY stops in her tracks and turns.

SCHMIDT (CONT'D)

The Rosslers? Your neighbours? I don't think they want any more attention drawing to them or their daughter, do you?

(CONTINUED)

NANCY

Are you threatening me?

SCHMIDT

I'm just reminding you of your responsibilities to your hosts. The Rosslers are, after all, the "loving, ordinary German family" living under the "shadow of Nazi death clinics" that you refer to.

NANCY

So if I do nothing more about this story, the Rosslers' child will be safe? The authorities will lose interest in her?

SCHMIDT

Yes. Not so much a threat as a mutual understanding.

NANCY

How can I trust you?

SCHMIDT

I don't know. How can I trust you?

SCHMIDT turns his attention back to some paperwork. NANCY knows she has been nobbled.

CUT TO:

INT. DRAWING ROOM. CHATEAU. FRANCE. DAY 19.

HARRY wakes and takes in his surroundings for the first time in daylight. At first he is disorientated by an elegant drawing room with piano and huge sofas. But plaster fallen from the ceiling and a general air of neglect compounded by HARRY sleeping, in kit, on the sofa. STAN, his Sergeant, sleeping on another sofa, farting in his sleep.

Sun flooding through the windows, birdsong nearby. HARRY stands, stares out of the window and we...

CUT TO:

EXT. CHATEAU. FRANCE. DAY 19.

HARRY looks out towards the gates of the Chateau. A peaceful morning. STAN comes out and joins him - lights up. They both stand looking at the view. At the gates a GUARD POST has been set up.

STAN

I'd love to come abroad one day and not shoot people.

(CONTINUED)

HARRY smiles.

STAN (CONT'D)
What you were saying. About your Dad, last night.

HARRY
Sorry. Some things best left unsaid and all that.

STAN
You do know we're all shitting it, don't you, Sir?

HARRY
Really?

STAN
I mean. It's normal. The fear. And that. Just got to outrun it, Sir, like we're going to outrun Jerry, hopefully...

HARRY
Jerry has to be as knackered as we are, haven't they?

STAN
You're never knackered when you're winning... do you think Don Bradman gets tired when he's batting for two days?

HARRY
You know what, Sergeant. If you could spell you'd be an intellectual.

STAN
If I could spell I wouldn't be here with my arse on fire.

HARRY laughs and as he does so both men look over and see the GUARD POST get hit by mortar fire.

STAN (CONT'D)
Shit!

HARRY and STAN move inside.

CUT TO:

81

INT. DRAWING ROOM. CHATEAU. FRANCE. DAY 19.

81

TAFFY, STAN and the rest of the UNIT have set up a Bren Gun at a window. HARRY is on the radio - watching this unfold in front of him. A brief and indecisive exchange of fire. The Bren Gun releases a volley of machine gun fire.

TAFFY

Where's Jerry's range. Where's he getting his range from?

STAN puts his head above the window and a volley of machine gun fire heads towards him.

STAN

Stop asking stupid questions, Taff!

Another Mortar is unleashed. This is hopeless.

(CONTINUED)

HARRY

No radio contact. Nothing from HQ.
This is hopeless!

STAN

Won't argue with that, Sir.

And HARRY finds his voice.

HARRY

Out! Out! Out! We go now!

HARRY and the LADS start to retreat at speed as the MORTAR fire rattles the building once more and we...

CUT TO:

82

INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 19.

82

DOUGLAS is in the kitchen. TOM comes to the kitchen door carrying his bag, ready to leave.

TOM

I bet the fucking canary doesn't have to go, does she?

DOUGLAS

Tom. I wish you'd understand. We can't just register any lad who comes back from war and say he's not a Conchie?

TOM

It's not any lad, is it? It's me.

DOUGLAS

And like I keep saying, that's part of the problem. You're my son. They'd crucify you.

TOM

No. The problem is for you. The problem is that I am your son. And you can't see anything in me of yourself...

DOUGLAS

I can see a lot of your Mother though. That bloody minded streak of hers.

TOM half laughs at this.

TOM

Nice try. This still doesn't taste good. But...

(CONTINUED)

TOM offers DOUGLAS his hand to shake.

TOM (CONT'D)

I refused to shake a lad's hand on the Exeter. Never got a chance to put it right. Only thing I learned from the whole shitty thing.

They shake hands and TOM exits. He heads into the hall where LOIS is waiting. They hug.

LOIS

Look after yourself. Keep ducking.

TOM

'course I will. 'course I will...

And TOM heads for the front door.

CUT TO:

82a

INT/EXT. BENNETT HOUSE. MANCHESTER. DAY 19.

82a

LOIS stands at the door watching TOM go then turns back into the house.

DOUGLAS

He'll understand one day.

LOIS

Yeah.

DOUGLAS

Just trying to do my best. For both of you.

LOIS

I know, Dad, I know.

DOUGLAS

And I went to see Robina because...

LOIS

Because it made you feel better.
Not me. You.

DOUGLAS

I went because you aren't thinking straight. Because you're acting like nothing will change!
Everything will change!

LOIS

Everything has changed already!
There's just you still flogging your daft Peace paper who hasn't caught on yet!

(CONTINUED)

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82a CONTINUED: 82a

LOIS heads upstairs. DOUGLAS wants to go after her but he doesn't. For now.

CUT TO:

83 **EXT. ROAD. NORTHERN FRANCE. DAY 19.** 83

GRZEGORZ alone, looking for shelter...

CUT TO:

84 **OMITTED** 84 *

85 **INT. NANCY'S ROOM. ROSSLER APARTMENT. BERLIN. DAY 19.** 85

NANCY takes the envelope and returns it to her dressing table drawer. Defeated she takes the letter she found at the Town Hall out of her pocket and stares at the words again...

CUT TO:

86 **INT. LOIS' BEDROOM. BENNETT HOUSE. MANCHESTER. DAY 19.** 86

LOIS stares at herself in the mirror, pulls her dress over the bulge. Tries to put a brave face on it. Fails. DOUGLAS is standing at the bedroom door but can't step anywhere nearer. She turns to him. He walks away.

CUT TO:

87 **EXT. CHATEAU. FRANCE. DAY 19.** 87

HARRY, STAN and the lads scramble out of the back of the building with JOE and OTHERS... the road ahead of them empty and wide... the fire behind them growing ever closer.

END OF EPISODE