Enemy in the Heart

Written by

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FADE IN:

INT. WWII FIGHTER COCKPIT - DAY

His plane is damaged and on fire. The sounds of gun fire and other plane engines are heard. He is fighting to maintain control of the yoke, dials and gauges spinning. The whine and rumble of the engines, “machine gun fire” heard. The plane is going down. Everything goes black, and then the crash.

CUT TO:

INT. FARMHOUSE BEDROOM - EARLY MORNING

An extreme close-up of a young woman’s eyes, closed. They slowly open. OLIVIA wakes from a dream. Sunlight fills her room, we hear the sounds of birds and a tractor.

She gets up and goes to her dresser. Pretty, simple looking girl, early 20’s with dishwater blonde hair. On the dresser is a hairbrush, a clock showing 6:15am, and a framed picture of her with a man in uniform that sits beside it. She touches it and pulls back a bit. A worried look comes over her. A locket hangs on the picture frame, she picks it up and puts it on.

INT. FARMHOUSE KITCHEN AND STAIRWAY - EARLY MORNING

She comes down the stairs to the kitchen now dressed. She looks out the window sill above the sink. She looks worried, concerned and upset. She goes to the screen door.

EXT. FARM YARD - MORNING

Her father, EDWARD, is working in front of the barn moving farm tools. A older man, charming with gray hair and a warm smile.

INT. FARMHOUSE KITCHEN - MORNING

OLIVIA
I told you I would make you breakfast before you started today.

ED
Work starts when it starts, can’t wait for sleeping beauty.
OLIVIA

Hmf.

She grumpily goes back in and starts to make breakfast. There is a newspaper on the table with a headline about the war. It reads April 11, 1944.

Ed finishes washing his hands at the sink and sits down, glances at the headlines.

Olivia put eggs on his plate from a skillet then her own plate before sitting down as they talk this morning.

On the table there are eggs, bacon, biscuits and gravy and a pot of coffee.

ED
(smiling)
Why do you always make so much?

OLIVIA
(smiling)
Why do you always eat so little?

ED
Well, you know very well I gotta keep my figure.

OLIVIA
Really? So, does that mean that you’ll finally--

Ed cuts her off with a clearing of his throat and a snap of the newspaper.

OLIVIA
I’m just saying it would be good for you to get out and--

ED
(interrupts, serious)
Lovie, I had the best years of my life with your mother. I doubt I could find another woman who could ever fill her shoes.

OLIVIA
I just want you to be happy.

ED
I am, every time I see you I have a little piece of her right in front of me.
OLIVIA

Oh, Dad.

ED
(taking a bite)
She was a helluva cook, and she taught you well.

OLIVIA
Yes, but I don’t have as many mouths to feed as she did.

Ed looks down and stops eating.

OLIVIA
I’m sorry, I didn’t—

ED
Never be sorry for the things life brings and then takes away. Just remember how happy they made us while we had ‘em.

He gets up to go back to work.

OLIVIA
Dad, stay awhile. You need a break.

ED
I may, but the work doesn’t.

OLIVIA
I’ll be out to help when I’m done with the dishes.

ED
(walking out the door)
Okay honey, I’ll let the cows know. It’ll make their morning.

Olivia clears the table and begins to do the dishes.

EXT. FARM HOUSE - MORNING

Olivia comes out of the house. She goes to the barn, opens the door and goes in.

INT. BARN - MORNING

She grabs a pail and goes to one of the cows and sits down, puts the pail under. She is about to start milking, she starts to sob.
EXT. BARN - MORNING

She is leaving the barn with a full pail. Her dad sees her, she stops, he knows she’s been crying and she knows that he knows. She goes into the house through the back door.

EXT. FARMHOUSE - DAY

Olivia is hanging laundry, the radio plays. Wind blows through her hair and the clothes. She stops and closes her eyes to take it in.

INT. KITCHEN - NOON

She is making sandwiches, we hear the radio on in the background. War news is on. Her father comes in for lunch, he hears the radio on in the other room.

ED sits down and tucks a napkin into his collar.

OLIVIA
Here you go.

She places a plate in front of him and a glass of milk.

ED
Thanks, honey.

She places the same at her chair and sits.

OLIVIA
It’s just sandwiches.

ED
Well, I don’t care what you say, every meal is a feast with you.

OLIVIA
Okay, you’re laying it on thicker than the cows. What’s going on?

ED
What? Can’t a father dote over his daughter’s cooking?

OLIVIA
Not if he wants to eat again. Now come on, what is it you’re not telling me?

ED
Nothing.
OLIVIA
Dad.

ED
Well, I’d like you to come with me tonight.

OLIVIA
Come where?

ED
I thought we could go to dinner in town tonight.

OLIVIA
That sounds nice.

ED
Great, can you be ready around four?

OLIVIA
(suspicious)
That seems a bit early.

ED
I just wanted to make a short stop before.

OLIVIA
Where?

ED
Well, there’s a meeting tonight, at the Town Hall.

OLIVIA
And why?

ED
Oh, there’s a program that’s developing with some of the local farms and I’d like you to hear what they have to say.

OLIVIA
Who’s “they?”

ED
Oh, the Army I think.

OLIVIA
And why am I going?
ED
Well honey, I’d like your input.

OLIVIA
Or is it something that I’m not gonna like and you think I won’t throw a tantrum in public?

ED
Honey, whichever you think is fine by me. Oh, and wear that blue dress, you look so much less intimidating in that when you’re angry.

(he smiles)

OLIVIA
Hhmf,

(mumbling)
Always trying to get me to do things I don’t want. I’m a grown woman and you treat me like a child.

ED
What’s that?

OLIVIA
Nothing, just enjoy your last meal.

Ed smiles and finishes. He leaves to continue his work.

EXT. FARMHOUSE – AFTERNOON

Ed is waiting in the truck in front of the house. Olivia comes out in a huff clearly not happy about the evenings event.

ED
Well don’t you look pretty, just like your mother when we were first married.

OLIVIA
I’m not speaking to you right now.

ED
Ya promise?

She gives him daggers. Ed smiles. He knows just how to push his daughter’s buttons.
INT./EXT. TRUCK - AFTERNOON

As they drive through the country in an old beat up farm truck to town, Olivia looks longingly out the window. The warm wind blowing back her hair.

INT. TOWN HALL - EVENING

Folding chairs on both sides are set up and filled by town folks. Several men are on the humble stage some in uniform some in suits. Ed and Olivia find seats near the middle. Friends of ED say hello as people are taking their seats.

The MAYOR is standing at the podium and military officers are sat behind him. The Mayor is a portly politician and the type of man to look out for his own needs before others.

MAYOR
If we can begin now, everyone, everyone, please take your seats. Okay, thank you all for coming. As you know, the military from Camp Berry have asked us here today to introduce a program for the benefit of the town and the local farms during these...difficult times.

AUDIENCE MEMBER
Exactly what benefit, Mayor?

MAYOR
Well, the Army has had issues with the large numbers of POW’s from various theatres abroad being brought into our country, so they are engaging a program that will be mutually beneficial for both of us.

AUDIENCE MEMBER
Mayor, what are you talking about?

MAYOR
I think COLONEL REED will be able to shed some more light on the issues. Colonel.

COLONEL REED stands up, adjusts his uniform. A very stout, serious-looking military officer, COLONEL REED stands up, adjusts his uniform and takes charge.
COLONEL REED
Thank you mayor, and I want to thank all you folks for coming in tonight. As I am sure you are aware, we are winning the war. And an unexpected problem has arisen.

People in the audience look confused.

I’m sure you have heard of the many prison camps around the United States. What you may not be aware of is that prisoners must be housed in an area with a similar climate to where they were captured. The closest environment in America to North Africa where most of our prisoners were detained is much of the midwest and southern United States.

People in the audience seem to be starting to understand what he is alluding to. Others are still completely confused.

What we have planned is a partnership between the US Army and towns all over. We are placing prisoners from our POW camps outside of town onto some of your farms to aid you in this time of need. Other cities are having them work in factories.

Many in the audience are upset at this prospect and are vocalizing their anger.

As there are a great number of farms in this and surrounding communities, they will be there to help with whatever you need. Chores, harvest, milking, cleaning, maintenance of machinery.

The audience is very upset with Colonel Reed proposition.

The MAYOR stands up to try and calm them.
MAYOR
Everyone, please please, calm down.
All the military is saying is that
some of the prisoners will be able
to assist those of us who have
loved ones overseas.

PEGGY
(to the mayor)
Assist us, you don’t even own a
farm. You don’t have to worry about
them being on your property and
being around your children.

The crowd grumbles and a few shouts are heard.

MAYOR
Now listen everyone, you don’t
need to worry. Please understand,
this is on a voluntary basis only.
But Peggy,
(pointing to the woman who
spoke)
I know your two boys are away, this
could really be the answer to the
prayers you’re looking for.
Johnston,
(pointing to another man
in the audience)
since you lost Cory, it’s just you
and Emma, right?

Audience is reluctant and mumbles lowly.

MAYOR
Let’s just hear them out.
I know a lot of you are as
reluctant as Peggy, the military
liaisons are here to answer any
questions you might have. So
please, feel free to ask anything
that’s on your mind but please
remember, they are here to help us.

The mayor sits back down.

Audience mumbles lowly again. A women in the front row slowly
raises her hand as she half stands.

COLONEL REED
Yes ma'am?
WOMAN IN AUDIENCE 2
How can you assure us that we’ll be, safe from...them?

COLONEL REED
Ma'am, let me assure you. Let me assure you all that we will guarantee your safety. No less than three guards will accompany the prisoners at all times. We have only chosen prisoners we have classified as non-threatening with low escape probability. Many are skilled in agriculture.

Audience mumbles in low tones.

COLONEL REED (cont’d)
Look I can see where this is going. Understand this, many of these boys came from farms in Germany much similar to the ones you have here. They are just like your sons, far from home in a different country for the first time. And I am sure they can offer much needed help. Does that answer your question ma’am?

WOMAN IN AUDIENCE 3
I just don’t know.

MAN IN AUDIENCE
What will we have to do.

COLONEL REED
Nothing but your cooperation is needed. We will provide all their meals, clothing. Any excess that is required on your part, let us know and you will be reimbursed.

A few more people ask questions while Olivia talks to Ed.

OLIVIA
Daddy, I don’t like this.

ED
Well, what’s new about that?

OLIVIA
Hmpf.

Everyone is walking out afterwards.
OLIVIA
Daddy, I do not want those dirty...(beat) I don’t want them around us.

ED
Well, I’ve already put our name down on the list.

She starts to get upset and flustered.

ED
Now Lovie, don’t get so excited. Since Mike left, we’ve been short-handed. We all are.

OLIVIA
But Dad, they are the reason we’re shorthanded. They are the enemy. They’re the reason that Mike and everybody else’s husbands, brothers, sons are gone.

ED
We’ve been thru that too. They’ve been captured, and now they’re prisoners. They aren’t a threat anymore.

OLIVIA
(crossing her arms)
Hmpf.

ED
And you should probably know...

OLIVIA
Know what!

ED
You should probably know that they’re coming Monday.

OLIVIA
Arrrggg, dad!

ED
That’s my sweet girl.

OLIVIA
You are impossible.

She storms off.
COLONEL REED
So if there aren’t anymore questions, there are soldiers in the back that can take down your information if you’re interested in the program. Let me say that we already have a lot of interest and several of you have already signed up.

Ed follows behind as everyone is leaving. HOWARD, one of Ed’s friends sees him walking out. A man the same age as Ed, wearing overall’s and a beat up hat. Ed and his eyes meet as they are walking toward the same exit.

HOWARD
Hey there ED, what’d ya think?

ED
Well, we need the help, like the man said.

HOWARD
Yeah, I know, just don’t know what to think about it yet. How’s Olivia doing?

ED
Oh fine, fine. You just missed her.

HOWARD
Oh I did.

ED
Yep, one of her moods again.

HOWARD
Ha ha, as much vinegar as mine, probably why they’re such good friends.

They both laugh. Howard starts to leave.

ED
We’ll see ya later.

HOWARD
Yep. Later ED.

ED stands for a minute thinking out loud.

FADE OUT.
EXT. FARM - MORNING

An olive drab green military truck pulls up as ED is working on the tractor in front of the barn. He grabs a rag to wipe off his hands and stuffs it in his back pocket. He walks over to the truck with a quick step and a smile. Two military police soldiers, SERGEANT COCHRANE and CORPORAL RYDECKER get out of the front and one, PRIVATE JONES in the back. The prisoners line up next to the truck. ED shakes the guard’s hand. Sergeant Cochrane is young but more experience than the others soldiers, late twenties and by the book and well-meaning.

SERGEANT COCHRANE
Good morning, you must be Mr. Hathaway. I’m Sergeant Cochrane, this is Corporal Rydecker. Private Jones is in the back with the POW’s.

PRIVATE JONES, eighteen and a young military policeman. He has ginger hair with an air of innocence. This is his first posting. Corporal Rydecker, early twenties is cheerful excited just to have something to do.

ED
Good morning, sergeant. Glad you could find the place.

SERGEANT COCHRANE
Morning. Let’s get the boys out so you can take a look. Corporal, get the men.

Corporal Rydecker goes to the back of the truck.

SERGEANT COCHRANE
We’re a little short-handed right now, Mr. Hathaway. We should have some more men in a few days.

CORPORAL RYDECKER
Jones, let’s get ‘em out.

Corporal Rydecker opens the back gate and Private Jones hops out with his rifle to the ready.

PRIVATE JONES
Okay, let’s go, come on.

The POW’s get out and line up in front of the truck. HEINRICH, FRITZ and three others. Heinrich is a tall, thin German man, thin with fair hair.
In his mid twenties, he has a quiet and strong presence. Fritz is a shorter man early to mid thirties, strong with dark hair.

ED
Good morning.

SERGEANT COCHRANE
They don’t talk too much, Mr. Hathaway.

ED
That’s alright, as long as they can work.

SERGEANT COCHRANE
Oh, and just so you know, the same men will show up every day. Easier that way, keeps them on task. And of course, so we can keep track of ‘em.

ED
Please, call me Ed, everybody else does, ‘cept my daughter. Sorry she’s not here to meet you. She’s, well, a bit stubborn you know.

SERGEANT COCHRANE
Yes, about that, first off, I don’t want you to feel that these prisoners are in any way a threat to you or your daughter. And any, uh, improper fraternization will be dealt with immediately.

ED
Okay, well I understand, but don’t go too hard. If I was in their predicament you couldn’t keep me from talking to a pretty girl. (whispering to the guard) But if you met Olivia, she sure isn’t looking for any attention. Grizzly bears may be soft but you don’t want to pet ‘em.

SERGEANT COCHRANE
Yeah, well, we still have our eyes on ‘em. Did you know that a German POW escaped with the help of a local woman a couple of states over?
ED
Is that right?

SERGEANT COCHRANE
Yeah, they took off and almost got married I hear. Have no idea where they were going. Anyway, these guys are from farms in Germany, a lot like this one. So, they should be able to find their way around without much trouble.

ED
Well let’s have a look at ‘em.

Ed shakes the first prisoner’s hand and introduces himself to each one. He goes down the line.

ED
I just want you boys to know that I appreciate you coming out to help and...
    (to the guard)
Do they speak English?

SERGEANT COCHRANE
Some, for the most part, and probably better than they let on. They have English classes at the barracks. The prisoners are encouraged to attend.

ED
Okay.
    (to the prisoners)
Well, like I was saying, welcome and if you have any questions, just ask, my name is Edward Hathaway, but everyone calls me Ed. (beat)
Ich bin Ed. Ya?

They say nothing but simply look at him. Sgt. Cochrane looks a bit perplexed.

SERGEANT COCHRANE
Well, anyway let’s get to it. Mr. Hathaway, where would you like them to start?

ED
I’ve got a couple cows that need milking and I sure could use an extra set of hands with that tractor.
SERGEANT COCHRANE
Okay. Corporal, take those two into the barn and you.

