

THE LITTLE ENGLISH BOY

Written by

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Based on 'The Little English Boy' by Hans Potter and Liam McCann

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FADE IN:

EXT. KASTRUP AIRFIELD, DENMARK (1940) - DAY

NOTE: THE DIALOGUE IN THIS SCENE IS SPOKEN IN DANISH AND IS SUBTITLED IN ENGLISH.

A Danish fighter misfires and limps towards the runway. It lands heavily and bounces towards a hangar, smoke belching from the exhaust.

HANS GUNDELACH, 30s, shuts the engine down and leaps out with a face like thunder. He's tall and lean, with the economy of movement of an athlete.

The GROUND CREW wheel a trolley towards the aircraft.

One of the MECHANICS wipes his hands on a cloth and throws a tentative salute. Hans merely grunts an acknowledgment.

HANS

It's a deathtrap. Flies like a wounded bat.

MECHANIC

We've no parts for repairs, Sir.

HANS

God help the Germans if they invade.

MECHANIC

We'll do what we can.

The mechanic pulls out a packet of cigarettes and offers one to Hans. Hans takes it and lights up.

MECHANIC (CONT'D)

There's a car waiting for you.

END OF SUBTITLES

EXT. COPENHAGEN STREET - DAY

A car with Danish Air Force markings pulls over at the side of a prosperous street. The houses all have large gardens.

Another car approaches from further down the road.

Hans shakes his DRIVER's hand and climbs out of the official car. He collects a suitcase from the boot and waves the driver off.

As the official car leaves, Hans spots NED POTTER, 7, collecting fallen apples in the garden opposite.

Ned is stacking the fruit in a little wooden trolley when he turns and notices Hans.

NED

Hans!

Ned runs into the street without looking.

Hans spots the danger just in time, drops his case and rushes to the boy, whipping him into his arms and carrying him to safety as the other car screeches to a halt.

The DRIVER honks his horn and gesticulates wildly, so Hans holds up a hand and waves apologetically.

HANS

(with a Danish accent)

Easy does it, Ned.

NED

(almost in tears)

I didn't see him.

Hans collects his case and ushers Ned into his garden. He then removes a model aircraft from the case.

HANS

I won't tell your mother. Here's a little something from work.

Ned's eyes light up and he takes the aircraft. He then races round the garden making the noise of an aero engine.

Ned eventually returns and picks out an apple from his trolley. He throws it to Hans.

Hans catches the apple and drops it in his pocket.

NED

We can't go home because Hitler is messing everything up. I've been stuck here with mummy for ages.

HANS

You'll soon be able to join your family.

NED

But it's safer here. And daddy's away fighting. I haven't seen him for three months.

Hans runs his hand through the boy's hair and smiles.

NED (CONT'D)  
Have tea with us.

HANS  
I should see my parents first.

Ned's eyes twinkle with delight and he runs into the house.

Hans crosses the street to the house opposite.

INT. THE GUNDELACH HOUSE, COPENHAGEN - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS SPOKEN IN DANISH AND IS SUBTITLED IN ENGLISH.

Hans enters a beautifully furnished living room and joins his father, NIELS, 60, and his mother, KATYA, late 50s.

A roaring fire casts flickering shadows around the room.

Niels stands and grabs Hans in a bear hug.

NIELS  
Let me pour you a drink.

He releases Hans and fills a shot glass while Hans embraces his mother.

KATYA  
How was the flight?

HANS  
We won't stand a chance.

NIELS  
They respect our neutrality, Hans.

HANS  
They respect nothing, Dad.

Hans lights a cigarette and exhales a plume of smoke. He then spots a photo on the mantelpiece.

HANS (CONT'D)  
(to his mother)  
Where did you find this?

INSERT - THE PHOTO, which shows Hans aged about 12 standing with his father in front of the new British Broadcasting Corporation building in The Strand. A handwritten caption in the bottom corner reads: "London, 1922."

BACK IN THE LIVING ROOM

Hans passes the photo to his mother.

KATYA

I was clearing out the attic.

NIELS

Happier times. Negotiating a trade deal for Jaan's engineering works.

Hans sits next to his mother and sips from his drink.

HANS

Shame his family can't join us.

KATYA

Now, Hans.

She hands him an envelope from a side table.

KATYA (CONT'D)

This arrived before they began censoring post. Jaan's chief designer has developed a new gun sight for the U-boats.

Hans takes another sip from his drink and reads the letter.

HANS

The British are already losing too many merchant ships. A couple more months and they'll be forced to surrender.

KATYA

How much leave do you have?

HANS

Only a week.

KATYA

Will you take the train to Aachen to help him escape the Reich?

HANS

Why? Someone else at the factory will continue his work.

NIELS

Hans, his name is Jacob Haflinger. He's a Jew.

Hans stubs his cigarette into an ashtray.

KATYA  
He'll be deported if the Germans  
find out.

HANS  
Or worse.

KATYA  
Jaan has kept his identity secret.

HANS  
All workers at an arms factory will  
be under surveillance by the S-S.

KATYA  
We should have taken in more  
refugees before the war. This is  
our chance to make amends.

HANS  
Why did we turn the Rezniks away?

NIELS  
We didn't have room.

HANS  
The attic alone is big enough for  
several families.

Niels stands and places another log on the fire. He stares at  
the flames as they intensify.

NIELS  
We must learn to forgive ourselves  
and our enemies.

HANS  
We?

Hans and his father lock eyes.

After an uncomfortable silence, Hans pours himself another  
drink and shakes his head.

HANS (CONT'D)  
It's too risky with all the troops  
around Aachen. I'm using my leave  
to apply for more engineering  
positions.

NIELS  
I thought you wanted to help Jews  
escape the Nazis.

HANS

Those fleeing Germany into Denmark,  
yes. But I'm not embarking on a  
suicide mission.

EXT. CHURCH, COPENHAGEN - DAY

The sun falls towards the horizon as a car pulls up outside.

Hans and his mother climb out and carry flowers to a well-  
kept grave. They place the flowers by the headstone and bow.

INSERT - THE GRAVESTONE, which reads: "Hans Jorgen Hansen-Sir  
1858-1927. Henrietta Ludovika Gundelach 1861-1939."

BACK TO SCENE

Katya nods at the church.

KATYA

Perhaps you missed your vocation.

HANS

I only came to pay my respects to  
your parents. They were good  
people, a great couple.

She puts an arm around his waist.

KATYA

You'll meet someone soon.

INT. THE GUNDELACH HOUSE, LIVING ROOM - NIGHT

Niels pours his son a nightcap and sits next to Katya.

KATYA

Please reconsider, Hans. It'll give  
you a chance to see your aunt and  
uncle.

Hans takes the glass but doesn't drink.

NIELS

It may be your last.

KATYA

Niels!

NIELS

You know what I mean, Katya.

HANS  
Hitler's troops are massing on the  
border with Holland and France.

NIELS  
But you're often mistaken for a  
German.

Hans places his full glass on the sideboard and heads to the door.

HANS  
Goodnight, Mother. Dad.

INT. THE GUNDELACH HOUSE, KITCHEN - DAY

Hans enters wearing a dressing gown and sits at a table. His mother switches off the wireless and pours him a coffee.

KATYA  
(taking his hand)  
I hope you slept on your decision.

HANS  
Mother, enough, please. My time in  
the air force is limited. I need a  
career in engineering.

Katya slides a letter across the table.

KATYA  
This arrived first thing.

Hans opens the letter and reads.

KATYA (CONT'D)  
What is it?

HANS  
It's from Titan, the manufacturing  
company in the south.

KATYA  
And?

HANS  
I can start next week.

KATYA  
Then you've plenty of time to get  
to Aachen and back.



HANS  
You do know the penalty for helping  
Jews escape.

KATYA  
U-boats sank three ships overnight.  
England is on its knees.

HANS  
What time does the ferry leave?

END OF SUBTITLES

EXT. THE GUNDELACH HOUSE - DAY

Hans and his mother walk to their car. Ned is still  
collecting apples in the garden opposite.

KATYA  
(in Danish)  
Say goodbye while I start the car.

Hans crosses the street and joins Ned in the garden. Ned's  
mother, AASE, 35, tends to the flowers in the borders. She's  
cut most of the long grass and it lies in piles on the lawn.

Aase stands and kisses Hans on the cheeks.

AASE  
Join us for dinner tonight.

HANS  
I'm afraid I have to work, Aase.

AASE  
We're hoping to catch the Dronning  
Maud to England on Monday. If  
you're back before the weekend,  
bring the family over.

NED  
Please, Hans!

Hans smiles and picks Ned up.

HANS  
If I'm home, I promise we'll all  
come for dinner.

Katya turns the car round and honks the horn. She then waves  
to Aase and Ned from the road.

Hans shakes Ned's hand and kisses Aase on the cheeks.

SERIES OF SHOTS - HANS TRAVELS TO GERMANY

-- Katya drops him at the ferry terminal.

-- Hans catches a ferry to the mainland.

-- He then boards a train to Hamburg.

-- The train stops at the German border.

EXT. BORDER STATION - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH.

Hans and the other PASSENGERS disembark the train and form orderly lines at customs.

GESTAPO officers and regional POLICE wander among the passengers.

At the desk, Hans gives an IMMIGRATION OFFICER his passport.

IMMIGRATION OFFICER  
The purpose of your trip?

HANS  
Visiting relatives.

IMMIGRATION OFFICER  
Do you intend to write home?

HANS  
I may send a card.

IMMIGRATION OFFICER  
All international post is censored.

HANS  
Then you can read about my holiday.

IMMIGRATION OFFICER  
Your German is excellent.

HANS  
Four years at engineering college  
in Hamburg.

IMMIGRATION OFFICER  
Everyone will speak German soon.

The immigration official stamps Hans's passport and returns it so Hans can re-board the train.

EXT. AACHEN STATION, GERMANY - DAY

Hans disembarks and searches the crowd. A Staffordshire bull terrier barks and drags Hans's AUNT ADI across the platform.

The dog leaps up and licks Hans's hands so he rubs its head affectionately.

HANS  
Hello, Tjuv!

Adi pulls the dog back and hugs Hans.

ADI  
I swear you've grown another inch.

HANS  
I've something for you, Aunt Adi.

Hans opens his case and removes a roll of spiced pork belly. Tjuv's mouth drops open and he drools on the platform.

ADI  
You can come more often.

Adi takes Hans by the arm and leads him through the station to a waiting car.

ADI (CONT'D)  
I've invited Jacob for dinner.

INT. AUNT ADI'S HOUSE - NIGHT

Adi enters a well-appointed and spacious dining room with an enormous joint of boar on a serving platter. She places the food on the table next to Hans's uncle, JAAN, 60s.

Hans pours JACOB HAFLINGER, 40s, pale, clean shaven, jittery, a drink. He then tops up the remaining glasses.

ADI  
Please carve, Jaan.

Adi helps Hans and Haflinger to vegetables.

JAAN  
We have Hans to thank for the side dish of rullepolse.

HANS  
The least I could do.  
(to Haflinger)  
Tell me about the gun sight.

Haflinger nods nervously and sips from his wine.

ADI

Tuck in before it goes cold.

HAFLINGER

If their torpedoes don't sink the merchant ships, the U-boats surface to finish them with the deck gun. Their sights were taking too long to clear seawater so I've developed a self-draining phosphor-bronze sight with water-repellent optics. It'll halve the time the submarines are on the surface.

HANS

So they'll be harder for the RAF to find and sink.

Haflinger finishes a mouthful of boar and washes it down.

HAFLINGER

The British are developing cavity magnetron radar systems that emit microwave energy to detect objects as small as periscopes. If they fit these machines to their aircraft, they'll destroy more U-boats.

JAAN

It's a constant battle between the technologies. If the new gun sight works, the U-boats won't be on the surface long enough for the British to find them. I'm trying to limit what we give the Nazis but the S-S are always sniffing around.

HANS

Don't take liberties, Jaan.

HAFLINGER

If England falls before the Americans wake up, the war will be over.

EXT. AUNT ADI'S HOUSE - NIGHT

A German staff car pulls up opposite and two GESTAPO OFFICERS climb out. The DRIVER then hides the car in the shadows at the end of the street.

INT. AUNT ADI'S HOUSE - NIGHT

Hans helps himself to a slice of boar and some vegetables.

HANS

Who knows about the gun sight?

HAFLINGER

Admiral Dönitz asked several firms to submit technical drawings because they're launching a new U-boat in two weeks.

JAAN

I have a dozen designers in the workshop but Jacob is the only one who knows the formula for the optics' coating.

HAFLINGER

I haven't even told Jaan so he doesn't have to lie for me. I need to take the technical drawings with me so no one can continue my work.

HANS

I may be able to help you escape but we'll both be executed if we're discovered with the blueprints.

JAAN

England is running out of food.

HAFLINGER

And one of the other companies could still stumble on the formula by chance.

JAAN

If we could get the drawings to the British, they could modify their radar systems.

HAFLINGER

I've no way of getting to England.

Hans slides a ticket across the table.

HANS

Danish ports are open. The Dronning Maud sails for London on Monday.

Haflinger touches the ticket but doesn't pick it up, his eyes betraying deep sadness.

HANS (CONT'D)

We leave the day after tomorrow.

HAFLINGER

Thank you.

HANS

The condition being that we find a way to smuggle the drawings out undetected.

EXT. AUNT ADI'S HOUSE - NIGHT

The two Gestapo officers watch from the shadows as Haflinger leaves the house and walks home.

EXT. AACHEN - DAY

Hans wanders the streets with Tjuv. As he studies cameras in a shop window, he's suddenly pinned against the wall by the two Gestapo officers.

Tjuv snaps at them but one of them kicks the dog as they drag Hans to a police station.

INT. INTERROGATION ROOM - DAY

The officers force Hans into a chair and stand behind him.

Their superior, COLONEL WALTER WEBER, 50, astute, muscular, menacing, enters and takes a seat opposite Hans.

WEBER

Your papers, please.

HANS

No need to be so polite.

Hans removes his passport from his pocket and hands it over. The officer studies the document.

WEBER

You claim to be Danish but we think you are a Jew.

HANS

My passport makes it quite clear.

The second Gestapo officer clubs Hans to the floor and kicks him in the stomach.

Hans rolls over and tries to protect himself but he takes another kick in the back.

The first officer eventually helps Hans to his feet and drops him back in the chair.

WEBER

I'm so sorry, Hans. Sometimes I just can't control them.

HANS

I'll be reporting your behaviour to the Danish consul.

WEBER

All in good time.

There's a knock at the door and the second officer allows a DOCTOR to enter.

WEBER (CONT'D)

Take off your clothes.

Hans hesitates so one of the officers removes his gun and presses it into his forehead. Hans does as he's asked.

The doctor examines Hans thoroughly and then shakes his head at Weber before leaving the room.

WEBER (CONT'D)

You may get dressed. What is your occupation?

HANS

(dressing himself)  
Pilot.

WEBER

Civilian, commercial or military?

HANS

Danish Air Force.

WEBER

Is there such a thing? Why have you come to Aachen?

HANS

I'm visiting my uncle.

WEBER

Jaan Gundelach? The arms manufacturer?

Hans nods.

WEBER (CONT'D)

A known Jewish sympathiser. Does that run in the family, Hans? Thousands flooded across the border into Denmark when the Fuhrer came to power. Did you welcome them with open arms? Or did you look the other way? Which was it, Hans?

HANS

If you know why I'm here, why the mindless brutality?

WEBER

You can't be too careful. There is a war on, you know.

HANS

Whose fault is that, Colonel?

Weber smiles but there's no humour in his eyes.

WEBER

Good day to you, Hans.

One of the Gestapo officers escorts Hans from the room.

WEBER (CONT'D)

(to the second officer)  
Keep an eye on him.

EXT. AACHEN - CONTINUOUS

Gundelach leaves the police station and finds Tjuv waiting outside. Hans kneels and pets the dog.

