

1 INT. CONCERT HALL, AIRBASE. DAY 24. 09:00

1

LOIS at the microphone, rehearsing, the dance hall is empty.
No one on the stage but her... 7 months pregnant.

LOIS
(SINGING)***SONG TBC***
"Some day, when I'm awful low,
When the world is cold"

CUT TO:

1a EXT. ROAD. NORTHERN FRANCE. DAY 24. 10:00

1a

HARRY and his unit, including JOE, STAN and TAFFY, on the open road, an expansive, deserted landscape. Close on HARRY's face, introspective. He and his men are sweating, exhausted, almost broken, and utterly isolated. STAN has his hand under his clothes, patting at his midriff, trying his best to conceal his discomfort.

LOIS
(SINGING) ***SONG TBC***
*I will feel a glow just thinking of
you.
And the way you look tonight."*

They walk on...

2 EXT. BAR. DUNKIRK. FRANCE. DAY 24. 10:00

2

EDDIE comes out of the back of the bar, suitcase and trumpet case. He passionately kisses MARGUERITE, looks ahead to DUNKIRK TOWN lit by flames... the music fading as he does so.

SINGER *SONG TBC*

"Yes, you're lovely, with your
smile so warm,
And your cheeks so soft
There is nothing for me, but to
love you
And the way you look tonight."

CUT TO:

3 OMITTED

3

3a OMITTED

3a

4,4a,5 OMITTED

4,4a,5

5a EXT. PEBBLE ROAD. NORTHERN FRANCE. DAY 24. 10:30

5a

HARRY, STAN and the UNIT continuing along the road on foot, amongst REFUGEES, CHILDREN, OLD PEOPLE - belongings stacked on carts, bicycles, donkeys, the odd car. Despite the crowds, an eerie quiet, as our men take in the crisis around them. We stay with HARRY as he looks ahead, and back behind him; seeing a seemingly endless convoy of humanity...

Finally, JOE breaks this silence.

JOE

Where are we?

STAN

Due west of fuck knows where.

HARRY

We're heading to the coast. That's all we need to know 'til we hit more of our lads again. Then we dig in.

JOE

So we don't know where we are...

HARRY and STAN exchange a smile.

HARRY hears it first, the sound of aircraft in the distance. A plane heads towards the convoy, low. Screams ring out, almost concealing the sound of the plane. But the aircraft gets louder, and HARRY looks up to see two more Stukas on the approach... He breaks the line, looks back, and sees panic start to spread, the convoy starts to heave behind him like a tide, people pushing and shoving... A family ahead abandon their cart of belongings and head into the fields that run either side of the road. We stay with HARRY as chaos unfolds - people running from the back of the line, diving into the fields. Cars veer off the road.

STAN

Shelter, lads! Keep hold of your wedding tackle.

HARRY

No returning fire! No returning fire! Too many civilians.

Our lads head into the fields and hit the deck. We're with HARRY, as the planes each dive terrifyingly low over the convoy, sending everybody to the ground, in a futile attempt to take cover... The entire convoy now laying low, desperate.

(CONTINUED)

Then silence. Before the rumble of planes returns. HARRY dares look up, and sees a small child, CLAUDETTE, standing, with a dog, as all around her lay low.

(CONTINUED)

HARRY (CONT'D)
(A FORCED WHISPER)
Christ! Whose is that kid?

He indicates to CLAUDETTE, and to those around her...

HARRY (CONT'D)
Get down! Mettez la a couvert!
(*Translation: Get her down!*)

CLAUDETTE stays standing, and HARRY is aghast. A beat, another plane charges low, and then HARRY is on his feet - running - he reaches CLAUDETTE and pulls her to the floor. As the final plane heads over, the lowest we've seen, CLAUDETTE lies in HARRY's arms. We wonder if this is it. The moment the bombs will drop.

But no. A beat, and finally, the planes have passed, and the crowds, including our lads, get to their feet, gingerly checking themselves for injuries. STAN, not for the first time, puts his hand inside his tunic, but this time when he pulls it out again it is bloodied. This seemingly goes unnoticed by HARRY. In the deep distance, the Stukas drop their payload.

The trauma etched on their faces , STAN, JOE and TAFFY all run to HARRY, who still holds CLAUDETTE.

HARRY (CONT'D)	HARRY (CONT'D)
<i>My name is Harry. What's your name?</i>	<i>Je m'appelle Harry. Comment tu t'appelles?</i>

FRENCH GIRL
Claudette.

As HARRY comforts the little girl, JOE, STAN and TAFFY approach people at random, searching for CLAUDETTE's family. The refugees rush on, however, and CLAUDETTE, with just a DOG for company, has clearly been separated from her family, as nobody stops.

HARRY	HARRY
<i>Don't be frightened. We have to move, Claudette, we have to move.</i>	<i>N'aie pas peur. Nous devons aller, Claudette, nous devons aller.</i>

HARRY turns to JOE.

HARRY (CONT'D)
Have you still got your chocolate ration?

JOE
Have you still got yours, Sir?

(CONTINUED)

HARRY
Yes. But I'm the Senior Officer.
No. I haven't got mine. I swapped
it for cigarettes some time ago.

JOE reaches in his pocket and hands HARRY the chocolate...

CUT TO:

6 OMITTED 6

6a OMITTED 6a

7 OMITTED 7

7a EXT. PEBBLED ROAD. NORTHERN FRANCE. DAY 24. 10:45 7a

Our men, amidst the refugee convoy, are walking on, JOE is holding CLAUDETTE by the hand - the DOG receiving attention from the men. Ahead of them the men of the UNIT walk. HARRY catches a look of disapproval from STAN but not sure what else he can do...

HARRY
We'll drop them at the next
village.

STAN doesn't look convinced and we...

CUT TO:

8 INT. NANCY'S APARTMENT. BERLIN. DAY 24. 10:45 8

NANCY is typing. We see some of the text:

"Good evening. This is Berlin. Half a million Belgian soldiers, who I saw fighting like lions, have been removed from the field of battle."

She stops, looks at the words. A knock at the door.

HILDA and MRS. ROSSLER are standing there.

NANCY
(To Hilda)
Hello, monkey, are you feeling
better?

HILDA
Much better thank you. We are going
away. We came to say, "Goodbye".

(CONTINUED)

MRS. ROSSLER spots the concern in NANCY's eyes.

MRS. ROSSLER
For a while. We have a summer
house. On the lake. Just Hilda and
I.

HILDA
Daddy says it is fun for us to go
away somewhere and nobody knows
where...

An uneasy exchange of looks between NANCY and MRS. ROSSLER.

NANCY
Your Father is right. It is fun.
Like a big game of hide and seek.

HILDA
You could come and see us one
weekend.

MRS. ROSSLER
You could. You could bring news of
Berlin and alcohol. Or just
alcohol.

NANCY
I would like that. And, in the
meantime...

NANCY goes to her wardrobe and hands MRS. ROSSLER a bottle of
scotch.

NANCY (CONT'D)
Do you have a radio out there?
Every evening. Tune in to my
broadcast and raise a glass. And I
will do the same. In the full
knowledge that one day we will be
drinking one together and all will
be well.

MRS. ROSSLER
All will be well. Thank you. Yes.
One day.

HILDA
Daddy will be staying. (IN
GERMAN) *He has a business to
run.*

HILDA
Daddy will be staying. Er
muss sich um sein Geschäft
kümmern.

MRS. ROSSLER looks to be on the verge of tears. NANCY reaches
into her case again and pulls out a bar of chocolate for
HILDA.

(CONTINUED)

NANCY

*And something for you. When
you listen to me. Make it
last, young lady.*

NANCY

*Und etwas für dich. Wenn du
mir zuhörst. Teil es dir ein,
junge Dame.*

HILDA

Thank you, Nancy.

And HILDA gives NANCY a huge hug. It is as though she worries she may not see her again. NANCY and MRS. ROSSLER share a glance over HILDA's head and we...

CUT TO:

9

EXT. STREETS. BERLIN. DAY 24. 10:48

9

MR. ROSSLER makes his way down the street. The Church bells are ringing. Even more Nazi flags hanging from houses and balconies.

Newspaper sellers selling papers proclaiming the Belgian Surrender. Children running around with little Swastika flags.

MR. ROSSLER makes his way to work - staring straight ahead.

CUT TO:

10

INT. ROSSLER LAUNDRY. BERLIN. DAY 24. 11:00

10

ROSSLER enters and FRAU PESSLER is hanging up Swastikas like bunting around the laundry with other WORKERS. She looks at ROSSLER and gives a Nazi Salute. He returns it.

FRAU PESSLER

*A great day, Herr Rossler.
Belgium and Holland are ours
and France will be next.*

FRAU PESSLER

*Ein großer Tag, Herr Rossler.
Belgien und Holland gehören
uns, und Frankreich ist als
Nächstes dran.*

ROSSLER

*A great day indeed. But the
flags will need to come down.
They may get caught in the
machinery.*

ROSSLER

*Wirklich ein großer Tag. Aber
die Fahnen müssen runter. Sie
verwickeln sich vielleicht in
die Maschinen.*

FRAU PESSLER

*But Belgium has fallen, Herr
Rossler.*

FRAU PESSLER

*Aber Belgien ist gefallen,
Herr Rossler.*

ROSSLER

*Take them down, Frau Pessler!
Do you hear me? Take them
down! At once.*

ROSSLER

*Nehmen Sie sie ab, Frau
Pessler! Hören Sie mich?
Nehmen Sie sie ab! Sofort!*

(CONTINUED)

ROSSLER goes into his office and slams the door. FRAU PESSLER does not move. She merely goes to her work, and leaves the swastikas in place. ROSSLER lets his head sink into his hands and we...

CUT TO:

11

INT. ROSSLER LAUNDRY. BERLIN. DAY 24. 11:20

11

ROSSLER is staring at another official letter from the Health Ministry. We can pick out the words of 'Clinic' and 'Hilda'. He stares out at his workplace and sees the Swastikas still hanging there in defiance of his instructions.

