

# WORLD ON FIRE

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**1      INT. HALL. ST. DENIS INTERNMENT CAMP. NIGHT 34.**

1

ALBERT and his makeshift orchestra play a piece of jazz music on battered instruments. There is a kind of shabby glory to all this - a defiance. The song, an instrumental, cuts across the following...

CUT TO:

**2      INT. NIGHTCLUB. MANCHESTER. NIGHT 34.**

2

A small nightclub. LOIS is at the microphone. The band are playing the same jazz instrumental as ALBERT and his band.

LOIS stands at the microphone, but no words come. The band keep on playing the same instrumental. LOIS looks to CONNIE, alarmed... walks off the stage... taking deep breaths. CONNIE plays a few more notes then abandons the piano... the BAND exchange glances but carry on gamely playing as we...

CUT TO:

**3      INT. DRESSING ROOM. NIGHTCLUB. MANCHESTER. NIGHT 34.**

3

We can hear the instrumental in the background. And LOIS is with CONNIE in the dressing room - on the floor, in labour.

CONNIE

Come on, Lois. Come on. Come on,  
love. You can do this...

LOIS

I can't, I can't, I can't...

CONNIE

I hate to tell you love, but you've  
got no choice.

LOIS

Don't make me laugh. The baby will  
come too soon and grow up to be a  
ventriloquist.

CONNIE

Now you're making me laugh...

LOIS

That's good... that's good...  
that's good...

Another contraction is about to hit and LOIS opens her mouth and shouts and we...

CUT TO:

4        **INT. SMALL DANCE HALL. NIGHT 34.**

4

LOIS's shout comes crashing through the sound of the band who are now playing on their very long instrumental break, they look at each other and the drummer just drums louder... and we...

CUT TO:

5        **EXT. BLACK CAT SQUARE. WARSAW. DAY.**

5

The square has been formally set out in preparation for the execution. A temporary scaffold has been erected in the street, with six nooses hanging from it. People are standing around, waiting. A GERMAN OFFICER reads a proclamation in Polish:

GERMAN OFFICER

By order of the Wehrmacht and District Chief of Warsaw, we sentence to death those present for their crimes - theft, disobedience causing civil unrest, and murder. The Polish population is called upon to pay special attention to such criminals, to those involved in illegal resistance activity, and to inform the authorities of any such exploit. Those found to be complicit in these crimes, or involved in the covering of any related activity, will face the same punishment.

We pick up KASIA and FIVE OTHERS being led towards the scaffold by GERMAN SOLDIERS. They all have a sheet paper pinned to their clothes, describing their crimes.

KASIA's reads, "Whore and Murderer.".

PEOPLE watch, some looking to the ground, others staring blankly at this grim procession - shouts of "Get back!" "Keep back!" and "Keep Moving!" in German and Polish punctuate this procession.

KASIA keeps mainly gazes at the ground. She is thinking not of escape but of the escape that death might hold for her. She is resigned to her fate now, just wants this to be over. Occasionally she raises her gaze, looks around at her fellow Poles watching her - and then looks back at the ground. She is calm though - and watchful. She will not give the Nazis the satisfaction of looking scared whatever they want.

As they move nearer the scaffold, an explosion rings out, then gunfire, and some Germans are killed. Two ONLOOKERS step forward and without missing a beat, one of them stabs KASIA's nearest GUARD in the guts.

(CONTINUED)

5 CONTINUED:

5

There are shouts in German of "Stop! Stop!"

As he goes down the GUARD behind him is attacked and KASIA takes the gap and runs, led away by one of the ATTACKERS.

GUARDS start to fire but the moment of chaos has been enough to allow KASIA to escape...

CUT TO:

6 **INT. SEWERS. DAY.**

6

KASIA and TWO ATTACKERS rush down the sewer...

CUT TO:

7 **INT. DRESSING ROOM. NIGHTCLUB. NIGHT 34.**

7

LOIS with CONNIE and two other WOMEN from the Dance Hall.

CONNIE

You're nearly there, Lois, you're  
nearly there. You are brilliant.  
Well done, well done...

CUT TO:

8 **EXT. SMALL DANCEHALL. NIGHT 34.**

8

DOUGLAS is riding his bike in the pitch black streets at an impossible speed. He leans it against the wall. Dashes inside...

CUT TO:

9 **INT. CORRIDOR TO NIGHTCLUB. NIGHT 34.**

9

DOUGLAS pushing his way into the cramped corridor, intercepted by EDDIE. The sound of LOIS shouting and screaming inside...

EDDIE

You don't want to go in there,  
Douglas. Believe me...

DOUGLAS

I don't want to go in, I want to  
know how she is...

And both men stop as suddenly there is silence and a cry - a baby's cry...

CUT TO:

10      **INT. CHANGING ROOM. NIGHTCLUB. NIGHT 34.**

10

LOIS, CONNIE, and two other WOMEN from the club. LOIS is on the floor, holding her baby.

                    CONNIE  
She's beautiful.

                    LOIS  
She is...

                    CONNIE  
What are you going to call her?

                    LOIS  
Whose song were we playing when my  
waters broke?

                    CONNIE  
Duke Ellington. You can't call her  
Duke.

                    LOIS  
Duchess?

                    CONNIE  
People will think she's a Golden  
Retriever...

There is the light knock at the door, CONNIE crosses to the door, opens it.

CONTINUOUS:

11      **INT. CORRIDOR TO NIGHTCLUB. NIGHT 34.**

11

DOUGLAS and EDDIE are standing in the corridor, CONNIE opens the door to them.

                    CONNIE  
You've got a grand-daughter,  
Douglas. And she's beautiful...

CONNIE steps to one side and DOUGLAS heads inside. We go with him. He is transfixed.

                    DOUGLAS  
All right, love.

                    LOIS  
Yeah. Just a regular Saturday  
night, you know.

And DOUGLAS looks down at the baby. And his big hand touches the baby's tiny hand.

(CONTINUED)

DOUGLAS

Hello, you.

DOUGLAS says nothing, and he starts to cry big silent tears.  
CONNIE calls from the door.

CONNIE

Midwife's here, Lois...

A MIDWIFE crosses to LOIS and we stay at the door with  
CONNIE.

CONNIE (CONT'D)

Do you want to come and see the  
baby?

EDDIE

No. Babies aren't really something  
a man should be around. It's a  
woman scene.

CONNIE

(SARCASTIC)

Yeah. That's right.

EDDIE

Why are you getting on my tail when  
the Father didn't even show...

CONNIE doesn't have an answer to this.

CUT TO:

12

**EXT. TRAINING AIRBASE. DAY 35.**

12

HARRY is in the middle of a field in the rain, stripping off  
his 'Striptease Parachute Suit' - and rushing to bury it and  
a discarded Parachute in a hole. He then runs over to the  
edge of the field where a MAN with a clipboard and stopwatch  
is timing him. He takes the Clipboard from the MAN and  
examines the figures as he walks towards an outbuilding where  
he is surprised to see the figure of MAJOR TAYLOR, looking  
out of place, waiting for him.

CUT TO:

13

**INT. OFFICE. SOE. DAY 35.**

13

TAYLOR sits opposite HARRY.

MAJOR TAYLOR

How have you been finding the  
training?

(CONTINUED)

HARRY

I'm improving. I am only theoretically dead three times a day now. Maybe some of the (equipment needs refining)...

MAJOR TAYLOR

(INTERRUPTING -  
BUSINESSLIKE)

"Three times a day" is better than most.

HARRY

I wanted to see you about this Polish Mission I've heard about.

MAJOR TAYLOR

You're supposed to be training for top secret work but you all gossip like fishwives.

HARRY

The Polish Boys are weeks away from being ready. We have two French speakers and three Ukrainians. I'm fluent in Polish and I know the country and I've seen action.

MAJOR TAYLOR

The drop is radio equipment and light explosives. The return journey will be on land, getting a group of key Polish resistance fighters out.

HARRY

So why aren't I on it?

MAJOR TAYLOR

The Poles have given us six names. And one of them is your wife. She's been rumpled by the Nazis so it's a matter of some urgency to get her out of the country...

HARRY opens the file to see a photo of KASIA staring back at him.

MAJOR TAYLOR (CONT'D)

It's never a good idea to have a personal involvement.

HARRY

If a man can't be trusted to get his wife out of the country then who can be trusted...

(CONTINUED)

MAJOR TAYLOR

Your success rate on that so far,  
Chase?

HARRY

I can do this job. You know I can.

MAJOR TAYLOR

I had rather hoped that your  
training had put an end to your  
regrettable tendency for  
unreasonable demands, Chase, but  
clearly not...

HARRY is staring at the photo of KASIA, the details of her  
name, her alias, etc. He looks at MAJOR TAYLOR.

HARD CUT TO:

14

INT. PUB. MANCHESTER. NIGHT 35.

14

HARRY with STAN, a pint in front of each of them.

STAN

You got ten mad lads out of  
Dunkirk. I don't suppose getting  
one mad wife out of Poland is going  
to be much of a challenge.

HARRY

Thanks. I thought you'd have some  
perspective.

STAN

So you going in disguised as a Nun  
then, or what?

HARRY

Keep it down, Sergeant. You'll blow  
my cover before I leave the  
country.

STAN

Why not? You're pretty enough to  
pull it off.

HARRY

Thanks, I'm flattered. And a tiny  
bit worried.

STAN

With good reason. I've not had a  
shag for a fortnight and that was  
only because we finished the jigsaw  
early...

(CONTINUED)



HARRY

Didn't really need to know that,  
Sergeant.

STAN

Seriously though, Sir. You're not  
the prick I had you down as when I  
first got stuck with you. And,  
brave? Balls fit for billiards,  
you.

HARRY

Thanks, Stan. Then why does it feel  
like I'm running away?

STAN

You're a bloke, Sir. You'll always  
be running away from something.

STAN heads for the bar.

CUT TO:

15 **EXT. CHASE HOUSE. NIGHT 35.**

15

DOUGLAS arrives outside ROBINA's house on his bicycle. He  
wheels his bike up the drive and knocks on the door... he  
waits.

CUT TO:

16 **INT. LOIS'S BEDROOM. BENNETT HOUSE. NIGHT 35.**

16

The baby starts to stir. LOIS gets up with the baby. She  
heads downstairs...

CUT TO:

17 **INT. LIVING ROOM. BENNETT HOUSE. NIGHT 35.**

17

LOIS comes into the front room to find CONNIE apparently  
asleep on the sofa. CONNIE is in fact wide awake and opens  
her eyes the moment LOIS enters.

LOIS

Thank you for staying for a bit.

CONNIE

Don't be stupid. I'm not ever going  
to leave you two girls on your own.

LOIS looks down at the baby.

(CONTINUED)

LOIS

Us two girls. I like the ring of that. Makes it sound...

CONNIE

Like you planned it that way?

LOIS

Like we won. (SADDER) And I don't feel like we're winning right now.

CONNIE holds out her hands to take the baby. LOIS hands her over and CONNIE gazes at her for a few moments.

CONNIE

What was Harry's singing voice like?

LOIS

I only ever heard him sing rude songs about the Fascists but he could hold a tune.

CONNIE

That's good. She can join the group in a few years...

LOIS

Yes. Like me and Mum did.

The BABY starts to cry. Loud.

CONNIE

Listen to that girl! She even cries in tune!

CONNIE hands the BABY back to LOIS and she sits down and starts to breastfeed and we...

CONNIE (CONT'D)

Something else she's got in common with her Dad.

LOIS

Don't make me laugh. It hurts too much...

And CONNIE and LOIS sit there, both dog-tired, enjoying the silence.

CUT TO:

HARRY heads home. He opens the door. He heads inside...

CUT TO:

19

**INT. LIVING ROOM. CHASE HOUSE. NIGHT 35.**

19

HARRY comes in to find ROBINA sitting alone. The light still on.

HARRY

Mother? Is everything all right? Is it Jan?

ROBINA

The baby has been born. Your baby has been born. A girl.

HARRY

Oh. A girl. I see.

ROBINA

Douglas came round to tell me. Flushed with excitement. I think he was hoping I would reciprocate and dash to the little bastard's manger bearing gifts...

HARRY

Don't use that word.

ROBINA

Why not? Does it insult your sense of decency?

HARRY

Yes. It does.

HARRY goes and pours himself a drink.

ROBINA

In what way? The fact that I said what is true or the fact that you believe it too?

HARRY

I do not believe it. It's a disgusting word.

ROBINA

And it's what the child is. What your child will be called all her life.

HARRY

Perhaps in your world.

ROBINA

And not in Lois's? Where the warm hearted poor will take an "under the stairs" child and hold it to their collective bosom in their socialist utopia.

(CONTINUED)

HARRY

In the world to come. The world that will be changed by this war. And people coming together to fight those views, to fight for what is decent ...

ROBINA

I've seen the warmhearted poor at that wretched school that Jan attends. I have seen how they treat outsiders.

HARRY

Why are you even telling me this? Lois wants nothing to do with me. And she wants me to have nothing to do with the baby.

ROBINA

You have a choice.

HARRY

I am respecting her wishes!

ROBINA

Which conveniently coincide with your own.

HARRY

I am committed to providing for that child! For my child! Have you been to see the baby? Have you promised money?

ROBINA

No. Of course not.

HARRY

Well, why not? Now you are displaying this sudden concern.

ROBINA

Because it would break my heart you foolish boy!

HARRY

When did you grow a heart?!

HARRY exits, leaving ROBINA staring after him. But her face remains stoical as she hears the front door slam.

CUT TO:

20

**EXT. BENNETT HOUSE. NIGHT 35.**

20

We find HARRY outside the Bennett House, over the road, looking up at Lois' room. He can hear a baby crying inside the house. He can't move but he knows he can't go inside either. And, as he stands there DOUGLAS comes out of the house, dressed for work, ready to head off for his early shift...

HARRY

Sorry, I don't know what I'm doing here... I just wanted to...

HARRY stops. DOUGLAS looks at him.

DOUGLAS

I gave you the benefit of the doubt when Lois first started knocking about with you. A Cheshire boy. Grammar School. Let's say you wouldn't have been my first pick.

HARRY

You made that very clear at the time.

DOUGLAS

But a lad of your background getting stuck in on the politics. I had respect for that. The decisions you took and the stands you made can't have been easy... I've met your Mother remember.

HARRY

Thanks.

DOUGLAS nods towards the house.

DOUGLAS

But this. This. You got this so wrong. And she's my daughter. And my grand-daughter.

HARRY

She doesn't want me to be involved.

DOUGLAS

I know. And you'd better respect that. And if you will miss it all, you will miss out on loving her and on her loving you. You can't ever have that. So in the end I feel sorry for you.

HARRY

What do I do? I don't know what to do?

(CONTINUED)

DOUGLAS

You carry your pain. You live with it. That's what you bloody well do.

HARRY looks at DOUGLAS and walks away and we...

CUT TO:

21

**INT. LIVING ROOM. CHASE HOUSE. DAWN/DAY 36.**

21

It is early, early morning. ROBINA sits at the table and stares at an untouched cup of coffee. She is kitchen still in last night's clothes. She has been sitting there all night. HARRY enters, fully dressed. Maybe he did sleep, but badly.

HARRY

I am leaving the country tomorrow.  
(GLANCES AT THE CLOCK) Today now...

ROBINA

Of course you are. Of course you are.

HARRY

And I don't want us to part like this. I am sorry for what I said. It was unfair.

ROBINA

About my heart? It was witty at least. So that was a comfort of sorts...

ROBINA smiles as she says this. That is as near as a reconciliatory speech as she is going to give HARRY and he knows it. HARRY sits close to her. He puts his hand on hers. She looks at his hand on hers.

ROBINA (CONT'D)

I never know what to do about gestures like that. A lot of people did that after your Father died. Does one take the hand and squeeze it back? And what does that mean? That you are now comforting the comforter? That you are reassuring the comforter that you are fine. That you have got over the embarrassment of your grief?

HARRY

Is that how you see grief? As an embarrassment?

ROBINA

Not generally. But for our particular circumstances...

(CONTINUED)

HARRY

Father was sick. He came back from the war a sick man. And I've seen how that can happen now. I've seen it happen.

ROBINA

What he did was unforgivable.

HARRY

Would you feel the same way if he had been killed in action?

ROBINA

Of course not. His death would not have been his responsibility. And bad luck. Not by his own hand. And planned.

HARRY

He was destroyed every bit as completely as if he had been blown to smithereens.

ROBINA

Other men suffered. Other men saw bad things. And they came back and got on with it.

HARRY

Perhaps he just wasn't strong enough.

ROBINA

A polite way of saying he was weak.

HARRY

And you can't forgive him for that?

ROBINA

No. I'm afraid I cannot. And it's an indescribably sad feeling. But I can't.

ROBINA smiles, sadly. She looks at HARRY. HARRY smiles, leans over and kisses her cheek. She looks surprised.

CUT TO:

MR. ROSSLER in a dark suit and tie and his son, KLAUS, in uniform, in silence, in the apartment, waiting to go to the funeral.

KLAUS lifts the lid of the MUSIC BOX that NANCY bought for HILDA, but closes it again as soon as the music starts.

(CONTINUED)

He then picks up a photo on the mantelpiece of MRS. ROSSLER and HILDA. Both vivacious, full of life. MR. ROSSLER watches him. He wants to say something comforting but hasn't the words and KLAUS' body language is cold and closed to him.

NANCY knocks and enters, dressed in black.

NANCY  
Are we ready?

MR. ROSSLER  
Klaus?

KLAUS ignores MR. ROSSLER and looks straight at NANCY.

KLAUS  
We are ready, Frau Campbell. Thank  
you.

MR. ROSSLER goes to put his arm on KLAUS' shoulder as he walks out of the apartment but KLAUS shrugs him off. NANCY notes this hostility. MR. ROSSLER looks like his pain can't get any greater.

CUT TO:

23 INT. CHURCH. BERLIN. DAY.

23

Funeral music playing.

A German Priest stands by a large and small coffin which are set side by side at the front of the Church. Only MR. ROSSLER, NANCY, KLAUS ROSSLER and a few of MR. ROSSLER's employees are in attendance.

The Music stops and a PRIEST comes to the coffins, makes the sign of the cross and begins...

PRIEST	PRIEST
In the Name of the Father,	Im Namen des Vaters und des
the Son and the Holy Ghost...	Sohnes und des heiligen
	Geistes...

But KLAUS cannot stand it and turns and exits. MR. ROSSLER turns and looks after him. NANCY stops MR. ROSSLER from going and heads out herself...

CUT TO:

24 INT. CHURCH ANTECHAMBER. BERLIN. DAY.

24

KLAUS is walking towards the door, disorientated.

NANCY  
Klaus? Klaus!

(CONTINUED)



KLAUS

Get away from me! Get away. I can't stay in here and listen to those lies!

NANCY

What lies?

KLAUS

She killed Hilda. She killed my lovely Sister. And then she committed a sin against God! Why are we burying her with Hilda! Why are we burying a murderer with her victim?

NANCY

She did what she did to protect Hilda. To protect her from something worse...

KLAUS

What could be worse than death?

NANCY looks at KLAUS and we...

CUT TO:

25

**INT. HALL. CHASE HOUSE. DAY 36.**

25

HARRY stands in the hall with JAN. ROBINA watching on.

JAN

(IN POLISH)

Where are you going?

HARRY

(IN POLISH)

Somewhere to help fight the Nazis. And help Poland and England. And help you and me.

JAN

(IN ENGLISH)

I could come with you. I've been to Stanley Grove Elementary. I'm not afraid of anything.

HARRY laughs and hugs JAN and JAN hugs him back.

HARRY

(IN POLISH)

You are a good boy. You are a hero. And when I come back, things will be better. They will be much better.

(CONTINUED)

JAN

(IN ENGLISH)

I don't believe you. But it is nice  
that you say it.

HARRY

You sound just like your Sister  
when you say things like that. Just  
like her.

JAN looks at HARRY impassively - it almost breaks HARRY's  
heart. One more hug and then he stands and walks out towards  
the waiting taxi.

CUT TO:

26

**INT. CHURCH ANTECHAMBER. BERLIN. DAY.**

26

KLAUS sits with NANCY. He is turning over what she has just  
told him.

KLAUS

Why should I believe you?

NANCY

Do you really think I could have  
made that up? I have proof if you  
have time...

KLAUS

No. No. I don't need proof. There  
were whispers. At the front.  
Rumours... but there were always  
rumours.

NANCY

I am sorry. Your Father didn't want  
to tell you at all. He wanted to  
pretend it was an accident...

KLAUS

She left me a note, Frau Campbell.  
In my best white shirt. In my  
drawer. She knew I would wear it  
for the funeral. She knew I would  
find it. She said she was sorry and  
it was for the best, and she hoped  
that one day I would understand.

NANCY

Maybe one day you will.

KLAUS

How? I am fighting for them. I am  
on their side. Whether I like it or  
not I am fighting for their cause.

(CONTINUED)

NANCY

You have no choice.

KLAUS

I do have a choice, Frau Campbell.

I am just too weak to make it.

KLAUS' face starts to crumple.

NANCY

No, honey, no you haven't. No, you really haven't.

KLAUS collapses, finally, into NANCY's arms. She holds him as he weeps and we...

CUT TO:

27

**INT. CHURCH. BERLIN. DAY.**

27

The funeral continues, KLAUS is walking back down towards his father and NANCY, where he rejoins them. MR ROSSLER glances across to NANCY, in the smallest gesture of thanks...

CUT TO:

28

**INT. BENNETT HOUSE. DAY 36.**

28

LOIS is sitting up, looking exhausted, looking at her baby and thinking of HARRY. DOUGLAS enters carrying a cup of tea, pushes the dividing sheet across.

DOUGLAS

We're going to have to do something about this. You and her should have my room and I'll have this...

LOIS

What about Tom? When he comes back.

DOUGLAS

He's not coming back.

LOIS

The telegram says Missing, Dad. He could be a prisoner of war. He could be hiding out somewhere... he's Tom...

DOUGLAS

And I sent him back.

LOIS

You don't believe he's dead.

(CONTINUED)

DOUGLAS

I daren't believe he's dead. I'm not sure that's the same thing, is it?

LOIS

If you believed he was dead you wouldn't be even standing up. You wouldn't be able to move. You would be raging in the street.

The BABY starts to stir...

DOUGLAS

I'd love to rage in the street. But I've got more than myself to think about now, haven't I?

LOIS

(JOKING)

Well, I'm glad I gave you something to keep your mind off things. That was the plan all along.

DOUGLAS

Harry knows by the way. About the baby. He came round here last night.

LOIS

Did he?

DOUGLAS

I sent him away. I hope I did right.

LOIS

Yeah... you did.

A knock on the door.

LOIS (CONT'D)

Don't let anyone in! I'm not ready for the neighbours admiration committee just yet.

DOUGLAS looks out of the window. And we see, from his POV a man in an RAF Uniform who he doesn't know... VERNON. A look of horror on DOUGLAS' face. He dashes out of the room and downstairs...

CUT TO:

29

**INT/EXT. HALL/FRONT DOOR/BENNETT HOUSE. DAY 36.**

29

DOUGLAS stands at the front door, but he can't bring himself to open it. He has his hand on the handle but his hand is shaking. He is shaking his head and whispering to himself...

DOUGLAS  
(WHISPERING)  
No, no, no.

Another knock at the door - more urgent. LOIS comes to the stop of the stairs and looks down at DOUGLAS.

LOIS  
Dad? Aren't you going to answer it?

DOUGLAS  
If we don't open the door then they can't tell us. And if they can't tell us then it won't be true.

LOIS  
Dad. We have to open the door.

Another knock at the door, more urgent this time.

DOUGLAS  
Go away! Go away! Go away, damn you!

VERNON (O.S.)  
Hello? Hello? I'm looking for Lois Bennett. I was told she lives here...

DOUGLAS looks puzzled. LOIS looks surprised. Then smiles.

LOIS  
It's nothing to do with Tom, Dad. I promise you. It's for me...

CUT TO:

30

**INT. KITCHEN. BENNETT HOUSE. DAY 36.**

30

DOUGLAS and VERNON sit together in silence with a cup of tea in front of each of them.

DOUGLAS  
Sorry about that. Before. I... er. My lad's missing in action. So I looked out and I saw the uniform and I thought you were like...

VERNON  
The bearer of bad news.

(CONTINUED)

DOUGLAS

Yes.

VERNON

Is he in the RAF. Your boy?

DOUGLAS

Navy. But thought you might have been at Dunkirk...

VERNON

My squadron was grounded when it was clear how many losses we were taking...

DOUGLAS

That's where he went missing.

VERNON

I'm sorry. Lois had mentioned that you were waiting for news...

DOUGLAS

When was this? When did you meet her?

VERNON

At a concert. She sang. I'd taken some of my boys who had shellshock, you know. Try and help bring them out of themselves, poor Devils...

DOUGLAS

And did it?

VERNON

For a while. But now they are back in the capable hands of the Witch Doctors, or Psychiatrists, to give them their official title.

DOUGLAS

Witch Doctors'll do.

And VERNON stands as LOIS enters, holding the baby. And suddenly any confidence that VERNON had completely disappears.

LOIS

Vernon.

VERNON

Lois. I... forgive this imposition. I...

DOUGLAS can't wait to get out of there.

(CONTINUED)

DOUGLAS

I need to get ready for work.

DOUGLAS exits.

LOIS

Would you like to hold her?

VERNON

Yes. I would like that very much indeed. Thank you.

LOIS hands VERNON the BABY and we...

CUT TO:

31

**EXT. CHURCH. BERLIN. DAY.**

31

KLAUS shakes NANCY's hand and finally shakes his Father's hand and looks into his eyes.

KLAUS

Be strong, Papa. Be strong.

KLAUS

Sei stark, Papa. Sei stark.

ROSSLER

You too, my boy. We have to look after each other, now.

ROSSLER

Du auch, mein Junge. Wir müssen jetzt gut aufeinander aufpassen.

And MR. ROSSLER does a very un-MR. ROSSLER thing. He pulls his son to him, holds him tight against him, strokes his hair like you would stroke the hair of a sleeping child.

ROSSLER (CONT'D)

I will never leave you. I will never leave you.

ROSSLER (CONT'D)

Ich werde dich nie verlassen. Ich werde dich nie verlassen.

KLAUS, trying not to cry, nods and walks away. Silence. MR. ROSSLER turns to NANCY.

ROSSLER (CONT'D)

Thank you, Nancy. I do not know what you said to him but "Thank you". If I lose, Klaus, I have lost everything. If a parent can't look after their child. Then, what use are they on God's earth?

NANCY

Their pain feels like our pain, doesn't it? Always.

ROSSLER looks at NANCY, puzzled.

ROSSLER

You have children too, Frau Campbell. You did not say.

(CONTINUED)

NANCY

I have a child. A son. He is grown  
up now. My son.

NANCY says no more and something final about her delivery  
stops ROSSLER from asking.

CUT TO:

**INT. SIDE ROOM. AMERICAN HOSPITAL. DAY.**

WEBSTER sits in the side room - which now doubles as his  
bedroom - with his head in his hands - in bits.

A knock at the door. WEBSTER doesn't answer. Finally  
HENRIETTE opens the door.

WEBSTER

Henriette, I...

But HENRIETTE can see immediately that he is in pieces.

HENRIETTE

Shh... Shh...

HENRIETTE sits on the bed beside WEBSTER. She wraps her arms  
around him and lets him sob into her arms.

CUT TO:

**INT. SIDE ROOM. AMERICAN HOSPITAL. DAY.**

WEBSTER recovering himself a bit.

WEBSTER

Thank you. Thank you. You are a  
good friend.

HENRIETTE

There's no hope? Of getting Albert  
out?

WEBSTER

No hope. And he doesn't want me to  
try.

HENRIETTE

He is special to you. I know that.  
I can see that.

WEBSTER

(SMILES, RUEFUL)

I don't know that you do...

(CONTINUED)



HENRIETTE

I know what love looks like. I know  
how it feels when you can't be near  
to the one you love.

WEBSTER nods, he thinks she gets it.

HENRIETTE (CONT'D)

And I know what it is to keep a  
secret about who you really are.

HENRIETTE kisses him on the cheek - as a friend might. He  
doesn't react.

HENRIETTE (CONT'D)

I'm sorry.

HENRIETTE gets up and exits...

CUT TO:

34

**INT. BENNETT HOUSE. KITCHEN. DAY 36.**

34

VERNON puts the sleeping baby down into the drawer that has  
been converted into a cot.

LOIS

You're a natural. Must be all that  
practice you have being calm when  
you're being shot at by Germans.

VERNON

'Acting calm', not being calm.

LOIS

Of course.

VERNON

Just as I am acting calm now even  
though I feel nothing more than  
blind panic.

LOIS

How did you find me?

VERNON

I contacted ENSA. Spoke to that  
spivvy little chap...

LOIS

Ted...

(CONTINUED)

VERNON

He gave me your address but reminded me you were on an exclusive contract to ENSA and any bookings for singing engagements had to go through him...

LOIS

(LAUGHS)

That sounds like Ted.

VERNON

I haven't come to book you for a singing engagement.

LOIS

Pity. I'm going to need the work.

VERNON

Do you know what you're going to do?

LOIS

No more than I did before I had her. Just keep going...

VERNON

Have you time to think about what I said last time we met? Now you have had the baby if you would consider it seriously, my... My proposal.

Out on LOIS - he means this.

CUT TO:

35

**EXT. PARK. MANCHESTER. DAY 36.**

35

LOIS with VERNON, pushing a pram.

LOIS

I don't understand, Vernon. Why would you do this? Look at me. A girl who got into trouble with another man's child. No money. No prospects.

VERNON

I have no prospects either. Well, death, I suppose, is a prospect of sorts... but I can provide for you and your child and I can't think of anything I'd rather do... what if you were to just marry me on impulse and think about it later.

(CONTINUED)

LOIS

We've only been in the same room  
for about two hours in total.

VERNON

And how have you liked it so far,  
Lois?

LOIS laughs, she stops walking.

LOIS

Stop! You have to stop this. I can  
see that you are a lovely man and I  
can see that for some daft reason  
of your own you've taken a shine to  
me and...

VERNON

I have no expectations. I have no  
assumptions. About this marriage.  
The world is wrong right now. So  
wrong. And if I'm risking my life  
every day to go and kill someone  
then why not take a risk to love  
someone. And by someone I mean,  
"me" by the way. Not just anyone.  
That would have a comic tragedy in  
keeping with my love life so far  
and I am probably not selling  
myself very well right now...

LOIS

Vernon. I am tired and I am lonely  
and I am weak right now. And it  
would be so easy to say, "Yes" to  
you. So easy. But I can't. You're a  
dear, sweet man but I can't say,  
"Yes".

VERNON

All I ask of you is that you  
consider it. You don't have to love  
me. You just have to let me love  
you. Just please think about it.

VERNON looks at LOIS, a weaker man might cry right now.

LOIS

Are you all right?

VERNON

I feel foolish. But I'd feel more  
foolish if I hadn't come at all...

VERNON shakes her hand, quite formal, and walks away. LOIS  
watches him go.

CUT TO:

36            **INT/EXT. PLANE/WOODED HILLSIDE. POLAND. NIGHT 36.**            36

HARRY, in flight, sitting in an aeroplane fuselage.

Two parachutes fall from the sky, landing on a wooded hillside, one is HARRY and one carries a small suitcase.

36a           **EXT. WOODED HILLSIDE. POLAND. NIGHT 36.**            36a

HARRY quickly unzips his "Striptease Parachutist Suit" - an oversized suit to conceal day clothes - Polish peasant gear and a bag. He rolls the suit with his parachute and starts to dig a hole and bury them...

CUT TO:

37            **EXT. MOUNTAIN TRACK. POLAND. DAWN 37.**            37

HARRY on a steep hill, turns a corner and walks straight into two GERMAN SOLDIERS on a motorbike guarding a crossroads.

GERMAN SOLDIER  
(IN POLISH)  
You. You! Papers?

GERMAN SOLDIER  
Ty. Ty! Dokumenty?

HARRY slowly walks towards them, reaches into his pocket. Hands over his papers. Of the SOLDIERS examines them.

GERMAN SOLDIER (CONT'D)  
It is very early to be out walking.

GERMAN SOLDIER (CONT'D)  
Jest bardzo późno na wychodzenie.

HARRY  
For me it's not early. I want to see if I can get work at the farms round here.

HARRY  
Dla mnie jest wczesnie. Chce zobaczyc, czy moge tu dostac jakas prace na gospodarstwie.

GERMAN SOLDIER  
A Polak who isn't lazy. Well, well, well.

GERMAN SOLDIER  
Polak, który nie jest leniwy. No, no, no.

He gives HARRY his papers back.

GERMAN SOLDIER (CONT'D)  
Did you hear the plane last night?

GERMAN SOLDIER (CONT'D)  
Slyszales samolot?

HARRY  
No.

HARRY  
Nie.

GERMAN SOLDIER  
You didn't hear the plane?

GERMAN SOLDIER  
Nie slyszales samolotu?

(CONTINUED)

37 CONTINUED:

37

HARRY  
No. You speak Polish very  
well, by the way.

HARRY  
Nie. Swoja droga, bardzo  
dobrze mówisz po polsku.

HARRY starts to walk away. It looks as though he has got away  
with it. He tries not to appear too relieved.

GERMAN SOLDIER  
What's in the suitcase?

GERMAN SOLDIER  
Co jest w walizce?

HARRY shuts his eyes.

HARRY  
(STILL WALKING)  
My clothes.

HARRY  
Moje ubrania.

GERMAN SOLDIER  
Come back here my Polak chum.

GERMAN SOLDIER  
Wracaj tu mój polski kumplu.

HARRY sighs, and as he turns, he unholsters a silenced  
pistol. Without breaking stride, he expertly shoots both  
SOLDIERS dead. It is quick and slick and not at all like his  
previous 'kill'. He watches the GERMAN SOLDIERS die, then  
begins to drag their corpses away...

CUT TO:

38 **OMITTED**

38

39 **EXT. CHASE HOUSE. DAY 37.**

39

DOUGLAS on his bicycle, cycling like a madman towards the  
Chase house... he rushes up the drive and bangs on the door.  
ROBINA eventually answers it.

ROBINA  
Douglas. Thank you for coming.

DOUGLAS  
Well, I came straight round.

ROBINA  
So I see. Recent experience has  
inured me to the power of surprise,  
Douglas, so no need to apologise.

ROBINA leaves the door open as DOUGLAS parks the bike.

CUT TO:

40

**INT. LIVING ROOM. BENNETT HOUSE. DAY 37.**

40

ROBINA hands DOUGLAS an official looking letter which he reads.

ROBINA

It was fortunate I got to the post early. They'd addressed it to Jan.

DOUGLAS

You haven't told him? He doesn't know?

ROBINA

His brother in the local lunatic asylum? Why would I tell him?

DOUGLAS

It says here he is being treated for shellshock, Robina. But the main thing is that Jan's brother is alive. And Jan needs to be told.

ROBINA

And what if he wants to go and see him? What then? I can't possibly go to a place like that.

DOUGLAS

Nobody's asking you to Robina. Nobody's asking you to...

ROBINA

Well, if you're sure. I'm not sure how long the journey will take and...

DOUGLAS

I know where it is. Robina. I know exactly where it is.

CUT TO:

41

**OMITTED**

41

(CONTINUED)

41 CONTINUED:

41

42 OMITTED

42

43 OMITTED

43

44 OMITTED

44

45 OMITTED

45 \*

46 INT. WARD. AMERICAN HOSPITAL. PARIS.

46

WEBSTER on his ward round. Patients with amputee wounds, burns victims, etc... He stops to examine a burns injury, and then hears a familiar voice behind him...

NANCY

Webster. Is that you pretending  
you're grown-up, boy?

WEBSTER turns, and NANCY approaches, and they embrace...

WEBSTER

Auntie Nancy! Auntie Nancy! How  
good to see you.

NANCY

You stink by the way. You do know  
that, don't you?

They embrace again - all smiles, real affection.

CUT TO:

47

**INT. WARD. AMERICAN HOSPITAL. PARIS. DAY.**

47

NANCY follows WEBSTER on his endless ward round, while he talks he picks up patient notes and examines amputee wounds, burns victims, etc.

NANCY

Who have you spoken to in the authorities about this friend of yours?

WEBSTER

Nobody. Just the dumbass Guards at St. Denis.

NANCY

Do you have any friends in the Officer class?

WEBSTER

A guy called Sieber. But he doesn't have that much say. Have you?

NANCY

I have plenty. Was this friend of yours a political activist? Trade Unionist?

WEBSTER

No. He's French-African. I suspect that was enough.

NANCY

I can't make any promises but my censor is in Paris with the press corps. I will talk to him.

WEBSTER

Would you? That would be great. And I'll keep making a noise.

NANCY

No. If you want them to leave the hospital alone then leave the noise-making to me.

WEBSTER looks distraught.

NANCY (CONT'D)

And this Albert. He clearly means a lot to you.

(CONTINUED)



WEBSTER

Yes.

NANCY

And you mean a lot to him?

WEBSTER

Yes.

NANCY

I thought so. I thought so.

She squeezes his hand. They understand each other. WEBSTER watches NANCY walk away.

CUT TO:

48

**EXT. PSYCHIATRIC HOSPITAL. DAY 37.**

48

DOUGLAS, holding JAN's hand, makes his way towards the gates of a big old Victorian hospital building. He hesitates, he looks down at JAN - and suddenly

JAN

What is this place?

DOUGLAS

It's a hospital. A kind of hospital.

DOUGLAS realises he can't go in. He starts to shake. He turns to JAN.

DOUGLAS (CONT'D)

You know what, Jan. I shouldn't have brought you.

But JAN looks at DOUGLAS and looks up at the hospital and does not move.

JAN

I want to go inside, Douglas.

DOUGLAS

There'll be people here who are very upset and I'm worried it will upset you.

JAN looks up at DOUGLAS. He is clearly going nowhere. They head inside.

CUT TO:

49

**INT. CORRIDOR. PSYCHIATRIC HOSPITAL. DAY 37.**

49

DOUGLAS and JAN walk through the hospital. DOUGLAS walking on, his face set in a mask - not letting anything in.

JAN

How do you know where to go?

DOUGLAS

Because this is where I came. When I was ill. Like these men...

DOUGLAS indicates a man sitting on the floor in his pyjamas and dressing gown.

DOUGLAS (CONT'D)

Just like these men.

And DOUGLAS looks transfixed at the man on the floor. JAN has moved on and is staring into a ward...

CUT TO:

50

**INT. CORRIDOR. PSYCHIATRIC HOSPITAL. DAY 37.**

50

DOUGLAS is sitting on the floor next to the man in his dressing gown and pyjamas. JAN is working his way down the corridor and looking in rooms.

DOUGLAS

It's okay, mate. I know. I know. I know how this feels. And I know you're scared. I know.

The MAN in dressing gown and pyjamas stays in one place. And DOUGLAS sits with him. A doctor, DR. CRAIG - mid Fifties - comes along a corridor. He turns on seeing DOUGLAS. He looks at DOUGLAS.

DR. CRAIG

Can I help you?

DOUGLAS

Well, you didn't help me last time so I doubt it.

DR. CRAIG

Do I know you? Have we met?

DOUGLAS

We've met all right. I was treated here. After 1916.

DR. CRAIG

And your name is...

(CONTINUED)

DOUGLAS

'Scrimshanker.' That's what you used to call me at least. It wasn't my name. Coward, it means, doesn't it? Do you still want to call me a 'Scrimshanker' now? Now I'm well?

DR. CRAIG

I was a young man. I was out of my depth. I would like to think I've changed.

DOUGLAS

So would I, for the sake of these poor bastards.

DR. CRAIG

(PUZZLED)

Are you being treated here at the moment? What are you doing here?

DOUGLAS

I'm... my lad. Tom Bennett. Able Seaman. Went missing in Dunkirk. I heard you had a fair few up here - might have lost his, ID Tag. Name ring any bells?

DR. CRAIG

Well, frankly the odds of him being (here are...)

DOUGLAS

I know the odds are fucking bad. Don't tell me about the odds! I think you owe me some courtesy for sending me back to the front in 1916. Don't you?

DR. CRAIG does not know what to say, he lets DOUGLAS go on his way. And DOUGLAS is suddenly distracted by JAN shouting him from down the corridor.

JAN

Mr. Bennett! Mr. Bennett! Mr. Bennett!

DOUGLAS rushes down the corridor towards JAN. DOUGLAS runs towards JAN who is pointing, with a trembling hand into a room. DOUGLAS arrives and follows the direction of JAN's hand.

We see, from DOUGLAS' POV a young man he does not recognize in a chair, staring ahead... it is GRZEGORZ. He looks up and sees JAN.

(CONTINUED)

JAN (CONT'D)  
It's my brother. It's Grzegorz!  
It's Grzegorz!

JAN rushes into the room...

CONTINUOUS:

51 **INT. WARD 4. PSYCHIATRIC HOSPITAL. DAY 37.**

51

A room full of confused looking men, some apathetic, others agitated, some strapped into wheelchairs for their own safety, heads down, locked into themselves.

JAN throws himself into GRZEGORZ's arms and GRZEGORZ holds him tight, but GRZEGORZ looks beyond JAN as JAN sobs into GRZEGORZ's shirt.

JAN  
(IN POLISH)  
Where have you been? How long have  
you been here? Where have you been  
my sweet brother. My lovely  
brother? Where have you been?

DOUGLAS looks on, he sees a blankness in GRZEGORZ's eyes but GRZEGORZ still hugs his brother close, and slowly, just slowly, as though rocking a baby starts to calm him...

GRZEGORZ  
Shhh... Shhh... Shhh...

GRZEGORZ closes his eyes and...

GRZEGORZ (CONT'D)  
(IN POLISH)  
I'm here now, brother. I'm here  
now, Jan. I'm here now.

CUT TO:

52 **EXT. LUXURY HOTEL. PARIS. DAY.**

52

A beautiful Parisian hotel...

CUT TO:

53 **INT. RESTAURANT. LUXURY HOTEL. PARIS. DAY.**

53

NANCY enters, starts to scan the tables, SCHMIDT crosses to meet her.

SCHMIDT  
Frau Campbell. Good evening.

(CONTINUED)

NANCY

Schmidt. Where is everyone?

SCHMIDT indicates a table for two. NANCY looks puzzled.

NANCY (CONT'D)

I thought you said there'd be some  
Senior Officers I could speak to...

SCHMIDT

They'll join us for drinks. They  
have to discuss tomorrow's victory  
parade.

NANCY

You guys love a victory parade,  
don't you?

SCHMIDT

We believe in commemorating our  
achievements, just as your country  
believes in commemorating its own.

NANCY

Well, you took Paris without  
bombing it. So that's a kind of  
achievement I suppose. When did you  
say the others would be here?

SCHMIDT

Is dinner just with me such an  
unpleasant prospect?

NANCY

I have a problem I thought they  
could help me with...

SCHMIDT

If you have a problem you should  
come to me first.

NANCY

Yes. Because you have always been  
such a sympathetic listener...

SCHMIDT shrugs. A WAITER is hovering.

NANCY (CONT'D)

Shall we start with a whisky? I  
have a feeling I might need it.

SCHMIDT turns to the WAITER and we...

CUT TO:

54

**INT. GARDEN ROOM. PSYCHIATRIC HOSPITAL. DAY 37.**

54 \*

GRZEGORZ sits with JAN - they are playing chess with a makeshift set of mismatched pieces. DOUGLAS there too.  
GRZEGORZ and DOUGLAS both smoking.

\*  
\*

JAN

London is the capital of England.  
And we are in Manchester. Where it  
always rains... see! I can speak  
English now.

GRZEGORZ

You speak it well. You speak it  
better than me.

JAN

How many Germans did you kill?

GRZEGORZ

I don't know.

\*

JAN

When you go back and fight, you  
must take me. I will kill more.

GRZEGORZ

I may not go back and fight. I may  
stay here forever.

JAN

But you'll get better. And then you  
can fight. Can't he, Mr. Bennett?  
Mr. Bennett came to this hospital.  
And he got better.

GRZEGORZ

(LOOKING AT DOUGLAS)

And did he go back and fight.

GRZEGORZ looks at DOUGLAS while JAN considers his move.

\*

DOUGLAS

I was sent back. Yes. I don't  
remember doing much fighting. I did  
a fair bit of running...

GRZEGORZ laughs, half smiles, and his face drops as though he  
is suddenly remembering.

GRZEGORZ

It was horrible.

DOUGLAS

I know.

(CONTINUED)

GRZEGORZ

I have my arms and my legs. And I  
get through the day. But when I  
close my eyes. When I close my eyes  
all I see is bad and black and I  
can't shake it. Something got in.  
It's like, like, a stranger in my  
head. Is that English even? Is that  
sense? Sensible?

DOUGLAS

It will get better. It will.

JAN drifts off towards some nearby plants.

\*

GRZEGORZ

He thinks I can look after him now.  
I can't, Mr. Bennett. Not yet... I  
can't let him see me when I'm bad.

DOUGLAS

Calm down. Calm down. It's okay.  
I'll explain. I'll explain.

CUT TO:

56

INT. LUXURY HOTEL. PARIS. DAY.

56

NANCY and SCHMIDT are drinking and eating - surrounded by other GERMAN OFFICERS eating and drinking. NANCY looks around at all this and smiles.

SCHMIDT

What is amusing?

NANCY

I don't know if amusing is the right word. I see you all here and it is as though you always knew that you would end up here. That this is what the war is really about. You needed Paris for a boy's holiday destination.

SCHMIDT

I think we are fulfilling our destiny.

NANCY

Is that why you went easy on the French. Compared with the Poles I mean? Or was it because you didn't want to damage all the good hotels and restaurants? You seem to have a bit of an inferiority complex when it comes to Paris.

SCHMIDT

Are we flirting?

NANCY

No.

SCHMIDT

Then why did you ask me to dinner?

NANCY

I didn't. I asked you about an interned French musician and you invited me here.

SCHMIDT

If he has been interned then there will have been a good reason for it. We have to protect our people.

NANCY

His flat was requisitioned by some of your guys, he objected and now he has been arrested and interned as a subversive. He's French North African.

(CONTINUED)



SCHMIDT

Then he isn't French.

NANCY

So there's nothing you will do?

SCHMIDT

Is this musician your lover?

NANCY

I've never met him. He is a friend of my nephew.

SCHMIDT

Do you have a lover in Paris?

NANCY

If you don't want to help then I'm not interested in playing games.

SCHMIDT

It's a simple enough question. Do you have a lover?

NANCY sees where this is going.

NANCY

No. I don't have a lover.

SCHMIDT

So perhaps a path is opening up that would give me a reason to help.

SCHMIDT leans forward and takes NANCY by the hand. She doesn't move, fixes him with her gaze.

NANCY

As flattered as I am by your offer of prostitution I am going to decline. You might want to let go of my hand now.

SCHMIDT

I have protected you more than I have needed to.

NANCY laughs.

NANCY

And what? You want me to show my gratitude by going to bed with you? You're such a disappointment to me, Schmidt. I had you down as intellectually confused, morally conflicted and a political coward. But I thought, I imagined you might be above this kind of thing...

(CONTINUED)

SCHMIDT

(RATTLED)

I'm a patient man. And I don't think you are in a position to negotiate.

NANCY

No. But I'm in a position to stick a steak knife in your balls and make you squeal like a girl in front of your comrades.

SCHMIDT hesitates. We see that NANCY's hand is beneath the table.

NANCY (CONT'D)

That's not me flirting, Schmidt, just in case you're confused.

NANCY looks at SCHMIDT, long and steady. Other DINERS have turned and have started to look over. There is something strange going on even if they can't quite work out what it is. SCHMIDT lets go of her hand. She gets up and walks out. We go with her.

CUT TO:

57 INT. RECEPTION. LUXURY HOTEL. PARIS. DAY.

57

NANCY walks swiftly through reception, just about holding it together.