HANS

Next time, bite the bastard.

INT. AUNT ADI'S LIVING ROOM - NIGHT

Hans, Adi and Jaan sit around the fire sipping wine. Tjuv lies at Hans's feet and nuzzles his leg.

ADI

I'm sorry about today. Having lived here for so long, we seem to be spared, but it's different for visitors. Even close family.



JAAAN  
Their paranoia knows no bounds.

HANS  
My train leaves at seven in the  
morning.

INT. AUNT ADI'S KITCHEN - DAY

Hans joins Adi as the sun rises. The radio is on in the background. Adi's face is streaked with tears.

HANS  
What is it?

ADI  
Germany invaded Denmark overnight.  
They surrendered immediately so you  
can't take Jacob with you.

HANS  
They know I'm a pilot so they won't  
let me travel alone either.

ADI  
Then you're stuck here.

Hans gazes out of the window to the distant hills.

EXT. AACHEN - DAY

Hans wanders the second-hand shops in Aachen's backstreets and enters an outdoor-clothing store.

EXT. AACHEN SQUARE - DAY

Swastikas hang from the town hall and flutter in the breeze.

Hans sits on a bench and removes a backpack. He empties the contents onto the bench: new hiking boots, two maps, a compass, Swiss Army Knife, water bottle, hat, scarf and plenty of outdoor clothes.

Hans repacks the rucksack and heads down an alley off the square.

INT. TOBACCONIST - DAY

Hans enters and selects the largest cigar in the shop. He removes it from its aluminium tube and sniffs the tobacco.

He then counts the correct money from his wallet and hands it to the shop ASSISTANT.

ASSISTANT  
You know your cigars. Enjoy.

HANS  
I intend to.

EXT. AACHEN - DAY

Hans wanders the streets with his camera and photographs several buildings. He then slips into another narrow alley by the entrance to a boarded-up Jewish store.

He checks the alley a couple of times to make sure no one is around. Then he knocks on a drab grey door to a building that looks like an old library.

A WOMAN, 25, answers and shows him in.

HANS  
I'm here to see my uncle.

WOMAN  
This way, please.

INT. ARMAMENT FACTORY - CONTINUOUS

The woman leads Hans through a dingy hallway and shows him into a tired office with cheap chairs, poor lighting and a battered old desk.

A secret door in the far wall opens and Jaan enters.

JAAN  
I hope you avoided the Gestapo.

HANS  
I don't think I was followed.

Jaan beckons him through the secret door and they enter a plush office with every modern convenience.

Glorious paintings adorn the walls but there are no windows and the light is artificial.

Haflinger dabs the perspiration on his forehead with a handkerchief and shakes Hans's hand.

HANS (CONT'D)  
Why the subterfuge?

JAAAN

Germans often go overboard on security, which makes their sensitive installations obvious.

HANS

It's too risky to escape now that Denmark has fallen.

JAAAN

I can't protect Jacob forever.

HAFLINGER

(to Hans)

I have to go with you.

HANS

They know who I am so I'll attract attention at the Danish border. Give me the drawings and I'll try to slip into Belgium.

JAAAN

That's far too risky, Hans.

Hans removes his map and spreads it across the desk. He highlights several areas with a pencil.

HANS

I can then head south through the Ardennes to France.

JAAAN

Your family will never forgive me.

HANS

My dad talks endlessly of forgiveness, Jaan. I appreciate your concern but I insist.

Hans turns to Haflinger.

HANS (CONT'D)

The technical drawings.

HAFLINGER

This is my only chance to escape.

HANS

Do you have family here?

HAFLINGER

Sister.

HANS

Say goodbye, then pack a bag with warm clothes and meet me at the station in half an hour.

(to Jaan)

I still need the drawings.

HAFLINGER

Why?

HANS

In case you don't make it.

Haflinger glances at Jaan, and Hans's uncle eventually nods.

Haflinger pulls one of the paintings aside and opens a safe in the wall. He removes a microfilm and a sheaf of papers and gives the lot to Hans.

Hans unscrews the lid of the cigar tube and gives the cigar to Haflinger.

HAFLINGER

The condemned man's last request?

HANS

Given what that cost, you're getting a pretty good deal.

Hans slides the papers into the tube with the microfilm.

HAFLINGER

What if they search you at the border?

Hans screws the lid back on the tube.

HANS

They won't find anything.

Hans gives his uncle a hug.

JAAN

I'll call your parents.

HANS

Wait until tomorrow.

EXT. AACHEN - CONTINUOUS

As Hans slips out of the building, a pair of GERMAN SOLDIERS march towards him, their jackboots echoing along the alley.

Hans removes his camera and makes a show of photographing the older buildings and they eventually march past.

He doesn't notice the two Gestapo officers watching him through binoculars from the roof of the building opposite.

EXT. HAFLINGER'S HOUSE, AACHEN - DAY

Haflinger kisses his SISTER, 40s, goodbye and heads up the street with his suitcase.

As he turns a corner, the two German soldiers enter the street at the opposite end. One removes a clipboard and checks a list of names.

Then they head for Haflinger's house.

EXT. AACHEN STATION - DAY

Hans removes the cigar tube from his pocket and slips into a public toilet before he reaches the line at customs.

INT. WEBER'S OFFICE - DAY

The Gestapo officers march in and drop two photographs on the desk in front of Weber.

The colonel studies them and drums his fingers on the desk.

WEBER

Jaan should know better than to  
show a civilian around the factory.  
Bring them both in.

FIRST GESTAPO OFFICER

Hans was heading for the station.

Weber stands and fixes them with a look that could cut glass.

WEBER

What? I want them both in my office  
by the time I finish my next  
cigarette.

Weber pulls out a pack and lights up: the Gestapo officers salute and hurry out.

EXT. HAFLINGER'S HOUSE, AACHEN - DAY

The two soldiers march Haflinger's sister to a staff car.

EXT. AACHEN STATION CUSTOMS - DAY

Hans emerges from the toilet with a slight limp, which he soon shakes off. He joins a line and eventually reaches the desk where a sour-faced BORDER GUARD looks him up and down.

BORDER GUARD  
Passport.

Hans removes the document and hands it over.

BORDER GUARD (CONT'D)  
The purpose of your trip.

HANS  
A hiking holiday in the Ardennes.

BORDER GUARD  
Open your rucksack.

Hans empties his rucksack onto the counter. The border guard gives his belongings a cursory examination and is about to wave Hans through when he spots the markings on the map.

BORDER GUARD (CONT'D)  
What are these?

HANS  
Overnight stops.

The guard fixes Hans with a steady stare but then cocks his head towards the platform.

EXT. AACHEN STATION - DAY

A German staff car screeches to a halt outside and the two Gestapo officers rush into the main building.

EXT. AACHEN STATION PLATFORM - CONTINUOUS

Hans crosses a busy concourse and searches for Haflinger. He eventually spots him in the line at customs.

Haflinger reaches the border guard. After a tense moment, he's waved through and joins Hans. They then board the train.

INT. / EXT. TRAIN, AACHEN STATION - CONTINUOUS

As Hans and Haflinger take their seats in the carriage, they spot the two Gestapo officers barge through the line and march up to the border guard.

The border guard immediately closes the gate and all three draw their guns before rushing onto the platform.

Hans shoulders his rucksack and pushes Haflinger into the corridor. The train is busy so they muscle their way to the carriage door.

Hans peers out as the Gestapo officers board the next carriage. The border guard remains on the platform and uses a whistle to attract more guards.

Hans ducks back into the carriage and he and Haflinger squeeze through to the far end by the engine. The Gestapo officers are still heading their way.

A train whistle sounds and the locomotive at the next platform eases out of the station.

Hans checks the other side of their train but there's a chain-link fence blocking their escape.

The train on the opposite platform picks up speed.

HANS  
Are you ready?

HAFLINGER  
For what?

HANS  
We've another train to catch.

EXT. AACHEN STATION - DAY

Hans and Haflinger leap onto the platform and race across to the other train. It's moving almost as fast as they can run.

The border guard spots them and takes aim with his pistol.

BORDER GUARD  
Halt!

Hans glances over his shoulder but the guard is a good fifty feet away. He reaches the train as the last carriage leaves the station, so he jumps for the door handle.

The guard fires but misses. The two Gestapo officers join him and also open fire.

Hans grabs the handle but Haflinger is a few feet behind.

HANS  
Ditch the case!

Haflinger drops his case and lunges for Hans's outstretched hand. Hans then pulls him towards the carriage door.

Another shot rings out and a bullet penetrates Hans's side above his hip. He grimaces in pain and releases Haflinger.

Haflinger crashes onto the platform and is immediately surrounded by German officers.

EXT. / INT. TRAIN - DAY

Hans is dragged along for a moment but he soon gains a foothold on the steps. He wrenches the door open, then collapses into the carriage.

No sooner has he entered the train than it begins to slow. Hans leaps to his feet and charges down the corridor.

He reaches the far end of the carriage, leans out of the door and checks the platform in the distance.

The Gestapo officers pin Haflinger to the ground while several guards with dogs give chase on foot.

Hans glances in the opposite direction: the border crossing in the trees is only yards away but the train is slowing.

EXT. BORDER CROSSING - DAY

Hans secures his backpack, then opens the door and leaps onto the grass verge. Within moments, he slips through the border crossing and tries to lose himself in the woods.

The guards and Gestapo officers reach the crossing, their dogs straining on their leashes and barking.

BORDER GUARD

We can't cross.

FIRST GESTAPO OFFICER

It'll only take a minute.

BORDER GUARD

I won't risk my career.

FIRST GESTAPO OFFICER

You'd better hope Weber agrees.

The group turn and drag the dogs back to the station.

END OF SUBTITLES



EXT. BELGIAN COUNTRYSIDE - NIGHT

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN FRENCH AND IS SUBTITLED IN ENGLISH.

Hans staggers into a field and checks the wound under his jacket. Blood stains his shirt but it's already coagulating.

Hans presses his hand to the wound and crosses towards a copse of trees on the far side. He's halfway across the field when the heavens open. Hans struggles on and collapses when he reaches the shelter of the trees.

Suddenly, EDVARD WALRAVEN, 50, a robust farmer, emerges from the woods with a shotgun under one arm.

EDVARD  
You're on my land.

Hans pulls his jacket aside to reveal the wound.

Edvard helps Hans to his feet, then throws an arm around his waist and half carries him towards a distant farmhouse.

EXT. WALRAVEN FARMHOUSE - NIGHT

They soon reach a stone farmhouse with outbuildings surrounded by an orchard and several beehives.

A motorbike and sidecar are parked outside next to a huge cart stacked with hay.

Edvard opens the front door and helps Hans inside.

INT. WALRAVEN FARMHOUSE - CONTINUOUS

Hans staggers through the front door and slumps at the kitchen table. Perspiration drips from his forehead and dirt clings to his face, hands and clothes.

A pot of stew bubbles over an open fire in the corner.

Edvard pours two mugs of beer and gives one to Hans.

EDVARD  
(shouting)  
I found some guy in the fields.  
He's been shot.

LOUISE WALRAVEN, 25, and her mother, BEATRICE, 50, enter the kitchen. They're exhausted and their clothes are dirty.

Louise is above average height with the figure of a dancer. Her face has been tanned by the sun and a light dusting of freckles covers her cheeks.

HANS

My name is Hans Gundelach. I'm a Danish engineer but the guards at the border mistook me for a Jew.

LOUISE

Louise Walraven. My parents, Edvard and Beatrice. Excuse our appearance but we've been working in the fields all day.

(kneeling by his wound)

Let me take a look at that.

Hans gingerly removes his jacket.

HANS

I think it went through.

LOUISE

(to her mother)

Salt water.

(to her father)

Towels.

Beatrice pops out, returns with a bucket and pours in salt from a pot. Edvard disappears and returns with a towel.

Louise dips it in the salt water, then dabs the wound clean. Hans grits his teeth but endures the pain stoically.

LOUISE (CONT'D)

Clean through the flesh. You'll be fine in a couple of days.

INT. WALRAVEN FARMHOUSE, HANS'S BEDROOM - NIGHT

Hans lies in bed with a bandage covering the wound in his side. Moonlight streams through the window.

Louise knocks on the door and puts her head round.

LOUISE

How are you feeling?

HANS

Much better. Thank you.

LOUISE

Try to get some rest.

Hans returns her easy smile and she closes the door.

He rolls over to face the window and notices flashes of light on the horizon. The rumble of artillery rattles the windows

Hans closes the curtains and shuts his eyes.

INT. WALRAVEN FARMHOUSE, HANS'S BEDROOM - DAY

There's a frantic knock at the door and Louise enters. Hans is awake in an instant.

LOUISE  
German patrol heading this way.

Hans leaps out of bed and pulls on his clothes. A little blood has stained his nightshirt.

LOUISE (CONT'D)  
They often cross the border to  
provoke us.

Hans looks out of the window. A staff car approaches in a cloud of dust.

END OF SUBTITLES

EXT. WALRAVEN FARM - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH

The staff car pulls over by the farmhouse.

Colonel Weber and the two Gestapo officers climb out next to the cart. A pitchfork leans against it.

Weber knocks on the front door and Edvard answers.

WEBER  
Good morning, Sir.

EDVARD  
What's good about it?

Weber smiles disarmingly but there's a simmering menace.

WEBER  
Ah, you speak German. That should  
eliminate any confusion.

Weber waves his hand across the fields.

WEBER (CONT'D)

As to what's good about it: the sun is shining, I've had a lovely breakfast, and now I'm going to catch a spy.

EDVARD

Good for you.

Weber holds out a photograph of Hans.

WEBER

Have you seen this man?

Edvard shakes his head.

WEBER (CONT'D)

May I come in?

EDVARD

I'd rather you didn't.

Weber unclips the button on his holster and smiles again: Edvard stands aside and opens the door.

WEBER

Excellent. Belgian hospitality. Who knows how the French will treat us.

INT. WALRAVEN FARMHOUSE, KITCHEN - CONTINUOUS

Weber and one of the Gestapo officers enter the kitchen while Beatrice and Louise have breakfast.

WEBER

I've interrupted your breakfast.  
Please accept my humblest apology.  
(to his fellow officer)  
Wait here while I search the house.

The Gestapo officer draws his gun but keeps it by his side.

Weber takes a slice of bread and leaves the kitchen.

INT. WALRAVEN FARMHOUSE - CONTINUOUS

Weber casually eats the bread as he searches the living room. It's empty so he moves upstairs. There are only three small bedrooms and a bathroom. They are all empty.

In Hans's bedroom, Weber spots the rucksack but ignores it.

He's about to leave when he spots a faint speck of blood on one of the sheets. He pulls the sheet back to reveal more blood on the mattress.

He marches back down to the kitchen.

INT. WALRAVEN FARMHOUSE, KITCHEN - CONTINUOUS

Weber enters and finishes his bread. He then whips out his pistol and jams it into Beatrice's ear.

Edvard leaps to his feet but the Gestapo officer clubs him back into his chair.

Weber drinks from Beatrice's coffee.

WEBER

Now that your attention is undivided, where is he?

EDVARD

There's no one here but us.

WEBER

Then one of you must be injured. How else can we explain the blood upstairs?

Weber pulls the hammer back on his pistol. Edvard grips the kitchen table. Beatrice trembles.

LOUISE

It's my blood.

Weber's eyes narrow and he replaces the mug on the table.

LOUISE (CONT'D)

Do you need an explanation, Colonel?

WEBER

(to Beatrice)

Your coffee is excellent. Where do you get the beans?

BEATRICE

Namur.

WEBER

I must buy some.

He removes the gun from her ear and nods at the officer.

WEBER (CONT'D)

I bid you all a pleasant day.

END OF SUBTITLES

EXT. WALRAVEN FARMHOUSE - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN FRENCH AND IS SUBTITLED IN ENGLISH

Weber and the Gestapo officer join the other officer outside by the staff car.