He watches FRAU PESSLER working normally and is filled with rage. He suddenly steps outside of his office and on to the factory floor. He starts to pull down the Swastika flags.

ROSSLER

*I said take them down! I said
it and I mean it!*

ROSSLER

*Ich sagte, nehmen Sie sie ab!
Ich sagte es und meine es!*

And he grabs at the flags manically, holding them to his body, watched by the amazed eyes of his workforce. Once he has them all he goes back into the office and throws the flags down on his desk.

CUT TO:

12-18

SCENES 12-18 OMITTED

12-18

19

INT. CONCERT HALL. AIR BASE. DAY 24. 10:20

19

LOIS and CONNIE are tuning up... Sheet music strewn around, band members chatting. A juggler practicing in one corner, a ventriloquist mending his dummy, etc.

LOIS

No news is good news, hey?

CONNIE

Well, I must be drowning in good news in that case.

LOIS

Eddie will be back.

CONNIE

He is in France.

LOIS

So is Harry.

(CONTINUED)

CONNIE

At least he's in the army. At least
he has a gun. Eddie has a trumpet.

LOIS

If he plays some of that modern
jazz he'll have the German
surrendering in no time.

CONNIE

Oh. A joke. My goodness. Things
must be looking up. Maybe there is
hope for you and Harry again.

LOIS

No. It was just a joke.

CONNIE

Right...

CONNIE looks down at LOIS's tummy.

CONNIE (CONT'D)

You got a plan yet? You going to
raise the child on your own? Or
give it away? Because I can tell
you all about growing up in a
children's home. And it isn't
something I would wish on any
child.

LOIS

I just don't want to talk about it!

RANDY enters, carrying some stage gear, in an RAF Uniform.

RANDY

Don't want to talk about what?

LOIS doesn't reply. RANDY feels slightly awkward.

RANDY (CONT'D)

Do you want these microphone stands
on the stage?

LOIS

That's right. I heard you had to be
intelligent to be a pilot.

CONNIE

(STEPPING IN)

One centre stage and one by the
piano. Thank you.

RANDY

(ACTING DUMB)

The piano... the piano...

(CONTINUED)

CONNIE laughs but LOIS doesn't join in.

CUT TO:

20

EXT. OPEN ROAD. FRANCE. DAY 24. 12:00

20

HARRY has CLAUDETTE on his shoulders. He can't help notice the sideways glances that STAN is giving him - clearly STAN thinks this is a mistake.

STAN
(LOOKING AT THE LITTLE
GIRL AND THEN JOE)
She looks a bit like you, Private.
Are you sure you haven't been in
France before?

JOE
Up to two months ago I hadn't been
out of Leeds.

STAN
Must remind you of home after a
town has been bombed, then?

JOE
Very funny.

HARRY and his Unit turn a corner and find an Army truck across the road, side on, the back door hanging off its hinges.

There is something odd about the whole set up. It looks as though it may be a barricade, or booby-trapped, but its impossible to see what's inside...

HARRY
Stay back.

HARRY puts CLAUDETTE down, and then cautiously approaches the truck - his revolver in his hand.

He gets to the front of the van and sees that the DRIVER and ESCORT (both Brits) are dead, the windscreens cracked with bullet holes, flies are already buzzing around.

He hears something, at his feet, crouches down and sees - lying under the van - chewing the back of his hand - a deranged British Soldier - GEOFF.

GEOFF
Guinness is good for you. Guinness
is good for you.

He gnaws at the back of his hand again. Absentmindedly, the way other men might smoke a cigarette.

(CONTINUED)

HARRY

All right, mate. What's your name?
Hey? And your rank. Unit? Where's
the rest of your Unit?

GEOFF

Geoff. Geoff. Geoff.

HARRY looks back to STAN who has joined him.

HARRY

That a stripe I see on your
shoulder? Where's the rest of your
Unit, Corporal?

GEOFF shakes his head - looks up at the engine.

STAN

Answer the Lieutenant!

GEOFF starts, gnaws his hand. STAN makes a grab for him to
try and drag him from under the van.

HARRY

All right, Sergeant, we're not
going to shout it out of him.

STAN

He might be a Jerry, Sir. Nicked
one of our lads' uniforms.

HARRY

He just told me his name is Geoff.

STAN

He's hardly going to say it's
Fritz, is he, Sir?

TAFFY

Sarge! Sir! Better take a look.

TAFFY is at the back of the truck. STAN and HARRY look inside
and see half a dozen SOLDIERS, including DANNY (RAF MAN).
Some rocking, some staring ahead, one - JACK - pacing back
and forth and muttering to himself, and another BOBBY, just
humming with his hands over his ears. All shellshocked apart
from two SENEGALESE soldiers - DEMBA and IBRAHIM - in French
Uniforms, sitting closest to the door, who are comforting the
men in distress.

STAN

Oh, Bertie Bollocks.

HARRY

Bertie Bollocks indeed.

(CONTINUED)

20 CONTINUED: (2)

20

HARRY stares at the group of traumatised SOLDIERS for a moment and then...

CUT TO:

21 **EXT. CHASE HOUSE. MANCHESTER. DAY 24. 13:30**

21

DOUGLAS, in his best clothes, leans his push bike against the wall and rings the bell. As he is waiting for the door to open, he looks down and removes his bicycle clips. The door opens and we...

CUT TO:

22 **INT. LOUNGE. CHASE HOUSE. MANCHESTER. DAY 24. 13:40**

22

DOUGLAS has unfolded a copy of the Manchester Evening News; BEF FORSAKEN WITHOUT WARNING. JAN looks bored.

ROBINA

You can go and look bored elsewhere if you prefer, Jan.

JAN gets up and exits.

DOUGLAS

How is he getting on?

ROBINA

I don't know. I can't work out if his dourness is a racial characteristic or his personal disposition.

DOUGLAS

Not sure the Poles are a race, are they?

ROBINA

They aren't like us. Are they?

DOUGLAS

If you ever want me to take him fishing or go and kick a ball about then, I'd be happy to, you know...

ROBINA

How wonderful. I would appreciate that, Douglas...

DOUGLAS

Anyway, I was wondering if you had seen this. I saw it and thought of your Harry.

(CONTINUED)

ROBINA glances at the headline, BEF FORSAKEN WITHOUT WARNING.

ROBINA
"Forsaken without warning." That
sounds like Harry.

DOUGLAS
I didn't mean, like, it was his
responsibility. At least not this
time.

ROBINA raises an eyebrow.

DOUGLAS (CONT'D)
I meant, like, I was worried about
the lad. And my lad, too. Tom. Navy
are sure to be heading out there...

ROBINA
It is worrying. But it also means
that we will have them home soon
and have to negotiate with Herr
Hitler. And then we can all get
back to normal...

DOUGLAS
Right. Yes.

ROBINA
I thought you were a pacifist,
Douglas.

DOUGLAS
Yes. I am.

ROBINA
So. We are in agreement, then.

DOUGLAS
Yes.

DOUGLAS looks doubtful. He can't find a way out of this
argument but knows he has been outflanked.

CUT TO:

23

EXT. GARDEN. CHASE HOUSE. MANCHESTER. DAY 24. 14:00

23

DOUGLAS and JAN kick a ball between them in silence. No real
joy in this.

DOUGLAS
Hang on a minute, Jan.

DOUGLAS takes a couple of garden canes out of the flower
beds, sticks them in the lawns for goals.

(CONTINUED)

23 CONTINUED:

23

Takes off his jacket and plays 'Goalkeeper', rolling the ball out to JAN. There is a rattle on the glass, ROBINA is knocking on the window. JAN hesitates with his shot.

DOUGLAS (CONT'D)

Ignore her.

And JAN lets out a little smile and gives the ball a real welly and we...

CUT TO:

23a

INT. SUMMER HOUSE. BERLIN. DAY 24. 15:00

23a

MRS. ROSSLER and HILDA are both painting a watercolour each of a bunch of flowers on the table. They talk in German.

HILDA

When can we go home?

HILDA

Wann können wir nach Hause gehen?

MRS. ROSSLER

Don't you like it here?

MRS. ROSSLER

Gefällt es dir hier nicht?

HILDA

I miss home. I miss school.

HILDA

Ich vermisse zu Hause. Ich vermisse die Schule.

MRS. ROSSLER

But isn't this more fun than school?

MRS. ROSSLER

Aber macht das hier nicht mehr Spaß als Schule?

HILDA doesn't look convinced. They hear a car. MRS. ROSSLER looks nervous, and HILDA runs out onto the balcony, so MRS ROSSLER quickly follows her, and sees MR. ROSSLER getting out of his car - he looks shaken, in his suit, a bit disheveled, her heart goes out to him.

CUT TO:

23b

INT. SUMMER HOUSE. BERLIN. DAY 24. 15:05

23b

HILDA is engrossed in her painting at one end of the room. MR. ROSSLER sits with MRS. ROSSLER at the other end, talking in hushed tones.

MR. ROSSLER

She is so innocent. So very innocent...

MR. ROSSLER

Sie ist so unschuldig. So unschuldig..

(CONTINUED)

MRS. ROSSLER
*That isn't going to help her
though, is it?*

MRS. ROSSLER
*Das wird ihr aber nicht
helfen, nicht wahr?*

MR. ROSSLER
That isn't what I mean.

MR. ROSSLER
Das meine ich damit nicht.

MRS. ROSSLER
*Or did your new friends in
the Nazi Party tell you
something different?*

MRS. ROSSLER
*Oder haben dir deine neuen
Freunde in der Nazi-Partei
etwas Anderes erzählt?*

MR. ROSSLER
*You know that is not the
reason I joined the party. I
joined the party so I may
have some influence in
keeping them away from our
lovely Hilda.*

MR. ROSSLER
*Du weißt, dass das nicht der
Grund ist, warum ich der
Partei beigetreten bin. Ich
bin beigetreten, damit ich
vielleicht Einfluss darauf
habe, sie von unserer lieben
Hilda fernzuhalten.*

MRS. ROSSLER
*And perhaps take some other
child instead.*

MRS. ROSSLER
*Und sie vielleicht
stattdessen ein anderes Kind
nehmen...*

MR. ROSSLER closes his eyes, half in exasperation, half in defeat. They both stare at HILDA, enjoying herself, engrossed in her painting. And MRS. ROSSLER looks at MR. ROSSLER and feels sorry for him. She reaches for his hand.

