

The Little English Boy

By

Liam McCann

Based on: The Little English Boy by
Hans James 'Ned' Potter & Liam McCann

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BLACK SCREEN

SUPER: "Based on a true story."

FADE IN

EXT. AIRFIELD - DAY

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

A battered WW2-era Fokker aircraft misfires and limps towards the runway. It soon touches down and rolls towards a hangar. Smoke belches from the exhaust.

A PILOT wearing the uniform of a Danish flight officer shuts the engine down and climbs out. He's tall, lean and has the chiselled good looks of an athlete. He heads for the GROUND CREW with a confident and purposeful gait.

SUPER: "Kastrup Airfield, Denmark, April 5, 1940."

MECHANIC

How was the flight, MR GUNDELACH?

GUNDELACH

The artificial horizon and air-speed indicator have both had it, and she flies like a wounded bat with that misfire.

MECHANIC

I'll see to the repairs, Sir.

GUNDELACH

How many aircraft do we have?

MECHANIC

Including those at Tirstrup, maybe thirty.

Gundelach claps the mechanic on the back and winks.

GUNDELACH

God help those nasty Germans if they invade.

The mechanic shakes his head solemnly.

MECHANIC
We'll capitulate.

GUNDELACH
Then you'd better service this one.

MECHANIC
Yes, Sir. There's a car waiting to
take you home.

Gundelach enters a small office next to the hangar.

END OF SUBTITLES

EXT. COPENHAGEN - DAY

A Danish air force car pulls over at the side of a prosperous street. The houses all have large gardens. Another car appears down the road and heads towards them.

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

As the car disappears down the street, Gundelach notices a SMALL BOY of about seven collecting fallen apples from an overgrown orchard in one of the gardens opposite. He's stacking the fruit in a little wooden trolley.

The boy suddenly turns and notices him.

BOY
HANS!

The boy then runs into the street without looking. Hans spots the danger just in time, drops his case and rushes to the boy, whipping him up into his arms and carrying him to safety as the other car screeches to a halt.

The DRIVER HONKS his horn and shakes his head, so Hans holds up a hand and waves apologetically.

HANS
(to the boy in good English
but with a trace of a Danish
accent)
Easy does it, NED.

NED
(almost in tears)
Sorry, Hans. I didn't see him.

Hans collects his case and accompanies Ned into his garden.

HANS
 I won't tell your MOTHER.
 (removing a model aircraft
 from his case)
 Here's a little something from my
 friends at work.

The boy's eyes light up and he takes the aircraft. He then races round the garden while trying to make the noise of an aeroplane engine.

He eventually returns and picks out an apple from his trolley. The boy then throws the apple to Hans. Hans catches it 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 be able to join your father
 in England soon enough.

NED
 But I want to stay here. It's
 safer. And daddy's away fighting.

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

NED
 Have tea with us.

HANS
 I should see my parents first.

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

Hans turns and crosses the street to the house opposite.

INT. THE GUNDELACH HOUSE - 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 TWO OLDER MEN and TWO OLDER WOMEN. The men are drinking from little shot glasses and smoking Havana cigars; the women drink tea.

A roaring fire casts flickering shadows around the room.

One of the men stands and grabs Hans in a bear hug.

MAN

If it isn't my favourite nephew.

HANS

I'm the only nephew you ever see,
UNCLE NIELS.

NIELS

A detail. Let me pour you a drink.

Niels fills a glass of Gammal Dansk bitters.

Hans embraces his MOTHER and AUNT.

MR GUNDELACH

Cigar, Hans?

HANS

I'd prefer a cigarette.

Mr Gundelach removes two packets from his pocket.

MR GUNDELACH

Danish or Californian?

HANS

Very funny, DAD. I know how foul
the Danish leaf is.

Mr Gundelach can't hide the mischievous look in his eyes and hands him a Californian cigarette. He then flicks a lighter that appears in his hand like magic.

Hans exhales a plume of smoke and suddenly spots a photo on the mantelpiece. He picks it up and smiles.

HANS

(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.

MRS GUNDELACH

I was clearing out the attic the other day. I rather like it.

MR GUNDELACH

Happier times. I was negotiating a trade deal for my older brother's engineering works. I thought it'd be nice for my son to see England.

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

HANS

It's a shame JAAN'S family can't make this reunion.

MRS GUNDELACH

There's no need to be sarcastic.

HANS

It's abhorrent that they're being forced to make munitions for the Third Bloody Reich.

MR GUNDELACH

They're expanding their operation.

AUNT

Using Jewish staff.

Hans's eyes narrow. He stubs his cigarette into an ashtray.

HANS

They'll be deported if the Germans find out.

NIELS

Or worse.

HANS

We should have taken more refugees before the war. Their treatment is unforgiveable.

MR GUNDELACH

Let's not go there. Not all our neighbours to the south are evil.

HANS

We had the chance to save that family. And we turned them away. It's not like we don't have room.

Mr Gundelach stands and places another log on the fire.

MR GUNDELACH

And we live with the guilt every day. We must learn to forgive ourselves and our enemies.

HANS

We?

Hans and his father lock eyes: an uncomfortable silence.

MRS GUNDELACH

Jaan's chief designer is Jewish. Word has it that he's developing a new gun sight for the U-boats.

Hans takes another sip from his drink.

HANS

The British are already losing too many merchant ships in the Atlantic. Another couple of months and they'll be forced to surrender.

MRS GUNDELACH

How much leave do you have?

HANS

A week... Unless the Nazis invade.

NIELS

They respect our neutrality.

AUNT

Don't let's argue about that again.

MRS GUNDELACH

(to Hans)

Will you take the train to Aachen and help Jaan's designer escape?

Hans pours himself another drink and shakes his head.

HANS

If he's registered with the SS, they'll have him under surveillance and will never let him out of the country.

NIELS

Jaan has kept the Nazis at bay so far. HERR HAFLINGER lives in fear for his life but he's managed to avoid discovery.

HANS

I'm sorry but I've been using my leave to apply for engineering positions in the city. It's just too risky with all the German troops around Aachen.

MR GUNDELACH

Then your speech just now about helping Jews escape the Nazis was what? An empty promise?

HANS

We can help those fleeing the Reich into Denmark, Dad, but I'm not embarking on a suicide mission.

EXT. CHURCH - DAY

The sun falls towards the horizon as a car pulls up outside. Hans and his aunt 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

AUNT

I must pop inside.

HANS

To beg forgiveness for your sins?

Hans's aunt laughs and takes him by the arm.

INT. CHURCH - CONTINUOUS

Hans's aunt joins the PRIEST and begins chatting but Hans merely sits in a pew and bows his head once more.

His aunt joins him a moment later and nods at the altar.

AUNT

Perhaps you missed your vocation.

HANS

Me and religion don't mix. I only came to thank my grandparents for the role they played in my childhood. They were good people, a great couple.

She puts an arm around his shoulders.

AUNT

You'll meet someone soon.

INT. THE GUNDELACH LIVING ROOM - NIGHT

Hans enters and joins the family enjoying a nightcap.

NIELS

Drink?

HANS

I'd rather get an early night.

Hans's father stands and puts an arm around his son.

MR GUNDELACH

Have a think about our proposal. It'll give you a chance to see your aunt and uncle.

NIELS

It may be your last.

AUNT

Niels!

NIELS

You know what I mean, KATYA.

MR GUNDELACH

Hitler has abandoned his plans to attack Scandinavia. He's now sending troops to the border with Holland and France.

MRS GUNDELACH

So there's still time.

HANS

(wearily)

I'll think about it. Good night.

INT. THE GUNDELACH KITCHEN - DAY

Hans enters wearing a dressing gown and sits at a table. His mother pours him a coffee and joins him.

MRS GUNDELACH
U-boats sank three ships overnight.

She takes her son's hand.

MRS GUNDELACH
You have a chance to make a
difference.

Hans nods slowly and drinks his coffee.

HANS
I'll tell my commanding officer
there's been a death in the family.

MRS GUNDELACH
It wouldn't be the first.

She slides a letter across the table.

HANS
Not more bad news! My father
preaches forgiveness but this
family has been decimated by war.

MRS GUNDELACH
It's not what you think. You can
start with Titan Engineering when
you get back.

END OF SUBTITLES

EXT. THE GUNDELACH HOUSE - CONTINUOUS

Hans and his mother walk to the car. The little English boy is still collecting apples in the garden opposite.

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

Hans crosses the street and joins Ned in the garden. The boy's MOTHER is tending to the flowers in the borders. She's cut most of the long grass and it lies in piles on the lawn.

HANS
Good morning, Ned, AASE.

AASE stands and kisses Hans on the cheeks.

AASE
Join us for dinner tonight.

HANS
I'm afraid I have work to do.

AASE
We're hoping to take the DRONNING MAUD to England on Monday. If you're back before then, 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.

Mrs Gundelach 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.

HANS
See you at the weekend.

SERIES OF SHOTS - HANS TRAVELS TO AACHEN

-- Hans's mother 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 queues at customs.

Plainclothes GESTAPO officers, regional POLICE and MILITARY POLICE OFFICERS wander amongst the passengers.

Hans approaches a squat German IMMIGRATION OFFICER and hands over his passport.

OFFICER
The purpose of your trip?

HANS
Visiting relatives.

OFFICER
Do you intend to write home?

Hans nods.

OFFICER
International post is subject to
censorship.

HANS
Then you can enjoy reading about my
holiday.

OFFICER
Your German is excellent. Were you
born here?

HANS
Thankfully not.

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 - DAY

Hans steps off the train and searches the crowd. A STAFFORDSHIRE BULL TERRIER barks and drags Hans's AUNT across the platform.

The dog leaps up and licks his hands. Hans rubs the dog's head affectionately.

HANS
Hello, TJUV!

Hans's aunt pulls the dog back and hugs Hans.

AUNT

I swear you've grown another inch.

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

HANS

Your favourite, AUNT ADI.

ADI

You can come more often.

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

ADI

We're having roast boar for dinner.
I've invited Herr Haflinger.

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.

ADI

Please carve, JAAN.

Adi then helps Hans and Herr Haflinger to vegetables.

JAAN

I believe we have Hans to thank for
the side dish of rullepolse.

HANS

The least I could do.

HAFLINGER

Do you live with your parents in
Copenhagen?

As Hans pours Haflinger a drink, he notices how nervous the designer looks.

HANS

Only when I'm on leave from the air
force. I'm told you've developed a
new gun sight for the U-boats.

Haflinger nods and sips from his wine.

HAFLINGER

If they knew who I was, I'd never have been allowed to work for the Kriegsmarine.

ADI

Tuck in before the food goes cold.

The family start their dinner.