The Walravens follow them into the sunshine.

One of the officers starts the car and Weber climbs in. They are about to leave when Weber spots the pitchfork.

Weber climbs back out of the staff car and grabs the pitchfork: the Walravens exchange uneasy glances.

Weber climbs onto the cart and raises the pitchfork, then stabs it repeatedly into the hay.

Having hit nothing, he leaps off the cart and rests the pitchfork against it. Then he climbs into the staff car and salutes the Walravens with one raised arm.

The staff car bounces back down the track and disappears.

As soon as it's out of sight, Hans drops from his hiding place underneath the cart and rolls out sideways.

HANS

Thank you.

EDVARD

They'll be back.

LOUISE

Hans can't leave in case his wound turns septic.

HANS

I appreciate your concern but I must move on.

BEATRICE

Edvard could use a little help.

EDVARD

I've coped perfectly while the boys have been away.

BEATRICE  
You're not as fit as you were.

LOUISE  
Hans can't work the fields, Mum.

HANS  
(to Beatrice)  
As long as you don't need me to  
wield an axe.

Louise squeezes Hans's shoulder.

LOUISE  
Don't aggravate your injury.

EXT. WALRAVEN FIELD - DAY

Hans, Edvard, Beatrice and Louise work the fields, cutting and loading sugar beet onto another cart.

When it's loaded, Edvard and Beatrice climb aboard but Louise holds Hans back.

EDVARD  
The cart needs emptying if we're to  
finish the field by tomorrow.

LOUISE  
It's lunchtime, Dad.

EDVARD  
We don't have that luxury.

BEATRICE  
(to Edvard)  
Let them stop, darling. If they  
have an early lunch, they'll work  
harder this afternoon.

EDVARD  
They'd better.

Edvard turns the cart around and heads for the farmhouse.

Louise and Hans collapse to the ground and lean against the fence as the horse and cart disappear beyond the trees.

She opens a hamper and passes him a bread roll with a selection of cold meats and cheese.

He tries a slice of salami and nods appreciatively.

HANS

Reminds me of the meat at our local  
butcher in Copenhagen.

LOUISE

You're a long way from home.

They eat as the sun beats down on the fields.

When they've finished their meal, Louise can't help yawning.

HANS

Why don't you get some rest?

LOUISE

My parents will be back soon.

HANS

I'll keep an eye out for them.

Louise smiles and rests her head against his hip, but Hans suddenly tenses.

LOUISE

I'm so sorry. I completely forgot.

HANS

It's fine.

Louise tenderly touches his injury and rests her head higher up his chest. Within moments, she's drifted off to sleep.

Hans cradles her in his arms and gently rocks back and forth. He's on the verge of falling asleep himself when he sees Edvard and Beatrice returning with the cart.

He gently squeezes Louise's shoulder. She stirs and rolls over. Hans stands and takes her hand to help her up.

Louise notices him glance at the simple ring on her wedding finger. Her eyes well up but she manages to retain her composure.

LOUISE

He was killed in a work accident  
last year. I waited every night to  
hear his motorbike but he never  
came home.

HANS

Life can be unexpectedly cruel.

She withdraws her hand and straightens her top.



INT. WALRAVEN FARMHOUSE - NIGHT

Hans finishes the washing up and stacks the plates next to the sink. Beatrice and Edvard nod their thanks.

HANS

Goodnight.

Hans heads upstairs. Louise's bedroom door is slightly open and he can't help looking inside.

Louise pulls on her nightie. She catches a glimpse of Hans in a mirror on a dressing table.

Their eyes meet but she eventually crosses the room and pushes the door closed.

INT. EDVARD'S BEDROOM - NIGHT

Edvard and Beatrice lie in bed together.

EDVARD

He has to go by the weekend.

BEATRICE

Have you seen the way they look at one another?

EDVARD

You hear wedding bells every time a new farmhand shows up.

BEATRICE

Hans is the man she's been waiting for since Michel died.

Edvard leans over and kisses her on the forehead.

EDVARD

You and your intuition.

BEATRICE

It never lets me down.

END OF SUBTITLES

INT. COLONEL WEBER'S OFFICE - DAY

NOTE: THE DIALOGUE IN THIS SCENE IS IN GERMAN AND IS SUBTITLED IN ENGLISH

The two Gestapo officers escort Jaan in and offer him a chair. Weber holds out his hand but Jaan refuses to shake.

WEBER

Do you know why you're here?

JAAAN

You're worried that I showed Hans round the factory.

WEBER

I'm more concerned that he absconded with sensitive information.

JAAAN

He came to say goodbye before his hiking holiday. I didn't even let him in.

WEBER

Then why did he run?

JAAAN

Were your men shooting at him?

Weber stands and stares out of the window across the square.

WEBER

Do you employ Jewish staff?

JAAAN

Of course not.

WEBER

What was Herr Haflinger working on?

JAAAN

That's classified.

WEBER

I'm your ally, Jaan.  
(sitting at his desk)  
And his sister is a Jew.

JAAAN

Impossible. We conduct background checks.

WEBER

I'm going to do some digging of my own. We'll chat again soon.

END OF SUBTITLES

INT. HANS'S BEDROOM - NIGHT

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN FRENCH AND IS SUBTITLED IN ENGLISH

Hans enters with a towel around his waist. His torso glistens with water.

He sits on the bed and dries his hair with a second towel.

There's a soft knock at the door and Louise enters wearing only her nightie.

LOUISE

Sorry, I didn't realise you'd just got out of the bath.

HANS

No need to apologise.

She turns to leave but Hans stands and takes her hand. They gaze into each other's eyes for a moment. She then loosens his towel and caresses his wound.

Hans tries to kiss her but she pulls back.

HANS (CONT'D)

Is everything okay?

LOUISE

I think so.

She then leans forward and embraces him.

INT. HANS'S BEDROOM - LATER

Hans and Louise are curled up in bed. Moonlight streams through the window and bathes the room in a bluish glow.

HANS

I will come back for you.

He cradles her head in his arms but her eyes betray a sense of sadness.

LOUISE

I'm not sure I'm ready.

She sits up in bed and tears begin to flow.

LOUISE (CONT'D)

I shouldn't have come in. I'm so sorry.

HANS  
Louise, listen to me.

LOUISE  
Please forgive me.

Louise climbs out of bed and pulls on her nightie.

LOUISE (CONT'D)  
You must leave in the morning.

INT. WALRAVEN KITCHEN - DAY

Edvard, Beatrice and Louise sit at the kitchen table. Edvard toys with a bowl of porridge.

Hans joins them and pours himself a cup of coffee.

EDVARD  
I'm afraid it's time.

LOUISE  
(to Edvard)  
Can you take him to the border?

BEATRICE  
He'll be safer here, Edvard. We can  
hide him in the outbuildings.

EDVARD  
They won't fall for that again.

Hans shoulders his rucksack.

HANS  
(to Louise)  
Remember my promise.

LOUISE  
Don't make this more difficult.

EXT. WALRAVEN FARMHOUSE - CONTINUOUS

Edvard helps Hans into the sidecar with his backpack. He then climbs onto the motorbike and starts the engine.

A distant rumble rolls across the countryside. More heavy gunfire shatters the morning air.

BEATRICE  
The forest tracks crossing the  
border are rarely patrolled.

Edvard guns the engine and the little machine bounces along a dirt track behind the farmhouse and into the forest.

Hans turns and looks longingly after Louise. She wipes the tears from her eyes and turns away.

END OF SUBTITLES

EXT. BELGIAN FOREST - DAY

Heavy gunfire echoes throughout the forest as the motorcycle races along a firebreak. The track is bumpy and it's all Hans can do to stay in the sidecar.

After a few minutes, Edvard pulls over and stops. He points down the vague track through the forest.

EDVARD  
(in halting English)  
France: one kilometre.

He removes a pack of food from the back of the motorcycle and gives it to Hans. Hans takes the pack and shakes his hand.

HANS  
Thank you.

EDVARD  
We'll see you again, yes?

HANS  
I hope so.

Edvard jumps onto the motorcycle and roars back up the track, so Hans turns and heads towards France.

EXT. FRENCH COUNTRYSIDE - DAY

Hans leaves the forest and crosses open grassland as artillery fire rumbles in the distance.

He reaches a road and soon arrives in a village. Several houses are burnt out and bodies lie on the verges. Even the horses have been killed.

EXT. FRENCH VILLAGE - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN FRENCH AND IS SUBTITLED IN ENGLISH

Sporadic small-arms gunfire echoes along the main street.

Hans sprints for the cover of a house and ducks behind a wall. He peers out and spots THREE FRENCH INFANTRYMEN retreating towards him.

One of them joins him while the other two cover the opposite side of the street from a doorway.

FRENCH SOLDIER

(to Hans)

Do you know one end of a gun from the other?

Hans nods and the soldier hands him a pistol.

FRENCH SOLDIER (CONT'D)

There's a German patrol coming through the village. Wait till they reach the last house.

HANS

How many are we?

FRENCH SOLDIER

Just the four of us.

HANS

Great.

Hans peers over the wall as a German truck appears at the far end of the street. Several SOLDIERS march alongside it.

Hans ducks behind the wall and checks the pistol is loaded.

The German soldiers give each house a cursory once-over before moving on.

As soon as the truck reaches the last house, the three Frenchmen shoulder their weapons and open fire. Hans joins them immediately, firing at the driver and several passengers in the rear of the truck.

The German infantry are cut down by the French, but several of the passengers leap out of the truck and return fire.

Hans drops two of them and then dives through the front door of the house as the truck crashes into the wall. He then leaps to his feet and fires once more at the driver.

The skirmish is over in seconds. Hans approaches the truck and finds all the Germans dead. The truck engine is still running, however.

Hans climbs into the back of the truck and opens one of the passengers' backpacks.

Inside he finds a P38 pistol, binoculars, two boxes of ammunition, a stack of English and French currency, a small notebook and an English passport, which he opens.

INSERT - THE NAME IN THE PASSPORT, which reads: "Richard Dawson."

BACK TO SCENE

FRENCH SOLDIER

What are you doing?

Hans loads the gun and drops it in his pocket. Then he crams everything else but the French currency and English passport into his rucksack.

HANS

This was no ordinary patrol.

He throws the francs to the soldier, then climbs out of the truck and returns his pistol.

FRENCH SOLDIER

We should move.

Hans pulls on the driver's uniform, then climbs into the front seat.

HANS

Put on the uniform and join me up front. Give the others weapons but have them act like prisoners if we're stopped.

Hans pulls on the driver's cap while the Frenchmen drag the German bodies into a ditch.

HANS (CONT'D)

Shout if you see enemy aircraft.

He waits while the soldiers climb into the back of the truck and then guns the engine. They are soon rumbling west through Northern France.

INT. / EXT. TRUCK, FRANCE - DAY

Hans continues driving west but the engine suddenly sputters as the fuel gauge reaches empty. The truck rolls to a halt by the side of the road.

HANS

Where's the nearest friendly base?

## FRENCH SOLDIER

There's an auxiliary airfield two kilometres southwest but it's probably been overrun.

## HANS

Look after yourselves, gentlemen.

Hans takes a bearing on his compass and sets off on his own.

END OF SUBTITLES

EXT. NORTHERN FRANCE - DAY

Hans battles through a dense forest and arrives at a sturdy chain-link fence topped with barbed wire. He removes his Swiss Army Knife and cuts several links. Then he slips through the opening.

He eventually crawls through the undergrowth to the edge of an airfield. He scans the control tower and remains of the aircraft with his binoculars.

Some of the Hawker Hurricanes are still smouldering and the buildings seem abandoned.

EXT. ABANDONED AIRFIELD - DAY

The sun is low on the horizon when Hans jogs across the apron and draws his pistol. As he approaches the hangar, he notices it's been raked with small-arms fire.

He slips into an office beneath the control tower.

INT. OFFICE BELOW THE CONTROL TOWER - CONTINUOUS

The room has been abandoned and detritus litters the floor. Hans pockets his gun and searches a desk but finds nothing.

As he turns and heads for the door, a gun barrel presses into the small of his back.

## HANS

(in German)

Don't shoot, Comrade.

## UNKNOWN MAN

(in English)

Christ, a bloody Hun! Turn around slowly and stand against the wall with your hands on your head.



Hans does as he's told. A young corporal, TONY BOWDEN, 25, trembles before him. His .303 rifle wanders from Hans's chest to his head.

HANS  
I'm a Danish pilot.

TONY  
In a German uniform?

HANS  
It's from an enemy patrol.

TONY  
Show me your papers.

Hans removes his passport from his rucksack and hands it over. Tony leans his rifle against the desk and studies the document.

TONY (CONT'D)  
Where are your military papers?

Hans whips out the P38 and levels it at the young man.

HANS  
I'm on your side.

Hans then flips the gun round and hands it to the corporal.

HANS (CONT'D)  
It's loaded.

Tony exhales sharply and quivers with tension. He checks the weapon and hands it back.

TONY  
Mine wasn't.

Hans slips out of the German jacket and pockets the pistol.

HANS  
What are you doing here?

TONY  
One-oh-nines wiped us out. I was ordered to stay and destroy the aircraft and our documents. My unit was supposed to come back for me.

HANS  
Then you're out of luck. Are any of the aircraft serviceable?

EXT. ABANDONED AIRFIELD - CONTINUOUS

The sun has almost set as the two men leave the office and walk towards the line of wrecked Hurricanes.

TONY

Two were shot up pretty good. Our riggers stripped several more so the Jerries couldn't salvage anything. I haven't disabled the last one so it's in the best shape.

Hans studies the only aircraft in reasonable condition. There are several holes in the wings and fuselage, and it only has one landing wheel, but the engine bay and cockpit are intact.

HANS

This is our ticket out of here.

TONY

I didn't know the Danish had such a good sense of humour.

HANS

You're still confusing us with our southern neighbours.

TONY

We should wait for rescue.

HANS

We're surrounded by Germans looking for auxiliary bases.

TONY

If you're only a pilot, who's going to fix this wreck?

HANS

I'm also an engineer. What did you do before the war?

TONY

Carpenter at Pinewood Studios.

HANS

I hope you're good.

TONY

I should know my captain's name.

HANS

Hans. Use it sparingly.

TONY

A Dane with a German name. You must be popular. I'm Tony. Let's get our heads down for the night.

Tony turns and heads back to the hangar.

HANS

This aircraft needs preparing.

TONY

Now?

HANS

We need fuel, tools and a new instrument panel.

TONY

I should have shot you.

HANS

(clapping him on the back)  
With an empty gun?

TONY

(studying the plane)  
Where the hell am I going to sit?

EXT. ABANDONED AIRFIELD - NIGHT

Hans and Tony emerge from the hangar pulling a trolley loaded with tools and equipment.

Distant artillery fire rumbles across the airfield: the two men glance at one another uneasily.

As they reach the Hurricane, Hans sets up a light powered by a petrol generator. He then unloads a roll of fabric.

HANS

Start patching the holes. When you're done, use two tail wheels and a pair of support struts from the other aircraft to make a temporary wheel.

TONY

We'll never get off the ground.

HANS

Leave the power to me.

Tony starts patching the holes in the wings.

Hans removes a step ladder from the trolley and opens the engine cowling.

MONTAGE - HANS AND TONY REPAIR THE HURRICANE

-- Hans checks the exhausts, pipes, electrical systems and propeller. He uses the tools to make minor repairs.

-- Tony finishes patching the holes on the fuselage.

-- Hans checks the oil and fluid levels and tops them up.

-- Tony starts work on the new landing gear.

-- Hans enters the cockpit and replaces the smashed instruments with a new binnacle, then fixes the wiring.

-- Hans removes a parachute and inflatable life-raft from under the pilot's seat.

-- They lift the aircraft with a jack and stick wedges under the wing until Tony can attach the temporary landing gear.

-- Hans removes the jack and climbs onto the wing to make sure it holds his weight.

-- Hans then tops up the fuel tanks from several cans.

END OF MONTAGE

Hans and Tony wipe the perspiration from their faces. Tony gives Hans a spare water bottle and they drain their drinks.

The sky is brightening in the east as Hans disconnects the lights and plugs in the Hurricane's electric starters.

Artillery fire echoes across the airfield and an explosion rises above the trees on the apron.

HANS (CONT'D)

Spray petrol around the hangar and tower, then torch the lot.

TONY

We haven't got time.

HANS

I still have to get her started.

As Tony grabs two cans of petrol and heads for the hangar, Hans pulls on his jacket and crams the gun, ammunition, maps, knife, five-pound notes, passport and notebook into his pockets. He then discards the rucksack on the ground.

Hans climbs into the cockpit and pulls the control stick back. He pulls the gas primer, glances at the fuel gauges and applies a little throttle.

Hans then flicks the ignition switches and presses the starter button. The Hurricane coughs several times but won't fire. Hans keeps trying but with no luck.

HANS (CONT'D)  
Come on, girl.

He's still trying when Tony leaps onto the wing with the rucksack under one arm and a flare gun in one hand.

TONY  
We've got company.

Hans peers over his shoulder and spots a staff car and a jeep in the forest on the far side of the airfield. He jumps out of the cockpit so Tony can climb in.

HANS  
No room for the rucksack.

Tony hands him the flare pistol and throws the rucksack away but it only lands on the wing.

HANS (CONT'D)  
Leave it.

The corporal squeezes into the tiny gap underneath the seat and partially wriggles into the rear fuselage. Hans then climbs back into the cockpit.

TONY  
What did you eat last?

Hans tries again to start the Hurricane. The engine turns over but still won't fire.

HANS  
Salami. Gives me tremendous wind.

TONY  
As if this wasn't suicidal enough.

Hans looks out of the cockpit as the jeep approaches.

HANS  
Are you religious?

TONY  
Church twice on Sundays.

HANS

Then pray.

Hans tries again and the Hurricane suddenly roars to life. Great sheets of flame billow from the exhausts.

Hans increases power and the Hurricane lurches forward, tearing the starting cables from the generator. The engine surges but then settles into an even beat.

Hans spins the aircraft round and guns it down the grassy runway as the jeep and staff car cross the apron.

The Hurricane's rear wheel lifts off the ground but then the engine sputters and it drops back.

HANS (CONT'D)

Supercharger's playing up.

The words have barely left his mouth when the engine backfires and then powers up to maximum.

Hans notices GERMAN TROOPS spilling from the staff car and taking up defensive positions at the end of the runway. He whips out the flare gun and fires at the control tower.

The flare strikes the hangar wall and ignites the petrol, engulfing the buildings in a wall of flame.

With the German troops momentarily distracted, the Hurricane struggles into the air, but the trees at the end of the runway are fast approaching.

HANS (CONT'D)

Lift!

On the ground, Colonel Weber draws his pistol.

WEBER

(in German)

For God's sake, fire!

The German troops open fire and several bullets pierce the Hurricane's fuselage.

Hans pulls back on the control column but the Hurricane doesn't quite have enough lift and both wheels are ripped off by the treetops. The aircraft lurches downwards but then recovers and roars through the gunfire into the sky.

On the ground, Weber kicks the side of the staff car.

Hans's rucksack then lands on the ground next to him.

INT. / EXT. HURRICANE - NIGHT

Hans battles for control as the Hurricane limps into a sky tinged with orange in the east.

He soon spots the English Channel to the northwest and banks the aircraft round. Then he pulls the canopy closed.

The aircraft soon crosses the coast, so Hans brings it down to the wave tops and heads through a light haze for England.

TONY

(shouting over the noise)

Did we lose the wheels?

HANS

I'll bring her down in a field.

TONY

Too many woods between Hastings and the Dungeness promontory. Head northwest towards Bodiam Castle.

The Hurricane crosses the English coast at daybreak. Hans spots the castle and sees a lush meadow beyond the fortress.

INT. / EXT. HURRICANE - DAY

The Hurricane's engine throttles back as the fighter settles towards the field.

Hans gives the rudder a nudge and guides the Hurricane down. He then opens the cockpit canopy.

HANS

Brace yourself!

EXT. KENT COUNTRYSIDE - DAY

The fuselage bounces along the ground. The aircraft tips forward and the propeller blades are ripped off. The engine screams in protest as the Hurricane slides across the field.

The engine seizes a moment later and the vibration throws both men around in the cockpit, but the aircraft eventually slides to a halt in comparative silence.

HANS

Welcome home.

TONY

Can you glue me back together?

Hans kills the ignition switches, climbs out of the cockpit and helps Tony out from underneath the seat. They both then slide down the wing to the ground.

TONY (CONT'D)

What now?

HANS

I need to get to my embassy.

TONY

It's a direct train from Tunbridge Wells to London.

Tony leads them through a gap in the fence and they set off on foot. They soon spot a pub in the distance.

As they approach "THE CASTLE INN", they hear a tuneless whistling from inside. A horse-drawn dray sits outside.

EXT. TUNBRIDGE WELLS STATION - DAY

Members of the PUBLIC carry gas masks and the station windows are covered in crossed bands of brown paper.

The DRAYMAN brings the horse to a stop. Hans removes one of the five-pound notes and pays him.

DRAYMAN

(whistling appreciatively)

You need another ride, just shout.

Hans and Tony climb off the dray and it pulls away from the station.

Hans holds out his hand to Tony but the young corporal gives him a bear hug instead.

TONY

I owe you my life.

HANS

A pleasure.

The two men part company and Hans enters the small station.

INT. LONDON VICTORIA STATION - DAY

Hans's senses are assaulted by a cacophony of noise from the steam trains and their screeching whistles. PASSENGERS and PORTERS carting luggage scurry in all directions.



Hans heads for the baggage area and approaches the counter. He then hands the ASSISTANT his folded jacket.

HANS  
I'd like to store this long-term.

ASSISTANT  
The maximum is a month.

Hans gives the assistant one of the five-pound notes.

ASSISTANT (CONT'D)  
I don't take bribes. You got anything smaller?

HANS  
Sorry.

The assistant huffs as he roots around in the till for the correct change, which he hands over with a luggage ticket.

EXT. VICTORIA STATION - DAY

Wartime London is drab and miserable compared with the majesty of the station.

As Hans waits for a cab, a uniformed BRIGADIER who's beyond retirement age and carrying a swagger stick joins him.

BRIGADIER  
Where are you headed?

HANS  
Danish Embassy.

BRIGADIER  
That explains your accent. Where on earth is the embassy anyway?

HANS  
I remember it being near Tower Bridge.

BRIGADIER  
So you've been to London before?

HANS  
I was only twelve.

BRIGADIER  
I'm going to Hyde Park Corner so we can share a taxi. You'll then take the A4 east.

A car pulls up and the brigadier holds the door open for Hans. He then joins him in the back seat.

INT. TAXI - CONTINUOUS

The DRIVER pulls away from the station and joins a line of cars heading north.

DRIVER  
Where to?

BRIGADIER  
Hyde Park battery.

HANS  
Reporting for duty?

The brigadier points his swagger stick at a sign in the cab, which reads: "Careless talk costs lives."

HANS (CONT'D)  
(to the driver)  
Danish Embassy, please.

DRIVER  
Dunno where that is, mate.

BRIGADIER  
Near Tower Bridge apparently.  
That's where they used to take  
traitors to be executed.

HANS  
You mean the Tower of London.

BRIGADIER  
Of course. My mistake.

The car pulls over at Hyde Park Corner and the brigadier makes a show of reaching into his pocket.

HANS  
I'll get the fare.

BRIGADIER  
Right you are.

After the brigadier has left, the driver turns to Hans.

DRIVER  
Don't mind him, miserable old sod.

EXT. HYDE PARK - DAY

The brigadier watches the taxi disappear. He then enters a telephone box and dials a number.

BRIGADIER

Put me through to Colonel Stephens.

The brigadier waits a moment until he's connected.

BRIGADIER (CONT'D)

I think I just bumped into one of the men you're looking for.

EXT. LONDON - DAY

Hans climbs out of the taxi near Tower Bridge. He pays the driver in change.

HANS

Have a pint on me later.

DRIVER

Sorry I can't drop you to the door.  
(pointing east)  
Try down by Swedenborg Gardens.

As the taxi pulls away, Hans approaches a PEDESTRIAN.

HANS

Excuse me. Do you know where the Danish Embassy is?

PEDESTRIAN

You're in luck, Sir. Just across the street in Wellclose Square.

HANS

Thank you.

Hans rounds a corner and enters the square.

On the opposite side, a Danish flag hangs above the door of a dilapidated brick building with sandbags lining the doorway and two soldiers guarding the entrance.

As Hans crosses the square, two MEN in their 40s wearing gabardine raincoats and trilby hats slip out of an alleyway behind him. They quickly overhaul him.

One is tall and thin with the angular face of an eagle about to strike. The other is short and powerful.

TALL INTELLIGENCE OFFICER  
May we see your pay-book?

HANS  
May I see some identification?

There's an uneasy standoff but the men aren't budging.

HANS (CONT'D)  
Will my passport do?

TALL INTELLIGENCE OFFICER  
For now.

Hans removes the document and hands it over. The tall man studies it briefly, then places it in his pocket.

TALL INTELLIGENCE OFFICER (CONT'D)  
Come with us.

HANS  
I'm late for an appointment at my embassy. My passport, please.

SHORT INTELLIGENCE OFFICER  
There are more pressing matters to deal with.

An Austin Six saloon draws up behind Hans and the tall man opens the rear door for him.

Hans gazes at the Danish flag fluttering in the breeze.

SHORT INTELLIGENCE OFFICER (CONT'D)  
Get in.

Hans does as he's told and the two men climb in on either side. The DRIVER then pulls away from the curb.

EXT. THE WALRAVEN FARM - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH

Colonel Weber's staff car bounces along the track and the DRIVER parks outside the farmhouse. Weber climbs out.

The cart is in a field in the distance, but Louise walks back to the house with a tray of drinks.

LOUISE  
Good morning, Colonel.

WEBER

If only it were, Miss Walraven. If only.

LOUISE

Did you miss your breakfast?

Weber reaches into the car and throws Hans's rucksack on the ground at her feet: Louise almost drops the tray.

WEBER

Unless you tell me what you know, you may spill some blood after all.

LOUISE

Is he okay?

WEBER

And just like that, we have some information that wasn't divulged earlier. I like progress.

INT. THE WALRAVEN FARM - DAY

Edvard and Beatrice enter to find Weber and Louise at the kitchen table.

WEBER

(toying with his gun)  
Lovely. The whole family is here.

EDVARD

What do you want?

Weber picks up his gun and points it at Louise.

WEBER

Information. But Louise refuses to give me what I want.

END OF SUBTITLES

INT. / EXT. POLICE CAR, LONDON STREETS - DAY

The driver of the Austin Six follows a light stream of traffic on the outskirts of the city.

HANS

Where are you taking me?

SHORT INTELLIGENCE OFFICER

Camp zero-two-zero.

The car passes a sign at the entrance to a golf course.

INSERT - THE SIGN, which reads: "Richmond Golf Club."

BACK IN THE CAR

HANS

Isn't the short ninth a stinker?

The two intelligence officers exchange a confused look.

HANS (CONT'D)

My father played a round with the Danish ambassador just after the Great War. I was his caddy. He shot a triple bogey after going in the water off the tee.

TALL INTELLIGENCE OFFICER

You're full of surprises.

The car pulls up at a pair of sturdy gates on the edge of the golf course. The gates are guarded by a sentry position.

A high wall topped with barbed wire surrounds a faded white three-storey building.

The vehicle passes through the security checkpoint and parks in front of the main building. Hans is helped out of the car and led inside.

INT. LATCHMERE HOUSE (CAMP 020), HOLDING CELL - DAY

The officers usher Hans into a holding cell and he's strip-searched while an OFFICER and DOCTOR look on.

The doctor briefly examines his gunshot wound.

Hans is then blindfolded and examined under ultraviolet light before being given a pair of brown dungarees.

He changes into the new clothes before being marched out of the cell.

INT. THE WALRAVEN FARM - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH.

Weber still has Louise at gunpoint in the kitchen. Edvard and Beatrice sit next to their daughter.

EDVARD

I don't know how many ways we can say this before it sinks in, Colonel, but we don't know who he was.

WEBER

Yet you welcomed him into your home, fed him and watered him, and then put him to work in the fields. Hardly the hospitality you'd afford a stranger.

LOUISE

He needed medical attention.

WEBER

I'll bet that's not the only attention you gave him, my dear.

EDVARD

(standing)  
Get out of my house, Colonel.

WEBER

But I haven't got what I came for.

EDVARD

Then I guess you're out of luck.

WEBER

On the contrary, Mr Walraven.

Weber waves Beatrice and Edvard back with his pistol and then grabs Louise by the hair. As he drags her to the door, Edvard snatches a knife from the counter.

WEBER (CONT'D)

Think very carefully about what you do next.

EDVARD

Let her go, Colonel.

Louise whimpers in pain. Beatrice can barely move for fear.

Edvard approaches Weber so he jams the gun into Louise's ear.

WEBER

Put it down before I put her down.

EDVARD

Maybe I make it, maybe I don't.

Beatrice eventually takes Edvard's hand. She removes the knife and places it in the sink.

Weber wrenches Louise outside by the hair.

EXT. THE WALRAVEN FARM - DAY

Weber drags a protesting Louise to the staff car.

BEATRICE

Please don't take my baby!

Weber throws Louise into the car and the driver starts the engine. The car then accelerates down the track.

Beatrice slumps to her knees and Edvard collapses next to her. Tears stream down Beatrice's face.

END OF SUBTITLES

INT. LATCHMERE HOUSE, PRISON CELL - NIGHT

The intelligence officers remove Hans's blindfold and shove him through a door. It slams with an air of finality.

The cell is tiny with only a small bunk and rudimentary toilet. Hans sits on the edge of the bunk and the light blinks out.

INT. COLONEL STEPHENS'S OFFICE, LATCHMERE HOUSE - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH.

LIEUTENANT-COLONEL ROBIN STEPHENS, 40, sits at an enormous ornate desk. He has dark slicked-back hair, a monocle and a face exuding menace. He wears a Gurkha's uniform.

The office is functional, cold, lifeless. Rain spatters the window looking across the golf course.

A cuffed Hans is dumped in a chair by the intelligence officers. They then flank Stephens but remain standing.

Stephens sifts through Hans's belongings: wallet with the five-pound notes, passport, ticket stub and notebook.

STEPHENS

(to Hans)

Welcome to Latchmere House, your new home.

(MORE)



STEPHENS (CONT'D)

I'm Lieutenant-Colonel Robin Stephens. You've been brought here because you're a German spy who arrived in England as part of Operation LENA. Your Abwehr cell was to carry out acts of sabotage before the German invasion. I need the identity and location of all your contacts, especially Mörz, the cell commander. He was responsible for the deaths of two British agents in Holland last year, and he's betrayed countless Jews.

HANS

(in English)

I'd rather speak in my native tongue or English.

STEPHENS

We only speak German here.  
(waving Hans's passport)  
This is very convincing.

HANS

Because it's genuine.

STEPHENS

We believe Mörz and the rest of the cell arrived on Dutch documents.

HANS

You have me confused with someone else. I'm a Danish pilot who crash-landed a Hurricane near Bodiam Castle yesterday morning.

STEPHENS

Can anyone vouch for your identity?

HANS

I flew back from an abandoned airfield in northern France with a corporal called Tony.

STEPHENS

Hurricanes only have one seat.

HANS

And we had a hell of a job squeezing him in.

Stephens removes the cash from Hans's wallet.