Sgt. Cochrane points to Heinrich. A tall, thin but athletic German man. He is quiet in his behavior and mannerisms. He observes everything around him.

SERGEANT COCHRANE
Follow Mr. Hathaway.

CORPORAL RYDECKER
Mr. Hathaway, which cows need milking?

ED
(smiling)
Son, you haven’t been around many women have you?

CORPORAL RYDECKER
Sir?

ED
Just show the boys the barn, I’m sure they’ll know which ones.

Olivia is watching the whole thing from the kitchen window when they head off to the barn she throws down her dishrag in disgust.

Ed and Heinrich walk over to the tractor.

ED
So, son, what’s your name. Weiheiben sie?
(vee-hi sen zee)

HEINRICH
My name is Heinrich.

ED
That’s some good English. Nice to meet you, son. Could you hand me that wrench?

ED points to the wrench not knowing if Heinrich knows English well enough.

ED gets to work on the engine.
Okay, I need you to hold this while I tighten it on. Alright?

Heinrich nods. Ed grunts and the part goes on.

Whew, thanks, couldn’t have done that alone, good to have an extra set of hands around here.

Ed smiles big.

At least it’s nice to have talkative company...

(Ed is waiting him out)
Okay, have it your way. Now let’s see how those other boys are doing with the cows. Hopefully they know more than the corporal. Better make sure he doesn’t have them milking the steer.

The soldiers and prisoners walk out of the barn toward the field. Ed is showing them the crops he has to farm. More work is being done by the soldiers. Ed is in the field, one of the prisoners is driving the tractor. The soldiers are smoking and standing on the side.

One of the prisoners is coming out of the chicken coop with eggs. One of the dogs is nipping at his heals.

The sun is going down. The prisoners are finishing up, putting tools against the barn.

Thanks for the help today, this has really been an answer to prayers.

Well, if you need more men just let us know.

Naw, they should do fine. Our farm isn’t all that big. You can do me one thing though.

What’s that, Mr. Hathaway?
ED
I know the army is providing meals but I’d prefer to serve the lunches, if it’s alright with you?

SERGEANT COCHRANE
Well I don’t-

ED
Sergeant, I’ve had military meals. They can’t have improved that much. And that goes for you and the corporal as well. Do it for me.

SERGEANT COCHRANE
Well-

ED
Good, I’ll be glad to know you’re getting at least one decent meal a day.

(to the soldiers)
I really appreciate what you’re doing for us.

CORPORAL RYDECKER
Not at all, Mr. Hathaway. Honestly, it’s a nice change from just standing around in the camps all day.

ED
Well, Okay then.

CORPORAL RYDECKER
Same time tomorrow then?

ED
Sure thing son. See ya tomorrow.

The trucks head off. Ed waves goodbye and heads into the house.

INT. KITCHEN - EVENING

Olivia is in the kitchen making supper, not at all happy.

ED
Well, I know you aren’t happy about them being here, but I expected you to be a bit more civil.

(MORE)
ED (cont'd)
They are our guests.

OLIVIA
Well.
(beat) )
You can’t make me like it. You just can’t.

ED
Is that so?

OLIVIA
Yes.

ED
Well, then this won’t change your mood then.

She stops cooking and turns around to look her father in the eyes.

OLIVIA
What?!

ED
I’m gonna need a bit more for lunch tomorrow.

OLIVIA
What do you mean “a bit more?”

ED
Well, actually, everyday they’re here.

OLIVIA
(sarcastic)
Really, I don’t have enough to do?

ED
Well, the way I see it, they’re taking care of all the chores you’ve been doing so, you should have plenty of time. And I think it’s good that we show them some hospitality.

She turns back around to continue cooking in a huff.

OLIVIA
(mumbling)
I don’t think any of this is a good idea. Not at all. Hmf
ED
What was that?

OLIVIA
Dinner will be ready soon, so you
better get cleaned up.

ED walks up the stairs, a smirk on his face.

EXT. PRISON CAMP - EVENING

The truck from the farm arrives and a guard at the gate waves
them in. The truck parks, both soldiers get out and go to the
back, the POW’s get out and start walking. Heinrich walks
from the truck through the camp. There is a library, a
school, hospital, and small PX. The prisoners are playing
soccer, and table games. There is a vegetable garden next to
the medical building. It is one continuous scene. (i.e..
Atonement beach scene). All the prisoners are happy, healthy
and well cared for. The scene ends with Heinrich getting to
the door at his barracks, turning to look back, then going
in.

INT. BARRACKS - DAY

Prisoners sitting around various tables, playing cards,
reading, and writing, etc. All in German. Heinrich walks past
a table with prisoners that work with him on the farm.

PRISONER 1
(in German, kindly)
What’s going on?

HEINRICH
(in German)
Hello.

FRITZ
(in German)
You don’t talk too much.

HEINRICH
(in German)
I do when I have something to say.

PRISONER 1
(in German)
What do you think of the farm? It’s
alot like home, don’t you think?

HEINRICH
I guess so.
PRISONER 1
I do miss the work.

FRITZ
(in German)
Oh be quiet, don’t need you falling in love with the milking cow. But then, the farmer has a daughter. Would like to know her better.

HEINRICH
(in German)
If you want shot.

FRITZ
(in German)
They don’t scare me. Anyway, what do you know about it.

HEINRICH
(in German)
I know that the Americans are being kind to us, but don’t mistake that for weakness.

DIETRICH
(in German)
I’m just glad to get a change from being stuck here all day. But Heinrich’s right, you better watch yourself.

FRITZ
(in German)
You mind your own business. You farm boys don’t know what’s good for you. They give you a little freedom and now you want to serve them. We have a duty, as soldiers, don’t forget that.

HEINRICH
(in German)
Nothing good will come in fighting a war that is over. Or making an enemy out of the innocent.

Heinrich walks away. Fritz slams his cards down in disgust.

EXT. FARM - DAY

Men are outside working, Olivia is in the kitchen making sandwiches for lunch when ED comes in.
ED
How’s it going in here?

OLIVIA
Fine. Why?

ED
Just thought I’d check in on the cook on her first big day on duty.

OLIVIA
That’s not funny.

ED
We got some hungry men outside.

OLIVIA
They can wait.

ED
Lovie, what’s wrong?

OLIVIA
It will be ready when it’s ready.

ED
Well, I wanted you to know we all appreciate it. I know this is hard for you.

Olivia stops what she is doing and stares sternly at her father.

OLIVIA
Dad, every time I look at one of them, I just want to scream. I wonder how many of us they shot and killed. I wonder if one of them...

ED
Even if that is true, that doesn’t change the fact that right now they’re here to help. Maybe in some small way you can see that they’re making up for all that.

OLIVIA
It’s not the same.

ED
They volunteered for this, remember? We can show them that we aren’t the evil Americans they were led to believe.
OLIVIA
I don’t care what they believe and
I don’t want them here, you do!

ED
(calmly)
Well, that may be so, but they’re
here now, so help your old man out,
they are.

Ed walks out. Olivia is flustered and about to cry.

EXT. FARM - DAY

ED
(to the soldiers)
Hey Sergeant, call ‘em in. I hope
sandwiches and lemonade are
alright.

SERGEANT COCHRANE
Actually, that sounds real good,
I’m more thirsty than anything.
(yelling to the prisoners)
Okay, men, bring it in. Gehen Wir!

The prisoners head in with the MP’s following.

INT. PRISON BARRACKS - DAY

Several prisoners are sitting at a table. Wagner is playing
on a phonograph. They are talking quietly, as Heinrich
approaches they stop talking and look up at him. Two of them
are the ones who work on ED’s farm.

FRITZ
(in German)
What do you want?

HEINRICH
(in German)
I don’t know what you’re up to and
I don’t care. But I am curious
about one thing?

FRITZ
(in German)
What’s that?
HEINRICH
(in German)
How will you sleep when you get
these men killed for your
arrogance?

The POW’s look at each other.

FRITZ
(in German)
You know nothing.

DIETRICH
(in German)
Anyway, we are just talking.

HEINRICH
Talking about getting yourselves
killed.

FRITZ
You should watch what you say,
getting these men upset.

HEINRICH
(in German)
Or you’ll do to me what you did to
Johan?

DIETRICH
(in German)
That was an accident, wasn’t it?

HEINRICH
(in German)
Is that what he told you?

FRITZ
(in German)
Shut up, Dietrich.

HEINRICH
(in German)
They may be the enemy but they
treat us better than we treat our
prisoners.

FRITZ
(in German)
What do you know about it?

HEINRICH
(in German)
I was assigned to a prison camp.
(MORE)
I saw how our prisoners were treated. The conditions here are much better than they have it.

FRITZ
(in German)
None of that matters. It’s every German soldier’s duty to fight the enemy, that includes prisoners.

HEINRICH
(in German)
The war is over for us, can’t you see that?

PRISONER 3
(in German)
Fritz is right. I didn’t watch my friends die, just to give up now.

HEINRICH
(in German)
Do as you will but they’ve been good to us. Don’t endanger your lives for lost ideals.

Fritz angrily stands.

PRISONER 3
(in German)
How dare you speak of the Reich like that.

FRITZ
(in German)
Calm down. We know where our loyalty lies.
(addressing Heinrich)
Where is yours?

Heinrich walks away, the men continue talking.

PRISONER 3
(in German)
What if he talks?

DIETRICH
(in German)
Don’t worry about him, and don’t be so nervous. We look like everyone else here. Just stick to the plan and remember, if you’re not there, we leave without you.
EXT. MAIN STREET - EVENING

It’s girls’ night out on Main Street in town. Olivia is walking and talking to girlfriends, JESSIE and LYNN. As the girls walk they pass several stores; a grocery, a florist, a military recruitment center.

OLIVIA
Hey, where’s Tess tonight?

JESSIE
You didn’t hear?

Olivia stands still, worried.

OLIVIA
Hear what?

JESSIE
She’s home, caught the mumps.

OLIVIA
From who?

JESSIE
Olivia, she’s a married woman. Don’t say such things.

OLIVIA
Well, it’s just that George is gone and-

LYNN
And what?

OLIVIA
Well, I know she’s been lonely.

LYNN
Well that’s no reason to imply impropriety.

OLIVIA
Well, I just meant--

JESSIE
We know what you meant. You should be a little more compassionate. You said it, she’s all alone.

OLIVIA
Sorry, I’m just upset.
LYNN
Well, I wouldn’t want them around me either.

OLIVIA
It’s not all that bad. Anyway, they’ve really been a big help.

LYNN
You don’t have to sugarcoat it. Ohh, it just makes my skin creep.

JESSIE
I don’t know, some of ‘em are cute.

LYNN
Jessie!

JESSIE
What?! There’s one helping us. His name’s Sebastian.

LYNN
I didn’t mean one of the Germans.

JESSIE
And why not? He’s sweet and strong and nice to look at. Anyway, the war will be over some time.

OLIVIA
You’re just looking for trouble. I was talking with the Sergeant. He told me a story of a woman who wasn’t as controlled as you are.

JESSIE
What story?

OLIVIA
One of the POW’s at another camp escaped and he met up with a woman just like you. And they fled to another state to get married.

LYNN
I didn’t hear anything.

JESSIE
Me either.

OLIVIA
It was a couple counties over. Anyway, and listen up JESSIE. (MORE)
The German prisoner got away with the help of the woman. Apparently, they where romantically involved. If you know what I mean?

JESSIE
I’m sure I don’t.

LYNN
Go on, what happened?

OLIVIA
Well, they were caught. The minister thought the groom’s accent was a bit strange. He called the authorities.

LYNN
Serves them right. How did they expect to get away?

JESSIE
I don’t know, but it sounds so romantic.

LYNN
It would to you.

JESSIE
Well it does. Two lovers kept apart by a fence. And the worst part is you have to see them every day but are not allowed to act on your wanton desires?

LYNN
Jessie!

JESSIE
What? That’s how I feel. I’m just as God made me.

OLIVIA
I’m just warning you, Jessie.

JESSIE
I’m just saying I find them intriguing. Is that so terrible?

LYNN
Olivia’s right, you are looking for trouble.
JESSIE
A girl can look, can’t she?

LYNN
Well, window shopping is fine, just don’t expect to buy anything.

JESSIE
Wouldn’t mind trying it on at least.

OLIVIA
Jessie!

They laugh.

Olivia
How long has Tessa been ill?

JESSIE
Just a few days.

OLIVIA
I’ll stop by tomorrow and see how she is. You wanna come with?

LYNN
Can’t, I’m working.

JESSIE
I’ll come. She probably needs a pick me up.

LYNN
Let’s get some ice cream.

They walk to the soda shop.

OLIVIA
Good idea.

JESSIE
Oh my figure.

They sit outside of the soda fountain on a wrought iron table and chairs eating ice cream sundaes.

LYNN
I am gonna miss these warm summer nights.

JESSIE
What’s that?!
There is a commotion near the movie theatre. Several NEGRO VETERANS IN UNIFORM laughing and walking to the movie theater a short distance away. There is a commotion as they are being turned away. The movie on the marquee is “Since You Went Away.”

**TICKET GIRL**
I’m sorry, not tonight.

**BLACK VET 1**
What?! Why not?

**TICKET GIRL**
We’re not taking any more tonight.
I’m really sorry.

The MANAGER sees the commotion and comes out to see what the problem is. A man in his 40’s, balding with a bad comb-over and slightly overweight.

**MANAGER**
What seems to be the problem?

**BLACK VET 1**
She won’t let us in. What’s going on?

**MANAGER**
We’re all full tonight.

**BLACK VET 2**
What are you talking about?
Nobody’s even here.

**MANAGER**
I don’t have to give you a reason, now shove off boy.

**BLACK VET 2**
What?! You got a lot a nerve calling me--

**BLACK VET 1**
(to Black Vet 2)
Easy!
(to the manager)
Now what’s going on? We just wanna see the picture show.

**MANAGER**
Like I said, not tonight. You boys wanna come back tomorrow, no problem.
The Black Vets start getting upset when a bus pulls up. LIEUTENANT JAMESON gets off and walks up to the Manager. Lt. Jameson, small build, early 30s, snug fitting uniform, has an arrogance about him.

LIEUTENANT JAMESON
Evening, sir. Are you ready for us?

MANAGER
Sure thing, we’ve been expecting you. Bring ‘em on in.

BLACK VET 2
What the hell is this?

MANAGER
Hey, keep your voice down, boy! I already told you, we’re full.

BLACK VET 2
Oh, so I see. We fight for our country and I’m not welcome, but you let the Krauts right in.

MANAGER
Well, there is one difference. And that’s just the way it is. Now you boys can come back tomorrow, like I said. Or do I need to call the police.

LIEUTENANT JAMESON
You boys scram, you heard the man.

BLACK VET 2
What?! Who do you think you’re talking to?

LIEUTENANT JAMESON
You’re talking to an officer, private. Or do you have trouble seeing in the dark?

BLACK VET 2
I see just fine, sir.

BLACK VET 1
Come on, let’s just go. Like the man said, they’re full up.

They look around at everyone, angry and confused. The guards look at the manager as does the ticket booth girl.
TICKET GIRL
(in a low tone to the black vets)
I’m really sorry.

Olivia, Lynn and Jessie witnessed all this happen. The Black Veterans walk away in disgust. The girls look at each other.

EXT. TESS’S HOUSE – DAY

Olivia and Jessie arrive at TESS’s house where she is sick with the mumps. They get out of the car each one carrying a pot. Jessie pauses before going to the door.

JESSIE
Are you sure we should be here?

OLIVIA
Don’t be a dumb Dora. You said you’ve had them?

JESSIE
I know, but it still gives me the heebie-jeebies.

Olivia goes to the door and knocks. She knocks again. Reluctantly, Tess comes to the door and when she sees them, a big smile comes over her. She opens the door. TESS is wearing a house robe and slippers. She is a sweet looking girl in her mid-twenties with dark hair and sparkling eyes.