HAFLINGER

If their torpedoes don't sink the merchant ships, the U-boats surface to finish them with the deck gun. The sights they use take too long to drain but I've developed a self-draining phosphor bronze sight with water-repellent optics. It'll halve the time the U-boats are on the surface.

HANS

Which limits how long they're vulnerable to attack from the escort ships and the RAF.

Haflinger finishes a mouthful of boar and washes it down.

HAFLINGER

We think the British have developed a cavity magnetron radar system that emits microwave energy to detect objects as small as a periscope. If this machine can be fitted to their aircraft, they'll sink more U-boats.

JAAAN

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 spot them with their radar. Our preliminary tests in the Baltic were promising but I'm trying to limit what we give the Nazis.

HANS

Don't take liberties with them, Jaan. They can smell a rat at a hundred paces.

HAFLINGER

This could be a pivotal moment in the war as England is running out of food. If they fall, France and Scandinavia will roll over before America even enters the conflict.

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

HANS

Who knows about the gun sight?

HAFLINGER

I have a dozen designers in the workshop but I'm the only one who knows the formula for the optics' coating. I haven't even told Jaan so he doesn't have to lie for me.

HANS

You must escape with the technical drawings so no one can replicate your work.

HAFLINGER

I'll be executed if I'm caught.

HANS

Lives depend on your decision.

Haflinger takes a deep breath and nods slowly.

HAFLINGER

I'll destroy my notes, but I fear other German companies are also working on a solution.

HANS

If we could get the drawings into the hands of the British, they could modify their radar systems.

HAFLINGER

There's no way I can travel to England from here.

Hans slides a RAIL 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. He then finishes his meal and leans back in his chair, his eyes betraying deep sadness.

HAFLINGER

Let me say goodbye to my family.

HANS

We leave the day after tomorrow.

EXT. AUNT ADI'S HOUSE - NIGHT

Two GESTAPO OFFICERS hide in the bushes opposite. They watch Herr Haflinger leave the house and walk home.

EXT. AACHEN - DAY

Hans wanders the streets with Tjuv. As he studies the cameras in the window of a shop, he's suddenly shoved in the back and pinned against the wall.

Tjuv barks at the two Gestapo officers but one of them kicks the dog as they drag Hans into a miserable grey police station down the street.

INT. INTERROGATION ROOM - CONTINUOUS

The two burly officers force Hans into a chair. One of them sits opposite while the other guards the door.

FIRST OFFICER

Your papers, please.

HANS

There's no need to be so polite.

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

FIRST OFFICER

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 second officer eventually helps him to his feet and drops him back in the chair.

HANS
 (gasping for breath)
 I forgot, Germans don't do sarcasm.
 I'll be reporting your behaviour to
 the Danish consul.

FIRST OFFICER
 (snorting derisively)
 All in good time.

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

DOCTOR
 Take off your clothes.

HANS
 No.

The second Gestapo officer removes his gun and presses it into Hans's forehead so he reluctantly does as he's asked.

The doctor examines Hans thoroughly and then shakes his head at the Gestapo officers before leaving the cell.

FIRST OFFICER
 Get dressed.

Hans again does as he's told.

FIRST OFFICER
 Why have you come to Aachen?

HANS
 I'm visiting my uncle

FIRST OFFICER
 Jaan Gundelach? The arms
 manufacturer?

HANS
 If you know who I am and why I'm
 here, why the mindless brutality?

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

HANS
Whose fault is that, gentlemen?

The first officer fixes Hans with a look of contempt.

FIRST OFFICER
You're free to go.

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.

HANS
It's not your fault, but they must be watching the house.

JAAN
You should go.

HANS
First thing in the morning.

INT. AUNT ADI'S KITCHEN - DAY

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

HANS
What is it?

ADI
I'm so sorry, Hans.

HANS
What's happened?

ADI
Germany invaded Denmark overnight.
The Danes have just surrendered.
There's no way you'll get home with
Haflinger.

Adi buries her head in his chest and sobs.

HANS
They've seen my passport so they
won't let me travel alone either.

ADI
Then you're stuck here.

Hans wanders to the window and gazes across the town to the
low hills beyond.

HANS
Maybe. Maybe not.

EXT. AACHEN - DAY

Hans wanders the second-hand shops in Aachen's narrow back
streets. He enters an outdoor-clothing store.

EXT. AACHEN - DAY

Hans sits on a bench in a small square and removes a
backpack. He empties the contents onto the bench.

He examines a new pair of hiking boots, two maps, a compass,
Swiss Army Knife, water bottle, hat, scarf and a selection
of outdoor clothes. He eventually checks the maps, repacks
the rucksack and heads off down another narrow alley.

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, thanks.

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 a little like an old library.

A YOUNG WOMAN of about twenty-five 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 assume you avoided the Gestapo.

HANS

I wasn't 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, his nerves obvious.

HANS

Why the subterfuge?

JAAN

Germans often go overboard on security, which makes their sensitive installations obvious. Everything we do here happens underground.

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

JAAN
I can't protect him forever.

HAFLINGER
(to Hans)
I have to go with you.

HANS
I'm not going home.
(to Jaan)
I'll not have another death on my
conscience. You must keep him safe.

JAAN
The Gestapo aren't stupid.

HANS
As a Danish pilot, I'll attract
attention at the border. If I'm
found to be helping a Jew escape,
we'll both be executed. My only
chance is to take the drawings and
slip into France.

JAAN
You'll never make it past the
German patrols.

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

HANS
I only need to make it to Liège.
The Belgians won't stop me.

JAAN
I don't recall Flemish being one of
your languages.

HANS
I'll take my chances with them over
the Nazis every time. From Namur,
it's only twenty kilometres south
through the Ardennes to France.

JAAN
The family will never forgive me.

HANS

My dad talks endlessly of
forgiveness, Jaan. I appreciate
your concern but I insist.
(turning to Haflinger)
I need the technical drawings.

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.

HANS

You're getting a pretty good deal.

HAFLINGER

The condemned man's last request.

Hans slides the papers into the tube with the microfilm.

HAFLINGER

What happens if they search you at
the border?

Hans raises an eyebrow and screws the lid back on the tube.

HANS

They won't find it.

Hans shakes Haflinger's hand and gives his uncle a hug.

HANS

Tell Adi not to worry.

JAAN

Stay safe, Hans.

EXT. AACHEN - CONTINUOUS

As Hans slips out of the building, a pair of GERMAN OFFICERS 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.

EXT. AACHEN STATION - DAY

Hans has to pass through customs before being allowed on the train so he removes the cigar tube from his pocket and slips into a public toilet.

EXT. AACHEN STATION CUSTOMS - CONTINUOUS

Hans emerges from the toilet with a slight limp, which he soon shakes off. He joins a queue 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

The purpose of your trip.

HANS

A hiking holiday in the Ardennes.

BORDER GUARD

Open your rucksack.

Hans empties the contents 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

What are these?

HANS

Overnight stops.

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

Hans breathes a sigh of relief and boards the train.

SERIES OF SHOTS - HANS TRAVELS TO SAUTOUR

-- Hans disembarks the train at Liège and stops for refreshment.

-- He catches a rickety bus to Namur to stop for the night.

-- He wakes early and notices Belgian soldiers marching across the main square.

-- Hans catches a final local bus to Sautour.

END OF SUBTITLES

EXT. SAUTOUR - DAY

It's late in the day when Hans disembarks the bus in the town square. He stretches and sips from his water bottle.

He sits on a bench and removes one of the maps. He studies it for a moment before heading across the square and taking a minor road out of town.

EXT. COUNTRYSIDE - NIGHT

NOTE: THE FOREIGN LANGUAGES IN THE FOLLOWING SCENES ARE IN FLEMISH AND FRENCH AND THEY ARE SUBTITLED IN ENGLISH.

Hans walks along a country lane by the light of the setting sun, but clouds are beginning to form. He removes his hat to wipe his brow and climbs over a gate into a field.

There's a copse on the far side. He's halfway across the field when the first spots of rain fall. Hans runs for the cover of the copse.

He's just about reached shelter when a robust and weathered FARMER of about 50 emerges from the woods with a shotgun cradled under one arm.

FARMER
(in Flemish)
You're on my land.

Hans quickly removes his passport and hands it over. The farmer studies it for a moment and shrugs.

HANS
(in reasonable French)
I need shelter. Can you help?

The farmer grunts and beckons Hans after him. They soon reach a stone farmhouse and outbuildings that are surrounded by an orchard and several beehives. An enormous cart and a motorbike with sidecar are parked outside.

The farmer opens the front door and shows Hans inside.

INT. FARMHOUSE - CONTINUOUS

The farmer leads Hans into a large kitchen and points to the table. Hans takes a seat and wipes the rain from his hair.

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

The farmer pours two mugs of beer from a bottle on the side. He gives one to Hans.

FARMER

(shouts in Flemish)

I'm back. I found some guy
wandering the fields. I think he's
hungry. So am I.

TWO WOMEN enter the kitchen. One is about the same age as the farmer and the other is a little younger than Hans.

They're exhausted and their clothes are dirty. Despite their appearance, Hans can't help blushing when he stands and introduces himself to the younger woman.

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

HANS

(in French)

My name is Hans Gundelach. I'm lost
and I don't speak Flemish.

DAUGHTER

(in French)

I'm LOUISE. My parents, EDVARD and
AGNES WALRAVEN. I speak English if
that helps but they prefer Flemish
or French.

HANS

English or French it is.

Hans removes a handful of Belgian francs and slides them across the table.

HANS

I just need a bed for the night.
Some straw in the barn will do.

LOUISE

(to her parents in Flemish)
He only wants to sleep in the barn.

EDVARD
 (in Flemish)
 He can sleep in the house if he
 helps on the farm tomorrow.

Louise pushes the money back across the table.

LOUISE
 (to Hans in English)
 My brothers have been conscripted
 into the Belgian army. My dad could
 use a little help in exchange for
 dinner and a proper bed.

Hans finishes his beer and holds up his mug. Edvard claps
 him on the back and refills his drink.

Agnes then dishes up the stew.

INT. FARMHOUSE - NIGHT

Louise shows Hans to a bedroom and gives him a towel.

LOUISE
 We're up with the sun.

HANS
 I'm used to early starts.

Hans enters the

BEDROOM

and sits on the edge of the bed. The rain outside has
 stopped and a moon bathes the orchard in an eerie glow.

EXT. FARMHOUSE - DAY

Hans exits the front door and stretches. The sun has only
 just appeared over the horizon.

Edvard finishes shackling the enormous cart to a horse. He
 then climbs into the cart and beckons Hans to join him.
 Agnes and Louise are already waiting in the back. They both
 look refreshed and vibrant.

Hans joins them and Edvard guides the horse to a field.

LOUISE
 (to Hans)
 Ever harvested sugar beet?

HANS
We grow a lot of it in Denmark.

LOUISE
You didn't answer the question.