CUT TO:

58 INT. CLOAKROOM, LUXURY HOTEL. PARIS. DAY.

58

NANCY leans against a wall in the hotel cloakroom. We can see she is shaking and shaken. She is barely holding this together. This isn't like a NANCY we have seen before. She reaches for her cigarettes and, as she does so, she hears SCHMIDT - he is ordering the CLOAKROOM ATTENDANT out.

SCHMIDT

OUT! OUT!

SCHMIDT pushes NANCY against the wall, pulling at her clothes, attacking her. He swings her round and throws her to the floor. She lies on the floor now, looking up at him, and now he has overpowered her, he doesn't know what to do next. She stares straight at him. Into his eyes. And, in his rage he spits at her and walks away.

CUT TO:

59

**EXT. CHASE HOUSE. DAY 37.**

59

DOUGLAS walks JAN back to ROBINA's.

DOUGLAS

We will go back. We will go back until Gregor is well and ready to come out.

JAN

Harry promised me it would be happy. When he came back. We would be happy.

DOUGLAS

Well, I don't know what gives Harry the right to promise that. It's not something you can promise. It's just something you can hope for...

JAN

Harry was wrong? To promise? Or to break his promise?

DOUGLAS

Both. Harry has a habit of being wrong.

JAN

(PUZZLED)

What?

DOUGLAS

Nothing, son. Nothing. Forget it.

JAN looks out ahead, then back at DOUGLAS.

JAN

When we get back. We could play chess.

DOUGLAS

We could, Son. If that's what you'd like. We could.

DOUGLAS puts a protective arm around JAN and they walk on...

CUT TO:

60

**INT. BENNETT HOUSE. LIVING ROOM. DAY 37.**

60

LOIS is walking back and forth with the baby to get her to sleep. When she does so she lays her in the 'Cot' - and at that moment the doorbell goes.

(CONTINUED)

60 CONTINUED:

60

The baby startles and starts to cry again. LOIS heads to the front door, the baby still crying. LOIS answers the door to find ROBINA standing there. The baby's cry in the background. LOIS knows she looks like shit and this somehow makes her feel worse. The baby continues to cry. And neither LOIS nor ROBINA move. Then LOIS turns away, but leaves the door open and ROBINA hesitates for a moment, and thinks this is almost an invitation and goes inside...

CUT TO:

61 OMITTED

61

62 INT. BENNETT HOUSE. LIVING ROOM. DAY 37.

62

ROBINA with LOIS - the baby in the improvised cot - asleep. A sound comes from the cot and ROBINA looks over.

ROBINA

I don't know why I came.

LOIS

You are allowed to look at her. She is your Grand-daughter...

ROBINA

Well. In theory perhaps...

ROBINA awkwardly moves towards the cot and looks down at her.

ROBINA (CONT'D)

I'm never sure what one is supposed to say. It's not as though there is much that is remarkable at this stage. Is it?

LOIS

Is that what you thought when you first had Harry?

ROBINA

I thought he was remarkable to have survived my mothering. From Day One. I still feel it now.

LOIS

Do you want to hold her?

ROBINA

What for?

LOIS

It doesn't matter...

(CONTINUED)

ROBINA

Jan would miss you. And he would miss Douglas. If you stopped visiting.

LOIS

Why would I stop visiting?

ROBINA

Because you would have to provide an explanation for the baby. And...

LOIS

You're worried I'll tell him it's Harry's?

ROBINA

Yes. Not for Harry's sake. For Jan's. The boy worships Harry and he's lost everything else he ever believed in.

LOIS

(HALF A LAUGH)

I'll keep Harry's secret.

ROBINA nods.

ROBINA

I wanted you to have this. Towards the upkeep of the child.

LOIS

In exchange for my, er, not telling Jan.

ROBINA

No. No. That was an appeal to your conscience. This is an appeal to your common sense. Please take it.

ROBINA casts one more look at the baby and starts to head out.

ROBINA (CONT'D)

Harry is not cut out for Fatherhood. You are doing the right thing.

And ROBINA exits, leaving LOIS sad and confused.

CUT TO:

62a

**EXT. BENNETT HOUSE. DAY 37**

62a

ROBINA comes out of the house, maybe we glimpse the pain just below the surface. She turns and sees DOUGLAS walking towards her.

DOUGLAS

Robina?

ROBINA

I just felt I should... how was the hospital?

DOUGLAS

Not nice. But Jan saw his brother and I think it helped them both.

ROBINA

Well. That is good. And I know how hard it must have been for you. So thank you.

DOUGLAS

(POINTING TO THE HOUSE)

And this. For you.

For a moment we feel ROBINA might open up but, no, shutters down.

ROBINA

It had to be done, Douglas. I am a great believer in doing what has to be done. Goodbye.

ROBINA walks quickly away. DOUGLAS wants to call after her but he doesn't know what he would say if he did.

CUT TO:

63

**EXT. RESISTANCE BARN. FOREST. POLAND. DAY 37.**

63

(CONTINUED)

63 CONTINUED:

63

HARRY walks down a path to a ruined barn. He whistles a coded tune and holds up his gun. A man, with the ravaged face of a Polish Resistance fighter - JOSEF - appears at the door. Silence.

JOSEF JOSEF  
(IN POLISH) Jestes tym?  
Are you it?

HARRY HARRY  
(IN POLISH) Tak.  
Yes.

JOSEF  
(IN ENGLISH)  
If you want to eat you are going to  
have to put the gun down.

CUT TO:

64 **OMITTED**

64

65 **INT. RESISTANCE BARN. FOREST. POLAND. DAY 37.**

65

HARRY has the suitcase open - it was concealing a radio for transmitting and receiving messages. He also has, in a tube in a knapsack, a set of papers.

HARRY  
These are map references for the  
next arms drops. These are the  
dates. No guarantees.

JOSEF  
Don't worry, Harry, we don't tend  
to have much faith in British  
guarantees these days.

HARRY  
I know. I'm sorry. I...

JOSEF  
I'm teasing you. This will help us  
run the whole of this section.

(CONTINUED)

HARRY

Right.

JOSEF

Now we have to wait for the return delivery.

HARRY

Sure. Yes. Yes.

JOSEF

You will deliver our fighters to safety, won't you?

HARRY

I'm kind of hoping they'll deliver me to safety.

JOSEF looks puzzled, then laughs and we...

CUT TO:

66

**INT/EXT. RESISTANCE BARN. FOREST. POLAND. DAY 37.**

66

HARRY waits. JOSEF watches him from the window with other RESISTANCE FIGHTERS. There is movement in the trees ahead. And then they emerge, armed, a group of Four RESISTANCE FIGHTERS accompanied by two FARM WORKERS. All Armed.

And as they get closer HARRY sees that one of them is KASIA.

She doesn't look up at first and when she raises her head she sees him. And he sees her. And for a moment it is as though they don't or can't recognize each other. And then HARRY smiles. And KASIA smiles too, shyly...

And HARRY has walked towards her and they embrace.

HARRY

This can't be happening. This can't really be happening.

And HARRY goes to kiss her, and she kisses his cheek and they hug again and they hold each other and we...

CUT TO:



67 INT. LOIS' BEDROOM. BENNETT HOUSE. DAY 37. 67

We find the baby asleep and LOIS, surprisingly, putting on make-up and brushing her hair.

CUT TO:

68 INT. CLUB. DAY 37. 68 \*

CONNIE sings and EDDIE plays with the band... a crowd watches...

CONNIE  
(SINGING)  
"Some of these days,  
You'll miss your honey"

CUT TO:

69 EXT. AIRFIELD. DAY 37. 69

VERNON in the cockpit of his spitfire... ready to fly...

CONNIE  
(SINGING)  
"Some of these days you'll  
Feel so lonely."

CUT TO:

70 INT. CINEMA. MANCHESTER. DAY 37. 70

DOUGLAS watching the Battle of Britain Pathe News Reel, the images reflecting against his unmoving face...

CONNIE  
(SINGING)  
"You'll miss my hugging,  
You'll miss my kisses"

CUT TO:

71 EXT. AIRFIELD. DAY 37. 71

VERNON's Spitfire flies off into the distance. (Flight action TBC.)

CONNIE  
(SINGING)  
"You'll miss me honey  
When you go away."

CUT TO:

72        INT. CINEMA. MANCHESTER. DAY 37.

72

DOUGLAS watches the Battle of Britain news reel...

                  CONNIE  
                  (SINGING)  
                  "I feel so lonely  
                  Just for you only"

CUT TO:

73        INT. CLUB. DAY 37.

73        \*

CONNIE carries on singing. And then, nearly stops, when she sees, standing at the back of the hall, LOIS, with the baby...

                  CONNIE  
                  (SINGING)  
                  "For you know, honey,  
                  You've had your way."

And LOIS rocks the baby as CONNIE sings and we...

CUT TO:

74        INT. CINEMA. MANCHESTER. DAY 37.

74

The Cinema empties. DOUGLAS remains staring at the screen, lost in thought for his lost son and his all too vivid past.

CUT TO:

75        INT. HANGAR/MESS. AIRBASE. DAY 37.

75        \*

LOIS and CONNIE walk to the HANGAR; the BABY asleep in the pram.        \*

                  LOIS        \*

                  I hope he's here.        \*

                  CONNIE        \*

                  If he's anything like the men in        \*

                  the club then he'll run the moment        \*

                  he sees you and the baby. I've        \*

                  never seen us lose an audience        \*

                  faster than when you turned up with        \*

                  that pram.        \*

                  LOIS        \*

                  I'm sorry. I didn't know who else        \*

                  to ask.        \*

(CONTINUED)

CONNIE

Don't be silly. I'd do anything for  
you. And what could be nicer than a  
day trip to a hangar in the middle  
of nowhere.

\*  
\*  
\*  
\*

LOIS

I wouldn't have asked you if it  
wasn't important. Vernon asked me  
to marry him. Again.

\*  
\*  
\*  
\*

They enter the hangar/mess. Some men coming and going with  
tea, etc, waiting to go out there again. Largely deserted.  
The baby stirs.

\*  
\*  
\*

LOIS (CONT'D)

(LAUGHS)

Going to call her Josie. After my  
Mum. Middle name Connie...

\*  
\*  
\*  
\*

CONNIE

After me?

\*  
\*

LOIS

No. After some other Connie I know.  
Yes. After you, you daft apeth...

\*  
\*  
\*  
\*

(CONTINUED)

CONNIE

And? Vernon asked you to marry him,  
and?

\*  
\*  
\*

LOIS

And I've come here to tell him,  
"No". And explain...

CONNIE

Have you ever met a man that wanted  
to hear you explain just why you  
are turning him down? Although I'd  
like to know why...

LOIS

I know what it's like to love  
somebody and not have them love you  
in return.

(MORE)

(CONTINUED)

75 CONTINUED: (3)

75

LOIS (CONT'D)

I know what it's like to torture yourself trying to guess what is in somebody's heart. Vernon deserves an explanation. And he deserves me to give him to it in person...

CONNIE looks unconvinced...

CUT TO:

76

OMITTED

76

77

INT. RESISTANCE BARN. FOREST. POLAND. NIGHT 37.

77

HARRY with KASIA - KASIA is looking at a photograph of JAN standing outside Robina's house with Robina next to him wearing a strained smile.

KASIA

Has Jan grown? He looks as though he has grown.

HARRY

My mother is very short so I am not sure.

KASIA looks at him and smiles. She stares greedily at the photo again. She turns to HARRY.

KASIA

Thank you. Thank you for taking care of him.

HARRY

Once you meet my Mother you might not be so grateful.

KASIA

Stop it. She took him in. And looked after him. I cannot ask anymore...

HARRY

He is impossible not to care for. He is a lovely young man. But you knew that already.

KASIA

I am sorry, Harry. I am sorry for...

HARRY

Shh. Shh. Can we just. I don't know.

(MORE)

(CONTINUED)

HARRY (CONT'D)

Can we just pretend for a moment  
that it's just us again. Without  
the world. Without...

KASIA kisses him. More tenderly this time. They stop, almost  
embarrassed.

HARRY (CONT'D)

Look at you.

KASIA

No. Don't look at me. Please.

HARRY

I can't think of anything else I'd  
rather do. I thought I'd never see  
you again.

KASIA

Well now you have...

HARRY

And now I have.

KASIA smiles.

HARRY (CONT'D)

There she is. There's you. There's  
Kasia.

KASIA shakes her head, "No".

KASIA

No. That Kasia has gone, Harry. Too  
many bad things have happened.

HARRY

I know you must have been through  
so much but if we can just...

KASIA

Things I've done. Bad things I have  
done.

HARRY

We've all done bad things. That's  
what war is.

KASIA

No, Harry, we choose. We choose. I  
chose to kill. I chose to lead  
silly young German boys to be  
killed. I chose that.

HARRY

You had to survive.

(CONTINUED)

KASIA

I still had a choice. And I chose to kill. And for my country, for my family, for the people, it was the right thing to do. But there was a price... and the price was the old Kasia. The girl you fell in love with. She isn't there anymore Harry. I've tried to find her and she isn't there...

HARRY

You still love me. And I love you.

KASIA

And that counts for so little. Really. It does.

HARRY

It is all that matters.

KASIA

No. I think the world just proved you wrong. And it is dangerous to think like this. I think you are such a romantic. I think you think we can get back to England and be like we were...

HARRY

I'm here to get you out. I'm here because you are in danger. I want to save you. What happens after that. I have no idea. I am here to get you out. We have survived. Neither of us are the same. So you must come. Even if it is only to honour who we used to be... and if not that, then Jan.

KASIA looks at HARRY. She nods, "Yes".

CUT TO:

78

**INT. MESS. AIRBASE. DAY 37.**

78

\*

LOIS and CONNIE sitting, someone has brought them tea. CONNIE looks up as an exhausted looking RANDY walks in, in his flying gear, with two other PILOTS who move off...

\*

\*

\*

LOIS stands and smiles but RANDY doesn't smile back, walks across to her.

\*

LOIS

Randy, isn't it? Do you remember me?

(CONTINUED)

RANDY

Sure. I do. Lois. (NODDING TOWARDS  
THE PRAM) I see you had the baby.

LOIS

That's usually how these things go,  
yes. Is Vernon back? I mean Flight  
Lieutenant...

RANDY

Erm. No. We. Erm. It got sticky  
and, erm... Saw him take down two  
Junkers but lost him after that.

LOIS

He got shot down?

RANDY

We don't know. We don't know. His  
radio went down but radios go down  
all the time... he's not back.  
That's all we know.

And CONNIE looks at LOIS and LOIS looks back at her and  
CONNIE sees the fear in her... and we...

\*

CUT TO:

79

**INT. OFFICE/CORRIDOR. AIRBASE. NIGHT 37.**

79

A small room overlooking the airfield. LOIS is breastfeeding.  
RANDY by the open door in order to avoid seeing this - CONNIE  
interrogating him.

CONNIE

How many times have you flown?

RANDY

I've lost count.

CONNIE

So you know how these things work  
out, right? When one of your blokes  
go missing like this...

RANDY

There's no set pattern. He may have  
bailed out, he may be limping back  
or...

CONNIE

You don't think he's coming back,  
do you?

RANDY

Is she his sweetheart, now?

(CONTINUED)



CONNIE

Answer the question.

RANDY

I got to go back out there. I just wish somebody was waiting for me.

RANDY rushes away. CONNIE comes in and sits by LOIS.

CONNIE

Randy says...

LOIS

I heard what Randy said. You'd better go. You'll miss the coach back.

CONNIE

I'm not going anywhere, love.

CONNIE puts her arm around LOIS who looks up at the sky. Nothing. Empty.

CUT TO:

NANCY with WEBSTER who is extremely agitated. NANCY is flat.

WEBSTER

He wouldn't do anything! Nothing at all?

NANCY

What can you do? You just can't find a Nazi you can trust these days.

WEBSTER

For Christ's sake! I thought you had some influence with these people.

NANCY

I'll do a broadcast. About the internment policy. I can do that from the studios here in Paris and maybe get past the censors.

WEBSTER

Yeah, how about we pray and I organise a bake sale?

NANCY

For God's sake, Webster! I tried. I tried all right. The guy just wanted to fuck me.

(MORE)

(CONTINUED)

NANCY (CONT'D)

And when I didn't want to fuck him  
he tried to fuck me anyway... so  
don't talk to me like I did  
nothing. Alright? Don't talk to me  
like I didn't try!

NANCY is shouting now, and WEBSTER is shaken by her vehemence  
and her emotion. And then he realises that she is actually  
crying.

WEBSTER

Auntie Nancy? Auntie Nancy?

She shrinks into one corner, holds a hand out to stop him  
coming any nearer and he stands there, not knowing what to do  
and we...

CUT TO:

INT. OFFICE. AMERICAN HOSPITAL. PARIS. DAY.

WEBSTER with NANCY.

WEBSTER

You okay?

NANCY

I'm okay.

WEBSTER

You're never like that.

NANCY

No.

WEBSTER

I mean, you just don't...

NANCY

React. To bad things. I know.

WEBSTER

It's just how you are. And how  
you've always been.

NANCY

Yeah. And there's a reason for  
that, Webster. And there's a reason  
for that.

WEBSTER

So?

NANCY

I'm your Auntie. I don't know that  
we need to do this.

(MORE)

(CONTINUED)

NANCY (CONT'D)

Shouldn't I be knitting you a sweater and asking you about your bachelor status?

WEBSTER

So you aren't going to tell me?

NANCY

Webster. You're a fantastic nephew but...

WEBSTER

(Interrupting)

OK. I'll go first. Albert is more than a friend. Albert is my lover.

NANCY

(Smiling)

Don't you think I'd guessed that, honey?

WEBSTER

Oh. Well that was my grown up confession. So you would be easier about telling me yours...

NANCY

I was attacked, Webster. My first time in Europe. I was raped. Some civil servant. In Portugal. I was covering the uprising. I was stupid. I was naive. And it happened. And women get raped in conflicts. All the time. And it happened to me. That's all you need to know. Okay. That's all you need to know.

WEBSTER reaches for her hand in a gesture of comfort and she shrinks away from his hand.

NANCY (CONT'D)

I love you and all that and you're a sweet and gentle man but that isn't how I deal with things. And I'm not going to start now...

Out on WEBSTER, turning this moment over.

CUT TO:

WEBSTER with NANCY, preparing to say, "Goodbye".

WEBSTER

Will you go back to Berlin?

(CONTINUED)

NANCY

For now. But I don't know how long  
it will be possible to work there.  
And you? Will you stay in Paris?

WEBSTER

I'll stay as long as I'm needed.  
And I can help.

NANCY

Be careful, Webster. These people  
don't need an excuse to hurt you.  
And I'd never want to see you hurt.  
I never want that.

WEBSTER

Goodbye.

NANCY

Bye, bye. And stay in touch, hey?

NANCY strokes his face, kisses his cheek and walks away.  
WEBSTER rubs his cheek. This was a more tender gesture than  
he was used to. He watches her walk away until he can't see  
her anymore and we...

CUT TO:

83

INT. OFFICE. AIRBASE. NIGHT 37.

83

LOIS sleeping. The baby asleep in the pram. CONNIE enters and  
puts a blanket over her and a cushion under her head. She  
pulls the edges of the blanket over herself.

CUT TO:

84

INT. AMERICAN HOSPITAL. CORRIDOR. NIGHT.

84

HENRIETTE with WEBSTER as he works his way down a corridor of  
patients. HENRIETTE approaches.

HENRIETTE

You have decided to stay, then?

WEBSTER

Yes. I've decided to stay. What  
about you?

HENRIETTE

I will stay as long as you do. But  
there's something you should know.

CUT TO:

85

INT. SIDE ROOM. AMERICAN HOSPITAL. NIGHT.

85

HENRIETTE with WEBSTER.

HENRIETTE

I'm Jewish, Webster. My papers are forged. I'm Jewish.

WEBSTER

Is that it?

HENRIETTE

If the Nazis finds out then it won't just be me who is in trouble. And it will bring attention to the hospital. And everything we are doing here. Getting the prisoners of war out... all of that. That will be under threat. And so will you.

WEBSTER

What about your family?

HENRIETTE

They got out early. When they saw the way it was going in Germany. They knew France would follow. And I chose to stay. To be here. With you.

WEBSTER

Because of the work...

HENRIETTE

Because I loved you, Webster. And I know that isn't how it can ever be for us. But now. Because of the work. Yes. It seems to me that neither of us have anything to lose. (BEAT) If you still want me to stay and fight I will.

WEBSTER

Henriette. You are risking your life to do this. You don't need my permission. You need my thanks. We're going to fight. You and me. We're going to fight. And every time we fool them. We will know. A Fairy and a Jew just beat those bastards again.

HENRIETTE laughs, they hug, and we...

CUT TO:

86        **INT. RESISTANCE BARN. FOREST. POLAND. DAY 38.**

86

JOSEF watches from a window as a truck arrives from a distance. This is it. JOSEF turns inwards to HARRY.

JOSEF

It's him.

JOSEF walks over to HARRY.

JOSEF (CONT'D)

He will take you as far as the Hungarian border where our Hungarian brothers will, God willing, smuggle you into Yugoslavia. After that you will be in the hands of the Partisans so I hope you can take your drink. Good luck.

JOSEF shakes HARRY's hand. KASIA hugs JOSEF and he and the FIGHTERS head for the door, as HARRY goes to collect his kit.

86a        **EXT. RESISTANCE BARN. FOREST. POLAND. DAY 38.**

86a

JOSEF and the other RESISTANCE FIGHTERS come out of the barn and walk towards the FARMER's Truck. KASIA and HARRY still inside.

Suddenly, the canvas sides of the truck flap up and a GERMAN MACHINE GUN concealed inside opens fire, and simultaneously COMMANDOS emerge from the tree line and open fire. The POLISH RESISTANCE FIGHTERS haven't got a chance and are cut to pieces.

Inside the hut, HARRY and KASIA in a hail of bullets, make for the back door.

HARRY

Kasia! Run!

86b        **EXT. RESISTANCE BARN. FOREST. POLAND. DAY 38.**

86b

KASIA and HARRY smash through a closed back door, and dash up a hill into the forest.... AS fast as they can.

CUT TO:

87        **EXT. HILLSIDE. FOREST. POLAND. DAY 38.**

87

KASIA and HARRY running up the hillside together, the sound of MEN shouting and guns firing behind them. They go full pelt and yet GERMAN SOLDIERS seem to be appearing from everywhere behind them. Bullets occasionally flying past them.

(CONTINUED)

They start to descend a hill at speed and as they do so HARRY stumbles and falls. KASIA turns and sees HARRY lying there.

HARRY

Don't stop. Don't stop! You go that way! I'll find you at the top of the hill.

But HARRY doesn't see a GERMAN SOLDIER closing in on him, and as he prepares to fire KASIA turns and shoots the GERMAN SOLDIER, once, twice, then a third shot for good measure.

She looks at HARRY, HARRY looks at her, no time for words, she disappears ahead and he stands runs off into the Forest in a different direction.

CUT TO:

**INT. MESS. DAY 38.**

Early morning, LOIS awake. The baby awake. CONNIE enters. She is carrying a cup of tea.

CONNIE

Thought you might like this.

LOIS hands her the baby.

CONNIE (CONT'D)

Fair swap.

LOIS

Thank you. That's very kind.

CONNIE

Only chance I'm going to get.

LOIS

Until you and Eddie have one of your own.

CONNIE

Not much chance of that I'm afraid...

LOIS sips her tea. They look up at the sky again. Somewhere in the distance the sound of other Planes taking off. And then silence. And then, a squeaking sound, a regular turning of a wheel, a bicycle. LOIS looks over, and she can't make it out at first. And then when she can see, she can't make sense of it... and it's VERNON, in uniform, cycling towards her on a rickety bike.

LOIS

Vernon?

VERNON smiles and rides towards her.

(CONTINUED)

VERNON

Got into a spin over Kent. Dropped 6000 feet. Had to limp home with a battered fuselage. Brought her down in a field ten miles away. Let me tell you, it was all a damned sight easier than riding a ladies' bicycle...

LOIS

You're alive. You're alive.

He gets off his bike.

VERNON

I'm indestructible.

And before he can get another word out LOIS has reached him and she throws her arms around him and holds him.

VERNON (CONT'D)

Do you have an answer?

LOIS

"Yes". I do. "Yes". I want to marry you.

And she holds VERNON tight and for this moment at least believes she might be happy with him... CONNIE smiles and holds BABY JOSIE and it is clear from her eyes this probably isn't the best decision that LOIS has made. \*

CUT TO:

89 **EXT. FOREST. POLAND. DAY 38.**

89

KASIA running, alone, forever, running and running, the sound of the gunshot disappearing behind her and we...

CUT TO:

90 **EXT. WARSAW. DAY.**

90

HARRY cycling with KASIA on his bicycle, her clutching flowers. Both of them laughing.

CUT TO:

91 **EXT. FOREST. POLAND. DAY.**

91

HARRY waiting, running, higher and higher into the forest. His head full of nothing but raw survival now...

CUT TO:



92 EXT. FOREST. POLAND. DAY. 92

KASIA stands, looks around at the trees, panting for breath. She can hear her own heartbeat. She can hear a bird singing somewhere in the trees above. She is lost. But she cannot stop.

CUT TO:

93 EXT. PARK. WARSAW. NIGHT. 93

HARRY and KASIA dance under the coloured lights. Smiling, laughing, innocent, young, the world full of love and life.

CUT TO:

94 INT. CHURCH. WARSAW. DAY. 94

HARRY and KASIA kiss on their wedding day and walk down the aisle.

And we hear both of them breathing in the present, heavily,  
lost in the forest and then we hear machine gun fire and then  
nothing - silence ...

CUT TO:

95            INT. MINISTRY OF NEWS & INFORMATION - BROADCAST DIV.            95  
              CORRIDOR. BERLIN. DAY.

NANCY walks towards the booth inside the Ministry in Berlin but a Soldier bars her way. When she shows him her pass he rejects her anyway. As she walks away we see SCHMIDT through the glass, watching her...

NANCY

My time in Germany is over. I have offended the regime and the Gestapo have accused me on my recent visit to Paris of working for the American intelligence service.

CUT TO:

96 INT. NANCY'S ROOM. ROSSLER APARTMENT. DAY. 96

NANCY packs her things together - into her case - careful to conceal her secret papers in some articles of clothing before putting them in to the open suitcase as she does so.

( CONTINUED )

NANCY

I remain on friendly terms with many of the German army and even some politicians. But I got on the wrong side of my Censor.

CUT TO:

97 **INT. NANCY'S APARTMENT. DAY.**

97

NANCY - suitcase in hand - hesitates against the ROSSLER front door. She wants to knock but stops herself. She heads out.

NANCY

That in turn made the Gestapo more suspicious. And my Visa was refused, which effectively means I am being deported.

CUT TO:

98 **EXT. ROSSLER APARTMENT. DAY.**

98

NANCY walks away. As she does so we see that she is being followed by a GESTAPO MAN. She smiles to herself and keeps walking...

NANCY

I have stories to tell. And the world needs to hear them. I have stories to tell that I hope and believe will stir Americans into action.

CUT TO:

99 **INT. ST. DENIS INTERNMENT CAMP. NIGHT.**

99

Silence. ALBERT and his ORCHESTRA are playing a classical piece. More polished, less ramshackle than before. ALBERT on piano. We pull out to see a group of fellow Internees watching them, under the careful unyielding stares of the Guard.

CUT TO:

100 **EXT. FOREST. DAY 38.**

100

HARRY finds himself at the top of the hill, alone, staring into the distance. He walks on...

(CONTINUED)

100 CONTINUED:

100

CUT TO:

101 INT. ST. DENIS INTERNMENT CAMP. NIGHT.

101

ALBERT and his ORCHESTRA play on...

CUT TO:

102 INT. KITCHEN. BENNETT HOUSE. NIGHT 38.

102

DOUGLAS sitting at the table. LOIS walks in with the baby and VERNON, looking reticent, she turns to VERNON and smiles and we...

CUT TO:

103 INT. ST. DENIS INTERNMENT CAMP. NIGHT.

103

ALBERT and his Orchestra play on...

CUT TO:

104 EXT. ROAD/BENNETT HOUSE. MANCHESTER. NIGHT 38.

104

Blackout. We can just make out a figure walking down the road towards the Bennett house. As it comes closer we pick out the unmistakable swagger of TOM. He reaches his front door and is about to knock when he hears a baby crying from inside the house. He hesitates for a moment, knocks on the front door and we...

CUT TO:

105 EXT. WARSAW. STREETS. NIGHT.

105

...we find KASIA walking back into the streets of Warsaw. She is in rags, hat pulled down, unnoticed - just another poor Pole without a roof over her head.

We stay with her as she walks past a group of German Soldiers. Her heart beating. Determined not to stop for them, she walks on and we stay on her - a steely glint in her eye.

END OF EPISODE: