

GLORIOUS AMATEURS
EPISODE #3
ACROSS THE POND

Written by

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Based on true stories of
WWII spies

Registered WGAW
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INT. QUEEN MARY - NIGHT

Charlie boards the ship, filing in with a group of sleepy soldiers. There is a table set up in the hallway, where a NAVAL SEAMAN are giving out room numbers. Charlie goes up his alphabetical line. The Seaman salutes him.

CHARLIE

Lieutenant Charles Lange - 4th
Calvary.

The Seaman consults his list. He gives Charlie a slip of paper.

NAVAL SEAMAN

Here is your berth assignment
Lieutenant. You get two meals a day
at 0830 and 1700 hours. All the
corridors and stairs are one way,
so only go with the flow. You're to
report at your duty post at 1030.
Which is the Gymnasium and squash
courts on the Sun Deck. You'll be
responsible for a 15 man squad to
keep that area shipshape. Welcome
aboard Sir.

Charlie takes his assignment, and goes into the corridor.

CUT TO:

INT. QUEEN MARY - FIRST CLASS CORRIDOR

Charlie walks down the corridor, checks the slip of paper, and stops at a room.

CHARLIE (V.O.)

I had travelled to Europe many
times on this ship, and was quite
pleased that I had been given a
first class cabin.

Charlie enters the cabin.

CUT TO:

INT. QUEEN MARY - FIRST CLASS CABIN - NIGHT

Charlie enters the pitch dark room barely seeing anything.

CHARLIE (V.O.)
I was so tired...I found an empty
bunk, and fell asleep immediately.

Charlie stashes his bag, and strips off his clothes. He lies
down and shuts his eyes.

CUT TO:

INT. QUEEN MARY - FIRST CLASS CABIN - MORNING

CHARLIE (V.O.)
When I woke up the next morning, I
found I was one of 18 officers
crammed into a room that had been a
single before the war.

Charlie gets up. He sees 18 guys in the small room.

CUT TO:

INT. QUEEN MARY - FIRST CLASS CORRIDOR

Charlie exits the room. He sees a steward at the end of the
corridor. He follows after him.

CHARLIE (V.O.)
I knew that showering and shaving
in one bathroom with 18 other men
was going to be a very unpleasant
challenge for the next 8 days.
Since the OSS taught us to be
innovative thinkers, I went to talk
to our steward.

Charlie walks up to the steward.

CHARLIE
Excuse me, I have taken this ship
across the pond several times
before, so I am familiar with her.

He gestures to a door on his left.

CHARLIE (CONT'D)
I know that there are several
bathrooms on this deck that are not
connected to any of the staterooms.

STEWARD
Yes sir, we were told to lock them
up.

Charlie reaches into his pocket, and pulls out some bills.

CHARLIE

What are the chances that
one...might be mistakenly unlocked
from let's say 7:30 to 8:00 each
morning?

The steward discreetly takes the bills.

STEWARD

I'd say that could very well
happen.

Charlie notes his name tag.

CHARLIE

Thank you, Duncan.

Charlie happy with himself, turns and walks down the corridor
joining a group of soldiers.

CHARLIE (V.O.)

So...each morning for the rest of
the crossing, I had my own private
bathroom. No easy task considering
there were 12,500 soldiers on
board.

CUT TO:

INT. QUEEN MARY - FIRST CLASS LOUNGE - EVENING

STEADY-CAM

The lounge is packed. Every inch of floor space is occupied.
All the windows have black out curtains over them. We see Red
with a group of officers playing poker. Other soldiers are
playing bridge. We see a group rolling dice in the corner.
Some men are engrossed in conversation. Charlie is in a chair
reading a book.

CHARLIE (V.O.)

We were asked not to fraternize
with other members of the OSS, so
Red and I kept our distance from
each other on the trip. The Queen
Mary was too fast to join a convoy
across the Atlantic, but she zig-
zagged all the way to Glasgow
Scotland in eight days.

We hear a group of men starting to sing, "We'll Meet Again". Slowly a few more men join in. Finally the whole room is singing.

DISSOLVE TO:

INT. TRAIN - GLASGOW, SCOTLAND - NIGHT

Charlie sits down in a compartment with Red, Gary, and TWO OTHER OSS MEMBERS.

CHARLIE (V.O.)

We were met at the dock by an OSS Officer who immediately whisked us on a train to London. The next morning I was to report to OSS Headquarters at 70 Grosvenor St.

CUT TO:

INT. OSS HEADQUARTERS LONDON - MORNING

Charlie presents his credentials to a WAC in uniform. There is also AN ARMED GUARD in the room.

WAC

Good morning Lieutenant.

The WAC picks up the phone, and confers with someone on the line.

WAC (CONT'D)

Lieutenant Lange is here, sir.
Very good sir.
(to Lange)
Major Kyle will be right out.

Charlie sits down on a chair. Soon after MAJOR KYLE walks in. Charlie jumps up and salutes him. Kyle returns the salute haphazardly.

MAJOR KYLE

Follow me Lange.

They enter the door, and start down a corridor.

MAJOR KYLE (CONT'D)

Don't worry about saluting in here Lange. It kinda gets in the way of what we are doing.

He goes into an office, and goes behind his desk.

MAJOR KYLE (CONT'D)

Have a seat.

Lange sits down.

MAJOR KYLE (CONT'D)

We are currently gearing up, and in a training mode at the moment. As you know, we are joined at the hip with our British counterpart, the Special Operations Executive. Both organizations have spies in training locations throughout the British Isles. We need someone to help coordinate this, so I am temporarily making you a liaison officer between our organizations. After my assistant Julie gives you the 5 cent tour...I want you to go to the SOE headquarters at 64 Baker Street, and go through their vetting process in order to get you a Interagency Pass. This will allow you expedited entry to various secret intelligence locations.

CHARLIE

I understand sir.

MAJOR KYLE

(calling out)

Julie.

JULIE an attractive brunette enters

JULIE

Yes sir.

MAJOR KYLE

Can you please show the lieutenant around, and introduce him to the department heads.

JULIE

Of course sir.

MAJOR KYLE

Glad to have you aboard Lange.

CHARLIE

Thank you, sir.

Charlie stands, and exits with Julie.

CUT TO:

INT. OSS HEADQUARTERS LONDON - MORNING

BEGIN MONTAGE

Julie walks down a flight of stairs to the basement.

JULIE

This is our Research and
Development department. They make
all sorts of weapons and gadgets,
as well as forged documents.

SOME MEN AND WOMEN DRESSED IN LAB COATS are working at
various desks on different projects. Julie picks up a glove
with a gun attached to the side.

JULIE (CONT'D)

This is an OSS Sedgley 38. It
packs quite a punch.

Charlie picks up something that looks like a cigar case.

JULIE (CONT'D)

That's the Stinger Pen. It shoots
a short 22.

Charlie examines it. Then carefully lays it down.

JULIE ENTERS A ROOM WITH "SPECIAL OPERATIONS" WRITTEN ON THE
DOOR.

Charlie follows her in to a room with a huge map of Europe on
the wall. It has various red dots all around it. There are a
GROUP OF SO MEN & SO WOMEN working a several desks in the
room.

JULIE (CONT'D)

This department controls all our SO
operators throughout Europe.

MATT approaches them.

JULIE (CONT'D)

Matt, this is Charlie, our new SOE
liaison.

Matt puts his hand out. Charlie takes it.

MATT

Good to meet you. You'll be consulting with me a lot.

CHARLIE

(Nodding)

Matt.

CHARLIE AND JULIE ENTER ANOTHER ROOM.

There are a DOZEN "MORALE" MEN AND WOMEN working around the room. CORDELIA is hovering over another woman's desk pointing to some paperwork.

JULIE

(indicating Cordelia)

That's Cordelia. She's the grand mistress of creating all types of propaganda.

Charlie smiles at her. She eyes him, sizing him up in a flash. She nods to him.

JULIE AND CHARLIE WALK DOWN ANOTHER CORRIDOR

They pass a room titled Maritime Unit. Julie points to the door.

JULIE (CONT'D)

This department is in charge of all things aquatic. The map department is across the street at number 51.

They go further down the hall, and they step into room filled with communications gear. COMMUNICATIONS WORKERS, mainly women, are typing and using various radio and morse code devices. The women begin to look up at Julie and Charlie. Charlie smiles, and nods his head. They turn and go. Two ladies sitting near one another look at each other.

CODEBREAKER #1

Who was that?

She fans her face.

CODEBREAKER #2

He's a real dreamboat!

CODEBREAKER #1

That's for sure.

JULIE OPENS A DOUBLE DOOR MARKED SPECIAL INTELLIGENCE.

Charlie and Julie enter. SI has a large map of Europe on the wall. A DOZEN SI MEN and SI WOMEN are working between several rooms.

JULIE

This is Secret Intelligence which as it sounds, is in charge of gathering and analyzing all the intelligence from the European Theatre. This is Ed's domain.

ED walks up to them.

ED

Charlie, I've read your file. It's good to have another Princeton man here. We need to get you a code name. Any thoughts on that.

CHARLIE

How 'bout Pegasus.

ED

I don't think that's taken...and it's appropriate for a Calvary Man. Glad to have you aboard.

END MONTAGE

CUT TO:

EXT. LONDON STREET - DAY

Charlie makes his way down Baker St. We see all types of SERVICEMEN AND WOMEN on the street as well as many buildings with sandbags across their frontage. Charlie finds the entrance to the SOE and enters.

CUT TO:

INT. SOE HEADQUARTERS - DAY

Charlie and TWO SOE OPERATIVES are sitting at a table. A SOE OFFICER hands them each a document.

SOE OFFICER

By signing this, you agree to never disclose where you work or what you do to anyone.

(MORE)

SOE OFFICER (CONT'D)

Not your family, especially not your wife, or your girlfriend. Do you understand me?

The officer looks at the first operative

SOE OPERATIVE #1

Yes sir.

He looks at the second operative.

SOE OPERATIVE #2

I understand sir.

He looks at Charlie.

CHARLIE

I swear not to tell either of them sir.

A smile creeps onto SOE Officer's face. The other two men chuckle. The SOE Officer is about to admonish Charlie, but Charlie quickly interjects seriously.

CHARLIE (CONT'D)

Yes, I do understand the gravity of this sir.

The SOE Officer decides to leave it and continue.

SOE OFFICER

Trust no one. If someone asks what you do. You say, "It's terribly boring. You deal with statistics." That should stop the conversation right there.

(holding up the passes)

These interagency passes are valuable. Keep it on you at all times. Under no circumstances give it to anyone. Sign these, and give them back to me.

The men sign the documents. The SOE Officer collects them, and hands out their passes.

CUT TO:

INT. LONDON BILLET - EVENING

Charlie walks into the drawing room of his assigned billet. He spots Red talking to a RODGER, a British Officer, and walks over to them.

RED
Charlie, meet Rodger.

Charlie shakes his hand.

RODGER
(to Red)
Yes...I see what you mean.

Charlie is wary.

RED
Rodger is setting us up with a date tonight with his cousin and her girl friend. He wanted to make sure you were up to snuff.

CHARLIE
Do I make the grade?

RODGER
From what Red tells me, you'll do fine.

Charlie is shakes his head.

RODGER (CONT'D)
You see my cousin was engaged to be married last year. Her fiancé was an RAF pilot. He died in the Battle of Britain. Shot down over the Channel. Understandably, she has been herself since then. She deserves to have some fun.

CHARLIE
Well, I guess I'll volunteer for the mission. I'm free tonight.

RODGER
Great to hear that old chap. We'll be going to this popular pub I know.

CUT TO:

INT. LONDON PUB - EVENING

Charlie, Rodger, and Red enter the London pub. It is crowded with servicemen in various uniforms. They make their way to a table in the back where CONNIE, an attractive young woman in her mid twenties, and her cute friend, PEGGY are each nursing a pint of ale.

RODGER
Charlie, this is my cousin Connie,
and her friend Peggy.

Charlie smiles broadly, as he shakes their hands. He is clearly taken with Connie.

CHARLIE
It is a pleasure ladies.

He turns indicating Red.

CHARLIE (CONT'D)
And...this is my friend Terry.

RED
You can call me Red. Most of my
friends do.

PEGGY
Nice to meet you.

RODGER
I'll get the first round gents.
Ladies another?

CONNIE
We're still on our first.

RED
Thanks Rodger, I'll have a pint of
lager.

Rodger turns to Charlie.

CHARLIE
Make that two.

RODGER
Righto. Be back in a jiff.

He disappears into the crowd towards the bar. Peggy gets up.

PEGGY
Com'n Red, let's put some music on
the jukebox.

Red and Peggy walk over to the jukebox.

Charlie sits next to Connie. Charlie notices her uniform, and rank.

CHARLIE

So lieutenant, what do you do for the Women's Royal Naval Service?

CONNIE

Oh...it's terribly boring stuff. Statistical analysis and the like.

Charlie is suddenly more interested. He has heard the spiel before.

CHARLIE

Oh really...I took statistics in college. I actually found it fascinating. Do you use the Stillworth Hypothesis?

CONNIE

Oh...sometimes...Let's not talk about work.

CHARLIE

What types of data do you analyze?

Connie is getting more and more uncomfortable.

CONNIE

This and that...as I said it's really boring.

CHARLIE

Where do you work?

Connie cannot take anymore of this.

CONNIE

I have to go powder my nose.

She begins to get up. Charlie pulls out his pass, and flashes it to her under the table.

CHARLIE

By any chance do you work here?

Connie recognizes the pass instantly. She sits back down.

CONNIE

You bastard!

CHARLIE

I'm sorry, after hearing your spiel, I couldn't help myself. Oh, and by the way...there is no such thing as the Stillworth Hypothesis.

Connie shakes her head and smiles.

CHARLIE (CONT'D)

Well...enough about work.

Peggy and Red come back to the table. A Glenn Miller swing is playing. Roger comes back with three pints, and places them at the table. They all sit down.

DISSOLVE TO:

INT. LONDON PUB - A SHORT TIME LATER.

There are now some empty pints on the table. Peggy and Connie are enjoying the company. They are all laughing and having a good time.

A large drunken British junior officer approaches the table. He slurs his words.

BRITISH DRUNK

You think you yanks can take our British girls.

CHARLIE

(under his breath)

It's easy from the likes of you.

The drunk grabs Charlie's shoulder.

BRITISH DRUNK

What did you say?

Charlie gets up and faces him.

CHARLIE

I said, "It's easy to like you."

He jabs his finger into Charlie's chest.

BRITISH DRUNK

Are you making fun of me?

CHARLIE

Oh no...I don't have to. You are doing just fine all by yourself.

The British drunk just ignores the comment. He tries to get by Charlie, who blocks his way.

BRITISH DRUNK

You think you can protect her?

CHARLIE

You've got it all wrong mate. I'm not here to protect her. I'm here to protect you...from her.

The drunk is totally confused. He grabs Charlie's neck.

BRITISH DRUNK

Step aside you wanker.

In one swift move, Charlie twists his arm bending him over. He whispers in his ear.

CHARLIE

I'm going to the loo, and when I come back I don't want to see you standing here. Do you understand me?

Not waiting for an answer, Charlie pushes him down to the floor, and walks off the restroom.

CUT TO:

INT. LONDON PUB - EVENING

Charlie walks back from the restroom, and finds the drunk out cold on the floor. Connie is standing over him, brushing off her uniform. She looks at Charlie and shrugs.

CONNIE

He didn't take your advice.

CHARLIE

Well...I know who to call, when I need a bodyguard.

CONNIE

(to Peggy)

Let's go Peggy...I've got an early call in the morning.

(to Charlie)

I had fun tonight...Thank you Charlie.

Peggy gives Red a peck on the cheek.

PEGGY

See you later...love.

She exits with Connie.

RED
I already like it here in Britain!

ROGER
(to Charlie)
That is the first time I've seen
her smile in a long time.

CUT TO:

INT./EXT. BEGIN MONTAGE

CHARLIE AND CONNIE WALK DOWN THE STREET TALKING TO EACH OTHER
WITH BIG BEN IN THE BACKGROUND.

CHARLIE (V.O.)
Over the next few weeks, Connie and
I spent more and more time
together.

THEY SIT IN A PUB TALKING WITH RED AND PEGGY

CHARLIE (V.O.)
We talked about our families.

CHARLIE AND CONNIE STAND IN FRONT OF AN EXHIBIT IN THE
NATURAL HISTORY MUSEUM

CHARLIE (V.O.)
We talked about our favorite movie
stars.

THEY WALK ACROSS LONDON BRIDGE GESTICULATING AS THEY
CONVERSE.

CHARLIE (V.O.)
We talked about what we wanted to
do in the future.

THEY WALK PASSED A BOMBED OUT BUILDING.

CHARLIE (V.O.)
But even though it was all around
us, we never talked about the war.
As if talking about it would pull
us apart. It soon did.

END MONTAGE

CUT TO:

EXT. COUNTRY MANSION DRIVEWAY - EVENING

Charlie, Red and Blake, an SOE operative are in a jeep being driven down a country road by a uniformed driver.

CHARLIE (V.O.)

After a month, we were assigned to an SOE finishing school in Hampshire. These schools were set up to hone our spy skills, in a place of maximum privacy.

The jeep turns into a large gated driveway. The jeep drives up to a roundabout of a large country mansion. They all get out and grab their bags from the rear. Red looks up at the large facade.

RED

I guess we'll be roughing it for the next few weeks.

CHARLIE

(looking at Blake)

The Brits certainly know how to do things right.

BLAKE

Yeah, but I don't think we can get the butler to do our morning calisthenics.

They all smile, and enter the front door.

CUT TO:

INT. BLACKBRIDGE HOUSE OSS FINISHING SCHOOL - EVENING

They enter a large two story foyer with a huge stairway going to the second floor. A female SOE staff member in uniform, MARGOT HELMSLEY, greets them.

HELMSLEY

Good evening gentlemen. Welcome to Blackbridge House. Your rooms are upstairs. Names are on the doors. Cocktails are in the library in half an hour, and dinner will be served at 19:00 hours in the dinning room.

RED

Like I said...roughing it!

CHARLIE
Thank you, Ma'am.

They climb the stairs, looking all about. Charlie finds his room. Red is his roommate. They go in.

CUT TO:

INT. BLACKBRIDGE BEDROOM - EVENING

Charlie and Red enter a well appointed double bedroom replete with canopy beds and a fireplace. Red puts his bag on one of the beds, and Charlie does the same on the other. Charlie begins to unpack. Red peeks in the bathroom.

CHARLIE
Well...we've certainly come up in
the world since Virginia.

RED
(grinning)
I can get used to not having to use
latrine with flies, or sharing a
bathroom with 17 other guys.

Charlie smiles as he hangs up a uniform in the wardrobe.

CUT TO:

INT. BLACKBRIDGE DRAWING ROOM - EVENING

There are EIGHT OSS and SOE OPERATIVES both men and women standing about conversing. Charlie and Red enter, and walk up to the bar cart, and pour themselves a drink. JEAN-LUC extends his hand to them.

JEAN-LUC
(in a British accent)
The name's Jean-Luc.

CHARLIE
Charlie.

RED
And I'm Red.

CHARLIE
You're British?

JEAN-LUC
(nodding)
French Mother. English Father.

CHARLIE

Ah...

Just then MAJOR STEWART enters. He speaks to the group in a Scottish accent.

MAJOR STEWART

Welcome to Blackbridge House. I'm Major Stewart. You'll be here for the next three weeks. Everything will be taken care of for you, except your alcohol. There is a ledger by the bar...

(pointing to the bar)

Whenever you take a drink, just mark it down. They're ten pence each. We'll settle up at the end. You will have a run or calisthenics at 0645. Breakfast will be at 0800. Morning classes will begin at 0900. You may have had some of this material before. We just want to make it second nature for you. Lunch is at 1230. Afternoon classes are at 1330. Cocktails and dinner are the same as tonight. When you have a day off you can go into town. Obviously "mums the word", about why you are here, and what you are doing. However when you do go into town for more than three hours, you must create a fictional cover story about what you did. It cannot be what you really did. When you get back...you will be interrogated by "Nazi Staff Members" who will try to poke holes in your cover stories. We are just honing your skills, to keep you alive. Any questions.

No one raises their hands.

MAJOR STEWART (CONT'D)

Right, let's have some dinner.

CUT TO:

EXT./INT. BLACKBRIDGE HOUSE - BEGIN MONTAGE

CHARLIE (V.O.)

After a mile run the next morning...

Charlie, Red, Jean-Luc and the rest of the male and female spies run through the estates grounds, past a chicken coop.

CHARLIE (V.O.)
...we did calisthenics

The group do squat thrusts on the back lawn of the house.

CHARLIE (V.O.)
...had a marvelous breakfast,

The group is eating an English breakfast in the dining room.

RED
I bet these eggs were laid this morning.

CHARLIE (V.O.)
Attended our first class in self-defense taught by Fairbairn's SOE counterpart Captain Sykes.

Using the Sykes knife, Captain Sykes does a stabbing motion towards Jean-Luc. The rest of the group watches in rapt attention.

SYKES
Hold the knife like this. You want to make little quick stabs at the enemy, cutting him here and there until he makes a mistake.

END MONTAGE

CUT TO:

INT. BLACKBRIDGE HOUSE - CLASS ROOM - MORNING

The spies are now seated in a classroom. On the black board are some bullet points regarding "How to follow someone" and "How to lose a tail." CAPTAIN SINCLAIR is addressing the class.

CHARLIE (V.O.)
Then...before lunch we had a class in how to follow someone, and how to lose them if you're the one being followed.

CAPTAIN SINCLAIR
So...after lunch we will go into town, dressed as nondescript workers.

(MORE)

CAPTAIN SINCLAIR (CONT'D)

In groups of three, you will play "The Follow Game". One of you will be "It", and the other two will attempt to keep "The Target" in sight. After 30 minutes, or when you've completely lost your target...you will rendezvous back to a specified point, and review what you did right or wrong. Learn from your mistakes. Utilize all the techniques I've taught you today.

CUT TO:

EXT. SOUTHAMPTON, ENGLAND - AFTERNOON

Jean-Luc is walking down the street. He stops at a shop's display window, and looks at the reflection in the glass. He spots Charlie across the street. He continues down the street until he gets to a Pub. He pops into it.

ON CHARLIE

He nods to Red, who enters the pub. Charlie goes down an alley to the back of the pub. He hides in a doorway.

CUT TO:

INT. SOUTHAMPTON PUB - AFTERNOON

Red enters and looks around, but doesn't see Jean-Luc, a waiter is carrying a tray into the kitchen. Red looks around trying to find Jean-Luc.

CUT TO:

INT. SOUTHAMPTON PUB KITCHEN - AFTERNOON

Jean-Luc enters the kitchen carrying the tray, puts it down near the sink. He nods to the DISHWASHER, who looks totally confused, as he doesn't know who he is. Jean-Luc walks to the back door, and exits.

CUT TO:

INT. SOUTHHAMPTON PUB - AFTERNOON

Not seeing him, Red goes into the kitchen. He sees the back door is open, and he runs toward it.

CUT TO:

EXT. BACK ALLEY SOUTHHAMPTON - AFTERNOON

Jean-Luc looks around to make sure he is not being followed, and turns down a passage way. Charlie comes out of the shadows, and follows Jean-Luc. Red charges out of the Pub's back door, and sees Charlie turning the corner. He runs after him.

CUT TO:

EXT. SOUTHHAMPTON STREET - AFTERNOON

Jean-Luc checks up and down the street. He crosses the street behind a lorry truck.

POV CHARLIE

We see Jean-Luc go behind the truck and disappear. Charlie starts to cross the street as Red runs up next to him. The truck pulls away revealing the other side of the street. Jean-Luc is nowhere to be seen. He and Red look up and down the sidewalk, but no Jean-Luc. The truck makes a right turn up the street.

CLOSE ON PASSENGER SIDE OF THE TRUCK

Jean-Luc is hanging on the side of the truck crouched down on the running board.

CUT TO:

INT. THEATRE - AFTERNOON

Red is watching a movie. The shadows are playing off his face. Behind him to the right we see Charlie and Jean-Luc watching the movie and Red. Red moves to the other side of the theater. He sits and watches more of the movie. Charlie has moved five rows behind him. Red gets up and moves to the back of the theater. He again sits watches more. Charlie looks back to make sure he doesn't leave. Red gets up again, and exits into the lobby. Charlie and Jean-luc both follow him out into the lobby.

POV CHARLIE

We see Red go into the cloak room. They follow. In the cloak room there is a line of hooks with coats on them. Red grabs one of the coats, and pulls it over his head. He then grabs one of the hooks laying the coat on the hook, and lifting his legs off the ground. He is now hidden under the coat. Charlie and Jean-Luc run into the cloakroom. Red has disappeared. They continue out the front door. Red lowers his legs, puts the coat on the hook, and walks back into the lobby and into the theater.

CUT TO:

EXT. SOUTHAMPTON STREET - 30 MINUTES LATTER.

Charlie goes to a news stand, and buys a paper. He goes into a pub. Red indicates to Jean-Luc to go to the back exit. Jean-Luc nods, and goes to the back of the pub.

INT. WHITE STAR TAVERN - AFTERNOON

Red enters the tavern. Charlie is seated at the bar reading the paper and nursing...

CLOSE ON

A full pint of ale.

DISSOLVE TO:

INT. WHITE STAR TAVERN - 15 MINUTES LATER

Close on

The pint is now three quarters empty.

WIDE ON

Red watches Charlie get up from the bar, and go to the restroom. Red follows him. He listens at the door, and not hearing anything, he enters the restroom.

CUT TO:

INT. WHITE STAR TAVERN RESTROOM - AFTERNOON

It is empty. Red crouches down and looks under the stalls. He sees no one. Then he spots the back window which is wide open.

RED

Darn it!

Red goes to the window, and awkwardly climbs out.

CLOSE INSIDE BATHROOM STALL - STEADY-CAM SHOT

Charlie is standing on the toilet bowl. He casually climbs down, exits the stall, exits the restroom.

In the tavern, Charlie picks up his paper, puts some change on the bar, and walks out the front.

CUT TO:

EXT. TOWN PARK - SOUTHAMPTON - AFTERNOON

Charlie, Red, and Jean-Luc are sitting on a park bench waiting for their ride back to Blackbridge House. They are all laughing hysterically.

RED

You were standing on the toilet?

CHARLIE

Yeah.

JEAN-LUC

You should have seen Red climbing out that window. He almost fell head first into a trash can.

They all laugh hard at this.

CHARLIE

Where the hell did you go in the movie cloakroom?

RED

I was hanging under one of the coats. I saw the move in an old Harold Lloyd silent movies.

CHARLIE

Oh Yeah. I remember that film.

RED

I hope the next few days will be as fun as today.

JEAN-LUC

I've got to spend it in advanced morse code and radio communications classes.

CHARLIE

I think we've got a class in creating cover stories and propaganda.

A truck drives up and stops.

RED

Here's our ride.

They all get up and go to the truck.

CUT TO:

INT./EXT. BEGIN MONTAGE

CHARLIE (V.O.)

The next few weeks were packed with more physical training.

The spy trainees are doing jumping jacks on the back lawn.

The spies are running around the estate.

CHARLIE (V.O.)

...self defense classes with Captain Sykes.

Red takes the rifle away from Jean-Luc, and pretends to butt him in the head, knocking him to the ground.

A female spy twists a pistol from Charlie's hand, and points it at him.

CHARLIE (V.O.)

Numerous classes, not taught in college, such as: creating cover stories, more lock picking, how to break into buildings, how to deal with dogs, training resistance fighters, breaking down all types of enemy weapons, and identification of German and Japanese uniforms and insignias.

The student spies are being lectured by Captain Sinclair.

A female spy unlocks a door with a lock pick.

A FANY Officer (similar to an American WAC) uses a pointer to indicate a point in a building schematic.

Outside all the spies are holding Sten guns, and Sinclair explains how to instruct a group of resistance fighters.

A female spy takes apart a German machine gun.

LIEUTENANT TURNER points at an insignia of a German uniform on a poster with many different ones. A male spy recites its correct ID.

END MONTAGE

CUT TO:

INT. SOUTHAMPTON PUB - AFTERNOON

Charlie, Red, and Jean-Luc enter a pub.

CHARLIE (V.O.)

Finally, we had a day off in town, but at the end of the day. We spent an hour in a pub to create our cover story.

RED

Okay, we all agree we went to the Red Lion Pub for lunch. I had bangers and mash, and we sat at the table near the dart board. I sat between you. Charlie was on my right.

JEAN-LUC

I had a steak and kidney pie...

CHARLIE

...and I had fish and chips. Our waitress looked like Ruby Keeler...

RED

We all had two pints of Carling.

They all nod in agreement.

RED (CONT'D)

Who paid the check?

JEAN-LUC

We split it. Four schillings and six pence each.

(MORE)

JEAN-LUC (CONT'D)

Then we went to the 1:30 PM movie showing of Casablanca which we have all seen. Same seating with Red between us.

CHARLIE

Then we took the bus to my friend's house, John Forman, at 32 Newcombe Road, and played bridge till we left for Blackbridge House.

JEAN-LUC

Who won?

CHARLIE

You and Red did. You had one hand of six spades. I sat to Red's left. He gave all of us bottles of Fuller's London Pride.

CUT TO:

INT. BLACKBRIDGE HOUSE FOYER - EVENING

Charlie, Red, and Jean-Luc enter, and remove their coats.

CHARLIE (V.O.)

We thought we had covered all the bases, but soon learned, we had failed miserably.

CUT TO:

INT. BLACKBRIDGE HOUSE - SINCLAIR'S OFFICE - EVENING

Red is seated alone across from Captain Sinclair and Lieutenant Turner. After each question we cut between Red's, Charlie's and Jean-Luc's answers.

SINCLAIR

You were gone for more than four hours...where did you each go to the loo?

RED

(thinking)

Ah...We all went at the Red lion and at Forman's house.

CHARLIE

I went just before the movie.

JEAN-LUC
I don't recall. I think at theater
after the movie.

TURNER
What row did you sit in at the
movie?

CHARLIE
In the middle.

RED
It was near the back.

JEAN-LUC
It was closer to the front.

SINCLAIR
How many rubbers did you play?

CHARLIE
It was two.

RED
Three.

JEAN-LUC
I don't remember, I had a lot to
drink by then.

CUT TO:

INT. BLACKBRIDGE HOUSE - SINCLAIR'S OFFICE - EVENING

Charlie, Red and Jean-Luc are sitting sheepishly across from
Sinclair and Turner.

SINCLAIR
Okay, how do you think you did?

RED
Miserably!

JEAN-LUC
Horribly!

CHARLIE
We were pathetic!

SINCLAIR
You actually did better than most.
But you did make mistakes.

RED

Better here than in front of the Gestapo!

SINCLAIR

Exactly. What did you learn?

CHARLIE

KISS Principle.

TURNER

I beg your pardon.

CHARLIE

It's an American expression. Keep it simple stupid.

SINCLAIR

Yes...the more complicated you make it the harder to substantiate.

TURNER

The more people you include in the cover story...the easier it is to break.

SINCLAIR

Don't beat yourselves up too much, you'll do better next time.

CUT TO:

INT. BLACKBRIDGE HOUSE - CLASS ROOM

Charlie and Red are sitting with the other spy trainees listening to LIEUTENANT CARTER, a very pretty FANY Officer in her mid twenties.

LIEUTENANT CARTER

One can use propaganda to bolster your own country's morale or to weaken your enemy's. There are two types of propaganda; white and black. White propaganda does not hide its origins, and black does. An example of black propaganda is this booklet...

She hands several leaflets out to the students.

LIEUTENANT CARTER (CONT'D)

...It is entitled "Marching Songs". The first part is just what it says, but further in, it tells what you can eat or what symptoms you can say you have, so that you will appear sick. This gets the soldier out of regular duty. It could come from their own ranks or originate with us. Anyway, at Morale Operations we've had good success with this booklet.

She hands a folder to one of the female students, who glances at it wrinkling her nose. She passes it to Charlie.

LIEUTENANT CARTER (CONT'D)

This is an example of German black propaganda aimed at our British troops.

Charlie opens the folder.

CLOSE ON LEAFLET

We can only see the title which reads, "THIS IS WHAT THE AMERICAN SOLDIERS ARE DOING TO OUR ENGLISH GIRLS WHILE WE ARE AT THE FRONT".

CLOSE ON CHARLIE

He moves his hand away from the picture, and his eyes widen. He closes up the folder, and passes it over to Red. Red looks down, and his mouth drops open. He hands it over to a female spy, who glances at it, and is bemused by it. Red looks at Charlie. Charlie looks up at Lieutenant Carter.

CHARLIE

It's rather crude.

LIEUTENANT CARTER

Yes, but it gets the point across.

CUT TO:

INT. BLACKBRIDGE HOUSE - SINCLAIR'S OFFICE

Captain Sinclair hands Charlie a piece of paper.

CAPTAIN SINCLAIR

Tomorrow night your are to go to this address.

(MORE)

CAPTAIN SINCLAIR (CONT'D)

There is a solicitor's office on the second floor. You are to surreptitiously break in to the office, and with the minimal amount of damage, steal a paper from the filing cabinet in the back near the restroom. It's in a file entitled "Blackbridge House". Just take one, and get out without being caught. Now if you get nicked, and you can't get out of it, there is an emergency number on the paper, but we discourage you from using it. Also, if you do manage to escape without being caught, you will be interrogated when you get back, so you will have to have a cover story for all the time you were in town. Any questions?

CHARLIE

Will we have a chance to surveil the location?

CAPTAIN SINCLAIR

Yes, any time tomorrow afternoon.

CHARLIE

Very good, Sir. I think I have all I need.

Charlie exits the office. Margot Helmsley comes in just as he leaves.

HELMSLEY

Which one did you give him, sir?

CAPTAIN SINCLAIR

The hardest one. It is just across the street from the police station. Most of the operatives get nicked.

She smiles and nods.

CUT TO:

INT. BLACKBRIDGE DRAWING ROOM - EVENING

Charlie and the other spy trainees are all having a cocktail, and conversing with one another. Charlie is standing with Red.

CHARLIE
Where are you going tonight?

RED
Those of us that don't have an
assignment are going to the White
Star Tavern. To bad you can't join
us.

CHARLIE
Oh...I'll be there.

Red looks at him askance.

RED
Don't you have to...

CHARLIE
I'll beat you in darts.

Charlie mimes throwing a dart.

RED
You're on. If you actually make it
there, I'll buy you a pint.

Captain Sinclair walks in.

CAPTAIN SINCLAIR
All of you on assignment tonight
the truck leaves 20 minutes after
dinner.

CUT TO:

EXT. SOUTHAMPTON STREET - NIGHT

The truck stops in a main square in Southampton. The spies
all get out, including Charlie.