Hans shakes his head as if embarrassed.

LOUISE
(to her parents in Flemish)
Someone's going to be sore tonight.

Edvard and Agnes look at Hans and chuckle.

HANS
I don't want to know.

END OF SUBTITLES

EXT. WALRAVEN FARM - DAY

Hans gazes at piles of beet covering every square inch of ground and takes a deep breath.

He watches Louise clean the soil from the beet and separate the good shoots from those that have newly sprouted. He's soon working alongside her, stacking the shoots in the cart as they work their way round the field.

The sun climbs higher in the sky and beats down relentlessly. Hans often stops to drink from his bottle.

INT. FARMHOUSE - NIGHT

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. Louise and Agnes can't help laughing.

Edvard joins Hans and claps him on the back, then pours him a beer from another bottle on the side. Edvard holds up his drink and they touch mugs.

LOUISE
(to Hans)
Same again tomorrow?

HANS
I'd rather fight the Germans.

Louise smiles and rubs his shoulders.

LOUISE
We really need the help.

Hans takes a long pull on his beer.

HANS
I'm very grateful for your
hospitality but I need to move on.

LOUISE
You speak with a German accent but
everyone here speaks Flemish so
you'll soon arouse suspicion. We
only ask for another few days until
we clear the field, then we'll take
you to the border.

Hans glances at Edvard and Agnes. Years of toil in the
fields have taken their toll.

Edvard tops up Hans's beer and Agnes ladles a hearty broth
into his bowl.

Hans catches Louise's eye and nods.

EXT. WALRAVEN FARM - DAY

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

Hans, Edvard, Agnes and Louise work the fields.

The cart is soon loaded so Edvard and Agnes climb aboard.
Louise holds Hans back.

EDVARD
Come on, Louise. We need to empty
the cart now if we're to finish the
field by tomorrow.

LOUISE
It's lunchtime, Dad.

EDVARD
We don't have that luxury.

AGNES
(to Edvard)
Let them stop, Darling. If they
have an early lunch, they'll work
harder this afternoon.
(turning to Louise)

AGNES
Right, Lou?

LOUISE
Of course, Mum.

Edvard shakes his head in exasperation but then turns the cart around and heads towards the farmhouse.

AGNES
Hans could be the man she's been waiting for since Michel died.

EDVARD
You and your intuition.

Agnes places her hand on his knee as the cart bumps through the field.

AGNES
It never lets me down.

END OF SUBTITLES

EXT. FIELD - CONTINUOUS

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, closes his eyes and smiles.

HANS
A taste of home.

LOUISE
High praise indeed for our charcuterie.

HANS
And a fitting reward for all the hard work.

LOUISE
(mischievously)
You've a bit to learn about bringing in the harvest, but we appreciate what you're doing.

Hans nods at the simple ring on her wedding finger.

HANS

Is there no one else who can help?

She begins to well up but manages to retain her composure.

LOUISE

My fiancé was killed in an accident at work last year. I waited every night to hear his motorbike but he never came back.

HANS

Life can be unexpectedly cruel.

Louise gazes into his eyes and takes his hand.

LOUISE

But equally kind.

She fiddles with the ring and eventually removes it.

HANS

I wish I could stay.

Tears form in her eyes and she looks away.

LOUISE

Me too.

She leans over and buries her head in his neck.

INT. HANS'S BEDROOM - NIGHT

Hans enters with a towel around his waist. His torso glistens with water. He slumps onto the bed and dries his hair with a second towel.

There's a soft knock at the door.

HANS

Come in.

Louise enters. She's only wearing a nightie.

LOUISE

I'm 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 and then she loosens the towel around his waist.

INT. HANS'S BEDROOM - NIGHT

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

LOUISE

I never thought I could feel this way again, especially after only a few days.

HANS

I will come back for you.

LOUISE

My dad will be delighted.

Hans can't help laughing.

HANS

I can think of better ways to spend life than slaving away in the fields. One day we'll pay farmhands to do the work for us.

LOUISE

While we start a family.

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

HANS

There's something I must do first.

LOUISE

I have to know --

He puts his finger over her lips.

HANS

I can't tell you anything, other than I have information vital to the British war effort.

LOUISE

But, Hans.

HANS

Don't make this more difficult.

She gazes into his eyes and eventually nods.

LOUISE
 Promise me you'll come back.

HANS
 When I've done what I need to do.

INT. FARMHOUSE - DAY

NOTE: THE FLEMISH DIALOGUE IN THIS SCENE IS SUBTITLED IN ENGLISH.

Edvard sits at the kitchen table with a bowl of porridge. He toys with the contents while he listens to the radio.

Hans and Louise join him.

LOUISE
 (in Flemish)
 Where's mum?

EDVARD
 (in Flemish)
 Her back's playing up. But we've more important things to worry about. German troops are at the border.

Hans pours the three of them coffee from a pot by the fire.

HANS
 What's wrong?

LOUISE
 The Nazis are about to invade.

EDVARD
 (to Louise in Flemish)
 I'll take him to the border.

LOUISE
 (in Flemish)
 He'll be safer here. We can hide him in the outbuildings

EDVARD
 (in Flemish)
 We'll be executed if they find him.

Hans stands and shoulders his rucksack.

HANS
 (to Louise)
 I'm afraid it's time.

Tears well in her eyes and she looks away.

Hans takes her and embraces her.

HANS
 I said I'll be back for you, and I
 never break a promise.

EDVARD
 (in halting English)
 Thank you for your help. We go now.

Hans kisses Louise once more and joins Edvard at the door.

END OF SUBTITLES

EXT. 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.

Louise kneels next to the sidecar.

LOUISE
 He knows the forest tracks that
 lead across the border. They're
 rarely patrolled.

Hans leans out and squeezes her hand.

HANS
 Take care, my darling.

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

EXT. 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.

Several AIRCRAFT approach so Edvard leaves the track and parks underneath the tree canopy. They rejoin the track as the aircraft disappear into the distance.

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

EDVARD
(in halting English)
France: one kilometre.

He then removes a pack of food from the back of the motorcycle and gives it to Hans.

EDVARD
Good luck.

Hans takes the pack and shakes his hand.

HANS
Thank you, Edvard.

EDVARD
Come back for Lou.

HANS
I will.

Edvard then jumps on the motorcycle and roars back up the track. Hans turns and heads towards France.

EXT. COUNTRYSIDE - DAY

Hans soon leaves the forest and crosses open grassland. Artillery fire still RUMBLES in the distance but it's less frequent and there are no aircraft patrolling above.

Hans 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.

Hans dives into the bushes as a German staff car rounds a bend and heads towards the front.

Hans waits for it to disappear, then checks the bodies. None have any weapons and they are beginning to attract flies. He moves on through the village and slips into an empty house.

INT. ABANDONED HOUSE - CONTINUOUS

Hans hears vague RADIO CHATTER coming from upstairs. He picks his way through the detritus on the ground floor and slips quietly up the stairs.

A GERMAN SOLDIER lies on the landing with his gun resting on a windowsill. A radio next to the soldier emits a mix of white noise and indecipherable chatter.

Hans takes a step back down the stairs but then notices flies circling the soldier's helmet. He cautiously approaches and sees blood dripping down the back of the soldier's neck from an exit wound.

Hans rolls the soldier over. He's been struck in the face and is dead. Hans removes his P38 pistol and two boxes of ammunition. He then searches the German and finds a stack of English and French currency in his backpack.

Hans loads the gun and drops it in his pocket. Then he crams everything else into his rucksack and leaves the house.

EXT. NORTHERN FRANCE - CONTINUOUS

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

Hans crosses the road and heads for a field. A French-built lorry hurtles rounds a corner and barrels towards him.

Hans scampers aside to let it pass but it screeches to a halt next to him. The driver and his passenger are German paratroopers. The passenger draws a pistol and leaps out

Hans puts his hands in the air and steps back.

PARATROOPER
Get in the back.

HANS
I'm a Danish student.

PARATROOPER
Then you're an enemy of the Reich.

The paratrooper waves his pistol again so Hans climbs into the back of the truck and joins six handcuffed Frenchmen in military uniforms.

Those who haven't been injured in the fighting have been badly beaten. They are broken men.

The passenger returns to the front of the truck and it resumes its journey.

INT. / EXT. TRUCK - CONTINUOUS

Hans clings on as the truck careers to the east.

PRISONER
(in French)
Jump when you have the chance.

The prisoner then cocks his head at a couple of shovels in the bed of the truck.

Hans reaches into his pocket but before he can draw his gun an AERO ENGINE obliterates the noise from the truck engine.

A German Messerschmitt 109 makes a low pass over the truck and then circles round for a second flyby.

IN THE FRONT OF THE TRUCK

the paratroopers lean out and glance behind them.

PARATROOPER
What's that idiot doing?

DRIVER
Identifying us.

PARATROOPER
Pull over.

The words have barely left his mouth when MACHINEGUN-FIRE tears through the truck.

The Messerschmitt strafes the vehicle and it veers off the road into a ditch. The fighter then roars into the distance.

IN THE BACK OF THE TRUCK

Hans leaps out into the ditch before the truck comes to rest. Blood spatters his clothing so he searches himself for injuries but finds none.

INT. / EXT. TRUCK - CONTINUOUS

Hans approaches the truck and finds three of the prisoners are dead. Their captors have also been killed in the attack. The truck engine is still running, however.

Hans removes the keys for the handcuffs from the driver's body and releases the Frenchmen.

HANS

(in reasonable French)

I need one of you up front with me.
Put on the German uniform. The
other two, take their weapons but
act like prisoners in case we're
stopped.

Hans pulls on the driver's jacket and cap. He and the Frenchmen drag the bodies into the ditch and Hans then takes the wheel while the French push the truck out of the ditch.

HANS

Shout if you see enemy aircraft.

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

After no more than a couple of kilometres, Hans turns a corner and spots the remains of a German convoy. Two trucks are on fire and several horses lie mortally wounded at the side of the road.

A guard brandishing a rifle waves the truck to a stop.

HANS

(brusquely in German)

What are you still doing here?

The German puffs out his chest and levels his rifle at the prisoners in the rear of the truck.

GUARD

Are they your prisoners?

HANS

We rounded them up earlier.

GUARD

Shoot them. We need the truck.

Hans draws his Walther P38 and levels it at the prisoners. Then he swivels and shoots the German point blank.

HANS

(to his passengers)

Finish off the horses while I
search the wreckage.

INT. / EXT. TRUCK - DAY

Hans is at the wheel as the truck continues west. He finishes a salami roll and washes it down with water from his bottle. A new pair of binoculars hangs round his neck.

The engine sputters and Hans notices the fuel gauge is on empty. He shakes his head as the truck dies and rolls to a halt by the side of the road. Hans climbs out.

HANS

(in French)

Where's the nearest friendly base?