STEPHENS

Did this Tony pay you?

HANS

I stole the money from a German agent near --.

STEPHENS

(snorting)

Tell us how you came ashore, and when and where you were going to meet Mörz.

HANS

You've only got to find the plane to verify my story.

Stephens holds up the ticket stub.

STEPHENS

Every Abwehr agent stashes their equipment when they arrive. I won't ask again.

HANS

I swear I was on my way to the Danish Embassy. I have information vital to the Allied war effort. This is a big misunderstanding.

STEPHENS

We don't make mistakes here.

HANS

There's a first time for everything.

STEPHENS

I'm detaining you under the Aliens Act. Your only hope is to lead us to Mörz. Fail and you'll see the tower from the inside.

HANS

I've never heard of him.

Stephens produces a key and releases Hans from the cuffs.

STEPHENS

Then you'd better learn fast. Your colleagues are in the common room.

The intelligence officers march Hans to the door.

INT. LATCHMERE HOUSE, COMMON ROOM - CONTINUOUS

Hans enters a beautifully appointed room sparkling in the sunlight streaming through a pair of French doors.

Several GERMAN CAPTIVES are playing cards, while others lounge around smoking. The atmosphere is relaxed.

An officer, HEINRICH KALTENBERG, leaves the game and approaches Hans.

CARD PLAYER

We're in the middle of a hand,  
Heinrich.

HEINRICH

I fold.  
(to Hans)  
Stupid of you to get caught.

HANS

Mistaken identity. May I have a  
cigarette?

HEINRICH

In a minute, Hans.

HANS

How do you know my name?

Heinrich leads Hans through the doors into the garden.

EXT. LATCHMERE HOUSE - CONTINUOUS

The lawns are well kept but the garden is ringed by a metal fence topped with barbed wire.

Porcelain junction boxes are spaced around the perimeter.

Heinrich stops in the middle of the lawn and leans closer with his hand over his mouth.

Hans spots a flash of light from a reflection of sun on binoculars in an upstairs room.

HEINRICH

I saw Mörz's list of operatives  
before we were captured. Now  
listen. The house and grounds are  
bugged and lip-readers monitor us  
from upstairs so we don't have  
long. Your cover story is strong.

HANS  
It's the truth.

HEINRICH  
Stick to it. Mörz needs you so we  
must convince the British of your  
innocence.

Hans suddenly spots TWO BRITISH OFFICERS approaching.

HEINRICH (CONT'D)  
If they release you, find Luther  
Jaeger at 21, Anson Road in Tufnell  
Park. He's posing as a Swiss  
businessman and has your  
instructions.

FIRST OFFICER (O.S.)  
Enough, Kaltenberg. Back inside.

HEINRICH  
(whispers)  
Your name is Richard Dawson.  
Codename Tiger.

Hans's eyes narrow but he holds his tongue.

HANS  
And if they don't release me?

HEINRICH  
Don't let them break you.

One of the officers drags Kaltenberg away.

SECOND OFFICER  
(to Hans)  
You're wanted upstairs.

END OF SUBTITLES

INT. INTERROGATION ROOM, LATCHMERE HOUSE - DAY

NOTE: THE DIALOGUE IN THIS SCENE IS IN DANISH AND IS  
SUBTITLED IN ENGLISH.

Hans is shown to a seat opposite a DANISH MILITARY OFFICER.  
The British officer then leaves the room.

DANISH OFFICER  
The British aren't buying your  
story, Hans, but your family and  
air force career will be checked.  
(MORE)

DANISH OFFICER (CONT'D)

The Danish exile community will also be canvassed to see if anyone can vouch for the Gundelach name. No underground movement has been established in Denmark yet so any information has to come out via Sweden or the Danish consulate in Switzerland.

HANS

Can you get a message to my parents in Copenhagen?

DANISH OFFICER

Not in time to help you.

HANS

Do you smoke?

The officer offers him a cigarette and Hans lights up.

HANS (CONT'D)

My locker at Victoria contains blueprints for a new U-boat gun sight. They'll prove my allegiance.

The officer removes a few photographs from a file and slides them across the table.

DANISH OFFICER

Colonel Stephens already has the technical drawings.

HANS

Sly old fox, isn't he?

DANISH OFFICER

The money, code book, binoculars, maps, P38 and ammunition outweigh the drawings, Hans. They could take months to verify.

Hans flicks cigarette ash onto the floor.

HANS

What are my options?

DANISH OFFICER

With standard Abwehr equipment, you either admit to being a spy and help the British round up your men, or you hope they swallow your story and release you. If you choose the latter, you'll need evidence.

HANS

If I can't do either?

The officer takes Hans's cigarette and grinds it into the floor with his boot.

END OF SUBTITLES

INT. LATCHMERE HOUSE, PRISON CELL - NIGHT

Hans is thrown back into his cell. He tries to sleep on the bunk but every time he drops off, the lights come on and wake him. The sleep deprivation continues all night.

INT. COLONEL STEPHENS'S OFFICE, LATCHMERE HOUSE - DAY

NOTE: THE DIALOGUE IN THE FOLLOWING SCENES IS IN GERMAN AND IS SUBTITLED IN ENGLISH.

An exhausted and dishevelled Hans is escorted in by the intelligence officers and forced into a chair at Colonel Stephens's desk. There's a bowl of fruit on one end.

STEPHENS

My patience is wearing thin, Hans.

HANS

Why haven't you confirmed my identity when you know my passport is genuine?

STEPHENS

Central Danish passports are now under German control and no lists exist outside Denmark. Nothing you've said can be taken seriously, and you've been colluding with Kaltenberg. I will extract the truth from you eventually.

HANS

By beating it out of me?

STEPHENS

Strike a man and he'll lie to make it stop. Any subsequent information is based on a false premise. You'll be crushed in different ways.

HANS

You sound like a Nazi.

Stephens holds the door open and dismisses the intelligence officers with a wave of his hand.

He pushes the door closed and sits on the edge of the desk.

STEPHENS

I am half German, you know.

HANS

Which half?

STEPHENS

The Jewish half. My family escaped to England six years ago.

HANS

They were lucky.

Stephens stands and walks to the window.

STEPHENS

Hans, I run a tight ship. Unless you co-operate, you will be shot under the terms of the Geneva Convention.

HANS

No psychological torture first?

STEPHENS

I can't vouch for the integrity of my staff. If you want me to help, you must give me information I can verify.

HANS

You've no idea what those technical drawings went through to get here.

STEPHENS

They're being analysed. Anything else?

HANS

There is something. I'm starving.

Stephens takes an apple from the fruit bowl and throws it to Hans. A smile slowly spreads across Hans's face.

HANS (CONT'D)

Ned!

STEPHENS

What was that?

HANS

There is someone here who knows me.

Colonel Stephens opens Hans's file.

STEPHENS

We couldn't trace this Tony.

HANS

Ned Potter. Born May first 1933.

STEPHENS

You're expecting a seven-year-old to identify you?

HANS

He has a younger brother, Robert. Mother Aase is half Danish, half Swedish. They have a house in Copenhagen but live in Surrey.

STEPHENS

Why didn't you mention this before?

HANS

I only ever saw them in Denmark.

STEPHENS

I'll look into it.

INT. LATCHMERE HOUSE, PRISON CELL - LATER

The intelligence officers throw Hans to the floor.

HANS

Cigarette?

SHORT INTELLIGENCE OFFICER

We don't break the commandant's rules.

TALL INTELLIGENCE OFFICER

He fired the last interrogator who beat someone.

HANS

What do you call this?

SHORT INTELLIGENCE OFFICER

Gentle persuasion.

HANS

I hope you get court-martialled.



The short intelligence officer drags Hans to his feet and rams him into the wall by his throat.

SHORT INTELLIGENCE OFFICER  
I wouldn't mention that term.

The agents leave and the door clangs shut. A bolt slides across but the light stays on.

Hans lies on the bed and covers his eyes. No sooner has he fallen asleep than a bang on the door wakes him. The sleep deprivation continues for another night.

INT. HOLDING CELL, AACHEN POLICE STATION - NIGHT

Louise sits on a wooden bed in a miserable cell, her face streaked with tears.

She suddenly clutches her stomach and vomits in the toilet.

INT. COLONEL STEPHENS'S OFFICE, LATCHMERE HOUSE - DAY

Colonel Stephens is flanked by the intelligence officers.

Hans's eyes are bloodshot and he struggles to maintain focus.

An intercom on the desk buzzes.

SECRETARY (V.O.)  
They're here.

Colonel Stephens presses a button on the machine.

STEPHENS  
Send them in.

Hans and Stephens stand as the door opens and Aase and Ned are shown in. Ned's eyes widen with delight. He rushes to Hans and throws his arms around his waist.

NED  
Hans! Have you come to help fight the Germans?

HANS  
No one seems to want my help.

NED  
Are they stupid?

AASE  
Ned Potter!

Hans leans down and cups his hand around Ned's ear.

HANS  
 (whispering loudly)  
 They're military intelligence, so  
 they're not meant to be.  
 (to Aase)  
 Did you catch the Dronning Maud?

AASE  
 From Esjberg. She was sunk on the  
 return trip.

NED  
 How did you get here, Hans?

HANS  
 I flew. The colonel here should  
 have found my plane by now.

NED  
 (to Colonel Stephens)  
 Hans is the best pilot in Denmark.

STEPHENS  
 I don't doubt it, young man.  
 (to Aase)  
 I'll have a car drop you home.

Hans kisses Aase on both cheeks and shakes Ned's hand.

NED  
 Don't forget, you promised to come  
 for dinner.

Hans ruffles the boy's hair.

HANS  
 And you know I never break a  
 promise.

The intelligence officers show Aase and Ned out and Hans  
 retakes his seat opposite Stephens.

STEPHENS  
 The Secret Intelligence Service  
 will look into the Potter family.  
 For now, you must stay here.

HANS  
 Colonel --

STEPHENS  
 Commandant.

HANS  
You just can't escape your roots.

STEPHENS  
Tread carefully, Hans.

HANS  
By your own admission, you can't  
get physical.

STEPHENS  
But I can make your stay  
uncomfortable.

HANS  
More uncomfortable.

STEPHENS  
You won't get a rise from me, Hans.

HANS  
That won't stop me trying.

Stephens circles the desk, sits on the edge and leans closer to Hans, his monocle boring into his head.

STEPHENS  
My rules are there for your safety.

HANS  
Well we wouldn't want you getting  
disciplined... Again.

STEPHENS  
Who have you been speaking to?

HANS  
I don't name my sources.

STEPHENS  
A man of honour.

HANS  
Something that deserted you once.

Stephens struggles to contain himself, but he eventually returns to his seat.

STEPHENS  
No action was taken.

HANS  
But you were demoted?

Stephens presses the intercom.

STEPHENS  
Take him back to his cell.

INT. HANS'S CELL - DAY

Colonel Stephens opens the door and enters. Hans rolls over in bed and tries to focus but his vision is blurred.

Stephens turns to one of the intelligence officers waiting in the corridor.

STEPHENS  
Bring us some tea.

HANS  
Make mine a coffee.

INTELLIGENCE OFFICER  
Wartime rations I'm afraid.

The officer pulls the door closed, leaving Stephens alone with Hans.

STEPHENS  
The Potter family checks out. And the farmer in Kent confirmed that a modified Hurricane had come down on his land near the castle. I won't apologise for doing my job but I am man enough to admit we've treated you badly. The Danish consulate will arrange temporary quarters in Clanricarde Gardens.

HANS  
I'd like to go home.

There's a knock at the door and one of the officers delivers a tray with two mugs of tea. Stephens gives one to Hans.

STEPHENS  
I can't let you out of the country but Aase will let your family know you're safe.

Hans sips his tea and can't help grimacing.

HANS  
I can't believe you suffer the same food and drink as the prisoners.

STEPHENS  
Suffering is relative. Are you a  
patriot, Hans?

HANS  
Isn't that obvious?

STEPHENS  
Your people could have taken in  
many more Jewish refugees.

Hans struggles to contain his emotions.

HANS  
And thousands were sent to the  
camps. I know.

STEPHENS  
The existence of the camps hasn't  
been confirmed.

HANS  
I've been to Germany many times.  
You of all people must know what's  
going on in the east.

Colonel Stephens finishes his tea.

STEPHENS  
We mistook you for one of the LENA  
spies. So did Heinrich Kaltenberg.  
Suppose you tell me what he said in  
the garden.

HANS  
He gave me the name of a contact.

STEPHENS  
Mörz?

HANS  
Jaeger. Luther Jaeger.

STEPHENS  
You know what I'm asking.

HANS  
You want me to become a spy.

STEPHENS  
A German spy no less.

HANS  
I'm not cut out for espionage.

STEPHENS

Mörz betrayed countless Jews in  
Czechoslovakia.

Hans places his full mug of tea on the tray.

HANS

One condition. Find Louise Walraven  
and let her know I'm safe.

STEPHENS

Impossible.

HANS

You must have contact with the  
French Resistance.

STEPHENS

It's not that simple, Hans.

HANS

You have her address, Commandant.  
Either you get word to her or  
you'll never catch Mörz.

EXT. LATCHMERE HOUSE - DAY

Stephens gives Hans a file as they leave the building and  
join the two intelligence officers at the Austin Six. The  
driver waits in the car.

STEPHENS

Your ration and clothing books with  
emergency coupons, a little cash,  
and the names of the men arrested  
with Kaltenberg.

HANS

(opening the file)  
Otto Erling and Ernst von Klauber.

STEPHENS

Before they realised we had the  
common room wired, they discussed  
meeting a signals and surveillance  
expert called Hans Svensen, who  
would be known as Richard Dawson.

HANS

That's the name Kaltenberg  
mentioned. It's also the name I saw  
on a passport in northern France.

STEPHENS

That patrol was delivering Abwehr agents to the coast. They wanted to get Svensen onto an R-A-F base to provide intelligence about our radar systems.

HANS

That explains how Kaltenberg knew my name and why you were convinced you had your man.

STEPHENS

Your christian names are an unfortunate coincidence.

Colonel Stephens holds out his hand and the men shake.

STEPHENS (CONT'D)

Your handler will be in touch.

The short intelligence officer holds the car door open for Hans and slides in next to him, but the taller officer sits with the driver. The car passes through the checkpoint.

EXT. THE WALRAVEN FARM - NIGHT

NOTE: THE DIALOGUE IN THE FOLLOWING SCENE IS IN FRENCH AND IS SUBTITLED IN ENGLISH.

A FRENCH RESISTANCE FIGHTER approaches the Walraven farm and knocks on the door. A tearful Beatrice answers.

RESISTANCE FIGHTER

Mrs Walraven?

Edvard joins his wife at the door.

BEATRICE

Yes.

RESISTANCE FIGHTER

News from England. Hans was captured by the Secret Intelligence Service.

EDVARD

Is he okay?

RESISTANCE FIGHTER

He can't leave the country but he's been released without charge.

EDVARD

Thank God.

RESISTANCE FIGHTER

He asked for news of Louise.

Beatrice breaks down so Edvard comforts her.

EDVARD

She was taken by Colonel Weber.

RESISTANCE FIGHTER

I'm so sorry.

BEATRICE

Can you get a message to Hans?  
There's more he needs to know.

INT. HANS'S APARTMENT - DAY

Hans enters with a suitcase and a bag of groceries. He stacks the food in the kitchen and then heads into a tiny bedroom to unpack his new clothes.

He gazes out of the first-floor window across the street to a row of beautiful white houses, then enters the bathroom and runs a bath.

INT. HANS'S APARTMENT - NIGHT

Hans enters the bedroom wearing only a towel. His hair is wet so he grabs another towel from the back of a chair.

There's a knock at the front door.

Hans slips into the hall and sidles up to the door.

HANS

Who is it?

STEPHENS (O.S.)

Housekeeping.