SINCLAIR
The truck will leave here at 0300
sharp for Blackbridge House.

CHARLIE
(to Sinclair)
I'll get my own ride back, thanks.

He walks off.

CUT TO:

INT. WHITE STAR TAVERN - SOUTHAMPTON - NIGHT

Charlie walks into the tavern, and goes over to the table with Red and the other spies not on assignment. Margot Helmsley is also with them.

CHARLIE

What time do you have Margot?

Margot looks at her wrist watch.

HELMSLEY

I have nine-thirty.

Charlie nods a thank you to her, and goes over to Red.

CHARLIE

You owe me a pint, and a game of darts.

BEGIN MONTAGE

Red throws a double bullseye, and marks 50 on the scoreboard.

Jean-Luc picks a lock, and enters a building.

Charlie throws a dart into the triple twenty. He marks a 60.

A female spy pushes a window open, and climbs into the building.

Charlie clinks mugs with Margot.

A male spy walks along a ledge, and climbs onto a balcony.

Charlie and Margot laugh at one of Red's jokes.

The same male spy opens the balcony door, and enters the building.

Charlie brings three pints over to the table.

Jean-Luc rifles through a desk using a torch (flashlight).

Margot looks at Charlie, and then at her watch it is 11:00 PM.

The female spy opens a drawer, and takes out a file.

All the female spies not on assignment are surrounding Red and Charlie.

A female spy photographs the file.

Close on Charlie laughing.

The female spies laugh.

Jean-Luc exits a building.

Charlie points at his wrist. Margot mouths 12:00 AM

The male spy is escorted by two policemen.

Charlie helps Red to his feet.

END MONTAGE

CHARLIE (CONT'D)

How are you all getting back?

HELMSLEY

We are in two cars.

CHARLIE

Do you have room for me?

HELMSLEY

Yes but...don't you have something to do?

CHARLIE

Yeah...I want to get to bed.

Margot shrugs.

HELMSLEY

There is room in my car.

CHARLIE

Great.

CUT TO:

INT. BLACKBRIDGE HOUSE FOYER - NIGHT

Charlie, Red, Margot and the rest of the Tavern group enter through the front door. Hearing the noise Sinclair and another SOE officer Lieutenant, TURNER, come into the foyer.

CAPTAIN SINCLAIR

Looks like you've all had good time.

He sees Charlie and frowns.

CAPTAIN SINCLAIR (CONT'D)
(to Charlie)
You're back early.

Charlie Shrugs.

CHARLIE
I thought I'd join them tonight.

Sinclair grabs his arm.

CAPTAIN SINCLAIR
Come with us.

He drags him to his office. Followed by Turner.

CUT TO:

INT. BLACKBRIDGE HOUSE - SINCLAIR'S OFFICE - NIGHT

They push Charlie into a chair, and begin firing questions at him.

CAPTAIN SINCLAIR
Where were you all evening?

CHARLIE
After leaving you, I walked
directly to the White Star Tavern.

TURNER
What time did you get there?

CHARLIE
Exactly at 9:30 PM, 2130 hours. I
know because I asked Margot what
time it was.

CAPTAIN SINCLAIR
What time did you leave there?

CHARLIE
When everyone else did. I caught a
ride with them.

TURNER
You never left the White Star
Tavern?

CHARLIE
Nope. You can ask everyone there.

Sinclair gets up, and leaves the room.

CUT TO:

INT. BLACKBRIDGE DRAWING ROOM - NIGHT

Sinclair walks up to Margot, and talks to her. She nods her head yes several times. Red also nods his head. Sinclair walks back to his office.

CUT TO:

INT. BLACKBRIDGE HOUSE - SINCLAIR'S OFFICE - NIGHT

Sinclair charges back into the room.

CAPTAIN SINCLAIR
Empty your pockets on the desk.

Charlie does so, putting his wallet, lighter, change, and a folded piece of paper on the desk. Turner pats him down.

Captain Sinclair sees the paper, and knows he has him. He snatches it up.

CAPTAIN SINCLAIR (CONT'D)
What is this?

CHARLIE
What it appears to be.

Sinclair opens it up, and stares at it.

CHARLIE (CONT'D)
It's a list of beers they have on tap at The White Star.

CAPTAIN SINCLAIR
Did you do your assignment tonight?

CHARLIE
What assignment are you talking about. I was at the White Star having a good time.

TURNER
You were given an assignment. Did you carry it out?

CHARLIE

I don't know what you are talking about, but I'm really tired, and would love to get some sleep.

Sinclair and Turner just look at each other, and then at Charlie.

CHARLIE (CONT'D)

Do you have anymore questions for me or can I go?

Sinclair stares at Charlie for a long time then...

CAPTAIN SINCLAIR

Yes...you can go.

Charlie gets up, and as he crosses to the door, he looks at a book shelf. He pulls a book from the shelf.

CHARLIE

Captain, have you every read this book, Sun Tzu's "The Art of War?"

He gives the book to Sinclair, the turns to leave.

CHARLIE (CONT'D)

Check out page 25.

Charlie leaves.

ON SINCLAIR

He slowly opens the book to page 25.

POV SINCLAIR

There is a folded paper on the page. He opens it up. It is the schematic drawing Charlie was assigned to get.

ON SINCLAIR

He smiles, and holds it up for Turner to see.

CUT TO:

EXT. SOUTHAMPTON STREET - AFTERNOON

Charlie checks the address on a piece of paper.

A title comes up on the screen: "11 HOURS EARLIER"

He notes the police station across the street, and enters the building.

CUT TO:

INT. SOLICITOR'S BUILDING - HALLWAY - AFTERNOON

Charlie climbs the stairs, and rechecks the paper. He sees the office, and opens the door. He goes in.

CUT TO:

INT. SOLICITOR'S OFFICE - AFTERNOON

There is a RECEPTIONIST sitting a desk. Charlie goes up to her.

CHARLIE

(in a British Accent)

I am supposed to attend a meeting that a Mr. Halstead has with Mr. Sturbridge at 2:00 PM. It's regarding his will. I'm his accountant.

Charlie points at the wall clock.

CHARLIE (CONT'D)

I know I'm 20 minutes early...but I'll just wait until he gets here.

The receptionist is clearly taken with Charlie's charm. Charlie sits in one of the waiting chairs, and picks up one of the magazines on the waiting table. He begins to scan through it.

RECEPTIONIST

Can I get you anything while you wait. Tea or water.

CHARLIE

No thank you, but I might trouble you for a restroom.

RECEPTIONIST

Just turn left, and go down that hallway. It's right there.

CHARLIE

I appreciate it...thank you so much.

Charlie passes her desk, and turns the corner.

CHARLIE'S POV

We see the wooden filing cabinet ahead of him.

ON CHARLIE

He makes sure no one is watching him, and he carefully slides open the top drawer. He rifles through the file indexes, and stops at the "Blackbridge House" file. He takes one of the papers, and slowly slides the drawer shut. He enters the bathroom.

CUT TO:

INT. SOLICITOR'S RESTROOM - AFTERNOON

Charlie examines the paper.

CLOSE ON PAPER

We see it is a schematic diagram of some sort of airplane.

ON CHARLIE

He folds it up, and puts it into his breast pocket. He looks in the mirror, and adjusts his hair. He then flushes the toilet, and exits the rest room.

CUT TO:

INT. SOLICITOR'S OFFICE - AFTERNOON

Charlie smiles broadly at the receptionist, and sits down in the waiting room. He picks up the magazine again, and begins to read it.

DISSOLVE TO:

INT. SOLICITOR'S OFFICE - AFTERNOON - A SHORT TIME LATER

Charlie looks up at the clock which now reads a quarter after two.

CHARLIE

He must have been detained
somewhere. Look if he does come in
later, tell him I couldn't wait any
longer. I'll ring him up tonight.

(MORE)

CHARLIE (CONT'D)

Thank you so much. Sorry for your trouble.

RECEPTIONIST

Not at all.

CHARLIE

Bye, bye.

He gets up and leaves the office.

CUT TO:

EXT. REGENT'S PARK - DAY

Connie is sitting on a park bench. Charlie walks up carrying a large bag.

CHARLIE

I brought us lunch.

He sits next to her, and lays out some food between them. Connie takes a chip and nibbles on it.

CHARLIE (CONT'D)

I missed you.

She is pleased by this.

CONNIE

How was your "vacation"? Relaxing, restful, rejuvenating?

CHARLIE

More like interesting, intense, intimidating.

CONNIE

I'm sure you did just fine.

CHARLIE

What have you been up to?

CONNIE

I visited my family over the weekend.

CHARLIE

How was that?

Charlie bites into a chip.

CONNIE

It's difficult not being able to tell them what I do. My father is a retired banker, highly driven. He wanted me to be a nurse, like my mother. I tried it, and hated it. My father was very disappointed in me.

CHARLIE

I definitely can relate to that. Except...I joined the family business. And consequently, always played second fiddle to my older brother.

CONNIE

What business?

CHARLIE

Locomotive manufacturing.

CONNIE

Why did you join the company. Why didn't you do something you liked.

CHARLIE

The money was too good. Golden handcuffs. I loved horses. It allowed me to do the thing I loved. Not very courageous...but practical.

CONNIE

And now your doing something just the opposite! Not very practical, but courageous.

CHARLIE

More like insane.

CONNIE

When things calm down a bit, you should come out to my uncle's farm. He has horses, we could go riding.

CHARLIE

I'd like that.

They start to eat their lunches.

CUT TO:

INT. BUS - BRITISH SPY JUMPING SCHOOL WILMSLOW, ENGLAND - DAY

Charlie, Red, Jean-Luc, and 10 OTHER OSS & SOE OPERATIVES are riding up to a private home that is being used for the British Spy parachute school.

CHARLIE (V.O.)

The very thing I had been dreading for months was about to happen. We were sent to the British Spy Jump school at RAF Ringway near Manchester, England.

CUT TO:

EXT. WILMSLOW HOUSE - DAY

The bus stops and unloads Charlie, Red, Jean-Luc and three others. A JUMP SCHOOL INSTRUCTOR with a clipboard directs the men into the home. They enter the house.

CHARLIE (V.O.)

The American parachute school at Fort Benning, Georgia lasted seven weeks. This one qualified you in five days. I knew there was no getting out of it. But at least I'd be done before the weekend.

CUT TO:

INT. HANGER - RINGWAY FIELD - DAY

The men jump one at a time from a three foot platform.

CHARLIE (V.O.)

The first day we learned how to fall without hurting yourself.

JUMPMASTER

Feet together. Land on the balls of your feet. Absorb the shock with your knees and roll to your feet. That's it.

CHARLIE (V.O.)

This was easy for me as I had fallen from many a horse.

CUT TO:

EXT. RINGWAY FIELD - DAY

Now the men are on a ten foot platform, jumping off, one at a time.

CHARLIE (V.O.)
But then we got higher.

Charlie is third in line to jump. He closes his eyes, grimaces, and then opens them. Jean-Luc is ahead of him. Jean-Luc jumps. His face showing determination. He moves to the edge of the platform and jumps. He lands perfectly and rolls to his feet. Red follows right behind him.

CUT TO:

INT. HANGER - RINGWAY FIELD - DAY

A JUMP MASTER is checking the jump gear on Charlie, Red, Jean-Luc and nine others, making sure each one is on correctly.

JUMPMASTER
After you have attached your harnesses and chutes. Check the man's chute in front of you, then check the man's chute in back of you. Now board the dummy plane.

There is a dummy fuselage with a round hole in it's rear about four feet off the ground. The men begin to board.

Inside the fuselage the Jumpmaster waits till the men are all seated.

JUMPMASTER (CONT'D)
Upon hearing the command "Running In" get up and fasten your static lines. "RUNNING IN"

The men do this.

JUMPMASTER (CONT'D)
When you hear "Action Stations" you will get ready to jump. The first man will get into position at the edge of the hole facing the rear of the plane. Watch...this experienced Airborne trooper will demonstrate the correct way to do this. Keep your arms down, and your body straight as you go through the hole.

AN AIRBORNE TROOPER gets on the edge of the whole.

JUMPMASTER (CONT'D)
Number one...Go.

The AIRBORNE TROOPER comes out at the bottom of the fuselage.

JUMPMASTER (O.S.) (CONT'D)
Number two..go

Jean-Luc jumps down out of the fuselage.

CUT TO:

INT. HANGER - RINGWAY FIELD - DAY

There is a platform three stories off the ground. Red is standing at the top. The Jumpmaster is checking the cable which is attached to his harness the other end of the cable in wrapped around a large drum with fans preventing it from unwinding to fast.

JUMPMASTER
Go!

Red jumps off of the platform. He assumes the correct position, and descends to the ground. He lands, and rolls.

CHARLIE (V.O.)
The tower is said to be worse than
jumping from a plane.

The Jumpmaster checks Charlie's rig. Charlie looks up at him. HE IS NOW HIS FATHER DRESSED IN THE JUMPMASTER'S UNIFORM. Charlie turns away, and looks at the ground three stories down. His vision begins to blur. His heart pounds.

JUMPMASTER
Go!

POV Charlie as he jumps, and falls to the ground.

He lands, and rolls and struggles to his feet.

CHARLIE
It was!

CUT TO:

INT. WIMSLOW HOUSE - DRAWING ROOM - EVENING

Charlie standing by the fireplace, nursing a cocktail. Jean-Luc is on the couch conversing with several other SPY JUMPING SCHOOL TRAINEES. Some other TRAINEES are sitting at a card table, also talking. Red walks up to Charlie.

RED

What a fine mess you've gotten me into Stanley.

Charlie smiles.

RED (CONT'D)

You did a bang up job today. Really...that tower was damn scary for me, I can't imagine what it was like for you.

CHARLIE

It's over...and I just have five more jumps and I'm done.

RED

Then we get another 100 bucks a month...Are you ready for the first jump tomorrow.

CHARLIE

Physically yeah, mentally... we'll see. How are things going with Peggy these days?

RED

She's fun. I think she rather enjoys the idea of dating a Yankee officer. What about Connie?

CHARLIE

I like her...I enjoy being with her. We've got a lot in common. But...

RED

But what?

CHARLIE

She needs more time to heal, and we've got a war to fight.

A STAFF member comes to the door.

STAFF MEMBER

Dinner is ready, Gentlemen.

All the TRAINEES get up, and go towards the dinning room.

DISSOLVE TO:

INT. HANGER - RINGWAY FIELD - EARLY MORNING

The men are checking each others chutes. The Jumpmaster comes over to Charlie, and pulls him aside.

CLOSE ON CHARLIE AND JUMPMASTER

JUMPMASTER

Look here Lange. It's very bad form if the first man refuses to jump. It can cause a domino effect on the rest of the men. I've been watching you, and can see that you are very confident about what you are doing. So, I want you to be Number 1.

CHARLIE

Thank you, sir. I won't let you down.

They go back to the rest of the men.

JUMPMASTER

Now, men line up behind Lange here, and we will run out to the plane.

The TRAINEES get in line behind Charlie.

JUMPMASTER (CONT'D)

Double time! March!

They run out of the hanger.

CUT TO:

EXT. RINGWAY FIELD - EARLY MORNING

The TRAINEES run up to the plane. It is a Armstrong Whitworth Whitley.

JUMPMASTER

Halt, one two! About face!

The Trainees stop, then turn around. The Jumpmaster goes to the end of the line.

JUMPMaster (CONT'D)
 We'll board through the jump hole.
 Last man goes in first. Now march.

The Trainees begin to board the plane. Charlie follows from behind.

CHARLIE (V.O.)
 Then...it dawned on me! I had to
 sit next to the open hole on the
 way up, and all the way to the drop
 zone!

CUT TO:

INT. WHITLEY BOMBER - EARLY MORNING

The men are seated on the floor of the fuselage each seated on the opposite wall. The Jumpmaster is in the very rear of the plane on the opposite side of the jump hole. Charlie is sitting right next to the hole. Jean-Luc is next to him.

CHARLIE
 (in French with English
 titles)
 My friend, Could you move over a
 little bit more.
 (indicating the hole)
 I have an issue with heights.

Jean-Luc moves over a bit, and Charlie moves away from the hole.

JEAN-LUC
 That's a good one. Very funny.

Charlie nods. The plane begins to move faster down the runway. Charlie quickly looks away from the hole.

DISSOLVE TO:

INT. WHITLEY BOMBER - EARLY MORNING

Charlie is avoiding the view down the hole as the English countryside flows by.

CLOSE ON WARNING LIGHT

It turns yellow

CLOSE ON JUMPMASTER

JUMPMASTER
Running in!

CLOSE ON CHARLIE

Charlie attaches his static line. He gulps. We hear his heart beat begin to pound faster.

JUMPMASTER (O.S.) (CONT'D)
Action Stations!

Charlie nudges closer to the edge of the hole, and puts his legs over the edge.

CLOSE ON WARNING LIGHT

It turns green.

JUMPMASTER (O.S.) (CONT'D)
Number One!

CLOSE ON CHARLIE

His heart beat is pounding loudly and rapidly. He closes his eyes.

JUMPMASTER (O.S.) (CONT'D)
GO!

Charlie pushes off into the sky.

CUT TO:

EXT. WHITLEY BOMBER - EARLY MORNING

We see Charlie fly out of the hole, his chute pulled out by the static line. It falls free for a few long seconds before catching the wind and popping open.

CUT TO:

EXT. SKY OVER ENGLISH COUNTRYSIDE - EARLY MORNING

CLOSE ON CHARLIE

He opens his eyes.

CUT TO:

EXT. SKY OVER ENGLISH COUNTRYSIDE - POV CHARLIE - EARLY MORNING

Charlie looks down at the verdant countryside. He floats silently down. His heartbeat slows, and then we cannot hear it.

CHARLIE (V.O.)
This isn't at all bad. It's actually quite nice. Not scary. Peaceful in fact.

Charlie looks directly down.

CHARLIE (V.O.)
On no...the ground is coming up awfully fast. What the hell do I do? Ahh...Oh...Yeah, keep my knees and feet together.

CUT TO:

EXT. DROP ZONE - EARLY MORNING

Charlie lands on the ground. He rolls to his feet, collapses his chute, and collects it neatly into a ball. He goes over to the jump truck, and places his chute into the bed. JUMPMASTER TWO walks up to him.

JUMPMASTER TWO
Nice job, get a cup of tea from the canteen truck, and watch the rest come down.

He then gets some tea in a tin cup from another truck, and watches the rest of the TRAINEES land. Some quite a bit harder than others.

CLOSE ON RED

After putting his chute away, he jogs over to Charlie.

RED
That was incredible!

CHARLIE
Yeah, not as bad as I thought it would be.

RED
Just incredible. Wow.

Red goes to get some tea.

CLOSE ON CONFUSED TRAINEE

One of the trainees walks up, his parachute dragging on the ground. It takes him several times to get it into the truck. He walks over to Charlie.

CONFUSED TRAINEE

That's funny, I don't remember a thing about that jump. Gee, we have 4 more to go. Four more to go. Yeah...4 more.

Charlie watches him, and then goes over to the Jumpmaster Two.

CHARLIE

I was in the Calvary, and have seen a lot of men take a fall from horses. Some of them have been concussed. That man over there appears to me to have a concussion.

JUMPMASTER TWO

No...It is probably just nerves.

CHARLIE

Okay, but humor me. On the way back, put him near front of the bus, and watch him carefully. He may get sick to his stomach.

Charlie walks back to the canteen truck.

CUT TO:

INT. BUS - MORNING

The bus is bumping down the country rode. Charlie is sitting next to Red with Jean-Luc behind them. They are telling each other about their first jump experiences.

CHARLIE (V.O.)

We were all feeling pretty smug about ourselves. I was glad to hear that I wasn't the only one that had been nervous about the jump.

Suddenly, the bus pulls over to the side of the rode. We hear the door open and sound of someone getting sick. The Jumpmaster stands and looks back at Charlie. He mouths the words, "Thank you." Charlie nods.

CHARLIE (V.O.)

He did have a concussion after all.
He went to the hospital, and that
was the end of jump school for him.

CUT TO:

EXT. SKY OVER ENGLISH COUNTRYSIDE - MORNING

The Whitley flies over the drop zone again.

CHARLIE (V.O.)

After breakfast we did our second
jump. This time it was a stick jump
where we leave the plane in quick
succession. This allows the men to
land closer together.

The Trainees leave the plane about two seconds apart.

CUT TO:

INT. HANGER - RINGWAY FIELD - BEGIN MONTAGE - AFTERNOON

The Trainees are watching a film.

CHARLIE (V.O.)

That afternoon is was too windy to
jump, so we watched some films
about parachuting.

Inside the mock fuselage they practiced leaving the plane
faster.

CHARLIE (V.O.)

Then we practiced speeding up our
stick jumps...And finally, we just
hung around playing cards.

The men play cards.

CLOSE ON RED

He is sound asleep snoring.

CHARLIE (V.O.)

Then the fog rolled in.

We see the evening fog start to cover the hanger's entrance.

CHARLIE (V.O.)

We were then told that we would be
doing a night jump after dinner.

END MONTAGE

CUT TO:

EXT. RINGWAY FIELD - NIGHT

It is foggy. There is a barrage balloon attached to several truck winches. Dangling below it is a square gondola with an open hole in its bottom. There is a small ledge running around the inside edge where the men could stand.

CHARLIE (V.O.)

But...because it was so foggy, we
were going to jump from a barrage
balloon.

CLOSE ON GONDOLA

The Jumpmaster helps Charlie into the gondola, who joins Red standing on the small ledge surround the hole in the bottom. Charlie and Red attach their static lines to the upper cable, and sit on the edge of the hole looking at each other.

INTERIOR GONDOLA

The Jumpmaster gives the thumbs up, and the gondola begins to rise. Soon the fog gets so thick that they can hardly see each other.

JUMPMASTER

I didn't want to tell you fellows
this before hand, because I didn't
want to scare you, but sometimes
those bloody cables break. If that
happens...upon my command, I want
you to jump out as soon as
possible. If you don't, you could
land in the trees.

Charlie just looks at Red, and shakes his head. It is completely silent. Eerily so. The gondola goes higher and higher. Then it abruptly stops. It swings a little in the wind.

JUMPMASTER (CONT'D)

Action Stations...Number 1

Charlie grips the side of the hole, ready to push off.

POV CHARLIE

Red crosses his eyes.

JUMPMASTER (CONT'D)

GO!

We push off. We fall through the fog. It is quiet. We hear the chute being pulled out. Then the pop as it is filled with air. Now, we are floating down.

CHARLIE (V.O.)

It was like dream. I couldn't see anything.

We look down. Charlie cannot see beyond his legs.

CHARLIE

Where was the ground? Oh no!

Just then we see a flare appear out of the fog. It gets closer and closer.

ON CHARLIE

We see relief wash across his face. He prepares to land. He lands and rolls. He quickly collapses his chute, collects it, and moves out of the way.

CUT TO:

EXT. SKY OVER ENGLISH COUNTRYSIDE - AFTERNOON

We see the Trainees leaving the plane faster this time, a second apart.

CHARLIE (V.O.)

The wind was too strong in the morning, but it had died down enough by the afternoon or so we thought, so we did another stick jump. All of us were a little cocky, but the wind would soon put a stop to that.

CLOSE ON RED FLOATING DOWN

He straining on his risers to stay on target.

CLOSE ON CHARLIE

He pulls on one of his risers to avoid hitting another trainee's chute, which he barely misses.

CUT TO:

EXT. LANDING ZONE - AFTERNOON

Jean-Luc and another trainee land on the ground in quick succession way too close to one another.

Red lands awkwardly, but somehow manages to get to his feet.

Another trainee is blown off target, and almost lands in some trees.

CLOSE ON CHARLIE

The wind blows him sideways, and he swings up, landing awkwardly on his side. He cannot get to his feet as the wind pulls his chute across the ground. He cannot collapse it. Red drops his chute, and runs in front of Charlie's chute. He grabs the apex, and pulls it to the side collapsing the chute, and bringing Charlie to a halt. Red runs over to him to see if he is okay. He helps him out of the harness, and to his feet.

CHARLIE

Thanks buddy...You saved my bacon!

The Jumpmaster Two runs up, relieved to see that all is okay.

CUT TO:

INT. WHITLEY BOMBER - THE NEXT MORNING.

The Trainees are sitting on the planes deck, but this time they each have a large pack strapped to our legs, and attached to the harness with a quick release.

CHARLIE (V.O.)

It was Friday our last day, and the last jump...Thank God. We were jumping with a fifty pound pack, that we had to release, after your chute popped open. It would swing on a rope about 20 feet below you.

JUMPMASTER

Action Stations, Number one...Go.

The men begin to exit through the hole in the bomber's deck.

Close on Charlie

We hear his heart begin to pound louder and quicker. He and Red are now, near the end of the line. They scooch toward the hole with there packs in tow.

CUT TO:

EXT. SKY OVER ENGLISH COUNTRYSIDE - MORNING

The rest of the trainees exit the plane including Charlie and Red. We see them lower the packs below them.

POV CHARLIE

He floats down over the English countryside. The pack is dangling below his feet.

CHARLIE (V.O.)

This was the easiest jump of all...as the pack did all the swinging and steadied us, and when the pack hit the ground, it slowed my descent.

He lands, and rolls in a blur.

DISSOLVE TO:

INT. HANGER - RINGWAY FIELD - MORNING

The trainees are all standing at attention. The jumpmaster pins the parachute wings on each spy, shakes his hand, and salutes him.

CLOSE ON CHARLIE'S CHEST

We see a close up of the parachute wings on his chest.

CLOSE ON JUMPMASTER AND CHARLIE

He shakes Charlie's hand, and nods at him.

CHARLIE (V.O.)

My worse nightmare was over! I had done it!

He salutes him, and Charlie salutes back. The Jumpmaster moves on to the next man.

We pull back seeing the whole hanger, and the men in line.

CHARLIE (V.O.)
...and I really never wanted to do
it again. Little did I know...that
wasn't in the cards for me.

CUT TO:

EXT. LONDON STREET - NIGHT

Charlie and Connie are walking down the foggy street. They come to a apartment building. Connie stops.

CONNIE
My flat is here.

Charlie gazes into her eyes.

CHARLIE
That's convenient. Mine is right
around the corner.

She looks up at him. He puts his arms around her shoulders. They hold in this position not saying anything for a little too long.

CLOSE ON THEM

She breaths in nervously. He moves his mouth closer and closer to hers. She parts her lips. They are just about to kiss. The fog swirls about them. Suddenly Connie pulls back as if in pain. She starts to cry.

CONNIE
I'm sorry...I'm so sorry. I can't.

She turns away, and goes towards her building's front door.

ON CHARLIE

He is confused and concerned, but doesn't know what to say.

ON CONNIE

She stops and turns back towards him. She knows she must give him an explanation, but she also doesn't know what to say. They just look at each other for a long moment. Then she finally says.

CONNIE (CONT'D)

If I give you my heart, and you don't make it back...I...I don't know what I'd do.

WIDE SHOT

Connie runs into the apartment house. Charlie stands there in the street unable to move. Slowly he turns, and walks away into the fog.

CUT TO:

INT. OFFICE FINISHING SCHOOL - DAY

Charlie, Red, and Jean-Luc are seated in front of a desk waiting for the commanding officer to enter. They eye each other knowing something important is about to happen.

CHARLIE (V.O.)

Within the week Red, Jean-Luc and I were sent to another finishing school in the English countryside. Obviously things were not calming down at all.

SOE COLONEL FITZPATRICK, sporting a large bushy mustache enters carrying three dossiers. He sits behind the desk.

FITZPATRICK

Sometime in the next nine months the Allies will landing on the shores of France. As of now, our intelligence of Northern France is sketchy at best. Before the invasion, we need to know where every German emplacement is, what equipment they have, and what they are doing. We are sending in teams of OSS and SOE operatives, throughout Northern France. Their jobs are to collect intelligence, organize the French Resistance, and just before the invasion to sabotage German artillery, communications, and transportation facilities. Because of your backgrounds, we are sending you three into Normandy near Rouen. There is a rail hub there which will eventually need to be neutralized. Your team's code name will be "Cyril".

(MORE)

FITZPATRICK (CONT'D)

Charlie you are the team leader. You three are to train, and prepare here, until you are deployed. Any questions?

RED

When are we going in sir?

FITZPATRICK

About three weeks. That should be enough time to establish your cover stories, get the appropriate documents, and thoroughly go through everything you will be taking in with you.

CHARLIE

Will we have a contact on the ground?

FITZPATRICK

Absolutely, your contact is the head of the local Maquis in that region. Codenamed "The Fox". Well... you've got a lot of work to do, so I suggest you get started.

The all get up and salute Fitzpatrick, who returns the salute. As they exit, Fitzpatrick interjects.

FITZPATRICK (CONT'D)

Lange, could you stay a moment.

Charlie stops, and the other two exit.

FITZPATRICK (CONT'D)

Your commanding officer at OSS, asked me to give you this.

Fitzpatrick hands Charlie a box. Charlie opens it.

CLOSE ON BOX

We see several sets of two bars.

FITZPATRICK (CONT'D)

As team leader, you will need the appropriate rank. Also, the Maquis seem to give more respect to higher ranks. Congratulations Captain.

CHARLIE

Thank you, sir.

Charlie salutes and exits.

CUT TO:

INT./EXT. BEGIN MONTAGE

CHARLIE (V.O.)

The next three weeks were intensive. The three of us were given cover stories, which we had to go over again and again...And then we were grilled on them some more.

Reading from a dossier, Captain Sinclair questions Charlie rapidly.

CAPTAIN SINCLAIR

Where did you go to school?

CHARLIE

Lycée St. Marie

CAPTAIN SINCLAIR

What was your mother's maiden name?

CHARLIE

Juliette Fontaine

CAPTAIN SINCLAIR

What is your father's profession?

CHARLIE

(in French)

He is a blacksmith.

There are a bag and clothes laid out on a table. MARIE, another F.A.N.Y., looks over the clothes.

CHARLIE (V.O.)

Our clothes had to be scrutinized for their authenticity.

Marie inspects some of the labels.

MARIE

This label is from Harrods. There are some buttons that are not French, and those shoes come from Paris. They are not something he would wear coming from Lyons.

Jean-Luc opens his spy radio set, the MK II type 3. He turns it on sets up his keyer, and puts on his headphones.

Colonel Fitzpatrick hands each of the men their ID cards.

FITZPATRICK

Here are your ID cards, ration cards, and some French Francs for personal use.

(to Red)

Nitro, there is also a letter and a picture from Camille, your French girl friend.

Red nods, and looks at the picture. Smiles.

RED

She's pretty.

CHARLIE (V.O.)

Then when everything was set, we waited until the weather and moon were right.

The team gets in a truck, and drives away from the mansion.

END MONTAGE

CUT TO:

INT. TRUCK - HARRINGTON FIELD - NIGHT

Charlie, Red, and Jean-Luc are being driven onto an secret airfield. Captain Sinclair is in the back with them. The truck goes through guarded gates, and then pulls up to a small cottage on the airfield.

CAPTAIN SINCLAIR

You'll stay in this cottage until you board the plane.

CUT TO:

INT. COTTAGE HARRINGTON FIELD - NIGHT

MRS. SMITH and her husband MR. SMITH greet the team at the door while Captain Sinclair looks on.

MRS. SMITH

Welcome gentlemen. We have some tea brewing for you, but first please empty all your pockets out on this table.

Charlie, Red, and Jean-Luc look at each other confused, but comply.

MR. SMITH

I'll get the tea.

He goes into the kitchen.

After they have emptied their pockets, there are three neat piles on the table. Mrs. Smith looks over each of them in detail, checking each document and their wallets. She pulls a few items out separating them. She holds each up separately.

MRS. SMITH

An English farthing. Not so good to have in German occupied France. We'll keep this.

She picks up another item.

MRS. SMITH (CONT'D)

An American candy wrapper, also verbotten...and...

She picks up a book of matches, and opens it.

MRS. SMITH (CONT'D)

Matches from "The Red Lion", a well known Nazi pub! I will replace them with some generic French ones. You can take your stuff back.

She throws them in the trash, and reaches into a drawer, pulling out another book of matches. The team just nods back at her in shock.

MRS. SMITH (CONT'D)

Come sit in the living room.

She escorts them into a small seating area. The team sits down. Mr. Smith brings in the tea, and begins to serve it.

MRS. SMITH (CONT'D)

We want to thank all three of you for doing this. We're all very grateful for your bravery and dedication.

(MORE)

MRS. SMITH (CONT'D)

You have been trained by the best
in the world...

(smiling warmly)

...and I expect to see back here
safe and sound in the near future.

Mr. Smith finishes pouring the tea. He puts the lid back on
the tea pot.

MR. SMITH

(In French)

Good Luck to you all.

They both leave the room.

CAPTAIN SINCLAIR

I know...she's like everybody's
mother. Now...I have a few more
things to give each of you.

He pulls some things out of his pocket.

CAPTAIN SINCLAIR (CONT'D)

First...these are some benzedrine
pills. There will be times that
you need to stay awake from long
periods of time.

He gives each of them a small package of pills, which they in
turn pocket. He then removes another package from his pocket.
He carefully opens it. There are three pills in it.

CAPTAIN SINCLAIR (CONT'D)

These are your "L" pills. They are
coated in rubber. If you are
captured, the Nazis will torture
you and kill you. If you bite down
on these pills, the cyanide will be
released and you will die within 15
seconds.

He gives each of the team one pill. They take it and
somberly examine it. Mr. Smith comes in.

MR. SMITH

They are ready for you to board.

The team gets up.

CAPTAIN SINCLAIR

Give those Nazi bastards hell! Good
Luck.

He shakes each of their hands.

CUT TO:

EXT. HARRINGTON FIELD - NIGHT

A jeep takes the team to one of six bombers that are parked on the field. Charlie, Red, and Jean-Luc board the plane.

CHARLIE (V.O.)

Despite the tea, my mouth was dry.
I had butterflies in my stomach.
Reality had sunken in. The training
was over. The stakes were now
real. None of us said anything
while we boarded the plane.

The hatch is closed and the engines start up.

CUT TO:

EXT. HARRINGTON FIELD - RUNWAY - NIGHT

The squadron of planes takes off disappearing into the night sky.

CHARLIE (V.O.)

In a few hours we would be in
France. Behind enemy lines.

FADE TO BLACK.

"The British SOE had taken over many country houses and turned them into "finishing schools" for both their spies as well as those of the OSS. Once these spies passed the rigorous training programs, they were sent to parachute school at Ringway field. Unlike the American jump school which took over two weeks to complete, the SOE and OSS spies obtained their parachute wings in just 5 days. It was primarily due to the British with their prior clandestine experience that gave the OSS "amateurs" the much needed training to survive as spies in the field."

END EPISODE 3