PRISONER

There's a British airfield about two kilometres southwest but it's probably been overrun.

HANS

This is where we part company, gentlemen. Stay safe.

The Frenchmen grab the weapons and head off down the road. Hans slips into a field, takes a bearing on his compass and strikes out on his own.

END OF SUBTITLES

EXT. NORTHERN FRANCE - DAY

Hans battles through a dense forest and arrives at a sturdy chainlink fence topped with barbed wire. He removes his Swiss Army Knife and snips 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.

The sun is low on the horizon when Hans jogs across the apron and draws his pistol. As he approaches the hangars, he notices they've been raked with small-arms fire. He enters an office beneath the control tower.

INT. OFFICE - CONTINUOUS

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

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

HANS
(in German)
Don't shoot, Comrade.

UNKNOWN MAN
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 trembles before him. His .303 rifle wanders from Hans's chest to his head.

HANS
I'm a Danish pilot. I'm on your side, Corporal.

CORPORAL
You're in a German paratrooper's uniform. Show me your papers.

Hans slowly removes his passport from his rucksack.

HANS
We ambushed a German patrol and I took the uniform in case we came across another.

The young corporal leans the rifle against the desk and takes the document. He studies it for a moment.

CORPORAL
This doesn't prove anything. I need to see your military papers.

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

HANS
I'm not your enemy.

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

HANS
It's loaded.

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

CORPORAL

Mine was empty anyway.

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

HANS

What are you still doing here?

CORPORAL

A squadron of 109s wiped us out. I was ordered to stay and destroy documents. They said they'd send a French patrol back for me.

HANS

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

The corporal accompanies Hans outside.

EXT. ABANDONED AIRFIELD - CONTINUOUS

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

CORPORAL

They were shot up pretty good. Our riggers then stripped them so the Jerries couldn't salvage anything.

Hans examines the row of fighters. Most are completely destroyed but one is in better condition. It may only have one wheel and plenty of holes in the wings and fuselage, but the engine bay and cockpit are largely intact.

HANS

This is our ticket out of here.

CORPORAL

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

HANS

We're squeezed between Germany and Sweden, remember.

CORPORAL

We should wait for rescue.

HANS

From whom? We're surrounded by German forces looking for a forward operating base.

CORPORAL

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?

CORPORAL

Carpenter on film sets.

HANS

Perfect.

CORPORAL

I should know my captain's name.

HANS

Hans. Use it sparingly.

CORPORAL

A Dane with a German name. You must be popular. I'm TONY. Let's get our heads down if we're up at the crack of dawn.

Tony turns and heads back to the hangar.

HANS

This aircraft needs preparing.

TONY

Now?

HANS

The 109s paved the way for the tanks and artillery. We need fuel, tools and a new instrument panel, and that's just for starters.

TONY

I should have shot you.

HANS

(clapping him on the back)
With an empty gun? You'll feel better when you're back in Blighty with a cup of tea and a scone.

TONY
We don't all conform to the
stereotype.

Tony turns back to the Hurricane and his eyes narrow.

TONY
And where the hell am I going to
sit?

HANS
(laughing)
You'll see.

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 and the
two men glance at one another uneasily.

HANS
You'd better work fast.

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

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 shrugs and starts patching the holes on 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 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 are exhausted and wipe the perspiration from their faces. Tony gives Hans a spare water bottle and they both 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

Spray petrol around the hangars and tower and torch the lot.

TONY

We haven't got time.

HANS

I still have to get this bloody thing started.

As Tony grabs two cans of petrol and heads for the hangar, 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

(whispers)
Come on, girl.

He's still trying to start the aircraft when Tony leaps onto the wing.

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
I don't see any flames.

Tony hands him a flare pistol.

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 once more to start the Hurricane but, although the engine does turn over, it still doesn't fire.

He glances between his legs and smiles at Tony.

HANS
Salami. Gives me tremendous wind.

TONY
As if this wasn't suicidal enough.

HANS
I thought the Brits were optimists.

Hans looks out of the cockpit as the jeep approaches.

HANS
Are you religious?

TONY
Church twice on a Sunday.

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.

TONY

What's the problem?

HANS

Supercharger's playing up.

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

Up ahead, Hans notices German troops spilling from the staff car and taking up defensive positions. He removes the flare gun and fires at the control tower.

The flare strikes the hangar wall and ignites the petrol, which erupts with an audible WHOOSH, 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

Come on. Lift!

On the ground, the German commander draws his pistol.

GERMAN OFFICER

(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 it then recovers and roars through the gunfire into the sky.

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 away to the northwest and banks the aircraft round. Then he pulls the canopy closed.

Fires billow below the fleeing Hurricane as the battle still rages on the ground. The aircraft soon crosses the coast, so Hans brings it down to the wave tops and heads for the distant coast of southern England.

TONY

(shouting over the engine noise)

At some point, we're going to have to address the lack of wheels.

Hans glances at the gauges and nods.

HANS

I'll bring her down on her belly in a field.

TONY

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

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

EXT. KENT COUNTRYSIDE - DAY

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

INT. / EXT. HURRICANE - DAY

Hans gives the rudder a gentle nudge to bring the Hurricane round in line with the meadow. He then guides it down into the field and opens the cockpit canopy.

HANS

Brace yourself!

The Hurricane's tail wheel strikes first and then 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
You'll need to 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
What now?

HANS
You tell me. I need to get to my
embassy in London.

TONY
It's a direct train from Tunbridge
Wells. I'll go to the police and
they'll help me rejoin my squadron.

EXT. KENT COUNTRYSIDE - DAY

Hans shoulders his rucksack.

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.

INT. / EXT. PUB - DAY

A heavysset, hairy MAN is mopping the pub floor when Tony and Hans appear in the doorway.

HEAVYSET MAN
Bit early for a pint, Gents.

TONY
What are the chances of finding a
taxi to Tunbridge Wells instead?

HEAVYSET MAN
None. But the DRAYMAN out back is
heading into town when he finishes
unloading my beer.

The landlord joins them outside and heads to the cellar.

HEAVYSET MAN
FLETCHER!

FLETCHER (O.S.)
Just storing the last barrel,
MAURICE.

A moment later, Fletcher appears at the bottom of the ladder and climbs up to join them.

MAURICE
These two need a lift into town.

FLETCHER
I've a couple of deliveries to make
on the way.

Hans removes a five-pound note from his pocket.

MAURICE
Stone me, if I'd known you were
paying a king's ransom, I'd have
carried you the twenty miles.

FLETCHER
Guess it's my lucky day.

Fletcher pockets the cash as Tony and Hans climb onto the dray.

MAURICE
Make sure you spend that note in
here later, Fletch.

FLETCHER
Ask your missus to cook her famous
stew and I'll be back with the wife
for tea and ale at five.

EXT. TUNBRIDGE WELLS - DAY

Fletcher brings the horse to a stop in front of the station.

Members of the public all carry gas masks and the station windows are covered in crossed bands of brown paper. MEN and WOMEN of the civil defence force mix with ordinary folk.

FLETCHER
It's been a pleasure, fellas. Any
time you need a ride, just shout.

Hans and Tony climb off the dray and Fletcher 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
I hope you never have to pay me
back.

TONY
Good luck.

The two men part company and Hans enters the station.

INT. / EXT. LONDON VICTORIA STATION - DAY

Hans climbs out of the train carriage and his senses are assaulted by a cacophony of noise from the steam trains and their screeching WHISTLES. PASSENGERS and PORTERS carting their luggage mill around in all directions.

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

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
(snorting)
I don't take bribes. You got
anything smaller?

Hans shakes his head and the assistant can't help muttering to himself as he roots around in the till for the correct pile of smaller notes and change, which he eventually hands over with the luggage ticket.

Hans pockets the change and leaves the station. Wartime London is drab, cold and miserable compared with the majesty of the station.

As he waits for a cab, an OLD MAN carrying a swagger stick and dressed in a brigadier's uniform joins him at the curb.

BRIGADIER
Where are you headed?

HANS
The Danish embassy.

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

HANS
I remember it being near Tower Bridge.

The brigadier nods slowly.

BRIGADIER
So you've been here before.

HANS
I was only twelve.

BRIGADIER
I'm going to Hyde Park Corner so we can share the 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 car pulls away from the station and joins the main road 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
(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. He's been brought
out of retirement to manage the
anti-aircraft battery.

EXT. HYDE PARK - DAY

The brigadier watches the taxi disappear. He then enters a

TELEPHONE BOX

and dials a number. He waits patiently until he's connected.

BRIGADIER

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 and 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 from the curb, Hans checks his bearings and walks in the direction suggested by the driver.

He turns into a side street and approaches a PEDESTRIAN.

HANS

Excuse me. Do you know where I can find the Danish embassy?

PEDESTRIAN

You're in luck, my good man. It's just across the street in Wellclose Square.

HANS

Thank you.

Hans follows the man's outstretched arm and rounds a corner into the square.

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

As Hans crosses the square, two men in gabardine raincoats and trilby hats slip out of an alleyway behind him and quickly overhaul him.

One is tall and thin with the angular face of an eagle about to strike. The other is short and powerful: a man who enjoys bricks for breakfast.

TALL INTELLIGENCE OFFICER

May we see your pay-book?

HANS

Do you have the authority to ask?

SHORT INTELLIGENCE OFFICER

Yes.

HANS

May I see some identification?

SHORT INTELLIGENCE OFFICER

No.

The men aren't budging.

HANS
Will my passport do?

TALL INTELLIGENCE OFFICER
For now.

Hans removes his passport and hands it over. The tall man studies it for a moment before placing it in his pocket.

TALL INTELLIGENCE OFFICER
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. You're clearly of military age but you don't have your pay-book. This is highly irregular so we must check you out.

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
Get in.

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

INT. INTERROGATION ROOM - DAY

Hans is shown in by the two intelligence officers and offered a chair at a table. The shorter man pours him a mug of tea and hands him a plate with two biscuits.

The officers take their seats opposite and place Hans's belongings on the table in front of them: wallet with the five-pound notes, passport, ticket stub and notebook.

TALL INTELLIGENCE OFFICER
Your passport is very convincing.

HANS
Because it's genuine.

TALL INTELLIGENCE OFFICER
Most of you are arriving on Dutch
passports. Like your friend MÖRZ.

HANS
Who's Mörz?

SHORT INTELLIGENCE OFFICER
As if you didn't know.

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

TALL INTELLIGENCE OFFICER
Is there anyone who can vouch for
your identity?

Hans takes a sip from his tea and grimaces.

HANS
I flew back with a young English
corporal called Tony.

SHORT INTELLIGENCE OFFICER
Hurricanes only have one seat.

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

The taller man removes the notes from Hans's wallet.

TALL INTELLIGENCE OFFICER
I suppose this Tony paid you for
the ride.

HANS
I stole the money from a German
officer in northern France.

The shorter man leans back in his chair and scoffs.

SHORT INTELLIGENCE OFFICER
Ridiculous. Tell us when and where
you were going to meet Mörz.

The tall intelligence officer holds up the ticket stub.

TALL INTELLIGENCE OFFICER
Every Abwehr agent stashes their
money, transmitter, code books and
pistol. This is your last chance or
you'll be shot as a spy.

HANS
I swear I was on my way to the
Danish embassy. I have information
vital to the Allied war effort.
You're making a big mistake.

SHORT INTELLIGENCE OFFICER
We don't make mistakes.

Both the intelligence officers stand.

TALL INTELLIGENCE OFFICER
We're detaining you under the
aliens act. You'll spend the night
here and be transferred to a
detention centre tomorrow. I
suggest you tell your new hosts the
truth.

INT. PRISON CELL - NIGHT

Hans is shoved in through a door that CLANGS shut with an
ominous ECHO. The cell is tiny with only a small bunk and
rudimentary toilet. As Hans sits on the edge of the bunk,
the light blinks out.

EXT. POLICE STATION - DAY

A handcuffed Hans is escorted to a police car at the curb by
the two intelligence officers. They climb in alongside him
and the DRIVER eases the car into the traffic.

EXT. CAMBRIDGESHIRE - DAY

The police car pulls up at a large pair of wrought-iron
gates guarded by four military policemen.

INT. / EXT. POLICE CAR - CONTINUOUS

Hans spots a sign clinging to the stone next to the gates.

INSERT - THE SIGN, which reads:

"Farm Hall."

BACK IN THE CAR

The gates swing open and the car heads up a long drive to a magnificent three-storey mansion in landscaped gardens.

The driver pulls up outside the entrance and the two intelligence officers help Hans out of the car.

EXT. / INT. FARM HALL - DAY

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

A UNIFORMED OFFICER marches out from under the porch. He's all business as he looks Hans up and down.

OFFICER

This is your new home. You may mix with the other prisoners while we learn everything about your intelligence network.

HANS

(in English)

I'm a Danish pilot. I prefer to speak my native tongue or English.

The officer dismisses the two agents with a wave of his hand. He then escorts Hans inside the mansion.

The mahogany walls of the entrance hall are adorned with vast paintings.

OFFICER

Only German is spoken here. I believe you're part of an Abwehr cell that has entered England to carry out acts of sabotage before the German invasion. If you co-operate, you might be spared death. By that, I mean we need the identity and location of your contacts, particularly Mörz. He was responsible for the deaths of two British agents in Holland last year and we know he's now in England.

HANS

I've never heard of him.

The officer produces a key and releases Hans from the cuffs.

OFFICER

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

INT. COMMON ROOM - CONTINUOUS

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

Several GERMAN OFFICERS are playing cards, while the others
loungue around smoking. The atmosphere is relaxed.

An OFFICER leaves the card game and approaches Hans.

CARD PLAYER

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

HEINRICH

I fold.

HEINRICH

(to Hans)

Stupid of you to get caught.

HANS

Mistaken identity. May I have a
cigarette?

HEINRICH

In a minute.

Heinrich leads Hans through the doors into the garden.

EXT. GARDEN - 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 centre of the lawn and leans closer
with his hand over his mouth.

HEINRICH

The house and grounds are bugged
and lip-readers monitor us from
upstairs. Stick to your story.

HANS

It's the truth.

HEINRICH

Perfect. Mörz told me you're needed on the outside so we must convince the British of your innocence.

Heinrich suddenly spots TWO BRITISH OFFICERS approaching.

HEINRICH

If they ask you about this, it was a homosexual advance. We'll speak again tomorrow.

FIRST OFFICER

Enough, KALTENBERG. Back inside.

Hans makes as if to join Kaltenberg but the second officer grabs him by the arm.

SECOND OFFICER

You're wanted upstairs.

END OF SUBTITLES

INT. INTERROGATION ROOM - DAY

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

Hans is shown to a seat opposite two MEN in Danish military uniforms. The British officers then leave the room.

FIRST INTERROGATOR

The British are having a hard time believing your story, Hans. And, frankly, so are we.

SECOND INTERROGATOR

Your family and air force career will be scrutinised for evidence to back up your claims. The Danish exile community will also be canvassed to see if anyone can vouch for the Gundelach name.

FIRST INTERROGATOR

No underground movement has been established in Denmark yet so information has to come out via Sweden or the Danish consulate in Switzerland, which takes time.

Hans nods slowly and leans back in his chair.

HANS

Do either of you smoke?

One of the interrogators removes a pack and Hans lights up.

HANS

My locker at Victoria contains blueprints for a new U-boat gun sight. Give the drawings to the British to prove my allegiance.

One of the interrogators removes a few PHOTOGRAPHS from a file and slides them across the table.

FIRST INTERROGATOR

The money, binoculars, maps, P38 and ammunition outweigh the technical drawings, Hans. They could take months to verify, by which time you'll be dead.

Hans flicks cigarette ash onto the floor.

HANS

What are my options?

SECOND INTERROGATOR

You've arrived with standard Abwehr equipment so you either admit to being a spy and help the British round up your men, or you hope they swallow your original story and release you. If you choose the latter, you'll need evidence of your innocence within a day or two.

HANS

If I can't do either?

The interrogators stand and shake Hans's hand. One then takes his cigarette and crushes it out on the floor.

END OF SUBTITLES

INT. FARM HALL - DAY

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

Hans watches the German officers playing cards. Heinrich Kaltenberg suddenly throws down his hand in disgust.

HEINRICH
Who dealt this crap?

CARD PLAYER
You did, Sir.

Kaltenberg claps him on the back and leaves the table to join Hans.

HEINRICH
Join me in the garden.

HANS
I'm not comfortable with this.

HEINRICH
We don't have much time, Hans.

HANS
How do you know my name?

HEINRICH
I saw Mörz's list of operatives before we were captured.

EXT. FARM HALL - DAY

Hans and Heinrich again leave the mansion and cross the lawn to the trees.

Heinrich spots a flash of light from a reflection of sun on binoculars in an upstairs room. He covers his mouth.

HEINRICH
I hear you're being moved later.

The two British army officers leave the house and march across the lawn towards them

HEINRICH
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!

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

HANS
And if they don't release me?

HEINRICH
Don't let them break you.

The British officers eventually drag Kaltenberg away.

FIRST OFFICER
(to Hans)
Report to the front desk.

END OF SUBTITLES

INT. / EXT. FARM HALL - DAY

Hans arrives at the front desk with his army escort. The two intelligence officers are waiting.

FIRST OFFICER
He's all yours, gentlemen.

The squat intelligence officer handcuffs Hans and leads him outside, while the taller man remains at the desk.

The taller intelligence officer clicks his fingers.

TALL INTELLIGENCE OFFICER
Give me the transcripts.

The officer nods to the desk clerk and he hands over a file.

INT. / EXT. POLICE CAR - DAY

Hans is again sandwiched between the two agents. The vehicle leaves Farm Hall and joins the main road.

HANS
Where are you taking me?

SHORT INTELLIGENCE OFFICER
Camp 0-2-0 in West London.
Conditions there are much worse.

INT. / EXT. POLICE CAR - DAY

The vehicle passes a sign at the entrance to a golf course on the outskirts of London.

INSERT - THE SIGN, which reads:

"Richmond Golf Club."

BACK IN THE CAR

HANS
(clicking his fingers)
Isn't the short ninth a stinker?

The two intelligence officers exchange uneasy looks.

TALL INTELLIGENCE OFFICER
Explain.

HANS
My father played here 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 - CONTINUOUS

Hans is ushered into a holding cell and released from his
cuffs. He's strip-searched while several OFFICERS and
DOCTORS look on.

He's then blindfolded and examined under ultra-violet light
before being given a pair of brown dungarees. Hans changes
into the new clothes and he's then marched out of the cell.

INT. INTERROGATION ROOM - CONTINUOUS

Hans is shown into yet another cell and offered a chair at a
well-worn table. A MAN with dark slicked-back hair, a
monocle and a face exuding menace sits opposite.

INTERROGATOR

I'm LIEUTENANT-COLONEL ROBIN STEPHENS. You've been brought to Latchmere House because we suspect you are a spy working in England as part of Operation LENA. If you co-operate I might be able to help you. If not, you will be shot under the terms of the Geneva Convention. Have you anything to say?

HANS

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

COLONEL STEPHENS

Central Danish passports are now under German control and no lists exist outside Denmark. Nothing you've said in previous interviews can be taken seriously, and we also have evidence of you collaborating with Kaltenberg.

HANS

He's a poofter, Colonel. For some reason, he thought I was too.

Stephens stands and heads for the door.

COLONEL STEPHENS

I will prise the truth from you eventually. Are you sure you have nothing to add?

HANS

Actually, there is something.

Colonel Stephens waits for Hans to elaborate.

HANS

I'm starving.

Stephens shakes his head in exasperation but then reaches into his pocket and removes an apple. He eventually throws it to Hans.

Hans catches the apple and studies it for a second, a smile spreading across his face.

HANS
(mutters)
Ned!

COLONEL STEPHENS
What was that?

HANS
There is someone who might be able
to vouch for my identity.

Colonel Stephens opens Hans's file and glances at a page.

COLONEL STEPHENS
We couldn't trace this Tony with
the information you gave us.

HANS
Forget Tony. Ned Potter. Born May
first 1933.

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

HANS
He has a younger brother, Robin.
Mother Aase is half Danish, half
Swedish. They have a house in
Copenhagen but live in Abinger
Hammer in Surrey. Father James
serves in the British army.

COLONEL STEPHENS
Why didn't you mention this before?

HANS
I only ever saw them in Denmark.

COLONEL STEPHENS
I'll look into it.

The colonel then leaves and the two intelligence officers
escort Hans back to his cell.

INT. PRISON CELL - CONTINUOUS

Hans is shoved inside a dingy seven-foot by five-foot cell.

HANS
I don't suppose either of you could
stretch to a cigarette.

SHORT INTELLIGENCE OFFICER
I don't suppose we could.

The agents leave and the door CLANGS shut. A bolt then slides across and the cell light blinks out.

INT. COLONEL STEPHENS'S OFFICE - DAY

Hans sits at an enormous ornate wooden desk. Colonel Stephens sits opposite flanked by the intelligence officers.

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

An intercom on the desk buzzes.

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

Colonel Stephens presses a button on the machine.

COLONEL STEPHENS
Send them in.

The men 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 round his waist.

NED
Hans! Have you come to help the British?

HANS
They don't seem to need it.

NED
Are they stupid or something?

AASE
Ned!

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

HANS
(whispering loudly)
They're called military intelligence, so they're not meant to be stupid.

NED
Well they must need another pilot.

HANS

Let's hope so.

(to Aase)

Did you catch the Dronning Maud?

AASE

From Esjberg. We made it out just in time. The ship was sunk by German aircraft having dropped us in London.

NED

How did you get here, Hans?

HANS

I flew. The colonel here should have found my plane and confirmed my story by now.

NED

(to Colonel Stephens)

Hans is the best pilot in Denmark.

COLONEL STEPHENS

I don't doubt it, young man.

(to Aase)

Thank you both for coming. 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 smiles and ruffles the boy's hair.

HANS

And you know I never break a promise.

Hans waves as one of the intelligence officers shows Aase and Ned out. He then retakes his seat opposite Stephens.

COLONEL STEPHENS

The Secret Intelligence Service will look into the family, but you should then be free to go. I won't apologise for doing my job but I am man enough to admit we've treated you badly.

HANS

Make sure you hand the blueprints to the military. You've no idea what they went through to get here.

COLONEL STEPHENS

The Danish consulate will arrange temporary accommodation for you in Clanricarde Gardens. It's too dangerous for you to travel home.

HANS

I'm prepared to take the risk.

Stephens pours them tea from a pot on the end of the desk.

COLONEL STEPHENS

I'm afraid I can't allow that. But I will see to it that your family know you're safe.

Hans drinks from his tea and can't help grimacing.

HANS

I can't believe you suffer the same food and drink as the prisoners. How about a compromise? I'll sign up for the RAF and you send me home as soon as you can.

The colonel avoids Hans's gaze and stares out of the window.

COLONEL STEPHENS

Are you a patriot, Mr Gundelach?

HANS

That should be obvious. But I'm also ashamed that my country initially refused to take in Jewish refugees. Even my own family turned their back on the migrants. We know several who were sent to the camps and executed.

COLONEL STEPHENS

The existence of these camps hasn't been confirmed.

HANS

I've been to Germany many times, Colonel.

COLONEL STEPHENS
 Would you do anything to rid us of
 the scourge of Nazism?

HANS
 (tentatively)
 I can't forgive them for what
 they're doing. All life is one.

Colonel Stephens finishes his tea and walks to the window.

COLONEL STEPHENS
 We mistook you for one of the LENA
 spies. So did Heinrich Kaltenberg
 and his cronies at Farm Hall.
 Suppose you tell me what he really
 said in the garden.

Hans briefly considers his proposal.

HANS
 He gave me the name of a contact.

COLONEL STEPHENS
 Mörz?

Hans shakes his head.

COLONEL STEPHENS
 I guess you know what I'm asking.

HANS
 You want me to become a spy.

COLONEL STEPHENS
 A German spy no less.

EXT. LATCHMERE HOUSE - DAY

Hans, Colonel Stephens and the two intelligence officers
 leave the building and walk to the dark Austin Six on the
 driveway. The driver waits in the car.

Stephens gives Hans a file.

COLONEL STEPHENS
 Your ration and clothing books with
 emergency coupons. A wallet with a
 sensible amount of cash, and the
 names of the men arrested with
 Kaltenberg.

Hans opens the file.

HANS
OTTO ERLING and ERNST VON KLAUBER.

COLONEL STEPHENS
Before they realised we had Farm
Hall wired for sound, the
transcripts suggested they were
meant to meet a signals and
surveillance expert called Hans
Svensen, who would be known as
Richard Dawson.

HANS
That's the name Kaltenberg
mentioned.

COLONEL STEPHENS
They wanted to get him onto an RAF
base to provide intelligence about
our new radar systems.

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

COLONEL STEPHENS
Your christian names are an
unfortunate coincidence. But now
you must become Svensen.

HANS
What do you think happened to him?

COLONEL STEPHENS
I guess he didn't make it ashore.
We recover lots of bodies.

Colonel Stephens holds out his hand and the men shake.

COLONEL STEPHENS
Your handler's name is Stanley.
He'll be in touch shortly.

The short intelligence officer holds the Austin Six's rear
door open for Hans, then slides in next to him but the
taller officer sits upfront with the driver. The car pulls
away and passes through the security checkpoint.

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 on a single bed.

He then gazes out of the first-floor window across the street to a row of beautiful white houses.

Hans enters the

BATHROOM

and runs a hot bath.

INT. HANS'S BEDROOM - DAY

Hans enters wearing only a towel. His hair is wet so he reaches for another towel hanging over 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?

STANLEY (O.S.)

STANLEY.

Hans unlocks the door: Stanley is of medium height and wears an expensive suit that can barely contain his muscular frame. His hair is cut short in an American military style and his eyes dissect Hans with practised efficiency.

Stanley carries a smart briefcase. He produces an identity card and gives it to Hans.

STANLEY

May I come in?

Hans stands aside and waves him in.

HANS
Make yourself at home.

STANLEY
Drink?

HANS
Do you know where everything is?

Stanley simply smiles and heads into the
LIVING ROOM

to pour them drinks from a bottle of whiskey in a cabinet.

STANLEY
Why don't you change?

Hans heads into the

BEDROOM

and quickly dresses.

STANLEY (O.S.)
I'll come straight to the point. We
need you to penetrate the Abwehr
intelligence network and lead us to
Mörz. We believe his team will try
to disrupt British defences when
the Germans invade.

Hans joins Stanley in the

LIVING ROOM

and takes the drink from the table. They touch glasses,
drink and sit.

HANS
They'll only invade if they control
the air. They can't expose their
ships and submarines to the RAF.

STANLEY
Which is why Mörz has also been
tasked with stealing a cavity
magnetron.

HANS
That would give the Germans an
advantage in the technology war.

Stanley sips from his whiskey.

STANLEY

You know what it is?

HANS

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

STANLEY

The system is being developed at
RAF Shoreham.

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

STANLEY

Your RAF identification. Dawson is
a signals and communications expert
with access to the magnetron.

HANS

So we have bait.

Stanley nods and passes Hans a couple of PHOTOS.

STANLEY

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

Hans studies the images and stacks them with his paperwork.

HANS

If you know so much about Mörz from
the recorded conversations, why
hasn't he been caught?

STANLEY

We investigate many sightings but
he's backed by the best German
agents. If you can convince them
you're part of LENA, you could get
close to him.

HANS

The equipment I stole in France
would help.

Stanley 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, a pair of Zeiss binoculars, some
rye bread and salami.

HANS
Every spy needs to eat.

Stanley finishes his drink and stands.

STANLEY
See you in the morning.

INT. HANS'S APARTMENT - NIGHT

Hans climbs into bed and switches out the light. As soon as he rolls onto his side and closes his eyes, an air-raided SIREN pierces the silence. A distant RUMBLE then shakes the apartment.

Hans climbs out of bed and parts the curtains. SEARCHLIGHTS comb the night sky and anti-aircraft guns open up on scores of German bombers.

EXPLOSIONS rock the city and London burns.

EXT. LONDON - DAY

It's drizzling with rain as Stanley's car pulls up to the curb by a sign at the end of a road.

INSERT - THE SIGN, which reads:

"Anson Road."

BACK TO SCENE

Several of the houses have been damaged by bombs and some are still smouldering.

INT. STANLEY'S CAR - CONTINUOUS

Stanley keeps the engine running.

Hans studies the bomb damage on a house opposite.

HANS
What's so important about this area?

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

Stanley looks away and wipes his eyes.

HANS

Family?

Hans notices Stanley caress his wedding ring.

Stanley regains his composure and points to a shop opposite.

STANLEY

Grab a newspaper and walk back past number twenty-one. I'll drive round to 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, Stanley pulls away from the curb and drives round the corner.

Hans exits the shop with his paper and crosses the street. He passes number twenty-one, which is a rather drab red brick house with its curtains closed.

Hans continues to the end of the road and rejoins Stanley 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?

STANLEY

We should watch the house for a while. You've no idea who's inside.

HANS

Only that they're expecting me.

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

STANLEY

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.

After a few moments, a WOMAN of about 40 opens the door.

WOMAN
Can I help you?

HANS
I'm here to see Mr Jaeger.

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

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

INT. 21 ANSON ROAD - CONTINUOUS

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

WOMAN
Tea?

HANS
I'm fine, thanks.

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

WOMAN
Someone to see you, Mr Jaeger.

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

HANS
Richard Dawson.

JAEGER
(in good English but with a
faint accent)
Please come up to my flat.

Hans follows him upstairs and they enter a small but well-equipped 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 round and points a gun at Hans.

JAEGER
Your codename?

HANS
Tiger.

JAEGER
Where are you from?

HANS
Aachen.

JAEGER
How many pillars are there on the
front of the new spa house?

Hans looks towards the ceiling: Jaeger raises his gun.

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? We
were expecting you months ago.

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
I got separated from Kaltenberg as
we came ashore. When I heard he'd

HANS
been caught by the British, I laid
low for a while.

JAEGER
Where?

Hans sips from 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 notices Jaeger shifting
uncomfortably in his chair.

HANS
Tunbridge Wells. Then London. After
several weeks, I contacted RAF
Shoreham and was eventually hired
by their communications department.

JAEGER
I can't believe you passed their
background 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 shakes his head and takes the photo back. He then
pockets it along with his 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 heads to the front door of the flat.

JAEGER

Good luck.

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 MAN waiting at a bus stop opposite.

EXT. ANSON ROAD - CONTINUOUS

Hans leaves the house and heads down the street. He immediately spots the reflection of a man following him in the polished wing of one of the parked cars.

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

Stanley 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 man following him hasn't yet reached the alley.

Hans then jogs back up a parallel road in the same direction that Stanley would have driven. When he reaches the corner, he spots Stanley fifty yards away. Hans sprints to Stanley's car and leaps into the back seat.

INT. STANLEY'S CAR - CONTINUOUS

Hans ducks down and Stanley accelerates away from the curb. The car passes the end of the alley as Jaeger's man runs out but he doesn't spot Hans in the car and he and Stanley complete their escape.

Hans then climbs over the seat and joins Stanley upfront.

HANS

They have a safehouse in Brighton.

INT. HANS'S APARTMENT - DAY

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

STANLEY

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

How close is it to RAF Shoreham?

STANLEY

Very.

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 his RAF 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. STANLEY'S CAR - DAY

Stanley 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.

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

STANLEY

No wonder we can't pick up RDF leakage. The signals are being reflected out over the Channel.
(rubs his chin)
You need to get inside.

HANS

I can't go in alone.

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

STANLEY

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

HANS

Too dangerous. We need more men.

STANLEY

That could alert Mörz. You've already proved yourself to these people. Find out how many of them are involved in the operation and make a follow-up appointment to deliver the magnetron.

HANS

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

STANLEY

It's already being prepared.

HANS

What if they make me?

STANLEY

Use your gun. I'll be right there. If it goes smoothly, catch the next bus into town. I'll meet you at the police station.

EXT. SAFEHOUSE - 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 then a ROTTWEILER runs up to the gate, its teeth bared.

A moment later, a powerfully built MAN of about 40 jogs up the drive to the gate.

MAN
(in perfect English)
Don't mind BUSTER. He's a big
softie.

HANS
You should have called him Tiger.

The man locks eyes with Hans and then opens the gate.

MAN
You must be Richard.

Hans holds out his hand and the men shake.

MAN
I'm PETER. Come with me.

Peter pats the dog on the head, closes the gate and leads Hans to the main house. On the way, they pass a pristine HUMBER SNIPE motorcar.

PETER
I see you came in on the bus.

HANS
So I could check if I was being
followed. Sorry I couldn't get here
sooner but you heard what happened
to Erling and Klauber.

PETER
(nodding)
Where are you from?

HANS
Aachen.

PETER
Wuppertal.

HANS
Only two hours away.
(winking)
We're probably related.

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

HANS
Good choice of location.

PETER
How so?

HANS
The cliffs reflect your radio transmissions out to sea so they can't be picked up by the British.

Peter smiles and shows Hans inside.

INT. SAFEHOUSE - CONTINUOUS

Peter leads Hans into a large living room where another MAN is analysing a stack of papers.

PETER
FRANZ has been running our communications operation. He also monitors English radio traffic and reports back to the Fatherland.

FRANZ
(to Hans)
About time you took over.

HANS
How many more of you are there?

PETER
GOEPPERT handles security. He's patrolling the grounds. WILHELM oversees the sabotage operation but he's rarely here.

HANS
Mörz?

Peter nods and leads Hans into the hall 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 crammed with electronic surveillance equipment.

A storage locker contains weapons and explosives, and there are codebooks and maps spread across a table.

Hans walks to a desk and WHISTLES at a machine the size of a typewriter but considerably more complicated.

HANS
Naval Enigma.

PETER
The most secure.

Hans removes a PHOTO of the cavity magnetron and his RAF IDENTIFICATION and lays them on the desk.

Peter picks up the papers and studies them.

PETER
Do you have the technical drawings?

HANS
I can't risk coming and going with too much sensitive material. The magnetron is a one-shot deal.

PETER
How big is it?

HANS
Not much bigger than the Enigma. There's always two people with the machine so we work the late shifts in pairs. My colleague has a habit of making a fifteen-minute bathroom visit at two am, so that's when I'll escape. Security at night is poor and I can disguise the case.

PETER
Give me a timescale.

Hans retrieves all his paperwork.

HANS
I'm on duty tonight.

PETER
Excellent.

Peter leads Hans out of the basement and down the hall to the front door.

PETER
See you bright and early.

HANS
I need to give the machine to Mörz personally.

EXT. 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. Stanley is talking with a DUTY OFFICER at the front desk.

STANLEY

(to Hans)

I have a present for you next door.

HANS

I don't like surprises.

Stanley claps him on the back and leads him into an interview room. On the table is a metal case about the size of a milk crate.

STANLEY

One cavity magnetron. You have five minutes to escape after they open the case.

HANS

That's cutting it fine.

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

STANLEY

Layout and personnel, please.

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

HANS

They have a naval Enigma with codebooks in a basement.

STANLEY

Are you sure?

HANS

I saw a commercial model at an engineering conference in 1932.

STANLEY

We must recover it, Hans. Work at Bletchley Park has stalled now that the Germans have introduced more complex machines.

HANS
You're cutting it even finer.

INT. SAFEHOUSE LIVING ROOM - NIGHT

Peter picks up the telephone and dials a number.

RECEPTIONIST (V.O.)
Ship Hotel.

PETER
Can you put me through to suite
seven, please?

He waits a moment until the connection is made.

MAN (V.O.)
Hello?

PETER
Svensen turned up this afternoon.

MAN (V.O.)
Does he check out?

PETER
His credentials are good, but
Luther's worried.

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

PETER
He insists on giving it to you
personally.

There's a momentary silence on the line.

MÖRZ (V.O.)
Make an excuse for me.

Mörz hangs up and the line goes dead.

EXT. SAFEHOUSE - NIGHT

A taxi pulls up at the bus stop and Hans climbs out with a package the size of a milk crate.

He walks to the gates and presses the buzzer. This time an enormous security guard appears through the gloom.

HANS
You must be Goeppert.

GOEPPERT opens the gate and lets Hans in.

GOEPPERT
They're waiting inside.

EXT. SAFEHOUSE - NIGHT

Stanley hikes across the downs until he's in position above and behind 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, but he doesn't realise he's tripped a tiny wire running between two bushes.

INT. 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
It wasn't easy but I was out before they knew what was happening.

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 the 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.

Peter drops the screwdriver and presses the switch to talk.

PETER

On my way.

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 to a garage at the end.

INT. GARAGE - NIGHT

Goeppert and Peter have a battered and bruised Stanley lying unconscious on the floor in front of them.

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

GOEPPERT

I found him behind the shed.

PETER

(to Hans)

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

HANS
(nodding apologetically)
Let me do the honours.

Peter nods at Goeppert and the monster steps back.

Hans draws his pistol and aims at Stanley's head but he then whirls round and SHOTS Goeppert point blank in the chest.

Goeppert staggers backwards and squeezes his trigger. The gun ROARS and the MUZZLE FLASH almost blinds Hans but the bullet strikes the ceiling as Goeppert 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. 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 behind Hans and levels the shotgun at his back. Hans turns round slowly but keeps his gun by his side.

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

FRANZ
Then the operation has been
compromised.

Hans glances at the clock on the wall.

INSERT - THE CLOCK, which reads:

"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

I don't think so. Drop your gun.

HANS

I'll explain the situation to Mörz.

Franz raises the shotgun, his finger curling around the trigger so Hans puts his gun on the table.

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

FRANZ

Chain yourself to the radiator.

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

Franz runs his hand over the dummy magnetron.

FRANZ

How long?

HANS

Any second.

FRANZ

The truth at last. Enjoy your trip to hell.

Franz then turns and leaves the house.

END OF SUBTITLES

Hans hears the Snipe's ENGINE start and its lights FLASH across the window as it heads up the driveway. He then 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
Stanley!

INT. GARAGE - CONTINUOUS

Stanley stirs and rolls over. His eyes flicker open.

HANS (O.S.)
(faintly)
Stanley!

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

INT. SAFEHOUSE LIVING ROOM - CONTINUOUS

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

HANS
Get me or the bomb out of here.
We've only got two minutes.

STANLEY
They need to think we're both dead.

Stanley uses the keys to free Hans. Hans pockets the cuffs.

HANS
There's a safe key too.

Stanley studies one of the other keys and begins checking behind the pictures while Hans runs for the door.

STANLEY
What are you doing?

HANS
Enigma.

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

STANLEY
No time.

HANS
Trust me.

Hans ignores Stanley's protests and races into the hall.

INT. BASEMENT - CONTINUOUS

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

INT. HALL - CONTINUOUS

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

Hans appears behind him with the Enigma and codebooks.

HANS

Back door, Stanley!

STANLEY

Why?

HANS

Franz.

Stanley does a quick about turn and they charge through the

KITCHEN

to the back door of the safehouse. Stanley then uses his spare hand to wrench the door open and both men race out into the night.

EXT. SAFEHOUSE - CONTINUOUS

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

EXT. SAFEHOUSE - CONTINUOUS

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

EXT. SAFEHOUSE - CONTINUOUS

Hans rolls to his knees and gathers up the codebooks.

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

STANLEY
Put the codebooks in the box.

HANS
What the hell are you doing?

STANLEY
We may need tools.

Hans shakes his head in exasperation but packs the codebooks in the box from the safe.

Stanley returns a moment later with a hatchet and a length of rope. Hans raises an eyebrow but doesn't speak.

EXT. / INT. STANLEY'S CAR - NIGHT

Hans and Stanley stumble along a faint footpath across the South Downs. They eventually reach the car and dump their booty on the back seat.

They climb into the car as flames flicker across the windscreen from the house burning in the valley below.

Stanley leans into the back of the car, opens the box and holds up a single PASSPORT.

HANS
Mörz?

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

INSERT - THE PHOTO:

Morz has dark hair, a thin face, piercing eyes and a sallow complexion.

BACK IN THE CAR

Stanley gives Hans a piece of paper from the safe.

INSERT - A LIST OF AGENTS, which reads:

"Ernst - captured
Franz* - 49, Beaconsfield Road, Brighton
Goepfert - Safehouse
Hans - unknown
Luther* - 21, Anson Road, London
Otto - captured
Peter - Safehouse"

BACK IN THE CAR

HANS

No Mörz.

STANLEY

What do the asterisks mean?

HANS

No idea.

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

INT. 49 BEACONSFIELD ROAD - NIGHT

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

NIGHT PORTER (V.O.)

Ship Hotel.

FRANZ

Suite seven.

NIGHT PORTER (V.O.)

One moment.

The phone RINGS quietly in the background. Franz paces up and down the hall with the phone in his hand.

NIGHT PORTER (V.O.)

I'm afraid there's no answer. Can I take a message?

FRANZ

Don't worry.

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

EXT. BRIGHTON POLICE STATION - NIGHT

Stanley exits and rejoins Hans in the car. Hans is studying a street map.

INT. STANLEY'S CAR - CONTINUOUS

Stanley starts the engine.

STANLEY

A team from London is already on the way to study the Enigma.

HANS

And Luther?

STANLEY

He and the lookout will be in custody by the morning.

Hans circles an address on the map.

HANS

Beaconsfield Road is just past the station on the right.

EXT. BRIGHTON - NIGHT

Stanley pulls up at the end of a road and parks.

INT. / EXT. STANLEY'S CAR - CONTINUOUS

Hans removes his P38 and checks it's loaded. He coils a length of rope around his shoulder. Stanley pockets his gun and grabs the hatchet.

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

EXT. 49 BEACONSFIELD ROAD - CONTINUOUS

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

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

STANLEY

(whispers)

Single mortice. Follow me in.

Stanley gives the door an almighty kick and it bursts open. He and Hans then 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 Stanley then force Franz into a chair.

FRANZ
(hisses)
We underestimated you.

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

STANLEY
(to Franz)
Where's Mörz?

FRANZ
I'll never give him up.

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

STANLEY
Last chance.

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

FRANZ
Go ahead.

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

HANS
Wait!

STANLEY
What?

HANS
Take his right index finger.

STANLEY
Why?

HANS
Insurance.

Stanley nods slowly, then swings the hatchet. Franz GASPS in agony and his body convulses.

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

Stanley takes another practice swing at Franz's next finger.

FRANZ
Please, stop!

STANLEY
Nine to go. Then we move down.

FRANZ
No!

STANLEY
Address. Now.

Tears run down Franz's face as blood drips from the stump.

FRANZ
(mumbles)
The Old Ship Hotel. Suite seven.

Stanley squeezes Franz's shoulder but the spy has slumped forward and seems barely conscious.

STANLEY
(to Franz)
That wasn't so hard.

Stanley then crams a curtain tie into Franz's mouth before he and Hans leave the German in the darkness.

EXT. 49 BEACONSFIELD ROAD - CONTINUOUS

Hans and Stanley exit the house and walk down the street to Stanley's car. They climb in and Stanley pulls away.

The unknown man climbs out of the car parked further up the street and runs across the road to number forty-nine.

INT. 49 BEACONSFIELD ROAD - CONTINUOUS

The man rushes in and frees Franz.

MAN
Are you okay?

FRANZ
(gasps)
Bring me the telephone, KLAUS.

Klaus rushes into the hall and returns with a cloth, which he wraps around Franz's hand.

KLAUS
You need a medic.

FRANZ
That can wait. Phone. Now.

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

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 the coast 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 you and Klaus had better get down here.

INT. / EXT. STANLEY'S CAR - NIGHT

Stanley drives through Brighton towards the beach under the light of a pale moon.

The car meanders through the streets and Stanley eventually parks in a quiet alley behind an off-white four-storey hotel on the beachfront.

Scaffolding covers part of the rear of the hotel, and a construction/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.

EXT. THE OLD SHIP HOTEL - CONTINUOUS

Hans and Stanley climb out of the car. Stanley removes a piece of paper and a pencil from his pocket and enters a telephone box on the opposite side of the road.

Hans walks to the bottom end of the chute and checks the width. It's about three feet across and opens into a large steel bin that's half full with masonry and other detritus.

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

STANLEY

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

HANS

Have you called the police?

STANLEY

This is a matter of national security. They'll wait for us to leave before forensics move in.

HANS

Cover the rubbish with sheets.

Stanley checks his watch.

STANLEY

Only an hour 'til sun up.

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

INT. THE OLD SHIP HOTEL - CONTINUOUS

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.

INT. THE OLD SHIP HOTEL - CONTINUOUS

Franz hurries past the laundry basket. His right hand is wrapped in a crude bandage that's stained red.

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

INT. / EXT. CORRIDOR - CONTINUOUS

Hans approaches Franz from behind. The corridor is deserted. Hans draws his gun.

Franz suddenly stops and slowly turns around, 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)

It appears you underestimated me.
Only your mistake was fatal.

Klaus suddenly appears behind Hans and strikes him over the head with the butt of a pistol.

EXT. THE OLD SHIP HOTEL - NIGHT

Stanley leans against the wing of his car and removes the piece of paper with the list of German agents.

INSERT - THE LIST OF AGENTS, which reads:

"Ernst - captured
 Franz* - 49, Beaconsfield Road, Brighton
 Goeppert - Safehouse
 Hans - unknown
 Luther* - 21, Anson Road, London
 Otto - captured
 Peter - Safehouse"

BACK TO SCENE

Stanley crosses out the asterisk next to Luther's name and amends the list.

INSERT - THE LIST OF AGENTS, which now reads:

"Ernst - captured
 Franz* - 49, Beaconsfield Road, Brighton
 Goeppert - Safehouse
 Hans - unknown
 Luther plus lookout - 21, Anson Road, London
 Otto - captured
 Peter - Safehouse"

BACK TO SCENE

Stanley bangs his fist on the wing of the car, then draws his gun and slips up the 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.

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 back.

EXT. MORZ'S HOTEL ROOM - CONTINUOUS

Stanley reaches the top of the fire escape and peers into Mörz's room through a tiny gap in the curtains. Hans is being held at gunpoint and Franz guards the door. Franz holds his gun loosely in his left hand.

Stanley inches 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 is in the corridor guarding the room from the outside.

Stanley returns to Mörz's window and peers inside once more.

INT. MÖRZ'S HOTEL ROOM - CONTINUOUS

Mörz still has Hans at gunpoint.

MÖRZ

Clever of you to use the magnetron
as bait.

FRANZ

Kill him, Wilhelm. There's another
of them in the hotel.

MÖRZ

You have the door covered.

FRANZ

They're SIS.

MÖRZ

And you're Abwehr!

The hotel window suddenly shatters and Stanley flies through it headfirst with his jacket protecting his face. He whips off the jacket and assumes an offensive crouch with his gun pointing at Franz.

Mörz is momentarily distracted and shifts his aim ever so slightly from Hans's head. Hans wastes no time and 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.

Stanley 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. Stanley's round catches him in the left 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 in agony.

The door suddenly bursts open and Klaus fires randomly into the room. His shot nicks Hans's arm and then strikes the far wall. Stanley fires again and drops Klaus with a kill shot.

Stanley quickly disarms Franz and cuffs him. He then unties Hans and they drag Mörz to the window and heave him onto the scaffolding.

STANLEY

(to Hans)

You hurt?

Hans wipes the scratch on his arm.

HANS

Just a flesh wound.

STANLEY

You'll have to deal with Franz in a minute.

EXT. THE OLD SHIP HOTEL - CONTINUOUS

Hans cuffs Mörz while Stanley 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.

Stanley 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.

STANLEY

(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
 (in German)
 We're pawns in the same game.

The mask of determination on Hans's face gradually fades and he releases the trigger.

INT. THE OLD SHIP HOTEL - NIGHT

Hans passes several confused guests in the corridors, then jogs downstairs to the foyer and heads to the front desk.

HANS
 (to the NIGHT PORTER)
 Call the police. There's been an incident in suite seven.

NIGHT PORTER
 They're already on their way.

EXT. THE OLD SHIP HOTEL - NIGHT

Hans darts round to the back of the hotel and joins Stanley in the car.

INT. / EXT. STANLEY'S CAR - NIGHT

Stanley pulls away from the curb and joins the main road along Brighton seafront. There's barely any traffic.

STANLEY
 What took you?

HANS
 Nothing.

STANLEY
 You let him go.

HANS
 The police can process him.

STANLEY
 He's as good as dead if Colonel Stephens gets hold of him.

HANS
 His blood isn't on my hands.

STANLEY
Or your conscience.

They immediately pass a police car heading the other way with its LIGHTS and SIREN on.

HANS
Where are we headed?

STANLEY
A friend owns a pig farm near
Horsham.

Hans feels the hatchet handle.

HANS
Are you sure you want to do this?

STANLEY
You might be able to forgive but my
wife was pregnant with our first
child.

HANS
Mörz isn't responsible for the
bombing campaign.

Stanley wipes his eyes and drives north towards Horsham.

STANLEY
One of the agents he betrayed in
Holland was my brother.

EXT. PIG FARM - NIGHT

Stanley pulls into the farm and parks under a copse of trees. He and Hans drag Mörz out of the car and unwrap him from the sheet.

Mörz groans and opens his eyes.

STANLEY
Help me drag him to the sty.

HANS
I'd rather wait in the car.

Stanley takes the hatchet from the footwell and wraps it in the sheet.

STANLEY
I won't make you watch.

MÖRZ
I have money.

Hans and Stanley drag Mörz to the pig sty.

STANLEY
You can't buy freedom.

MÖRZ
Then hand me in.

STANLEY
Did you afford my brother the same
courtesy when you betrayed him in
Venlo?

Mörz avoids making eye contact.

STANLEY
Then you're out of luck.

MÖRZ
He begged for his life.

Stanley leans the axe against the sty.

STANLEY
(to Hans)
Wait in the car.

HANS
Don't do this.

STANLEY
I need closure, Hans.

Hans squeezes his shoulder and heads back to the car.

EXT. PIG FARM - NIGHT

Stanley emerges from the gloom. The hatchet is still wrapped in the sheet, which is stained with blood.

Stanley's face is flushed with exertion and he's breathing hard. He puts the hatchet in the back of the car and joins Hans in the front.

Stanley starts the car and they drive off into the pre-dawn darkness.

EXT. THE POTTER HOUSE - DAY

Stanley pulls over in his car and lets Hans out at a beautiful period house in the Surrey hills.

STANLEY

I'm meeting a friend for a pint in the pub. I'll be back in two hours to take you to your squadron.

HANS

Don't overdo the promotion celebrations.

Stanley pulls away from the curb so Hans walks to the front door and knocks.

A moment later, little Ned wrenches it open, his eyes wide with delight.

NED

I knew it was you!

HANS

Well I did promise.

Aase and her husband JAMES 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 to get here. I hope you like roast lamb.

HANS

The perfect reward for keeping faith with the system.

JAMES

Lesser men might have given up.

NED

(to Hans)

Hans would never do that, would you?

Hans ruffles his hair.

HANS

I guess not.

INT. THE POTTER HOUSE - NIGHT

The family sit around the dinner table. The mood is relaxed.

Hans, Aase, James, Ned and his little brother, ROBIN, tuck into an enormous roast.

AASE
(to Hans)
Your parents were taking in guests
as we left.

HANS
Then we're doing our bit.

JAMES
When do you think you'll be able to
go home?

HANS
Colonel Stephens has plans for me.

NED
Come and see us again.

HANS
(winking)
I'm part of the family now.

EXT. THE WALRAVEN FARM - DAY

An American jeep sporting a Union Jack flag bounces over a rough track to the farmhouse. Hans is in the passenger seat.

The American DRIVER pulls up by the front door and parks.

DRIVER
You want me to wait?

The front door opens and Louise appears. She immediately bursts into tears and rushes forward to embrace Hans.

HANS
(to the driver)
No.

The driver turns the jeep round and heads back down the track.

Hans throws his arms around Louise and they kiss passionately for an eternity.

She eventually pulls away.

LOUISE
There's someone you should meet.

She turns to the house.

LOUISE
HANS!

A LITTLE BOY of about four appears in the doorway. He walks forward shyly but then holds out his hand.

LOUISE
Meet your son, Hans.

Hans kneels next to the boy and shakes his hand. The boy then puts his arms around Hans's neck. Hans stands and puts an arm around Louise.

BOY
Big Hans and little Hans.

Hans then follows Louise inside the house.

FADE TO BLACK

SUPER:

"Having proved himself to the Secret Intelligence Service, Hans Gundelach flew with 303 Squadron and 501 Squadron during the Battle of Britain in 1940. He also flew sorties over France and Belgium until becoming 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.

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.

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.

Wilhelm Mörz was believed to be the only Abwehr agent to escape capture in the UK. He first came to the attention of the SIS in 1938 but by 1941 he was thought to have escaped Britain to Frankfurt. Hans Gundelach's diaries and Ned Potter's memoirs have finally solved the mystery of what happened to the Nazi superspy.

The fate of Jewish gun-sight designer Herr Haflinger remains unknown."