TESS
Ah, come in. I can’t believe you both came. I’m going crazy with boredom.

The girls enter and go into the kitchen.

INT. TESS’S KITCHEN – DAY

Olivia starts to get clean up the kitchen. Tess has not been able to clean up since getting ill. Dishes are in the sink and flowers on the table are wilting.

OLIVIA
No one else has seen you?

TESS
Doctor’s orders, quarantine, you know.
OLIVIA
I suppose, but anyway, we brought you some soup, only soft meals right.

JESSIE
You have your choice, beef broth or chicken broth.

Tess gives a disgusted expression.

JESSIE
Oh, it’s not all that bad.

Olivia takes the pot from Jessie and hers and puts it on the counter.

TESS
Just sick and tired of being sick and tired. I want some real food but I can’t swallow.

JESSIE
You should be well soon enough and when you are, I’ll make you a pumpkin pie. Still your favorite?

OLIVIA
You girls get settled and I’ll make some tea.

Jessie and Tess go into the other room while Olivia puts a teapot on the stove. She hears the girls talking in the other room. As she gets tea cups out she looks at a picture on the refrigerator of Tess and her husband.

Olivia takes the tea tray and walks back out of the kitchen. She passes the front door and hears a car driving up. She puts the tray on a table and goes to the door to see who it is and spots a car. A young man slowly gets out and looks down at the envelope he is holding and then up to the address to make sure it is correct.

He reluctantly walks toward the front door. Olivia rushes out to intercept him.

EXT. TESS’S HOUSE - DAY

OLIVIA
I’ll take that.

He looks down at the name on the telegram.
WESTERN UNION AGENT
Yes, Ma'am.

He hands Olivia the letter and slowly walks back to the car. She watches as he leaves.

WESTERN UNION AGENT
I’m sorry.

She walks back towards the house.

INT. TESS’S HOUSE - DAY

Olivia closes the front door and stands there. She looks down at the telegram not knowing what to do.

She tucks it into her pocket. She picks up the tea tray from goes into the living room with the girls.

OLIVIA
Here’s the tea. It’s just what you need.

TESS
Olivia, what’s wrong?

OLIVIA
Nothing.

JESSIE
She right, you’re white as a ghost.

OLIVIA
I’m fine, really.

TESS
I hope you’re not catching something. Was there someone at the door? I thought I heard you go outside.

OLIVIA
No, just stepped outside for a breather, felt a little light-headed is all.

TESS
I just worry about you sometimes.

Olivia starts to tear up. She rushes off to the bathroom.

TESS
What did I say?
JESSIE
She just has a lot on her mind is all. Tea?

TESS
Yes, thank you.

INT. TESS’S BATHROOM - DAY

Olivia tries to dry her eyes. She pulls out the telegram and reads it.

POV of telegram.

MRS. TESS FITZHUGH THE SECRETARY OF WAR DESIRES ME TO EXPRESS HIS DEEP REGRET THAT YOUR HUSBAND SERGEANT GEORGE FITZHUGH WAS KILLED IN ACTION ON THREE JULY IN BELGIUM CONFIRMING LETTER Follows UHLINGER THE ADJUTANT GENERAL

Olivia puts the telegram back in her pocket. She wipes her tears away, arranges herself and goes back out.

INT. TESS’S HOUSE - DAY

JESSIE
Are you alright?

OLIVIA
Yes, just my stomach acting up.

TESS
I hope it’s not catching.

Olivia looks down and starts tearing up again. Tess takes Olivia’s hand.

TESS
Oh honey, what is it?

JESSIE
Olivia?

OLIVIA
There was someone at the door.

She pulls out the telegram. Tess looks down at it. She realizes what it is. Olivia holds it out to her. Tess won’t take it.

TESS
No, no, no, no, no. It’s not him, it’s not, no.
Jessie takes Tess’s hand.

    JESSIE
    Oh Tess, I’m so sorry.

    TESS
    No, you’re wrong. I know it.

Both Jessie and Olivia hold on to her as she cries and yells.

EXT. TESS’S HOUSE - FROM PREVIOUS

Olivia is in the front of the house as a car pulls up. Two older women get out. They walk up to Olivia.

    TESS’S MOTHER
    Olivia, thank you for calling my dear. This is my sister Betty.

Olivia nods.

    OLIVIA
    It’s nice to meet you. Under the circumstances.

    BETTY
    It’s good to know Tess has such good friends.

    OLIVIA
    Of course, Jessie is in with her now.

    TESS’S MOTHER
    How is she?

    OLIVIA
    Not well. Would you like me to stay.

    TESS’S MOTHER
    I know you have other obligations. Thank you for being here.

    OLIVIA
    If you need anything.

The older women go into the house, Olivia remains outside. After a moment JESSIE comes out. Tess digs hurriedly through her purse.

    OLIVIA
    Are you Okay?
JESSIE
No, no I’m not.

OLIVIA
What are you looking for?

Jessie pulls out a pack of cigarettes.

JESSIE
Good.

OLIVIA
Jessie, you don’t smoke.

JESSIE
I don’t but all this is too emotional. I’m considering taking up drinking.

She lights one and coughs.

OLIVIA
Let’s get you home. I think this has been more than either of us expected.

JESSIE
Olivia?

OLIVIA
Yes?

JESSIE
TESS is really lucky to have you.

OLIVIA
Well she’s my friend.

JESSIE
I’m lucky too.

They get in their car and drive off.

EXT. FARM - DAY

Olivia is in the kitchen being busy. Sergeant Cochrane knocks on the back screen door. She goes to the door.

SERGEANT COCHRANE
Olivia, there’s a man coming today from some magazine. He’ll be taking pictures. And he just arrived.
OLIVIA
This really isn’t a good time.

SERGEANT COCHRANE
I don’t think they’re asking, it’s part of the deal. They want to record this for prosperity.

OLIVIA
Fine. Hhmf.

SERGEANT COCHRANE
Do try and have a smile on if he asks to take your photograph.

The POW’s are busy as usual. Ed calls Olivia out to help.

ED
Olivia, could you come out here please?

She comes out the back screen door wiping her hands with a towel.

OLIVIA
What is it?

ED
Did you meet MR. HALPERT

OLIVIA
Pleasure to meet you.

MR. HALPERT
And you as well, my dear. I’ll be sure to keep out of your way.

OLIVIA
I hope you get what you came for.

ED
Mr. Halpert is chronicling these work projects and the men here will be in some of those pictures. Kind of exciting.

OLIVIA
Very. If you’ll excuse me.

MR. HALPERT
Of course, I’ll just get to it.
ED
Olivia, I need you to show these fellas what we need done. Over there in the garden and collecting eggs. Can you do it for me? I need to work in the barn for awhile with these other ones.

Mr. Halpert goes around taking snapshot and writing in a small notebook through the scene.

OLIVIA
I guess so.
(to the other prisoners)
Come on, let’s go.

Fritz follows from behind looking her up and down. Heinrich watches from where he is working and is getting upset.

FRITZ
(in German)
Check this one out, what a dish.

HEINRICH
(in German)
You should learn to keep your mouth shut.

FRITZ
(in German)
They don’t understand us and I’ll say what I want.

Olivia waves at them to follow her as Ed heads off to the barn.

She shows Heinrich how to pull weeds from around the vegetable garden and takes FRITZ to the chicken coop.

OLIVIA
I wish you could speak English, you’re so useless like this.

FRITZ
(in German)
I don’t understand a thing you’re saying, but I like how you say it.

Fritz looks her up and down.
OLIVIA
Just because I don’t speak German doesn’t mean I don’t know what you’re thinking. Men are all the same.

Olivia leads him into the chicken coop. She starts showing him how to move the chickens to collect the eggs. He looks over his shoulder to see the guard turn his back. He grabs her arm and pulls her in close.

FRITZ
(in German)
Isn’t this what you really want?

Olivia sees the guard turned away. She smiles wryly.

Seeing the guard turned away, Olivia turns to smash an egg in Fritz's face.

Heinrich turns and sees the egg being smashed into FRITZ’s face. FRITZ gets angry, Heinrich stands up with fists clenched. Olivia pushes him back and he trips over a bucket behind him and falls flat. Chickens scatter away. Olivia puts her hands on her hips and smiles. Heinrich looks shocked.

Olivia sees Heinrich having stood up to defend her. Her smile goes away as a look comes over her face. She is intrigued that this man wants to protect her. A slight smile comes on as she turns away.

The guard turns around to and see the prisoner on the ground. He runs over with his rifle pointed.

PRIVATE JONES
Hey, what happened?

OLIVIA
Chicken droppings can be slippery.

Private Jones looks down at FRITZ. He is wiping egg off his face. Private Jones looks confused. Olivia reaches down to help him up. He reluctantly takes her hand and stands up.

PRIVATE JONES
(to the prisoner)
What?...What happened?

FRITZ
(in broken English)
I fall. Chicken.
He smiles at Olivia, knowing she’s not a woman to be messed with.

PRIVATE JONES
Just be careful.

OLIVIA
Of course.

FRITZ takes the basket from Olivia and begins collecting eggs. She walks out towards Heinrich.

HEINRICH
Are you alright?

OLIVIA
(with a smile)
Shouldn’t you ask your friend that?

Heinrich looks over at FRITZ fighting with the chickens to get the eggs.

HEINRICH
I think he will be fine.

OLIVIA
Yes, but I do think I bruised his pride.

HEINRICH
Pride?

OLIVIA
Forget it, anyway, thought I’d help you over here for awhile.

HEINRICH
I can do it.

OLIVIA
I don’t need you picking the vegetables and leaving the weeds. So, pay attention.

Heinrich goes back to work. The comments don’t phase Heinrich but Olivia is bothered by what she said.

INT. FARM KITCHEN - DAY

While working in the kitchen, Olivia sees two of the prisoners run out of the barn. She looks more closely, concerned, she sees smoke billowing out.
EXT. FARMHOUSE AND BARN—DAY

Olivia runs from the back door over to the barn. She heads for the barn as the guards take off running after the 2 prisoners. Olivia tries to look inside the barn as flames gush out. She falters backwards with her arms protecting her face. From her POV, there is a dark figure laying on the ground inside the barn.

OLIVIA
Help! Someone, help!

Heinrich runs past her into the barn. When he comes back moments later, he pulls an unconscious Ed from the burning barn. Olivia pays little attention to the burns on Heinrich's arms, with hot ash covering him.

Olivia checks Ed's leg laceration then the blood coming from his forehead.

Heinrich leans over Ed to try and assess his condition. Olivia pushes him back.

OLIVIA
Get away from him.

He doesn’t move.

HEINRICH
(trying to think in English)
Bring me... bandages.

OLIVIA
But.

HEINRICH
Now!

Olivia looks shocked at how he spoke to her. She runs inside and brings back kitchen towels and hands them to Heinrich. We hear several gun shots off in the distance. Olivia stands up startled and takes a couple steps toward the sounds.

HEINRICH
Stay here, I need your help. Put your hand here.

(puts her hand on the wound)

Heinrich ties a towel around the wound to stop the bleeding.
OLIVIA
He isn’t breathing, do something.

Heinrich listens a moment against Ed’s nose and mouth. In one fluid motion, Heinrich turns Ed onto his side, pounds on his back several times. Soon Ed coughs up smoke and takes a deep, loud breath.

Olivia cries and hugs her father.

Heinrich stands up and steps back.

SERGEANT COCHRANE
Stop! Don’t move!

Heinrich puts his hands up and slowly turns around.

OLIVIA
(angrily toward the guard)
What are you doing?

SERGEANT COCHRANE
We had an escape attempt.

OLIVIA
He just saved my father’s life. Lower that rifle.

SERGEANT COCHRANE
He what?! How?

OLIVIA
Put the rifle down, now!

HEINRICH
I’m a doctor.

SERGEANT COCHRANE
You’re what? Get over here then, we shot one of the other prisoners.

OLIVIA
But what about my father?

HEINRICH
Stay with him. I’ll be back. He’ll be alright.

OLIVIA
But--

HEINRICH
I’ll be right back.
Heinrich runs into the field with the guard behind him, rifle raised. Olivia looks confused, shocked and thankful as she holds her father’s head in her arms.

OLIVIA
I’m here, dad. You’re be okay.

INT. HOSPITAL ROOM – DAY

Olivia sits in a chair in her father’s hospital room, a handkerchief in her hand. ED is in the bed a bandage on his head, he opens his eyes just a bit.

ED
(moans)

OLIVIA
Oh, Dad.

ED
Hey, Lovie. How are you doing?

OLIVIA
How am I?

ED
Well, I know it’s hard for you when I’m not there to take care of you.

Olivia smiles a bit and looks down.

OLIVIA
I thought I lost you.

She starts to cry.

ED
Well you’re not gonna get rid of me that easily.

OLIVIA
Dad, what happened?

ED
I was putting away the horses. When I closed the stall door, I saw one of the prisoners in the back.

INT. BARN – DAY

Ed walks upon a prisoner in the dark with a knapsack that had been hidden away.
We can see clothes and documents but not the face. Another prisoner comes from behind and hits Ed on the back of the head with a shovel. As he falls, he knocks over a lamp and a fire starts.

INT. HOSPITAL ROOM - DAY

OLIVIA
Then what happened?

ED
I don’t know, just blacked out then, I knew you had me, I could smell your perfume. Awful stuff.

Olivia begins to cry and laugh softly.

ED
What happened?

OLIVIA
Someone pulled you out.

ED
Yeah?

OLIVIA
It was Heinrich.

ED
Knew he was a good boy, hope you do.

Olivia looks down, she is confused and upset.

The DOCTOR comes in with a chart.

DOCTOR
Mr. Hathaway, you’re awake. How are you feeling?

ED
I’ll be feeling better when I can rest in my own bed.

DOCTOR
Well, we need to keep you here awhile, but I need you to rest so that leg can heal.

ED
How long will that take?
DOCTOR
Well, that all depends on you, and how long you stay off of it.

ED
Come on, Doc. How long?

DOCTOR
Probably not more than a week or two, and with a pretty young daughter to take care of you, I’m sure that you’ll be feeling like your old self in no time.

ED
That’s a long time not to be taking care of things.

DOCTOR
It is, but it’ll be longer if you don’t rest properly, you were very lucky, no concussion, and if you hadn’t gotten out of there in time.

ED
What I need is to get back to work.

DOCTOR
I’ll let you be now so you can get some sleep. Olivia, could I talk to you for a minute?

OLIVIA
Of course. Dad, I’ll be right back.

DOCTOR
Ed, try to just take it easy for now.

The Doctor and Olivia walk out to talk in the hall.

INT. HOSPITAL HALLWAY - DAY

Out in the hall the doctor speaks in hushed tones so Ed can’t hear.

DOCTOR
Olivia, your father is very lucky to be alive. Make sure he rests and please let me know if there’s any change in his condition.
OLIVIA
He stubborn, it’s gonna be hard keeping him in bed.

DOCTOR
I know he seems fine, but at his age, something like this takes a larger toll than it would on a younger man. Alright?

OLIVIA
Of course, thank you, I don’t know what would’ve happened if...

She looks off, thinking of Heinrich saving her father.

DOCTOR
If...?

OLIVIA
Thank you, Doctor.

DOCTOR
Olivia, he’s not out of the woods yet. He has some damage to his lungs from the smoke.

OLIVIA
What are you saying?

DOCTOR
I’m saying we need to keep an eye on him. He can’t work like he used to.

OLIVIA
Okay, I understand.

She hugs the doctor and goes back to sit with her father.

ED
Did he give you all the bad news?

OLIVIA
No, you’re fine, he just wanted to tell me what to expect in the next few weeks.

ED
Aw honey, you’re as bad a liar as your mother was. And I’m thinking you’re more scared than I am.
OLIVIA
Scared of what?

ED
Scared that you’ll be alone when I’m gone.

OLIVIA
Dad, don’t say that.