Hans unlocks the door to find Colonel Stephens in the corridor. He wears civilian clothes and no monocle.

STEPHENS (CONT'D)

You didn't think I'd let you off  
the leash.

HANS

No monocle?



STEPHENS

This isn't a time for intimidation.

Hans stands aside and lets him in.

HANS

Drink?

STEPHENS

Never on duty.

HANS

Do you mind if I do?

STEPHENS

You'll need a clear head. Why don't you change?

As Hans heads into the bedroom, an air-raid siren pierces the silence. A distant rumble then shakes the apartment.

Stephens parts the curtains. Searchlights comb the night sky and anti-aircraft guns open up on scores of German bombers.

A fully clothed Hans rejoins Stephens in the living room.

HANS

Are we going to be okay here?

STEPHENS

(still at the window)

They're targeting the docks in the East End.

Explosions rock the city and London burns.

STEPHENS (CONT'D)

(returning to the table)

The Germans can only invade if they control the air because they can't expose their ships and submarines to the R-A-F. Our code-breakers believe Mörz has been tasked with stealing a cavity magnetron.

HANS

That would give them the advantage in the technology war.

The explosions get closer.

STEPHENS

You know what it is?

HANS

Short-wavelength microwave radar.  
Extremely accurate and small enough  
to be fitted to your aircraft.

STEPHENS

The system is being developed at R-  
A-F Shoreham.

Stephens removes an identity card and several official papers  
from his case.

STEPHENS (CONT'D)

R-A-F identification. Dawson is a  
signals and communications expert  
with access to the magnetron.

Stephens passes Hans a couple of photos.

STEPHENS (CONT'D)

In case you need to confirm you  
work with the system.

Hans studies the images and stacks them with his paperwork.  
He then looks at the window as a fierce blast erupts no more  
than a few streets away.

STEPHENS (CONT'D)

A couple of bombers always stray  
off course.

Hans pours himself a double whisky and downs it. He then  
pours another half glass.

HANS

Why hasn't Mörz been caught?

STEPHENS

He's backed by a good team.  
Convince them you're part of LENA  
and you could get close to him.

HANS

The equipment I stole in France  
would help.

Stephens dives back into his case and removes the contents of  
Hans's locker: Walther P38 with two boxes of ammunition, a  
stack of five-pound notes and a pair of binoculars.

STEPHENS

We start first thing tomorrow.

Another bomb explodes nearby.

INT. HANS'S APARTMENT - LATER

Hans climbs into bed and switches out the light but the fires raging across the city still illuminate the room.

EXT. THE GUNDELACH HOUSE, COPENHAGEN - NIGHT

Niels and Katya nervously check the street and then help a JEWISH FAMILY carry their suitcases into the house.

INT. THE GUNDELACH HOUSE, ATTIC - NIGHT

The Jewish family climb a narrow wooden staircase into the attic and join a second FAMILY.

Katya hands them a tray of coffee and biscuits.

KATYA  
(in German)  
I must turn the lights out soon.

INT. THE GUNDELACH HOUSE - DAY

NOTE: THE DIALOGUE IN THIS SCENE IS IN DANISH AND IS SUBTITLED IN ENGLISH.

Katya and Niels have breakfast in the kitchen when there's a knock at the front door. They exchange uneasy glances.

Katya eventually answers the door to a POSTMAN.

POSTMAN  
Letter from England.

KATYA  
Thank you.

She returns to Niels and opens the letter.

AASE (V.O.)  
My dearest Niels and Katya. You must be worried sick about Hans but I have wonderful news. He escaped into France and flew to England. As a skilled engineer and pilot, they have put him to work on a base here. No doubt he'll write soon, but he wanted you to know that Jaan desperately tried to stop him. Ned and I promise to look after him for now. Yours. Aase.

Tears flow as Katya and Niels hug.

END OF SUBTITLES

EXT. ANSON ROAD, LONDON - DAY

Several houses are bomb damaged and some still smoulder.

It drizzles with rain as Stephens's car pulls up to the curb by a sign at the end of a suburban street.

INSERT - THE SIGN, which reads: "Anson Road".

INT. STEPHENS'S CAR - CONTINUOUS

Stephens keeps the engine running.

HANS

What's important about this area?

STEPHENS

Nothing. If the Luftwaffe misses its targets, they jettison spare ordnance over the suburbs.

Stephens momentarily loses his composure.

HANS

Family?

Stephens eventually points to a shop opposite.

STEPHENS

Grab a paper and walk past number twenty-one. I'll scout the rear.

EXT. ANSON ROAD - CONTINUOUS

Hans climbs out of the car and wanders across the street. The rain has abated and the sun peers through the cloud.

As Hans enters the shop, Stephens pulls away from the curb and drives round the corner.

Hans exits with his paper and crosses the street. He passes number twenty-one, a drab house with its curtains closed.

Hans continues to the end of the road and rejoins Stephens in a side street. He leans against the car's wing and casually glances at the front page of the paper.

INSERT - THE PAPER, whose headline reads: "NAZI TANKS 35 MILES FROM PARIS."

BACK TO SCENE

HANS  
Why don't I just knock?

Stephens remains in the car.

STEPHENS  
We've no idea who's there.

HANS  
Only that they're expecting me.

STEPHENS  
Convention dictates that we surveil the house until we know how many people are inside.

HANS  
We don't have time for convention, Commandant.

STEPHENS  
We're not at Latchmere House now, Hans. Call me Robin.

HANS  
Give me the gun.

Stephens hands him the P38, which Hans drops in his pocket.

STEPHENS  
I'll wait round the corner.

Hans gives him the newspaper and heads back up the street to number twenty-one. He walks up to the front door and knocks.

A LANDLADY of about 40 eventually opens the door.

LANDLADY  
Can I help you?

HANS  
I'm here to see Mr Jaeger.

LANDLADY  
He's just popped out for some cigarettes. Wait downstairs.

As Hans enters the house, Stephens's car drives past.

INT. 21 ANSON ROAD - CONTINUOUS

The landlady shows Hans into a dingy living room whose walls and decor are stained with tobacco.

LANDLADY  
Tea?

HANS  
I'm fine, thanks.

The front door opens and a tall fair-haired man pops his head into the lounge.

LANDLADY  
Someone to see you, Mr Jaeger.

Jaeger enters and holds out his hand to Hans. They shake.

HANS  
Richard Dawson.

JAEGER  
(in good English)  
Come up to my room.

Hans follows him upstairs and they enter a small apartment.

INT. JAEGER'S APARTMENT - CONTINUOUS

Jaeger shows Hans into a living area and pours him a coffee from a pot on the side. He suddenly whirls and points a gun at Hans.

JAEGER  
Codename?

HANS  
Tiger.

JAEGER  
Where are you from?

HANS  
Aachen.

JAEGER  
(nodding slowly)  
How many pillars are there on the  
front of the new spa house?

Hans looks towards the ceiling: Jaeger's finger curls around the trigger.

HANS

Six.

Jaeger visibly relaxes and pockets the gun. He then gives Hans the coffee and raises his mug.

JAEGER

(whispers)

Heil Hitler.

HANS

(softly)

Heil Hitler.

Jaeger sits and waves Hans to a chair by the table.

JAEGER

What the hell happened to you?

HANS

May I have a cigarette?

Jaeger removes a pack and gives Hans a lighter. Hans lights up and lets the smoke trickle from his nose.

HANS (CONT'D)

I got separated from Kaltenberg as we came ashore. When I heard he'd been caught, I laid low for a bit.

JAEGER

Where?

Hans sips his coffee and closes his eyes.

HANS

Pure ground beans. It's been a long time since I had good coffee.

Hans opens his eyes and sees Jaeger shifting uncomfortably.

HANS (CONT'D)

Tunbridge Wells. Then London. After a few weeks, I contacted R-A-F Shoreham and was eventually hired by their communications department.

JAEGER

You passed their security checks?

HANS

My cover story is airtight. I now have access to their radar systems.

Hans removes a photo and his RAF papers and slides them across the table.

Jaeger can't contain his excitement and picks up the photo.

JAEGER

May I keep this to get it verified?

Hans pockets the photo and paperwork.

HANS

I must deliver the technical information direct to Mörz.

Jaeger scribbles a note and hands it over.

JAEGER

Our people are waiting.

Hans reads the note, then burns it with the lighter. He drops the remains in the ashtray with his cigarette butt.

HANS

Same identity and codename?

Jaeger nods and ushers Hans to the door.

HANS (CONT'D)

What do you do here?

JAEGER

Report where the bombs land.

HANS

Close call last night.

JAEGER

Amateur bombardiers.

Jaeger closes the door behind Hans and darts to the window overlooking the street. He parts the curtains and makes a hand signal to a LOOKOUT waiting at a bus stop opposite.

EXT. ANSON ROAD - CONTINUOUS

Hans leaves the house and heads down the street. He soon spots a reflection in the polished wing of one of the parked cars: the lookout is following him.

Hans quickens his pace and notices Stephens's car parked up ahead. He catches Stephens's eye and gives him an almost imperceptible shake of his head.



Stephens starts the car and drives past Hans.

Hans takes a narrow alley leading into the next street. He glances over his shoulder as he turns another corner but the lookout hasn't yet reached the alley.

Hans then jogs back up a parallel road. When he reaches the corner, he spots Stephens thirty yards away. Hans sprints to the car and leaps into the back seat.

INT. STEPHENS'S CAR - CONTINUOUS

Hans ducks down and Stephens accelerates away. The car passes the end of the alley as the lookout runs out but he doesn't spot them and Hans and Stephens complete their escape.

Hans then climbs over the seat and joins Stephens upfront.

HANS

They have a safehouse in Brighton.

INT. HANS'S APARTMENT - DAY

Stephens spreads a map across the kitchen table and pulls out a pencil. He circles an address.

STEPHENS

The place is tucked away under the South Downs with no close neighbours. I'll arrange radio direction finding surveillance and we'll drive past in the morning.

Hans takes the pencil and makes another mark.

HANS

It's only two miles from R-A-F Shoreham.

INT. JAEGER'S APARTMENT - DAY

Jaeger and his lookout sit at the coffee table.

JAEGER

Just because he lost you doesn't mean he's a double agent.

LOOKOUT

Then why did he run?

JAEGER

He's trained to be suspicious. He knew the codeword and the answer to my question about Aachen. He also showed me R-A-F identification and a picture of the magnetron.

LOOKOUT

I'm not convinced. He walked past the front door before returning a few minutes later. Tell Peter to warn Mörz we may have a breach.

INT. / EXT. STEPHENS'S CAR, SUSSEX - DAY

Stephens and Hans drive past the gated entrance to a house nestling beneath a steep chalk face on the South Downs.

Trees obscure much of the house but it has a white stucco facade and slate roof. There are several outbuildings.

Stephens pulls over near a bus stop a mile from the house. He pulls out a compass and checks a bearing.

STEPHENS

We can't pick up R-D-F leakage because the signals are reflected out to sea. You need to get inside.

HANS

I can't go in alone.

STEPHENS

You took the risk earlier.

Stephens climbs out of the car and studies the area through his binoculars.

STEPHENS (CONT'D)

Take the bus and walk to the gates from the nearest stop. I'll keep an eye on you from the hill.

HANS

I'd prefer having more men.

STEPHENS

That could alert Mörz. You've already proved yourself to these people. Find out how many are involved and make an appointment to deliver the magnetron.

HANS

I'll need a dummy machine that will pass an initial inspection.

STEPHENS

It's already being prepared.

HANS

What if they make me?

STEPHENS

You have a gun. And I'll be ready for trouble. When you're done, catch the bus into town and I'll meet you at the police station.

EXT. ABWEHR SAFEHOUSE, SUSSEX - DAY

A dilapidated bus pulls over a hundred yards from the main gates. Hans is the only person to disembark.

He walks slowly but purposefully to the gate and presses a buzzer. A dog barks in the distance and a Rottweiler eventually runs up to the gate, its teeth bared.

A moment later, a powerfully built man, PETER, 40, jogs up the drive to the gate.

PETER

(in perfect English)

Don't mind Buster. He's a softie.

HANS

You should have called him Tiger.

Peter locks eyes with Hans and then opens the gate.

PETER

(shaking Hans's hand)

You must be Richard. I'm Peter.

Peter pats the dog, closes the gate and leads Hans to the main house. A pristine Humber Snipe is parked in the drive.

PETER (CONT'D)

I see you took the bus.

HANS

Just making sure I wasn't followed. Sorry I couldn't get here sooner but you heard what happened to Erling and Klauber.

PETER  
Where are you from?

HANS  
Aachen.

PETER  
Wuppertal.

HANS  
Then we're probably related.

They arrive at the front door and Hans pauses a moment to survey the grounds.

HANS (CONT'D)  
Good location.

PETER  
How so?

HANS  
The hills reflect your radio transmissions out to sea.

Peter smiles and shows Hans inside.

INT. ABWEHR SAFEHOUSE, LIVING ROOM - CONTINUOUS

Peter leads Hans into a large living room where another man, FRANZ, 35, is analysing a stack of papers.

PETER  
Franz has been running our communications operation.

FRANZ  
(to Hans)  
About time you took over.

HANS  
How many more of you?

PETER  
Goepfert handles security. He's patrolling the grounds. Wilhelm is overseeing the sabotage operation but he's rarely here.

HANS  
Mörz?

INT. ABWEHR SAFEHOUSE, HALL - CONTINUOUS

Peter nods and accompanies Hans out of the living room to a secret door hidden in the wood panelling.

Peter removes a set of keys from his top pocket, releases a tiny catch and shows Hans down a stairwell into a basement.

INT. ABWEHR SAFEHOUSE, CELLAR - CONTINUOUS

The basement is crammed with electronic surveillance equipment. A storage locker contains weapons and explosives, and there are code books and maps spread across a table.

Hans spots an Enigma machine on the desk. He removes the photo of the cavity magnetron and his RAF identification and hands them to Peter.

PETER

Do you have the technical drawings?

HANS

I can't keep coming and going with sensitive material. The magnetron is a one-shot deal.

PETER

How big is it?

HANS

Not much larger than the Enigma. There's always two people with the machine so we work the late shifts in pairs. My colleague heads to the bathroom for fifteen minutes at two A.M. Regular as clockwork. Security at night is poor and I can disguise the case.

PETER

Time's tight for us.

Hans pockets his paperwork.

HANS

I'm on duty tonight.

INT. ABWEHR SAFEHOUSE, HALL - CONTINUOUS

Peter shows Hans to the front door.

PETER  
See you at three.

HANS  
I must give it to Mörz personally.

EXT. ABWEHR SAFEHOUSE - DAY

Hans lets himself out of the gate and walks to the bus stop.

INT. BRIGHTON POLICE STATION - DAY

Hans checks to make sure he hasn't been followed and enters.  
Stephens is talking with a DUTY OFFICER at the front desk.

STEPHENS  
(to Hans)  
I have a present for you next door.

HANS  
I don't like surprises.

Stephens leads him into an interview room.

INT. INTERVIEW ROOM - CONTINUOUS

A metal case about the size of a milk crate sits on a table.

STEPHENS  
You have five minutes to escape  
after they open the case.

HANS  
That's cutting it fine.

Stephens passes Hans a blank sheet of paper and a pencil.

STEPHENS  
Layout and personnel.

Hans draws a rough sketch of the interior of the safehouse.

HANS  
They have a naval Enigma with code  
books in a basement.

STEPHENS  
Are you sure?

HANS

I saw a commercial model at an engineering conference eight years ago.

STEPHENS

We must recover it, Hans. Work at Bletchley Park has stalled now that they've introduced an extra rotor.

HANS

You're cutting it even finer.

STEPHENS

Hans, there's something else I need to tell you. Word arrived from our people in the Ardennes. Louise was arrested by a Colonel Weber.

HANS

What? Why?

STEPHENS

He found your rucksack at the airfield.

HANS

What about Edvard and Beatrice?

