

WORLD ON FIRE

Written By

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Episode 6 Shooting Script

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1 **INT. WEBSTER'S APARTMENT. PARIS. NIGHT 28. 04:00** 1

WEBSTER stands in the window, looking out at Paris beyond, the glow of flames in the distance.

SINGER (O.S.)
"A tinkling piano in the next
apartment,
Those stumbling words that told you
what my heart meant,"

CUT TO:

2 **INT. CLUB AMOUR. PARIS. NIGHT 28. 04:00** 2

ALBERT and the band play - 'These Foolish Things'. The club is packed to the rafters - the last night of freedom.

SINGER
"A fairground painted swings,
These foolish things, remind me of
you."

CUT TO:

3 **INT. WEBSTER'S APARTMENT. AMERICAN HOSPITAL. PARIS. DAWN 29. 05:00** 3

WEBSTER at the window, turns to see that ALBERT is joining him - still in his stage gear.

SINGER (O.S.)
"You came, you saw, you conquered
me,
When you did that to me, I somehow
knew that it had to be."

ALBERT stands behind WEBSTER and drapes his arms over his shoulders.

They look out over Paris... the Paris that is about to change forever... and the sun rises.

CUT TO:

4 **EXT. STREETS. PARIS. DAY 29. 05:30** 4

CAPTION: "PARIS. 14th JUNE 1940"

Sunrise. A GERMAN SOLDIER - alone - on a motorcycle - enters the empty Paris streets...

CUT TO:

5 **EXT. CHASE HOUSE. MANCHESTER. DAY 29. 09:00** 5

HARRY and DEMBA - battered, knackered, make their way to the front door where ROBINA awaits. She barely disguises her surprise, shakes DEMBA's hand and looks at HARRY quizzically. Pull out to reveal JAN watching this new arrival from his bedroom window.

CUT TO:

6 **EXT. STREET/HOTEL CRILLON. PARIS. DAY 29. 10:00** 6

ALBERT walks down a Parisian street, evidence of the occupation of his beloved city all around. He stops opposite the hotel and watches the French flag come down and the Swastika go up...he turns to see a few other MEN and WOMEN watching this. One WOMAN in tears, the others bemused or indifferent, some even looking pleased.

CUT TO:

6a **INT. WARD. AMERICAN HOSPITAL. PARIS. DAY 29. 10:00** 6a

The inert body of TOM lying on a bed, eyes shut. It doesn't look good.

CUT TO:

7 **EXT. STREETS. BERLIN. DAY 29. 10:00** 7

The Church Bells ringing. Newspaper sellers selling papers proclaiming the fall of Paris.

Children waving Swastika flags.

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

CUT TO:

8 **INT. WARD. AMERICAN HOSPITAL. PARIS. DAY 29. 10:15** 8

Bang in on TOM being restrained by TWO MEDICAL ORDERLIES - PIERRE and JACQUES, HENRIETTE nearby. WEBSTER approaching.

TOM

Get off! Just let me go and I'll take my chances!

WEBSTER arrives and HENRIETTE turns to him.

HENRIETTE

He came round.

(CONTINUED)

WEBSTER
You don't say.

(CONTINUED)

JACQUES
(IN ENGLISH)
If you leave now you will die!

TOM
So I stay here and surrender? Like
you lot? Paris has fallen. She just
told me! Not a shot fired! How is a
bunch of cowards going to keep me
safe!

JACQUES looks set to lose his temper.

HENRIETTE	HENRIETTE
<i>Let him be, Jacques, he is</i>	<i>Laisse-le, Jacques, c'est</i>
<i>nothing more than a foolish</i>	<i>juste un Anglais insensé.</i>
<i>Englishman.</i>	

WEBSTER
Tom. Before you say anything else
about French cowardice, just
remember it was a French ambulance
crew who rescued you - and Jacques
here is a wrestler in his spare
time.

TOM is thrown by WEBSTER's American accent.

TOM
Are you American?

WEBSTER
Yes.

TOM
Christ. I must be a better swimmer
than I thought.

TOM looks at WEBSTER for a moment then lies back...

CUT TO:

ROSSLER walks into the laundry. Other workers have already
arrived. He imagines their eyes on him... Frau Pessler's work
station is noticeably empty.

ROSSLER	ROSSLER
Good morning. Good morning.	Guten Morgen. Guten Morgen.
Good morning.	Guten Morgen.

ROSSLER walks into his office and takes a seat - glad to have
made it so far without shouting out loud, "I killed her."

CUT TO:

10

INT. WARD, AMERICAN HOSPITAL. PARIS. DAY 29. 12:00

10

WEBSTER and TOM lie side by side in bed, tubing and needles attached to their arms siphoning their blood into bottles...

TOM

I'll head for the coast.

WEBSTER

And which way is that?

TOM

I'll think of something.

WEBSTER

Listen. I've talked to a couple of French guys who are setting up an escape route. They can help you. You go across the Pyrenees into Spain. Spain to Gibraltar. Then home from there.

TOM

I get lost walking home from Belle-Vue, mate.

WEBSTER looks non-plussed.

TOM (CONT'D)

You've never heard of Belle-Vue?
You don't know what you're missing.

WEBSTER

(PRESSING ON)

But first you need to stay here for a couple of days. Get recorded as an injured Prisoner of War.

TOM

Then what?

WEBSTER

Then you die.

TOM

I hate to be picky but...

WEBSTER

Once you are declared dead it makes it easier for you to escape. They won't be looking for you.

TOM

Won't the Germans want to see a corpse?

(CONTINUED)

WEBSTER

We've got no shortage of corpses,
buddy.

TOM

And this will work, will it?

WEBSTER

You'll know before I do...

TOM

What?

WEBSTER

We've never actually tried it
before.

TOM looks at the blood draining out of his arm.

TOM

Great. Great.

TOM nods, reassured and we...

CUT TO:

11

INT. KITCHEN. CHASE HOUSE. MANCHESTER. DAY 29. 11:00

11

HARRY with DEMBA and ROBINA, empty plates and tea cups.

ROBINA

Well, this will certainly give me
something to talk about at Bridge
Club.

HARRY looks at ROBINA and then looks away again.

ROBINA (CONT'D)

*Are there many blacks in
France?*

ROBINA (CONT'D)

*Il y a beaucoup de Noirs en
France?*

HARRY

Demba is from Senegal, Mother.

DEMBA

*We Senegalese have a long
history with France. We form
our own Unit. And your French
is very good, by the way.*

DEMBA

*Nous, les Sénégalais, nous
avons une longue histoire
avec la France. Nous formons
une unité à nous. Votre
français est très bien, à
vrai dire.*

ROBINA

Thank you.

ROBINA

Merci.

(CONTINUED)

DEMBA

*I would like to rest now, if
that is possible.*

DEMBA

*Je voudrais me reposer, si
c'est possible.*

ROBINA

Of course.

ROBINA

Bien-sûr.

DEMBA exits. ROBINA looks at HARRY.

ROBINA (CONT'D)

Are you worried that I'm lonely.

HARRY

What?

ROBINA

This obligation you feel to shower
me with human souvenirs from your
travels. First a backward Polish
child, and now a Frenchman as black
as your hat.

HARRY

Without Demba I would never have
got back here in one piece. He's on
his way to Scotland to train with
the Free French.

ROBINA

Scotland? As though Dunkirk wasn't
suffering enough.

A smile from HARRY.

ROBINA (CONT'D)

I am happy for your safe return,
Harry.

A momentary warmth between Mother and Son.

HARRY

Thank you. And thank you for making
Demba welcome.

HARRY looks at ROBINA. Maybe she is changing.

ROBINA

If I can't show good manners to a
savage, then we really are fighting
this war for nothing.

No. She hasn't changed. ROBINA exits.

CUT TO:

12 **EXT. BACK ALLEY. WARSAW. NIGHT 29. 21:00**

12

The usual scenario - KASIA walks down the alley with a YOUNG SOLDIER. They lean against the wall and start to kiss.

KASIA

Come on. I don't want to wait.

KASIA pulls the YOUNG SOLDIER closer, she reaches for his groin. As she has her hand on his dick through his trousers a gun goes against his head. TOMASZ. He goes to fire the gun and nothing happens. The gun jams.

TOMASZ

Shit.

TOMASZ

Cholera.

And in that moment the YOUNG SOLDIER sees his chance and starts to break away but as he does so he cries out in pain, KASIA has reached for her own gun and shot him in the leg.

He tries to scramble away, on the floor.

YOUNG SOLDIER

No. Please. No!

But KASIA walks towards him and, without hesitating, shoots him once, twice. And looks at TOMASZ and they run for it and we...

CUT TO:

13 **EXT. STREETS. WARSAW. NIGHT 29. 21:05**

13

TOMASZ and KASIA. KASIA is furious as she rushes away.

KASIA

You said you'd checked the gun!

KASIA

Powiedziales, ze pistolet sprawdziles!

TOMASZ

I had checked it.

TOMASZ

Sprawdzilem.

KASIA

It jammed yesterday. You idiot!

KASIA

Wczoraj sie zacial. Ty idioto!

TOMASZ

Don't take it out on me because you feel bad because you had to pull the trigger!

TOMASZ

Nie wyzywaj sie na mnie, bo czujesz wyrzuty, ze musialas nacisnac spust!

KASIA

It didn't feel bad. It didn't feel like anything.

KASIA

Nie czuje wyrzutów. Nie czuje niczego.

TOMASZ

I don't believe you!

TOMASZ

Nie wierze ci!

(CONTINUED)

KASIA

Believe what you want!

KASIA

Wierz, w co chcesz!

But at some level, deep inside her, he has hit a nerve - she rushes away, leaving him alone in the street.

CUT TO:

14

INT. BENNETT HOUSE. MANCHESTER. DAY 30. 10:30

14

LOIS sits with DOUGLAS who is staring at a collection of Newspapers scouring the photos of Dunkirk. He suddenly talks to a blurred face amongst hundreds of others...

DOUGLAS

Could that be him, do you think?
Could that be Tom?

LOIS

Dad. It could be anybody.

DOUGLAS starts his search again, magnifying glass on the go.

DOUGLAS

Harry'll back by now. I heard he was on his way from Dover. His Mother sent a card...

LOIS

Right.

DOUGLAS

Child needs a Father. Every child needs a Father.

LOIS

He is married, Dad.

DOUGLAS

To a girl in Poland. Who might well be dead by now!

LOIS

Oh, let's hope so. Then he can marry me out of pity and we can live happily ever after.

DOUGLAS

Are you going to keep the child? There's no shame in some other family raising...

LOIS

I'm keeping it.

(CONTINUED)

DOUGLAS

Auntie Joan and Uncle John over in
Wales never had kids...

LOIS

I'm keeping it.

DOUGLAS

Right. Well. Harry's not short of a
bob or two.

LOIS stares at DOUGLAS. She knows he is right.

LOIS

I thought you told me money was the
root of all evil.

DOUGLAS

It is. But poverty is worse... and
if Tom was here he'd say the same.

LOIS

I know he would. And I wouldn't
listen to him either.

LOIS walks out and we...

DOUGLAS

If you don't go and ask him for
money then I will!

CUT TO:

15

INT. AMERICAN HOSPITAL. PARIS. DAY 30. 11:30

15

A German Officer - SIEBER - is walking through the hospital
with WEBSTER and HENRIETTE. WEBSTER wearing blood stained
scrubs. MEN with hideous burns, shellshocked, some MEN
waiting to be treated by NURSES, VOLUNTEERS, etc.

SIEBER

We will need a list of all your
patients. They are Prisoners of
War.

WEBSTER

They weren't Prisoners of War
yesterday.

SIEBER finds himself staring at TOM who returns his stare
with ill-disguised contempt. WEBSTER looks anxious. Is TOM
going to say anything? SIEBER turns away. As he does so we
see JACQUES look at TOM. A grudging glance of admiration.

(CONTINUED)

SIEBER

If the hospital continues to stay open and operate independently then you will need to keep records of these men.

WEBSTER

Some have no ID when they arrive. A lot of them destroy their tags because of the rumours...

SIEBER

What rumours?

WEBSTER

That the Germans will trace their families and kill them too.

SIEBER

They actually believe that...

WEBSTER

I think they believe you are capable of anything.

SIEBER

And what about you?

WEBSTER

I don't think you have a monopoly on evil.

SIEBER

Thank you.

WEBSTER

But I think you are coming pretty close.

They stop in the corridor at a NOTICEBOARD. Two GERMAN SOLDIERS are taking down hospital notices and posting notices of Curfews, Rules of Behaviour, etc. One of the torn down notices is an advertisement for the Jazz Club, with photos of EDDIE and ALBERT and JOSEPHINE BAKER and DUKE ELLINGTON.

WEBSTER bends down to pick it up at the same time as SIEBER who gets to it first and looks at it, curious, then back at WEBSTER - he pockets the poster.

SIEBER

I cannot see any reason why we can't happily co-exist. Can you?

WEBSTER

Easy for you to say. I hear all you Senior Officers have commandeered the best hotels.

(CONTINUED)

SIEBER
(A SMILE)
Paris has been generous. The
Crillon since you ask...

WEBSTER puzzled - was that flirtatious? SIEBER walks out, the
two GERMAN SOLDIERS follow him.

CUT TO:

16 INT. ROSSLER LAUNDRY. BERLIN. DAY 30. 11:40

16

ROSSLER in his office, trying to make himself busy. Anything
to block everything out. He looks up to see the workforce -
busy - but then distracted by the arrival of two POLICEMEN.
They head towards ROSSLER's office and we...

CUT TO:

17 EXT. LAKE. BERLIN. DAY 31. 11:40

17

HILDA and MRS. ROSSLER, throwing stones into the lake.

HILDA	HILDA
I'm bored here. (BEAT) And	Ich langweile mich hier
you are too.	(BEAT) Und du dich auch.

MRS. ROSSLER laughs and cuddles HILDA.

MRS. ROSSLER	MRS ROSSLER
Father will come soon. Then	Vater wird bald hier sein.
things will be better.	Dann wird alles besser.

HILDA	HILDA
You said that yesterday...	Das hast du gestern auch
	schon gesagt.

They hear a car approach, HILDA hopeful, looks over to the
road.

HILDA (CONT'D)	HILDA (CONT'D)
(DISAPPOINTED)	(DISAPPOINTED)
Oh... I thought that might be	Oh... Ich dachte, das ist er.
him.	

MRS. ROSSLER looks across and sees a UNIFORMED POLICEMAN get
out of a car and look directly down at them.

CUT TO:

18 INT. ROSSLER OFFICE. LAUNDERETTE. BERLIN. DAY 30. 11:55

18

The non-Uniform policeman - KLINE - talks to MR. ROSSLER.

(CONTINUED)

KLINE

So you saw Frau Pessler leave at the end of the day, and you never saw her again.

MR. ROSSLER

No.

KLINE

I hear she was a friend of yours...

MR. ROSSLER

(HIDING HIS SURPRISE)

I wouldn't say friend exactly.

KLINE

So she wasn't a friend. You didn't like her?

MR. ROSSLER

I wouldn't say that, I...

KLINE

You were both in the Party. So you must have known her well. Better than the rest of your staff...

MR. ROSSLER

I didn't know her. I hardly knew her at all.

ROSSLER nervously looks from KLINE to the UNIFORMED OFFICER and back again. KLINE looks almost bored.

KLINE

So you hardly knew her at all. But she had worked for you for 8 years and you were both members of the same Nazi Party...

MR. ROSSLER

I knew her. Yes. But not...

KLINE

When you are clear about your story then perhaps we can talk again.

KLINE

Also Sie haben Frau Pessler am Feierabend gehen sehen, und Sie haben sie seitdem nicht wieder gesehen.

MR. ROSSLER

Nein.

KLINE

Ich höre sie war eine Freundin von Ihnen...

MR. ROSSLER

(HIDING HIS SURPRISE)

Ich würde sie nicht gerade als Freundin bezeichnen.

KLINE

Sie war also keine Freundin. Sie mochten sie nicht?

MR. ROSSLER

Das würde ich auch nicht sagen, ich...

KLINE

Sie waren beide in der Partei. Sie müssen sie also gut gekannt haben Besser als der Rest Ihrer Angestellten...

MR. ROSSLER

Ich kannte sie nicht. Ich habe sie kaum gekannt.

KLINE

Sie kannten sie also kaum. Aber sie hat 8 Jahre für Sie gearbeitet, und Sie waren beide Mitglieder derselben Nazi Partei...

MR. ROSSLER

Ich kannte Sie, ja. Aber nicht...

KLINE

Wenn Sie sich über Ihre Geschichte im Klaren sind, dann können wir uns vielleicht weiter unterhalten.

(CONTINUED)

KLINE and UNIFORMED OFFICER leave, ROSSLER watches them go, his STAFF watching them go too...

CUT TO:

19 INT. CLUB AMOUR. PARIS. NIGHT 30: 00:00

19

WEBSTER sitting at his usual table. The club is emptier than we saw the previous night.

The band play and we and he notice a number of GERMAN SOLDIERS enter - and stand at the back. They move to two empty tables near the back and sit down. It is then that WEBSTER notices SIEBER is amongst them. The two men nod, WEBSTER returns his gaze to the stage, doesn't know if he should be alarmed or not.

The number ends - the crowd applaud - and WEBSTER turns and sees that SIEBER is out of his chair and applauding.

CUT TO:

20 INT. BAR. CLUB AMOUR. PARIS. NIGHT 30. 00:45

20

ALBERT sits with WEBSTER, the rest of the BAND taking a break.

ALBERT
You know the guy?

WEBSTER
He came to the hospital.

ALBERT
So are they here to enjoy the music
or to close us down?

WEBSTER turns to see SIEBER approaching.

SIEBER
Congratulations. That was
wonderful.

WEBSTER stands - ALBERT too.

ALBERT
Well, thank you. Have you come to
shut us down?

SIEBER
No. But I can't guarantee that that
won't happen.

SIEBER hands ALBERT a leaflet.

(CONTINUED)

SIEBER (CONT'D)

It's the Party's policy on jazz music. I don't approve but you should read it.

ALBERT

Thanks. Why?

SIEBER

Because it might convince you to leave Paris for a while.

ALBERT

I mean why are you telling me?

SIEBER

I advise you to read the leaflet.

SIEBER exits, watched slightly suspiciously by his colleagues. ALBERT finds himself staring down at the leaflet.

CUT TO:

21

INT. WEBSTER'S FLAT. PARIS. NIGHT 30. 03:00

21

ALBERT and WEBSTER in bed together. ALBERT reading the 'Jazz Rules' aloud.

ALBERT

(Reading)

"On no account will Negroid excesses in tempo (so-called hot jazz) or in solo performances (so-called breaks) be tolerated;"

WEBSTER

I read it already.

ALBERT

(Reading)

"Plucking of the strings is prohibited, since it is damaging to the instrument and detrimental to Aryan musicality."

WEBSTER

It's laughable. Nobody will take it seriously.

ALBERT

So why did Sieber give it to me? You still think this is all going to be fine?

(CONTINUED)

WEBSTER

I think the Germans love Paris. And clubs like yours are one of the reasons...and you're a French citizen...

ALBERT

Not as far as the Nazis are concerned. I heard two boys from Frankie's band got picked up last night.

WEBSTER

That could have been for anything...

ALBERT

Or it could have been for being African. You need to find me a way out.

WEBSTER

What?

ALBERT

Eddie was right. I should have gone when he did... You're going to smuggle Prisoners of War out of the hospital. I want you to do the same for me.

WEBSTER

You're not serious?

ALBERT

That German guy in the club tonight. He was giving me a chance. I have to take it now.

WEBSTER looks at ALBERT...

WEBSTER

(PANICKING SLIGHTLY)

But it's early days. We don't even know if the route is safe or works yet.

ALBERT

So when are you going to find out?

CUT TO:

TOM's bed is empty...

WEBSTER (V.O.)
Soon. We find out soon.

CUT TO:

23 **INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 31. 07:00** 23

TOM is getting changed and JACQUES is handing him a set of French peasant clothes.

TOM
What the fuck do you call this outfit? Is this your revenge?

JACQUES pretends he doesn't understand and hands TOM a hat.

TOM (CONT'D)
I know you speak English. You understood well enough when I was calling you a coward.

JACQUES remains silent as TOM gets undressed. He hands his hospital clothes to JACQUES and pats him on the shoulder.

TOM (CONT'D)
Thanks. I don't think you're a coward by the way.

JACQUES gives a surly nod of acknowledgement. Nothing more.

TOM (CONT'D)
(Exiting)
Just the rest of the French.

JACQUES blocks TOM's way. Gestures for him to stay quiet. Opens the door and enters the corridor.

CUT TO:

24 **INT. CORRIDOR. AMERICAN HOSPITAL. PARIS. DAY 31. 07:10** 24

JACQUES comes out in to the hospital corridor where a vacant stretcher on wheels stands. He takes a look up and down to ensure it is empty. He opens the door, nods briefly back inside the cupboard and...

CUT TO:

25 **INT. CORRIDOR. AMERICAN HOSPITAL. PARIS. DAY 31. 07:15** 25

JACQUES wheels a stretcher along the corridor - other PATIENTS pass him by. He whistles the Marseillaise as he goes. There is a tension. We and he stare down at the body covered by a blanket on the stretcher. Two GERMAN SOLDIERS come down the stairwell.

(CONTINUED)

They eye him and he carries on past, still whistling. He has taken seven, eight steps when one of them calls him back.

GERMAN SOLDIER 1

You. Sir?

JACQUES turns, cool now but we know he must be shitting it.

JACQUES

Yes my German friend. How may I help you?

GERMAN SOLDIER 1

Where do the Ambulances drop off their casualties?

JACQUES

Follow me.

The two SOLDIERS walk beside JACQUES. Occasionally they glance down at the blanket-draped corpse on the stretcher. JACQUES stares straight ahead.

The corridor seems longer than it was. Finally they reach a sign for the 'Morgue'...

JACQUES (CONT'D)

You go that way now. I take what's left of this poor bastard down to the morgue.

GERMAN SOLDIER 1

How did he die?

For one dreadful moment GERMAN SOLDIER 1 looks set to pull off the blanket and take a look.

JACQUES

Hard to tell. Hardly anything of him left.

And then, after a beat, GERMAN SOLDIER 1 heads off down the corridor with GERMAN SOLDIER 2. JACQUES breathes a sigh of relief and heads into a side door.

CUT TO:

ROBINA sits with HARRY and DEMBA and JAN, all with tea. HARRY checks his watch. Then DEMBA does the same. DEMBA has a suitcase at his feet. ROBINA is showing the front page of the Daily Telegraph - Paris Has Fallen - and sighs.

ROBINA

Harry tells me you saved him.

DEMBA

He saved a lot of men. He is very brave.

ROBINA

How very reassuring.

DEMBA

(SMILES)

Like his Mother, and Father, perhaps? His courage?

ROBINA

(LOOKING AT HARRY)

Harry's Father had many qualities, but it transpires that courage wasn't one of them.

HARRY

(IN ENGLISH)

Can we talk about something else?

ROBINA

The Germans didn't bomb Paris. That is surely a good sign.

HARRY

Of what exactly?

ROBINA

That when all is said and done at least they are a civilised people.

HARRY turns to DEMBA.

HARRY

(TO DEMBA)

I'm sorry. My Mother doesn't know what she is talking about.

HARRY

(TO DEMBA)

Je suis désolé. Ma mère ne sait pas ce qu'elle dit.

ROBINA

(TO DEMBA)

And my son has lost the art of small talk.

ROBINA

(TO DEMBA)

Et mon fils a perdu l'art de bavarder.

The doorbell goes. ROBINA gets up to answer it.

ROBINA (CONT'D)

Surely this week can't get any more surprising.

CUT TO:

27 **INT/EXT. CHASE HOUSE. MANCHESTER. DAY 31. 10:02**

27

ROBINA opens the front door to find a heavily pregnant LOIS standing there.

ROBINA
How wrong I was.

CUT TO:

28 **INT. LIVING ROOM. CHASE HOUSE. MANCHESTER. DAY 31. 10:10**

28

ROBINA, LOIS, HARRY and DEMBA and JAN sit together in silence. JAN finally breaks the silence.

JAN
Is Douglas coming too?

LOIS
No, sorry, but he sent you this. It isn't brand new... it was one Tom had when he was your age.

LOIS reaches into her bag and gives JAN a Manchester United shirt. Just plain red with white collar - not like a modern replica kit.

LOIS (CONT'D)
He said next time you play you can wear it.

JAN looks at the shabby football shirt as though it is manna from heaven. ROBINA takes in this surreal scene.

ROBINA
I rather feel as though I have arrived late at the theatre and need somebody to explain the plot to me.

LOIS
I am sorry. I had no idea you had so many people here.

LOIS gets up and heads for the door.

HARRY
Lois wait. I have to give Demba a lift to the Station.

ROBINA
I thought his train wasn't until this afternoon...

(CONTINUED)

HARRY

You can never tell with this
wartime timetable. Why don't you
come with us...?

HARRY looks at DEMBA who looks slightly confused, looks down
at his watch and LOIS relents...

CUT TO:

29

INT. WARD. AMERICAN HOSPITAL. PARIS. DAY 31. 12:00

29

Hard in on SIEBER standing by TOM's empty bed, accompanied by
two SOLDIERS. WEBSTER and HENRIETTE with them.

WEBSTER

Young British Naval Rating. Picked
up at Dunkirk. Bennett. Here's the
death certificate.

SIEBER glances at the paperwork.

HENRIETTE

He had 80% burns.

WEBSTER

He worked in the boiler room. It's
a miracle he lived as long as he
did.

SIEBER

Yes. And with 80% burns. A miracle
he was still alive when he got
here.

WEBSTER hesitates for a moment. And something in his
hesitation interests SIEBER.

HENRIETTE

The human spirit is a wonderful
thing. The strength to carry on. I
see it every day here...

SIEBER virtually ignores HENRIETTE.

SIEBER

Is he in the mortuary?

WEBSTER

Well, we have had to set up a
temporary mortuary in the operating
theatre. We don't have room.

SIEBER

Shall we?

(CONTINUED)

WEBSTER

You want to check the corpse.
(LAUGHS) Are you serious?

WEBSTER looks slightly aghast. SIEBER says nothing. HENRIETTE sharply steps into the breach.

HENRIETTE

I'll come with you. I took him down there.

CUT TO:

30 **INT. THEATRE/OVERSPILL MORTUARY. AMERICAN HOSPITAL. PARIS. DAY 31. 12:05** 30

WEBSTER, HENRIETTE, SIEBER and the SOLDIERS stand at the edge of the makeshift mortuary. Thirty or so tables with corpses under sheets. A note with name and rank tied to a toe on each. For some there is no toe to tie a label to, the details just on top of a sheet which looks as though there is a bundle of rags beneath it.

SIEBER throws up in a bucket in the corner of the room as HENRIETTE covers the burnt remains of a MAN with a sheet. We see that one of the two SOLDIERS smiles at the other at SIEBER's discomfort.

CUT TO:

31 **INT/EXT. CAR/VICTORIA STATION. MANCHESTER. DAY 31. 11:05** 31

HARRY pulls over, DEMBA gets out of the car with a small bag of belongings that have been donated to him. HARRY gets out of the car and sees DEMBA to the station entrance. They shake hands.

HARRY

You should be in Glasgow by this evening.

HARRY

Tu devrais être à Glasgow.

DEMBA

France by next week. Dead in a month.

DEMBA

La France la semaine prochaine. Mort dans un mois.

HARRY

You'll survive.

HARRY

Tu vas survivre.

DEMBA

(SMILES)
I know. Will you?

DEMBA

(SMILES)
Je sais. Et toi?

DEMBA nods towards LOIS, who is sitting in the car watching this farewell.

(CONTINUED)

HARRY

Good luck, Demba. We'll have stories to tell our Grandchildren, hey?

HARRY

Bonne chance, Demba. Nous avons plein d'histoires à raconter à nos petits-enfants, hein?

DEMBA

Good luck, Harry.

DEMBA

Bonne chance, Harry.

DEMBA heads inside the Station along with a couple of other MEN in Foreign Uniforms.

CUT TO:

32

EXT. VICTORIA STATION. MANCHESTER. DAY 31. 11:15

32

LOIS and HARRY walk and talk as they head to a tea stand at the side of the station.

HARRY

Is everything okay. (BEAT) With you. (BEAT) And the baby?

LOIS

Baby? What on earth makes you think I am having a baby.

HARRY

I don't know that there's much to joke about.

LOIS

Don't tell me how to deal with this, Harry. I think you lost that right a while ago.

HARRY

I don't think I ever told you how to do anything, did I?

LOIS

No. You didn't have to. You got by on charm and good hair.

HARRY

Pretty much how I survived Dunkirk too.

They both smile - and they face each other. HARRY reaches for her hand and she pulls it away - stung.

LOIS

No! You're married.

HARRY

And you're pregnant. With our child.

(CONTINUED)

LOIS

My Father, who doesn't even like you, felt you should face up to your responsibilities.

HARRY

Of course. He's right. And I will.

LOIS

And the only reason I am meeting you now is to tell you to stay away.

HARRY

If you want me to stay away then why not just stay away yourself?

LOIS

I don't know. Maybe I just like tearing you off a strip.

They both smile. This is like their old selves. And all the more painful for that. They are at the back of the tea queue.

LOIS (CONT'D)

I have to look after myself now, Harry.

HARRY

And what will you tell the child? Our child. When he asks where his Dad is...

LOIS

There's a war. I'll tell him you're dead.

HARRY reels from this, as though from a blow. LOIS walks away. HARRY doesn't go after her, finds himself at the front of the tea queue. A further blow!

CUT TO:

33

INT. CORRIDOR/OFFICE. AMERICAN HOSPITAL. PARIS. DAY 31.12.20 33

HENRIETTE and WEBSTER stand at the edge of the corridor as SIEBER and the GUARDS walk away.

WEBSTER

You were brilliant, you were brilliant.

HENRIETTE

(SMILES)

I know.

(CONTINUED)

WEBSTER

I really froze. How did you know
the burns victim would still be
down there.

HENRIETTE

I didn't.

WEBSTER laughs and then they are sharing a smile. She looks
as though she may be about to kiss him. And she tries.
WEBSTER turns and she ends up clumsily kissing his cheek.

HENRIETTE (CONT'D)

I'm sorry. I'm sorry... I don't
know what came over me.

WEBSTER

No. It's fine. It's okay. Please.
Henriette. I was just surprised.
That's all.

WEBSTER exits.

CUT TO:

34 **EXT. GROUNDS. AMERICAN HOSPITAL. PARIS. NIGHT 31. 23:00** 34

A back gate in a wall surrounding the grounds. TOM comes out -
in his French peasants' clothes. The road is deserted. TOM
hesitates for a moment - an uncharacteristic uncertainty.

TOM

Come on, Tom Bennett. You can do
this.

He takes the direction away from the hospital. Then he sees a
light at the side of the road. He heads towards it.

A woman - GIULIA - dressed in working garb, nods recognition.
TOM nods back, thinking this can't be right...?

TOM (CONT'D)

(SLIGHTLY PUZZLED)

I was expecting a man.

GIULIA

So was I.

They step off the road into the woodland and walk together in
silence and we...

GIULIA (CONT'D)

Take my hand.

TOM

What?

(CONTINUED)

GIULIA

Take my hand. If we look like
lovers then we are less likely to
attract attention.

TOM

Right. Yes. Right. Anything else
you want me to do to look like your
lover, you know, just say...

(CONTINUED)

GIULIA just looks deeply irritated at this suggestion.
Stiffly they hold hands and go on...

CUT TO:

35 **INT. CORRIDOR. AMERICAN HOSPITAL. PARIS. NIGHT 31. 00:00** 35

WEBSTER walks down the corridor. He nods at the two GERMAN SOLDIERS who are hanging around the door - once he is past them he smiles to himself - job done.

CUT TO:

36 **EXT. STREETS. PARIS. NIGHT 31. 00:30** 36

WEBSTER walks home. He takes in the Swastikas and the German Troops on the streets... He turns to the flat and sees there is a SOLDIER stationed outside.

He looks at the SOLDIER, slightly puzzled, and moves past him to the front door of the flat.

CUT TO:

37 **INT. CORRIDOR. WEBSTER'S FLAT. PARIS. NIGHT 31. 00:34** 37

WEBSTER hears loud conversation and music from his flat. The optimism starts to disappear from his demeanour, to be replaced by trepidation. Maybe he is imagining it but those are German voices. He slowly unlocks the door and opens it and steps inside. We go with him...

CONTINUOUS:

38 **INT. WEBSTER'S FLAT. PARIS. NIGHT 31. 00:36** 38

This is almost silent - dreamlike, or nightmare-like. WEBSTER enters and sees what was his home with three GERMAN OFFICERS sitting round - one with his arm round a young WOMAN. Drinking and smoking.

He stands there for a moment. He cannot speak. The world suddenly feels very wrong indeed.

WEBSTER

Can somebody tell me what is going on here?

They look at him through drunken eyes.

WEBSTER (CONT'D)

Can somebody tell me what the fuck is going on!

(CONTINUED)

His raised voices causes laughter and he is suddenly aware of a MAN behind him - holding a gun to WEBSTER's head. He turns and sees a MIDDLE AGED MAN in a towel. Glimpses a woman with his dressing gown on dashing back into a bedroom.

MIDDLE AGED MAN
You go home now. Back to America. Off you go. Back to Mummy.

MIDDLE AGED MAN
Du gehst jetzt nach Hause. Zurück nach Amerika. Und ab mit dir. Zurück zu Mutti.

And behind him laughter and WEBSTER exits, too shocked to be angry in that moment.

CUT TO:

39 **EXT. WEBSTER'S FLAT. PARIS. NIGHT 31. 00:39**

39

WEBSTER stands on the pavement outside the flat, reeling. Then starts to run.

CUT TO:

40 **INT. CLUB AMOUR. PARIS. NIGHT 31. 00:55**

40

The band is on stage but ALBERT is nowhere to be seen. WEBSTER bursts in, looks towards the stage, makes his way through the meagre crowd which is now half German Officers, towards the bar.

He reaches the bar and leans over to the BARMAN - the following exchange is in French.

WEBSTER
*Have you seen Albert tonight?
Has he been in? Was he in
earlier?*

WEBSTER
*Vous avez vu Albert ce soir?
Il a passé? Il était là plus
tôt?*

The BARMAN shakes his head, "No'.

BARMAN
I haven't seen him...

BARMAN
Je ne l'ai pas vu.

WEBSTER looks towards the band.

WEBSTER
*Did he leave a message with
the boss?*

WEBSTER
Il a laissé un message?

BARMAN
*No. Maybe he just doesn't
like the company we're
keeping...*

BARMAN
*Non. Peut-être il n'a pas
juste aimé la compagnie que
nous tenons ici.*

(CONTINUED)

WEBSTER turns and notices, for the first time, how many of the crowd are German Officers... He looks at the stage again. The pianist shrugs in his direction. WEBSTER rushes out.

CUT TO:

40a EXT. STREETS. PARIS. NIGHT 31. 01:14 40a

WEBSTER, walking down a Parisian street, towards a hotel...

41 INT. HOTEL CRILLON. PARIS. NIGHT 31. 01:15 41

WEBSTER heads through the lobby of the hotel which opens out on to the dining room and there we and see for the first time what Paris is about for the Nazis. A high class holiday resort that reassures them they are civilised and cultured as they occupy the best hotels in Paris. Senior Nazis and SS Men at every table. WEBSTER searches the faces - and sees SIEBER at a table. He takes a step towards him and SIEBER shakes his head, "No", the slightest of gestures but enough to warn WEBSTER off.

CUT TO:

42 INT. RECEPTION. HOTEL CRILLON. PARIS. NIGHT 31. 01:20 42

SIEBER has left the table and approaches WEBSTER who waits in the Reception area which overlooks the dining room.

WEBSTER

Albert is missing. I think he may have been arrested.

SIEBER

I know.

WEBSTER

And I realised it might be a bonus for you, one less talented negro to challenge your beliefs but...

SIEBER

Listen to me. I know he has been arrested. And I think I know where he will be being held.

WEBSTER stops. Now he is listening. SIEBER hands him a piece of paper with an address on it and as he does so he grips WEBSTER's hand...

SIEBER (CONT'D)

I hope you find him and he's safe. I know how much he means to you. I do know.

(CONTINUED)

SIEBER looks into WEBSTER's eyes and grips his hand. WEBSTER suddenly notices. Is SIEBER saying he is gay too?... WEBSTER breaks away and moves off and we...

CUT TO:

43 **INT. BEDROOM. CHASE HOUSE. MANCHESTER. NIGHT 31. 00:20** 43

HARRY sits on the edge of the bed, unable to sleep. He is stunned by his encounter with LOIS. He has something in his hands. It is a photograph of KASIA. He hears a noise somewhere - JAN - shouting in his sleep. He rushes out on to the landing.

CUT TO:

44 **INT. HALL. CHASE HOUSE. MANCHESTER. NIGHT 31. 00:20** 44

HARRY crosses to JAN's room. The shouting is getting louder and more frantic.

JAN
Help! Mum! Help! Mum!

JAN
Ratunku! Mamo! Ratunku! Mamo!

CUT TO:

45 **INT. JAN'S ROOM. CHASE HOUSE. MANCHESTER. NIGHT 31. 00:21** 45

HARRY rushes over to the bed where a distressed JAN is thrashing around.

JAN
Help! Dad! Mum! Help me! Help me!

JAN
Ratunku! Tato! Mamo! Pomóżcie mi! Pomóżcie mi!

At the same time HARRY is shaking him and trying to wake him.

HARRY
Jan! Jan! Wake up! Jan!

HARRY
Janek! Janek! Obudz sie! Janek!

JAN opens his eyes and looks at HARRY. His expression is one of raw fear.

HARRY (CONT'D)
It's alright. You were having a bad dream. That's all.

HARRY (CONT'D)
Ju? dobrze. To by? z?y sen. Tylko sen.

JAN sinks into HARRY's arms and sobs...

CUT TO:

46 **INT. ROSSLER APARTMENT. BERLIN. NIGHT 31. 01:21** 46

MR. ROSSLER with NANCY.

MR. ROSSLER
They said they thought we were friends. Why would they say that? And what do I tell Claudia?

(CONTINUED)

NANCY

You don't tell Claudia anything.
(BEAT) They could have arrested you
there and then. And they didn't.
That is a good sign.

MR. ROSSLER

Can you help me? You need to help
me.

NANCY

I'll talk to some people I know.
You just need to calm down...

And the door goes and to NANCY and MR. ROSSLER's surprise,
MRS. ROSSLER and HILDA are at the door, carrying their
suitcases.

MR. ROSSLER

Claudia? Hilda!

HILDA rushes across and hugs MR. ROSSLER.

HILDA

We came back, Daddy. We
missed you so much we came
back!

HILDA

Wir sind zurückgekommen,
Papa, Wir haben dich so
vermisst, wir sind
zurückgekommen!

Out on MR. ROSSLER, trying to fake happy surprise but feeling
that this has just got worse. MRS. ROSSLER looks at MR.
ROSSLER wondering what that is about.

CUT TO:

47

INT. JAN'S ROOM. CHASE HOUSE. MANCHESTER. NIGHT 31. 00:30 47

JAN and HARRY sit side by side on the bed. JAN has a drink of
milk that HARRY has clearly fetched for him. JAN speaks in
English.

JAN

Do you think I am a coward, Harry?

HARRY

Because you have nightmares? No. I
don't think you are a coward. Half
my men had nightmares when we
fought in France. And they weren't
cowards either.

JAN

Do you think even Grzegorz had
nightmares?

HARRY

Yes. Even Grzegorz.

(CONTINUED)

JAN

Where do you think he is now?

HARRY

I don't know, Jan, I don't know.
But wherever he is. Wherever your
Dad is. Your Mum. Kasia. They will
be proud of you. Because you are
the bravest of all of them. You
really are...

JAN looks straight ahead. HARRY puts his hand on his
shoulder.

CUT TO:

48

INT. KITCHEN. BLACK CAT CAFE. WARSAW. NIGHT 31. 01:30

48

The cafe is in darkness. The back door opens and KASIA steps
inside. Clearly a regular hiding place.

She grabs a blanket she has hidden at the back of a shelf.
She sits on the floor, the blanket draped over her shoulders.

She searches until she finds some stale bread and starts to
eat it. She realises how low she has sunk.

She takes out the family photo she has concealed on her, she
plays with the wedding ring which is on a chain around her
neck and she starts to cry, and once she starts it feels like
it will never stop...

CUT TO:

49

INT. ROSSLER APARTMENT. BERLIN. NIGHT 31. 01:45

49

MRS. ROSSLER is sitting with a glass of brandy. MR. ROSSLER
enters.

MR. ROSSLER

Why did you come home? Why
are you taking this risk with
her...

MR. ROSSLER

Warum seid Ihr nach Hause
gekommen? Warum riskierst du
das mit ihr...

MRS. ROSSLER

Because they found us. There
was a Policeman. It was our
summer house. We were never
going to be that hard to
find...

MRS. ROSSLER

Weil sie uns gefunden haben.
Da war ein Polizist. Es war
unser Sommer-Haus. Wir waren
nicht so schwer zu finden...

(CONTINUED)

MR. ROSSLER

Then why didn't you just drive further away from Berlin! Why did you come back here!

MR ROSSLER

Warum seid ihr dann nicht weiter von Berlin weggefahren? Warum seid ihr hierher zurückgekommen!

MRS. ROSSLER

What is the matter with you?

MRS. ROSSLER

Was ist los mit dir?

MR. ROSSLER

In the morning. I want you to get in the car. And drive as far away from here as you can. And never come back. Do you hear me? Never come back.

MR. ROSSLER

Am Morgen, ich will, dass ihr ins Auto steigt und soweit von hier weg fahrt wie ihr könnt. Und kommt niemals zurück. Hörst du mich? Kommt niemals zurück.

MRS. ROSSLER

Why are you talking like this? What has happened? What have you done?

MRS. ROSSLER

Warum redest du so? Was ist passiert? Was hast du angestellt?

Out on MR. ROSSLER - he is about to spill the beans.

CUT TO:

50

INT. DINING ROOM. CHASE HOUSE. MANCHESTER. DAY 32. 08:30

50

HARRY is eating toast at the breakfast table and opening a letter marked 'Ministry of Defence.' ROBINA enters as he is doing so. She sits down at the table. HARRY looks at ROBINA who is watching him and waiting for him to speak - he looks up at ROBINA, her eyes burning through him - he lets them burn.

HARRY

Does Jan have a lot of nightmares?

ROBINA

It's become a little easier since I started censoring the newspaper.

ROBINA opens out the Telegraph to reveal a mass of holes cut out from where war stories would have featured. HARRY carries on staring at the content of the letter.

ROBINA (CONT'D)

(BEAT)

Are you sure that baby is yours?

HARRY

Yes.

(CONTINUED)

ROBINA

Do you know that for a fact? If she gave herself to you then perhaps she is free and easy with her virtue. She is a socialist, after all...

HARRY just about manages not to rise to the bait.

HARRY

The baby is mine.

ROBINA

So how much does she want?

HARRY

Nothing. Nothing at all. Like you say. She's a socialist.

ROBINA takes in the information for a moment.

ROBINA

Well. Good. That must be a relief for you. And your Polish bride.

HARRY takes the letter and exits without a word.

CUT TO:

51

INT. ROSSLER APARTMENT. BERLIN. DAY 32. 09:30

51

MRS. ROSSLER - burdened with the secret - sits with her suitcase packed. MR. ROSSLER is trying to console HILDA.

HILDA

But why? We only just got back.

HILDA

Aber warum? Wir sind gerade erst zurückgekommen.

MR. ROSSLER

Because I am very busy and it is better for you and...

MR. ROSSLER

Wei ich sehr beschäftigt bin, und es ist besser für dich, und...

HILDA

I'm not going. I will stay with you.

HILDA

Ich gehe nicht. Ich bleibe bei dir.

MR. ROSSLER

(RATTLED - SHOUTING)

Well you can't! That is ridiculous!

MR. ROSSLER

(RATTLED - SHOUTING)

Nun, du kannst nicht! Das ist lächerlich!

HILDA looks set to burst into tears and rushes out of the apartment.

MRS. ROSSLER

Hilda! Hilda!

(CONTINUED)

MRS. ROSSLER chases after her...

CUT TO:

INT. CORRIDOR. ROSSLER HOUSE. BERLIN. DAY 32. 09:31

MRS. ROSSLER has come out to find HILDA and NANCY has intercepted her.

NANCY

Where are you running off to...

HILDA

I would like to live with you now...

NANCY

Well, that's very sweet, Hilda, but I think your Mummy and Daddy would miss you very much...

MRS. ROSSLER

Thank you, Nancy.

NANCY smiles at MRS. ROSSLER and MR. ROSSLER is watching this by the door. And, at that moment, KLINE and four Uniformed Policemen enter the hall. MR and MRS. ROSSLER exchange a look - they are too late.

KLINE

Uwe Rossler. You are under arrest...

KLINE

Uwe Rossler. Sie sind verhaftet...

Two GUARDS take hold of MR. ROSSLER then two GUARDS take hold of MRS. ROSSLER.

MR. ROSSLER

No. Not my wife!

MR. ROSSLER

Nein. Nicht meine Frau!

HILDA

Mummy!

HILDA

Mama!

NANCY holds on to a crying HILDA.

MRS. ROSSLER

It will be fine, Hilda.
Everything will be fine.
Nancy will look after you.

MRS ROSSLER

Es wird gut, Hilda. Alles
wird gut, Hilda. Nancy wird
sich um dich kümmern.

NANCY holds HILDA tight and as they are led away we see MRS. KLOPP is watching from her door...

CUT TO:

53 **EXT. ST. DENIS. PARIS. DAY 32. 09:31**

53

WEBSTER drives out of Paris - refugees have started arriving back in the city and hem the traffic on either side.

He is stopped at some traffic lights by a German roadblock. He waits patiently while they check his papers and passport. Silence. He takes in the empty roads. He drives on...

CUT TO:

54 **EXT. ST. DENIS INTERNMENT CAMP. PARIS. DAY 32. 10:00**

54

WEBSTER stands outside a large army barracks. He checks the address. There are others, doing the same, old Jewish ladies, young wives, etc. WEBSTER joins others and reads a sign that has been posted on the wall about Internment...

CUT TO:

55 **EXT. ST. DENIS INTERNMENT CAMP. PARIS. DAY 32. 10:20**

55

A large exercise yard surrounded by barbed wire fencing. WEBSTER is speaking through the wire to ALBERT. Other WIVES, RELATIVES, etc are doing the same.

ALBERT is wearing his suit and open shirt as usual, but on the suit is a white armband indicating his internment number. He seems more in control than WEBSTER.

WEBSTER

I can't do this. What happened? How has this happened?

ALBERT

What happened was that I objected to my home being invaded. And what happened was that I was black and French and what happened was they can do what the hell they like.

WEBSTER

I will get you out of here.

ALBERT

Yeah. You said that.

WEBSTER

I know. I'm sorry. But I mean I can get you out of here. Sieber. That German who came to the club...

ALBERT

Are you joking? I get out of here and it'll be somewhere worse.

(MORE)

(CONTINUED)

ALBERT (CONT'D)

I'm only in this place because an English guy recognized me in the holding pen. He's a drummer at the club down the road. He speaks German. He said I was half-English.

WEBSTER

Are you half-English?

ALBERT

I am now. So. Don't stir things up. Okay? Don't go asking questions.

WEBSTER

You shouldn't be here.

ALBERT

Neither should the Germans but they're carrying guns and I'm not.

ALBERT looks at WEBSTER.

CUT TO:

A bored looking GERMAN SOLDIER is standing at a table. Other RELATIVES are waiting, gathering round him.

WEBSTER

Who can I speak to in authority? What is going on here? Why is a French citizen being held...?

GERMAN SOLDIER

The criteria for internment are posted outside the building...

WEBSTER

I read that.

GERMAN SOLDIER

Then you will know why he has been interned.

WEBSTER

I think we both know why he has been interned.

The GERMAN SOLDIER looks down at the mugshot of ALBERT and looks up at WEBSTER.

GERMAN SOLDIER

Why are you so worried about this one negro?

(CONTINUED)

WEBSTER

Because he's a friend of mine.

GERMAN SOLDIER

But you're an American. I thought
you of all people would understand
racial science...

WEBSTER

It's science, is it? That's good.
That's very good.

WEBSTER turns and walks away.

CUT TO:

57 **EXT. HOTEL VICTORIA. LONDON. DAY 32. 14:00**

57

HARRY - suited and booted - walks towards a hotel, checks the
address on the letter we have seen him reading earlier.
Beneath the Hotel sign reads another sign: MOD -
NORTHUMBERLAND HOUSE. He heads inside...

CUT TO:

57a **INT. CONFERENCE ROOM. HOTEL VICTORIA. DAY 32. 14:15**

57a

HARRY is led into a conference room by a SECRETARY who then
leaves in silence. Odd, but not too odd.

HARRY sits down and takes in his opulent surroundings. There
is a notebook on one side of a huge table. An overcoat and
hat on the hatstand. But nobody there.

HARRY waits for a few moment. Drums his fingers on the table.

Nobody comes. Curious. He stands. He takes a discreet look at
the notebook which has some shorthand scrawled on it. Then he
heads out of the room...

CUT TO:

58 **INT. TOILETS. HOTEL VICTORIA. LONDON. DAY 32. 14:30**

58

HARRY enters the toilets to find MAJOR TAYLOR at the urinals.
MAJOR TAYLOR noticeably weighs him up, a moment of silence
between them, until...

MAJOR TAYLOR

(IN ENGLISH)

Major Taylor

(IN FRENCH)

I am Major Taylor.

(IN POLISH)

I am Mayor Taylor.

(CONTINUED)

HARRY at the urinal two on from MAJOR TAYLOR...

HARRY
(IN ENGLISH)
Pleased to meet you. (IN FRENCH)
Pleased to meet you. (IN POLISH)
Pleased to meet you.

MAJOR TAYLOR looks unimpressed by what he takes to be a stab at humour.

MAJOR TAYLOR
I heard you had a capacity for
cleverness. More's the pity.

HARRY
I found that cleverness helped me
enormously at Dunkirk, Sir.

MAJOR TAYLOR is heading for the sinks.

MAJOR TAYLOR
I heard about your conduct and
bravery in France, Chase.
(In French)
*That is one of the reasons you are
here today.*

HARRY HARRY
Right. D'accord.

MAJOR TAYLOR
Your gift for languages. And
capacity for deception.

HARRY has joined him at the sink. HARRY gives him a look:
'What is that supposed to mean?'

MAJOR TAYLOR (CONT'D)
Marrying a local Pole and coming
home with her brother on a forged
papers?

HARRY is thrown by this response.

HARRY
What is this about? I don't
understand.

MAJOR TAYLOR
Churchill wants Special Operations
to "Set Europe ablaze."

HARRY
The Germans are doing a very good
job of that already. I'm not sure
they need any help.

(CONTINUED)

MAJOR TAYLOR

Are you a patriot, Chase? Because before the war I see you were involved in anti-fascist movements...

HARRY

Yes. I was ahead of my time.

MAJOR TAYLOR just stares at him.

MAJOR TAYLOR

You know what I meant. Pacifists, communists, the company you kept...

HARRY

What am I being interviewed for?

MAJOR TAYLOR

I can't tell you that. But it will involve going back to France and Poland. How do you feel about that?

HARRY

That would suit me.

MAJOR TAYLOR

The only thing you need to know about the job is that if you get caught the best you can hope for is a quick death.

HARRY

If you were in my shoes then you would know that a quick death is something I would be very happy with right now. Where do I sign?

HARRY waits. Nothing else is forthcoming... MAJOR TAYLOR leaves the Gents, HARRY has no choice but to follow.

CUT TO:

59

INT. POLICE STATION. BERLIN. DAY 32. 15:30

59

MR. ROSSLER sits with KLINE who has a file in front of him from which he is picking details.

KLINE

The day that Belgium fell you had an argument with Frau Pessler... about displaying our flag.

KLINE

An dem Tag, an dem Belgien gefallen ist hatten Sie einen Streit mit Frau Pessler weil Sie unsere Fahne aufgehängt hat.

(CONTINUED)

ROSSLER

It was about safety. Near the machinery...

ROSSLER

Es ging um die Sicherheit. Nahe bei den Maschinen...

KLINE

In October last year you sided with a non-Aryan against Frau Pessler. And in May you were heard by a neighbour questioning the Fuhrer's strategy in France...

KLINE

Oktober letzten Jahres haben Sie sich mit einem Nicht-Arier gegen Frau Pessler verbündet. Und im Mai hat eine Nachbarin gehört, wie Sie die Strategie des Führers in Frankreich in Frage gestellt haben...

ROSSLER

I have a son... in the army. In Poland. I'm a patriot... I...

ROSSLER

Ich habe einen Sohn ... in der Armee. In Polen, ich bin Patriot...Ich...

ROSSLER looks at the size of the file, starts to sweat, look tearful.

CUT TO:

60

INT. POLICE STATION. BERLIN. DAY 32. 16:30

60

KLINE is with a UNIFORMED POLICEMAN, interviewing MRS. ROSSLER.

KLINE

Your son is at war. Yet you denounce the regime? Why would you do that.

KLINE

Ihr Sohn ist I Krieg.Und dennoch denunzieren Sie das Regime. Warum tun Sie das?

MRS. ROSSLER

I have never denounced the regime.

MRS. ROSSLER

Ich habe das Regime niemals denunziert.

KLINE

In November you were heard complaining in Hesse the Grocer's shop that the milk had been watered down and tasted like slop...

KLINE

Im November hat man Sie gehört, wie Sie sich in Hesse's Lebensmittelgeschäft darüber beschwert haben, dass die Milch verwässert war und wie Abspülwasser geschmeckt hat...

MRS. ROSSLER

I... I think it had been watered down. The rationing...

MRS. ROSSLER

Ich... ich denke, dass sie verdünnt war. Die Rationen...

KLINE

Stand on the table.

KLINE

Stellen Sie sich auf den Tisch.

(CONTINUED)

MRS. ROSSLER
Pardon?

MRS. ROSSLER
Wie bitte?

KLINE slaps her face.

KLINE
On the table. Now.

KLINE
Auf den Tisch. Sofort.

Trembling, MRS. ROSSLER stands on the table.

KLINE (CONT'D)
Repeat after me. "There is no
such thing as skimmed milk,
only Aryan cream." Go on! Go
on!

KLINE (CONT'D)
Sprechen Sie mir nach, "Es
gibt hier keine entrahmte
Milch, nur arische Sahne."
Weiter! Weiter!

MRS. ROSSLER humiliated, trying not to cry.

MRS. ROSSLER
"There is no such thing as
skimmed milk, only Aryan
cream."

MRS. ROSSLER
"Es gibt hier keine entrahmte
Milch, nur arische Sahne."

KLINE
Again!

KLINE
Nochmal!

MRS. ROSSLER starts to silently cry as she repeats the words
and we...

CUT TO:

61 INT. CELL. POLICE STATION. DAY 32. 16:30

61

MR. ROSSLER sits in a cell as a GUARD locks the door on him.

CUT TO:

62 INT. POLICE STATION. BERLIN. DAY 32. 16:40

62

MRS. ROSSLER is still standing on the table.

KLINE
A son and a daughter. And
your daughter is an
epileptic. Yes?

KLINE
Ein Sohn und eine Tochter.
Und Ihre Tochter ist
Epileptikerin. Richtig?

MRS. ROSSLER
No. I don't know where you
got that idea.

MRS. ROSSLER
Nein. Ich weiß nicht, wo Sie
das her haben.

KLINE
So the Doctors are wrong? Or
lying? The Reich's medical
officers? Approved by the
Furher himself?

KLINE
Die Ärzte irren sich also?
Oder lügen? Die Medizin-
Offiziere des Reichs? Vom
Führer selbst zugelassen?

(CONTINUED)

MRS. ROSSLER

MRS. ROSSLER

(SOFTLY)

(SOFTLY)

No. No. They are not lying. Nein. Nein. Sie lügen nicht.

Out on MRS. ROSSLER, she feels the sting of her betrayal.

CUT TO:

INT. SIDE ROOM. AMERICAN HOSPITAL. PARIS. DAY 32. 17:30

WEBSTER is making up a camp bed in a small side room.

He has a suitcase full of his belongings. On the shelf a small bunch of wild flowers in a sample bottle. A gentle knock on the door and HENRIETTE enters.

HENRIETTE

When will we smuggle another
Prisoner out?

WEBSTER

When we hear that the Englishman
made it...

HENRIETTE

Under the Nazis noses. Even after
they take over the hospital.

WEBSTER

The Germans have promised this
place won't be requisitioned.

HENRIETTE

And a Nazi promise is worth what,
exactly?

WEBSTER

They will do everything they can to
keep America out of the war. They
really don't want to be fighting
us.

HENRIETTE

Which leaves you protected, but I'm
not American.

WEBSTER

You work here. And I need you. So
you stay.

HENRIETTE smiles shyly at this. WEBSTER nods towards the
flowers.

WEBSTER (CONT'D)

Are these down to you, by the way.

(CONTINUED)

HENRIETTE

Thought it might brighten the place
up. And I rinsed the bottle...

WEBSTER

Thank you. That's very kind.

HENRIETTE blushes slightly and hurriedly leaves. WEBSTER sits
on the bed and lets his head sink into his hands.

CUT TO:

64

INT. ST. DENIS INTERNMENT CAMP. PARIS. DAY 32. 18:00

64

A food hall. In the corner of the room a piano.

Find ALBERT queueing for food. He sees other French-Africans,
some Roma, a Jewish Father and Son... but what he mostly sees
are MEN who were just going about their business a few days
ago and are now already being depersonalised.

A YOUNG MAN puts his food down near ALBERT, goes to the
piano. Stands and starts to play, just making some chord
shapes, tentative. The music cuts through, conversations drop
in volume.

ALBERT crosses to the piano and slams the lid down, nearly
taking the YOUNG MAN's hands off with it.

ALBERT

That's over! That's over!

ALBERT

C'est fini! C'est fini!

ALBERT goes back to his table and starts to eat the
disgusting food. The YOUNG MAN defiantly raises the piano lid
and starts to play again. ALBERT looks over and looks set to
react but then he turns, carries on eating, lets him carry on
playing...

CUT TO:

65

INT. CORRIDOR. ROSSLER APARTMENT. BERLIN. DAY 32. 18:00

65

MRS. ROSSLER, stands at her front door as NANCY delivers
HILDA to her. HILDA hugs MRS. ROSSLER like she will never let
her go. MRS. ROSSLER looks calm, resolute.

NANCY

Are you okay? Claudia?

MRS. ROSSLER

Yes. Everything will be fine now.
Thank you, Nancy. Thank you for
everything.

NANCY

Any time.

(CONTINUED)

NANCY fondly rubs the back of HILDA's head, turns and heads back to her apartment as MRS. ROSSLER gently shuts the door.

CUT TO:

66 **INT. POLICE STATION. BERLIN. NIGHT 32. 20:00**

66

ROSSLER sits in the cell in darkness, on his own. Lost, bewildered, anxious...

CUT TO:

67 **INT. ROSSLER APARTMENT. BERLIN. NIGHT 32. 20:00**

67

MRS. ROSSLER takes the letters from the authorities and throws them on to a small fire she has made, one by one. HILDA enters.

HILDA
What are you doing?

HILDA
Was machst du da?

MRS. ROSSLER
(EXCITED)
Go and get ready, love. Your best clothes. We're going away...

MRS. ROSSLER
(EXCITED)
Mach dich fertig, Liebes. Dein bestes Kleid. Wir gehen fort...

HILDA turns and heads to her room in delight.

HILDA (V.O.)
I'll wear my blue dress. It's Papa's favourite!

HILDA (V.O.)
Ich werde mein blaues Kleid anziehen. Es ist Papas Lieblingskleid!

CUT TO:

68 **EXT. SOUTHERN FRANCE. NIGHT 32. 22:00**

68

TOM and GIULIA lie in a ditch as German Troops pass by on the road above them...

LOIS (V.O.)
"Maybe, the one who is waiting for you,
Will prove untrue
Then what will you do?"

CUT TO:

69 **INT. AMERICAN HOSPITAL. SIDE ROOM. PARIS. NIGHT 32. 22:00**

69

WEBSTER sits on the edge of his bed, his head in his hands...

(CONTINUED)

NANCY (V.O.)

New rules for French citizens. German Soldiers mingling with them and so far behaving with decorum. Although it has started to intern those it defines as enemies of the people.

LOIS (V.O.)

"Maybe you'll sit and sigh
Wishing that I were near."

CUT TO:

70

INT. RADIO STATION. BERLIN. DAY 33. 12:00

70

NANCY at the microphone.

NANCY

And the French newspapers now identify Winston Churchill as enemy Number One.

LOIS (V.O.)

"Then, maybe you'll ask me to
come back again,
And maybe
I'll say "maybe".

CUT TO:

71

INT. HALL. MILITARY HOSPITAL. MANCHESTER. DAY 33. 13:00

71

LOIS is singing...

LOIS (V.O.)

"Maybe, you'll think of me, when
you are all alone."
And maybe I'll say "maybe".

LOIS brings the song to an end and... silence. The audience are largely the injured and shellshocked men of Dunkirk including GEOFF...

A few other MEN join in but largely silent. Then from the back of the hall another man starts to clap and whistle. And CONNIE looks out from the stage and there he is, larger than life, EDDIE.

CONNIE

Eddie?

CONNIE rushes down from the stage and throws herself into EDDIE's arms. They kiss. As they do so LOIS turns away and sees one man in particular - GEOFF from episode 5 - still pacing back and forth. She steps down from the stage and heads towards him... LOIS walks beside GEOFF, he appears not to notice her.

CONNIE (CONT'D)

You stopped writing, you bugger.

(CONTINUED)

EDDIE

I was fighting my way through
Northern France.

CONNIE

Who were you fighting? Germans or
French husbands.

GEOFF has reached the end of the hall, turns to walk back, he
glances towards LOIS.

LOIS

What's your name?

GEOFF

His name's Geoff.

LOIS

I'm Lois. Pleased to meet you
Geoff.

GEOFF nods but paces on. GEOFF finally sits down and LOIS
sits beside him. LOIS puts out her hand and he holds it.
VERNON crosses and sits beside LOIS.

VERNON

That's as settled as I've seen him
since he arrived.

LOIS

I've seen my Dad get like this
sometimes. He fought in the Somme.
He left his peace of mind there.

VERNON

That's a good way of describing it.

LOIS looks at VERNON and smiles.

LOIS

Hello again, Vernon.

VERNON

Hello, Lois.

LOIS

Is this just coincidence or are you
following me?

VERNON

Just coincidence. (BEAT) But a very
nice coincidence.

GEOFF taps LOIS on the leg as though reassuring her and she turns to see EDDIE and CONNIE are locked in a passionate embrace as the drummer dismantles his kit behind them... both VERNON and LOIS find themselves watching this in silence.

CUT TO:

72 OMITTED 72

73 INT. CELL. POLICE STATION. BERLIN. DAY 33. 14:15 73

MR. ROSSLER sits upright. Fully dressed. It is as though he hasn't moved all night. The door opens and one of the interrogating Policemen enters.

POLICEMAN
Fuck off.

POLICEMAN
Verpiss dich!

MR. ROSSLER
I beg your pardon.

MR. ROSSLER
Entschuldigung bitte?

POLICEMAN
You're free to go.

POLICEMAN
Du bist frei und kannst gehen.

MR. ROSSLER stands, slowly. Is this a trick? He walks out slowly, past the POLICEMAN. He can't believe it but he goes.

CUT TO:

74 INT. HILDA'S BEDROOM, APARTMENT. BERLIN. DAY 33. 14:15 74

MRS. ROSSLER and HILDA are both sitting on the bed in their best clothes. A suitcase by HILDA's feet.

CUT TO:

75 INT. CANTEEN. MILITARY HOSPITAL. MANCHESTER. DAY 33. 13:30 75

LOIS sits with RANDY.

RANDY
So. Is Connie around?

LOIS
Yes. She's over there, with Eddie,
her husband.

LOIS nods over to the band where EDDIE and CONNIE are canoodling over two teas.

RANDY
Oh. Right. I see. You were terrific
by the way.
(MORE)

(CONTINUED)

RANDY (CONT'D)
(INDICATING THE SIZE OF
HER BUMP)

I mean. You're virtually a double
act by now so...

LOIS

Thanks.

RANDY

Sorry.

LOIS

That's okay.

RANDY

I grew up on a farm, so you know,
you kind of remind me of home...

LOIS looks at him and can't believe what he has just said.

LOIS

(LAUGHS)

My God, Randy. You are the rudest
man I have ever met.

RANDY

Sorry. I'm sorry.

LOIS suddenly looks heartbroken.

RANDY (CONT'D)

Hey. I am sorry. I just say things
to you because I can. Because
you're off limits.

RANDY pats her hand in comfort. And LOIS starts to cry. She
doesn't know why. And other AIRMEN start to turn their heads
and look. And VERNON enters and sees LOIS and RANDY still
gripping her hand as she dabs the tears away and crosses.

RANDY (CONT'D)

Sir.

VERNON

O'Connor. This wonderful young
woman... you disgust me.

LOIS

Vernon...

VERNON

It speaks too well of your sweet
nature that you would try and
defend a cad like this. She kept
your secret, O'Connor. You don't
deserve her.

(CONTINUED)

LOIS

Vernon. For Goodness sake! I thought you RAF boys were supposed to be good at maths. The baby is due in less than a month. Where would Randy have been eight months ago? Not in Britain. That's for sure.

VERNON and RANDY both find themselves doing a quick mental calculation - and LOIS's voice was louder than intended.

VERNON

Oh. I see. It seems I have jumped to a wrongheaded conclusion.

LOIS

Yes. You have.

VERNON looks at RANDY and looks at LOIS.

VERNON

I am sorry. To both of you.

VERNON, mortified, heads out.

LOIS

It's not funny.

RANDY

Come on. It is a bit funny.

LOIS smiles too.

LOIS

I hope I haven't got you into trouble.

RANDY

No. If anything you'll have done me a favour. I might actually get some flight time if the Wing Commander thinks he's done me wrong.

LOIS

Well, as long as it helps the war effort.

RANDY

Sorry. I sound like my Dad. Which is kind of strange as he is the last person I would want to sound like...

LOIS

Is it your Dad you ran away from?

(CONTINUED)

RANDY

It wasn't really a running from. It was more a running to...my brother. He's a Doctor. In France.

LOIS

And you becoming a fighter pilot helps him how exactly?

RANDY

It means I'm looking out for him.

LOIS looks at RANDY, he is suddenly serious. And she sees not to ask anymore.

LOIS

Maybe you could look out for my brother at the same time... He didn't come back from Dunkirk. Missing in Action.

RANDY

Sorry. At least I know my brother's alive.

LOIS

I know Tom's alive. Because I would know in here (punching her heart) if he was dead. Does that sound stupid?

RANDY

No. I know exactly what you mean.

LOIS stands on her tip toes and kisses RANDY on the cheek. He smiles and we...

CUT TO:

76

EXT. ST. DENIS INTERNMENT CAMP. PARIS. DAY 33. 14:30

76

WEBSTER stands in a queue at the Internment camp. Other RELATIVES, all clutching packages of clothing, food, etc.

CUT TO:

77

EXT. ST. DENIS INTERNMENT CAMP. PARIS. DAY 33. 14:50

77

WEBSTER stands at the bars; ALBERT stands opposite. Still suited with his white arm band with a number on it.

WEBSTER

I brought you a couple of shirts. Because I know you want to stay looking sharp. I've spoken to the French Authorities.

(MORE)

(CONTINUED)

WEBSTER (CONT'D)

My Auntie Nancy is in Berlin and I'm getting a message to her and she knows some high up people...

ALBERT

I'm forming an orchestra.

WEBSTER

That'll pass the time until I get you out.

ALBERT

There's a lot of musicians in here, Webster. Jazz Guys, mainly but a fair few classical musicians. Wait till those German bastards hear us play Beethoven. How's that for an inferior race, you Nazi pigs?

WEBSTER

The main thing is that we get you out of here.

ALBERT

Have you got the key?

WEBSTER

I will find a way.

ALBERT

Yeah. You surely will. You surely will.

ALBERT laughs and half-shrugs, looks at the ground.

WEBSTER

Albert?

ALBERT

I've got an orchestra waiting for me.

WEBSTER

I don't understand...why are you being like this? I know it's hard.

ALBERT

No. You don't. That's just it. You don't know. You can't know. The Queers in here with me. They know. The blacks in here? They know. The Jews. The scum. That's me. That's us.

WEBSTER

No. No.

(CONTINUED)

ALBERT

We're different, Webster. We were pretending it didn't matter.

WEBSTER

It doesn't matter...

ALBERT

To you. No harm is going to come to an American white boy.

WEBSTER

So it's my fault you're in here.

ALBERT

No. It's my fault for believing you. Don't come back, Webster.

WEBSTER

No. No. Don't say this. I love you.

ALBERT

I'm the one in the fucking cage here! And I'm telling you. Don't ever come back!

ALBERT turns and walks away.

WEBSTER

ALBERT! ALBERT!

WEBSTER watches him go, gripping the bars, tears running down his face, not caring about the stares coming his way and we...

CUT TO:

78

EXT. AIRBASE. DAY 33. 15:00

78

VERNON crosses to LOIS before she gets on the coach.

VERNON

Excuse me, Lois, I rather think I owe you an apology.

LOIS

Yes. You do. And you owe Randy an apology.

VERNON

Yes. Slightly sticky that. As I am his Senior Officer and he's "Canadian" but I will give it my best effort.

(CONTINUED)

LOIS

It was sweet of you to stand up for me. And he was flattered that you thought we might be a couple.

VERNON

Yes. Well. I, erm, I can see how any man would be.

VERNON doesn't show any sign of moving. LOIS stands there, not sure what to do.

VERNON (CONT'D)

The fact of the matter is...never trust a man who starts a speech with "the fact of the matter is", he is about to state the glaringly obvious, and it is glaringly obvious, or perhaps it is not but... I wish we weren't standing in an airfield...

LOIS

Well, me too. And I have to go. It was nice to see you.

VERNON

Yes. You too.

LOIS is about to move but VERNON stops her.

VERNON (CONT'D)

No. Stop. It wasn't a coincidence. I knew you'd be here today.

LOIS

Oh. Right. Well, thank you for clearing that up.

VERNON

And the truth is that since our first meeting I have thought of little else. And this is ludicrous I know, but as I may never see you again and get the chance to say this, I am absolutely besotted with you. And believe me, this is highly uncharacteristic, but I feel my outburst at Randy was driven by jealousy. Nothing else. And I know it's ridiculous. And I know I must seem like a ridiculous old fool to you and I know you might never feel the same way about me as I feel about you but I want to look after you. I would look after you and the baby and I would be happy with that, but there we are.

(MORE)

(CONTINUED)

VERNON (CONT'D)

I couldn't let you go without
saying that. Thank you.

VERNON walks away, and looks as though he is admonishing
himself as he walks off, leaving LOIS stunned, alone, in the
middle of the airfield.

CUT TO:

INT. COACH. AIRBASE. DAY 33. 15:05

CONNIE sits with LOIS who is still looking surprised.

LOIS

I think that Vernon may have just
told me he loves me.

CONNIE looks back at the empty airfield and then back at LOIS
and we...

CONNIE

(BLANK)

Lucky you, Lois. Lucky you.

LOIS hooks her hand through CONNIE's arm and rests her head
on her shoulder and shuts her eyes. CONNIE looks out over the
aisle where EDDIE is gently snoozing.

CUT TO:

INT. HALF DEMOLISHED HOUSE. WARSAW. DAY 33. 16:05

KASIA comes into the half demolished house, and finds TOMASZ
with his gun trained on the door as she comes in.

TOMASZ

You're back then.

TOMASZ

Wrócił.

KASIA

Nowhere else to go.

KASIA

Nie ma dokąd pójść.

She cracks a smile and, finally, so does he.

TOMASZ

I am sorry. I just think we
might have turned into them.

TOMASZ

Przepraszam. Po prostu myślę,
że pomalu stajemy się tacy
sami jak oni.

(CONTINUED)

KASIA

The first time I killed a German. I remember everything. And I felt disgusted. And I can still see his face. But now? I can't remember a thing about that man the other day. And that is how it has to be. How else are we going to beat them...

KASIA

Kiedy po raz pierwszy zabilam Niemca, wszystko pamietam. Czulam niesmak. I caly czas widze jego twarz. Ale teraz? Nie przypominam sobie niczego o tym czlowieku z popoludnia. I tak powinno byc. Jak inaczej mozemy ich pokonac...

On TOMASZ, turning this over, KASIA helps him up and they head out...

CUT TO:

81

INT. KITCHEN. BLACK CAT CAFE. DAY 33. 16:40

81

KASIA is working, TOMASZ is helping himself to bread.

KASIA

I've found a suitor out there. His tongue is practically hanging out.

KASIA

Znalazlam tam adoratora. Stal z wywalonym jezoem.

TOMASZ

Do you think they will be gone by Christmas?

TOMASZ

Myslisz, ze do swiat sie wyniosa?

KASIA

What? (AMUSED) Why are you talking about Christmas?

KASIA

Co? (AMUSED) Dlaczego mowisz o swietach?

KASIA starts to fill up two bowls of soup.

TOMASZ

It helps me. I need something to think about that isn't this.

TOMASZ

Pomaga mi to. Potrzebuje skupic sie na czymś innym.

KASIA hesitates. And she squeezes TOMASZ arm. For a brief moment her old humanity has returned.

Then she offers up the soups TOMASZ, he spits in each - second nature - and she heads out in to the cafe again.

CUT TO:

82

INT/EXT. HARRY'S CAR/BENNETT HOUSE.MANCHESTER.DAY 33.16:00

82

HARRY waits in his car outside the Bennett House. He looks up the road and sees, LOIS, knackered, heavily pregnant, carrying a small suitcase.

(CONTINUED)

She notices HARRY is sitting outside in a car. She hesitates, sighs, and goes over to the car..

CUT TO:

83 INT/EXT. CAR/BENNETT HOUSE. MANCHESTER. DAY 33. 16:03

83

HARRY with LOIS in the car.

LOIS

Five minutes.

HARRY

I'm going away and I didn't want to go without saying that whatever happens, I will always love our child.

LOIS

That isn't fair.

HARRY

And if I get crocked, I want you to know that I've made a will. You will be the sole beneficiary.

LOIS

How many times. I don't want your money!

HARRY

It isn't for you. If something does happen you won't get my war pension. Because you're not my wife. (BEAT) It isn't for you.

LOIS looks at him for a few moments. Silent. Then the shutters come down.

LOIS

Well, good. I'm glad we got that sorted out. Thanks for telling me.

LOIS gets out of the car without another word and heads for the front door.

CUT TO:

84 INT. KITCHEN. BENNETT HOUSE. MANCHESTER. DAY 33. 16:08

84

LOIS comes into the house, feeling defeated. She walks into the kitchen and finds DOUGLAS standing there. His hand clutching a telegram...

LOIS

What is it, Dad? What?

(CONTINUED)

DOUGLAS

It's our Tom. We've just had a telegram. He died in hospital in Paris. He's dead, Lois. Tom's dead.

LOIS

What? No. No.

CUT TO:

85

EXT. WOODS. SPAIN. DAY 33. 17:08

85

GIULIA and TOM walk through woodlands together, they look ahead and see two MEN carrying Guns.

TOM

What do we do now?

GIULIA

We say, "Goodbye".

TOM

What?

GIULIA

We are in Spain now. These men will get you to the crossing to Gibraltar.

TOM

What? When did we cross the border?

GIULIA

An hour ago.

TOM

Why didn't you tell me? We could have celebrated in the way only a man and woman can...

GIULIA

That's why I didn't tell you. Goodbye Tom.

TOM

Really. Already. Don't you want to come with me?

GIULIA is already walking towards the TWO MEN with guns. They exchange nods and we...

CUT TO:

86 **INT. ROSSLER APARTMENT. BERLIN. DAY 33. 17:08** 86

MR. ROSSLER wearily unlocks the door to his apartment and then he sees it... and over his shoulder we glimpse maybe HILDA on the sofa with a blanket covering her and we go on to MR. ROSSLER's face and we see a horror there and we...

CUT TO:

87 **INT. NANCY'S FLAT. ROSSLER HOUSE. BERLIN. DAY 33. 17:08** 87

NANCY is typing her script and as she does so she hears an almighty guttural howl of grief. She dashes to the door and we...

CONTINUOUS:

88 **INT. HALL. ROSSLER HOUSE. BERLIN. DAY 33. 17:09** 88

And MR. ROSSLER is at the open door. And NANCY heads into the apartment and we see as does she... a shape that is HILDA, covered completely by a blanket - a final mark of respect - and MRS. ROSSLER, slumped, face down on the floor, clearly dead, a table knocked over beside her.

MR. ROSSLER	MR. ROSSLER
My Angels, my angels, my	Meine Engel, meine Engel,
precious Angels.	meine liebsten Engel.

NANCY goes over to check MRS. ROSSLER's pulse.

NANCY
Oh, god. Sweet Jesus! Oh, Claudia,
what were you thinking?

MR. ROSSLER has seen MRS. KLOPP looking on, he rushes towards her.

MR. ROSSLER	ROSSLER
Are you happy now! Are you	Sind Sie jetzt glücklich!
happy now with your work! Are	Sind Sie jetzt glücklich mit
you happy now!	Ihrer Arbeit!

NANCY rushes over to intercept him. MRS. KLOPP looks afraid.
NANCY puts her arms around MR. ROSSLER.

NANCY
Please. Herr Rossler. Please. We
have to come inside. We have to
come inside.

(CONTINUED)

MR. ROSSLER

I will kill you! I will kill
you!

MR. ROSSLER

Ich bring Sie um! Ich bring
Sie um!

NANCY

Think of your son. You have to
think of your son now. You have no
choice...

NANCY leads MR. ROSSLER back inside the flat.

CUT TO:

89

EXT. BACK ALLEY. WARSAW. NIGHT 33. 17:10

89

TOMASZ from a side alley watches KASIA chatting up a SOLDIER.
They turn and start to walk away and towards the alley.

TOMASZ disappears. We are with KASIA and the SOLDIER now and
KASIA tries to turn him towards the right alley but he steers
her on.

SOLDIER

Let's go this way. I know
somewhere.

KASIA

It's quieter down here.

SOLDIER

No. I know a house. Come with me.

And the SOLDIER takes a tighter grip on KASIA's arm and
steers her away from the usual route.

KASIA

Easy, Soldier. You're hurting me.

The SOLDIER doesn't respond. KASIA can't reach for her gun.
She starts to panic and then he turns the corner with her and
as they do so she sees SOLDIER 2 walking towards them with
his gun to TOMASZ' head... bleeding from a head wound.

TOMASZ

Run! Run! They are going to
kill me anyway. Run!

TOMASZ

Uciekaj! Uciekaj! I tak mnie
zabija. Uciekaj!

And KASIA stands there. In the alleyway. Frozen to the spot.

CUT TO:

90 INT. KITCHEN. MANCHESTER. NIGHT 33. 20:00 90

LOIS and DOUGLAS sit listening to the light programme.
DOUGLAS has his head flat on the table and LOIS is stroking
the back of his head and gripping his hand and we... and the
music from the radio bleeds into the following scenes.

CUT TO:

91 OMITTED 91

92 INT. AMERICAN HOSPITAL. PARIS. NIGHT 33. 23:00 92

WEBSTER lies on the camp bed in the side room, unable to sleep, staring at the ceiling and imagining a future without Albert...

CUT TO:

93 EXT. POLICE STATION. WARSAW. NIGHT 33. 23:00 93

KASIA, in handcuffs, is led towards the Police Station. She turns her head and sees, hanging from a lamp-post, the corpse of TOMASZ. And a sign around his neck - JEW and TRAITOR - she can barely move for her grief.

CUT TO:

93a INT. SOE OFFICE. DAY 34. 93a *

Close on HARRY, tapping out Morse Code frantically against a *
clock - clearly struggling. Pull out to reveal MAJOR TAYLOR, *
supervising, aghast... *

HARRY	*
(OVER A SERIES OF	*
DOTS/DASHES)	*
Oh, sorry...sorry.	*

MAJOR TAYLOR *

It sounded like a tap dancing *

routine and made no sense at all *

but apart from that, well done. *

HARRY *
Yes, Sir. Sorry, Sir. *

CUT TO: *

94 INT. SOE OFFICE. DAY 35. 94 *

We are on Major Taylor. He lays out a series of objects from a small SOE kit on the edge of map of an area of Poland.

(CONTINUED)

MAJOR TAYLOR
Revolver. Field Dressings. Commando
Knife. Compass. Torches. Cyanide
pills.

Pull out to reveal it is HARRY he is talking to.

MAJOR TAYLOR (CONT'D)
You'll get dropped with the
equipment here just over the Polish
border. First contact is with this
farm due south - local resistance
using it as a safe house.

HARRY
If I fail to make contact?

They both look down at the map of Poland.

MAJOR TAYLOR
Improvise. (BEAT) The drop will
probably kill you anyway.

END OF EPISODE

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