ED
It’s an eventuality. I thought I’d grow old with your mother. I’m sorry you had to grow up so fast. But believe me it’s better this way.

OLIVIA
Better than what?

ED
Than losing a child, a parent should never have to endure that. I only pray you never will.

OLIVIA
The doctor said you can leave in a few days.

ED
Your mother was good at changing the subject, too.

OLIVIA
Dad... I’ll see you tomorrow.

She stands up, leans closer to the hospital bed and gives him a kiss on the forehead.

ED
I’ll be waiting with bells on. I’m eager to thank that boy myself. I hope you know I’m here now because of him.

Olivia leaves, pauses at the door and looks back, her eyes starting to tear up.

INT. HOSPITAL HALLWAY - DAY

She walks slowly down the hallway, the sound of patients and nurses are muffled.
Olivia bumps into COLONEL MCNAMARA, a stocky military gentleman. He has a way about him that is intimidating but comfortable.

COLONEL MCNAMARA
Miss Hathaway?

OLIVIA
Yes, how did...? --

COLONEL MCNAMARA
I was on my way to see you as soon as I heard.

OLIVIA
What can I do for you?

COLONEL MCNAMARA
Well I wanted to express my deepest condolences. How is your father?

OLIVIA
Thank you, he’s in good hands here.

COLONEL MCNAMARA
I wanted to let you know that we will be taking care of the hospital stay and expenses.

OLIVIA
There’s something else.

COLONEL MCNAMARA
Well ma'am, with your permission of course, and we know that you may not be affable to it.

OLIVIA
Please Colonel, get to the point. I’m very tired.

COLONEL MCNAMARA
We would like to have the men return, new men of course, to continue working.

OLIVIA
What!?! After what just happened?

COLONEL MCNAMARA
Please have a seat.

(beat)
Please.
They both sit in chairs in the hall. The Colonel nervously takes out a cigarette.

    COLONEL MCNAMARA  
    Look, with your father injured, you can use the help.

    OLIVIA  
    I don’t...

    COLONEL MCNAMARA  
    Please hear me out...Now you need all the help you can get, especially now. And we will double the guards. And even though we’re short-handed, I’m placing an officer to oversee the operations in lieu of what happened.

Olivia looks away to think about it.

    OLIVIA  
    You’re right of course, on one condition.

    COLONEL MCNAMARA  
    Anything, name it.

    OLIVIA  
    I would like Heinrich to come as well.

    COLONEL MCNAMARA  
    I don’t see how-

    OLIVIA  
    I’m not asking.

    COLONEL MCNAMARA  
    Do you know what you’re asking? He was one of the men that caused this.

    OLIVIA  
    No Colonel. He saved my father’s life. Or didn’t you know that?

    COLONEL MCNAMARA  
    I did not.

    OLIVIA  
    Well then, I guess it’s a good thing we met today.
COLONEL MCNAMARA
You sure?

OLIVIA
Not only does he know his way around the farm well enough to manage the others, but I trust him.

Olivia stands up.

COLONEL MCNAMARA
Of course. Same time tomorrow then?

OLIVIA
Yes. Oh and give him a few days off though, he’s earned it. Good day, Colonel.

COLONEL MCNAMARA
Good day, Miss Hathaway.

Olivia walks off leaving the COLONEL sitting. He lights a cigarette.

EXT. FARMHOUSE - DAY

A car arrives. Out steps AUNT CLARA, Ed’s sister-in-law. She is a strong, take-charge kind of woman. Loud, boisterous and let’s people know what’s on her mind.

Olivia hears the car and comes to the front door to see who it is. Clara steps up on the porch and puts her bags down.

OLIVIA
Aunt Clara!

AUNT CLARA
Hello my dear, how are you?

OLIVIA
(surprised)
I’m fine.

AUNT CLARA
No, you’re not... And that’s why I’m here. Now, are you going to help me with my bags or am I sleeping on the porch?

OLIVIA
Yes, I mean no...Hhmf. Please come in.
Clara walks in, clearly in charge.

INT. FARM HOUSE ENTRYWAY - DAY

AUNT CLARA
Where’s your father, sleeping?

OLIVIA
Yes, the doctor just left.

AUNT CLARA
Good. Okay then, you take my bags up to my room and I’ll get supper started.

OLIVIA
But...

INT. FARM KITCHEN - DAY

Aunt Clara turns around and gives her a look. Olivia doesn’t hesitate. She picks up the bags and heads up the stairs. She comes back down to find Clara in the kitchen busy as a bee.

AUNT CLARA
(not looking up from what she is doing)
Let me take care of things for awhile, I know how exhausted you must be. Between taking care of your father and the farm.

OLIVIA
I didn’t know you were coming. You should’ve called.

AUNT CLARA
I like to surprise people.

OLIVIA
How was the trip?

AUNT CLARA
Just fine, you know me, I make due. Well, you seem to be taking care of things so far.

OLIVIA
I can handle it.
AUNT CLARA
I’m sure you can, just as well as I did.

Olivia looks confused.

AUNT CLARA
(not looking up from what she is doing)
Your mother never told you? Well, she was quite young herself. And it’s probably for the best. Well, you’re old enough now and giving the circumstances you should probably hear it.

OLIVIA
Hear what?

AUNT CLARA
Anywho, I was about sixteen your mom was twelve. The great war had just ended, many of the young men didn’t come home. Your uncle, Bill, your mother always called him Bubby. Tommy Stewart.

OLIVIA
She told me about Uncle Billy but who’s Tommy Stewart?

AUNT CLARA
Me and Tommy... we were going to get married...

Aunt Clara looks back to Olivia, who looks perplexed.

What? You thought Aunt Clara never... anyway, we were very much in love me and Tommy. Everyone felt the losses but we had responsibilities. I was the oldest and had to take care of the family. Dad was older and there was the farm of course.

Long pause. Olivia takes a sip of tea.

AUNT CLARA
Life goes on Olivia. You’re at the age where you can’t ignore it anymore. The good Lord gives and he takes. (MORE)
I know we say that but we never really understand it until it happens, the taking part anyway. Now, enough about that, your father wrote me before the accident. How are the prisoners working out?

OLIVIA
Better than expected actually.

She goes to the window to see them working outside.

OLIVIA
It’s really been a blessing.

AUNT CLARA
And?

OLIVIA
And what?

AUNT CLARA
Fine. If you don’t want to talk about him.

OLIVIA
Who?

AUNT CLARA
Just like your mother, thinking you can hide away. I thought everything that had happened would have opened your eyes to the fact that things change and rather quickly sometimes. You have to grab the bull by the horns my dear.

OLIVIA
I have no idea what you’re talking about.

AUNT CLARA
Oh, Okay, if that’s how you want to be.

(with a smirk)

OLIVIA
Oh, you’re just as bad as Dad.

AUNT CLARA
Well that shows me your immaturity to think that that’s an insult. And you should be ashamed for thinking it anyway.
OLIVIA
You’re twisting my words.

AUNT CLARA
Olivia, you’re immature and bull-headed. And now you have to grow up even quicker than normal. And since you’re already behind the curve it’s gonna be painful.

OLIVIA
What are you talking about?

AUNT CLARA
You have a tremendous amount of responsibilities and a limited amount of resources. Your father won’t always be there for you to pick you up when you fall.

OLIVIA
You shouldn’t say such things.

AUNT CLARA
Why? Because they aren’t true or because you don’t want to face them?

OLIVIA
I don’t want to think of losing him yet.

AUNT CLARA
What makes you think you have any say so about that?

OLIVIA
I just don’t want to lose him.

Aunt Clara turns around to face her.

AUNT CLARA
It’s not your choice.

OLIVIA
I have to see what the men are doing.

Olivia goes to leave through the back kitchen door.

AUNT CLARA
Olivia.

Olivia stops and turns around.
AUNT CLARA
I am here to help.

Aunt Clara gives an encouraging smile and Olivia leaves.

EXT. FARM - MORNING

The trucks pull up with the men. The POW’s head toward the field and barn, Sergeant Cochrane comes over to Olivia, there is a new soldier with him, Lieutenant Jameson.

SERGEANT COCHRANE
Good morning, Ms. Hathaway.

OLIVIA
Good morning, SERGEANT.

SERGEANT COCHRANE
I wanted to introduce--

LIEUTENANT JAMESON
Sergeant!

SERGEANT COCHRANE
Yes, sir.

LIEUTENANT JAMESON
I think I can introduce myself. Why don’t you make sure we don’t have any further incidents with the prisoners.

SERGEANT COCHRANE
Yes, sir.

Sergeant Cochrane does an about face and leaves toward the field.

LIEUTENANT JAMESON
Ms. Hathaway, I am Lieutenant Jameson.

OLIVIA
It’s nice to meet you, Lieutenant.

LIEUTENANT JAMESON
Likewise.

Olivia is uncomfortable with the new LT. and not impressed with his self-absorbed personality.
OLIVIA
If you’ll excuse me I really need
to get back to...(smiling)
anything.

LIEUTENANT JAMESON
I just wanted you to know that I
will personally ensure your safety
from this point.

OLIVIA
Really, and how will you do that?

LIEUTENANT JAMESON
Unlike the Sergeant, I know what
these men really are.

OLIVIA
And what is that?

LIEUTENANT JAMESON
They are animals trying to escape a
cage.

Olivia steps past him and looks into field.

OLIVIA
Really.

LIEUTENANT JAMESON
Yes, of course. Look at what they
did to your father. May I call you
Olivia?

OLIVIA
Where were you transferred from?

LIEUTENANT JAMESON
Excuse me?

OLIVIA
I mean, were you in the Pacific or
Europe?

LIEUTENANT JAMESON
I have not yet had the honor of
combat. I was assigned to
coordinate the administrative
duties at Camp Berry.

OLIVIA
So, you’re a secretary?
LIEUTENANT JAMESON
(with a chuckle)
No, I am an officer. And now, I
have been assigned over the
soldiers and prisoners here. A very
important position if I may say so.

OLIVIA
How’s that?

LIEUTENANT JAMESON
Colonel McNamara personally placed
me here to oversee the operations
and all the men.

OLIVIA
I see. Well, I was personally
placed here by my father and I am
currently over all the men here.

She points all around and ends up pointing at the LT.

OLIVIA
...and, if I may say so, my job is
the most important position.

LIEUTENANT JAMESON
Of course, my dear.

OLIVIA
Oh, and one more thing. It’s Ms.
Hathaway.

Olivia leaves. Lieutenant Jameson smarting from the
encounter.

LIEUTENANT JAMESON
Sergeant!

Sergeant Cochrane runs up to the LT.

SERGEANT COCHRANE
Yes, sir?

LIEUTENANT JAMESON
Stand at attention when addressing
an officer, Sergeant.

The Sergeant snaps to attention.

LIEUTENANT JAMESON
It’s that kind of relaxed behavior
that led to the incident. I am here
to correct it.
 SERGEANT COCHRANE

Sir?

LIEUTENANT JAMESON
I know how the COLONEL feels about these...prisoners. But they are dangerous men, and we will treat them as such. Do you understand me, Sergeant?

SERGEANT COCHRANE
Yes, sir.

LIEUTENANT JAMESON
Good, there will not be another situation will there?

SERGEANT COCHRANE
No, sir.

LIEUTENANT JAMESON
Good, dismissed.

Sergeant Cochrane does an about face and heads towards the men in the field again.

EXT. FARM FIELD - DAY

Olivia is in the field with the men, dirty and sweating. Heinrich approaches her. Heinrich approaches, a guard watches but gives him some room.

HEINRICH
How is Edward?

OLIVIA
Well, I’m out here, aren’t I?

HEINRICH
You don’t need to be. Everything will be taken care of.

OLIVIA
It’s because of men like you that my father was hurt, after all he’s done for you.

HEINRICH
I am sorry.
OLIVIA
Look, it’s my farm and my responsibility, I’ll take care of it. But I do need your help with the new men here. Make sure they can be trusted.

HEINRICH
I understand.

OLIVIA
If my father were well, he’d be out here, too. Anyway, my aunt is here now to lend a hand. Lord knows I needed it.

HEINRICH
Aunt?

OLIVIA
Yes, my mother’s sister. She arrived yesterday. It’s the first family I’ve seen in quite awhile.

HEINRICH
Family is important.

Long pause and he turns to walk away. Olivia stops hoeing and looks up at him

OLIVIA
Heinrich, I’m sorry. I keep forgetting you are away from your family and home...Is your family...are they alright?

HEINRICH
I haven’t heard from my family in a long time. I don’t know if I would be able to recognize my home, from the war.

OLIVIA
I’m sorry.

HEINRICH
It’s just the way things are, for now anyway.

OLIVIA
Dad likes you, guess he’s a pretty good judge of character. It’s just...it’s just hard with all that’s going on.

(MORE)
I’ve lost everybody. I’m alone and it isn’t easy.

Ms. Hathaway, you have me, here.

You can call me Olivia.

She looks up into his eyes, they gaze for a moment.

CORPORAL RYDECKER
(yelling)
Heinrich, come on. We’ve got work to do.
(under his breath)
Don’t need the Lieutenant getting his panties in a bunch.

Heinrich turns and walks toward the field. Olivia’s eyes start to tear up.

INT. FARMHOUSE BEDROOM – DAY

Fluffed pillows keep Ed sitting upright in his bed covered with a quilt. He is reading a newspaper when Olivia brings in a tray of food.

Here you go, you need to get your strength back.

Olivia, I need to get back outside. There’s still a lot of work.

It will get done. The military has really been a huge help.

You need to get rid of that anger. It’s burning you up inside.

She starts to cry.

I can’t stop thinking about Mike, and it’s their fault.
(beat)
They’re all the same.
ED
What about Heinrich? Is he like the rest? ...Didn’t he save my life and risk his own at the same time?

OLIVIA
I’m just...I don’t know.

ED
Go to my top drawer. There’s a box, get it for me please.

Olivia opens his dresser drawer and moves some shirts out of the way. She pulls a cigarette box out and takes it to her father. She sits on the edge of the bed. He opens it and pulls out a picture and puts it facedown on the bed.

ED
I never talked to you about the “Great War”.

OLIVIA
No, but I understand why.

ED
No, you don’t, but that’s another story...It was winter, 1914. We had been fighting for weeks. I was just twenty at the time. God-awful cold, muddy and dark. I saw this light coming from the enemy’s trenches...They were candles. The Germans had put small Christmas trees up at the edge all along their trenches. Then, I heard it.

Ed closes his eyes. And slowly starts singing, in German.

ED
Stille Nacht, heilige Nacht.
Alles schläft; einsam wacht.
Nur das traute hochheilige Paar.
Holder Knabe im lockigen Haar.
Schlaf in himmlischer Ruh.
Schlaf in himmlischer Ruh...

Olivia sits quietly on the edge of the bed her hands on her lap.

ED
I thought I was dreaming. Not to be outdone, we began singing back, but louder. This went on all night long.

(MORE)
At the crack of dawn, I don’t know who went out first, but both the commanders met in the middle. Slowly, the rest of us came out, totally exposed in no man’s land, face to face with the enemy. And you know what? They were no different from us...

Olivia pulls back a bit, shocked by what her father has told her.

All morning we talked. Played cards. Traded chocolates, cigarettes, coffee. Many of them spoke decent enough English and some of us knew enough German.

He hands the picture to Olivia. She holds it gently in her hands. The picture of many men, different ages, dirty, unshaven, in different uniforms. At the bottom, in writing, “Christmas 1914 France”.

That was taken the next morning. I’m the second from the left. Damn good looking if you ask me.

Olivia looks up and wipes a tear from her eye.

Just boys really, most of us. A long way from home, fighting for our country, tired, hungry. But that day changed us all, so much so that we couldn’t fight, we refused. Once the generals, on both sides found out, everyone was reassigned. You couldn’t be there for Mike but maybe you could be there for someone who needs it. Because Lovie, Heinrich is no different than Mike.

Olivia starts to sob.