MRS. ROSSLER (CONT'D)
I'm sorry.

MRS. ROSSLER (CONT'D)
Es tut mir leid.

MR. ROSSLER
*We need to stay strong for
our little girl.*

MR. ROSSLER
*Wir müssen stark sein für
unser kleines Mädchen.*

MRS. ROSSLER nods and we stay on MR. ROSSLER, his gaze fixed on HILDA...

CUT TO:

TWO SOLDIERS including STAN are clearing the glass out of the windscreen and TWO other SOLDIERS are burying the DRIVER and ESCORT by the road. STAN tries to hide a groan, holding his midriff.

CLAUDETTE is sitting on the roadside with her dog, watching HARRY talk to DEMBA and IBRAHIM in French.

The TRAUMATISED SOLDIERS are sitting on the side of the road with TAFFY standing beside them, keeping an eye, uneasy.

DEMBA and TAFFY speak at the same time.

DEMBA
Les nazis éxecutent tous qui capturent. Il n'est pas possible de se rendre.
(Translation: *The Nazis are executing any of us they capture. So surrender isn't possible.*)

TAFFY
Tell you what. You sit with the mad lads and I'll take a look at the engine.

HARRY and JOE speak at the same time.

HARRY
Bien-sur.

JOE
No. You're all right.

A SOLDIER slams the truck door. Two of the TRAUMATISED MEN scream - GEOFF puts his hands over his head. JACK springs up and starts to walk away. TAFFY goes after him.

IBRAHIM and DEMBA speak at the same time.

IBRAHIM
Nous nous sommes séparés des autres et ces gars nous ont emmenés.
(Translation: *We got separated from the rest and got a lift with these guys.*)

DEMBA
Les Allemands ont tiré sur la voiture. Il y a une demi-heure. Nous sommes restés avec les hommes.
(Translation: *The Germans strafed the vehicle. We stayed with the men.*)

JACK carries on walking, stiff legged, a sort of parody of a march.

HARRY and TAFFY speak at the same time.

HARRY
Merci, les gars. Lads!
(Translation: *Thanks guys.*)
We need to move from here.
Get some food and water when we can.

TAFFY
Jack! Fuck's sake. You're making me look like a right clown.

JACK stops. Turns. Smiles. A moment.

TAFFY (CONT'D)
Come back, hey? Come back.

HARRY crosses to STAN who is getting rid of the glass and wiping the blood from the Driver's seat.

STAN

So what's the darkies' tale?

HARRY

They got separated from their Unit at Ypres. Picked up by the drivers and been helping looking after the shellshocked lads.

STAN

That's what they're calling it, is it, Sir?

HARRY

What do you think is going on here, Sergeant? Are you saying these men aren't shellshocked or they are all undercover Nazis like Geoff?

STAN

One or two'll be swinging the lead. Stands to reason.

HARRY

Yes. Well let that be on their consciences. We just have to find a way to get them to the next Field Hospital.

STAN looks at HARRY.

STAN

Even the darkies? Can't we just leave them here. They're not injured. They're not even ours.

HARRY

You can cut it out now, Sergeant! I know you think I'm some wet behind the ears, soft boy from Sandhurst and you are probably right. But I won't tolerate you talking about men who are fighting on our side as though they are disposable. Do you understand?

STAN

Yes, Sir. Right, Sir. What's the plan?

HARRY

Rotate the drivers. Take any backroads we can find to try and avoid the worse of it. What do you reckon?

(CONTINUED)

STAN
Are those the orders?

HARRY
When did you last see a despatch
rider? We're making up our own
orders now.

As they talk JOE approaches.

JOE
Just been talking to a family up
the road, Sir. They know her
family. They're leaving. They'll
take the girl. They'll take her...

HARRY
(TO STAN)
Happy now.

STAN
We traded a girl and a dog for two
Africans and a truck full of
loonies. Couldn't be happier.

HARRY just shakes his head. Doesn't bother to reply.

CUT TO:

25

EXT. FARMHOUSE/VILLAGE. FRANCE. DAY 24. 15:10

25

STAN cracks two eggs into a cup, gulping it down as he looks
on at HARRY and CLAUDETTE, before discreetly checking a wound
in his own midriff. He undoes a couple of shirt buttons,
examines a makeshift dressing, the blood has started to soak
through.

HARRY lifts CLAUDETTE and the dog on to a truck full of
belongings. The MOTHER of the FRENCH FAMILY smiles and
ruffles her hair.

HARRY stands opposite her, fixes her gaze.

HARRY
*These people are going to
look after you. They knew
your Mum and Dad. In your
village. (CLAUDETTE'S
EXPRESSION DOES NOT CHANGE)
You're going to have to
brave. You are already brave.
Good luck, Claudette. (TO
ADULTS) Thank you, thank you,
good luck.*

HARRY
*Ces gens vont s'occuper de
toi. Ils connaissaient ta
maman et ton papa. Dans ton
village. (CLAUDETTE'S
EXPRESSION DOES NOT CHANGE)
Tu dois être courageuse. Tu
es déjà courageuse. Bonne
chance, Claudette. (TO
ADULTS) Merci, merci, bonne
chance.*

CLAUDETTE stares at him, says nothing.

(CONTINUED)

The truck starts up and pulls away, the men marching at a saunter behind it. HARRY looks over his shoulder at CLAUDETTE who is staring after him. Not sorrow in her eyes, just a kid looking puzzled.

CUT TO:

25a

EXT. ROBINA'S HOUSE. MANCHESTER. DAY. 15:00

25a

DOUGLAS is at the open front door, putting his bicycle clips on. JAN is smiling and muddy, clutching a football. ROBINA stands at the open door, taking this in as though she is watching a wildlife documentary. And perhaps we see a different DOUGLAS here, more vital, more physical, in his element for once.

DOUGLAS

Got a bit of colour in the lad's cheeks, that's for sure.

ROBINA

True. And I am sure my flowerbeds will recover in time.

DOUGLAS

Right. Yes. Sorry about that. We'll stay in touch then, hey?

ROBINA is silent, not hostile, just puzzled.

DOUGLAS (CONT'D)

If I hear anything about my lad or you hear anything about your lad. From France. We'll stay in touch.

ROBINA

Will we? Is that the protocol?

DOUGLAS

Well. Yes. It can be. And just see how this little 'rum'un' is getting on too, hey?

ROBINA

(BAFFLED)

Yes. Yes. The 'Rum One' will always be pleased to see you.

And there it is, perhaps a melting of the ice. DOUGLAS takes his bike, nods, and cycles away down the drive.

CUT TO:

26

EXT. CONCERT HALL. AIRBASE. DAY 24. 15:05

26

LOIS is looking up to the skies. CONNIE comes out and stands beside her.

CONNIE

What are you looking for? Divine inspiration?

LOIS

Something like that. A British plane or two might be nice. Go and give the Nazis a pasting.

CONNIE

Bit mean to that lad, weren't you?

LOIS

I didn't mean...I'll tell him I'm sorry, I just...he thought I was thick 'cos I'm pregnant.

CONNIE

(PUZZLED)

Did he?

TED approaches.

TED

Lois. Bit of a delicate matter. Wondering if you can just stay still when you sing today.

LOIS and CONNIE exchange an amused look.

LOIS

"Stay still." Yes. I think I can manage that.

TED

'Cos when you move. Not everything else moves at the same time. If you get my meaning.

LOIS

Are you saying that I wobble, Ted?

TED

No, no, no. Just some of these lads have got Mothers, you know.

CONNIE

(AMUSED)

Some of these lads.

(CONTINUED)

TED

They don't want to be looking at a lady in the family way in a way they might look at a normal woman...

CONNIE

Might be easier if you gave them blindfolds, Ted.

LOIS shakes her head and goes back inside.

CUT TO:

27

INT. CONCERT HALL. AIRBASE. DAY 24. 15:07

27

LOIS enters the hall to find an RAF OFFICER, early 40s - VERNON - playing a bit of classical piano. He looks over at LOIS who has sat down to watch him.

VERNON

Sorry. Presumptuous.

LOIS

Really, I thought it was Chopin?

VERNON hesitates, then laughs.

VERNON

Oh, I see. Very good. Vernon Hunter. I'm a pilot of sorts.

LOIS

Lois Bennett. A singer of sorts.

VERNON and LOIS shake hands.

VERNON

When is the happy event?

LOIS

I think we're on in about an hour.

VERNON

No, I er meant...

VERNON indicates her bump.

LOIS

I know what you meant, Vernon. I'm just, you know...

VERNON

Fed up of people asking. Fair enough.

(CONTINUED)

LOIS smiles. She feels a bit shit for taking it out on VERNON but VERNON doesn't seem to mind.

LOIS
You aren't flying over to France then?

VERNON
Not today. Got crocked on the way back two days ago so until they get my kite back in action... bit of a loose end, so thought I would bring a few of my injured boys down here for the entertainment.

LOIS
That's kind.

VERNON
It's about the only thing left to believe in, isn't it? Kindness?

LOIS doesn't quite know what to say to that. They sit in silence, the laughter and chat of TED and CONNIE and other ENSA members getting louder.

VERNON (CONT'D)
And your husband? Is he in the Forces? If you don't mind me asking. And if you do mind me asking then I am sure you will let me know.

LOIS
I'm not married. The Father is. Just not to me.

A beat while VERNON takes this in.

VERNON
Oh. I see. Well, life is full of surprises. But nothing a cup of tea and a biscuit won't improve. Do you take sugar?

LOIS
Two please. Yes. Thank you.

VERNON goes off to find tea.

CUT TO:

28 **EXT. ROAD/ABANDONED MONASTERY.NORTHERN FRANCE.DAY 24.16:07** 28

HARRY and STAN and the rest of the UNIT. The truck with the casualties on board moving at a snail's pace behind them.