STEPHENS

They're fine. I'm afraid there's more.

HANS

Can it get any worse?

STEPHENS

Louise's parents were allowed to visit her in the cells in Aachen. They think she's pregnant.

EXT. BRIGHTON BEACH - DAY

Hans walks along the sea wall above the deserted beach, his face grim, his eyes bloodshot.

There are endless rolls of barbed wire across the beach and antitank defences in the shallows.

Hans leans on the railing, lights a cigarette and gazes out to sea as a minelayer patrols offshore.

A POLICEMAN approaches.

POLICEMAN  
Time to move on, Sir.

HANS  
What?

POLICEMAN  
The beach closes at five P.M.

HANS  
I'm hardly sunbathing.

POLICEMAN  
I don't make the rules, but there's  
a curfew in place.

Hans flicks his cigarette over the rail and walks away.

INT. ABWEHR SAFEHOUSE, LIVING ROOM - NIGHT

Peter picks up the telephone and dials a number.

PETER  
Ship Hotel, please.

OPERATOR (V.O.)  
One moment.

RECEPTIONIST (V.O.)  
Ship Hotel.

PETER  
Suite seven, please.

Peter waits a moment until the connection is made.

MÖRZ (V.O.)  
Yes?

PETER  
Dawson turned up this afternoon.

MÖRZ (V.O.)  
Does he check out?

PETER  
I think so but Luther's not so  
sure.

MÖRZ (V.O.)  
The magnetron is the key.



PETER

He insists on giving it to you.

There's a momentary silence.

MÖRZ (V.O.)

Make an excuse for me.

Mörz hangs up and the line goes dead.

EXT. ABWEHR SAFEHOUSE - NIGHT

A taxi pulls up at the bus stop and Hans climbs out with the dummy magnetron.

He walks to the gates and presses the buzzer. This time the enormous security guard, GOEPPERT, appears. Goepfert opens the gate and lets Hans in.

GOEPPERT

They're waiting inside.

EXT. SOUTH DOWNS - NIGHT

Stephens hikes across the hills until he's above the main house. He pulls out a pair of binoculars and surveys the grounds by the light of the moon.

A greenhouse and garden shed are partly shielded by trees so he inches closer. He then climbs a fence into the grounds but doesn't notice he's tripped a wire running between the posts.

INT. ABWEHR SAFEHOUSE, LIVING ROOM - CONTINUOUS

Franz opens the front door and shows Hans in. A fire crackles in the dim light.

PETER

(to Hans)

Never in doubt.

Hans places the case on a coffee table.

HANS

I was out before they knew it.

PETER

Brave to take a taxi.

Peter removes a screwdriver from a toolkit on the table.

HANS  
Where's Mörz?

PETER  
Stomach bug.

FRANZ  
English food.

PETER  
He'll be fine by morning.

Peter attacks the screws on top of the case.

HANS  
My orders were to deliver it to  
Mörz and Mörz alone.

PETER  
He'll see it soon enough.

Peter prises off the lid so Hans glances at his watch.

INSERT - THE WATCH, which ticks round to: "2.47".

BACK TO SCENE

An intercom on the wall by the door crackles to life.

GOEPPERT (V.O.)  
We have a situation in the garage.

As Peter leaves the room, Franz opens a cupboard and unlocks a strongbox. He then removes a shotgun and casually loads it with a couple of shells.

The intercom buzzes again.

PETER (V.O.)  
Join us, Hans.

Hans glances at Franz and the German waves the shotgun towards the door.

Hans heads down the hall alone to a garage at the end.

INT. ABWEHR SAFEHOUSE, GARAGE - NIGHT

Goeppert and Peter stand over a battered and bruised Stephens lying unconscious on the floor.

Goeppert's Luger is aimed squarely at Stephens's forehead.

GOEPPERT

I found him behind the shed.

PETER

(to Hans)

So much for a clean getaway. Do you recognise him?

HANS

Let me do the honours.

Peter nods at Goepfert and the monster steps back.

Hans draws his pistol and aims at Stephens's head but he then whirls round and shoots Goepfert point blank in the chest.

Goepfert staggers backwards and squeezes his trigger. The gun roars and the muzzle flash almost blinds Hans but the bullet strikes the ceiling as Goepfert falls.

Hans finishes the monster with a second shot at close range.

Peter tries to draw his gun but Hans fires a third time and Peter collapses to the ground mortally wounded. Hans then races out of the garage into the hall.

INT. ABWEHR SAFEHOUSE, LIVING ROOM - CONTINUOUS

NOTE: THE DIALOGUE IN THIS SCENE IS IN GERMAN AND IS SUBTITLED IN ENGLISH.

Hans charges in but Franz is nowhere to be seen.

The dog barks frantically.

Franz suddenly enters the room and levels the shotgun at Hans's back. Hans slowly turns but keeps his gun by his side.

HANS

We just killed a Special Branch officer. Goepfert and Peter are injured.

FRANZ

The operation has been compromised.

Hans glances at the clock on the wall.

INSERT - THE CLOCK, which ticks round to: "2.48.30".

BACK TO SCENE

HANS

Give me an address where I can contact you. I'll evacuate Peter and Goeppert in the Snipe.

FRANZ

Drop your gun.

HANS

I'll explain the situation to Mörz.

Franz raises the shotgun to shoot as a left-hander, his finger curling around the trigger.

Hans lays his gun on the table.

Franz keeps the shotgun in his left hand and removes a pair of handcuffs from his pocket. He tosses them to Hans.

FRANZ

Chain yourself to the radiator.

HANS

What are you doing, Franz?

FRANZ

Trusting Luther's instincts. And my own.

Hans flicks a nervous glance at the clock on the wall as he clicks the cuffs shut around one of his wrists and the pipe.

Franz runs his hand over the dummy magnetron.

FRANZ (CONT'D)

How long?

HANS

Any second.

FRANZ

The truth at last. Enjoy your trip to hell.

Franz rushes out of the house.

Hans hears the Snipe's engine start and its lights flash across the window as it heads up the driveway.

Hans looks back at the clock on the wall.

INSERT - THE CLOCK, which reads: "2.49.15".

BACK TO SCENE

Hans struggles with the cuffs but the pipe won't budge.

HANS

Robin!

END OF SUBTITLES

INT. ABWEHR SAFEHOUSE, GARAGE - CONTINUOUS

Stephens stirs and rolls over. His eyes flicker open.

HANS (O.S.)

(faintly)

Robin!

Stephens staggers to his feet. He spots the keys hanging out of Peter's pocket so he grabs them and leaves the garage.

INT. ABWEHR SAFEHOUSE, LIVING ROOM - CONTINUOUS

Stephens enters, wiping blood from his face with a sleeve.

HANS

We've only got two minutes.

Stephens uses the keys to free Hans from the duffs, which Hans then pockets.

HANS (CONT'D)

Find the safe.

Stephens studies the other keys and checks behind the pictures while Hans runs for the door.

STEPHENS

What are you doing?

HANS

Enigma.

Stephens pulls a picture off the wall and reveals a safe.

STEPHENS

No time.

HANS

Trust me.

Hans ignores Stephens's protests and races out of the living room into the hall.

INT. ABWEHR SAFEHOUSE, BASEMENT - CONTINUOUS

Hans leaps down the stairs and grabs the Enigma from the desk. Then he stuffs a handful of papers and code books under one arm and charges back upstairs.

INT. ABWEHR SAFEHOUSE, HALL - CONTINUOUS

Stephens runs for the front door with a small cardboard box.

Hans appears behind him with the Enigma and code books.

HANS

Back door in case Franz is  
watching.

They charge through the

KITCHEN

and Stephens uses his spare hand to wrench the back door open. Both men race into the night.

EXT. ABWEHR SAFEHOUSE - CONTINUOUS

They've barely left the building when the magnetron explodes and obliterates the safehouse in a blaze of smoke and fire.

EXT. ABWEHR SAFEHOUSE, FRONT GATE - NIGHT

Franz studies the explosion through binoculars from the main road. He waits for a few seconds as the inferno intensifies, then climbs into the Humber Snipe. He starts the engine and drives towards Brighton.

EXT. ABWEHR SAFEHOUSE - CONTINUOUS

Hans rolls to his knees and gathers up the code books.

Stephens lies off to one side, the box still cradled under one arm. He gives the box to Hans and heads for the remains of the shed.

STEPHENS

Put the code books in the box.

HANS

What are you doing?

STEPHENS  
We may need tools.

Hans packs the code books into the box from the safe.

Stephens returns a moment later with a hatchet and a length of rope.

EXT. / INT. STEPHENS'S CAR, SOUTH DOWNS - NIGHT

Hans and Stephens hurry along a faint footpath to the car.

They dump their booty on the back seat and climb in as flames flicker across the windscreen from the house burning in the valley below.

Stephens leans into the back, opens the box and holds up a single passport.

HANS  
Mörz?

Stephens hands him the passport so Hans studies Mörz's photo.

INSERT - THE PHOTO: Mörz has dark hair, a thin face, piercing eyes and a sallow complexion.

BACK IN THE CAR

Stephens gives Hans a piece of paper from the safe.

INSERT - A LIST OF ABWEHR AGENTS, which reads:

Luther\* - 21, Anson Road, London  
Franz\* - 49, Beaconsfield Road, Brighton  
Peter - safehouse  
Goepfert - safehouse  
Ernst - captured  
Heinrich - captured  
Otto - captured  
Hans - unknown

BACK IN THE CAR

HANS (CONT'D)  
No Mörz.

STEPHENS  
(circling two entries)  
What do the asterisks mean?

HANS  
No idea.

Stephens starts the car and they drive towards the lights of Brighton twinkling in the distance.

INT. 49 BEACONSFIELD ROAD, BRIGHTON - NIGHT

Franz slips into the house and grabs the telephone from a table in the hall. He dials a number and waits.

FRANZ  
Ship Hotel.

OPERATOR (V.O.)  
One moment.

The call is soon connected.

NIGHT PORTER (V.O.)  
Ship Hotel.

FRANZ  
Suite seven.

NIGHT PORTER (V.O.)  
Just putting you through.

Franz paces up and down the hall with the phone in hand.

NIGHT PORTER (V.O.)  
No answer. Can I take a message?

Franz hangs up, enters the living room and pours himself a drink. He finishes it in one gulp and pours another.

EXT. / INT. STEPHENS'S CAR, BRIGHTON - NIGHT

Stephens leaves Brighton Police Station and rejoins Hans in the car. He starts the engine while Hans studies a map.

STEPHENS  
There's a team coming down from London to study the Enigma.

HANS  
What about Luther?

STEPHENS  
Anson Road is surrounded.

HANS  
(studying the map)  
Beaconsfield Road is by the station.



EXT. BEACONSFIELD ROAD, BRIGHTON - NIGHT

Stephens pulls up at the end of the road and parks.

INT. / EXT. STEPHENS'S CAR, BEACONSFIELD ROAD - CONTINUOUS

Hans removes his P38 and checks it's loaded. He coils a length of rope around his shoulder.

Stephens pockets his gun and grabs the hatchet.

They climb out of the car and walk up the street towards number forty-nine.

EXT. 49 BEACONSFIELD ROAD - CONTINUOUS

Stephens glances up and down the street to make sure they haven't been followed, but he doesn't spot a LOOKOUT watching the address from a parked car fifty yards away.

Stephens climbs the steps to the front door. The living room curtains are closed but a faint light burns behind them. He studies the lock on the front door.

STEPHENS

(whispers)

Single mortice. Follow me in.

Stephens gives the door an almighty kick and it bursts open. He and Hans charge inside like a cattle stampede.

INT. 49 BEACONSFIELD ROAD - CONTINUOUS

Franz dives for a gun in the living room but Hans beats him to it and clubs him to the floor. Hans and Stephens then force Franz into a chair.

FRANZ

We underestimated you.

Hans removes the rope and binds Franz's hands and feet to the arms and legs of the chair.

STEPHENS

Is there anyone else here?

FRANZ

No.

STEPHENS

Mörz?

FRANZ  
I don't think so.

Stephens wields the hatchet and takes a practice swing at Franz's little finger on his right hand.

STEPHENS  
Last chance.

Franz spits in Stephens's face: Stephens wipes it away.

FRANZ  
Go ahead.

Stephens cocks his head at a sofa cushion so Hans grabs it and covers Franz's face. Stephens raises the hatchet.

HANS  
Really?

STEPHENS  
Why the hell not?

HANS  
Because it leads to another court-  
martial and the end of your career.

Stephens ignores him and swings the hatchet.

Hans drops the cushion and grabs the handle before the blade severs Franz's finger.

FRANZ  
You people are so weak.

HANS  
Let me do it.

Stephens and Hans face each other down for a moment, but Stephens eventually caves in and gives Hans the hatchet.

Stephens holds the cushion over Franz's face.

Hans swings but flips the hatchet at the last moment and strikes the back of Franz's left hand with the hatchet head.

Franz convulses as the bones in his hand are crushed.

Stephens removes the cushion from Franz's face. He's bitten his lip and blood seeps over his chin.

Hans takes a practice swing at Franz's wrist.

HANS (CONT'D)  
The next one's for real.

FRANZ  
Please, stop!

STEPHENS  
Then we move down.

FRANZ  
No.

STEPHENS  
Where is he?

Tears run down Franz's face and mix with his blood.

FRANZ  
Ship Hotel. Suite seven.

Stephens crams a curtain tie into Franz's mouth. He and Hans then leave the German in the darkness.

EXT. 49 BEACONSFIELD ROAD - CONTINUOUS

Hans and Stephens jog down the street to Stephens's car. They jump in and Stephens pulls away.

The lookout climbs out of his car further up the street and runs across the road to number forty-nine.

INT. 49 BEACONSFIELD ROAD - CONTINUOUS

The lookout, KLAUS, 35, rushes in and frees Franz.

KLAUS  
Are you okay?

FRANZ  
Bring me the telephone, Klaus.

KLAUS  
You need a doctor.

FRANZ  
That can wait. Phone. Now.

Klaus brings Franz the telephone and Franz dials a number with his right hand. He waits a moment to be connected.

Klaus heads into the kitchen and returns with a cloth, which he then wraps around Franz's shattered hand.

FRANZ (CONT'D)  
 (into the phone)  
 Ship Hotel.

The operator patches him through.

NIGHT PORTER (V.O.)  
 Ship Hotel.

FRANZ  
 Suite seven.

NIGHT PORTER (V.O.)  
 One moment.

The telephone rings faintly before being answered.

MÖRZ (V.O.)  
 This had better be urgent.

FRANZ  
 Where have you been?

MÖRZ (V.O.)  
 Scouting for landing sites.

FRANZ  
 The operation has been penetrated  
 by British Intelligence.

MÖRZ (V.O.)  
 Did they salvage anything from the  
 house?

FRANZ  
 I'm afraid so.

MÖRZ (V.O.)  
 You people are incompetent.

FRANZ  
 They're on their way to the hotel.

MÖRZ (V.O.)  
 Then why aren't you?

EXT. STEPHENS'S CAR, BRIGHTON - NIGHT

Stephens drives him and Hans through the town under the light  
 of a pale moon.

He eventually parks in a quiet alley behind an off-white four-  
 storey hotel on the beachfront.

EXT. THE SHIP HOTEL - CONTINUOUS

Scaffolding covers part of the rear of the hotel, and a rubbish chute runs from the top floor to a large metal garbage bin on the ground floor.

The bin sits next to several full laundry baskets.

A fire escape winds down between the scaffolding poles.

Hans and Stephens climb out of the car. Stephens removes a piece of paper and a pencil from his pocket and enters a telephone box across the road.

Hans walks to the bottom of the chute and checks the width.

It's about three feet across and opens into a steel bin that's half full with masonry and other detritus.

He returns to the car as Stephens exits the phone box. The agent spreads the piece of paper on the front wing and makes several marks on it with the pencil.

STEPHENS

The fire brigade say suite seven is on the top floor. The chute runs from the scaffolding platform outside Mörz's window.

HANS

Where are the police?

STEPHENS

They'll wait for us to leave.

HANS

Cover the rubbish with sheets.

Hans feels for the gun in his pocket and walks round to the front of the hotel.

INT. THE SHIP HOTEL - NIGHT

Hans enters a spacious foyer and passes a dining room sprinkled with NIGHTSHIFT WORKERS and a handful of NAVAL OFFICERS having an early breakfast.

Out of the corner of his eye, he spots someone appearing to read the rear cover of a paper, which he's holding in one hand. The man's face is obscured by the paper.

Hans notices the headline on the front cover.

INSERT - THE PAPER, whose headline reads: "NAZI TANKS 35 MILES FROM PARIS."

BACK TO SCENE

Hans heads for the stairs and quickly climbs the deserted first flight. He then ducks behind an empty laundry basket on the next floor.

Franz hurries past the laundry basket, his left hand wrapped in a crude bandage.

Hans slips out from his hiding place and follows discreetly. Thick carpet masks his footfalls as he tails Franz up a spiral staircase to the top floor.

INT. SHIP HOTEL, UPSTAIRS CORRIDOR - CONTINUOUS

Hans approaches Franz from behind in the deserted corridor and draws his gun.

Franz suddenly stops and turns, his face a mask of pure malevolence. He finds himself facing an emotionless Hans.

In Hans's right hand, the P38 is aimed rock-steady at his head. Only ten paces separate them.

FRANZ

(whispers)

Information extracted under torture  
can't be considered reliable.

Klaus suddenly appears behind Hans and strikes him over the head with the butt of a pistol.

EXT. THE SHIP HOTEL - NIGHT

Stephens leans against the wing of his car and removes the piece of paper with the list of German agents.

INSERT - THE LIST OF ABWEHR AGENTS, which reads:

Luther\* - 21, Anson Road, London  
 Franz\* - 49, Beaconsfield Road, Brighton  
 Peter - safehouse  
 Goepfert - safehouse  
 Ernst - captured  
 Heinrich - captured  
 Otto - captured  
 Hans - unknown

BACK TO SCENE

Stephens crosses out the asterisk next to Luther's name and amends the list.

INSERT - THE LIST OF ABWEHR AGENTS, which now reads:

Luther plus lookout - 21, Anson Road, London  
Franz\* - 49, Beaconsfield Road, Brighton  
Peter - safehouse  
Goepfert - safehouse  
Ernst - captured  
Heinrich - captured  
Otto - captured  
Hans - unknown

BACK TO SCENE

Stephens bangs his fist on the wing of the car, then draws his gun and climbs the hotel fire escape to the fourth floor.

INT. MÖRZ'S HOTEL ROOM - NIGHT

Hans opens his eyes and finds himself lying on the floor with his hands bound behind his back. He rolls over, rises to his knees and comes face to face with Mörz, 40.

The German's eyes are like bottomless pits. A gun is held firmly in his right hand. It points at Hans's head.

MÖRZ

Welcome.

EXT. MÖRZ'S HOTEL ROOM - CONTINUOUS

Stephens inches to the top of the fire escape and peers into Mörz's room through a tiny gap in the curtains.

Hans is held at gunpoint while Franz guards the door. Franz holds his gun loosely in his right hand.

Stephens slips quietly along the gantry and climbs the rail onto the scaffolding. He then peers in through the window at the end of the corridor outside Mörz's room.

Klaus guards the suite from the outside.

Stephens returns to Mörz's window and peers inside once more.

INT. MÖRZ'S HOTEL ROOM - CONTINUOUS

Mörz still has Hans at gunpoint.

An agitated Franz nervously checks the door and window, so Stephens ducks out of sight on the gantry.

MÖRZ

Clever to use the magnetron as bait.

FRANZ

Kill him, Wilhelm. There's another of them in the hotel.

MÖRZ

Klaus has the corridor covered.

FRANZ

They're S-I-S.

MÖRZ

And you're Abwehr!  
(to Hans)  
So, my friend, who are you?

HANS

A good samaritan.

MÖRZ

Quite the opposite of the real Hans Svensen.

HANS

Having betrayed all those Czechoslovakian Jews, you should know.

MÖRZ

A poisonous and parasitic race. Notice how you're kneeling before an Aryan. Praying or worshipping?

HANS

That was always going to be your downfall.

MÖRZ

What?

HANS

An assumption of supremacy.

Mörz leans closer until their faces are only inches apart.

MÖRZ

I like to give enemy agents a final wish before the afterlife.



HANS

You could turn the gun on yourself.

MÖRZ

And then I torture them until they  
beg for mercy or die from shock.

The hotel window suddenly shatters and Stephens flies through it headfirst with his jacket protecting his face.

He whips off the jacket and assumes an offensive crouch, his gun pointing at Franz.

Mörz is momentarily distracted and shifts his aim slightly from Hans's head.

Hans drives off the balls of his feet, ramming his head into Mörz's stomach and sending him tumbling backwards. Mörz's wrist smashes into the corner of a coffee table and his gun clatters under the bed.

Stephens and Franz fire at one another at the same time but Franz's aim is poor with his wrong hand and the bullet ploughs into the bedside light. Stephens's round catches him in the right shoulder and he staggers back into the door.

Mörz kicks the coffee table back into Hans's shins and Hans crashes to the floor. Mörz is on him in a flash, but Hans rolls aside and rams his knee into Mörz's groin, then butts him in the face. The spy crumples to the floor.

The door suddenly bursts open and Klaus fires randomly into the room. His shot nicks Hans's arm and then strikes the far wall. Stephens fires again and drops Klaus with a kill shot.

Stephens quickly disarms the injured Franz and cuffs him. He then unties Hans and they drag Mörz to the window and heave him onto the scaffolding.

STEPHENS

(to Hans)

You hurt?

HANS

Just a scratch.

STEPHENS

Deal with Franz in a minute.

EXT. THE SHIP HOTEL - CONTINUOUS

Hans cuffs Mörz while Stephens races down the fire escape. As soon as he's at the bottom, Hans stuffs Mörz into the chute.

The German spy crashes down the pipe into a pile of sheets in the steel rubbish bin. He groans in agony.

Stephens checks to make sure he's not being watched and wraps Mörz in one of the sheets. He then drags him to the boot of the car and bundles him in.

STEPHENS  
(to Hans on the gantry)  
Chop chop.

INT. MÖRZ'S HOTEL ROOM - CONTINUOUS

Hans grabs the gun from under the bed and presses the muzzle into a pillow. He then takes dead aim at Franz's head.

FRANZ  
Don't do it. You're not like him.

Hans slowly squeezes the trigger.

FRANZ (CONT'D)  
(in German)  
Please. I have a young family.

The mask of determination on Hans's face fades and he releases the trigger.

INT. THE SHIP HOTEL - NIGHT

Hans passes several confused guests in the corridors, then jogs downstairs to the foyer and heads to the NIGHT PORTER at the front desk.

HANS  
There's been an incident. Suite seven.

NIGHT PORTER  
The police are on their way.

INT. / EXT. STEPHENS'S CAR, BRIGHTON - NIGHT

Hans rejoins Stephens in the car. Stephens pulls away from the curb and joins the main road along the seafront.

STEPHENS  
What took you?

HANS  
Nothing.

STEPHENS

You let him go.

HANS

I won't have his blood on my hands.

STEPHENS

Or your conscience.

They pass a police car heading the other way.

HANS

Where are we going?

STEPHENS

A friend has a pig farm in Horsham.

Hans feels the hatchet handle.

HANS

That won't make things right.

STEPHENS

My wife was pregnant, Hans.

HANS

Mörz isn't responsible for the bombing campaign. He must be treated like any other prisoner of war and interrogated.

STEPHENS

He will be questioned. Briefly. You've learned the hard way how information can be used to deceive.

HANS

Behave like them and you become them.

Stephens fights his emotion and drives north towards Horsham.

STEPHENS

One of the British agents he betrayed in Holland was my brother.

HANS

Stop the car, Robin.

STEPHENS

I need closure, Hans.

HANS

I don't.

STEPHENS

Think of my people. Thousands sent to their deaths.

HANS

And we live with it every day, but none of us could have predicted the horrors in the east.

STEPHENS

That's what you tell yourself to bury the guilt.

HANS

No, Robin. We should all have done more, but I've accepted responsibility for my shortcomings.

Stephens pulls over and parks. He then reaches across and opens Hans's door.

Hans climbs out and Stephens accelerates away.

EXT. PIG FARM - NIGHT

Stephens, face flushed with exertion, emerges from the gloom and wraps the bloodstained hatchet in the sheet. He drops the bundle in the back of the car next to Mörz's clothes. Then he drives into the pre-dawn darkness.

INT. COLONEL WEBER'S OFFICE, AACHEN - DAY

NOTE: THE DIALOGUE IN THIS SCENE IS IN GERMAN AND IS SUBTITLED IN ENGLISH

A Gestapo officer shows Jaan in and he joins Colonel Weber.

WEBER

Sit.

Jaan does as he's told.

WEBER (CONT'D)

Why has the gun-sight programme stalled?

JAAAN

Seawater is corroding the optics, compromising accuracy and durability. We're working on a solution.

WEBER

Word for word what Haflinger said.

JAAAN

He's an excellent engineer,  
Colonel. We can't complete the  
project without him.

WEBER

You're offering me a choice.

JAAAN

Deport him and the gun never makes  
it onto the U-boats, or turn him  
over to me and Dönitz gets his  
weapon.

WEBER

I can't simply release a Jew into  
society. Think of my reputation.

JAAAN

The admiral will be disappointed.  
Still, your decision. I hope it  
doesn't affect your career.

Jaan stands and heads for the door.

WEBER

Wait.

(to the Gestapo officer)  
Release Haflinger.

GESTAPO OFFICER

What?

WEBER

It's Colonel. And if you question  
my orders again I'll have you shot.

GESTAPO OFFICER

Yes, Colonel.

JAAAN

And Louise.

WEBER

Don't push it, Jaan.

Jaan crosses the room and leans over Weber's desk.

JAAAN

Put yourself in a U-boat as it's  
targeted by the R-A-F.

(MORE)

JAAAN (CONT'D)

What must the crew be thinking as  
the mines detonate and the hull  
implodes?

EXT. POLICE STATION, AACHEN - DAY

Jaan, Louise and Haflinger cross the road to Adi's car.

INT. ADI'S CAR, AACHEN - DAY

Adi pulls away from the curb and hands Louise a train ticket.

ADI

There's a train in half an hour.

(to Jaan)

Niels and Katya have room for Jacob  
in Copenhagen.

HAFLINGER

How will I get across the border?

JAAAN

They're building U-boat pens on the  
west coast of Norway. It's too  
risky to travel by sea because the  
British are blockading Hamburg, so  
you'll be joining me on the train  
tomorrow afternoon.

ADI

Try not to get lost in Copenhagen.

HAFLINGER

Thank you. For taking the risk.

Adi pulls up at the station and Louise climbs out of the car.

LOUISE

Likewise.

END OF SUBTITLES

INT. STEPHENS'S CAR, SURREY - DAY

Stephens and Hans drive through glorious countryside.

HANS

Did you extract anything from Mörz?

STEPHENS

Nothing of any value.

HANS

When can I return to Belgium?

STEPHENS

I can't let you out of the country. You know the inner workings of the S-I-S, sensitive details about Operation LENA, and enough about our radar systems to render them useless.

HANS

I have to see Louise.

STEPHENS

I can't take the risk of you falling into enemy hands.

Stephens opens the glovebox and gives Hans a file.

STEPHENS (CONT'D)

You'll join 3-0-3 Squadron as an engineer and reserve pilot.

HANS

Colonel, please.

STEPHENS

Commandant.

EXT. THE POTTER HOUSE - DAY

Stephens pulls over and lets Hans out at a beautiful period house in the Surrey hills.

STEPHENS

I'll be back in two hours to take you to your posting.

As Stephens pulls away, Hans walks to the front door and knocks.

A moment later, little Ned wrenches the door open, his eyes wide with delight.

NED

I knew it was you!

HANS

Well I did promise.

Aase and her husband JAMES, 35, join them on the porch. Hans kisses Aase on both cheeks and shakes James's hand.

AASE

I can't believe what you've been through. I hope you like roast lamb.

HANS

It beats weak tea, rock-hard biscuits and overcooked vegetables.

JAMES

Lesser men might have given up.

NED

Hans would never do that.

INT. THE POTTER HOUSE - NIGHT

Hans, Aase, James, Ned and his little brother, ROBERT, 5, relax after finishing an enormous roast.

Aase slides a letter across the table to Hans.

AASE

From your mother.

Hans opens it and reads, his face a picture of relief.

HANS

Jacob made it.

JAMES

When do you think you'll be able to go home?

HANS

Stephens has plans for me.

NED

Come and see us again soon.

HANS

I'm part of the family now.

INT. RAF PATROL AIRCRAFT COCKPIT - DAY

The CO-PILOT studies a radar screen in the console.

CO-PILOT

I've got a new surface contact at three miles. Bearing one-one-zero degrees at four knots.



The PILOT looks out of his side window and spots a burning freighter drifting among several other ships.

PILOT  
 Could be the U-boat that attacked  
 the convoy.

The pilot banks the aircraft towards the ship.

EXT. NORTH ATLANTIC - DAY

A U-boat surfaces and heads towards the damaged merchant ship. The submarine crew appear on deck and man the gun.

The patrol aircraft roars over the freighter and heads for the U-boat.

It drops a cluster of mines that explode on and around the submarine, which rolls onto its side and sinks.

EXT. THE WALRAVEN FARM - DAY

An American jeep sporting a Union Jack flag bounces over the rough track to the farmhouse. Hans is in the passenger seat.

The American DRIVER pulls up by the porch and parks.

DRIVER  
 You want me to wait?

The front door opens and Louise appears. She immediately bursts into tears and rushes to Hans.

HANS  
 (to the driver)  
 No. But thanks for the ride.

The driver turns the jeep around and leaves the farm.

Hans throws his arms around Louise and they embrace. She eventually pulls away.

HANS (CONT'D)  
 Sorry I'm late.

LOUISE  
 It was worth the wait.

As he takes her hand, Hans notices she's not wearing her wedding ring.

LOUISE (CONT'D)  
I'd like you to meet someone.  
                  (turning to the house)  
Hans!

HANS JUNIOR, 4, appears in the doorway. He seems shy but then holds out his hand.

Hans crouches next to his son and shakes his hand.

The boy then puts his arms around Hans's neck.

Hans picks him up and puts an arm around Louise.

                  HANS JUNIOR  
Big Hans and little Hans.

Hans then follows Louise inside the house.

FADE TO BLACK

ROLL THE FOLLOWING CARDS:

"Hans Gundelach flew with 303 Squadron and 501 Squadron during the Battle of Britain and became an RAF instructor in 1944.

Only after the Allied invasion at Normandy was he able to rejoin Louise and his son. He died off Rügen Island in the Baltic Sea in 1999 when his boat was struck by lightning.

After the war, Colonel Stephens oversaw an interrogation centre for Nazi war criminals at Bad Nenndorf. Inmates suffered severe physical and psychological abuse, and Stephens was court-martialled for professional negligence. He was eventually acquitted and became a Security Service liaison officer in Ghana.

Ned Potter served as an official RAF photographer in Germany in the late 1950s. He then taught languages before founding a school in Spain. He died in 2011.

Wilhelm Mörz was believed to be the only Abwehr agent to avoid capture in the UK. Hans Gundelach's diaries and Ned Potter's memoirs finally solve the mystery of what happened to the Nazi spy.

By early 1941, cavity magnetrons had been fitted to most American and British aircraft. They helped ensure Allied air supremacy for the remainder of the war."