Could you be there for another young man in the same predicament?
The next day Olivia is working in the vegetable garden in the backyard, wearing a smock and work gloves, dirt covers her clothes. She hears the military trucks pull up but pays them no mind. Heinrich comes from the back and is heading towards the tractor near where Olivia is working. She sees him out of the corner of her eye but doesn’t stop. He can tell she doesn’t want to engage him, he continues walking. She turns and watches him walking away.

OLIVIA
Heinrich.

Heinrich stops and turns. A solemn look on his face. She puts down her garden tool and walks over to him.

OLIVIA
I...thank you.

HEINRICH
Is Edward alright?

OLIVIA
Yes...he’s doing much better.

HEINRICH
I’m glad to hear it.

Heinrich turns to walk away again.

OLIVIA
Wait.

He turns back to her.

OLIVIA
I also wanted to say I’m sorry.

He centers himself in front of her.

HEINRICH
It’s alright--

OLIVIA
No it’s not. I treated you terribly. I’m really sorry.

HEINRICH
Me, too.

OLIVIA
Why are you sorry?
HEINRICH
What they did was wrong and I don’t
want you to think we are all the
same.

OLIVIA
You aren’t. I know that now. My
fathers owes you his life.

HEINRICH
He would do the same. He has a good
heart.
(beat)
And so do you.

Olivia starts to tear up. She reaches up and kisses him on
the cheek, leaving a spot of dirt behind. She wipes it off.

OLIVIA
Sorry.

A smile comes across her face along with the tears. Lt.
Jameson see them from across the barnyard.

LIEUTENANT JAMESON
(yelling)
Heinrich, what are you doing?
Private Jones, what is that man
doing without an escort.

PRIVATE JONES
I don’t know, sir.

LIEUTENANT JAMESON
Get him!

HEINRICH
I should get to work, there is much
more now.

Olivia shakes her head unable to reply. She watches Heinrich
walk over toward Private Jones while she clutches one of the
work gloves in her hand.

INT. FARMHOUSE HALLWAY - DAY

The Doctor comes out of ED’s room and closes the door, we get
a glimpse of him, he is resting.

OLIVIA
Doctor?
DOCTOR
Well, he isn’t progressing as well
as I had hoped.

OLIVIA
I thought you said he was getting
better?

DOCTOR
At that time he was but, he’s up in
age.

OLIVIA
I don’t understand.

DOCTOR
It’s just harder for him to fight
back the infection. I’ve given him
something to help him sleep. Just
keep doing what you’re doing.

She can see the deceit on the doctor’s face.

OLIVIA
I’m the woman of this house and
I’ve been through enough. Just tell
me.

DOCTOR
(reluctantly)
Alright. He’ll be lucky to make it
to Christmas...I’m sorry.

OLIVIA
Thank you for telling me the truth.

The doctor goes downstairs. Olivia slowly opens the door and
looks to see how her father is doing. He is sleeping now. She
goes downstairs where the doctor is still waiting.

DOCTOR
(handing her medications)
This is to help him sleep, and this
is for the infection. Right now,
I’m just trying to keep him
comfortable.

OLIVIA
Thank you, doctor.

DOCTOR
Olivia, you have people who care
about you. If you need anything, me
and Laura are here for you.
OLIVIA
I’ll be fine, my aunt is here.

DOCTOR
Okay then.

OLIVIA
Good day, doctor.

The doctor leaves, Olivia closes the door. She goes into the kitchen to finish dishes, she stops washing and bursts into tears, knowing her father is dying. A feeling of being alone washes over her.

EXT. FARM - DAY

A black car is driving up to the farmhouse. We see the dust trailing behind. Aunt Clara is in the kitchen doing dishes and comes out onto the porch to meet them. She knows what this means and tries to be strong. Olivia is around back in the barn, as she is coming out with milk buckets.

Olivia comes around to the front hearing the car pull up. She sees the car and stops. She knows what it means, she faints. Aunt Clara runs off of the porch to help her up. The Western Union agent comes over to help. The same one from Tess’s.

AUNT CLARA
Help me get her inside.

They pick her up and walk her inside.

INT. FARMHOUSE LIVING ROOM - D

Aunt Clara is talking to the Western Union agent at the front door. Olivia is sitting on the sofa in tears.

AUNT CLARA
(to the Western Union Agent)
Thank you for helping.

WESTERN UNION AGENT
Of course, will she be alright.

AUNT CLARA
In time.

WESTERN UNION AGENT
Yes Ma’am.
He tips his hat and leaves. Aunt Clara goes back to Olivia. She is sobbing.

AUNT CLARA
Sweetie, I need to talk to your father. Do you want to be there?

OLIVIA
But he’s so weak right now.

AUNT CLARA
He needs to know.

Clara walks up the stairs to ED’s room. She knocks and opens the door.

INT. ED’S BEDROOM – DAY

ED
I was wondering when you’d come up.

AUNT CLARA
You talk as if you already knew.

ED
I’ve known for awhile now. How is Olivia?

AUNT CLARA
How do you think?

ED gives a chuckle and a cough.

ED
Yep, I figured she’d take it that well.

AUNT CLARA
Why didn’t you tell her if you knew?

ED
I was hoping I was wrong and the boy was just lost. It happens in war.

AUNT CLARA
Yes, I suppose it does. How are you doing?

ED
As well as expected. I don’t need her to see me upset.

(MORE)
ED (cont'd)
Besides, it was something I made peace with the day he left.

AUNT CLARA
Is that right?

ED
Funny thing is, I suppose this is how my family felt when I left.

AUNT CLARA
You know, EMILY cried and cried when you left.

ED
What?

AUNT CLARA
Oh yes, night after night. I never thought you were that much to cry about but what do I know?

ED
She always did see the good in people. Wish that woulda rubbed off on her instead.

AUNT CLARA
She’s a lot like her mother.

ED
I know, I just wish she didn’t have all this on her shoulders.

AUNT CLARA
Once you’re up and around she’ll be back to normal.

ED
Now, Clara, you know just as well as I do that that ain’t gonna happen.

AUNT CLARA
Yeah, I know...You need anything?

Ed smiles at her.

ED
I’m glad you’re here. Promise you’ll be here for her when I’m gone.
AUNT CLARA
Ed, don’t say such things.

ED
I know I’m getting worse, so promise me.

AUNT CLARA
ED, you are as stubborn as your daughter.

Aunt Clara gets up to leave and turns her back to him.

ED
Promise me.

AUNT CLARA
I will.

INT. CHURCH - EVENING

The PRISONERS are all sitting up front on the right side of the church. Christmas decorations are everywhere, candles, evergreen baums and poinsettias. Olivia is sitting with Aunt Clara in the back left, she sees Heinrich up front. One of the prisoners is singing a solo of Silent Night. Everyone joins in on the second time through. After the song, the prisoner takes a seat and the PASTOR comes up to the lectern.

PASTOR
Thank you so much. Wasn’t that just wonderful?

The congregation applauds.

PASTOR
It really helps me focus on the meaning of today, the birth of our Lord and Savior. And, it binds us to the idea that we are all children of God, wherever we are from. I feel honored that we have the opportunity to show our guests a good American Christmas. Everyone, please bow your heads...

Everyone bows their head, a small boy puts his hands together and closes his eyes very tight.
PASTOR
Lord, as you look down on us on this holy night, we ask that you grant the leaders of the nations for wisdom and guidance to end this terrible war. And though our loved ones may be far from home on this night, let them know Lord that they are in our hearts and our thoughts. And that we do not give up hope that they will join us again in this life, but if you intercede, that we will meet them in the next. In the name of Jesus Christ our Lord. And all the people said.

CONGREGATION
Amen.

Everyone looks up.

PASTOR
Thank you all for coming. Now if you will all please proceed to the banquet room for the rest of this evening’s entertainment.

As the congregation is getting up, people are talking and shaking hands with each other. Olivia looks over and sees Heinrich. Their eyes lock for a moment. The MP’s escort the prisoners to the banquet hall.

AUNT CLARA
(standing up)
That was very nice, but I think I hear the eggnog calling me. You coming?

OLIVIA
Of course. I should get back, I don’t want him to be all alone.

AUNT CLARA
You know, right before we left he told me you would say that.

OLIVIA
That sounds like Dad, always meddling.
AUNT CLARA
Well then, you’re out of excuses.
So let’s go talk to that big strong man before it’s too late. You don’t have forever.

OLIVIA
Well--

AUNT CLARA
Well what? If you don’t, I will.

OLIVIA
I suppose, for a little while anyway.

They both get up to walk. Aunt Clara stops and picks at some of the decorations on the end of the pew.

Olivia
What are you doing?

She has something in her hand.

AUNT CLARA
Mistle toe.

OLIVIA
What for?

AUNT CLARA
I noticed Mr. Johansen looking dapper tonight.

OLIVIA
So?

AUNT CLARA
So, one of us should be able to get lucky tonight.

Aunt Clara takes off with Olivia in tow.

INT. CHURCH BANQUET HALL - EVENING

Everyone is eating and talking in the banquet hall. Everyone is having a good time eating and drinking. Jessie is talking to a prisoner with Lynn next to her unapprovingly. Olivia sees this and smiles. Lynn motions her over. She puts up a finger, just a moment.
She looks around for Heinrich, she is interrupted by an older woman.

    MRS. PETERSON
    Merry Christmas, my dear. Are you having a good time?

    OLIVIA
    Yes, thank you. And Merry Christmas Mrs. Peterson.

    MRS. PETERSON
    I would expect to see you with a gentleman companion.

    OLIVIA
    I suppose. Well...Where is Mr. Peterson?

    MRS. PETERSON
    Afraid he had a bit too much eggnog and the Christmas cheer got the best of him.

    OLIVIA
    Oh I see.

    MRS. PETERSON
    No worries my dear. I’ll protect you from the Huns.

Aunt Clara walks up and takes Mrs. Peterson by the arm.

    AUNT CLARA
    And they may have to protect you from me if you don’t let her be. Let’s go find the mister.
    (she whispers to Olivia)
    He’s in the kitchen giving a hand.

Olivia mouths, “thank you” and trots off to the kitchen.

Heinrich is carrying in some boxes for the cook.

    OLIVIA
    Oh, there you are.

    HEINRICH
    You were looking for me?

    OLIVIA
    I am a lady, we do not go looking for male attention.
Heinrich turns away and goes outside to get the rest of the supplies. Olivia follows him outside.

EXT. CHURCH KITCHEN - EVENING

Snow is falling and the moon is full. She grabs his elbow and he turns to face her.

Olivia
But then again, since you weren’t looking for me, I suppose it would be alright.

HEINRICH
What would be?

OLIVIA
What would be what?

HEINRICH
What? I don’t understand.

OLIVIA
Understand what?

HEINRICH
What?

OLIVIA
Okay stop it, you’re confusing me.

HEINRICH
I am sorry.

OLIVIA
Look, I just wanted...Merry Christmas, Heinrich.

Heinrich grins just a bit.

HEINRICH
Merry Christmas, Olivia.

OLIVIA
I think that’s the first time you’ve said my name.

Their eyes meet and Heinrich steps closer, Olivia steps closer. He reaches down and their lips meet.
COOK (from inside the kitchen) Heinrich! Where are you? I need the rest of the boxes, pronto.

He steps back from Olivia and goes inside. She stands there with her eyes closed and lips still pursed. The COOK comes out just as Heinrich is going inside. She is a rotund woman with rosy cheeks.

COOK Oh, Olivia, good. Can you help out for a minute and bring some glasses in. We’re running out.

She just stands there eyes closed and lips pursed.

COOK What are ya trying to do, catch snowflakes? Come on, people are parched.

Olivia goes back inside.

Lieutenant Jameson is in the shadows. He puffs on his cigarette and throws it down.

INT. CHURCH BANQUET HALL - EVENING

Jessie is still talking with a German POW and Lynn still looks like a worried parent. Olivia comes up to them.

LYNN Thank goodness you’re here. I can’t get her to leave.

OLIVIA (still feeling the kiss) What?

LYNN Are you alright? You look flushed?

OLIVIA Yes, fine. I just need something to drink.

LYNN I’ll come with you.

(beat)
He doesn’t even speak English that well but I think she’s convinced herself that it doesn’t matter.
They go over to the punch bowl. Olivia drinks one down and grabs another.

LYNN
Are we thirsty?

OLIVIA
Just a bit warm.

LYNN
You do know it’s the middle of winter? What’s going on?

OLIVIA
Nothing.

LYNN
Oh my, Olivia, you didn’t?

OLIVIA
What?

LYNN
That’s the same nothing I say to my mother when I get home late.

OLIVIA
You’re imagining things.

LYNN
Am I? Am I?

OLIVIA
Lynn, it just came over me. I couldn’t help it.

LYNN
But, he’s--

OLIVIA
He’s what? I’m a grown woman, aren’t I?

LYNN
And I thought it was Jessie I had to worry about. You’re lucky no one saw you.

OLIVIA
It was just an innocent kiss.
LYNN
Who do you think I am. First of all those are my lines. Secondly, you kissed him.

OLIVIA
Sshh, keep it down. You’re being dramatic.

LYNN
But, Olivia, you know nothing good can come from this. And honey, the last thing you need is a broken heart.

OLIVIA
I know what I’m doing.

LYNN
What about Mike?

OLIVIA
What about him?

LYNN
What would he think?

OLIVIA
He’s not here is he, and he may never be again.

She drags Lynn to a corner where they can talk more privately.

OLIVIA
I just want to feel something, anything.

LYNN
I understand but--

OLIVIA
No, you don’t, you can’t. You have Roger to tell you that he loves you and that everything will be alright. And you judge JESSIE and me for wanting what you have. Well they may not be Roger but they’re all we have right now. And Heinrich is a good and decent man.

Olivia storms off while Lynn looks into her glass. Olivia storms back.
OLIVIA
And I know that you put the moves on Mike, so don’t act all high and mighty.

Lynn is shocked and Olivia storms off again.

As she is walking away, Olivia runs into Lieutenant Jameson. He grabs her arm.

LIEUTENANT JAMESON
Ms. Hathaway.

OLIVIA
Not now, Lieutenant. I’m not in the mood.

Olivia tries to leave but Lt. Jameson grabs her by the arm.

LIEUTENANT JAMESON
I think you’ll want to hear this.

OLIVIA
What is it?

LIEUTENANT JAMESON
I was outside a moment ago. You know what I saw.

OLIVIA
What do you think you saw?

LIEUTENANT JAMESON
You and that, that...prisoner, fraternizing.

OLIVIA
(angry)
Really?

LIEUTENANT JAMESON
I am sure the Colonel would like to know exactly what’s going on behind his back.

Olivia pulls away from his grasp. She squares up to him and looks him straight in the eyes.

OLIVIA
I’ve been holding my tongue because I’m a lady--

LIEUTENANT JAMESON
I don’t think--
OLIVIA
That’s right, you don’t think. Instead, you act rashly. I don’t know what you think you saw, but I do know what I saw.

LIEUTENANT JAMESON
What do you mean?

OLIVIA
Where to start. Your treatment of the men. Your disrespect towards the soldiers. Your a small man and a bully. If I were you I’d worry more about what’s behind me instead of what I see in front.

LIEUTENANT JAMESON
Is that right. Well, you’re not in a position--

OLIVIA
It doesn’t matter. You will not be coming back. Give whatever excuse you want to the Colonel.

(beat)
Use your imagination.

LIEUTENANT JAMESON
But you can’t expect me to--

OLIVIA
Oh, and one more thing, I’ve been polite in turning down your advances.

LIEUTENANT JAMESON
But I never--

OLIVIA
And you never will. That’s what the Colonel will hear if I see you on my farm again. I wonder which one of us he’ll believe?

(beat)
Merry Christmas.

Olivia storms off in disgust. Aunt Clara walks up to him.

AUNT CLARA
Couldn’t have said it better myself. You look like you need a drink.
Aunt Clara walks away leaving the Lieutenant sulking.

