

PATHFINDER DOWN

EXT. SKY OVER COLOGNE GERMANY - NIGHT - 1943

A black RAF Mosquito speeds through the night sky.

INT. COCKPIT MOSQUITO - NIGHT

Green dash lights illuminate the faces of two young men. The pilot, GIBSON (29), -- looks older -- sits on the left, ahead of the navigator, SAVARD (20), -- baby-faced, highly competent, socially awkward.

Gibson's shoulder patch spells RAF, and a Canada patch is on Savard's upper arm.

Both aviators are focused on the task at hand. Gibson is flying a heading by listening to dots and dashes through his headset.

Savard is listening.

RADIO VOICE (O.S.)
Three, two, one... Drop.

Savard breaks the silence with a heavy French Canadian accent.

SAVARD
Flares away.

GIBSON
Roger, flares away.

SAVARD
Set course two four five degrees.

GIBSON
Two four five.

EXT. SKY - NIGHT

Green flares shooting red starbursts hang from parachutes as the Mosquito makes a hard turn.

Beams of light hunt the sky for targets.

INT. COCKPIT MOSQUITO - LATER

Both men relax slightly.

SAVARD

Let's go home and get a pint,
Gibby.

GIBSON

Brilliant idea. By the way, how did
you make out with that bird you
were chatting up at the pub the
other night?

SAVARD

We had a pleasant conversation.

GIBSON

Conversation! Did you get her
number, Junior?

SAVARD

(hesitates)

I thought it would be... Ok, I
chickened out.

GIBSON

Missed opportunity, Mate...She was
very impressed with you.

SAVARD

(puzzled)

How do you know?

GIBSON

(astonished)

It was so bloody obvious! Typical
navigator, thinks there should be a
math equation for everything.

SAVARD

What if she says no?

GIBSON

Hey, are you sure you're not really
afraid that she might say yes?

SAVARD

(defensive)

Of course not.

GIBSON

(brotherly tone)

No shame, Junior, a first time for
everyone. We can get professional--

SAVARD
Gibby, heads up, the port engine's
running hot.

GIBSON
Don't change the subject, Mate, I
thought we were making progress.

SAVARD
No! Look.

GIBSON
Affirmative...What do you expect?
We're on lucky mission number
thirteen.

Gibson puts his left hand on the fuselage.

GIBSON (CONT'D)
Do you feel that vibration?

SAVARD
Affirmative.

GIBSON
I'd like to put some more distance--

Warning light flashes.

SAVARD
Well, that takes care of that!

GIBSON
Roger, feathering the port engine.

Gibson shuts down the engine.

Savard taps out Morse code messages.

Suddenly, the port engine begins to glow.

Both men immediately look to their left.

INT. RAF PATHFINDER OPERATION ROOM - NIGHT

An RAF wireless operator, MILLS, writes down " feathered port
engine, overheating, position."

He hands it to an officer, WOODALL, standing behind him with
crossed arms.

INT. COCKPIT MOSQUITO - LATER

Flak is beginning to burst around the Mosquito, now flying at a much lower altitude.

Search lights close in.

GIBSON

We're shark bait down here.

Suddenly, the port engine catches fire.

Savard taps out a message as Gibson sideslips the aircraft to keep the flames from igniting the wooden fuselage, then unbuckles himself.

SAVARD

Time to get out of here, Gibby.
This matchbox is gonna blow.

Savard reaches up, releases a canopy lock, and the top cover blows away. Wind rushes into the cabin.

He taps Gibson on the right shoulder, reaches over and unbuckles Gibson's harness, and points up.

Gibson nods, and the two men grasp hands momentarily.

GIBSON

You first, get out of here, Junior!

Gibson throttles back, and Savard steps down into the belly of the aircraft directly in front of his seat.

He opens the hatch with a foot lever and plummets into the abyss.

Savard's chute opens just as the Mosquito explodes into a fireball.

He crunches into himself then hangs limply from the canopy, tears welling up.

INT. RAF PATHFINDER OPERATION ROOM - LATER

Woodall rocks anxiously as Mills records another message.

MILLS

Sir, they're bailing out!

WOODALL

Are you a gambling man, Mills?

MILLS
Sir ?...No, Sir, why?

WOODALL
Our Mosquito Pathfinder teams make
it home 98% of the time--bloody
hell.

EXT. SKY - LATER

Savard floats in total silence.

Suddenly, the calm is shattered as he crashes through
branches and ends up suspended from a tree.

Dogs bark, men shout, rifle shots echo.

A burning bomber spirals to the ground in the distance.

Hyperventilating, he surveys his situation, releases his
chute, and drops heavily to the ground.

Panic-stricken, he starts to run along a fence line.

EXT. PIG FARM - NIGHT

Savard, breathless, squats outside of a pig pen.

He jumps the fence and rolls in a huge manure pile.

He makes sure his boots and lower legs are well covered
before he slops off.

EXT. S.O.E TRAINING GROUNDS - DAY

MADELAINE, (27 years), -- intelligent, intense, athletic,
loner, wearing army fatigues -- struggles but scales an
obstacle in the pouring rain as a man falls off beside her.

She lands hard, jumps up quickly, and pushes on to the finish
line, where two men are hunched over, catching their breath.

INT. S.O.E. TRAINING FACILITY - DAY

SERIES OF SHOTS:

Madelaine is thrown to the ground by an instructor during
hand-to-hand combat training. She recovers and re-engages in
the battle.

Madelaine jumps off a tower in a simulated parachute drop, lands with her feet together, and rolls.

Madelaine sits with perfect posture, decoding messages and tapping on a wireless set.

An INSPECTOR times her and nods.

INSPECTOR
Well done, Madelaine, a new record.

Madelaine sits stoically.

INSPECTOR (CONT'D)
It's ok to smile, you know.

Madelaine forces a smile, then looks uncomfortable.

Madelaine studies alone as other trainees talk about her behind her back.

SOE TRAINERS, watch everyone from hidden locations and take notes.

INT. S.O.E H.Q. - DAY

Madelaine sits across a desk from MAJOR PAISLEY (early 40s), -
- debonaire, wears a custom-tailored uniform -- pulls a cigarette from an ornate case.

Paisley offers a cigarette to Madelaine with a manicured hand, but she declines.

PAISLEY
Well, Miss Pinot.

MADELAINE
Mrs. Pinot, I'm a widow.

PAISLEY
(apologetic)
Yes, my mistake. I see here that
your husband, Gilles, was killed in
combat in 1940.

Paisley refers to the dossier.

PAISLEY (CONT'D)
Sorry, yes of course. My
condolences... Mrs. Pinot, we are
quite impressed with your
performance. Really outstanding. We
do, however, have some concerns.

MADELAINE

Go on, please.

PAISLEY

To begin with, your communist leanings concern us.

MADELAINE

(business-like)

Mother always said that liberty, equality, and fraternity are communism at its purest. For now, we have a common evil. We all need to concentrate on winning this war first.

Paisley examines Madelaine's body language, makes a note, and reads.

PAISLEY

Your mother, a professor of languages, a communist, died of lung disease?

MADELAINE

Yes, and a suffragette. She saved me from a life of misery!

PAISLEY

How so? Tell me more.

MADELAINE

She insisted that I be educated. Mother taught me Latin, English, and German. If it were up to my father, I would have been married off to have babies, and all the family resources would have been dedicated to my brother's success.

PAISLEY

Your father has stayed on in France with the Vichy government. What are your thoughts?

MADELAINE

(thoughtfully)

My father isn't an evil man; he made sure I escaped to England before the occupation... I'm not sure why he stayed on. He is an opportunist, I know...It's hard to think of one's father as a traitor.

PAISLEY

(clears his throat)

Madelaine, I will be candid... Your psychological profile describes you as cold, aloof, and unwilling to connect meaningfully with others. We know that you can't succeed alone. My question is, can you work with other people?

MADELAINE

Of course I can...emotions have no place in our missions.

Madelaine crosses her arms across her chest.

EXT. RURAL BELGIUM - DAY

German soldiers load haggard R.A.F. aviators into the back of a truck.

A German officer, KEMPF (mid-30s), -- soft spoken, diminutive, dangerous -- stands up in the passenger seat of an open vehicle and surveys the situation.

He speaks to SERGEANT WEILER (25), -- hulking, experienced, addicted -- chewing a piece of chocolate methamphetamine.

Weiler is flanked by another soldier, BECK (mid 20s), -- a veteran, dependable, average height and weight -- who carries a radio on his back and a German Shepard, HANS.

KEMPF

Weiler, don't round them all up. I need some cheese to tempt the rats.

WEILER

Yes, Sir.

KEMPF

Cheese, Sergeant, get me cheese... And, Weiler, can you function without that Pervitin?

WEILER

No, Sir, kept me alive in Russia.

KEMPF

You know it's highly addictive!

WEILER

(growls)

It is my best friend, together, we
are invincible!

Weiler pounds his chest.

KEMPF

I see, very well, Sergeant.
Remember, cheese or, as they say
here, fromage.

Kempf sits back in the passenger seat; his vehicle kicks up
dust as it speeds away.

EXT. FOREST PATH - DAY

An exhausted, American Army Air Force, WIRELESS OPERATOR,
unwittingly drops a glove as he limps along a pathway.

EXT. FOREST PATH - LATER

Weiler praises Hans as he picks up the wireless operator's
glove.

Beck looks up as a Fiesseler Storch reconnaissance aircraft
orbits low overhead.

EXT. HEDGEROW - DAY

The wireless operator stumbles into a tree line near a
village as the Storch flies low overhead.

He slithers deeper into the brush and covers himself with
vegetation.

Hans leads the way and suddenly stops.

Weiler scans through binoculars and catches a glimpse of the
flyer settling in.

WEILER

Beck, send this message to Major
Kempf. We have your cheese.

BECK

Yes...another sleepless night.

Weiler hands Beck a hunk of chocolate.

WEILER
Here, this will help.

EXT. OUTSKIRTS VILLAGE - EARLY MORNING

The Germans watch as a Priest, FATHER BARRE (early 40s), -- balding, greying beard, nervous -- leaves a house with the wireless operator.

The flyer conceals himself under a tarpaulin in a wagon pulled by a grey horse.

The Priest stays on the roadside and waves to the driver, LECLAIRE, -- elderly, hunched over -- steers the wagon away.

WEILER
Beck, inform the Major to follow
the wagon drawn by a grey horse.

EXT. COUNTRY ROAD - DAY

A Storch shadows LeClaire's wagon as it shutters into a farm yard with a white-washed barn.

EXT. BELGIAN FARM - NIGHT

Weiler watches as German soldiers abuse LeClaire, an ELDERLY WOMAN, and two other NAMELESS MEN as they are led to waiting trucks.

The wireless operator is prodded to a different truck.

WEILER
Good, Hans, we have done well.
Now we can sleep, good boy.

Weiler lavishes his dog with affection.

INT. GESTAPO HQ - HALLWAY - NIGHT

Kempf stands outside a closed door with a blood-soaked handle.

He places a handkerchief on the knob with his trembling hand and takes a deep breath.

INT. GESTAPO HQ - INTERROGATION CELL - LATER

Kempf enters the room ram-rod straight.

He sits by a bloodied and beaten LeClaire, head hanging down in a chair.

Kempf speaks softly into LeClaire's ear.

KEMPF

(compassionately)

I begged you to talk to me. You and your wife have suffered enough. I'm sure you heard her screams...You are both courageous. You can be proud. I am your salvation. Soon your wife will... well, unless of course, you give me what I need.

LeClaire hesitates; Kempf turns to a bloodstained THUG.

KEMPF (CONT'D)

(resigned)

Very well, your decision, LeClaire. Bring her in, he can watch--

LECLAIRE

(defeated)

No, no, stop. Enough. Enough.

KEMPF

(relieved)

Good.

Kempf pulls the chair closer to his victim.

KEMPF (CONT'D)

Let's start with your contacts.

INT. GESTAPO HQ - HALLWAY - LATER

Kempf exits the cell, walks quickly down the hall, opens another cell door, and vomits (O.S.).

INT. GESTAPO HQ - KEMPF'S OFFICE - LATER

A shaken Father Barre fidgets in a leather chair as Kempf stares at him while holding a bloody handkerchief.

KEMPF

I am conflicted, Father, I am a good Catholic, nuns in Munich saved me from many a beating from my drunken father, they educated me, I have a soft spot for them...however!

Kempf walks over, drops the bloodied rag on the priest's lap, and whispers in his captive's ear.

KEMPF (CONT'D)

This is the last time I look the other way, Father. I'm watching you. Anyone you touch will end up like the LeClaires. I'll make you listen to their screams.

(hesitates)

KEMPF (CONT'D)

Keep the handkerchief...Would you like to see my entertainment room? It's a short walk, just down some slippery, blood-stained stairs.

FATHER BARRE

(shaken)

That won't be necessary.

KEMPF

Good. Our next conversation will be down there. You can leave...last time, Father, last time.

Barre exits the room, making the sign of the cross.

INT. S.O.E. HQ - DAY

COLONEL NORMAN (mid-40s), -- tall, thin, mop of grey hair and a mustache -- sits at the head of the table.

He is joined by Major Paisley, SQUADRON LEADER CAMPBELL (mid-30s), -- Scottish, short-cropped ginger hair -- stares at a schedule.

Next to Campbell is WING LEADER BEVERLY, (early 30s), -- severe burn scars on his face -- drinks tea.

Norman speaks with an upper-class English accent.

NORMAN

How can we help you, Wing Leader?

BEVERLY

Gentlemen, we need your help. We lost one of our Mosquitoes last night. Our elite Pathfinder crews are the only experts in the world on our secret O.B.O.E. Navigation-Aid. Everyone else has compartmentalized knowledge.

Beverly looks awkwardly at Paisley.

PAISLEY

Sir, we have information that the Germans found the pilot's remains but not the navigator's.

NORMAN

Are we looking at an extraction?

PAISLEY

Well, we have to locate the navigator first, Sir.

BEVERLY

Of course, our first goal is to extract Lieutenant Savard.

PAISLEY

Sir, we can't let Lieutenant Savard fall into German hands. He knows far too much!

BEVERLY

And it would endanger countless other Pathfinder crews and expose years of scientific research.

NORMAN

I'm not sure we can help Wing Leader! We have our own catastrophe in Belgium. The Gestapo just uncovered our Possum escape line. It was the resistance group extracting downed flyers. Paisley, do we have a team ready to insert?

PAISLEY

Well, Colonel, we do not have a team, but I think we can send in one agent to find Savard. This agent is also an exceptional wireless operator.

NORMAN

What's his name?

PAISLEY

Actually, Sir, it's a woman.

NORMAN

(surprised)

A woman? Surely we can't expect a woman to go it alone?

PAISLEY

Madelaine was training as a wireless operator, but she kept up with our best agents. Perfect for this mission... If the worst-case scenario presents itself.

NORMAN

(pauses)

Major, the ethics concern me. A woman, alone? It just doesn't sit well.

PAISLEY

I understand, Sir, it is a consideration. We might be doing her a favor; the current life expectancy of our female wireless operators is only six weeks.

NORMAN

(pauses)

When can you get her into Belgium?

CAMPBELL

Sir, our next moon period begins in three days, and we have a stores drop planned for Group G for that period. It's about twenty miles away.

NORMAN

(decisively)

Agreed! Well then. What's the next step, Major Paisley?

PAISLEY

I want to get her down to The Cottage for her orientation and final preparations.

NORMAN

Very well, let's get it in motion. Next on the agenda is Section H.

EXT. RURAL BELGIUM - SIGHT OF CRASHED MOSQUITO - DAY

Kempf, Weiler, Beck, and Hans walk towards a smoldering wreckage of an aircraft.

Kempf motions for the others to stay back, and he continues towards COLONEL GEIST (late 40s), -- vain, obese, red-nosed -- strutting in his SD uniform.

KEMPF
(to himself)
Not, Geist!

Kempf marches on and offers his best Nazi salute.

KEMPF (CONT'D)
Wonderful to see you, Colonel. This
must be of the utmost importance.

GEIST
It is, Major! I miss our days
chasing communists.

KEMPF
Communists!

Kempf spits on the ground, Geist laughs.

GEIST
I forgot about that, pure
unadulterated hatred! New enemy
now, Major. We have a visiting
dignitary, a British Pathfinder.
Are you familiar with them?

KEMPF
No, Sir.

GEIST
Ah, not surprising, not many are.
Pathfinder teams fly in ahead of
the main bomber stream to mark the
target—the very best pilots with
the very, very best navigators.

Kempf nods.

GEIST (CONT'D)
This is a golden opportunity for me
to shine, Kempf. Pathfinders
operate the latest British
navigation tool. We're trying to
unravel its secrets. So far
unsuccessfully.

Geist slaps his thigh.

GEIST (CONT'D)
Yes, Major, a golden opportunity.
We need this man alive. He can
unlock the mystery.

KEMPF

I see, Colonel. Do we know that he is indeed alive?

GEIST

Let's hope so, but that's for you to find out, Major. Come, I'll show you what we know so far.

Geist motions for Kempf to follow him.

Kempf conceals one shaking hand in his pocket and covers his mouth and nose with a handkerchief as he moves towards the incinerated shell.

Geist sticks his head in the wreck as Kempf stays back.

GEIST (CONT'D)

Only one corpse in the pilot seat! We do know that this aircraft led a raid against Cologne.

KEMPF

Their flight path home would be between Cologne and here.

GEIST

Precisely. Find this navigator, and we will be in for promotions! Meet the Führer, perhaps.

Geist slaps his thigh again.

KEMPF

Immediately, Colonel.

GEIST

And, Kempf.

KEMPF

Yes, Sir?

GEIST

(lustful)

I want to conduct the interrogation personally.

Geist chuckles, snorts, and smacks his thigh.

KEMPF

Yes, sir, gladly, understood.

Kempf salutes, turns, and walks away, rolling his eyes.

INT. S.O.E HQ - DAY

Two huge BRITISH SOLDIERS enter the room.

BRITISH SOLDIER NUMBER ONE
Pardon, Mum, it's time.

Madelaine stands at attention as SOLDIER NUMBER TWO puts a hood over her head.

The soldiers flank Madelaine as they guide her down a hallway, out a door, and into a waiting military van.

INT. MILITARY VAN - DAY

Madelaine sits hooded between Soldiers One and Two as the vehicle moves down a bumpy road.

EXT. OUTSIDE TANGMERE COTTAGE - DAY

The Military Van stops before a very high wooden gate. A SENTRY checks the DRIVER'S papers, salutes, and motions to a SECOND SENTRY to allow passage.

EXT. TANGMERE COTTAGE - COURTYARD - LATER

The van enters the courtyard and stops by a large doorway.

MAJOR DUNBAR (late 40s), -- distinguished, handlebar mustache -- stands by the door wearing a cardigan.

The back doors of the van open, the soldiers assist Madelaine out of the truck, and remove her hood.

Alert eyes dart about as she takes in her new surroundings.

DUNBAR
Welcome, my Dear, please come in.

MADELAINE
Bonjour.

Madelaine shakes hands with Dunbar and enters the Cottage. Soldier Number One follows, carrying a suitcase.

INT. TANGMERE COTTAGE - DAY

Dunbar and Madelaine enter a room and are greeted by Dunbar's wife, BARBARA DUNBAR (45), -- motherly, detail-obsessed, perfectionist -- smiles warmly.

DUNBAR
Madelaine, this is my wife,
Barbara.

The two women shake hands.

MADELAINE
How do you do? It's a pleasure.

BARBARA DUNBAR
Welcome, Mrs. Pinot.

MADELAINE
You know my last name.

BARBARA DUNBAR
I know everything about you, Dear.

DUNBAR
Barbara will be your Godmother, and
the two of you will be inseparable
for the next two days.

BARBARA DUNBAR
Well, Madelaine, or should I say,
Roland? Your code name will be
Roland—a man's name.

Barbra suppresses a giggle.

BARBARA DUNBAR (CONT'D)
A wee bit of extra deception. Tea,
Dear?

MADELAINE
Yes, that would be nice.

DUNBAR
Well then, I'll let you two get
better acquainted.

MADELAINE
Yes, thank you.

BARBARA DUNBAR
Now make yourself comfortable while
I get us some tea.

Dunbar and Barbara leave the room, and Madelaine inspects the
family photos on the wall.

INT. TANGMERE COTTAGE - LATER

Barbara watches Madelaine try on clothes in front of a mirror as a SEAMSTRESS makes final adjustments.

BARBARA DUNBAR
All the labels are French or
Belgian, and we have stories for
where each item was purchased.

Madelaine nods.

BARBARA DUNBAR (CONT'D)
I hate to bring this up, but if the
most unfortunate case occurs and
the Gestapo detains you.
(hesitates)

BARBARA DUNBAR (CONT'D)
If you feel the need, we have sewn
poison capsules into the left cuff
of all of your blouses.

MADELAINE
How do I extract the capsule?

BARBARA DUNBAR
(animated)
Oh, no need for that, bite down on
the cuff. One only needs to wet
their tongue for the poison to be
effective.

Madelaine nods again.

BARBARA DUNBAR (CONT'D)
It would be best to use the capsule
before you are under Gestapo
control. Quite often they strip
their captives immediately...Well.

Madelaine crosses her arms across her chest.

EXT. RURAL BELGIAN FARM - NIGHT

Savard approaches a farm. He sneaks up to the barn and
enters.

A dog barks inside a farmhouse close by.

A light comes on momentarily and then goes out after a few
seconds.

INT. TANGMERE COTTAGE - NIGHT

Barbara watches as a YOUNG SOLDIER takes impressions of Madelaine's fingerprints.

BARBARA DUNBAR
You are now, Elize Poisson! Code
name, Roland.

INT. TANGMERE COTTAGE - DAY

Madelaine sits in a chair as Barbara runs her through a series of questions in rapid-fire succession.

BARBARA DUNBAR
What is your name?

MADELAINE
Elize Poisson.

BARBARA DUNBAR
What is your maiden name?

MADELAINE
Levasseur.

BARBARA DUNBAR
Where did you grow up?

INT. TANGMERE COTTAGE - DAY - LATER

Barbara listens to Madelaine tap a message on the wireless.

BARBARA DUNBAR
You play beautiful music. I have
memorized your wrist. Quite
distinctive.

MADELAINE
Thank you.

BARBARA DUNBAR
Remember the protocol if you are
under duress, in the hands of the
Gestapo, to be specific. Misspell
the third word of your message. We
will be able to tell if it's not
actually you by comparing the
cadence to your wrist.

Both women are quiet.

INT. TANGMERE COTTAGE - GARAGE - NIGHT

Madelaine, Barbara, and the DISPATCHER (early 20s), -- wearing an RAF uniform -- stands beside a table covered with weapons.

BARBARA DUNBAR

This is your dispatcher; he will be with you on your flight to Belgium. He will show you your toolkit now.

The Dispatcher picks up a black, cylindrical object and begins to manipulate it into a handgun.

DISPATCHER

Mum, this is your Welrod, single-shot, silenced 45 caliber pistol.

MADELAINE

Does it fold into a bicycle pump?

DISPATCHER

Indeed!

The Dispatcher converts the pistol into a pump.

BARBARA DUNBAR

Brilliant.

DISPATCHER

And this is your thumb knife.

Madelaine conceals the four-inch-long triangular blade in her right hand and places it between her fingers.

MADELAINE

Does it have a case? The ones we were shown at the academy had leather concealment pouches.

DISPATCHER

We have made some improvements. May I have your right shoe, please, Mum?

Madelaine removes her shoe and hands it to the young man. He shows her how the knife fits into the heel.

BARBARA DUNBAR

Once again, brilliant.

DISPATCHER

And finally, here's your pistol. It fits nicely into this holster.

Madelaine inspects the small gun and returns it to the dispatcher.

DISPATCHER (CONT'D)
That is the weapons kit that you
will jump with Mum.

MADELAINE
Understood.

DISPATCHER
Very well. See you tomorrow night,
weather permitting.

Barbara hands the dispatcher a green suitcase.

BARBARA DUNBAR
This is your wireless set,
Madelaine. I hand-packed it for
you. This will be stowed in the
stores cylinder marked with a V.

MADELAINE
I understand, thank you.

BARBARA DUNBAR
Let's get some tea.

Barbara leads the pair away.

INT. TANGMERE COTTAGE - NIGHT

Major Paisley, Madelaine, and Barbara sip tea over a map of Belgium.

Paisley points to a spot on the map.

PAISLEY
We are going to drop you here.

BARBARA DUNBAR
Your Reception Committee will be
made up of Communists and
Academics.

PAISLEY
Your contact's name is Karl. He
will introduce you to Fatima, who
will guide you from there and pass
you along to your control, Crecy.

BARBARA DUNBAR
Crecy will provide you with a safe house and a location suitable for a Lysander extraction.

PAISLEY
That way, you can concentrate on finding our Pathfinder.
(pauses)

PAISLEY (CONT'D)
And once again, Madelaine, you do understand that Savard is a highly prized asset that we want brought home alive if at all possible.

MADELAINE
Yes.

Paisley pauses.

PAISLEY
That is our primary mission...however. However, he must be eliminated if extraction is not possible.

Madelaine nods in agreement.

PAISLEY (CONT'D)
And Madelaine, if the odds are not at least 75% in favor of a successful extraction, then elimination is required.

Madeline processes the information and nods.

PAISLEY (CONT'D)
Can I have your verbal confirmation, Madelaine?

MADELAINE
Yes, I understand, elimination is required if the odds of a successful extraction are not at least 75%.

Everyone avoids eye contact.

EXT. TARMAC TANGMERE AIRFIELD - NIGHT

The dispatcher stands by a Hudson Bomber with engines running as a black sedan pulls up.

Madelaine, in a military jumpsuit and helmet, and Barbara exit the car.

Barbara moves to embrace Madelaine, but stops when Madelaine offers her hand.

BARBARA DUNBAR
By God, be careful, Madelaine, or
should I say Elize, or Roland!

MADELAINE
Thank you, I appreciate your help.

BARBARA DUNBAR
Good luck, my Dear, and no
unnecessary chances.

The two women shake hands one last time, and Madelaine climbs into the fuselage of the Hudson.

EXT. TARMAC TANGMERE AIRFIELD - LATER

Barbara watches as the Hudson roars down the runway and rises into the night sky.

BARBARA DUNBAR
(to herself)
Six weeks.
(sighs)

BARBARA DUNBAR (CONT'D)
Six, bloody weeks. They know it,
and they still go.

Barbara shakes her head as she gets back in the car.

INT. HUDSON BOMBER - FUSELAGE - NIGHT

The Dispatcher and Madelaine sit in the back of the aircraft as it lurches violently from nearby explosions.

Madelaine closes her eyes and inhales deeply through her nose.

DISPATCHER
Crossing the coast, Mum, always a
bit dicey this part. More tea?
Looks as if I have spilled mine.

Madelaine stares into the distance, and the dispatcher repeats.

DISPATCHER (CONT'D)
More tea, Mum?

Madelaine, after a pause.

MADELAINE
Oh, no, thank you, you're very
kind.

Madelaine closes her eyes and takes another deep breath.

INT. HUDSON BOMBER FUSELAGE - LATER

Madelaine and the Dispatcher sit in the fuselage and react when the yellow light illuminates above them.

DISPATCHER
Time, Mum. Let's get your chute on.

Madelaine is focused as the dispatcher secures her kit.

INT. HUDSON BOMBER - COCKPIT - NIGHT

The PILOT throttles back when three lights appear in a line ahead in the blacked-out Belgian countryside.

INT. HUDSON BOMBER - FUSELAGE - LATER

The Dispatcher connects the static line to Madelaine's parachute rip cord.

She fights the wind as she pushes her feet through the open hatch.

Both of them watch as a yellow light turns green. The Dispatcher taps Madelaine on the shoulder, and she falls feet-first into the night.

EXT. SKY OVER BELGIUM - NIGHT

The Hudson's engines rev higher as it accelerates and climbs away from the four floating parachutes.

EXT. RURAL BELGIUM - NIGHT

Madelaine hits the ground, jumps to her feet, and immediately gathers her parachute.

SHADOWY FIGURES run behind her, retrieving the stores cylinders.

KARL (mid-30s), -- tall, thin, bearded -- runs up to Madelaine and waits for her to catch her breath.

MADELAINE
The early bird gets the worm.

KARL
Yes, but the second mouse gets the cheese.

Both evaluate the other as they shake hands.

Karl gives orders to a TEENAGE BOY behind.

KARL (CONT'D)
Take our guest's parachute.

To Madelaine.

KARL (CONT'D)
We will put the silk to good use.
This way, quickly, the Bosch are everywhere during the moon period.

MADELAINE
Thank you, comrade.

KARL
Comrade?

MADELAINE
Yes, comrade. One war at a time.

Madelaine nods as she runs with Karl to the edge of the trees. They manage to smile weakly at each other.

MADELAINE (CONT'D)
Wait, my wireless set!

KARL
Very well, comrade. This way.

Karl's smile becomes sincere.

He nods again as they run towards a group of men loading the canisters onto a horse-drawn flatbed wagon.

MADELAINE
Get the can marked with a V.

Two men pull the cylinder off the wagon and open it.

They remove bundles of plastic explosives, then land mines, and finally a green suitcase.

MADELAINE (CONT'D)

That's it!

Madelaine reaches for it, but Karl grabs it first.

KARL

Please, allow me this way.

Madelaine and Karl run towards a group by the edge of the forest.

ST. CROIX (late 30s), -- physically powerful, mentally challenged -- stands by the wagon looking at the ground.

SISTER ANNE (late 30s), -- tiny, energetic, devout, fearless -- moves gracefully towards Madelaine.

Karl intercepts her.

KARL (CONT'D)

Not so fast, Sister. My documents?

Sr. Anne stops, turns her back to Karl, and reaches under the front of her long habit.

She pivots, then hands Karl a legal-sized envelope.

He inspects the contents, nods with approval, and hands Madelaine her suitcase.

KARL (CONT'D)

Excellent, she is yours, Sister.

Karl points to a GUIDE on a horse.

KARL (CONT'D)

Your guide will take you to the safe house. There are accommodations and food in the barn. Regards ladies.

SISTER ANNE

God Bless you, Karl.

KARL

Sister, your blessings are useless.

Karl holds up the envelope.

KARL (CONT'D)

Now this, this is priceless.

Karl bows and runs to the path. He mounts a waiting horse and fades into the forest.

Sr. Anne and Madelaine hurry towards the huge figure by the horse-drawn wagon.

SISTER ANNE
Welcome to Belgium, Roland!

MADELAINÉ
Thank You, Sister. Fatima?

SISTER ANNE
Yes, I'm Fatima.

When they reach the wagon, Madelaine greets St. Croix.

MADELAINÉ
Hello.

The giant remains silent and does not acknowledge Madelaine.

SISTER ANNE
He doesn't speak, poor beast.

The nun reaches into the wagon and retrieves a sack. She pulls out a garment and hands it to Madelaine.

SISTER ANNE (CONT'D)
Here, put this on. I ordain you a member of the Order of St Joseph!

She motions to St.Croix to take Madelaine's duffel and green suitcase.

Madelaine pulls the habit over her clothing.

St Croix stows the luggage, and the two women climb on board.

Sr. Anne signals, and the guide nudges his mount into action.

EXT. COUNTRY LANE - NIGHT

The group shutters down a country lane as the sound of a small aircraft becomes louder.

Suddenly, a powerful beam of light searches the ground close by.

The guide spurs his horse into a run, and the wagon bounces down the laneway at high speed behind.

The hunted race for a small patch of trees and arrive as the aircraft flies overhead, its searchlight sweeping.

It wanders off, and the group continues on its journey.

EXT. FARM YARD - NIGHT

The caravan moves along a rutted lane and climbs a small hill to enter a farm yard.

The guide points to the barn, raises his hat, and gallops away.

The trio walks towards the barn.

INT. BARN - NIGHT

St. Croix, sitting by the door, snores loudly.

Sr. Anne sleeps curled up in a fetal position in the hay, while a concerned Madelaine, unable to sleep, stares into the distance.

EXT. RURAL BELGIUM - DAY

The wagon with St. Croix, Sr. Anne, and Madelaine rolls down a country road, and a German patrol passes by.

A motorcycle with a sidecar slows down and shadows them.

The German soldier in a sidecar inspects the wagon.

The two nuns wave at the Germans, and St Croix stares ahead.

The cycle lingers beside the wagon for an uncomfortably long time.

The grim-faced inspectors eventually accelerate away.

EXT. OUTSKIRTS OF WAVRE BELGIUM - DAY

The wagon stops at a roadblock on the outskirts of a town.

Three Belgian police officers are shuffling in the middle of the road.

Two German soldiers are overseeing the events from twenty yards further down the street.

POLICE OFFICER NUMBER ONE
Good afternoon, Sisters? Where are
you coming from?

SISTER ANNE
From doing the Lord's work.

POLICE OFFICER NUMBER ONE
Hmm, and if the Germans ask me
where you were doing the Lord's
work, what should I tell them?

SISTER ANNE
You can tell them that we were
helping to deliver a baby at a farm
about ten miles from here.

POLICE OFFICER NUMBER ONE
A boy or a girl, Sister?

SISTER ANNE
A beautiful baby girl, praise Mary.

Police Officer Number One motions with his eyes towards the
Germans as the other two officers passively search the wagon.

POLICE OFFICER NUMBER ONE
I will have to look at your papers.
Sorry for the intrusion.

The women produce their identity papers.

He looks at Madelaine and then makes eye contact with her.

POLICE OFFICER NUMBER ONE (CONT'D)
Pardon, Madame Poisson, but your
papers are not in order. Your
profession is stated as--

SISTER ANNE
Her papers will be in order
tonight.

POLICE OFFICER NUMBER ONE
That might cause both of us
trouble, Sister, if the Bosch
decides to double-check your
documents now!

SISTER ANNE
Well then, you should assure them
that everything is in order!

POLICE OFFICER NUMBER ONE
I have a family, Sister.

SISTER ANNE
Then you have a decision to make.

The Officer looks at his feet.

SISTER ANNE (CONT'D)
And be sure to go home and tell
your family that you turned two
nuns and a helpless man-child into
the hands of the Gestapo.

POLICE OFFICER NUMBER ONE
(long pause, then uneasy)
Pray that this works, Sister.

The Police step away, Officer Number One motions to the
Germans that all is OK.

Sr. Anne taps St. Croix on the shoulder, and the wagon jerks
into motion. All the occupants stare straight ahead.

The Germans watch carefully.

GERMAN SOLDIER NUMBER ONE
Halt!

He marches up to the wagon and stares at St. Croix.

The Belgian Police watch from a distance.

POLICE OFFICER NUMBER ONE
Fuck me. Get your weapons ready. We
may be official members of the
Resistance in a moment.

All three disengage the safeties on their weapons as they see
Sr. Anne thrust her arm out, holding documents.

SISTER ANNE
(Broken German)
No speak.

She makes a motion with her hand signifying a mental
disability.

The soldier continues to examine the papers as St. Croix
stares straight ahead.

SISTER ANNE (CONT'D)
Orphan, all the time lived with
nuns.

The women watch as GERMAN SOLDIER NUMBER TWO rummages through the bags and comes across the green suitcase.

He opens the case, and the first thing that he sees is women's underwear and sanitary napkins.

Looking embarrassed, he immediately closes the case and nods to Soldier Number One.

GERMAN SOLDIER NUMBER ONE
Permission granted.

German Soldier Number One steps back, and the wagon rolls.

SISTER ANNE
God bless you, Mother Mary.

The wagon rolls a few feet.

MADELAINE
God Bless you, Barbara Dunbar.

SISTER ANNE
Barbara Duba?

MADELAINE
I'll explain later.

The cart rolls on.

EXT. CONVENT OF ST. JOSEPH - DAY

The wagon pulls through a gate onto the splendid grounds of a small Convent and stops in front of a stone building.

Sr. Anne and Madelaine jump off and enter the structure.

INT. CONVENT OF ST. JOSEPH - NIGHT

Madelaine and Sr. Anne sit by a radio, sipping tea and listening to the BBC. A phonograph sits on the table.

BBC (V.O.)
Maxwell should sleep deeply. The
camel is at the well. The camel is
at the well. Roland must avoid
Crecy. Roland must avoid Crecy.

Madelaine and Sr. Anne look shocked, and then lock eyes.

MADELAINE
I need to send a quick message.

Madelaine moves a lever, and the record player switches to a wireless set. She puts on headphones and begins tapping out a message in Morse code.

She records an incoming message.

Madelaine etches numbers on a piece of paper, then decodes them onto a second paper, and immediately burns the first piece.

She returns the machine to record-player mode and burns the second piece of paper.

MADELAINE (CONT'D)
(processing)
The Gestapo has captured Crecy.

The nun jumps up and claps her hands.

SISTER ANNE
(enthusiastic)
It's a sign from above. You can
stay here; you will be safer here.

MADELAINE
Sister, I couldn't bring that
danger here, absolutely not. I
can't get you involved in all this.

SISTER ANNE
We are already involved. Come,
please, I will show you. Besides,
we have many contacts who can help
us. This way, please.

Madelaine begins to speak, but stops when Sr. Anne pivots and scurries away. Madelaine follows the speedy nun.

INT. CONVENT - HALLWAY - LATER

Sr. Anne and Madelaine walk down a long corridor. They stop, and the nun unlocks a door, and the women enter a room.

INT. CONVENT - ROOM - LATER

SISTER MARIE (mid 20s), -- African, tall, compassionate --
forges documents.

SISTER ASCENSION, (early 30s), -- slightly overweight, cherub-faced, bespectacled -- works at a sewing machine.

Sr. Anne and Madelaine move to inspect Sr. Marie's handiwork.

SISTER ANNE

Please compare the quality to other documents you have seen.

Madelaine scrutinizes a forged identity card. She compares it to the S.O.E.-created documents.

MADELAINE

I don't have much experience, but it looks authentic.

Madelaine looks up at Sr. Anne. All three women compare the two documents with great interest.

MADELAINE (CONT'D)

Karl?

SISTER ANNE

Yes, and others. Our work has fooled many inspectors. Look here, we also produce counterfeit uniforms, mostly Gendarme and German military uniforms.

Madelaine holds up a jacket and nods with approval.

SISTER ANNE (CONT'D)

(insistent)

So, as you can see, we are already involved.

The two women move to a corner of the room and whisper.

MADELAINE

Sister, thank you for your offer. I will consider it. I also need to recruit messengers and people willing to operate safe houses.

SISTER ANNE

I think we can make a good partnership. Together, we can cause the Bosch some grief.

MADELAINE

I have to come up with a cover story for my comings and goings... I don't know. It's too risky!

SISTER ANNE

Simple solution. Be a nun! You saw how we passed through the roadblock today.

MADELAINE

A nun?

SISTER ANNE

Of course, it is the perfect cover story, no? Sr. Elize?

MADELAINE

(hesitates)

What about my papers?

SISTER ANNE

Leave that to me.

MADELAINE

(reluctantly)

Alright. Sr. Elize, it is.

INT. GERMAN RADIO INTERCEPT STATION - NIGHT

Operators sit at listening stations and write down intercepted Morse code messages.

Runners pick up the messages and take them to code breakers.

INT. GESTAPO HQ - NIGHT

Kempf is seated in a luxurious high-backed chair, sipping a glass of brandy, when the phone rings. He stands up and walks to the desk to pick up the receiver.

KEMPF

Kempf...a new wireless signal? From where? Wavre? Was it triangulated? I see--hopefully next time.

Kempf hangs up the receiver.

KEMPF (CONT'D)

The hunt is on.

Kempf swirls his brandy snifter and inhales.

EXT. RURAL BELGIUM FARM - DAWN

RIVEST (mid 70s), -- wearing overalls -- limps beside an equally hobbled dog towards the barn.

The dog's nose goes in the air, and it looks up at the man. Rivest also sniffs the air.

RIVEST

Pig?

Rivest looks puzzled as he sniffs the air again. He ponders his thoughts as he looks at his dog.

Suddenly enlightened, he turns towards the house.

RIVEST (CONT'D)

Come, Napoleon.

EXT. RURAL BELGIUM FARM - LATER

Rivest and Napoleon emerge from the house. Rivest is holding a bowl of porridge with a spoon and half a loaf of bread under his arm.

INT. RIVEST BARN - LATER

He puts the bowl and bread down on a small table by the wall. He unslings a WW1 vintage Belgian Army canteen from over his shoulder and hangs it on the chair before leaving.

EXT. RIVEST FARM - LATER

Rivest and Napoleon walk into the barn.

INT. RIVEST BARN - LATER

Rivest sees that the bread is gone, the bowl and canteen are empty, and a map sits on the table.

Suddenly, he hears a voice.

SAVARD

Thank you, Sir.

Rivest wobbles around but can't see anyone.

RIVEST

(surprised)

Do you speak French?

SAVARD

Yes.

RIVEST

My pleasure. I don't think it's safe for you to stay here.

(MORE)

RIVEST (CONT'D)

The Bosch murdered the last family that helped an Allied flyer. My wife is very worried.

SAVARD

I understand, Sir. Can you mark where we are on the map? I will leave when it gets dark.

RIVEST

(confused)

Are you Free French from North Africa, Provence?

SAVARD

No, Canada.

Rivest nods while looking at the map.

He picks up a small pebble from the floor of the barn and places it on the map.

He puts a second, larger pebble and a wood chip on the map.

RIVEST

Oh, that explains the accent. I have marked the spot on the map where we are with a small pebble, and a larger pebble marks a forest where rumor has it the young Resistance fighters hide out. The wood-chip is where the Legion Belge operates. Both groups can help you.

SAVARD

Thank you, Sir.

RIVEST

You are welcome, boy. I will bring back dinner later. And will refill the canteen. More wine?

SAVARD

Water this time, Sir, if you don't mind. Thank you. I'm sorry to involve you.

RIVEST

It's Ok, boy. Take the canteen with you when you leave. Travel at night and stay off the roads. Keep to the fields! Be vigilant, the Bosch here is very clever...very clever.

SAVARD

Thank you, sir. Good advice.

Rivest and Napoleon wobble back to the farmhouse.

RIVEST

He sounds like a quacking duck,
Napoleon, bizarre accent.

The pair struggles up the steps.

EXT. RIVEST FARM - NIGHT

Savard creeps out of the barn and into a field.

He takes a compass bearing in the direction of the Legion
Belge, puts the map in a pocket, and heads off into the
darkness.

EXT. RURAL BELGIUM - NIGHT

A scruffy, alert Savard walks in a field. He stops for a
drink from the canteen and takes another compass bearing.

EXT. RURAL BELGIUM - DAWN

Kempf, Weiler, Beck, and Hans stand under Savard's parachute
hanging from a tree. Hans picks up the scent.

Kempf watches the two soldiers follow the dog at double time.

INT. ST. JOSEPH'S CHURCH - DAY

Father Barre says mass in Latin. Sisters Anne, Marie, and
Ascension sit in the front pew.

SISTER URSULA (early 30s), -- Polish, energetic, outgoing --
joins the other nuns.

Madelaine sits near the back of the church.

Several parishioners, mostly older, are kneeling in pews.

Rivest limps up the aisle and stops at the nun's pew. He
crosses himself and kneels beside Sr. Ascension.

FATHER BARRE

(LATIN)

In the name of the Father, the Son,
and the Holy Spirit, Amen.

Father Barre makes the sign of the cross.

FATHER BARRE (CONT'D)
(French)
You are all invited to stay for
fellowship and refreshments.

INT. CHURCH BASEMENT - LATER

SERIES OF SHOTS:

Parishioners mingle, sip tea and coffee, and munch on baked goods. Madelaine watches as the other nuns work the crowd.

Sr. Ursula speaks with an elderly woman, MADAME GEORGE.

Sr. Ascension is talking to an older couple. The woman looks terrified and is being consoled by her husband.

In another corner, Sr. Marie is speaking with a young mother and a pre-teen boy.

Ursula is speaking with an older man who appears to be more engaged.

Madelaine is taking in the scene when Father Barre approaches and extends his hand.

FATHER BARRE
We have not met. Are you new?

MADELAINE
Yes, I arrived recently from Paris.

FATHER BARRE
Did Sr. Anne mention that she was
adding a member?

MADELAINE
Oh, I dropped in on her.

FATHER BARRE
So you were not recruited by her?

MADELAINE
Possibly? Not sure, I was told to
report here.

Sr. Anne inserts herself into the conversation.

SISTER ANNE

Good Sunday to you, Father. I should have introduced you to our newest member sooner.

(whispers)

SISTER ANNE (CONT'D)

This is Sister Elize...code name Roland!

FATHER BARRE

Oh. Roland, a woman, clever.

SISTER ANNE

I will leave you two to speak.

MADELAINE

(Latin)

Very nice to meet you, Father.

FATHER BARRE

(Latin)

We must be cautious, Sister!

MADELAINE

Father, what is your assessment of the situation here?

FATHER BARRE

The Germans have terrorized the community. I think I might be under surveillance, and the local resistance groups hate each other as much as they hate the Germans. Downed Allied flyers are piling up, and I have no one to send them to. Other than that, we are doing well.

The priest pauses for effect.

FATHER BARRE (CONT'D)

To be frank, the situation is critical. Can London help us?

MADELAINE

I am here to find a specific Canadian navigator.

FATHER BARRE

Can't we do both at the same time?

MADELAINE

Father, if this navigator falls into German hands, hundreds of lives could be at risk. We must find him before the Germans.

Madelaine hands Barre a small photo. He stares at it for a few seconds and hands it back.

FATHER BARRE

He looks like a baby. What do you know about this, pup?

MADELAINE

Only twenty, a navigation genius, otherwise average in height and weight, speaks French with a distinctive Canadian accent. He is a member of the elite Pathfinders, with ultra-secret clearance.

FATHER BARRE

I can see if he is among the men we are currently sheltering.

MADELAINE

Thank you, Father. I appreciate your help.

FATHER BARRE

In the meantime, can we work on extracting our current flyers?

MADELAINE

I'm sorry, Father, I have my orders.

FATHER BARRE

Please tell London we need help. The Bosch is closing in.

Father Barre is distracted by a parishioner motioning to him.

FATHER BARRE (CONT'D)

Excuse me, Sister. We'll be in touch. Good luck.

Father Barre leaves to speak with waiting parishioners. Sr. Anne and Sr. Ascension approach Madelaine.

SR.ASCENSION

I have information from Monsieur Rivest.

MADELAINE

Please.

SR.ASCENSION

Mr. Rivest did not see the man, but he said he spoke to a voice from his barn. He was a Canadian.

MADELAINE

Thank you, Sister. You have been very helpful.
(energized)

MADELAINE (CONT'D)

We must visit their farm!

Madelaine's forehead tightens.

MADELAINE (CONT'D)

We also need an extraction point, a field not tilled, and long enough to receive a bomber.

SISTER ANNE

We can find one.

MADELAINE

Tall trees should surround it to hide the lights, but not on the approaches. North-South orientation is best due to prevailing winds.

Sr. Anne nods and grabs Madelaine's arm to break her trance.

SISTER ANNE

Come, we will make plans.

Madelaine smiles briefly and follows, arms crossed, still distracted.

EXT. PIG FARM - DAY

Kempf, Weiler, Beck, and Hans stand by a pig sty.

KEMPF

You lost the scent here, in this pile of pig shit.

Weiler is munching on a piece of chocolate.

WEILER

Yes, Sir.

KEMPF

And what did you do then?

WEILER

Nothing, I called off the search;
Hans had no scent to follow.

KEMPF

Very well.

Kempf calmly rotates 360 degrees and surveys the horizon. He points three times.

KEMPF (CONT'D)

There, there, and there. We need to
search every structure within a two-
mile radius of this spot. He
couldn't have gotten much further.

Kempf removes his hat momentarily and scratches his head.

EXT. RURAL BELGIUM - DAY

SERIES OF SHOTS:

German soldiers poke bales of hay with bayonets.

Weiler, Beck, and Hans work the farm for clues.

German soldiers check down a well at another farm.

German soldiers leave a farmhouse with a pie and bread.

German soldiers fan out under a patrolling Storch.

EXT. RIVEST FARM - DAY

St Croix steers Madelaine and Sr. Anne's wagon up to the
farmhouse.

Rivest and Napoleon navigate down the steps with caution.
Someone, inside, peeks through the drapes.

Sr. Anne shakes Rivest's hand.

RIVEST

This is a pleasure, Sister.

SISTER ANNE

And, Madame Rivest?

Rivest looks dejected as he leans towards the house.

RIVEST
Scared to death...won't leave the
house. The LeClaire's...our visitor.
It's too much for her.

MADELAINE
That's precisely why we're here.
Did you see him?

Rivest looks back at the house and nods toward the barn.

RIVEST
This way, please.

The trio enters the barn.

INT. RIVEST BARN - LATER

Rivest points up at the hay loft.

RIVEST
He was up there, only a voice with
a very strange accent. French, yes,
but very different. He said he was
Canadian.

MADELAINE
Did he tell you anything else, his
squadron, rank, name, first or
last?

RIVEST
No, he was polite, sounded young. I
told him he had to leave.

MADELAINE
When did he leave?

RIVEST
The very next night. I gave him my
canteen.

Madelaine unfolds her map on the table.

MADELAINE
Do you know where he went?

RIVEST
He was up there and left his map on
this table. I told him to travel at
night and stay off the roads.

Rivest removes a pencil from his pocket and makes a mark on the Madelaine's map.

RIVEST (CONT'D)
I suggested the Communists' forest
here.

Madelaine stops him from making a second mark. Rivest moves his finger to another spot.

RIVEST (CONT'D)
Or here for Legion Belge.

MADELAINE
Anything else?

Rivest shakes his head and then becomes animated.

RIVEST
He smelled like pig shit!

Rivest catches himself.

RIVEST (CONT'D)
(repentant)
Mea Culpa, Sister.

SISTER ANNE
You are forgiven. Please continue.

RIVEST
The loft still stinks where he
slept.

Madelaine climbs up the ladder to the loft. Sr. Anne inhales deeply through her nose.

SISTER ANNE
I can smell it down here.

Madelaine surveys Savard's perch, then descends the ladder, but jumps to the ground when halfway down, leaving an imprint in the dirt.

Rivest points at the footprint.

RIVEST
That reminds me, oh yes... This
way, I think he left some
footprints... this way, please.

The trio leaves the barn, Madelaine folding the map.

EXT. RIVEST FARM - LATER

The women follow a wobbling Rivest and Napoleon to the edge of a field.

Rivest stops and points to two faint boot prints heading into the pasture.

Madelaine begins to follow the tracks several yards into the field and spreads her map out on the ground. She removes a compass from the pocket of her habit and takes a bearing.

Suddenly, the sound of vehicles rumbling close by.

Madelaine stows her compass and hurries out of the field, folding her map in the process, and attempts to insert it back into her habit.

The map falls to the ground.

Sister Anne tries to warn Madelaine, but it's too late as Germans roll into the yard.

Weiler, Beck, and Hans jump out of the back of a truck, followed by a half dozen GERMAN INFANTRYMEN.

Kempf and a DRIVER follow in a staff car.

Madelaine realizes her map is missing; she looks at Sr. Anne, whose eyes say, "in the field."

Madelaine inhales deeply through her nose.

The group watches German soldiers spread out.

Kempf approaches Madelaine's group.

KEMPF

(polite, respectful)

Sisters, Monsieur, I am Major Kempf. Please pardon the intrusion; nothing personal. We are searching all the nearby farms.

SISTER ANNE

I am Sister Anne, Mother Superior at the Convent of St. Joseph in Wavre.

KEMPF

An absolute pleasure, Sister.

Sr. Anne points to Madelaine.

SISTER ANNE
This is Sister Elize.

Rivest bows slightly.

RIVEST
Rivest.

KEMPF
My pleasure, Monsieur.

RIVEST
Major, my wife is very ill, please
let me go to her.

KEMPF
Very well, but we will have to
search your house, and I also want
to talk to her.

RIVEST
She knows nothing, Major.

Kempf stares at the old man.

KEMPF
Then, are you the one who knows
something?

RIVEST
(shaken)
I didn't say that, Major.

Rivest turns and struggles towards the house.

Kempf switches his attention to the nuns.

KEMPF
(politely)
Sisters, please stay right here. I
am anxious to speak with you.

Kempf follows Rivest to the farmhouse.

Madelaine and Sr. Anne watch Kempf, Rivest, and Napoleon
climb the stairs into the house.

The door bangs shut behind them.

Suddenly, a woman screams hysterically from inside the house.

Madelaine and Sr. Anne look at each other with concern.

Sr. Anne prays under her breath, while Madelaine tries to keep track of the soldiers searching the outbuildings discreetly.

EXT. RIVEST FARM - LATER

The nuns watch Kempf exit the farmhouse and give a command to the remaining Germans, who stop searching and return to their truck.

A smiling Kempf walks towards the women.

KEMPF
That was a fascinating
conversation.

Kempf searches for an emotional response from the women.

KEMPF (CONT'D)
So, what brings you here today,
Sisters?

SISTER ANNE
We are distributing rosaries in
preparation for the upcoming
celebration of our patron, St.
Joseph the Worker, on May 1.

Sr. Anne reaches into her habit and produces several rosaries, selects one, and presents it to Kempf.

Kempf nods respectfully and produces his own rosary.

KEMPF
This is my most prized
possession... Given to me by the
School Sisters of Notre Dame, who
were my teachers in Bavaria.

SISTER ANNE
So you are Catholic?

KEMPF
Indeed.

SISTER ANNE
(slightly sarcastic)
You must be uniquely thankful for
our sacrament of confession, Major.

KEMPF

No, actually, Sister, I take great solace in our long-held traditions of forgiveness.

He moves closer.

KEMPF (CONT'D)

Sister, I have been engaged in a lifelong battle to protect my faith against the godless Bolsheviks.

SISTER ANNE

I don't see any Bolsheviks here, Major, not in Belgium.

KEMPF

The Führer was baptized Catholic; he ensured that we are free to practice our beliefs. The communists would not be so inclined.

SISTER ANNE

Major, please help me understand why we are not free to go out at night and are forced to pass through your checkpoints. And the Jews? Where have they gone?

Kempf waves his hand in the air.

KEMPF

I agree, Sister, life is full of trade-offs... It's the bigger picture that matters.

Kempf changes the subject when he points to the barn.

KEMPF (CONT'D)

Aha, look, it appears the dog has a scent!

Weiler and Beck praise Hans as he leads them into the field, where Madelaine was inspecting the tracks.

Weiler finds the map, briefly inspects it, and holds it aloft while calling to Kempf.

Kempf gauges the nun's emotions as she speaks.

KEMPF (CONT'D)

Please excuse me. This! Could be very important.

Madelaine and Sr. Anne watch Kempf jog towards Weiler and Beck.

Weiler hands the map to Kempf, who opens it and inspects it thoroughly.

Suddenly, he points to a spot on the map, and the conversation becomes more animated.

Weiler removes his own map, carefully examines the one held by Kempf, and makes a note on his own.

Kempf pats Weiler on the back and walks towards the women carrying the newfound map.

Weiler and Beck follow Hans in the opposite direction, deeper into the field.

Kempf reaches the women and holds up the map again, searching for a reaction.

KEMPF (CONT'D)

A map, in that field.

Madelaine and Sr. Anne are unmoved.

KEMPF (CONT'D)

How do you suppose it got there?

SISTER ANNE

I have no idea, Major.

He shifts his gaze to Madelaine.

KEMPF

And you, Sister?

MADELAINE

I'm sorry, I'm no help, Major.

KEMPF

(long pause)

Something is a little off... You don't speak like the locals.

MADELAINE

No, I'm originally from Paris.

Kempf silently scans both women for an emotional tell, but neither one cracks.

KEMPF

Which Parish were you at in Paris?

MADELAINE
St-Louis-en L'lle in the 4th
arrondissement.

KEMPF
So you know, Father Ducharme?

MADELAINE
(puzzled)
No, our Pastor was Father Bernier.

Kempf studies the nuns carefully, then breaks his gaze and extends his hand in a "follow me" gesture.

KEMPF
Ladies, this way please.

Kempf leads them to the hood of his staff car, where he unfolds the map.

KEMPF (CONT'D)
Sisters, please assist me in
inspecting this map. I encourage
you to share your thoughts.

Both women look at the map.

SISTER ANNE
It's just a map. What can I say?

KEMPF
Yes, Sister, it's just a standard
Michelin map, which could have been
purchased anywhere.

Kempf looks at Madelaine. And you, Sister?

MADELAINE
My apologies, Major. I have no map-
reading skills.

KEMPF
I understand. Please indulge me.
Map-reading skills are not
necessary for this exercise. Look
for anything added to the map.

The women take a second look and pretend to see nothing.
Kempf, constantly taking stock.

Eventually, he points to a spot on the map.

KEMPF (CONT'D)

An X appears to be in pencil.
Faint, yes, but there nonetheless.
Do you see it?

Both women look at the spot.

SISTER ANNE

Oh yes, there it is...it is quite faint.

KEMPF

I agree, Sister. Easy to miss, but now that you see it, what do you think it could signify?

Kempf's eyes dart between the women.

SISTER ANNE

(confused)

I don't know...It's a simple X mark; it could mean anything, or nothing.

KEMPF

Oh yes, Sister, I agree it could mean anything. But! I am positive it means something! Yes, something worthy of further investigation.

Kempf looks at Madelaine with raised eyebrows.

MADELAINE

I am no help, Major.

Kempf folds the map and bows to both women.

KEMPF

Quite enjoyable meeting you here today, Sisters. Thank you for your time.

Madelaine and Sr. Anne wave weakly as Kempf turns and walks to his vehicle.

KEMPF (CONT'D)

(suddenly)

Sister Elize, when did you arrive here from Paris?

MADELAINE

(hesitates)

I'm not sure of the exact date, but-

-

SISTER ANNE

I have the documents at the Convent, it was spring two years ago...I remember you arrived when the tulips were in bloom.

KEMPF

Sister Anne, please help me understand how we came together on this farm at this time, right after an Allied airman took refuge in that barn, and a map was found in that field?

SISTER ANNE

Well, I'm sure it's just a coincidence, Major.

KEMPF

Sister, I learned long ago, there are no coincidences! Very well, till we meet again.

Kempf gets into his vehicle and is whisked away by his Driver.

A concerned Sr. Anne looks at Madelaine.

SISTER ANNE

What about the map? Can it lead him back to us?

MADELAINE

No, but it could lead them to Karl.

Madelaine clenches her fists.

MADELAINE (CONT'D)

How could I be so... I should have--

SISTER ANNE

Now, now, you did your best. It simply means we have to find him first.

Madelaine composes herself as they walk to meet a distraught Rivest, now shuffling towards them.

RIVEST

My wife became unwell at the first sight of the Major... I am so sorry...I couldn't stop her.

SISTER ANNE
(consoling)
It's OK.

MADELAINE
(concerned)
What did she tell him?

RIVEST
Only what she knew...only what I
told her.

MADELAINE
Monsieur Rivest, what did she tell
the Major?

RIVEST
That we had a young man who spoke
French with a strange accent hiding
in our barn in the middle of the
night.

MADELAINE
That's it? Nothing more?

RIVEST
No, I told her as little as
possible...I didn't want her to
worry.

MADELAINE
Did he press you for more?

RIVEST
Of course, and I told him the
truth...that I never saw the young
man and that I insisted he leave.
Nothing more.

MADELAINE
Did he ask you if you told anyone
else?

RIVEST
Yes, yes, I told him no one else
because I didn't want any attention
here.

MADELAINE
Did he believe you?

RIVEST

I'm not sure. I tried not to look at him... the way he stares at you is most unnerving.

SISTER ANNE

I understand, thank you, Monsieur Rivest. You have been through so much. I will light a candle for you and your wife.

EXT. RURAL BELGIUM - DAY

St. Croix, Madelaine, and Sr. Anne ride on the horse-drawn wagon along rural back roads.

MADELAINE

Is it true about St. Croix? At the roadblock.

The nun looks confused.

MADELAINE (CONT'D)

What you told the Germans the other day...that he was an orphan left on your doorstep.

SISTER ANNE

Yes, oh yes. We are all orphans, St. Croix, Ursula from Poland, and Marie is from our missions in the Congo. Conception and me! Oh yes, we were all orphans once, but now we are a family. And you, what about your family?

MADELAINE

Sorry, Sister, classified.

SISTER ANNE

That's convenient. Well, I suppose you are part of our family now?

Madelaine is silent as the wagon creaks on.

EXT. LANEWAY - DAY

The wagon pulls into a laneway, and both women get out and survey the landscape. Madelaine points to one end.

MADELAINE

That fence and those trees are a problem.

SISTER ANNE

We will visit with Madame George next. Her husband passed away last year. Our ladies are speaking with others to see if we can find a messenger or a safe house.

The women return to the wagon.

EXT. RURAL BELGIUM - DAWN

Savard, exhausted, enters a large grove of trees.

He shimmies up a trunk, gets comfortably situated in a fork, and takes a drink from Rivet's canteen. He sighs and closes his eyes.

EXT. CONVENT OF ST. JOSEPH - DAY

A white pigeon circles over the Convent.

EXT. CONVENT OF ST. JOSEPH - LATER

St Croix lumbers across the courtyard towards a chicken wire enclosure filled with pigeons.

The gleeful giant opens the pen and enters as pigeons hover.

A white bird lands on his shoulder, and he gently removes a cylinder from its leg.

ST, CROIX

Love, love.

The gentle giant giggles as he exits the enclosure.

INT. CONVENT OF ST. JOSEPH - DAY

Madelaine hovers as Sr. Anne opens the cylinder, revealing a blank sheet of paper.

She picks up a bottle of iodine, drops a spot of fluid on the paper, and letters begin to appear.

SISTER ANNE

Aha, this is convenient. Legion
Belge is looking for two German
Wehrmacht uniforms. Good, they are
up to something.

MADELAINE

Can we ask them to look for our
navigator?

SISTER ANNE

Of course.

MADELAINE

Thank you, Sister. We still need to
search more farms for our Canadian.

INT. CONVENT OF ST. JOSEPH - DAY

Sisters Conception and Ursula spin a false cover from the
bottom of a large milk jug to expose a hidden opening.

They place a uniform tightly bound with wire into the open
space.

EXT. CONVENT OF ST JOSEPH PIGEON COOP - DAY

St Croix hums as he sits on a stool, surrounded by pigeons,
and gently attaches a tiny cylinder to a bird's leg.

EXT. RURAL BELGIUM - DUSK

Weiler, Beck, and Hans track Savard's scent to the base of
the tree that he rested in.

The men and the dog look up, and Hans urinates on the tree.

Hans, extremely agitated, picks up the scent and leads the
men down a narrow path.

WEILER

(excited)

We are close, Beck, very close,
let's speed up our pace.

The men run behind Hans.

EXT. RURAL BELGIUM - NIGHT

Savard walks along a trail that comes to a dead end at the banks of a fast-moving river.

A bridge has been removed.

He slowly wades into the current, loses his footing, and falls into the flow, treading water while floating downstream.

He hits his head on a low-hanging branch and goes underwater momentarily.

He resurfaces gasping for air, but manages to ride the current for several more minutes.

He grabs a low branch and exits the river on the opposite bank.

EXT. RURAL BELGIUM - NIGHT

Weiler, Beck, and Hans track Savard to the dead end at the bank of the fast-running river.

Hans runs back and forth along the shore and eventually sits in front of Weiler.

BECK

Fuck, looks like we lost him.

Weiler nods, shrugs, and takes a bite of chocolate.

WEILER

Notify the Major that we are switching to the alternate plan.

BECK

Which is?

WEILER

The Major said that if we lose his track, we should search the area that was noted on the map we found.

He bends over to pet Hans.

WEILER (CONT'D)

This one is different, pig shit, now this...this one is smart.

INT. RURAL BELGIUM - BARN - NIGHT

A sodden Savard milks a cow, squirting the fluid into his canteen. He quickly eats two raw eggs.

A dog starts barking, then the sound of a door opening, followed by footsteps in gravel getting closer.

Savard freezes as the door of the barn opens, and a dog bursts in and begins to lunge at Savard.

JOCELYN (early 40s), -- equal parts farm girl, urban socialite, dressed in an expensive silk robe that seems out of place -- holds a shotgun and asks in broken English.

JOCELYN
Are you English?

SAVARD
(French)
No Canadian, but yes.

JOCELYN
(French)
How many of you are there?

SAVARD
I am alone.

Jocelyn calls her dog off with a whistle.

EXT. JOCELYN'S FARM - NIGHT

JOCELYN
Come out slowly and hands up.

Jocelyn backs away and inspects Savard from head to toe as he emerges from the barn.

SAVARD
I mean you no harm.

Jocelyn drops the gun.

JOCELYN
You look harmless, but you stink,
young man. Follow me, this way.

Savard's head is on a swivel as he follows the woman into the shabby farmhouse.

INT. JOCELYN'S FARMHOUSE - NIGHT

Savard soaks in a bathtub, looking at a map by candlelight, as Jocelyn enters the room with some men's clothing and a bottle of expensive Cognac.

JOCELYN

These were my father's, probably too big and out of style, but they will have to do. Your uniform is soaking. The stink and the mud!

SAVARD

It kept me alive, so far. Can you show me where we are on the map? I think I know, but--

Jocelyn cuts him off and pours Cognac into a pair of gold-rimmed snifters. She hands one of the glasses to Savard.

JOCELYN

Lots of time for that. I've been saving this... I don't drink alone.

She raises her glass, and the duo toasts.

JOCELYN (CONT'D)

Vive la Belgique.

SAVARD

Vive la Belgique.

Savard chokes as he downs the cognac in one gulp.

Jocelyn smiles as she pours him more and leaves the room.

INT. JOCELYN'S FARMHOUSE - BEDROOM - LATER

Jocelyn steals a peek at Savard as he exits the tub.

INT. JOCELYN'S FARMHOUSE - MORNING

The dog sniffs a weary Savard dressed in ill-fitting clothes as he enters the kitchen.

Jocelyn fries eggs, turns, smiles, and motions for Savard to sit at the table.

JOCELYN

Coffee?

SAVARD
Oh yes, that would be wonderful.

JOCELYN
Hopefully, you will enjoy my fried
eggs better than the raw ones.

SAVARD
(groggy)
Hmmm, I guess I'm hungrier than
tired; the smell woke me up.

Jocelyn brings Savard a cup of coffee. He inhales the fumes.

SAVARD (CONT'D)
Thank you, magnificent.

She moves close and sniffs him.

JOCELYN
And you smell much better.

SAVARD
Yes, I guess I do. I got used to
it... It made me feel safe.

JOCELYN
You like my coffee!

SAVARD
Oh yes, fantastic, thank you.

Jocelyn brings two plates of eggs, places one in front of
Savard, and sits down at the table with the other.

JOCELYN
It's wonderful to share a meal with
another person.

Savard shovels food into his mouth. Jocelyn snickers. He
catches himself and covers his mouth.

SAVARD
I'm sorry. I am famished...Mother
would be angry; I didn't say grace.

JOCELYN
As my father would, I guess we are
sinners.

Savard talks while he chews.

SAVARD
Delicious!

JOCELYN

I am glad you like it...You were
screaming in your sleep last night.

Savard looks surprised.

SAVARD

I don't remember that.

JOCELYN

Who is Gibby?

Savard drops his fork, picks it back up, and looks at her.

SAVARD

A buddy who got killed on a
mission.

Jocelyn reaches over compassionately.

JOCELYN

I'm sorry...where is your mother?
Where is home?

SAVARD

Montreal, Canada.

JOCELYN

And your father?

SAVARD

Dead...he died last year, I was
overseas...sudden heart attack, he
was twelve years older than my
mother...Jesus.

He drops his fork again.

SAVARD (CONT'D)

If my mother knows I'm M.I.A.

Savard grabs his head.

SAVARD (CONT'D)

I have to get back.

Jocelyn pushes the plate a bit closer to Savard.

JOCELYN

In good time, look at you...you
need more nourishment and rest. You
are safe here. I'm sure your mother
would want you to be safe.

Savard takes another bite.

SAVARD

And your father, where is he?

JOCELYN

He died in 1941. I'm not sure if it was the stress of another war or the drinking to forget the last one that finally got him....I returned from Brussels when he got sick.

SAVARD

I'm sorry.

JOCELYN

Don't be...he was miserable to be around...better to be lonely.

She shifts to a more optimistic tone.

JOCELYN (CONT'D)

There are a couple of jobs you could help me with...if you don't mind that is.

SAVARD

Can I do them today? It's my duty to keep trying. I shouldn't be--

JOCELYN

Of course, after you get more rest.

SAVARD

But--

JOCELYN

In good time...you'll be on the run soon enough. Rest and nourishment. More coffee?

Jocelyn stands up.

INT. JOCELYN'S BARN - DAY

Jocelyn beams as she watches Savard climb a ladder with a bale of hay on his shoulder. She bends over to pet her dog.

JOCELYN

He's not so bad after all, eh?

INT. CONVENT OF ST. JOSEPH - DAY

Madelaine and Sr. Anne sit at the long table looking at a map. Sr. Ursula hands an envelope to Sr. Anne.

SISTER URSULA

Sister, this just arrived by bird.

Sr. Anne opens the envelope, reaches into a wooden box, and gets the iodine.

Madelaine watches intently as Sr. Anne drops iodine onto the paper and spreads it with a small brush.

SISTER ANNE

The Legion Belge has a Canadian navigator and two other airmen to be extracted.

Madelaine jumps up.

MADELAINE

Does the Canadian speak French?.

SISTER ANNE

It doesn't say.

MADELAINE

It might not be our Canadian.

SISTER ANNE

How many Canadian Navigators can there be running around Belgium? We should help anyway, shouldn't we?

MADELAINE

I'll ask London. In the meantime, can we get more information about their Canadian?

SISTER ANNE

Certainly.

Madelaine unfolds a map.

MADELAINE

I also need to send the exact coordinates of Madame George's field to my control, but not from here again. Too risky.

SISTER ANNE

I know the perfect place, we can go tonight.

MADELAINE

Are our recruiting efforts paying off?

SISTER ANNE

Not yet...after what happened to the LeClaires, everyone is terrified.

MADELAINE

Evidently quite effective. We have a field, but we need to recruit an active cell to form a Reception Committee.

SISTER ANNE

I was thinking...I have an idea.

MADELAINE

I know what you're thinking, and the answer is no!

SISTER ANNE

But we can help, and you are short on time.

MADELAINE

The downside is unacceptable--

SISTER ANNE

(dismissive)

We can handle anything with the help of Jesus. We will be fine, so it's decided, good.

Madelaine looks at Sr. Anne wide-eyed, about to speak, but stops when the nun whirls away.

INT. CONVENT OF ST. JOSEPH - LATER

Madelaine, Sisters, Anne, Conception, Ursula, and Marie stand around a long table. Madelaine is drawing on paper.

Sister Ursula interrupts her.

SISTER URSULA

Sr. Elize, Madame Maisonville has offered her home as a safe house.

SISTER ANNE

Praise Jesus.

The nuns clap their hands in celebration.

MADELAINE

Thank you, Sister, that is very important.

Madelaine refers to her artwork.

MADELAINE (CONT'D)

If it is for a parachute drop, we need to place our lamps in a straight line spaced 50 feet apart. We are, however, anticipating a landing, so we need to add a fourth lamp.

The group watches Madelaine intently.

INT. ST. JOSEPH CHURCH - MEZZANINE - NIGHT

Sr. Anne and Madelaine sit up in the mezzanine in front of a massive pipe organ. Madelaine sends a Morse code message.

Madelaine waits, and then starts again.

SISTER ANNE

What's wrong?

MADELAINE

It didn't send, poor connection.

Madelaine taps away again.

MADELAINE (CONT'D)

(concerned)

One more try.

She repeats the exercise.

MADELAINE (CONT'D)

(relieved)

Ok, good, it worked this time.

INT. BLETCHLEY PARK SIGNALS HOUSE - NIGHT

A, FEMALE RAF OPERATOR, decodes and records Madelaine's message. She writes down, B.B.C message "Sister has new spectacles", a Canadian navigator, name unknown, located ..."

INT. RADIO INTERCEPT STATION MUNSTER GERMANY - NIGHT

A radio operator taps out a coded message.

EXT. WAVRE VILLAGE CENTRE - NIGHT

A small German Surveillance Vehicle with a rotating antenna on top speeds down a narrow street.

EXT. ST. JOSEPH'S CHURCH - NIGHT

The Surveillance Vehicle slides to a stop, and two GERMAN SOLDIERS rush towards the Church.

INT. ST. JOSEPH'S CHURCH - MEZZANINE - LATER

Madelaine finishes converting her radio set back into a phonograph, then the sound of jack boots echoes below. Madelaine grabs her device as Sister Anne leads them to a small door.

INT. ST. JOSEPH'S CHURCH - BELL TOWER - LATER

The women pass through the door, close it quietly behind them, and climb a narrow set of stone stairs up the interior of the bell tower.

They reach the top of the tower, and Madelaine looks out on the roof.

MADELAINE
(whispers)
Too steep.

She hands Sister Anne the radio, points to the darkest corner of the tower, and motions for her to sit. Madelaine squats down beside her, back to the wall.

Sr. Anne is shocked when Madelaine produces her silenced Welrod handgun from under her habit, and professionally points it at the stairs, with both hands, elbows balanced on her knees.

Madelaine is calm and focused, Sr. Anne is shaking and praying.

INT. ST. JOSEPH'S CHURCH - MAIN FLOOR - LATER

The German soldiers, pistols drawn, efficiently check everywhere, under pews, in the confessionals, behind the altar, in the lavatories, nothing.

Next, they climb the stairs to the mezzanine.

INT. ST. JOSEPH'S CHURCH - MEZZANINE - LATER

One soldier thoroughly inspects the organ loft, while the other opens the door to the bell tower stairs.

INT. ST. JOSEPH'S CHURCH - BELL TOWER - LATER

Madelaine and Sr. Anne sit in darkness.

Boot steps are getting closer.

The German reaches the top step.

He inspects the side of the tower opposite the women and looks out onto the roof.

He pulls his head back in and pivots towards them.

He moves from the partially lit space to darkness.

A faint click, followed by a muted "thump" sound.

The German crumples to the floor.

Sr. Anne is dumbfounded.

Madelaine jumps up to reload her Welrod Pistol, but drops the cartridge in the process.

She chases the bouncing bullet down the stairs and catches up with it at the bottom.

A voice from the mezzanine.

GERMAN SOLDIER

Kurt?

Sr. Anne slowly descends and stops two steps above, still shaking and praying.

The sound of boots on the other side and a voice.

GERMAN SOLDIER (CONT'D)

(German)

Kurt, are you alright?

Madelaine struggles to reload the weapon.

GERMAN SOLDIER (CONT'D)

Kurt!

She finally succeeds, stands back against the wall, arms outstretched, pointing the gun with both hands at the door.

A split second later, the door opens, light floods in, and Madelaine shoots the second German in the forehead. He falls backwards.

INT. ST. JOSEPH'S CHURCH MEZZANINE - LATER

Madelaine reloads her Welrod and pulls a disoriented Sr. Anne through the doorway.

MADELAINAINE
(whispers)
Quickly!

Madelaine leads the duo down the stairs cautiously.

EXT. ST. JOSEPH'S CHURCH - LATER

Madelaine and Sr. Anne run along the side of the church, mount their bicycles, and pedal off quickly, disappearing into the darkness.

EXT. ST. JOSEPH'S CHURCH - DAWN

Kempf is interrogating a disheveled Fr. Barre on the steps of the church, as GERMAN SOLDIERS remove a covered stretcher.

KEMPF
Father, I need the truth! No more
lies!

Father Barre makes the sign of the cross.

FATHER BARRE
(pleading)
Major, I swear on the body of
Christ, I have no idea who did
this.

Kempf stares at the priest for an uncomfortably long time.

FATHER BARRE (CONT'D)
This is the house of God, it's
always open to the flock...saints
and sinners alike, day or night...I
have no idea. It could be anyone.

KEMPF
And the radio signal?

FATHER BARRE

Absolutely not. In light of our recent conversation, do you think I would be that stupid? Major, please be reasonable.

KEMPF

(agreeably)

No...no, I suppose not.

Kempf releases the priest with a frustrated hand gesture.

INT. CONVENT OF ST. JOSEPH - NIGHT

Madelaine, Sisters, Anne, Marie, Ursula, and Ascension sit around the long table listening to the BBC.

B.B.C (V.O.)

Marcel has shaved off his beard,
Roland, your sister has new
spectacles.

Madelaine smiles weakly.

MADELAINE

It is on for tomorrow night,
ladies. Sleep well, everyone.

SISTER URSULA

I'm too excited to sleep.

SISTER ASCENSION

I have taken the liberty of making
all of us jump suits for the
occasion. Black, of course.

The nuns giggle and laugh.

SISTER ANNE.

How thoughtful, Sister.

SISTER MARIE

Let's pray to our Savior for a
successful mission.

SISTER ANNE

Good idea, Sister. Let us pray now.

Sr. Anne makes the sign of the cross, and the nuns bow.

ALL THE NUNS

In the name of the father...

Madelaine is the picture of concentration. She crosses her arms and rocks on her heels in the background, oblivious to the nun's prayers.

INT. CONVENT BEDROOM - NIGHT

Madelaine looks worried as she stares at the ceiling.

INT. LEGION BELGE BARN - DAY

Concerned, COMRADES, look on while DEWITT (late 30s), -- Flemish, burly, military haircut -- and a much younger, SKINNY MAN, change into German uniforms beside a small Renault Truck marked with German insignia.

INT. RENAULT - DAY

DeWitt, driving, slows the vehicle as they approach a German roadblock.

The skinny man fiddles with their fake documents.

EXT. BRUSSELS - LATER

The Renault rolls to a stop. Papers are inspected, and the vehicle is released.

INT. RENAULT - LATER

DeWitt looks sideways.

DEWITT
(uneasy)
That was too easy, I don't like it.

The skinny man grunts in agreement.

A German truck emerges from nowhere and blocks the Renault's path. Soldiers jump out from the back.

The Belgians reach for their weapons, but the cab is riddled with gunfire.

DeWitt and Skinny Man sink to the floor of the cab.

INT. GESTAPO HQ - DAY

Kempf and a CORPORAL inspect some bloodied uniforms.

KEMPF

Are they authentic, Corporal?

CORPORAL

No sir. Forgeries. No labels,
authentic cloth. Excellent
artistry, forgeries nonetheless.
Really quite impressive.

Kempf shows him a set of documents.

KEMPF

And these?

CORPORAL

Even better, Sir. Utterly perfect.

KEMPF

And what about the one in the
hospital?

CORPORAL

Still in a coma.

KEMPF

Very well, let me know if anything
changes. And, Corporal, well done.

Kempf dismisses the soldier with a salute.

INT. GERMAN MILITARY HOSPITAL - ROOM - DAY

DeWitt lies in bed. His eyes open and slowly begin to move,
then dart around the room.

He suddenly looks horrified.

A, GERMAN GUARD, standing by his bed, notices that DeWitt is
awake.

INT. GERMAN MILITARY HOSPITAL - ROOM - LATER

DOCTOR SCHAEFER (early 30s), -- tall, broad, confident -- is
attending to DeWitt.

Kempf and two SS GOONS barge into the room.

KEMPF

(German)

I need to talk to this man!

DOCTOR SCHAEFER
(German)
Here, here, what's going on.

KEMPF
Get out of my way, Doctor.

Kempf flashes his credentials. The larger man blocks Kempf's way. He stands close to Kempf and looks down on him.

DOCTOR SCHAEFER
This man is my patient; he is under
the care of the Wehrmacht. He can't
be moved.

Kempf responds, looking directly into Schaefer's chest.

KEMPF
(calmly)
Very well, we will question him
here. In any event, I am
representing the Gestapo on
official business pertaining to the
well-being of the Nazi Party. My
authority supersedes all others.
Step aside.

DOCTOR SCHAEFER
(defiant)
I will not step aside.

KEMPF
(unbothered)
Very well, my men will kill you.

Schaefer looks at the goons who immediately point Lugers at him. The doctor reluctantly yields to Kempf.

DOCTOR SCHAEFER
I want you to know that I will be
filing a formal complaint, Major.

KEMPF
Be my guest, Herr Doctor. But
remember, you'll be making your
formal complaint hanging from a
meat hook in one of my guest rooms.

The Goons leer at the doctor as Kempf takes a victory lap around the bed.

He stops and whispers into his victim's ear.

KEMPF (CONT'D)

(sincerely)

I implore you to tell me where you got the papers and uniforms. Otherwise, my men will cause you a great deal of unnecessary pain.

The bandaged patient shakes his head no. Kempf tries again.

KEMPF (CONT'D)

It's been my experience that you will talk in the end anyway. Everyone does, no shame. Let me save you. I am your only salvation.

Again, the prisoner shakes his head. Kempf sighs and inspects his hostage's injuries.

KEMPF (CONT'D)

You have severe burns, bullet wounds, and a concussion. How long do you think it will take my men to break you?

Kempf puts his mouth near DeWitt's ear.

KEMPF (CONT'D)

What's in it for you? Hours, days, weeks of excruciating pain?

DeWitt closes his eyes and shakes his head no. Kempf reluctantly rises and reaches out to one of his goons.

KEMPF (CONT'D)

Your tools.

The thug removes a black leather case from his overcoat and hands it to Kempf.

Kempf pulls out a pair of adjustable pliers and holds them in front of DeWitt.

KEMPF (CONT'D)

(matter-of-factly)

Pliers, a harmless household tool...also an all-purpose implement of pain, ideal for pulling teeth, crushing knuckles, and testicles.

Kempf waits for a reaction, then reaches into the bag of horrors and pulls out a gleaming, long, slender knife.

KEMPF (CONT'D)

This is perfect for filleting
muscle from bone, or skin from
muscle...in the right hands, of
course.

DeWitt remains tight-lipped, trying his best to suppress his
horror. Kempf pulls out a pair of small forceps.

KEMPF (CONT'D)

And these are for plucking eyeballs
from skulls.

Kempf gets close to his captive's face.

KEMPF (CONT'D)

(pleading)

Last chance, talk to me now, and I
promise you no one will ever know.
I can have you sent to the south of
France, where you will be safe.

DeWitt tears up and shakes his head no. Kempf drops the tool
bag on his victim's chest and stands up.

KEMPF (CONT'D)

Very well, your pain is your
choice. I am absolved.

Kempf nods to his men and exits the room.

INT. GERMAN MILITARY HOSPITAL - HALLWAY - LATER

Kempf leaves his goons alone with DeWitt and walks down the
hall, hiding a trembling hand in his jacket.

Two NURSES support each other as blood-curdling screams echo.

KEMPF

(under his breath)

These people...I don't understand
them.

EXT. RURAL BELGIUM - DAY

St. Croix at the reins, Madelaine and the nuns roll down a
country road on the flatbed.

A pensive Madelaine is silent as the nuns sing. She takes a
deep breath, and her expression changes to one of
apprehension.

She catches herself, looks around, and, realizing no one else saw her, paints on a smile.

EXT. MADAME GEORGE'S FARM - NIGHT

Madelaine, St Croix, and the nuns sit under some trees. The women wear black jumpsuits. Sister Anne and Madelaine are not eating.

MADELAINE

Where are Legion Belge? They should be here by now.

SISTER ANNE

Yes, it's concerning.

Sister Ascension announces.

SR. ASCENSION

I put the cross over our hearts, better than on the sleeve.

SISTER URSULA

Excellent choice, Sister. Jesus is always close to my heart.

SISTER MARIE

I pray he is with us tonight...tonight of all nights.

St. Ursula reaches over and squeezes Sr. Marie's hand.

SISTER ANNE

He is always with us, ladies. Be brave. We are doing his work.

SR. ASCENSION

Amen.

ALL THE NUNS

Amen.

SISTER URSULA

More bread, anyone? Sister Elize, you haven't eaten a thing!

Madelaine stands up and looks at her watch.

MADELAINE

No! But thank you, Sister. Five more minutes, everyone.

SISTER MARIE
Quiet, hear that?

MADELAINE
Hear what?

SISTER MARIE
A truck.

Everyone else looks at each other.

SISTER ANNE
I don't hear anything.

SISTER MARIE
There it is again. Can't you hear that? It's moving slowly, and I hear voices, there...hear that?

SISTER ANNE
Hopefully it's Legion Belge.

SISTER ASCENSION
I think, maybe, yes, I can hear it now.

Madelaine motions for everyone to be quiet and lie down.

The nuns gather up their picnic, and all take cover in the hedgerow as Sr. Anne directs St. Croix.

EXT. RURAL BELGIUM ROAD - NIGHT

A truck is moving slowly down a dark country road. Search Lights illuminate thick hedgerows on both sides.

Two soldiers walk behind the truck on either side.

EXT. MADAME GEORGE'S FARM - LATER

Madelaine's team freezes as Sr. Anne assures St. Croix. The engine noise grows louder—German voices, then laughter, more words, then uproarious laughter.

Madelaine checks her watch.

EXT. RURAL BELGIUM ROAD - LATER

The Germans continue down the road at a slow pace, the driver smoking a cigarette.

They fade away into the distance.

EXT. MADAME GEORGE'S FARM - LATER

The women and St. Croix Begin to move. Sr. Anne assists St. Croix and jogs over to Madelaine.

SISTER ANNE
What were they talking about?

Madelaine looks puzzled.

SISTER ANNE (CONT'D)
The Bosch, the Germans.

MADELAINES
Sex and drinking.

SISTER ANNE
Of course! The plane is late.

MADELAINES
Yes, eleven minutes late.

SISTER ANNE
How long do we wait?

MADELAINES
At least two hours. Several factors
can affect arrival time: unexpected
headwinds, heavy flak, and weather.

SISTER ANNE
And no Legion Belge? Do we wave the
plane off?

MADELAINES
No, we will make the best of
it...switch to a parachute drop.

SISTER ANNE
I pray we don't have to.

EXT. MADAME GEORGE'S FARM - LATER

SISTER MARIE
I hear it. Yes, I hear a plane.

Madelaine and Sr. Anne nod to each other.

MADELAINE

Ok, Ladies, as we rehearsed, this is for a parachute drop. Watch for Sister Ursula and me to light our torch first.

Sisters Anne, Marie, and Ascension run out into the open field carrying battery-operated lamps.

Madelaine trots beside Sr. Ursula, and they are the first to stop running.

The other two nuns run farther into the field until they form a straight line down the middle.

The three women are spaced perfectly as the engine noise grows louder.

MADELAINE (CONT'D)

Now, Sister.

Sr. Ursula turns on her lamp. The other two torches light up.

INT. HUDSON BOMBER COCKPIT - NIGHT

Pilot's view from cockpit one thousand feet above the ground shows three lights illuminated ahead forming a straight line.

EXT. SKY OVER MADAME GEORGE'S FARM - NIGHT

A Hudson Bomber flies low over the field, and two parachutes with canisters attached fall to the ground.

EXT. MADAME GEORGE'S FARM - LATER

The women turn off their lights and run towards the chutes. St. Croix easily hoists one of the canisters onto his shoulder while the nuns unite to carry the second.

INT. MADAME GEORGE'S FARM BARN - LATER

The women and St. Croix drop their loads. The nuns embrace in silent, joyous celebration.

Madelaine opens the first cylinder as the others gather round.

MADELAINE

Eureka, S phone, outstanding.

She moves to the second container and carefully pulls out the packed stores.

SISTER URSULA
What are these for?

MADELAINE
These stores were for Legion Belge.
To create havoc for the Germans.

SISTER ANNE
And now we can create some havoc.

MADELAINE
Or better, recruit saboteurs. I
have one mission: find our
Canadian.

SISTER ANNE
We will reach out in the morning.

Madelaine points at the weapons.

MADELAINE
Hand grenades, plastic explosives,
fuses, clam mines, fireflies,
Kakaloo, condoms.

SISTER MARIE
Condoms, oh my.

Everyone laughs.

MADELAINE
Sister, it's not what you think.

SISTER MARIE
Well, I might be a, I, I know what
those are for.

MADELAINE
Actually, Sister, the procedure is
to pack a condom with an
appropriate amount of Kakaloo
powder and tie it off. If one
inserts the Kakaloo packed condom
in the fuel tank of a vehicle, the
engine will be destroyed after
traveling approximately 40 miles.

SISTER URSULA
And the fireflies?

MADELAINE

One uses them the same way, but they will explode in the fuel tank once the fuel reaches a specific temperature, usually a safe distance from the insertion point.

SISTER ANNE

Ladies, I think we should try to get some rest.

MADELAINE

Agreed, first we need to hide these stores, but take the condoms, Kakaloo, and Fireflies with us in the morning.

The nuns pack stores behind a false wall.

INT. JOCELYN'S FARMHOUSE - BEDROOM - NIGHT

Jocelyn is awakened by Savard yelling from the other room. She jumps out of bed.

INT. JOCELYN'S FARMHOUSE - SAVARD'S BEDROOM - LATER

Jocelyn enters Savard's bedroom, sits on the side of the bed, and strokes his head.

He wakes up.

JOCELYN

You were screaming again.

SAVARD

I'm sorry, I didn't know.

JOCELYN

Please, shhhh...move over.

Jocelyn slides into the bed beside Savard, and she strokes his temple with her fingertips. He purrs.

JOCELYN (CONT'D)

Not to worry. You're safe here.

EXT. WAVRE BELGIUM STREET - NIGHT

Two, FOURTEEN-YEAR-OLD BOYS, climb along a rooftop.

They look down to see a SENTRY walking by a row of motorcycles and trucks.

The boys watch him, and when he is at his furthest point, one boy makes his move, easily climbing down a drainpipe on the corner of the building.

He crawls to a motorcycle, places a small packet in the fuel tank, and climbs back up the drain pipe.

The boys quietly escape over the rooftops.

INT. JOCELYN'S FARMHOUSE - BEDROOM - DAWN

Savard wakes up in bed beside Jocelyn.

SAVARD
I really should be leaving.

Jocelyn puts one finger on his lips.

JOCELYN
First things first, hungry animals.

SAVARD
I have to go...it's my duty.

Jocelyn sits up.

JOCELYN
Let's talk about it after
breakfast.

INT. JOCELYN'S FARMHOUSE - KITCHEN - LATER

Jocelyn and Savard are eating breakfast.

SAVARD
Can I have my uniform and boots? I
really should be leaving. If I'm
caught out of uniform, I can be
executed as a spy!

JOCELYN
Leaving for where? You are safe
here, warm. Your mother would want
you to be safe. I want you to be
safe.

She reaches over and touches Savard's hand. He looks down at the table, embarrassed.

SAVARD

It's been wonderful, you are wonderful, but it's been too long; my duty is to get back to England, I shouldn't be enjoying myself.

JOCELYN

In good time. In good time.

SAVARD

(agitated)

I must insist, you have been more than... I really enjoy your company... but I must leave tonight. The moon and--

JOCELYN

We need to finish our chores first, then we can talk about it.

Jocelyn stands up, and Savard's head drops in frustration.

INT. JOCELYN'S FARMHOUSE - NIGHT

Jocelyn and Savard are lying in the bed looking up at the ceiling, and Jocelyn's dog begins to whine.

A car horn honks far off in the distance. Jocelyn launches out of bed and pulls on Savard.

JOCELYN

Oh my god. I thought he was in Russia. Oh my god. Quickly, you must leave, now, now, now. God!

Jocelyn is panicking. Savard stubs his toe hard on the bed and flies headfirst into the wall, opening a gash on his forehead, leaving a hole in the plaster.

He wobbles outside, holding his head.

SAVARD

My uniform, where is it?

JOCELYN

In the well, hurry. Oh my god.

A nude Savard stumbles out the back door towards the barn.

EXT. JOCELYN'S FARMHOUSE - LATER

Savard watches from inside the barn as a German staff car drives towards the farmhouse.

The vehicle stops, and a GERMAN OFFICER (mid-50s) exits the rear seat holding flowers and a bottle of champagne.

A, YOUNG SENTRY, emerges from the driver's seat and stands by the car.

Jocelyn bolts from the farmhouse and embraces the German Officer.

She leads him into her farmhouse while stealing glances at the barn.

The sentry lights a cigarette and leans up against the car.

EXT. JOCELYN'S FARMHOUSE - LATER

The Sentry is standing close to the house, listening inside.

A naked Savard carefully pulls a rope up from inside the well. He retrieves a soaking wet duffel bag and high steps his way, barefoot, into the darkness.

EXT. WAVRE BELGIUM - NIGHT

The two fourteen-year-old boys crawl down an alley towards a German truck.

Suddenly, a whistle sounds, followed by German yelling and the sound of thumping boots.

The boys run in opposite directions.

An arm springs from a door, and a GERMAN SOLDIER snatches one while the other escapes up a fire escape ladder with a dog barking below.

The German soldier checks the boy's pockets and finds a Firefly. A SECOND SOLDIER strikes the boy with a rifle butt.

EXT. RURAL BELGIUM - DUSK

Savard, back in uniform, lies concealed in the shadows of a hedgerow and watches as a German column marches down a nearby road.

He checks his map and compass; he is moving towards the spot marked L.B. on the map.

EXT. WAVRE BELGIUM - TOWN SQUARE - DAY

Madelaine, the nuns, and St Croix enter the town square, which is filled with commotion.

The fourteen-year-old boy caught with the Firefly is tied to a post. A second empty post is erected beside him.

Kempf struggles to conceal his tremors as he walks in circles around the boy.

Dozens of spectators have gathered and are stepping around the feeding pigeons.

Kempf surveys the faces in the Belgian crowd.

The boy's MOTHER is wailing and being consoled by an ELDERLY COUPLE.

Kempf locks eyes with the elderly man, who looks particularly angry. Kempf walks over and nods with his head at him.

KEMPF

This one.

BOY'S MOTHER

No, Papa no.

The Elderly Man walks tall as he is escorted to the vacant post. The crowd murmurs in protest. The old man is tied to the post. He looks over bravely and nods to the boy.

SISTER ANNE

My God. I never thought.

Madelaine reaches over and grabs Sr. Anne's arm to steady her. Gunshots!

The crowd wails in unison, but the boy's mother's cries are heard over the rest.

The old man's head falls forward, and the boy is still alive and is being led away by German soldiers.

Kempf addresses the crowd.

KEMPF

The boy is going to a concentration camp.

Kempf steps around some pigeons on the ground and kicks one that is in his way. The stunned bird falls over.

ST, CROIX
(screaming)
Love, love.

St. Croix runs at Kempf with exceptional quickness and hoists the German into the air by the throat. Kempf kicks his legs helplessly.

German soldiers and Sr. Anne pursue.

St. Croix throttles Kempf as German soldiers beat him with rifle butts. Sr. Anne is hit in the head by a glancing blow and falls, bloodied and unconscious.

Kempf is turning blue. Suddenly, two quick pistol shots, and both St. Croix and Kempf fall to the ground.

A woozy Kempf is helped to his feet. St. Croix lies dead on the cobblestones.

German soldiers form a perimeter around Kempf, with bayonets pointed at the crowd.

Kempf stumbles and convulses as he struggles to breathe. He tries to speak but can only whisper.

KEMPF
Leave this mess for them to clean
up. Our work is done here.

German soldiers surround Kempf and prop him up. The wedge cuts through the crowd with pointed steel.

The Belgians hesitate but eventually part, hatred painted on their faces.

INT. CONVENT OF ST. JOSEPH - DAY

Madelaine watches Sr. Marie aid a heavily bandaged, drowsy Sr. Anne drink tea in bed.

SISTER MARIE
She is our strength! What will we
do without her?

Madelaine taps her chin rapidly with an index finger.

MADELAINE
I warned her not to get involved...
Now this. And where is he? Where?

SISTER MARIE
(distressed)
I am worried about her...about us.

Madelaine paces back and forth.

MADELAINE
(distracted)
We need to make some adjustments.

Madelaine stares at the wall.

EXT. HILL OVERLOOKING LEGION BELGE BARN - NIGHT

Savard watches a farmyard and double-checks his map to be sure it is the spot where the Legion Belge are supposed to be. He cautiously moves towards the farm but stops.

German guards mill about a fire in front of the smoking remnant of a building.

Savard looks at his map and notes the alternative forest enclave suggested by Rivest.

He takes a compass bearing and dissolves into the darkness.

INT. ST. JOSEPH'S CHURCH - DAY

Father Barre is saying Mass in Latin. The nuns are in the front row.

Light floods in as the doors open, and the sound of jack boots entering the church.

Madelaine turns around to see an impeccably dressed Kempf walking up the centre aisle in full dress uniform: four SS MEN in full dress uniform guard both outside aisles.

Father Barre takes in the events but continues. Kempf genuflects and enters a pew. All eyes are on Kempf.

INT. ST. JOSEPH'S CHURCH - LATER

Father Barre comes down from the altar holding the chalice and invites the parishioners to take communion.

The nuns go first, followed by the row behind.

Kempf waits for his turn, stands up in his pew, and takes his position in front of Father Barre.

FATHER BARRE
Body of Christ.

KEMPF
Remember our conversation regarding
my entertainment cells?

FATHER BARRE
Body of Christ.

KEMPF
We are dangerously close to having
that conversation, Father.

Barre attempts to hide his sudden concern and shakily
presents the host to Kempf.

Kempf stares into Father Barre's eyes for several seconds
before accepting the wafer.

Madelaine studies the priest's reaction.

Kempf bows to the altar, returns to his seat, but stops and
looks into the nuns' pew. He takes inventory, then moves on.

He kneels, head bowed slightly, continuing to scrutinize the
nuns' row.

EXT. CONVENT OF ST. JOSEPH - COURTYARD - DAY

Madelaine walks across the courtyard, carrying a basket, when
a German staff car enters, followed by a truck.

Kempf emerges from the staff car, walks to the nun, and bows
slightly.

KEMPF
Sister Elize, how lovely to see you
again. I am here to pay my regards
to Sister Anne. I believe she was
injured in the unfortunate incident
the other day. How is she doing?

Kempf takes in his surroundings as he waits for an answer.

MADELAINE
Not well, Major. She is still too
dizzy to walk and is having
difficulty keeping food down.

Kempf points towards the pigeon coop and turns to Madelaine.

KEMPF
Pigeons, how interesting.

Kempf signals to his men to search the grounds.

KEMPF (CONT'D)
May I see her?

MADELAINE
Sr. Anne? Oh yes, well, I --

KEMPF
Excellent, can you lead me to her?

INT. CONVENT - HALLWAY - LATER

Kempf takes it all in as Madelaine leads him down the hall towards Sr Anne's room.

INT. CONVENT - BEDROOM - LATER

Sr. Marie is tending to Sr. Anne and is shocked to see the Gestapo chief.

Kempf removes his hat, and his eyes grow cold.

MADELAINE
Sister, you have a visitor.

Kempf is looking around the room.

SISTER MARIE
She is sleeping. I don't think--

He reaches over and opens a drawer.

KEMPF
Please tell her that I visited.

MADELAINE
We will, Major.

KEMPF
I am also grieved to inform her that 3 Allied airmen who were being hidden by the Resistance were inadvertently killed.

SISTER MARIE
Oh, that is horrible.

KEMPF

And unnecessary. Those men would be alive and well in a Stalag today if it weren't for the locals meddling...such a waste. Please remember to inform her.

Madelaine swallows hard, her face ashen.

SISTER MARIE

Yes, Major. I will.

KEMPF

I plan to take a special interest in her recovery. I will find my own way out. Thank you, Sister.

MADELAINE

Please let me show you the way.

Kempf leaves the room and slowly walks down the hall, looking in each room and randomly checks some more thoroughly.

Madelaine follows helplessly.

EXT. CONVENT OF ST. JOSEPH COURTYARD - LATER

KEMPF

Sister, I've been thinking. I am concerned about your safety, so I will have guards posted at your gate, for your benefit, of course.

MADELAINE

Of course, how thoughtful.

Kempf removes his hat and holds it over his heart.

KEMPF

I am genuinely sorry about Sr. Anne. I think of nuns as family, still.

Kempf hesitates and stares coldly at the nun.

KEMPF (CONT'D)

I have a job to do! I hope you understand.

Madelaine stands motionless. Kempf puts his hat on, bows, pivots on his heels, and marches to his vehicle.

EXT. RURAL BELGIUM - NIGHT

Savard moves slowly down a narrow path deep in a thick forest. He stops, listens, and then walks again. He hears a branch break.

He instinctively raises his hands in the air. Suddenly, a voice from the darkness.

VOICE FROM THE DARKNESS

Hands up!

SAVARD

(nervous)

They are up!

Men move in on Savard from all sides and prod him away at the ends of rifle barrels.

EXT. COMMUNIST ENCLAVE RURAL BELGIUM - NIGHT

Savard is tied to a tree, and Karl is walking around him.

KARL

Lieutenant, you must understand that we can't trust anyone in these times. The Bosch has been known to plant phony Allied Flyers. I need you to account for every second from the time you jumped until now!

SAVARD

I understand.

KARL

So you don't mind answering a few questions?

SAVARD

No.

KARL

Where did you get the canteen?

EXT. COMMUNIST ENCLAVE RURAL BELGIUM - DAWN

Karl and Savard drink tea beside a smokeless fire.

KARL

Well, Quebec, you passed the test. We'll try to get you out of here.

Karl smiles and pats him on the back as a resistance fighter releases a blue pigeon into the air.

EXT. CONVENT OF ST. JOSEPH - MORNING

A blue pigeon with a tube attached to its leg lands.

INT. CONVENT OF ST. JOSEPH - MORNING

Sr. Anne is sitting up, drinking tea. Madelaine sits beside her, Sr. Marie stands next to Madelaine.

SISTER ANNE
What happened?

SISTER MARIE
You were hit in the head.

SISTER ANNE
By who?

Madelaine and Sr. Marie look at each other.

MADELAINE
Sister, do you remember what happened in the town square?

SISTER ANNE
No, I don't.

Madelaine and Sr. Marie look at each other with concern.

SISTER ANNE (CONT'D)
Oh my! I do remember...St.Croix?
Oh, Heavenly Mother. And the child!

Sr. Anne begins to weep.

SISTER MARIE
The child is alive, Sister.

SISTER ANNE
Oh, thank god. St. Croix, poor
beast. Poor helpless...

Sister Ursula enters the room with a piece of paper.

SISTER URSULA
(concerned)
This came in from the communists by
pigeon. I decoded it. I hope I did
it correctly.

Sr. Ursula hands the paper to Madelaine, who brightens slightly, while she burns the note.

MADELAINE

Finally! Some good news...Ladies,
it's time for me to leave.

SISTER MARIE

Will you be back?

SISTER ANNE

Where will you go first?

MADELAINE

Better you don't know, in case you
are questioned.

SISTER ANNE

(agitated)

Elize, why don't you trust us?
Haven't we proven ourselves?

MADELAINE

(passionately)

Sister, of course, I trust you. I
have put my life in your hands.

SISTER ANNE

(snaps back)

You were forced into that decision.

MADELAINE

(kindly)

I'm trying to protect you...
I do trust you, Sister.

Sr. Anne sighs, sits back, spent.

Madelaine moves beside her and holds the nun's hand.

MADELAINE (CONT'D)

(sincerely)

Sister, you took me in like
family...you risked your life for
me, I have no idea where I would be
without your help, thank you! I
must leave until next time.

The two embrace quickly, and Madelaine turns to leave, but is
stopped by Sr. Marie.

The young nun hands Madelaine a St. Christopher medal and
raises her hand to stop Madelaine from speaking.

SISTER MARIE

(softly)

Sister Elize, I know you might not believe it, but I do... with all my heart, believe that this will protect you. Please take it.

Sr. Anne looks on proudly.

SISTER ANNE

And we will pray for you whether you like it or not.

MADELAINE

Thank you, Sister... Next, we need to figure out a way to get me past the guards at the gate.

SISTER MARIE

I have an idea.

EXT. CONVENT OF ST. JOSEPH - COURTYARD - MORNING

Two very young German guards stand by the gate. They are hailed by Sisters Marie and Ursula, who are holding baskets. The two men leave their posts, gather around the nuns, and begin to devour food.

Madelaine rides out on a bicycle behind them.

EXT. MAISONVILLE FARM HOUSE - DAY

Madelaine rides her bike and stops in front of a small house. She removes her suitcase and parks her bicycle.

INT. MAISONVILLE FARM HOUSE - ATTIC - DAY

Madelaine, wearing headphones, taps a message.

EXT. CONVENT OF ST. JOSEPH - DAY

A German interceptor truck sits outside the convent. It suddenly leaves the area at high speed.

INT. MAISONVILLE FARM HOUSE - LATER

Madelaine sends the coded message. "Target located, with Karl. Extract 48 hours..."

INT. SOE HQ - DAY

Norman and Paisley sit at a table.

PAISLEY

Sir, it's a classic good news, bad news scenario.

NORMAN

Let me hear what you have.

PAISLEY

Well, on the good news side, Roland has found our navigator.

NORMAN

Outstanding, is she with him?

PAISLEY

Not exactly, he is with the communists, Roland is making her way to his location, and we have scheduled an extraction.

NORMAN

Sounds promising, where is the snag? Weather, equipment?

PAISLEY

No, Sir, it's top brass, they want to carpet bomb the location.

NORMAN

(incredulous)

What? You must be joking.

PAISLEY

No, Sir, I wish I were.

NORMAN

When?

PAISLEY

They are planning as we speak.

NORMAN

Have we finalized our plans?

PAISLEY

Yes, Sir. Lysander extraction at the location provided by Roland in 35 hours.

NORMAN

Very well, keep on with our plans.
I'll try to buy us some time.

Norman pounds the table in frustration.

EXT. RURAL BELGIUM - DAY

Weiler, Beck, and Hans huddle in a camouflaged surveillance nest listening to the sound of pounding horse hooves.

Men on horseback flash by as they speed through the forest.

The trio rises in unison and continues their pursuit.

EXT. RURAL BELGIUM COMMUNIST ENCLAVE - DAY

Weiler, Beck, and Hans sit in their camouflaged sniper nest. Weiler, wild-eyed, consumes more amphetamine while looking through binoculars at some men in a clearing. He inhales deeply through his nostrils.

Some sit, some walk about, and most are heavily armed. Everyone looks skyward as an RAF Spitfire growls at tree-top level, overhead.

EXT. RURAL BELGIUM COMMUNIST ENCLAVE - LATER

Weiler continues to look through his binoculars. Suddenly, Karl and Savard walk into view.

Weiler focuses on Savard's face, then the CANADA shoulder patch.

WEILER

(whispers)

Get a message to the Major. We have
him identified, positively
identified. And we will need help.

Weiler praises Hans and rubs his belly.

WEILER (CONT'D)

Good boy, Hans. We have done well.

INT. GESTAPO HQ - DAY

Kempf stands before a mirror, adjusting the sleeves of his uniform.

A, FEMALE AGENT, brings in a piece of paper. Kempf reads it and claps his hands.

KEMPF
(elated)
Get a message to Weiler,
congratulations, help is on the
way.

EXT. COUNTRY LANE - DAY

Madelaine pedals her bike along a country road and turns into the laneway of Madame George's Farm.

EXT. RANDOM FARMHOUSE - DAY

A BELGIAN FARMER and his dog watch as a long convoy of German trucks rolls by his farm, and a Storch flies overhead.

EXT. RAF AIRBASE - DAY

GROUND CREW, load ordinance onto Lancaster bombers.

INT. MADAME GEORGE FARM - BARN - DUSK

Madelaine, dressed in civilian clothes, slides a long knife into a sheath attached to her right leg below the knee and double-checks the thumb knife in her boot heel.

She holsters a small gun under her blouse.

Next, she slings the wireless set over her shoulder and checks the poison capsule in her sleeve before exiting.

EXT. EDGE OF FOREST - NIGHT

Madelaine is waiting on the edge of a forest when a man on horseback appears.

She whistles three times.

He responds with two, and she runs toward the horse.

KARL
Comrade.

Madelaine smiling.

MADELAINE

Comrade.

KARL

I have your package.

MADELAINE

Good, let's go.

KARL

Hop on.

Karl hoists Madelaine up behind, and the pair gallop into the trees, Madelaine hanging on around Karl's waist.

She almost rests her head on Karl's back, but resists the urge.

EXT. COMMUNIST ENCLAVE RURAL BELGIUM - NIGHT

Karl and Madelaine arrive in a clearing and dismount. A teenage boy leads the horse away.

The pair approach three men sitting by a fire; one stands up. Karl points to him.

KARL

May I present, Lieutenant Savard,
Royal Canadian Air Force.

Madelaine walks to the young man, who has a WW1 canteen slung over his shoulder. She studies him.

MADELAINE

Where have you been? Do you have
any idea how many people have been
looking for you?

SAVARD

(sheepishly)
No, Madame.

Madelaine points to the canteen.

MADELAINE

I met the man who gave you that?

SAVARD

That seems like so long ago, he was
a kind man.

MADELAINE

The accent is very distinct!

Karl laughs.

KARL
Yes, I had trouble understanding
him at first.

Karl slaps Savard on the back.

KARL (CONT'D)
Quebec's a good one, even if he
talks funny.

Madelaine points to the gash on his forehead.

MADELAINE
Maybe you will get a medal for
being wounded in action.

Karl chuckles, Savard blushes.

SAVARD
Oh no, just me being clumsy.

MADELAINE
Medal or not, I'm going to get you
home, but first, here's what to
expect.

Madelaine pulls Savard away.

INT. S.O.E H.Q - NIGHT

Norman, Paisley, and Campbell sit at the table.

PAISLEY
Sir, we've been overruled on the
Pathfinder file.

NORMAN
(resigned)
My words fell on deaf ears.

CAMPBELL
Bomber Command is handling it.

NORMAN
When?

CAMPBELL
Lancasters are airborne now, Sir.
Our reconnaissance photos show a
significant buildup of German
forces in the area.

NORMAN

My God... what about our mission?

PAISLEY

Sir, it was decided by the highest authority possible. They have calculated the odds. Savard can not be taken alive by the Germans.

NORMAN

And Roland?

PAISLEY

She is there. We planned to extract him with the help of the Group G Reception Committee tomorrow night.

NORMAN

Surely we can appeal; give us twenty-four hours.

CAMPBELL

Bomber Command Orders came directly from Number 10, Sir.

NORMAN

Number 10? God help us!

EXT. COMMUNIST ENCLAVE RURAL BELGIUM - NIGHT

Weiler, superbly camouflaged in the bushes, watches a Resistance man relieve himself in an open-air latrine.

EXT. SKY OVER BELGIUM - NIGHT

Twelve black Lancaster Bombers thunder through the sky.

EXT. COMMUNIST ENCLAVE RURAL BELGIUM - LATER

Karl, Madelaine, tapping a finger on her chin, and Savard sit around a radio listening to the BBC. Savard stands.

SAVARD

I need to visit the head.

Karl nods in the direction of the latrine, and Madelaine gets up to go with Savard. Savard looks at Madelaine in disbelief.

SAVARD (CONT'D)

No! You can't be serious.

MADELAINE
Absolutely serious, you are my
responsibility now.

Karl laughing.

KARL
Are you going to wipe his ass, too?

Madelaine reluctantly gives in and points at Savard.

MADELAINE
Be careful, Francois!

Savard stops in his tracks.

SAVARD
(confused)
Who's Francois?

MADELAINE
(sheepish)
Sorry, Francois was my younger
brother.

SAVARD
Was?

MADELAINE
Yes, he was, the war...

Everyone is more serious. Savard leaves, and Madelaine sits
down beside Karl.

KARL
He's a mama's boy, an only child.
He told me his folks had him late
in life after years of trying...
You'd better get him home safe.

Madelaine stares into the fire and forces a smile.

MADELAINE
That's why I'm here, Karl.

Madelaine looks slightly guilty.

EXT. OUTDOOR LATRINE - LATER

Savard arrives and looks up to see red and green flares
illuminating high in the sky. He gasps.

SAVARD
(to himself)
Tabernac. Can't be.

Weiler grabs him from behind by the scruff of the neck and yanks him out of the latrine.

EXT. SKY OVER COMMUNIST ENCLAVE - LATER

Twelve Lancaster Bombers drop sticks of bombs.

EXT. COMMUNIST ENCLAVE - LATER

SERIES OF SHOTS:

Bombs explode everywhere, Weiler and Savard tumble.

Karl covers Madelaine as explosions scatter debris. The sound is deafening.

Beck and Hans are blown to pieces.

Fires rage throughout the broken forest.

EXT. RURAL BELGIUM - NIGHT

Kempf cowers in his staff car as a violent eruption rocks it. Chaos and destruction everywhere.

EXT COMMUNIST ENCLAVE - LATER

Madelaine crawls out from under Karl; he is unconscious.

She stands up and staggers towards the latrine to find Weiler holding a semi-conscious Savard by the hair. She fires her pistol twice, and it jams.

One bullet hits the behemoth in the back of his shoulder. He drops Savard and squares himself to Madelaine.

Madelaine pulls the knife from her lower leg and runs at Weiler, who expertly disarms her and throws her on the ground face-first.

Weiler kneels on her back and reaches down to break her neck, but struggles with one wounded arm.

Savard hits Weiler in the side of the head with a piece of a shattered tree branch.

Weiler is momentarily stunned, but stands to face the new threat.

Savard, in a classic boxing position, does his best to bob and weave.

Weiler bull rushes and delivers a devastating straight arm blow, smashing Savard's nose with the heel of his good hand.

Savard drops like a rock, blood gushing from his nose.

Next, Weiler turns and hovers over Madelaine, who has managed to turn over onto her back and is beginning to sit up.

Weiler kicks Madelaine back down with his boot heel, then drops on top of her, knocking the wind out of her diaphragm.

Weiler sits on top of her, slowly squeezing the life out of Madelaine with his operative hand.

She tries in vain to remove it from her throat, and she knees him in the back to no avail.

Madelaine, winded, struggles to get the thumb knife from her right boot heel.

Weiler takes a deep breath and squeezes even harder to finish the kill.

Madelaine, turning blue, eyes bulging in horror, finally manages to remove the weapon.

She almost drops it in the struggle, but manages to get a firm grip. Madelaine pushes the blade deep into Weiler's left calf, twists it, and pulls it out.

Weiler screams, rises, and straightens his left leg.

Madelaine drives the knife into Weiler's testicles. He wails like a wounded animal, reaches for his groin, and rolls off of Madelaine.

Madelaine quickly drives the thumb knife blade deep into the side of Weiler's neck.

Wild-eyed, he rises on his knees, grabbing frantically at his neck as blood pumps from his wound.

Weiler pulls the blade from his neck and stares at it for a moment, then drops face-first to the ground.

Madelaine stands up, chest heaving, coughing, with a boot print on her forehead.

The sound of German voices and nearby gunshots.

Savard is lying on his back, semi-conscious.

Madelaine walks away looking for a weapon. She stumbles over and picks up a machine gun and points it at Savard.

She hesitates, clicks off the safety, and Savard wakes up with a boyish grin.

Madelaine lowers the gun.

Savard is shocked.

MADELAINE
(unconvincingly)
We might need this.

Madelaine offers to help Savard up, but he rejects her hand. He struggles to his feet and backs away from her.

MADELAINE (CONT'D)
We need my wireless set.

Savard, blood dripping from his nose, both eyes beginning to blacken, stares coldly at Madelaine and points to the gun.

SAVARD
I'll carry that.

Madelaine hesitates but relents, handing the weapon to Savard.

SAVARD (CONT'D)
You first.

Madelaine turns her back to Savard and heads towards the clearing.

The pair locate what is left of the landmark tree, move a body aside, and prod around in the ground.

Savard uncovers the trap door and retrieves Madelaine's backpack. He begins putting it on, but she forcefully takes it from him.

MADELAINE
You have to carry the gun.

SAVARD
(snarls)
Yes, so you can't kill me.

Madelaine ignores the comment while pointing to a spot on a map.

MADELAINE

Can you get us there, Navigator?

SAVARD

Maybe, what's there?

MADELAINE

Our new extraction point.

Savard pulls out a compass. He stands up and points.

SAVARD

I have our heading--this way.

They walk through the havoc, ignoring pleas for help. Rifle fire crackles as skirmishes erupt nearby.

EXT. RURAL BELGIUM MEADOW - NIGHT

Savard listens intently as Madelaine sends a wireless message.

SAVARD

You were going to kill me.

Madelaine gives Savard a dirty look and repacks the radio.

MADELAINE

We don't have time for this.

They trot away in strained silence.

INT. TANGMERE COTTAGE - NIGHT

Paisley watches as weary Barbara Dunbar, dressed in a housecoat, listens to a recording. She nods and removes her headset.

BARBARA DUNBAR

That's Roland's wrist, absolutely.

PAISLEY

Good on you, Roland!

Paisley picks up the phone.

PAISLEY (CONT'D)

Get me Campbell at R.A.F.

EXT. RURAL BELGIUM HEDGEROW - DAWN

Madelaine and Savard run along a hedge row. They stop, and Savard takes a compass bearing.

Madelaine smiles awkwardly. Savard, now resembling a raccoon, clenches his jaw.

EXT. RURAL BELGIUM FIELD - DAY

Madelaine and Savard refer to a compass and a map.

MADELAINE

We have 17 hours to cover 33 miles.
Just under two miles an hour, no
roads. Possible?

SAVARD

(sarcastically)
If not, are you going to murder me?

MADELAINE

(angrily)
Yes! If it means saving you from
days or weeks of indescribable
torture...and don't feel special
because right after I kill you,
I'll be killing myself.

Madelaine points to her shirt cuff.

MADELAINE (CONT'D)

Poison.

SAVARD

How can I trust you?

MADELAINE

(forcefully)
Listen... Here are your choices,
Lieutenant. Get back to England or
die trying. Neither of us will be
taken alive...understand?

Savard is speechless.

MADELAINE (CONT'D)

I'm your best option... No, I'm
your only option.

Suddenly, German voices and the gunshots echo nearby. Both Madelaine and Savard drop to the ground, ending up nose to nose. The pair lock eyes.

MADELAINE (CONT'D)

Well?

SAVARD

(bluntly)

I have no choice.

The two rise and head out, marching at double time; a weary Savard, struggling to keep slightly behind Madelaine.

EXT. RURAL BELGIUM - DAY

Madelaine and Savard are cautiously moving through a field, about to cross a road at a junction, when they hear engine noise.

They take refuge in a deep ditch skirting the road. The noise grows louder as a column of Germans approaches.

Madelaine and Savard crawl along the ditch and enter a culvert crossing under the road.

INT. CULVERT UNDER ROAD - LATER

Savard crawls deeper into the culvert, but is stopped by a log jam of debris. The two lie in water and mud, remaining as silent as possible.

EXT. RURAL BELGIUM - LATER

Soldiers exit their transport, relieve themselves, smoke cigarettes, and stretch their legs. Some scan the horizon for movement.

Kempf motions to get out of the vehicle.

He limps to the side of the road with his left arm in a sling. He struggles mightily with his zipper but ultimately manages to urinate into the ditch right above the culvert. He muses to himself.

KEMPF

They must be close by.

INT. CULVERT UNDER ROAD - LATER

Madelaine and Savard are silent, but they hear Kempf's words and see his waterfall.

INT. CULVERT UNDER ROAD - LATER

Madelaine and Savard listen as the German convoy starts its engines and fades into the distance. Madelaine points to her watch, and Savard nods, mirroring her frustration.

After a suitable amount of time, Madelaine takes the lead as they exit the culvert and climb to the top of the ditch.

EXT. RURAL BELGIUM - LATER

Both are dismayed to find that Kempf has left a motorcycle and halftrack guarding the junction.

The soldiers are kicking a soccer ball back and forth.

The duo retreats back into the ditch.

Madelaine points away from the junction, and they move carefully.

After several minutes, the pair emerges from the drain and slithers across the gravel road on their bellies.

They traverse a ditch on the other side of the road and walk double time across a pasture populated by dairy cows.

EXT. ORCHARD - DUSK

Madelaine and Savard alternate between walking double time and jogging.

They hide in the fruit trees as a Storch flies low over the orchard and into the setting sun.

EXT. RURAL BELGIUM - FENCE-LINE - NIGHT

Madelaine and Savard trot through the countryside, and both climb over a stone fence.

The tension between them has lessened somewhat as they focus on their extraction process.

MADELAINE

When we get there, we will have to set up all four lights ourselves. Usually, we would have a minimum of four people to manage the lamps.

SAVARD

We can do it, just more time, no?

MADELAINE
I was thinking of doing it this
way. We set two lamps...

EXT. SKY OVER BELGIUM - NIGHT

A black Lysander orbits over Madame George's farm.

INT. COCKPIT LYSANDER - NIGHT

The Pilot, NICHOLS (late 20s), -- nerves of steel, wears a leather helmet -- looks at his watch, counting down, "3:23." He looks down at the ground, only darkness below.

EXT. RURAL BELGIUM COUNTRY LANE - NIGHT

A German Armored car is stopped. A heavily bandaged Kempf and TWO SOLDIERS are listening to the sound of an aircraft and referring to a map.

The vehicle accelerates away.

EXT. RURAL BELGIUM FIELD - NIGHT

Madelaine and Savard are slogging at a slower pace. Both are silently dealing with their exhaustion.

They approach Madame George's Farm and hear the sound of an aircraft.

MADELAINE
This way! Hurry, hurry.

Madelaine leads the way to the barn. She dismantles the false wall and pulls out the lamps. She hands them to Savard and starts to reassemble the wall, but stops.

MADELAINE (CONT'D)
I can do this later. We need to get
you to that aircraft.

Madelaine grabs two shovels and hands one to Savard.

MADELAINE (CONT'D)
Ok, follow me.

The two dash out of the barn carrying their gear.

INT. COCKPIT LYSANDER - LATER

Nichols looks below, still no lights to be seen.

EXT. RURAL BELGIUM HIGHWAY - NIGHT

A different German armored car with several long antennae sits in the middle of the road.

They react to the sound of an aircraft moving closer. A, SOLDIER WITH HEADPHONES, starts sending a message. The engine starts, the car reverses directions, and speeds away.

INT. GERMAN NIGHT FIGHTER CONTROL ROOM - NIGHT

A, GERMAN WIRELESS OPERATOR, bangs out a message in Morse.

EXT. SKY OVER BELGIUM - NIGHT

A black German ME-110 night fighter banks.

EXT. MADAME GEORGE'S FARM - LATER

Madeline and Savard turn on the lights as they stumble in the dark. Savard plants the first illuminated lamp, then begins running while holding the second lamp aloft.

INT. COCKPIT LYSANDER - LATER

Nichols's stopwatch ticks down to "zero". A few seconds later, two lights dance on the ground down below.

He watches as the light pattern reveals a third and fourth light.

EXT. MADAME GEORGE'S FARM - LATER

The Lysander turns into a final approach and lands in a very short distance.

Kempf's armored car races into the laneway with guns blazing. Savard and Madelaine extinguish two lights as bullets whiz by.

Savard points the machine gun at the Germans and pulls the trigger, but nothing happens. He flips the safety and sprays a wild burst, the recoil making him stumble.

Kempf is hit, spins around, and drops into the vehicle.

Madelaine and Savard turn and run towards the taxiing Lysander. They converge at the aircraft.

SAVARD

Looks like you're coming with me.

MADELAINE

Madame George!

NICHOLS

(yelling to be heard)

Let's go, people, we're already behind!

Savard climbs up the ladder attached to the outside of the aircraft. More bullets crackle through the air, and two pierce the fuselage.

Madelaine, still on the ground, looks back at the muzzle flashes and decides to follow Savard up the ladder, climbing in as the aircraft begins its take-off roll.

Two German Soldiers fire in vain as the Lysander clears some trees at the far end of the field.

One lamp remains lit in the field. The soldiers run towards it.

INT. LYSANDER - LATER

Nichols is at the controls; Madelaine is in the seat directly behind him.

Savard sits down and hangs on to the back of Madelaine's seat.

EXT. SKY OVER BELGIUM - LATER

The Lysander gains altitude.

INT. ME-110 COCKPIT - NIGHT

Nothing on the radar screen. The pilot notices a light on the ground below and banks the aircraft towards it.

EXT. SKY OVER BELGIUM - LATER

The German fighter straightens out and speeds towards the light.

INT. ME-110 COCKPIT - LATER

The Lysander suddenly appears, passing from right to left directly in front of the Night Fighter. The pilot fires one quick volley as the small aircraft passes through his sights.

INT. LYSANDER - LATER

A shell blasts through the rear fuselage, and smoke fills the cabin. Nichols puts the aircraft through violent maneuvers. Savard is bounced around the back of the plane.

EXT. SKY OVER BELGIUM - LATER

The Lysander flies dangerously low over a country road and has to rise quickly to avoid power lines.

INT. LYSANDER - LATER

The aircraft gains altitude, and more features come into view below. Nichols looks out the port window; he refers to a map on his left thigh. He starts a turn.

NICHOLS
Everyone OK?

SAVARD
Ok here.

MADELAINE
I'm Ok too.

NICHOLS
Too close that was.

EXT. SKY OVER ENGLISH CHANNEL - NIGHT

Two R.A.F. Mosquito Night Fighters with large antennae attached to their noses speed through the moonlight.

EXT. SKY OVER BELGIUM - LATER

The Lysander flies just above the water as it follows a river towards the sea.

A village is between them and the open water. Spotlights pierce the darkness.

The Lysander runs a short gauntlet of small arms and anti-aircraft fire as it traverses the village.

Most of it goes over the top of the aircraft, but one shell finds its mark, filling the cabin with an eye-watering haze. Everyone coughs.

INT. LYSANDER - LATER

NICHOLS

(calmly)

We have to make a decision.

MADELAINE

What's to decide?

NICHOLS

I don't think we have enough petrol to make it to England.

MADELAINE

We can't go back to Belgium!

NICHOLS

Well then. We'll get as close as possible. Overdue, stronger headwinds, we burned a lot of petrol evading the Night Fighter.

SAVARD

Best case?

NICHOLS

We get picked up in the channel.

MADELAINE

S.N.A.F.U

EXT. SKY OVER ENGLISH CHANNEL - LATER

The aircraft flies over the moonlit English Channel.

Two Mosquitos fly in crossing patterns overhead as they escort the slower aircraft across the water.

INT. LYSANDER - LATER

The English coast is in sight. The engine sputters, the propeller stops—just the sound of the wind rushing by.

NICHOLS

So close.

Madelaine and Savard peer over the pilot's shoulder.

NICHOLS (CONT'D)

That's it, out of air. Going to ditch. Brace for impact!

Madelaine tightens her seat harness, and Savard hangs on to the back of her seat.

EXT. ENGLISH CHANNEL - LATER

The Lysander glides in a nose-up attitude towards the waves. The undercarriage contacts the water, and the aircraft flips upside down and immediately begins to sink.

EXT. SKY OVER ENGLISH CHANNEL - LATER

A Mosquito flies low over the spot, its searchlight illuminating the location momentarily.

INT. LYSANDER - LATER

Savard's head smashes into the back of Madelaine's seat, and he is rendered unconscious.

Madelaine waits for the cockpit to fill with water before she tries to escape.

Nichols is doing the same, then he releases the canopy and floats free, inflating his life vest.

Madelaine looks for Savard and sees him bobbing behind her. She reaches for him, but he is snagged on the airframe.

Madelaine frantically attempts to free him. Veins bulge in her forehead as she struggles heroically.

Her efforts finally pay off. She pulls Savard clear of the fuselage and tugs on his life vest inflator just before escaping to the surface alone.

EXT. ENGLISH CHANNEL - LATER

Madelaine, supported by her life vest, is bobbing in the waves, coughing and gasping for air.

She searches the water around her. Nothing! A searchlight finds her in the waves.

INT. HIGH-SPEED LAUNCH - NIGHT

Two ROYAL NAVY SAILORS assist Madelaine aboard the boat. A drenched Nichols greets her.

NICHOLS
The Canadian?

Madelaine shakes her head.

SAILOR ONE hands Madelaine a cup of tea and Savard's canteen.

SAILOR ONE
We fished this out of the drink,
Mum, not sure if it's connected.

Madelaine takes the canteen.

MADELAINE
Thank you, yes, it's connected.

She stares at the canteen, then at Nichols.

MADELAINE (CONT'D)
I tried to save him. I'm not sure
if he made it... If only he were
buckled in the seat. I should--

NICHOLS
(consoling)
Come now, we did our best, Mum.
War's not fair, no rhyme or reason.

INT. HIGH-SPEED LAUNCH - LATER

SAILOR TWO
(shouting)
Ahoy, starboard!

The crew bolts into action. A limp Savard is pulled into the launch.

Madelaine and Nichols watch as Sailor One performs mouth-to-mouth resuscitation.

Silence as the seaman tries repeatedly to revive the Canadian. Eventually, Savard coughs up seawater and convulses.

Everyone onboard is cautiously optimistic as the young airman lies unconscious but breathing on the floor of the launch.

EXT. MADAME GEORGE FARM - DAY

German soldiers guard burning farm buildings as Madame George and Sr Ascension ride away on a horse-drawn wagon driven by Sr. Ursula.

INT. GERMAN MILITARY HOSPITAL - DAY

Dr. Schaefer stands smiling down on a suffering, badly wounded Kempf.

DOCTOR SCHAEFER
 Sorry about the pain, Major. We
 seem to have used up all the
 morphine on your victims; none is
 left for you. What a pity.

KEMPF
 Touché, Herr Doctor.

EXT. JOCELYN'S FARMHOUSE - NIGHT

The sound of horse hooves galloping away as Jocelyn, her head shaven, stands stoically with her dog outside her house.

Her German officer lover and his sentry lie dead in the driveway, Communist playing cards in their mouths.

EXT. TARMAC TANGMERE AIRFIELD - NIGHT

Barbara Dunbar embraces another ANONYMOUS FEMALE AGENT ready to embark on a mission to the continent.

INT. ROYAL NAVY HOSPITAL - ROOM - DAY

A barely conscious Savard lies in a hospital bed, with a gash on his head, blackened eyes, a bandaged nose, and tubes down his throat.

Madelaine, wearing a nasty purple bruise on her forehead, enters carrying the Belgian World War I canteen.

Savard's eyes wander, but eventually light up and focus in on her. He attempts to smile and extends his hand.

Madelaine offers Savard the canteen. He shakes his head and points to Madelaine's free hand.

Savard grasps her hand with both of his and tries to say thank you before drifting back to sleep.

MADELAINE

My pleasure, Lieutenant.

Madelaine tucks the canteen in beside Savard, pulls the St. Christopher medal out of her pocket, stares at it for a long moment, bounces it in her hand, and eventually drops it on the bed beside the canteen.

ROYAL NAVY HOSPITAL - CORRIDOR - LATER

Madelaine marches down the hall, doing her best to contain her emotions. Her eyes slowly fog up, and her chin quivers as she slows to a stop. She turns and heads back towards Savard's room.

ROYAL NAVY HOSPITAL - ROOM - LATER

Madelaine retrieves the St. Christopher medal, returns it to her pocket, and settles into a chair beside Savard with a teary-eyed, satisfied smile and a sigh.

The End