(CONTINUED)

JOE and TAFFY eye up a mule/donkey/goat/horse in an adjacent field. HARRY notices.

HARRY

When I said foraging for food.

TAFFY

I was thinking transport, Sir.

HARRY considers this...

HARRY

You could give it a go. If you fall off it'll be good for morale.

As TAFFY considers whether this is worth the risk the sound of planes freezes everybody on the spot...

HARRY (CONT'D)

Take cover! Prendre à couvert!
Geoff! Geoff!

GEOFF

No! No! No!

GEOFF refuses to move. HARRY takes a couple of the other shellshocked lads into the Monastery buildings. TAFFY with JACK.

CONTINUOUS:

HARRY and the lads seeking shelter around the courtyard.

TAFFY

Jack!

TAFFY drags JACK to the ground. Some of the TRAUMATISED MEN refuse to get down, just stand. They hit the deck.

They wait for the inevitable payload but nothing.

And then, they hear a fluttering and look up to see leaflets dropping instead of bombs.

Slightly disbelieving, they stand, start to grab the leaflets and...

GEOFF stares up at the sky as though this is what he was expecting all along.

CUT TO:

30

INT. ABANDONED MONASTERY. NORTHERN FRANCE. DAY 24. 16:25 30

HARRY and STAN and others in the Unit looking at the leaflet.

All eating crusts of bread, and drinking wine they have found abandoned. One of the men sniffs a bottle of wine gingerly, and takes a big gulp.

HARRY and STAN look at the leaflet - we glimpse the headline - 'You Are Surrounded'. Two of the TRAUMATISED MEN just pace, arms folded behind their backs, staring at the ground.

GEOFF sits beside HARRY who, with STAN, is looking at the airdropped leaflet. We see the headline, 'You Are Surrounded' and a map showing German positions. The seriousness of their conversation is slightly undermined by GEOFF looking from one to the other as they speak, in an exaggerated gesture of 'interest'.

STAN

Do you reckon it's true, Sir or just Jerry being Jerry?

HARRY

We should thank them really. It's more information than we've had from our side...

STAN

Belgians have thrown in the towel?

HARRY

They were getting battered two days ago so it's not beyond the bounds of possibility.

STAN

If Calais is fucked then we're fucked, aren't we?

HARRY

Are you quoting Winston Churchill directly there, Stan, or is that a rhetorical flourish all of your own?

STAN laughs; GEOFF laughs in an impersonation of STAN which throws STAN slightly. Then HARRY looks at the other lads looking at the leaflets with growing concern - decides something needs to be done.

HARRY (CONT'D)

I tell you what it does mean, Sergeant. If the planes have just been over then the Panzers are never far behind, are they?

(CONTINUED)

STAN turns to the men immediately.

STAN

Heads up, lads. Let's get moving
and out of here. We sit around too
long we'll never want to get moving
again! At least we've got a map
now!

The LADS start to grab what they can in terms of food and
wine and move off...

CUT TO:

31 OMITTED

31

32 INT. CONCERT HALL. AIRBASE. DAY 24. 16:00

32

VERNON returns with tea and cake for LOIS.

VERNON

There we are. Slice of sponge cake
too. Well, I say "slice." More of a
shaving. And more sponge than cake
if I'm honest.

LOIS

(SMILES)

Thank you, anyway.

LOIS sips the tea.

LOIS (CONT'D)

I didn't know he was married. Of
course that's what any woman would
say so whether you believe me or
not...

VERNON

You talk as though I am going to
judge you. You talk as though I
have a right to judge you. You
don't have to apologise to me. Or
explain anything...

LOIS

You might want to tell the rest of
the world that.

VERNON

I try and kill other men every day
I fly. You don't judge me for that,
do you? Or maybe you do, I don't
know...

(CONTINUED)

LOIS

No. No, I don't. My Dad might. He's
a pacifist.

VERNON

Good for him. I'm not brave enough.

LOIS looks at VERNON and smiles. He pats her hand.

VERNON (CONT'D)

I'm not fighting for Britain. Not
for Mr. Churchill. But for an idea.
So people can get on with living
their lives in whatever way they
choose...that's the only freedom
I'm fighting for.

LOIS

(SMILES)

So you're an anarchist then,
Vernon.

VERNON

Yes. I suppose I am. Me and Mr.
Orwell. That's Eton for you.

LOIS laughs, VERNON too.

VERNON (CONT'D)

I meet a lot of men who think
they're strong, Lois, but I know
strength when I see it. And you
have it in abundance.

LOIS

Well, thank you. I don't feel too
strong right now but thank you.

VERNON smiles, a fond, distant smile, like a man who isn't
used to smiling - or maybe hasn't had too much to smile
about.

CUT TO:

33 **OMITTED**

33

34 **EXT. CASUALTY CLEARANCE STATION. DAY 25. 13:00**

34

HARRY talks to some French Soldiers outside a large house. He
heads back to STAN who has been patting at his hidden wound,
but breaks off as soon as HARRY heads towards him.

STAN

We haven't declared war on the
French, have we, Sir?

(CONTINUED)

HARRY

Not so far. But I wouldn't put it
past us...

STAN

One of the mad lads in the back
thinks he's Napoleon so we could
always ask him...

HARRY

The town is still in French hands
but they don't know for how long.
We can't get radio contact but
there's a Casualty Clearing Station
where we can get you seen.

HARRY turns to STAN.

STAN

Me, Sir? What about, Sir.

HARRY

That wound you've been keeping from
me.

STAN

What wound is that, Sir?

HARRY

The one that has you feeling your
guts every five minutes. As though
you had a bad pint or five at
lunchtime.

STAN

I can walk off a bad pint, Sir. Not
this bastard.

HARRY and STAN.

HARRY

You get it looked at here or I
order you to stay here. Up to you.

STAN

I think I liked you better when you
were a soft touch, Sir.

HARRY tries to hide how pleased he is.

CUT TO:

35 INT. CASUALTY CLEARANCE STATION. NORTHERN FRANCE. DAY 25. 35
13:03

HARRY and STAN walk in. There are men with terrible burns, amputees, men blinded, crying, groaning with pain and in the middle, working calmly, stitching a wounded man - WEBSTER. Even STAN takes a moment in the midst of all this to recover from the suffering he is seeing...

 STAN
Christ. I'm beginning to wish I was
one of the loonies now...

 HARRY
Who is in charge here? Who is in
charge here?

WEBSTER shouts across.

 WEBSTER
That's probably me.

 HARRY
You're American?

 WEBSTER
Webster O'Connor. American Hospital
in Paris. Field Hospital B. Pleased
to meet you.

 HARRY
I've got 5 traumatised men - battle
fatigue. I need to get them on a
Hospital Ship.

 WEBSTER
Well, when you find that Hospital
Ship then tell me and I'll send
another 5 of mine with them.
Otherwise they'll end up Prisoners
of War...

 HARRY
(SARCASTIC)
My God. You don't think we're going
to lose this, do you?

 WEBSTER
(SMILES)
Did you get a head injury, Sir?

WEBSTER looks at HARRY's traumatised MEN who have started to drift in to the ward.

 WEBSTER (CONT'D)
I am nowhere near giving these men
the help they need.
(MORE)

(CONTINUED)

WEBSTER (CONT'D)

I can't take these guys too. I'm sorry. Your best bet is getting to the Coast yourselves.

HARRY

Can you help one guy. It's not mental. Well, he is mental but it's a physical wound. (OF STAN) My Sergeant here.

WEBSTER

I'll get a Nurse to look at him.

HARRY turns to his UNIT and traumatised MEN as ALBERT enters with a casualty on a Stretcher with ANOTHER STRETCHER-BEARER.

ALBERT

Bullet wounds. Shrapnel. All kinds of shit.

WEBSTER looks up at ALBERT and smiles.

WEBSTER

Good to hear you really getting to grips with the medical jargon.

ALBERT

When I volunteered I thought I'd be driving old ladies round Paris.

WEBSTER

You're a jazz man. Chaos is your thing.

ALBERT laughs then looks at some of HARRY's shellshocked men staring at him.

ALBERT

Yes. I'm black. Yes. I'm African. That isn't the morphine, boys, I am actually here...

ALBERT looks around at the ward and sees DEMBA and IBRAHIM at the end of the ward... smiles to himself. A look between WEBSTER and ALBERT and we...

CUT TO:

STAN is having his wound dressed by HENRIETTE, in the tray beside her are bloody bits of old shirt and whatever else STAN was using to patch himself up. HARRY talking to him...

HENRIETTE

You need to hold still.

(CONTINUED)

STAN

I'll do as I'm told. I'm good at taking orders. Just ask my Officer, here...

HARRY

He isn't good at taking orders.

HARRY

Il ne sait pas recevoir des ordres.

HENRIETTE smiles, amused, and carries on. STAN rolls his eyes.

HENRIETTE

You're lucky that you got here when you did.

STAN

We would have got here sooner, but the Pied Piper here kept picking up waifs and strays.

HARRY is businesslike.

HARRY

Two of our Units and two French Units have dug in 30 miles inland so we have a bridgehead to the Coast. We get behind that perimeter and get to Dunkirk and evacuate.

STAN

What? All of us? Even the looney tunes.

HARRY

We take them with us or leave them to be taken as Prisoners of War. How long do you think they will last?

Out on STAN looking over at GEOFF and JACK. HARRY has a point.

CUT TO:

37

EXT. CLEARING STATION. NORTHERN FRANCE. NIGHT 25. 20:00

37

Night has fallen. HARRY smokes, grabbing a moment alone. He stares up at the skies where he can see planes in the distance, heading North.

He then looks out at the otherwise pristine landscape - the glow of Dunkirk in the distance and GEOFF drifts over, and stands next to HARRY, rests his head on his shoulder like a child. HARRY doesn't move away, lets GEOFF stay there as long as he likes.

(CONTINUED)

Then the sky is empty. And HARRY thinks of Kasia - and we...

CUT TO:

38 **EXT. WARSAW. STREETS. NIGHT 25. 20:00** 38

KASIA is against a wall with a GERMAN SOLDIER reaching for her skirt. And then, his expression changing as KASIA puts a gun to his head and...

We hear a single shot.

Close up on the face of GERMAN SOLDIER 2, a gun to his head.

Close up on the face of GERMAN SOLDIER 3.

KASIA walks away from GERMAN SOLDIER 4, his corpse slumped on the ground, his hand outstretched.

CUT TO:

38a **EXT. CASUALTY CLEARANCE STATION. N. FRANCE. DAY 26. 12:00** 38a

The truck is loaded up with the TRAUMATISED MEN. JOE is driving. The MEN are around it. They stare at the road ahead and the sky glowing red with flames and smoke.

HARRY turns to STAN.

HARRY

Well, at least we don't need a map.

They set off, towards the red sky and we...

CUT TO:

39 **OMITTED** 39

40 **EXT. LIFEBOAT. DUNKIRK. DAY 26. 13:00** 40

TOM and FRED - a fellow rating - row a lifeboat (imagining a large wooden rowing boat) towards the beach at Dunkirk. Despite the chaos in the water, or maybe because of it, TOM is still talking. He nods back towards the HMS KEITH - the ship from which they have embarked.

TOM

How did we get Keith?

FRED

What?

(CONTINUED)

TOM

All the other ships are called
Calcutta, Dreadnought, Atlantic.
And we get Keith.

FRED

What's the problem with that?

TOM

Keith was always the name of the
kid who wore a balaclava 'til
April. Candle-wax snot hanging from
his nose.

FRED

So would you like it better if it
was HMS Tom?

(CONTINUED)

TOM

If it was HMS Tom it wouldn't be
here, mate. It'd be cruising round
the brothels of the Med.

FRED laughs and then, again, the sound of aircraft high above
them - they exchange a look and press on and we...

CUT TO:

41

EXT. TOWN. DUNKIRK. DAY 26. 13:15

41

On street corners are SOLDIERS, under the supervision of
OFFICERS, busy breaking up equipment and vehicles.

Through this we see the sight of EDDIE, walking through,
overcoat, trilby and suitcase and trumpet case intact.

He takes in queues of MEN for water and for bread and also,
at bars and brothels. One or two drunks grappling.

There are French Soldiers, British Soldiers, Belgians, Indian
Soldiers in one corner of a square...

And more men arriving - on horseback, by tractor, on donkeys
and EDDIE stops dead as he watches ONE MAN arrive on roller-
skates. A couple of SOLDIERS turn to EDDIE, hostile.

SOLDIER 2

Hey, you! What are you doing here,
where's your Uniform?

EDDIE

I'm a musician. This is my uniform.

SOLDIER 2

Yeah? I don't hear any music.

EDDIE

I don't see any fighting either but
you're still dressed up as a
Soldier, aren't you?

SOLDIER 2

You're a spy. Aren't you! Spy over
here, lads!

EDDIE

Yes. I'm a spy. That's right. This
disguise here helps me to blend
in...

EDDIE indicates his coat, his hat, his colour, walks on,
lights a cigarette, mumbling to himself.

(CONTINUED)

EDDIE (CONT'D)

Some spy...

And as he says this more aircraft appear on the horizon. And everyone dives for cover or just throws themselves on to the floor and hopes...

CUT TO:

42 OMITTED

42

43 EXT. SEA CLOSE TO SHORE. DUNKIRK. DAY 26. 13:30

43

TOM's lifeboat now sits in the shallows. It sits at the head of a line of desperate men, all hoping to secure safe passage off of the beach. Around them, up and down the beach, are endless queues of other soldiers in mirror image of TOM and the line of men approaching his boat. An eery silence hangs in the air, as each man waits for a place on a departing vessel.

Amongst these queues of soldiers, other abandoned vehicles have been desperately fashioned into makeshift pontoons. We see their remains; ghostly reminders of previous attempts to get out onto the water at high tide. The exposed pontoons, the remains of burned out and abandoned military vehicles, and queues of men, give the beach a surreal sense of ordered chaos.

TOM pulling MEN on to the lifeboat.

TOM

Move it, lads! Fritz is due to call again - and he won't be selling ice creams. Come on! You've had all day to sunbathe, just get onboard and let's go home, hey?

As TOM helps a MAN with dressings on his eyes board the boat, GRZEGORZ struggles his way to the front of the crush, not waiting patiently like the other MEN. Most of the MEN are too weak and defeated to resist. TOM watches GRZEGORZ get to the front and then refuses to let him on.

TOM (CONT'D)

Here you are, pal. No chance. Wait your turn.

GRZEGORZ

You cannot stop me.

TOM

I can with this.

TOM holds a gun to his chest. GRZEGORZ doesn't move.

(CONTINUED)

TOM (CONT'D)

Jerry has only gone for his tea break. If we don't get away this tide we get sunk. So killing you is a small price if it stops all these fellers buying it too...

GRZEGORZ

I am ready for death.

TOM looks puzzled, then bursts out laughing.

TOM

We're all ready for death, mate.
We're all ready for death.

GRZEGORZ, stands, not moving His eyes glazed over. A HUGE SOLDIER reaches for him from behind.

HUGE SOLDIER

Get out of the way. Go back and fight for your country you Polish bugger!

GRZEGORZ takes a few steps back, stands still as other MEN are pulled on board.

TOM

Behave lads! Any more trouble I'll go with half a boat-full!

TOM looks at GRZEGORZ standing amongst the men left in the queue, which stretches back far into the detritus on the beach. He looks lost even amongst the lost, as he walks back up the line of men and onto the beach.

CUT TO:

44

INT/EXT. TRUCK/DUNKIRK. DAY 26. 13:40

44

The truck and the Unit arrive in town. Exhausted and bewildered, they take in the buildings half destroyed, the desolation, the smouldering ruins of buildings.

The destroyed and abandoned equipment. A sign, 'DUNKIRK' riddled with bullet holes and bent out of shape.

STAN

I always wondered what a safe haven looks like...

HARRY

Get the lads down to the beach.
Just get out on anything you can.

STAN

What about you?

(CONTINUED)

HARRY
I'm staying put. With these lads.
I'll wait for HQ to flag up a
hospital ship.

STAN
How you going to evacuate them on
your own?

HARRY
We can't just leave them here, can
we? And I'm the Senior Officer so
it's down to me.

HARRY heads into the truck. STAN turns to JOE and TAFFY.

STAN
Joe. Taffy. Lads. Get down to the
beach and get on anything you can.
Ship. Cruiser. Rubber ring. Just
get home.

TAFFY
What about you, Sarge?

STAN
Me? I'm staying here. Got to sort
an hospital ship for this lot.

TAFFY and JOE exchange a glance, doubtful.

STAN (CONT'D)
Go on. Sod off! I'll see you on the
beach. Get me an ice cream.

TAFFY and JOE don't need asking a second time.

TAFFY
Wafer or Cornet, Sir?

JOE
Good luck, Sir.

And TAFFY and JOE disappear into the night.

CUT TO:

45 **EXT. SEA, CLOSE TO SHORE. DUNKIRK. DAY 27. 13:45**

45

TOM and FRED, still in the shallows, and things are starting
to look ominous. Aircraft in the distance.

TOM
Let's have a smile lads, you look
like a gang of Priests on a
Saturday night.

(CONTINUED)

The beach is vast. The sheer scale of the expanse serves as a reminder of how exposed these men are. TOM looks up at the sky, aware of how vulnerable he is. We cut wide and see men shuffling in their queues down to the water's edge. Everyone aware there is nowhere to run. Some start to shelter behind abandoned vehicles, and discarded weaponry on the beach.

GRZEGORZ, having now made it some way back onto the beach, stands stock still, staring up at the sky too.

CUT TO:

46 **EXT. SHORELINE/BEACH. DUNKIRK. DAY 26. 13:46**

46

The aircraft launch a brutal attack on the beach. Flying low, they bomb and strafe the men waiting to evacuate. Hundreds of men scatter, in different directions. There's nowhere to shelter. Some run towards the water, some hide behind and under the abandoned vehicles littering the beach.

The men who have just been loaded on to TOM's boat jump off and run. Some are hit, and fall violently onto the sand. FRED doesn't survive the attack; and his lifeless body falls into the water. The boat, still near the water's edge, is riddled with bullets, rendering it useless.

TOM runs up the shoreline, trying to dodge bullets, bombs and mass panic as the men scatter. Around him he sees men panicking, lifeboats already on the sea, men struggling, the sound of shouts and screams. The orderly queues we have seen up the beach scatter and the men spread in chaotic fashion.

As TOM runs up the shoreline, GRZEGORZ runs in a different direction, further away from the water and back towards the dunes. We lose GRZEGORZ as a bomb explodes next to him, a plume of black smoke engulfs him as bullets fly.

Back to TOM, struggling up the waterline amongst the panic. Suddenly, he is hit. A bullet strikes him on the shoulder and he falls face down onto the sand. Too weak to get himself back up. No one around him helps.

CUT TO:

47 **INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 26. 12:55**

47

DOUGLAS suddenly looks up from his newspaper. A shock passing through him. A shiver. He walks over to the radio, troubled. He turns it on... Arthur Askey does a routine... but he doesn't react. He turns again. Trying to get any news he can but DOUGLAS can't hear anything... He is overwhelmed by a mounting feeling of dread.

CUT TO:

47a **EXT. BENNETT HOUSE. MANCHESTER. DAY 26. 13:00** 47a

DOUGLAS' front door flies open, bedraggled, raging and looking for something, someone.

He heads next door and bangs on their door.

DOUGLAS
Come on! Come on! Are you in! Are
you in? Help! Help!

Nobody comes to the door. DOUGLAS moves on.

CUT TO:

47b **OMITTED** 47b

48 **INT. TRUCK. DUNKIRK TOWN. DAY 26. 15:35** 48

HARRY sits with GEOFF, JACK, DEMBA, IBRAHIM, STAN and other TRAUMATISED MEN.

(CONTINUED)

HARRY

Okay, lads. We're going to stay put tonight but I'll stay with you.

GEOFF

You are kind.

HARRY

No. I'm not. I'm not kind.

STAN

Stupid, more like.

HARRY

So, Geoff. Who is at home for you? Wife? Kids?

GEOFF

Yes.

HARRY

What are they called?

GEOFF

Geoff.

HARRY looks at STAN who is trying not to laugh.

HARRY

Easy to remember I suppose.

STAN

You still sure this lot are worth killing yourself over?

HARRY

There's somebody's son, husband, brother, Dad...

STAN

But they're not yours.

HARRY

This whole war is about fighting for people we've never met.

STAN

Look at them. They're not going to thank you. (BEAT) You don't mind if we fuck off and leave you here to die do you lads?

No reply. HARRY nods at STAN in disapproval.

HARRY

They're my responsibility.

(CONTINUED)

STAN

God's sake, Sir. We got them to the coast. They're as safe as any of us. They have a good a chance as any of us. Better probably. They're already mad. We're just getting there.

HARRY

(BEAT)

I'm going to try and get food and water. When I come back I want you gone.

STAN

It's not how it works. You give the order and I stay to make sure it's carried out.

HARRY

The Senegalese lads have volunteered to stay already. If you are still here when I come back I'll report you for insubordination.

STAN

All due respect, Sir. Who to? You and me are all that's left of the chain of command.

HARRY

Get to the beach and get out with our lads. They need you. Taffy can't find his way out of his Tent without a map and compass.

STAN

Yes sir. As you say, Sir.
(BEAT) What are you thinking, Sir?

HARRY

I was wondering if you still didn't believe in shell shock.

STAN

I believe in cowardice more.

HARRY

You know. You remind me a lot of my Mother.

STAN

The wisdom...

(CONTINUED)

HARRY

And the legs. And the chewing
tobacco.

STAN shakes HARRY's hand, shakes DEMBA and IBRAHIM's hand and
gets out of the truck and we...

STAN

Pleasure and an honour, Sir. See
you back in Blighty for a pint.

HARRY

You can get the first round in.

STAN

Typical Officer...

And STAN disappears into the night.

CUT TO:

49

EXT. DUNKIRK TOWN. DAY 26. 16:00

49

HARRY wanders around the streets of Dunkirk. He doesn't see
the same anarchy as EDDIE had witnessed. Largely deserted
now. Stragglers, the hopeless, the injured. This all feels
like a puzzling dream. Surreal.

Gazing ahead, he spots a man scrabbling in the rubble - he's
looting the ruins. Moving closer, HARRY sees the man has
found jewellery in rubble - and he sees it's JOE.

JOE looks up and sees HARRY - his commanding officer.

HARRY

Corporal?

JOE

Sir.

JOE hesitates. His fist closed around the rings he has
looted. Both men look at the closed fist. HARRY draws his
gun. JOE looks at him.

JOE (CONT'D)

Sir?

HARRY can only see a young man now - terrified. What would be
the point... HARRY returns his gun to its holster. JOE rushes
away. HARRY watches him go...

CUT TO:

50

INT/EXT. TRUCK/DUNKIRK. DAY 26. 16:30

50

HARRY distributes meagre pieces of bread, tins of sardines, around the TRAUMATISED MEN, clearly still shaken from the encounter with Joe.

HARRY

It's not quite loaves and fishes
but it's a miracle of sorts. (BEAT)
Do you believe in miracles? Or
curses? Hey? I am a family's curse.
I found a woman. And she had a
family. And they took me in. And
treated me like a son. And I gave
them nothing in return but bad
luck. I spent all my time thinking
I was good. And it turned out I was
bad all along. And self-pitying
too. As it turns out.

GEOFF

It's bad.

HARRY

I know.

GEOFF

It's bad. It's bad. It's bad.

HARRY

What is, Geoff? What is bad?

GEOFF

The badness inside.

HARRY

That's not badness you've got
inside you, Geoff. That's just
pain, my friend.

GEOFF

The badness outside.

HARRY

Well, that's true enough. Nothing
any of us can do about that.
Nothing at all.

HARRY stares at GEOFF. Then without warning, the rumbling of the Luftwaffe and shouts of men... and then all hell breaks loose. MEN crying.

(CONTINUED)

HARRY (CONT'D)
You have to get in, Geoff. You
can't stay out here. I promise you,
we can't stay out here.

GEOFF
Geoff! Geoff! Geoff! Geoff! Geoff!

But GEOFF struggles past HARRY and, is away onto the
street...

CONTINUOUS:

51 **EXT. DUNKIRK TOWN. DAY 26. 16:34**

51

GEOFF runs into the street, explosions all around, fires
everywhere, rubble. HARRY chases after GEOFF... and this time
he manages to catch him.

HARRY
Corporal. We need to move. Now.

This stops GEOFF for a moment and HARRY manages to catch him
and bundle him over to a wall for some shelter... HARRY
cradles GEOFF in his arms and the fire rages around them and
the sound of cries and bombs combines until we...

CUT TO:

51a **INT. ROSSLER LAUNDRY. BERLIN. DAY 26. 17:00**

51a

ROSSLER sits in his office. He has nothing to go home to. He
becomes slowly aware that he is being watched. FRAU PESSLER,
alone now on the factory floor, walks towards him.

FRAU PESSLER
*Do you think you can hide
your daughter in the
countryside forever?*

FRAU PESSLER
Glauben Sie, Sie können Ihre
Tochter ewig auf dem Land
verstecken?

ROSSLER
What did you say?

ROSSLER
Was sagen Sie da?

FRAU PESSLER
*Your daughter. In your summer
house. When we all know she
should be getting treatment.
For her condition. What will
the Party make of that?*

FRAU PESSLER
Ihre Tochter. In Ihrem
Sommerhaus. Wo wir doch alle
wissen, dass sie behandelt
werden sollte. Ihr Zustand.
Was wird die Partei davon
halten?

(CONTINUED)

ROSSLER

*I am a member of the Party
too.*

ROSSLER

Ich bin auch Parteimitglied.

FRAU PESSLER

*A strange party member who
tears down swastikas. Who
hides his defective daughter.*

FRAU PESSLER

Merkwürdiges Parteimitglied,
der Swastikas herunterreißt.
Der seine gestörte Tochter
versteckt.

FRAU PESSLER walks out. ROSSLER blinks, trying to control his emotion. And then something snaps. He stands up and pursues FRAU PESSLER as she walks away, launching himself at her back, hurling her against some machinery. Her head strikes it first and she slumps to the floor immediately, and a great pool of blood spreads from beneath her head and we...

CUT TO:

52

EXT. FOREST. DUNKIRK. DAY 26. 17:10

52

JOE, STAN and TAFFY, along with other MEN, heads down, as bombs fall and the woods are strafed.

TAFFY

Shoot me if I lose my bollocks,
Sarge.

STAN

Your bollocks have got to drop
first, Taff.

JOE

Fuck me, that's close.

STAN

Thank you, Joe. I wouldn't have
noticed if you hadn't told me.

JOE

Only making conversation, Sarge.

CUT TO:

53

EXT. DUNKIRK TOWN. DAY 26. 17:30

53

Finally, the bombing has stopped, fires still rage, a few STRAGGLERS tentatively come out of doorways like they have been sheltering from a storm, up from cellars, and HARRY and GEOFF make their way back to the lorry where we find DEMBA and IBRAHIM sitting with the TRAUMATISED MEN with the doors open... GEOFF turns to HARRY.

GEOFF

It can't be put right.

(CONTINUED)

HARRY
What can't, Geoff?

GEOFF
The thing that needs putting right.
It can't be put right.

HARRY turns to DEMBA and IBRAHIM.

HARRY
*You must go now and try and
escape over the channel. You
must go!*

HARRY
Vous devez aller et essayer
de fuir à travers le canal.
Tu dois y allez!

(CONTINUED)

DEMBA
*We will stay here. With you.
It is safe.*

DEMBA
Nous allons rester ici avec
vous. Ce n'est pas dangereux.

HARRY
*It's no safer here than on
the beach.*

HARRY
Ce n'est pas moins dangereux
ici qu'à la plage.

DEMBA
*It isn't just the Germans
we're hiding from...*

DEMBA
Nous ne nous cachons pas
seulement des Allemands.

HARRY nods and smiles. GEOFF climbs back in to the lorry.
HARRY follows. One of the men at the back, DANNY - in RAF
Uniform - starts to sing under his breath - the song
familiar.

DANNY
Pack up all my cares and woes
Feeling low here I go
Bye, Bye blackbird

HARRY joins in, and eventually some of the men and we...

HARRY
(SINGING)
Where somebody waits for me
Sugar sweet so is she
Bye, Bye Blackbird

CUT TO:

54 **INT. CONCERT HALL, AIR BASE. DAY 26. 16:31**

54

LOIS is performing again, singing, the band playing.

LOIS
(SINGING)
No one here can love or understand
me.
Oh, what hard luck stories they all
hand me

We go into the audience where VERNON is watching her
intently.

CUT TO:

55 **EXT. THRESHOLD OF FOREST AND BEACH. DUNKIRK. DAY 26. 17:31** 55

The planes are unremitting now. Strafing the beach and woods
over and over.

(CONTINUED)

We see MEN lie on the ground, including STAN, TAFFY and JOE, having sought any shelter they can, but EDDIE, with his usual sense of absurdity, is lying on his back and playing the tune of 'Bye, Bye, Blackbird' on his trumpet as the men bleed around him... and in all this madness it seems as appropriate response as any...

CUT TO:

56 **INT. TRUCK. DOCKSIDE. DUNKIRK. DAY 26. 17:32**

56

HARRY and a few of the MEN are singing.

HARRY/OTHERS
(SINGING)
Where somebody shines the light
Yes I'm coming on home tonight
Black bird, bye bye...

The song stops. Silence. Complete silence. HARRY looks round at the faces in the truck. From the back of the lorry we hear a voice... JACK, to no one in particular.

JACK
Thank fuck that's over.

HARRY bursts out laughing.

CUT TO:

57 **INT. CONCERT HALL, AIR BASE. DAY 26. 17:00**

57

TED and the others are taking the equipment down, VERNON enters and crosses to LOIS.

VERNON
Can I just say you were just as good the second time. I'm going to have to start a fan club for you.

LOIS
Thank you. No need to sound so surprised.

VERNON
Well, I don't want to be rude, ma'am, but I've seen other ENSA shows recently and they were truly horrible...

LOIS laughs.

LOIS
I'm sure they weren't that bad.

RANDY and CONNIE are bringing equipment down from the stage.

(CONTINUED)

RANDY
Oh, they were.

CONNIE
I expect there isn't one bad act in America.

RANDY
I wouldn't know. I'm from Canada.

CONNIE
Of course you are.

RANDY
What do you mean?

CONNIE
Our pianist is from Canada. He's never heard a Canadian accent like yours...

RANDY
I listen to American radio a lot. I must have picked it up.

CONNIE
Oh, I see...

RANDY
(BUSTED)
I'll work on the accent.

CONNIE
You've volunteered to help us and your country isn't even at war. God knows why anyone would do that but...

RANDY
Maybe I just wanted to meet English girls.

CONNIE
Why would that be? Did somebody tell you they were easy?

RANDY
(SUDDENLY SHY)
No. No. Not at all, I didn't mean that. I was just trying... I thought I was being real smooth.

RANDY, boyishly shy now, looks down at his feet.

(CONTINUED)

CONNIE

I'm going to tell you a secret from
the girls' side. Smooth isn't all
its cracked up to be.

CONNIE walks away, RANDY smiles after her but doesn't know
what to do. Like a puppy who has been chasing a ball in the
wrong direction.

LOIS

Nice seeing you again, Vernon.

VERNON

You too. I was wondering if you
would mind awfully if I wrote to
you...

LOIS laughs.

VERNON (CONT'D)

Sorry. Is that foolish of me...

LOIS

No. Just men who promise to
write... I've had my fill of them.

VERNON

I can't promise poetry.

LOIS

Good. Then you write to me, Vernon.
I'd like that.

LOIS walks away this time. VERNON smiles to himself.

VERNON

I don't have your address.

LOIS takes a letter out of her handbag. From Harry. She takes
the letter from the envelope and hands the envelope to
VERNON.

LOIS

There. Now you have to keep your
promise.

VERNON

No poetry.

LOIS smiles as she exits, VERNON stares down at the address.

CUT TO:

58 INT.MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN 58
DAY 26. 18:15

NANCY is broadcasting...

NANCY
(ON MICROPHONE)
Good Evening. The German High
Command have issued a communiqué.
The French army have been defeated.

59 INT. OFFICE. LAUNDRY. BERLIN. DAY 26. 18:15

59

MR. ROSSLER is sitting in the office. Drinking. The corpse of
FRAU PESSLER is still on the floor next to him.

NANCY (V.O.)
They confidently report that the
attack on what is left of the
British Expeditionary Force at
Dunkirk is making good progress.

CUT TO:

60 INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIVISION. 60
BERLIN. DAY 26. 18:16

NANCY broadcasting... a 'fuck you' smile at SCHMIDT as she
broadcasts this next section.

NANCY (ON MICROPHONE)
But the British Tommies at Dunkirk
are still fighting. They will not
be rolled over. My sources in the
German military tell me that even
their men call them stubborn
bulldogs.

CUT TO:

61 EXT. BEACH/SEA DUNKIRK. DAY 26. 18:16

61

EDDIE, pure class, overcoat and trilby still in place, wades
waist deep in the water, holding his instrument case above
his head, heading for a small dinghy to take him out to a
bigger ship. Hands pull him on, his coat sagging with water.
By this stage everybody is so mad with exhaustion that
nothing seems out of place anymore... behind him the figure
of GRZEGORZ - trying once again...

NANCY (V.O.)
But Berlin does not change. On
these streets you would not know
the country was at war.
(MORE)

(CONTINUED)

61 CONTINUED:

61

NANCY (V.O.) (CONT'D)
Berlin goes on as before. And
perhaps that is the most
frightening thing of all...

CUT TO:

62

INT. HALL. ROSSLER HOUSE. BERLIN. NIGHT 26. 23:15

62

NANCY enters the hall to find MR. ROSSLER pacing outside her door, agitated, bewildered.

NANCY
(GUARDED)
Mr. Rossler.

MR. ROSSLER
Ah. Frau Campbell. I know that we
have not seen eye to eye of late
but I need your help. A terrible
thing has...

NANCY
What? What is it? Is it Hilda? Tell
me?

And MR. ROSSLER bites the back of his hand and to NANCY's surprise begins to sob.

CUT TO:

63

INT. OFFICE. LAUNDRY. BERLIN. NIGHT 26. 00:00

63

NANCY and MR. ROSSLER stand in the office over the body of FRAU PESSLER.

MR. ROSSLER
She said she was going to tell the
authorities where Hilda was. She
said that she...

NANCY
Shh. Shh. You don't need to
explain. She's a dead Nazi, Herr.
Rossler. That's good enough for me.

NANCY starts looking round for cloth to wrap the body in.

NANCY (CONT'D)
Have you ever moved a dead body,
before?

MR. ROSSLER
No. Have you?

(CONTINUED)

NANCY
Lots of times. You just need a lot
of canvas and a strong stomach...

NANCY springs into action, urgent. MR. ROSSLER stands and follows her and we...

CUT TO:

64

INT/EXT. TRUCK/DUNKIRK TOWN. NIGHT 26. 00:00

64

Everyone is sleeping or half asleep apart from DEMBA and HARRY. HARRY looks at GEOFF who is asleep. He sees that he has something in his top pocket, and curiosity getting the better of him he leans forward and takes an envelope full of photos from GEOFF's pocket. DEMBA moves alongside HARRY and they look at the photos.

INSERT: GEOFF with his Wife on his Wedding Day. GEOFF on the beach with three CHILDREN, GEOFF in his uniform, proud, gazing strong and unflinching at the Camera.

HARRY
*Geoff had a life. And love.
We all had a life.*

HARRY
*Geoff a vécu sa vie. Et
l'amour. Nous tous avons vécu
notre vie.*

HARRY puts the photos back in the envelope and into GEOFF's top pocket.

DEMBA
What about your life?

DEMBA
Et ta vie?

DEMBA pats HARRY's top pocket. HARRY hesitates, then smiles and takes out two photos.

HARRY
(IN ENGLISH)
That's a story.

INSERT: A photograph of LOIS - a studio portrait - and the family photograph of KASIA and the TOMASZESKI family. DEMBA looks at the photos. Puzzled. Looks at HARRY.

DEMBA
And which one is your Mother?

DEMBA
Laquelle est ta mere?

HARRY laughs, he looks down at the photos.

HARRY
*My Mother? Neither. My Mother
is a different story
altogether...*

HARRY
*Ma mère? Aucune. Ma mère,
c'est toute une autre
histoire.*

DEMBA looks puzzled and HARRY is lost in the photo of LOIS and KASIA and we...

64a

EXT. ROBINA'S HOUSE. MANCHESTER. DAY 27. 08:30

64a

DOUGLAS hammering on ROBINA's door. ROBINA surprised to see the state of him.

DOUGLAS

Is he dead? Have you heard? Have you heard?

ROBINA

Is who dead? What? What are you saying? Is who dead?

DOUGLAS

Your boy. My boy. Have you heard anything. About the ships that went down. Today. Have you had the news on?

ROBINA

No. I've been doing the crossword. Much more edifying.

DOUGLAS

What the bloody hell use is the crossword when our Tom, might be dead? Hey? Hey?

ROBINA

Please keep your voice down, Douglas. You might frighten Jan. Or nearby animals...

DOUGLAS

HMS Keith. You must have heard something! Why haven't you heard anything?

ROBINA looks at DOUGLAS for a few beats, for a moment we think she will reach out for this tortured soul, but...

ROBINA

Go home and pull yourself together, Douglas. I'm disappointed in you.

ROBINA shuts the door.

CUT TO:

64b

INT. HALL. ROBINA'S HOUSE. MANCHESTER DAY 27. 08:32

64b

ROBINA shuts the door, she leans her back against the door and closes her eyes. We see something in her now that she was hiding from Douglas - a vulnerability, a fear.

(CONTINUED)

She closes her eyes. When she opens them she notices that JAN is at the top of the stairs looking down at her.

CUT TO:

65

EXT. VICTORIA STATION. MANCHESTER. DAY 27. 08:40

65

TED - the head of ENSA - says farewell to CONNIE and LOIS and other ENTERTAINERS.

TED

Ladies. As always the pleasure is
all mine.

TED gives CONNIE a goodbye kiss and takes the opportunity to squeeze her bum.

CONNIE

Well, keep your pleasure to
yourself, Ted, because believe me I
don't want to share it.

CONNIE untangles herself.

TED

(BUSINESSLIKE)

Call me tomorrow. We might all be
down to Portsmouth to meet our
brave lads off the boats.

CONNIE

Haven't they suffered enough?

TED

Very good, that. Very good. You
could do a comic turn if you put
your mind to it...

CONNIE walks on, falls into step beside LOIS.

LOIS

Ted has taken quite a shine to you.

CONNIE

Ted takes a shine to every woman he
sees. And I'm pretty sure what he
is most interested in shining.

LOIS laughs at this, looks at CONNIE.

LOIS

Well, you have got a full dance
card, haven't you? Eddie on his way
home and that young pilot all over
you too...

(CONTINUED)

CONNIE
He was just a kid.

LOIS
He was handsome. And we might all
be dead tomorrow. So do what you
want while you still can...

CONNIE
(INDICATING LOIS' BUMP)
Great advice.

LOIS laughs, and then she starts to cry.

LOIS
I'm scared, Connie. All right? I'm
scared!

CONNIE
Come here. You don't have to be
scared. You've got me. And your
Dad...

LOIS
(SNIFFING)
My Dad? You are joking.

CONNIE
No. Douglas might have his faults
but he'll be strong for you. I know
he will.

LOIS looks at CONNIE and nods... they both find themselves
staring at a newspaper headline about Dunkirk and we...

CUT TO:

66-67 **SCENES 66-67 OMITTED**

66-67

68 **INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 27. 11:00**

68

DOUGLAS at the kitchen table, looking distraught. LOIS and
CONNIE sitting with him.

LOIS
So you haven't actually heard any
news?

DOUGLAS
I know it. I know it. I can feel it
in here.

(CONTINUED)

LOIS
Any real news. Not one of your
"feelings" like Gypsy Rose Lee on
Blackpool prom.

DOUGLAS
If anything's happened to him. I
made him go back. I told him to
go...

LOIS
Dad.

DOUGLAS
I'm no Father. Not to you. Not to
him. I'm no Father.

LOIS
Dad. That isn't true...

DOUGLAS gets up. Turns the radio on - loud.

DOUGLAS
We just have to wait now. We just
have to wait for news.

LOIS
They aren't just going to announce
it on the radio, are they? Not just
like that. Not with the Germans
listening in.

DOUGLAS turns the radio up louder. CONNIE goes over and turns
it off.

CONNIE
For God's sake, Douglas! Do you
think you are the only one sick
with worry? I've got Eddie out
there! Not a word. Not one word
have I heard about him and not one
word of concern from you. You might
be mad as a sack of budgies,
Douglas, but I never thought you
were selfish!

DOUGLAS looks at CONNIE. She walks out, slamming the door
behind her. DOUGLAS looks at LOIS.

LOIS
That wasn't fair.

DOUGLAS is calmer now.

(CONTINUED)

DOUGLAS
You know what, love. I think it
was. I think it was...

CUT TO:

69 **EXT. ROADS. LONGSIGHT. MANCHESTER. DAY 27. 11:05** 69

CONNIE walks away, at a pace. She is trying to hold it
together but there are huge tears rolling down her face and
we...

CUT TO:

69a **INT. TRUCK. DUNKIRK TOWN. DAY 27 12:00** 69a *

HARRY and IBRAHIM are in the truck with the SHELLSHOCKED
SOLDIERS, including GEOFF. DEMBA enters. He and HARRY speak
in French. *

DEMBA *

Nobody knows anything about a
hospital ship. *

HARRY *

We are just going to have to get
them on to any ship that we can. *

DEMBA *

And how are we going to do that?! *

CUT TO: *

70 **OMITTED** 70

71 **OMITTED** 71

72 **OMITTED** 72

73 **EXT. STREET DUNKIRK TOWN. DAY 27. 12:20** 73

HARRY standing by the truck with the TRAUMATISED MEN and
DEMBA and IBRAHIM. Some have sat down, others are trying to
walk away, others talking to themselves, cowering.

HARRY
Geoff? Is Geoff okay?

GEOFF
Geoff is okay.

(CONTINUED)

HARRY

Because Geoff. I need you. I need
you to help me and stay calm. We're
going to go home. Okay. We're going
to go home.

GEOFF looks at HARRY. Not clear whether he understands or not. HARRY looks back at the Men. He turns to DEMBA and IBRAHIM, who are helping herd them. He looks at the disparate bunch of MEN who are already drifting away, heading in the wrong directions, and wondering how they are going to even get to the end of the road... HARRY reaches in to the back of the truck and pulls out a length of rope.

HARRY (CONT'D)

It's not exactly perfect but I
can't think of anything else.

CUT TO:

74

EXT. FOREST. DAY 27. 13:00

74

HARRY and the SHELLSHOCKED MEN, including GEOFF, move through the forest in a long, processional line. Amongst these men driven mad by war, HARRY, DEMBA and IBRAHIM have each tied a man to each hand, front and back and they in turn have been tied to others...

CUT TO:

75

EXT. THRESHOLD OF FOREST TO DUNKIRK DUNES. DAY 27. 13:15

75

HARRY, DEMBA and IBRAHIM and the procession of SHELLSHOCKED MEN stand on the edge of the forest and see the beach for the first time. Abandoned uniforms and shoes lie before them. HARRY turns to DEMBA and IBRAHIM.

HARRY

Go ahead and get on to any boat you can. You have helped me. You have helped these men.

HARRY

Allez et montez dans n'importe quel bateau. Vous m'avez aidé. Vous avez aidé ces hommes.

IBRAHIM

You cannot do this on your own.

IBRAHIM

Vous ne pouvez pas faire ça seuls.

HARRY

It will be hell.

HARRY

Ça sera l'enfer.

IBRAHIM

I think we are already in hell.

IBRAHIM

Je crois que nous sommes déjà en enfer.

HARRY looks at the beach again and thinks IBRAHIM may be right.

CUT TO:

75a

EXT. DUNKIRK BEACH DUNES. DAY 27. 13:17

75a

HARRY, DEMBA, IBRAHIM, and the SHELLSHOCKED MEN leave the threshold of the forest, and start to walk across the dunes. We have not caught sight of the beach yet.

In the distance, we see other SOLDIERS tumble out of the forest around HARRY. We cut wide, and reveal more and more of these exhausted MEN, in disparate groups, heaving themselves across the dunes.

CUT TO:

75b

EXT. DUNKIRK BEACH. HIGHEST DUNE. DAY 27 13:20.

75b

(CONTINUED)

HARRY leads his men to the top of the highest dune, and takes in, for the first time, the scale of the Dunkirk Beach evacuation. It is vast, and HARRY is aware of the challenge he now faces. Getting these men onto a boat will be no small feat.

CUT TO:

76 **EXT. DUNKIRK BEACH DAY 27. 13:30**

76

HARRY and his roped up TROOP start to make their way across the beach. With the tide low, there is a great distance between the dunes and the water's edge. The trek down to the water feels like as great a challenge as any HARRY has faced on his journey here.

One long shot takes HARRY through the chaos and detritus on the beach, from the dunes to the shoreline. We take in again, with HARRY, the remnants of previously used makeshift pontoons built to load men onto boats, and the long queues that have now reformed, after the earlier attack, of men as they wait to be evacuated.

HARRY charges up one of these queues, looking to find a rowing boat or small launch to board. SOLDIERS turn around and eye them suspiciously. One of them, TONY, steps out of the queue to stop HARRY.

TONY

What are the black fellers? What do they want?

HARRY

Soldiers. The same as you. To get on a ship and get somewhere safe.

TONY

Who have they been fighting with?

(CONTINUED)

HARRY
The French.

TONY
French have got their own ships.

HARRY
These guys are with me. They have
been helping injured British
Soldiers for the last two days.
They have earned a place on that
ship.

TONY
I don't care who they are fucking
with.

While HARRY's and TONY's argument escalates, in the
background, DEMBA and IBRAHIM speak to each other in French:

IBRAHIM
What is the problem with this
Tommy?

DEMBA
He says we are French, French say
we are African.

HARRY
I think you mean, "I don't care who
they are fucking with, Sir."

TONY
I think rank went out of the window
a long fucking time ago, pal.
We've been waiting here three days
while the Krauts have been taking
pot shots at us. So if you just
dump your French mates before I
deck you.

HARRY
They are getting on a boat.

TONY and one of his mates start to try and manhandle DEMBA
and IBRAHIM. They stand their ground.

DEMBA
Stop that, Sir.
(IN ENGLISH)
Stop! Stop!

IBRAHIM
Get off me! You want to fight, we
will fight.

(CONTINUED)

HARRY takes out his gun and fires it into the air. This has the effect of stopping everybody in their tracks but a couple of the Traumatized Men start to scream...

HARRY
I am the Officer in Charge. They
are coming with us.

The gunshot has pierced the eerie silence of the beach. All eyes are on HARRY. Amongst them, two queues away, we see STAN, JOE and TAFFY -- they have reached the front of one of the lines of men, and are about to take precious places on a boat to safety.

They look back and see HARRY, before making their way towards a boat...

CUT TO:

77 **EXT. LAKE. BERLIN. DAY 27. 15:30**

77

NANCY and MR. ROSSLER drag the body of FRAU PESSLER wrapped in two swastika flags from NANCY's car boot and throws it in to the lake, watching it sink to the bottom, their faces without emotion.

(CONTINUED)

NANCY (V.O.)
The speed of change is what takes
most of us by surprise here. A
country invaded. A surrender. An
armistice signed. Then another and
another...

CUT TO:

77a **INT. BEDROOM, SUMMER HOUSE, BERLIN. DAY 27. 15.35** 77a

HILDA in her bed at the summerhouse - as she sleeps she
suddenly goes into a seizure, and MRS ROSSLER rushes across
to her...

78 **INT/EXT. CAR/LAKE. BERLIN. DAY 27. 15:45** 78

NANCY drives along the deserted road, MR ROSSLER beside her,
traumatised.

NANCY (V.O.)
The French are making one last
appeal to President Roosevelt to
get America to help.

NANCY (V.O.)
One last appeal.

CUT TO:

79 **INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV. BERLIN**
DAY 27. 17:00 79

NANCY
(INTO MICROPHONE)
One last appeal. They need help.

SCHMIDT crosses and turns off the recording...

CUT TO:

80 **EXT. ROWING BOAT. DUNKIRK BEACH. DAY 27. 17:00** 80

HARRY with GEOFF, and the SHELLSHOCKED MEN. DEMBA awake,
IBRAHIM slumbering. A British SOLDIER strips off and throws
his uniform into the sea.

FRANK
It's done. We're done. It's done.
No more! No more! No more!

(CONTINUED)

80 CONTINUED:

80

Around him the MEN who HARRY has rescued sleep where they stand or lie, on the open deck. DEMBA awake, IBRAHIM slumbering. DEMBA turns to HARRY.

DEMBA

We're a long way from home.

DEMBA

Nous sommes loin de la maison.

HARRY

Yes, we are.

HARRY

Oui, c'est vrai.

And the rumble of planes can be heard, both HARRY and DEMBA look in the same direction towards a sky where a German bomber can be seen, heading towards them.

END OF EPISODE