EXT. BEHIND FARMHOUSE - SPRING DAY OVERCAST

Olivia is standing over a grave set with a tombstone back behind the house at the family grave plot under a large willow tree. She is wearing the same dress she wore to the town hall meeting, blue with little yellow flowers on it. She dabs again at her eyes. She is holding daisies and a tissue, she has been crying. We can only see the back of the tombstone.

    OLIVIA
    I really miss you...I don’t know what to do...why does everything have to be so hard...I just keep losing everyone around me.

She starts to cry into her handkerchief. Aunt Clara walks up next to her.

    AUNT CLARA
    I remember when she died...You’re just like her, warm, hard-working, stubborn.

    OLIVIA
    Stubborn?

    AUNT CLARA
    Oh yes, I remember when she was determined to marry your father. Our father wouldn’t have it. “Over my dead body”, he said. He wouldn’t allow your mother to see him.

    OLIVIA
    Well, what happened?

    AUNT CLARA
    Well, you’re here aren’t you?

    OLIVIA
    No, I mean how did grampa come around?

    AUNT CLARA
    Your parents never told you the story?

Olivia shakes her head.
AUNT CLARA
Maybe this isn’t the best time.

OLIVIA
Please tell me.

AUNT CLARA
Let’s go inside, I’ll make you a cup of tea and I’ll tell you all about it.

They walk inside.

CU OF FRONT OF TOMBSTONE

Double headstone read: Carol Hathaway 1902-1936 and Edward Hathaway 1894-

INT. FARMHOUSE KITCHEN - DAY

Aunt Clara is boiling water in a teapot and getting out cups from the cupboard.

AUNT CLARA
Your father had been secretly seeing your mother for about a year. When our father found out he put a stop to it. Said “that boy was no good.” And he was right for the most part. The world got bigger in 1914. You father left to become part of it.

(beat)
He came back a changed man. All men do, your father did, and so did mine... So, Ed came to my father and told him he was going to marry your mother.

OLIVIA
And he gave them his blessing?

AUNT CLARA
Of course not. They eloped two weeks later.

Olivia smiles and gives a chuckle.

AUNT CLARA (cont’d)
My mother and father were sick to their stomachs, didn’t know where they were, what had happened.

(MORE)
AUNT CLARA (cont’d)
My mother thought the worst, that her little girl was “in trouble”.

OLIVIA
Oh my, mom and dad?

AUNT CLARA
My father, he referred to her by biblical names for awhile.

Aunt Clara brings the teapot over sits down and begins to poor.

AUNT CLARA
We received a post card, from Missouri if I recall correctly, several weeks later... Of course, my father eventually came around and those two actually became quite close. Probably because they were so much alike. That’s what war does to men. Your mother and father came back here when your grandmother got sick. Your father took over the farm, they’ve been here ever since.

OLIVIA
I never knew.

AUNT CLARA
It’s not the sort of thing that you tell your children.

OLIVIA
When you tell it, it sounds romantic.

AUNT CLARA
Looking back, I suppose it was. But it was hard for them, no money. Your father was hard working and resourceful. Your mother did her part. It was difficult but they loved each other and they provided a good home for their children.

OLIVIA
I miss her.

AUNT CLARA
And now it’s your turn to find your place.
OLIVIA
What?

AUNT CLARA
Olivia, you’re not planning on ending up as an old maid like me are you?

OLIVIA
Aunt Clara, you’re not-

AUNT CLARA
Yes I am. And I’ve been fortunate that I have nephews and nieces to care for. But I want you to have your own family and so did your mother.

Olivia looks down into her teacup.

AUNT CLARA
The answer isn’t in the bottom of that cup.

She looks up.

AUNT CLARA
It’s out there. I’ve seen you looking at that boy.

OLIVIA
(trying to be coy)
What do you mean?

AUNT CLARA
You know exactly what I mean. And he may not talk much but he’s been looking at you too. And he’s a good soul.

OLIVIA
You’re just being silly.

AUNT CLARA
Aw, youth is wasted on the young. If I was half your age, I’d have a go at him.

OLIVIA
Aunt Clara!

AUNT CLARA
What? I’m still a woman who knows a good thing when she sees it.
(MORE)
AUNT CLARA (cont'd)
And you’re sitting here feeling sorry for yourself when the answer is staring you right in the face.

OLIVIA
You just don’t understand.

AUNT CLARA
I understand you care for someone, who cares for you, too. What’s the problem?

OLIVIA
Well, let’s just say your right.

AUNT CLARA
That’s the first smart thing you’ve said.

OLIVIA
Anyway, we aren’t really in the position to do anything about it.

AUNT CLARA
Honey, all wars end. So will this one. And the way the news tells it, probably sooner than you think. And if that’s the only thing holding you back, then all you have to do is wait. And enjoy the time you have until you have to make a decision.

OLIVIA
I just don’t know? I’ve got Dad to take care of, the farm.

AUNT CLARA
You really are thick sometimes. Where’s the sparkplug of a girl I used to know? You never used to let anything keep you down. A little war happens and it’s the end of the world.

OLIVIA
What would you have me do?

AUNT CLARA
Well do something, anything. Go tell that boy how you feel instead of wasting time in here with your grumpy old aunt.

(MORE)
AUNT CLARA (cont'd)
If I’ve learned anything, it’s that time is precious. Might as well spend it with the ones you love cause they won’t always be there, and you can count on that.

OLIVIA
I know you’re right.

AUNT CLARA
Then what’s the problem?

OLIVIA
Like you said, he’ll be gone and I don’t know if I can bare it.

AUNT CLARA
I’ll tell you what I don’t like. I don’t like this whiny self-pitying Olivia. Where’s the girl who was taking care of everything when I first got here?

OLIVIA
I’m just tired.

AUNT CLARA
Tired? Well get some sleep and get over it. While you’re feeling sorry for yourself, you’re letting a good man go.

Aunt Clara gets up and storms out of the kitchen.

OLIVIA
Where are you going?

AUNT CLARA
(from the other room)
Checking on Ed, if that’s okay with you. I know what aversion you have to helping good men.

Olivia smiles.

EXT. POW CAMP - DUSK

Colonel McNamara comes out of his office and toward a Major in front of an open yard. The Colonel is carrying some papers. The Major walks up to the Colonel.

MAJOR
Are you ready for the men, sir?
COLONEL MCNAMARA
Square em up Major.

MAJOR
(yelling)
Captain, form em up.

The CAPTAIN starts running and yelling at the Germans to form up. He yells at his Lieutenants to do their job. Men come out from all directions and get into formation.

The German sergeants of each platoon report to the German Lieutenant in order. The Lieutenant reports in German to the German Colonel.

The GERMAN COLONEL turns around and salutes to the AMERICAN MAJOR.

GERMAN COLONEL
All accounted for.

MAJOR
Very well. Post.

The German Colonel takes his place in front of his men.

The colonel walks back and steps up to a small stage and podium so all can see and hear him, the Major stands beside him at parade rest.

PRISONER 4
(in German)
Sergeant, what’s this about?

GERMAN SERGEANT
(in German)
I don’t know, now shut up and stand at attention. There’s still a war going on.

COLONEL MCNAMARA
(translated into German as the commandant speaks)
Men, at ease.

All the men take an “at ease” stance.

COLONEL MCNAMARA
I have been ordered to announce events that have recently transpired. At every camp in the United States, prisoners are being read this same message.

(MORE)
As of yesterday May 7, 1945, European forces have unconditionally surrendered. Men, the war is over.

(the men murmur and cheer)
I am sure that you are concerned with the status of friends and family back in your own country. Please be patient and remember that all military rules and conduct are still required of you. I expect each man to act accordingly.
Lieutenant, dismiss the formation.

PRISONER 4
(standing next to Heinrich)
Who won?

GERMAN SERGEANT shakes his head.

GERMAN SERGEANT
So, what happens now?

HEINRICH
We go home.

The men disperse slowly.

OLIVIA (V.O.)
Although the war was over for the United States and Germany, it wasn’t until four months later that the Japanese forces surrendered. It took two explosions of such destruction and magnitude that the world would never again be the same.

EXT. FARM - DAY

Different shots of the German POWs working on the farm.

OLIVIA (V.O.)
The men returned everyday working just as hard as they did the day before. They have such a devotion to their work and are very good at what they do. I have come to see them in a different light. I can’t believe I’m saying this, but, maybe I was wrong about them.
(MORE)
I don’t know what I would’ve done without them. And I don’t know what I will do when they leave. We all owe them a great deal.

The POW’s are packing up the camp and their personal items.

Corporal Rydecker comes in the barracks to see Heinrich.

CORPORAL RYDECKER
(with a stupid grin)
Guten tag Heinrich, wie geht’s?
(subtitle in English Good afternoon Heinrich, how are you?)

HEINRICH
Gut danke. Your German is getting better.

CORPORAL RYDECKER
Thanks, won’t have much need for it once you’re gone. You have a visitor.

Heinrich looks up from what he’s doing. He walks out with the Corporal to a common room.

Olivia is sitting at a table, she stands up when he comes in, she is heartbroken knowing he will be gone soon.

HEINRICH
Olivia!

OLIVIA
Hello. I heard the news. I was afraid you were already gone or they wouldn’t let me in to see you.

HEINRICH
I wouldn’t have left without seeing you once more.

OLIVIA
I needed to see you. I didn’t want you to forget me.

HEINRICH
Olivia, all the good all the bad all the stubborn. I could never forget you.

She gets teary eyed.
OLIVIA
Who taught you the word stubborn.

HEINRICH
Edward said it’s how the goats act when they don’t listen. Was I incorrect?

Olivia smiles.

OLIVIA
No, I suppose it is fitting...at times.

They stand there for a moment silent.

OLIVIA
Could we take a walk? I would like to see this place, I mean is that allowed.

Heinrich walks over to the corporal standing at the door. They have a short conversation, Olivia cannot hear what’s being said. The corporal shakes his head and looks down. He looks back up at Olivia and Heinrich then reluctantly goes over to Olivia.

CORPORAL RYDECKER
I was wondering if you would like a tour of the camp.

Olivia’s frown turns to a smile.

OLIVIA
Of course, I would quite enjoy that.

CORPORAL RYDECKER
I wonder if you wouldn’t mind if Heinrich joined us?

OLIVIA
Thank you.

She reaches up and kisses him on the cheek.

Heinrich and Olivia walk with Corporal Rydecker close behind. He is smoking.

HEINRICH
I am glad that you came.
(looking around)
Oddly enough, it’s actually quite nice here.

They treat us well, much better than we treat our prisoners.

Olivia looks down visibly upset, thinking of Mike.

I am sorry, I didn’t--

It’s fine, I’m sure he’s alright. I’ve already sent several letters to the war department. I’m hoping to hear back soon, but they’re so busy. Especially now.

They walk in silence for a few moments.

So, what happens now?

We all go home.

I figured as much.

What are you thinking?

I was wondering, well, hoping, that you could stay.

They stop and look at each other.

(tears starting to come)
Heinrich I, I

Heinrich touches her cheek with his hand.

I love you, too.

She wraps her arms around him and buries her head in his chest.
OLIVIA
Oh, Heinrich, do you mean it?

HEINRICH
I have been with you almost everyday since I came here. Some very long days working next to each other. I learned so much about you. How could I not love you?

She pulls back her eyes full of tears.

OLIVIA
Then why are you leaving me?

HEINRICH
I don’t know how I could stay.

OLIVIA
You can stay here with me. Your life can be with me.

HEINRICH
Olivia, I have to go. I need to know where my family is.
(beat)
Even if I wanted to stay, I will not be allowed. We are all being moved to a staging area until we are sent back home.

OLIVIA
Even if you wanted to stay? Are you saying you don’t want to be here with me.

HEINRICH
You are confusing me. I am saying, I have responsibilities that are bigger than you and me.

OLIVIA
But, I’m alone, I have no one!

HEINRICH
You will always have me.

OLIVIA
You’re leaving!

HEINRICH
Olivia, I am leaving, but I’m not leaving you.
She takes something out of her pocket and puts it in his hand. She walks away from Heinrich past Cpl. Rydecker.

Heinrich looks down at his hand and slowly opens his fingers. It is Olivia’s locket. He opens it to reveal a picture of a small girl and a small boy.

Corporal Rydecker walks up to Heinrich.

CORPORAL RYDECKER
Women, right?

Heinrich walks away. Cpl. Rydecker throws down his cigarette and follows. OFF CAM.

INT. FARMHOUSE LIVING ROOM - DAY

Aunt Clara is in the living room listening to the radio and knitting. Olivia runs through the front door and up the stairs. She is crying.

AUNT CLARA
So, how’d it go?

Olivia ignores her as she runs past and up to her room.

AUNT CLARA
Men.

INT. FARMHOUSE BEDROOM - DAY

Olivia is on her bed, face down and crying. Aunt Clara knocks softly and comes in.

AUNT CLARA
Oh, Olivia, I’m sorry.

OLIVIA
It’s worse than that.

AUNT CLARA
What are you talking about.

Olivia turns over, eyes bloodshot and clutching a pillow.

OLIVIA
He said he loves me.

AUNT CLARA
Well, that’s good news then.
OLIVIA
No, it’s not. He’s leaving. If I knew he didn’t care it would be easier, but now, I’m losing even more.

AUNT CLARA
That doesn’t make any sense. Does it?

OLIVIA
It makes perfect sense.

Aunt Clara sits down on the bed.

AUNT CLARA
Well, I know it hurts right now and what I’m gonna say may not comfort you but I’m gonna say it anyway.

(beat)
The pain will go away, just like when you broke your arm when you were little, remember?

OLIVIA
Aunt Clara, this is nothing like that.

AUNT CLARA
Do you remember?

OLIVIA
Yes.

AUNT CLARA
You were out there in the front and Mike was pushing you on the tree swing. He pushed you so hard you fell off and SNAP! Broke went your arm. You must’ve been 5 or 6, so fragile.

OLIVIA
I was 7.

AUNT CLARA
He ran inside screaming for your father, he thought he killed you.

OLIVIA
It wasn’t funny.
AUNT CLARA
We came out. There you were so
small and fragile. Crying so hard,
your whole body was shaking!

Olivia looks up at her.

OLIVIA
I am still fragile.

AUNT CLARA
You’re ruining my story. Now
listen. We took you to the hospital
and the doctor put your arm in a
cast. After awhile it got better,
it healed and the pain went away.

OLIVIA
So?

AUNT CLARA
The pain will go away again. You
will heal.

(beat)
Don’t let this be how you leave it.

OLIVIA
What am I supposed to do?

AUNT CLARA
Don’t think you’re the only one
who’s fragile, Olivia.

OLIVIA
You want me to go back?

AUNT CLARA
See, you’re smarter than everyone
says.

OLIVIA
Will you come with me?

AUNT CLARA
Still that little girl.

Aunt Clara gets up and walks out.

AUNT CLARA
They are starting to move the men
out this week.

OLIVIA
What, I didn’t--
AUNT CLARA
Well, you probably ran outta there so fast...look we’ll go tomorrow first thing. Hope you don’t expect me to hold your hand the whole way.

Olivia sits up and dries her eyes on her pillow. She walks over to her dresser to look at herself. She looks down at the picture of her and Mike.

INT. CAMP COMMANDANT’S OFFICE - DAY

The camp commandant, ie Colonel McNamara, is in his office at his desk doing paperwork, the hospital doctor who attended Edward is sitting in front of the desk. There is a knock at the door.

COLONEL MCNAMARA
Come in.

SERGEANT COCHRANE
Sir, the prisoner is here.

COLONEL MCNAMARA
Send him in.

Heinrich comes in and nods at the doctor.

COLONEL MCNAMARA
Please have a seat. Sergeant, you won’t be needed.

Sergeant Cochrane leaves and shuts the door.

COLONEL MCNAMARA
Heinrich, I am sure you don’t know why I called you.

HEINRICH
No, sir.

COLONEL MCNAMARA
Well, the doctor actually thought of the idea. And I made some calls.

DOCTOR
We have an opportunity, if you agree. You will be sent to work in France.

HEINRICH
I don’t understand.
DOCTOR
You were in medical school, that’s what your file says. Is that not correct?

HEINRICH
Yes.

DOCTOR
Do you still desire to be a doctor?

HEINRICH
Yes, very much.

DOCTOR
Then I don’t see the problem.

HEINRICH
What?

COLONEL MCNAMARA
Heinrich, you’re going to get that chance to be a doctor.

HEINRICH
How is that possible now?

COLONEL MCNAMARA
The doctor tells me you were instrumental in saving a man’s life. A man you had no obligation to, that speaks volumes for your character and I think it should be rewarded.

HEINRICH
I was there, that’s all really.

COLONEL MCNAMARA
That’s not all. With the doctor’s written recommendation, you’ll continue your studies as an intern at a hospital specifically set up to process soldiers coming back from Europe. How does that sound?

HEINRICH
I don’t know what to say.

COLONEL MCNAMARA
Say yes.

HEINRICH
Of course, yes. Thank you, Doctor.
COLONEL MCNAMARA
Some of these men are pretty torn up. We need good men. I hope you’re up for it.

HEINRICH
I am.

COLONEL MCNAMARA
Good, any questions?

HEINRICH
Yes, sir. I was hoping to know about my family when I returned.

COLONEL MCNAMARA
You and everyone else. I spoke to the Officer in charge at the hospital. When you get to France, he’ll get you all set up. Okay?

HEINRICH
Yes, sir, thank you.

DOCTOR
Heinrich, don’t let me down now. You have the motivation, now you have the chance to learn the skill.

COLONEL MCNAMARA
Oh, one more thing. You leave tomorrow. Is that enough time for your good-byes?

HEINRICH
It will have to be.

COLONEL MCNAMARA
That’s what I like to hear. Oh, almost forgot, I have this for you. Carry on.

The Colonel gives Heinrich a manilla envelope.

HEINRICH
Thank you, Sir, Doctor.

Heinrich leaves and steps outside the office and closes the door. He opens the envelope and pulls out a picture, we cannot see what it is. He smiles and walks on.
EXT. POW CAMP - DAY

It’s the next morning and several townspeople have shown up with gifts for some of the prisoners. People are coming in and out of the camp. Olivia is wearing a blue dress with little yellow flowers on it.

The Military Police (MP’s) escort them in. Much of the camp is dismantled as prisoners are being sent to a larger camp then back to their respective countries.

Olivia sees Jessie there waiting with a parcel wrapped in paper. Jessie comes over to Olivia.

JESSIE
Oh, hey, Olivia. Didn’t know if I’d see you here.

OLIVIA
Just wanted to say my last good-byes. What about you?

JESSIE
Hey, Aunt Clara.

AUNT CLARA
Jessie.

JESSIE
Yeah, the guys were such a big help. Couldn’t let them go without saying goodbye either.

OLIVIA
What’s in the package?

JESSIE
Oh, well, just a pie.

OLIVIA
(teasing her)
Really? It wouldn’t be for, what was his name? Started with an S, Sampson, stamton--

JESSIE
Sebastian, and maybe.

AUNT CLARA
Oh leave the poor girl alone. At least she had the right idea. (to Jessie) I had to practically beg and plead her to come.
OLIVIA
Guess alot of people had the same idea.

Looking around at others with packages and boxes.

AUNT CLARA
That was actually very thoughtful of you, Jessie.

JESSIE
Well, I’m gonna go and see if I can find my guys. I’ll talk to you later.

Jessie leaves.

AUNT CLARA
Wish I were going with her.

OLIVIA
I just don’t know about you sometimes.

AUNT CLARA
Are you ready?

OLIVIA
I suppose so.

Olivia walks into where Heinrich is talking with some other men. Sergeant Cochrane sees her and goes over to speak with her.

SERGEANT COCHRANE
Olivia, hey, I’m glad I caught up with you. The Colonel wanted to see you if you showed up today. When you have time.

OLIVIA
Of course.

Sergeant Cochrane walks Olivia to the Colonel’s Office.

INT. COLONEL MCNAMARA’S OFFICE - DAY

Olivia walks into Colonel McNamara's open office door. She taps on the door.

COLONEL MCNAMARA
(standing up)
Oh, Olivia, please come in.
OLIVIA
You wanted to see me?

Colonel McNamara walks around to help her into a seat.

COLONEL MCNAMARA
Yes, I was actually going to come out to see you but I had a hunch you would be here.

OLIVIA
But why me?

COLONEL MCNAMARA
Olivia, I wanted to make sure everything was going Okay. Is it?

OLIVIA
Yes, of course.

COLONEL MCNAMARA
Is the Lieutenant an issue?

OLIVIA
Not at all. Why would you think that?

COLONEL MCNAMARA
I thought assigning him to your farm would mature him a bit. You know, give him some responsibility. Between you and me, I just needed him out of my office for awhile.

OLIVIA
Well, I guess none of that matters now does it?

COLONEL MCNAMARA
I guess not. Ms. Hathaway, if you need anything.

OLIVIA
I know Colonel and thank you.

COLONEL MCNAMARA
Oh, and I thought you would like to know Heinrich has accepted a position in France at a veteran’s hospital.

OLIVIA
A position?
COLONEL MCNAMARA
Yes, he will be able to continue his studies. A lot of that is because of you.

OLIVIA
How’s that?

COLONEL MCNAMARA
Your persistence. I took a closer look at the young man. And the fact that he saved your father. With the doctors’ recommendation, and the NCO’s. I made some calls.

OLIVIA
Uh, thank you, Colonel.

COLONEL MCNAMARA
He’s scheduled to leave tomorrow.

OLIVIA
So soon?

COLONEL MCNAMARA
We need good men, especially now.

OLIVIA
That’s good for him, I suppose.

COLONEL MCNAMARA
I just thought you might like to know. And I’d be happy to give you the address he’ll be at if you wanted to correspond.

OLIVIA
I see, no thank you, Colonel. After all, he’s leaving, there would be no point to it.

COLONEL MCNAMARA
Of course, but if you change your mind.

OLIVIA
Thank you but if there’s nothing else.

COLONEL MCNAMARA
One more thing. Since your workforce is gone, we can supplement your needs.
OLIVIA
With who?

COLONEL MCNAMARA
Well, we have some extra personnel
who are in need of something to do.
With your permission of course.

OLIVIA
Actually, that would be very
helpful. Thank you.

COLONEL MCNAMARA
Forgive me. I’m keeping you.

OLIVIA
Not at all, I have plenty of time
today.

COLONEL MCNAMARA
They don’t, the War Department has
already started moving men, and we
are no exception.

OLIVIA
Well then, I’d better get to it.

COLONEL MCNAMARA
Oh, and this came for you.

Olivia takes the manila envelope.

OLIVIA
What is it?

COLONEL MCNAMARA
It came from a, Mr. Halpert.

OLIVIA
Well, thank you again.

COLONEL MCNAMARA
Good day, Ms. Hathaway.

OLIVIA
Good day, Colonel.

Olivia leaves the Colonel’s office with holding back tears.
She looks down at the envelope. She walks off.
INT. POW CAMP COMMON ROOM - DAY

Olivia is sitting with Heinrich.

OLIVIA
So this is it?

HEINRICH
You may not believe me but I wish it weren’t. I will miss you.

OLIVIA
I know, and I’m sorry for yesterday. I was just...I get overly emotional sometimes.

HEINRICH
It’s part of your charm.

OLIVIA
I’m going to miss you as well.

HEINRICH
I was thinking. You should take this back. It’s too important to take.

Heinrich stretches out his hand with the locket. She closes his hand around it.

OLIVIA
No, it’s mine to give.

HEINRICH
You sure?

OLIVIA
I understand why you have to go.

HEINRICH
It doesn’t mean I won’t be back.

OLIVIA
Heinrich, we both know that isn’t very likely. By the by, you never told me about your family.

HEINRICH
You didn’t ask.

OLIVIA
You’re right, I’m sorry.
HEINRICH
What would you like to know?

OLIVIA
Well, what is your mother’s name?

HEINRICH
Haha, do you really want to know?

OLIVIA
I do.

HEINRICH
Very well, my mother’s name is Liesle. And we have a small farm in Stuttgart. My mother and father lived there their whole life. I am the oldest of three.

OLIVIA
And you left them?

HEINRICH
There wasn’t a choice.

OLIVIA
Did you want to leave?

HEINRICH
At the beginning yes, but things changed.

OLIVIA
I don’t understand?

HEINRICH
I have much pride for Germany as you do for yours.

OLIVIA
But.

HEINRICH
Olivia, there are things you won’t always understand. Things that are difficult to explain.

OLIVIA
I’m glad it’s over now.

HEINRICH
But it’s not. I told you, I don’t know about my family. I know you worry about yours.
OLIVIA
The Colonel told me about the offer.

HEINRICH
It was very kind of him, but I suppose I have you to thank for that.

OLIVIA
No, not really.

HEINRICH
You saw something in me and for that I am grateful.

OLIVIA
Will you get to see your family before starting?

HEINRICH
I hope so. I haven’t heard any news and I worry.
   (beat)
Will you write me?

OLIVIA
Do you really want me to. I just couldn’t take another heartbreak.

HEINRICH
Yes.

They kiss briefly.

INT. FARMHOUSE LIVINROOM - EVENING

Aunt Clara is walking MR. WINTHROP to the front door. There are chairs around and plates and cups.

AUNT CLARA
Thank you so much for coming.

MAN
Of course, and if you need anything.

AUNT CLARA
Thank you we’ll let you know.

She closes the door and goes into the kitchen. Olivia is washing dishes and cleaning up from a party.
INT. FARMHOUSE KITCHEN - EVENING

AUNT CLARA
Oh let me get that.

Aunt Clara bumps her out of the way. She starts clearing off the table instead.

OLIVIA
They’ve gone?

AUNT CLARA
Yes, Mr. Winthrop just let. That man can talk your ear off.

OLIVIA
I don’t know what we’re going to do with all this food.

AUNT CLARA
I’m sure the soldiers won’t mind leftovers.
(beat)
Olivia, are you Okay?

She starts crying while she is cleaning.

AUNT CLARA
Go sit down and I’ll bring you some tea.

Aunt Clara pushes her out of the kitchen and into the living room. The lights are low. She sits in a rocking chair next to a window.

INT. FARMHOUSE LIVINGROOM - EVENING

Aunt Clara brings in some tea.

AUNT CLARA
Here, this will make you as right as the mail.

OLIVIA
Thank you.

Olivia takes the cup but just sits there.

OLIVIA
How did you get past it?
AUNT CLARA
Well, I had responsibilities. It kept me pretty busy. But, no, it wasn’t easy.

OLIVIA
I keep losing the men in my life.

AUNT CLARA
I know it seems that way.

OLIVIA
It was nice to see so many of his friends.

AUNT CLARA
They are eaters. He always said he felt so blessed cause of all them. But I think it’s all of them that have benefited from such a wonderful man.

OLIVIA
I’m so tired.

AUNT CLARA
I know. You need anything?

OLIVIA
No, I’m fine.

AUNT CLARA
I have an idea. Let’s just leave all this till tomorrow. I’m just exhausted. And I think I’m gonna head off to bed. Are you coming?

OLIVIA
I’ll be up in a minute, I just want to sit here for awhile.

AUNT CLARA
Okay, but don’t stay up too long. You need your sleep.

Aunt Clara leaves. Olivia sits in the rocking chair staring off into the sky, the moon slightly visible. Her head turns and she falls asleep.

INT. FARMHOUSE LIVINGROOM - EARLY MORNING.

Something wakes Olivia, still in the rocking chair. The sun is struggling to come up.
She stares out toward a tree swing. She envisions her father Edward pushing her on the swing as a little girl. She has pig tails and a sun dress on. Edward stands up and looks at Olivia in the rocking chair. He smiles, then goes back to pushing the little girl.

The sun peaks over the horizon and blinds her from the view of the tree swing. She stands to get the sun out of her eyes. Everything is still.

Heinrich is working in a VA hospital in France.

INT. FRENCH VA HOSPITAL - DAY

Heinrich is going through the wards at the hospital in France. He stops and talks to the soldiers, checking charts. Many are badly wounded.

HEINRICH
(to a wounded soldier)
Good morning, how are you feeling today?

The soldier doesn’t answer, he has an angry expression.

Heinrich
Okay, if you need anything, let me know.

Heinrich goes to the next bed.

Heinrich
Good morning, how are you today?

SOLDIER 2
Don’t mind him, he just can’t get over the fact that you’re German.

HEINRICH
I understand.

SOLDIER 2
I don’t know if you do, he was a POW.

HEINRICH
I was also.

SOLDIER 2
But by the looks of it, you weren’t taken care of like we were.
HEINRICH
I am sorry, we are not all like that.

SOLDIER 2
I know that, but Jimmy there, he doesn’t care, and he probably never will.

HEINRICH
Well, if you need anything, I am here.

SOLDIER 2
Yeah, got a light?

Heinrich smiles and lights up his cigarette. Heinrich smiles back. He walks off and into another room labeled, “Physical Therapy.”

Soldiers are working on machines, on walkers, using weights. Some are laying in beds playing cards.

Heinrich goes up to one patient in particular, laying in bed, not talking, he has a scar on his face, one arm is wrapped in a bandage. He goes to speak to one of the doctors regarding the condition of the soldiers under his care.

DOCTOR
Any progress today.

HEINRICH
Some. Most of the wounds are healing, but.

DOCTOR
But what?

HEINRICH
Many still won’t talk.

DOCTOR
Well, we have to do what we can. More are coming in all the time.

HEINRICH
What are we going to do for bedspace?

DOCTOR
Look, if they are well enough to be moved they will be. We’ll keep the critical ones until they’re able to be moved.
HEINRICH
Anything else, Doctor?

DOCTOR
Heinrich, we have to treat the ones who need us the most. The rest, well, that will just take time.

HEINRICH
Of course.

DOCTOR
Just keep an eye on them and I want to know if there’s any change in their conditions.

HEINRICH
What about him, he’s been here for a week. Hasn’t spoken a word. (pointing towards a patient)

DOCTOR
Like a lot of the rest, but as soon as he’s able, he’ll be shipped stateside. Poor bastards.

The doctor leaves and Heinrich continues his rounds.

He sees goes over to tend to him.

HEINRICH
Well good morning. Are we doing any better today?

He ignores Heinrich.

HEINRICH
How bout we try to get you moving around a bit today. Maybe some fresh air?

The patient is depressed and nonresponsive. A man broken by combat and suffering from more than just his external wounds. He, like many in the ward, have shell shock and mental ailments.

A NURSE comes up to check his bandages and knocks a glass off of his table, it falls on the floor and breaks.

NURSE
Oh great.
HEINRICH
Please let me.

Heinrich bends down to help the nurse and the patient sees the locket inside of Heinrich’s undershirt.

MIKE
(mumbling)
Olivia?

HEINRICH
(looking shocked)
What did you say?

Heinrich is shocked.

HEINRICH
What did you say?

Mike reaches out to Heinrich’s chest.

MIKE
Where...did you get...that?

Heinrich looks down at Mike’s outstretched arm towards his chest.

HEINRICH
Can you tell me your name?

Mike struggles to grab at Heinrich.

HEINRICH
Please, tell me who you are?

MIKE
Where? Where?!

Heinrich looks down and holds the necklace in his hand.

HEINRICH
This? It was a gift.

MIKE
From who?

Mike falls out of the bed reaching for it. Heinrich and the nurse try to get him back into the bed.

HEINRICH
Try to relax, have some water.

Mike smacks the water glass out of Heinrich’s hand.
MIKE

TELL ME!

Mike begins to grab at the necklace/locket. Both Nurse and Heinrich restrain him.

NURSE
Calm down, please.

HEINRICH
MICHAEL, you have to relax, Okay?

