

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.

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

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  
Don't be frightened. We have to move, Claudette, we have to move.

HARRY  
N'aie pas peur. Nous devons aller, Claudette, nous devons aller.

HARRY turns to JOE.

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

JOE  
Have you still got yours, Sir?

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.

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	ROSSLER
<i>I said take them down! I said it and I mean it!</i>	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

LOIS  
So is Harry.

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.

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:

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)

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 vermisste zu Hause. Ich vermisste 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 éexecutent 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.

(CONTINUED)

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?

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:

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

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:

29

EXT. COURTYARD. ABANDONED MONASTERY. DAY 24. 16:10

29

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?

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.

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...

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!

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)

51a CONTINUED:

51a

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!

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?      Laquelle est ta mère?*

DEMBA

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.

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.

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 Traumatised Men start to scream...

HARRY

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

The gunshot has pierced the eery 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 into 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 9  
DAY 27. 17:00

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

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.

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