He settles down. He is shocked that Heinrich knows his name.

Heinrich
A woman gave it to me. When I was in America.

MIKE
What woman and how do you know my name?

HEINRICH
Let’s go for a walk, I’ll tell you about it.

MIKE
Tell me! Please!

HEINRICH
I need you to calm down. Please?

Mike shakes his head.

HEINRICH
Alright then, nurse, could you get me a wheelchair, please?

NURSE
Sure.

EXT. HOSPITAL – DAY

Heinrich is pushing Mike outside. NURSES and OTHER PATIENTS are also outside. Some patients are using crutches.

HEINRICH
Sun feels wonderful, don't you think?

Mike stares ahead.
HEINRICH
Make you a deal. I'll tell you how
I got this IF you talk to me.

Heinrich stops the wheelchair. Mike considers it.

HEINRICH
Deal?

Mike finally nods yes. Heinrich pushes Mike toward a bench a few yards away. He sits next to him.

HEINRICH
I was drafted into the German Army from medical school in Stuttgart. I became a prisoner in the United States. What about you?

MIKE
I don’t know.

HEINRICH
You’re in shock.

MIKE
Will I get better?

HEINRICH
You should, in time. I can’t really say.

MIKE
But you’re a doctor.

HEINRICH
I was an intern. I want to finish. Now...you’re turn.

MIKE
That’s my sister’s necklace.

HEINRICH
I know.

MIKE
My mother gave it to her when she was little. She would never give it away.

HEINRICH
It took alot, but she did.

Mike and Heinrich in several different places around the hospital talking.
HEINRICH (V.O.)
Over the next few days Mike told me more about how he had been shot down and placed into a German POW camp. And his subsequent rescue by American forces at the end. He was very interested in how a women like Olivia could become infatuated with me. We were much more alike than we were different.

Mike and Heinrich talking on another day outside. They are playing chess.

MIKE
I keep thinking.

HEINRICH
What’s that?

MIKE
How desperate they must’ve been to draft you.

HEINRICH
We were told, “it was every German’s duty.” I was assigned to a prison camp hospital right away. The way some of the prisoners were treated was...awefull.

MIKE
What happened?

HEINRICH
Your turn, how did you end up here?

MIKE
I don’t want to talk about it.

HEINRICH
I don’t really care. Check.

Mike is taken aback by Heinrich’s peristance. He is normally a quiet and calm man.

MIKE
I’m a pilot, I was shot down.

HEINRICH
That’s it, you were shot down? Not a very good pilot.
MIKE
It was 4 to 1, I got 3 of em.

Mike and Heinrich pause for a moment. They are a match for each other.

MIKE
So, how’d you end up here?

HEINRICH
I was an infantry medic in North Africa.

MIKE
Captured?

HEINRICH
I was sent to England, then to the United States. I ended up in Camp Berry. What about you?

Mike looks away, away, wrestling with the memories of that time in captivity.

MIKE
I was shot down escorting a bomber, but I’m lucky.

HEINRICH
Why?

MIKE
I survived...barely. Put through interrogation for...days then marched off to a Stalag. Simple enough. When the war ended I was sent here.

HEINRICH
Checkmate.

MIKE
What? How'd you?
(beat)
I see why Olivia likes you.

Heinrich’s grin is telling.

MIKE
So spit it out.

HEINRICH
Spit what out?
MIKE
It’s an expression.

HEINRICH
Oh.

MIKE
How did you and my little sis, you know. She just doesn’t seem your type.

HEINRICH
She was kind to me, after some time.

MIKE
Doesn’t sound like Olivia.

HEINRICH
You have to get past that hard exterior. She is a very caring woman. But you really have to get past that hard exterior.

MIKE
Now that sounds like her.

HEINRICH
It took time. But now I can’t stop thinking about her. I drift off when I am working, her eyes, her laugh, even her temper.

MIKE
Then why the hell did you leave?

HEINRICH
Sacrifice.

MIKE
What!?

HEINRICH
I was needed, here and at home. I have a family, too.

MIKE
(beat)
Did she talk about me much?

HEINRICH
Yes, but I thought...
MIKE
Thought what?

HEINRICH
The way she talked about you, I thought you and she were...

MIKE
We were inseparable as kids. Especially after mom died.

HEINRICH
I am sorry.

MIKE
We always had pop and we were a family much like your own, I’m sure. Yeah, can’t wait to see the ole man again.

Hesitating a moment, Heinrich glances away.

MIKE
When?

Heinrich swallows hard as he re-focuses on Mike.

HEINRICH
This last summer. Just after I was transferred here.

MIKE
Why didn’t you tell me.

HEINRICH
I thought you had enough to worry about.

MIKE
How did Olivia take it?

HEINRICH
She is strong. Your Aunt has been there...to help.

MIKE
Clara? That’s good to know. But, how did it happen?

HEINRICH
Maybe you should rest, it’s been a long day.
MIKE
Tell me.

HEINRICH
There was an accident, a fire. It weakened him.

Mike does his darnedest to fight the tears.

Heinrich
I haven’t written Olivia. She doesn’t know you are here.

MIKE
I don’t want her to know just yet. I need to get back home.

HEINRICH
You can’t travel yet. You’re not well.

MIKE
You think that’ll stop me.

HEINRICH
Mike.

MIKE
Then you’ll have to help me? I think it’s time we both got back home.

EXT. FARM - DAY

Olivia and Aunt Clara are working in the vegetable garden on the farm.

AUNT CLARA
I’m thinking about entering my pie in the apple festival.

OLIVIA
Well you should. Best apple pie in the county.

AUNT CLARA
High time Mildred knows it, too.

OLIVIA
What?
AUNT CLARA
Just saying she needs put in her place.

OLIVIA
Don’t you think that’s a bit harsh?

AUNT CLARA
What else do I have. I need some drama in my life.

OLIVIA
I think you’re just being silly.

They hear a car pulling up the drive.

OLIVIA
Wonder who that could be?

AUNT CLARA
I’ll go check.

EXT. FARMHOUSE FRONT DOOR - DAY

Someone walking up to the porch, we can’t see who it is. Aunt Clara comes to the door. Not surprised at all.

AUNT CLARA
Come on in.

Olivia looks up from her work, she looks at the back screen door. She feels someone watching her.

HEINRICH
Hello, Olivia.

She stands there with a cold look on her face. He walks towards her.

OLIVIA
(angrily)
What are you doing here?

HEINRICH
I told you I’d come back.

OLIVIA
(angrily)
No letter, no phone calls.

Aunt Clara peeks her head out of the back door.
AUNT CLARA
Olivia, he--

OLIVIA
You stay out of this!

She pulls her head right back in.

HEINRICH
I wanted to surprise you.

OLIVIA
(angrily)
So, you thought you could come back and I would still be here waiting for you?

HEINRICH
Well--

OLIVIA
(angrily)
Still loving you, missing you, wondering how you were?

HEINRICH
I thought--

OLIVIA
(less angry)
That I would just accept you with open arms?

HEINRICH
Yes.

She drops the rake and tears start streaming down her eyes. She runs to him. They wrap arms around each other.

OLIVIA
I knew it, I just knew it.

HEINRICH
What?

OLIVIA
I knew you’d come back.

HEINRICH
I’m sorry.

OLIVIA
Arrgh, why didn’t you write or call?
HEINRICH
I’m sorry, I wanted to surprise you.

OLIVIA
I knew you couldn’t resist my charms.

HEINRICH
Still full of yourself, I see.

She smiles while pulling him closer into her.

---

Heinrich
But, I said I wanted to surprise you.

OLIVIA
You did.

HEINRICH
But there’s something else.

She pulls back, still crying.

OLIVIA
What do you mean?

HEINRICH
I found something of yours.

She catches sight of something behind Heinrich. She gasps as Mike limps toward her on crutches.

Mike gives her that "come 'ere" head move and Olivia runs to him.

OLIVIA
I thought I’d lost you.

She gives him a bear hug, nearly pushing him off his feet.

MIKE
(a little panicked)
Easy!

Mike looks over to see the second grave by the first. Olivia takes his hand and they walk over.

OLIVIA
He was comfortable.
MIKE
I never thought I’d outlive the ole mule.

OLIVIA
Mike!

MIKE
Well, he was stubborn.

OLIVIA
I know, but...

MIKE
And you’re just like him.

HEINRICH
I think you both are.

AUNT CLARA
Mike give those two lovebirds some time. Have some propriety.

OLIVIA
Go on, Mike. I’ll be right in.

Mike goes into the house with Aunt Clara.

Heinrich puts his arms around her waist and pulls her in tight.

OLIVIA
I missed you so much. I just can’t believe it.

HEINRICH
The further away I got, the more I missed you.

OLIVIA
And you brought Mike back. How did you find him. We all thought–

HEINRICH
It’s a long story. He brought me here.

(Beat)

Persistence runs in the family.

OLIVIA
Thought it was stubborn?
HEINRICH
Oh, you are, he is persistent.

OLIVIA
Hey!--

He reaches down and kisses her cutting off the rest of her sentence.

OLIVIA
Oh, Heinrich.

HEINRICH
Never again will I leave you, never.

OLIVIA
You do love me.

HEINRICH
When you reached out for me, you touched my heart. How could I not?

They walk back toward the house hand in hand. Mike and Aunt Clara wave them into the house from the back door.

CLOSE-UP THE GARDEN HOE ON THE GROUND LYING BY ITSELF. MOVE TO LONG SHOT THRU KITCHEN WINDOW OF AUNT CLARA, OLIVIA, MIKE AND HEINRICH.

OLIVIA (V.O.)
The next week was the county fair, Heinrich asked me to marry him on top of the ferris wheel. I didn’t think it that too terribly romantic until I found out much later that Heinrich is deathly afraid of heights. And as you can tell by the many pages that remain, I accepted. We left for Germany a month later to continue helping other soldiers in Mike’s condition.

He received his Doctor of Medicine after that and found a job in a hospital near his home. That’s how we ended up living in Stuttgart. Aunt Clara stayed on at the farm till Mike was well, but he never fully healed. No man ever does.
INT. FARMHOUSE KITCHEN - EVENING

A young woman ELISE mid 20’s is reading from a book at the kitchen table. EDDIE, A man in his early 30’s is sitting with her listening intently. V.O. changes from Olivia to Elise.

ELISE
It wasn’t until many years later that Michael’s condition was classified, but it had been around for thousands of years. It has been called many things. The first reports were as early as 490 BC by the Greek historian Herodotus. During the battle of Marathon, he described an Athenian soldier that, without injury, became blind after witnessing the death of a fellow soldier. Mike needs help and it just isn’t there. As well as many more like him. Heinrich and I really want to help these men. I wonder how we can?

A old man in a wheel chair comes into the kitchen where Elise and her brother Eddie are sitting. Mike is now a much older man, still feisty and full of vinegar. He is in a wheelchair.

MIKE
You kids find anything interesting in that old book?

She turns to Mike with misty eyes.

ELISE
It’s been very, enlightening. I do have one question.

MIKE
What’s that?

ELISE
Did they ever tell you how they met?

EDDIE
It was right after the war, wasn’t it?

MIKE
They never, told you?
ELISE
Well, they never really talked about it?

EDDIE
What are you getting at?

ELISE
Listen to this. “All the men are crude and I doubt that any even speak a word of English.”

EDDIE
So.

ELISE
She’s talking about what happened during the war and the men that helped out grampa, here on this farm.

EDDIE
I still don’t understand--

ELISE
“Heinrich, finally it speaks. He seems different from the others, so quiet. I still can’t get over that the enemy is here in my home.”

Eddie looks shocked.

EDDIE
But I thought!--

ELISE
(excited)
Yeah, I know.

EDDIE
And all this time? I thought they met at some medical conference...in Germany?

ELISE
I know, it’s so romantic.

EDDIE
Romantic? They lied to us! Aren’t the least bit upset?

Mike stifles a laugh.
ELISE
No, no I’m not.

EDDIE
Now I have to wonder what else wasn’t true.

ELISE
If they did keep things from us, they probably did it for a good reason. Do you tell Amy and Michael everything.

EDDIE
Well no. But this is kind of a big deal. Don’t you think?

MIKE
You kids need to understand, they may not have told you things for your own good.

(beat)
It was a long time ago. Things were different then.

EDDIE
How long have you had it?

MIKE
Hmm, I guess your mother gave it to me right after you left for college.

(referring to ELISE)

EDDIE
When Dad died. That was about when she moved back to the States.

MIKE
I’spose. Both worked very hard. And they may have kept things from you but you don’t know the risks they took. The world was a different place then.

ELISE
How so?

MIKE
Oh, you kids don’t even read anymore do you? Look, the war was over and Germany lost. They were not the most welcomed individuals.
EDDIE
That's why they worked in Europe?

MIKE
It was easier for them. You kids
got to see a lot more than being
raised in a small town like your
Mom... or Dad, for that matter.

ELISE
Why didn't they ever tell us?

MIKE
Well, I suppose you had a certain
perspective of them. Maybe they
didn't want to lose that.

ELISE
That’s just silly.

MIKE
Could be. They had their reasons.

EDDIE
Uncle Mike, thanks.

Elise gets up and hugs Mike tight.

MIKE
What’s that for, sweetie.

ELISE
I don’t know, it’s all so
emotional.

MIKE
You are your mother.

ELISE
She told us about you, too.

MIKE
That right? Hope it doesn’t change
how you think about your old uncle.

ELISE
Just makes us love you all the
more.

MIKE
Don’t stay up too late you two. You
still helping me in the morning?
EDDIE
Yes, sir.

MIKE
You’d better be up. You don’t want me waking you.

EDDIE
I’ll be up.

MIKE
Good night, kids.

EDDIE
Night.

Old Mike leaves the room.

INT. FARMHOUSE BEDROOM - MORNING

An extreme close-up of a young woman’s eyes, closed. They slowly open. Elise wakes from a dream. Sunlight fills her room, we hear the sounds of birds.

Elise gets up and goes to her dresser. There is a hairbrush, a clock showing 6:15 am, and a framed picture of Olivia and Heinrich that sits on her dresser, she touches it. And pulls back a bit, a worried look comes over her. A locket hangs on the picture frame, she picks it up and puts it on. The diary is on the dresser.

INT. FARMHOUSE KITCHEN - MORNING

She comes down the stairs to the kitchen in a robe. She looks out the window sill above the sink. She looks worried and concerned. Then she smiles, slightly. She sees Mike and Eddie working outside carrying feed from the barn. Eddie heads toward the back kitchen door and comes in. Mike gets back into the wheel chair.

MIKE
Give me a push. I’m an old man you know.

Elise watches and chuckles. Eddie sees her in the window and smiles to her about their Uncle’s faux physical disability.

EDDIE
Morning, sunshine.

ELISE
Hhmf.
Eddie pours himself a cup of coffee then offers her the pot.

EDDIE
Coffee?

ELISE
Yes, thanks.

He pours a cup for Elise.

EDDIE
You were up all night reading?

ELISE
Maybe.

EDDIE
You, are such, a child.

Eddie hands her the cup of coffee.

ELISE
There’s so much about them I really didn’t know.

EDDIE
Does it matter, really?

ELISE
I miss them.

EDDIE
I know. But, I see more of mom in you every day.

Elise makes a snide facial expression.

EDDIE.
I’m gonna take a shower. Would you rather...

ELISE
No, go ahead. I want to sit awhile. Save me some water please.

Eddie kisses her on top of the head.

INT. FARMHOUSE BEDROOM - MORNING

Music: Dream a little Dream, Ella Fitzgerald.

Elise is getting dressed, dark clothing. She walks down the stairs.
LONG SHOT LOOKING OUT THE FRONT DOOR FROM THE STAIRS.

Eddie is standing in a black suit in front of his car, passenger side. Mike is in the back.

Elise walks out the front door and stops to look back for a moment. She walks to the car. Eddie opens the door for her. She gets in and the car heads down the road.

FADE OUT: