

**ALL THE LIGHT WE CANNOT SEE**

**EPISODE 2**

Written by

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Based on the novel, 'All The Light We Cannot See'  
By Anthony Doerr

Open on black.

1

INT. GROTTO - NIGHT

1

We reprise the closing moments of episode one, but this time we are close on the lamp which gets picked up by a wave as Von Rumpel counts...

VON RUMPEL  
...three, two...

The lamp is extinguished by the wave and the screen goes black....

VON RUMPEL (CONT'D)  
...one.

There is a gun shot. The screen is still in darkness....

Then, somewhere beyond the grotto, an American bomber, hit by flack, spirals into the ocean. It explodes and the light from the flash bursts across the water and for a moment we see the outline of Von Rumpel, a fizzing wave, the walls of the grotto.

Von Rumpel has his gun pointed at the ceiling and smoke issues from the barrel. Marie is cowering nearby....

VON RUMPEL (CONT'D)  
Fortunately for you, Marie, I  
cannot shoot you. I need you...

He holsters his gun as the explosion dies...

In darkness now, we hear Von Rumpel quickly opening a pocket...

VON RUMPEL (CONT'D)  
But, Marie, there is no escape from  
me. The tide is rising. Bombs are  
falling. Only I can get you to  
safety.

A pause. A light comes on. Von Rumpel has turned on a second flashlight....

VON RUMPEL (CONT'D)  
Because I have the light.

In the new light we see where we are. Von Rumpel shines his flashlight around the walls of the grotto where we left Marie and him at the end of the last episode. Marie is nowhere to be seen.

As the light sweeps, we see the tide rising inside the grotto and now Von Rumpel is in water above his knees. He shivers as he scans the grotto walls then calls out, his voice echoing....

VON RUMPEL (CONT'D)

Marie!

He sees a shoe floating in the water. It is a girl's shoe and we might recognize it as Marie's.

Then, in the beam of his flashlight, he sees a cloud of condensation coming from a stone pillar. Then another. Someone breathing in and out in the cold air, their body hidden, their breath visible.

Von Rumpel's face darkens. He has found his prey. He begins to quietly wade through the waves toward her. She bursts out of her hiding place but Von Rumpel grabs her arm by the wrist.

A wave breaks and he pulls her close to him. She is shivering with cold and fear but she is still a tiger. She bites Von Rumpel's hand and he drops his flashlight. He snatches his hand away. Marie tries to run but steps into a swirl of deeper water and almost submerges.

Von Rumpel grabs her again, fishes her out from the water and pulls her close, their faces illuminated in a shaft of moonlight piercing the darkness....

VON RUMPEL (CONT'D)

I have tried tenderness, now let me try reason.

He is still, almost gentle, as he pulls her out of the water...

VON RUMPEL (CONT'D)

Your life is in my hands.

He puts his free hand around her throat.

VON RUMPEL (CONT'D)

Just as *my* life is in yours. Let us do the rational thing and save each other.

Another wave breaks, the tide is rising fast.

VON RUMPEL (CONT'D)

I am looking for the diamond they call the Sea of Flames.

Marie may be terrified in his grip, but she stares back at Von Rumpel, defiant.

VON RUMPEL (CONT'D)

We will stay here together until you tell me where it is, or until the tide covers us both. I am ready to die tonight. Because without the Sea of Flames I am dead anyway.

Marie reacts, still shivering and speaks at last...

MARIE

How do you know the legend of the Sea of Flames?...

VON RUMPEL

Your Father *told* me...

MARIE

You have spoken to my father?

Von Rumpel grabs her lapels and comes close to Marie's sea splattered face.

VON RUMPEL

Just tell me where it is Marie.

MARIE

Tell me my father is alive...

Marie judges Von Rumpel's lack of response, his heavy breathing. Marie speaks quickly, quoting her father...

MARIE (CONT'D)

I know he is alive because I hear his voice. Everything has a voice.

She takes a breath...

MARIE (CONT'D)  
...you just have to listen..

As we come close to Marie's face we hear Marie's father Daniel singing...

DANIEL (OOV)  
'Happy birthday to you, happy  
birthday to you....

Suddenly....

2

EXT. PARIS BOULEVARD- DAY

2

We join Daniel and MARIE AT AGE FOURTEEN, walking quickly on a bright Spring morning in Paris, evidently in a hurry. Daniel has a small suitcase, and Marie has a leather bag over her shoulder (which appears to be heavy). Daniel is singing 'Happy Birthday' as we join...

*Caption; Paris, June 14th, 1940. Four years earlier.*

Daniel looks around as he hurries and concludes the song....

DANIEL  
....Happy birthday dear Marie  
Laure. Happy birthday to you....

Daniel is preoccupied and grave but he makes a great effort to sound bright as he sings and to sound as if his singing wasn't rushed by circumstances. In the distance, we might hear the stomps of boots and horses growing closer...

DANIEL (CONT'D)  
I know it is your birthday Marie  
but there are still things I must  
do.

MARIE  
You said we were going on holiday.

DANIEL  
We are. Once I have taken care of  
certain tasks.

MARIE  
Why are we in such a hurry, Papa?

DANIEL  
Because Marie, I'm afraid that the  
German army chose the occasion of  
your birthday...

Daniel is holding Marie's arm...

DANIEL (CONT'D)  
To invade Paris....

WIDEN TO REVEAL:

The invading German army fills the wide Parisian boulevard. Soldiers on foot and horseback, marching in an endless column, followed by tanks and trucks, the line seeming to stretch on forever.

3 INT. STAIRWELL- MUSEUM OF NATURAL HISTORY - DAY 3

Daniel and Marie hurry up the steps as workers race downward, carrying hastily wrapped exhibits toward the exit.

MARIE  
What will the Germans do with  
Paris?

DANIEL  
They will behave like the thieves  
that they are. For the vanity of  
one man, they will ransack whole  
cities, take everything of value  
because that one man can not bear  
to live alongside freedom. So we  
must save what we can...

He hurries some more, clutching Marie's arm while he hands Marie his keychain holding dozens of keys...

DANIEL (CONT'D)  
Then we save ourselves.

Marie begins to sift through the keys with her fingers, feeling them rapidly and expertly. This is evidently a routine.

DANIEL (CONT'D)  
You are much faster than me. Please  
find the key to the dinosaur  
gallery.

4 INT. NATIONAL MUSEUM OF NATURAL HISTORY, PALEONTOLOGY - DAY 4

Marie and Daniel walk quickly through the paleontology room.

MARIE

Are the dinosaurs fleeing the Nazis  
too Papa?

DANIEL

The dinosaurs are all going to the  
Alps to take the mountain air. They  
may also learn to ski.

Marie smiles at her father's joke. Ahead, workmen are removing the head of a giant fibre glass T-Rex and lifting it carefully from the spine. The head is four feet long and three feet thick. As we pass, the men begin to fasten the head to a wheeled trolley with belts. The foreman sees Daniel and calls out...

FOREMAN

Daniel? You still want this?

DANIEL

Yes, urgently.

He claps his hands as he walks...

DANIEL (CONT'D)

Quickly. Quickly.

They hurry on....

MARIE

What quickly?

DANIEL

Everything quickly.

Marie swings her leather bag onto her other shoulder as they hurry...

MARIE

Papa, you still haven't told me  
where we are going to go...

DANIEL

To a safe place.

He stops at a locked door...

DANIEL (CONT'D)

But first, to a dangerous place.

5 INT. NATIONAL MUSEUM OF NATURAL HISTORY, PRECIOUS STONES 5  
VAULT - DAY

Marie and Daniel enter.

They put their luggage down and Daniel locks the door behind him. He crosses the vault briskly.

DANIEL

Now I must set to work...

Daniel puts his raincoat over the back of a chair and begins to start selectively emptying cabinets in the room.

DANIEL (CONT'D)

I'm sorry I had to bring you here Marie. But if I had left you in the apartment there is no guarantee I would have made it back. They will shut down the streets and impose curfew...

MARIE

Papa, I never want you to leave me...

Daniel rifles through his keys...

MARIE (CONT'D)

Why is this a dangerous place?

DANIEL

Because when the Nazis come to the museum, this is what they will be looking for first. We must hurry.

As they talk he begins to open up all of the cabinets.

MARIE

Are we taking the stones with us?

DANIEL

No. I am going to give them to some brave people who I trust who will take them out of Paris...

Daniel reaches for a stack of shallow wooden boxes lined with velvet.

MARIE

What will happen if they are caught?



Daniel takes all the precious stones he has collected and scrapes them into a pile. He then lays out his raincoat and begins to scoop the jewels into his raincoat. He then bundles it up as a carrier bag.

He places the bundled up carrier bag on the table.

He then goes to the paneled wall. Under his breath he begins to count out the panels. Marie hears...

MARIE (CONT'D)

Papa, what are you doing?

Daniel has found the sixth panel and uses his finger nails to pry it open.

DANIEL

I am just completing my tasks  
Marie.

Behind the panel is a safe. He speaks evenly as he dials the combination in. We see it is 14.06.26 (Marie's birthdate).

DANIEL (CONT'D)

Then when we get on board the  
train, we will have cake to  
celebrate your birthday....

He opens the safe door. Inside, in half light, we see an exquisite faceted diamond, clear and sparkling but with a red glow at it's heart. We guess that this is the Sea of Flames. Of course Marie can not see and asks with some excitement...

MARIE

We are taking a train?

Without ceremony Daniel grabs the diamond and places it in a velvet bag from his pocket.

DANIEL

Yes. We will be heading South, to  
the home of a friend...

He walks quickly back to his suitcase, opens it and buries the velvet bag among his clothes.

MARIE

What friend?

Daniel reflects for half a second as he looks down at the velvet bag.

DANIEL

A friend I can rely on to take care  
of precious things.

He turns...

DANIEL (CONT'D)

Like you Marie.

He closes his suitcase and grabs the bundled up raincoat.

DANIEL (CONT'D)

The dinosaurs are waiting. Let's  
go.

6 INT. NATIONAL MUSEUM OF NATURAL HISTORY, PALEONTOLOGY - DAY 6

Daniel and Marie rejoin the foreman of the workers who we met  
in the Paleontology gallery. He has placed the T-Rex head in  
a crate filled with straw. The cavity of the neck is  
uppermost...

FOREMAN

There are German soldiers at the  
public door. We are telling them we  
are closed but they are about to  
blow it open...

DANIEL

Open the doors. Make them coffee,  
give them cigarettes. Delay them  
five minutes..

Marie speaks up...

MARIE

Papa, give him the keys so he can  
lock all the doors we came  
through....

She angles her head toward the foreman...

MARIE (CONT'D)

On the way back you can pretend you  
can't find the right key.

She half smiles...

MARIE (CONT'D)

People who only have eyes find it  
very difficult.

Daniel unfastens the bunch of keys with a half smile...

DANIEL

As you see, my daughter takes very good care of me...

FOREMAN

Where will you go Daniel?

DANIEL

Don't worry....

He glances at Marie...

DANIEL (CONT'D)

I am in safe hands. Go...

Daniel and the foreman hug briefly then he departs with the keys. Only then does Daniel react with despair. He then ties his raincoat up with the belt....

MARIE

What are you doing Papa?

DANIEL

I am using my old ten Franc raincoat as a bag to carry diamonds and jewels worth more than half of Paris.

He laughs at the insanity and wipes sweat as he prepares the skull to take the bundle by brushing away straw. As he works he tries to remain light for Marie...

DANIEL (CONT'D)

At your feet is the container I will put the jewels in for their journey. See if you can tell me what it is.

Marie reaches out to the dinosaur head and runs her hands over it. Daniel pulls the belt tight around the diamonds and emeralds once more...

MARIE

I have no idea Papa.

DANIEL

It is the head of a Tyrannosaurus Rex. One of the most terrible monsters that ever walked the earth...

He removes a bail of straw from inside the head, then another...

DANIEL (CONT'D)  
...Until the coming of the Third Reich.

Daniel smiles through the despair...

DANIEL (CONT'D)  
So now all the most precious jewels of France will glow like dreams of freedom inside the extinct mind of a dinosaur. All the way to the Geneva Museum of Natural History in the Swiss Alps. And there they will stay hidden until the war ends and all light is restored.

Daniel covers up the jewels with handfuls of straw. Marie reaches out and feels the skull and straw.

MARIE  
Are there no locks?

DANIEL  
Locks suggest secrets. Who would lock up the head of a dinosaur if it were empty?

He brushes straw from his jacket...

DANIEL (CONT'D)  
Now. We must go...

7 INT. NATIONAL MUSEUM OF NATURAL HISTORY, CORRIDOR - DAY 7

Daniel and Marie hurry with their belongings. Daniel sees several wheeled trolleys with various exhibits waiting to be evacuated. He hoists their suitcases onto a trolley. \*

Then he hears echoing footsteps, German voices approaching.

DANIEL  
They're close now. Step up and hold on here. \*

Daniel taps the rail of the trolley for Marie to locate it, and she steps up. \*

Daniel wraps his arms around her, grabs the push-rail and starts to push the trolley down the corridor. \*

\*

DANIEL (CONT'D)  
Hold on tight. I am going to run.  
You'll have to trust me.

\*

\*

MARIE  
I trust you.

Marie is riding the trolley as Daniel wheels her swiftly, as close to running as he can manage, down the long corridor. Outside we hear military vehicles, German voices on the street, the occasional burst of gunfire...

MARIE (CONT'D)  
Papa, do we look strange?

\*

DANIEL  
I imagine we do, yes. But I guarantee you this Marie: You will never forget *this* birthday.

They race on.

8 INT. GROTTO - NIGHT

8

....A fizz of waves, bubbles and a stifled scream, Marie's hair swirling in white water, Von Rumpel's bloody bitten hand holding her head.

The waves are now up to Von Rumpel's belly. We see he has ducked Marie under the water. He then pulls her head clear and she spits and splutters and gasps....

A pause.

VON RUMPEL  
What happened then?

MARIE  
There was a truck waiting for the jewels. I don't know if the one you are looking for was in there.

Von Rumpel stares at her with glistening eyes as bombs fall and explode. After a moment...

VON RUMPEL  
I do. I know that it was not with the others. Your Father kept it for himself.

A pause. He comes close to her face...

VON RUMPEL (CONT'D)

I know it was your father because  
in the pocket of the raincoat that  
he used there was a letter  
addressed to him. He was a very  
foolish and forgetful man.

Marie shivers as she gather her breath.

MARIE

'Was'? What do you mean 'was?'

He grabs her and pushes her head under water once more. Von Rumpel's face is twisted with self pity and grief and anger. He pulls her out of the water and yells...

VON RUMPEL

Stop lying to me! He gave you the  
stone! Where is it?!

Marie yells, hoarse with sea water...

MARIE

Where is my father?!

Von Rumpel pushes her under the water again. He takes sharp breaths as a wave slaps him in the face. Then he lifts her out of the water. He hisses...

VON RUMPEL

Marie. Something you should know.  
It is your father's fault that you  
went blind.

Marie hears as she gasps for air.

VON RUMPEL (CONT'D)

The Sea of Flames is blessed but it  
is also cursed. The loved ones of  
its owner are struck with terrible  
afflictions...

Marie's breath clouds in the cold air.

VON RUMPEL (CONT'D)

Your darkness was a gift to you  
from your precious Papa.

Marie takes a moment then yells as a bomb explodes...

MARIE

You are lying!

He holds Marie under water again. Then he realizes she has gone limp, her hair swirling in the tide. He reacts quickly and pulls her up (he needs her alive).

Suddenly, Marie springs to life and flies at Von Rumpel as a bomb explodes nearby, illuminating the grotto. She has grabbed a sharp rock from under the water and she hammers the side of Von Rumpel's head. He falls back, stunned.

Marie takes the opportunity to turn and wade and swim toward the steps.

9

EXT. ST.MALO, BACK STREETS - NIGHT

9

Buildings burn all across the city. We see Marie emerging into the street, dripping wet and walking barefoot. She runs her hand along a wall as guidance. Marie slows down as she approaches the town square, feeling the growing heat of a fire ahead.

WIDEN TO REVEAL:

A bombed-out building has partially collapsed atop a wooden carousel in the town square. The rubble and painted wooden horses shimmers with flames and smoke.

Through the smoke from the burning carousel we see a figure approaching. Through the smoke, we see it is a man carrying the dead body of another man.

Marie hears the heavy tread and exertion of the figure on the other side of the flames. She angles her head. We move through the flames...

*...and find that the man is Werner, carrying the dead body of Schmidt.*

We come close to Werner as he peers through the heat haze and the billowing smoke at Marie, a young girl alone, soaked and bare foot on the cobbles.

Marie is listening intently. Then Werner calls out...

WERNER

Are you OK?

Marie immediately turns and hurries away. Werner watches her go then remembers the burden in his arms. He steps forward and drops Schmidt's body onto the burning carousel.

The body lands with a thump and a shower of ash. Werner looks horrified but resolved.

WERNER (CONT'D)

May the lord have mercy on your soul. And mine.

He turns and walks...

10

INT. HOTEL BEES, BAR - NIGHT

10

We find the bar of the hotel as we left it but, as we join, we find Werner hauling a bucket of water into the bar along with a scrubbing brush. Outside bombs are still falling.

Werner scans the tiled floor and sees where blood has congealed from his lethal combat with Schmidt. He painfully gets onto his knees (the pain from his rib now a familiar companion) and begins to scrub away the blood. The water in the bucket swirls red as he works.

A bomb lands close and the room shakes. Werner continues. He has his focus on the work and the noise of the bomb hides the arrival of CAPTAIN MUELLER who introduced Schmidt to Werner...

It takes a while for Werner to feel his presence. Werner turns. Mueller speaks with deep suspicion, lightly hidden...

MUELLER

Corporal Pfennig. Once again the bombing is being carefully directed and targeted.

Mueller steps onto Werner's wet tiles....

MUELLER (CONT'D)

I came here to see if you had intercepted any transmissions that might be guiding the bombs....

He inspects the bucket of water.

MUELLER (CONT'D)

But I find instead that you are engaged in a bit of housekeeping.

He kicks the bucket over.

MUELLER (CONT'D)

I'm curious...



There is still a pool of blood beyond where Werner has reached and the spilt water floods it. Mueller looks at it....

MUELLER (CONT'D)

Where is Schmidt?

Werner puts the scrubbing brush down and gets to his feet. Mueller has his thumb hooked casually on the holster of his revolver.

WERNER

We lost power. A fuse blew. He went looking for a spare fuse. I am worried he might have been caught in an explosion.

MUELLER

So worried you decided to clean the floor.

Mueller goes to the radio which is dead. He flicks a switch and the radio comes to life.

MUELLER (CONT'D)

If a fuse blew, why is the radio working?

WERNER

He has been gone a long time. I found a spare fuse in the basement. There is still blood down there. I got some on my boots. I decided to clean it up.

Mueller studies the radio. He and we see a light glowing. SW 1310. Mueller gestures to it...

MUELLER

Look. Someone is broadcasting.

He turns to Werner and with his thumb pops the button on his leather holster. A bomb lands...

MUELLER (CONT'D)

Let's see what they are saying.

He puts the headphones on.

11 INT. MARIE'S ATTIC - NIGHT

11

Marie is still soaked and shivering with salt crusted in her hair. But she is broadcasting.

She has the copy of 'Twenty Thousand Leagues Under the Sea' open, and she is reading with her fingertips.

She is reading the first page of Chapter twenty, as Uncle Etienne instructed her to do. The text is eerily appropriate...

MARIE

*'Will Master' the gallant lad said  
to me, 'allow me to wish him a  
happy new year?'*

She sweeps her hair from her face....

12

INT. HOTEL BEES - NIGHT

12

Mueller is sitting at the radio. He has his revolver in his hand as he listens to Marie's broadcast. We see the red light of the frequency flicker. Mueller listens a little longer then removes the headphones.

MUELLER

A girl is broadcasting. It must be code. The code is directing the bombs.

He turns to Werner who is still standing beside the empty bucket.

MUELLER (CONT'D)

But you knew that already, didn't you Pfennig?

Werner doesn't respond.

MUELLER (CONT'D)

And when Schmidt found out you killed him.

A pause.

MUELLER (CONT'D)

Why?

Werner doesn't reply. Mueller pulls his pistol and points it at Werner.

MUELLER (CONT'D)

Give me your gun.

Werner hesitates then hands his gun to Mueller who puts it in his pocket. Mueller engages his own gun.

MUELLER (CONT'D)  
You are a spy?

WERNER  
No.

MUELLER  
Then explain.

WERNER  
I can't. I did it to protect a  
memory. A place of hope. The only  
one the Reich could not destroy.

Mueller seems careless of explanations...

MUELLER  
I could execute you here and now.  
But you are the only radio operator  
left in St.Malo. So you and I are  
going to find the location of the  
person who is broadcasting.

A pause.

MUELLER (CONT'D)  
Then I will put a gun in your hand  
and you will kill this girl  
yourself. Do you understand?

A long pause. The glowing light of the frequency disappears  
as Marie stops broadcasting. In the moment they both realize  
that the bombs have fallen silent too. Werner glances at the  
window where we see the first streaks of light.

MUELLER (CONT'D)  
The bombers have gone. We have the  
whole day. The next time she  
broadcasts we will find her. Gather  
your equipment.

He jerks his revolver....

MUELLER (CONT'D)  
Move.

Feeling the heat of the pointed gun, Werner crosses to the  
radio transceiver. Outside birds have already begun to sing.  
Mueller studies Werner...

MUELLER (CONT'D)  
I put Schmidt with you because I  
was suspicious of you from the  
beginning.

Werner drags the small brown suitcase that Schmidt brought with him from the shadows. He opens it and begins to add various parts from the transceiver to the pieces of equipment already inside. This is his Triangulation kit which he will use to find SW 1310.

MUELLER (CONT'D)

Last night I called the Commander  
of the Institute where you trained.

Werner listens as he organizes his equipment, still feeling the gun on him.

MUELLER (CONT'D)

He said you were chosen for this  
work because you were a genius.

Werner drops wires and switch cables into the case...

MUELLER (CONT'D)

'One of the best boys in Germany'  
he said.

Werner almost fights tears as he untangles the short wave dial...

MUELLER (CONT'D)

So how did it come to this?

Werner blinks as he stares at the short wave dial in his hand....

13 INT. ORPHANAGE STUDY - EVENING

13

...We are at a long table where WERNER AT AGE SIXTEEN sits beside his sister JUTTA AT TWELVE and six other children of various ages, all engaged in school work.

*But, instead of studying books, Werner is busy fixing a radio dial similar to the one he was staring at in the Hotel Bees, and the dial bridges our cut.*

Werner is using a screwdriver to re calibrate the tuning coil attached to the dial. Frau Elena is reading a French glossy magazine beside an open fire which crackles.

*Caption; Children's House Orphanage, Essen, Germany...*

Fade out and up....

*Caption; June 14th 1940. Four years earlier.*

A clock ticks and the fire crackles and Frau Elena dozes off and the magazine slips from her lap.

Then there is a sharp knock at the door. Everyone looks up with alarm (this is not routine) and Frau Elena wakes with a start. At the window beside the door she sees military uniforms.

Werner quickly drops the dial and tuning coil and screwdriver under the table. Frau Elena crosses herself and reaches up for a Nazi party badge which she hastily pins to her robe.

FRAU ELENA

Carry on with your work children.

The children swap looks. Jutta glares at Werner....

JUTTA (HISSING)

It is probably the radio police,  
come to get you for listening to  
illegal broadcasts.

WERNER

You don't know what you're talking  
about.

Frau Elena opens the door and two German soldiers enter. One is a Corporal who remains silent. The other is an Intelligence officer called HERR SEIDLER.

The soldiers enter with an air of casual but total authority. Seidler looks to Frau Elena....

SEIDLER

Heil Hitler.

FRAU ELENA

Heil Hitler. Children?

The children all raise their right hands....

ALL

Heil Hitler.

Seidler wanders to the fire to warm his ass.

FRAU ELENA

To what do we owe this visit,  
Commander?

Seidler scans the children.....

SEIDLER

How many of you children have  
listened to the radio today?

Immediately children's eyes go to Werner, and Seidler sees it but ignores. Half the hands are raised.

SEIDLER (CONT'D)

If you have been listening to the  
National Broadcast Station you will  
have heard the glorious news that  
this afternoon German troops  
entered Paris.

Frau Elena angles her head, an attempt to share the glory of the news. Seidler's eyes stray to the French magazine that Frau Elena was reading which she let slip to the floor. He casually goes to it and picks it up. Frau Elena is dying inside...

SEIDLER (CONT'D)

The French gave up the city without  
a fight. They are a very decadent  
nation. The rest of France will  
soon follow.

Seidler flicks through the pages and glances at Frau Elena for explanation.

FRAU ELENA

It came with the kindling,  
Commander.

Seidler nods gently and drops the magazine on the fire, where the print begins to burn with exotic colors, casting odd light on Seidler's face....

SEIDLER

Did any of you children listen to  
any radio station other than the  
National Broadcaster today?

Again the silent attention is on Werner, and Seidler feels it. Werner is aware too and is brave. He goes to raise his hand but Jutta grabs it under the table. There is a brief struggle and Werner relents. But it is too late. Seidler has seen.

SEIDLER (CONT'D)

You. You were about to raise your  
hand.

Jutta speaks up on his behalf...

JUTTA

He was going to explain that since the Brandenburg Antennae was raised, no signal other than the National signal can be received. Sir. Heil Hitler.

Seidler studies Jutta then, more intently, Werner. He walks away from the fire and steps closer...

SEIDLER

Yes that is the theory. But clever people find ways around the block. They find ways to listen to broadcasts from abroad.

He stops behind Werner.

SEIDLER (CONT'D)

Clever people like you, boy.

Werner says nothing. Jutta looks terrified and holds Werner's hand. Seidler stands behind Werner's chair and puts his big hands on Werner's slight shoulders.

SEIDLER (CONT'D)

You are Werner Pfennig, yes?

Werner is the only one who is not terrified.

WERNER

Yes I am.

SEIDLER

Yes you are. Yes indeed you are. And you are the reason I am here because word of you has reached my ears.

He keeps his hands on Werner's shoulders.

SEIDLER (CONT'D)

They say you are a genius. They say you are half boy, half radio transmitter, they say there are wires inside your head that can pick up signals from New York....

Werner is brave and interrupts...

WERNER

I have not listened to a foreign broadcast for many weeks. Sir. Heil Hitler...

JUTTA

Not for months in actual fact.

Seidler puts his big hand over Jutta's mouth.

SEIDLER

Hush.

Werner sees the hand on his sister and is about to yell but Seidler puts his other hand over Werner's mouth. Brother and sister united in enforced silence. It is an ugly moment. Seidler crouches between them and whispers in Werner's ear...

SEIDLER (CONT'D)

I am not here about foreign broadcasts. I am here because I have a friend whose radio is broken.

He keeps his hand over their mouths for a few more moments. Then removes them.

SEIDLER (CONT'D)

I want you, Werner Pfennig, to come and fix it.

Seidler hooks his hands under Werner's arms and hoists him to his feet.

SEIDLER (CONT'D)

And in one moment, a life is altered...

14 EXT. ESSEN - EVENING

14

Seidler and Werner sit in the back seat of the car as it arrives at a gloomy Gothic house on the outskirts of town.

Two German soldiers open the massive iron gates.

They drive through an open gate onto a long dark driveway. Ahead a gloomy Gothic house with a large Nazi flag hanging from an upper window, dripping water from the drizzle.

SEIDLER

The most beautiful house in Essen. Requisitioned from a Jew who left her fingernails in the wire of the gate, such was her reluctance to leave.



SEIDLER (CONT'D)  
A gift to me from the Fuehrer  
himself.

Werner reacts as they park in front of the dark mansion....

15 INT. SEIDLER'S HOUSE- FOYER - NIGHT 15

Werner is still flanked by Seidler and the Corporal as they cross through the foyer. They walk past a bronze bust of Hitler which Werner glances at.

Ahead, from a tinny gramophone he can hear American jazz being played. They head for a large double door. Werner wipes his eyes once but tries not to let his fear show.

16 INT. SEIDLER'S HOUSE, DRAWING ROOM - NIGHT 16

As the doors open, the music swells. Werner is shown inside the drawing room which has a thick red carpet and portraits of military men lining the walls and another huge portrait of Hitler. Beside the gramophone record sits a woman (SEIDLER'S WIFE, HELGA) who is leafing through a French glamour magazine (similar to the one Frau Elena was reading). She has three daisies in her hair and is dressed in expensive, glamorous clothes.

She looks up casually as Werner and the others enter.

SEIDLER  
My dear, turn off the music and  
show the boy the broken machine.

Helga gets to her feet, removes the needle from the record then opens the door to the cabinet beneath it. We see that the radio is built-in as part of the gramophone. The cabinet radio is the size of a large trunk. With acute indifference she switches the radio on and we hear only white noise.

HELGA  
I want my station back.

Seidler turns to Werner...

SEIDLER  
Pfennig. Fix it.

Werner hesitates. He gathers courage.

WERNER  
To fix it Sir I would need tools.

Seidler glances at the Corporal, who reaches into the leather bag he has over his shoulder.

SEIDLER

Before we picked you up we entered the local school and opened up your locker...

Werner reacts with sinking dread...

SEIDLER (CONT'D)

...and found the tools you have been using to make illegal radios these past twelve months.

The Corporal pours a bundle of tools on top of the cabinet with a clatter. Werner reacts at the sight of his own forbidden equipment.

SEIDLER (CONT'D)

We found one in your locker, tuned to Short Wave frequency 1310. A forbidden station located somewhere in France.

Werner is frozen in horror.

SEIDLER (CONT'D)

You have been listening to an old Professor who broadcasts to children about science, and light and imagination. Yes?

A long silence. Helga blows smoke and studies Werner. His voice trembles.

WERNER

The Professor talks only about truth and beautiful things. Sir.

SEIDLER

Heil Hitler.

WERNER

Heil Hitler.

SEIDLER

Yes. Science, light, beautiful things. All forbidden Werner Pfennig. Your ears have been consuming forbidden words and so your mind is itself forbidden.

Werner lowers his head. Seidler comes close and lifts his face by putting his hand under Werner's chin (the intimacy is horrible).

SEIDLER (CONT'D)

We know what you have been doing.  
And you know that the punishment  
for doing it...

A pause.

SEIDLER (CONT'D)

...is death.

Seidler looks to Helga who is now reading her magazine. Seidler comes close to Werner and chuckles...

SEIDLER (CONT'D)

So. Here is the deal. You fix my  
wife's radio. Or you die.

Werner takes a moment. He knows that Seidler is deadly serious and will carry out his threat. Werner adjusts quickly for such a young man. He gathers his tools and gets to his knees to fix the radio.

Seidler sits down in an armchair and lights a cigarette of his own as he prepares to watch the show. Werner takes a breath and then sets to work. Seidler takes his wife's magazine away and gestures for her to watch. The Corporal is at attention but he begins to watch too.

Werner quickly submerges himself into his work. He uses his screwdriver to remove the front panel of the radio quickly and easily. Once the inner workings are revealed we see Werner framed against the glowing valves inside.

He begins to trace wires and check solenoids. His eyes glow in the valve light as he systematically checks the workings of the radio until he feels a wire connection with his wet fingertip. He reacts to progress.

He takes a small length of copper wire from his kit and eases it into place. He then feels for a connection and curses and withdraws.

WERNER

A wire has become disconnected. I  
would need to solder it.

Seidler angles his head.

SEIDLER

We have no solder here. Fix it or die, Pfennig.

Werner reacts. The Corporal swallows. Seidler casually and playfully takes his revolver from his holster and holds it up to the light. Even Helga freezes.

Then Werner has an idea. He reaches into his pocket and takes out a single piece of chewing gum. He puts it into his mouth and chews. Then he takes it out and balls it up.

He then leans into the radio and uses the gum to secure the length of wire in place.

He sits back and turns a dial with the tips of his fingers, turning carefully like someone cracking a safe. The radio howls and whistles and crackles. Then after an agonizing moment, we hear a British voice...

BRITISH VOICE (NEWSREADER OOV)

...This is the BBC World Service.  
London calling. London calling.

Werner sits back and looks to Seidler as the crackly voice continues....

WERNER

The radio is fixed Sir. Heil Hitler...

The voice continues under him...

NEWSREADER (OOV)

...Today at one PM Greenwich  
Meantime German troops, tanks and  
armored vehicles entered the City  
of Paris....

Seidler angles his head at Werner...

SEIDLER

Very good Pfennig.

Seidler puts his revolver back into its holster...

SEIDLER (CONT'D)

Now change the fucking channel  
before all our minds are  
poisoned...

WERNER

Yes Sir. Of course Sir...

Werner leans back inside the radio. We are with him in the valve light as he holds the dial and listens for just a moment...

NEWSREADER

...The people of Paris have been told to stay in their homes, but many thousands have already begun to flee the City....

Werner moves the tuning dial and the radio whistles and howls. Suddenly the whistling radio turns into a train whistle blowing...

17 EXT. PARIS, INT TRAIN STATION - DAY

17

The massive hall is teeming with people. There is panic in the air. Daniel rushes in with Marie and they weave their way through throngs as the train whistle is heard from the tracks.

*Caption: Gare Du Lazare train station. Paris.*

They approach the entrance to the tracks, the crowd now shoulder to shoulder, densely packed, to find the GATES have been sealed.

A French POLICE OFFICER calls out...

POLICE OFFICER

The last train out of Paris has already left.

Marie and Daniel find themselves in a mosh pit of desperate humanity.

Up on the gallery above, a battalion of Nazi soldiers march in and unfurl a massive German flag. Daniel realizes they will have to find another way out of Paris. He bundles Marie toward the exit.

MARIE

What's happening Papa?

DANIEL

We will walk.

MARIE

*Walk?*

DANIEL

We have no choice.

MARIE  
Walk where Papa?

Daniel doesn't answer for a moment.

MARIE (CONT'D)  
Papa?!

Daniel walks on, fighting his way through throngs and panic....

18 EXT. FRENCH COUNTRYSIDE - DAY

18

Lines of civilians are walking West, some with suitcases, some with handcarts of belongings. The steady stream is woven through by the odd truck or farm vehicle, loaded with people.

At last we find Daniel and Marie walking arm-in-arm among the flood of people. Daniel is carrying his battered suitcase and Marie is carrying her leather case. Daniel sees that she is labouring under the weight of it.

DANIEL  
Give me your bag.

She hands the leather bag to Daniel and he reacts to how heavy it is.

DANIEL (CONT'D)  
What is this? It's so heavy. You said it was personal things.

MARIE  
It is.

Daniel takes a moment then guesses....

DANIEL  
Your radio?

MARIE  
Where we are going they may not have one. I want to know what the Professor thinks of what is happening...

Daniel reacts and they stop walking, allowing the river of humanity to flow around them...

DANIEL  
Marie I am sorry, but we cannot take it with us.

Marie reaches out and grabs the box back.

MARIE

Then can you explain to me why a whole City is running away with nowhere to run to? Can you explain why the Jews are running the fastest? Can you explain why one country wants to own another?

A pause. Daniel is silent. The stream of humanity hurries on all around them and Daniel peers at the madness.

DANIEL

I can not explain any of it Marie...

MARIE

On the radio they say the Nazi's hate anyone who is different and anyone who speaks the truth. I am different, and you speak the truth...

Daniel takes her shoulders and hugs her...

DANIEL

And I will be silent if it keeps you safe. The only different thing about you is that you would carry a heavy weight on your back just to hear the truth. Which is only one of the many reasons you are extraordinary, Marie. A gift to me and the world. Never forget that. In life you must not hide who you are, but in war, being unseen can keep you alive.

DANIEL (CONT'D)

Give it to me. I will carry it.

MARIE

I will carry my own burden. The Professor speaks only to young people. We need explanations for the madness of this world.

Daniel takes a moment. He gently puts his hand to Marie's face.

DANIEL

I'm afraid I don't have  
explanations. But it is not your  
burden to carry alone. Come...



Daniel picks up Marie's bags, along with his own, and father daughter walk on, two among millions of refugees, heading West, forced to leave their lives in the hopes of survival.

19

EXT./INT. ABANDONED FRENCH BARN - NIGHT

19

A match is struck. A fire of twigs is lit. In the first flames we see the outlines of abandoned farm machinery under the leaky roof of a barn. There are hay bails nearby and chickens strut in the shadows.

At the edge of the firelight we see a dusty Citroen car which looks as if it were parked here before the war began.

Daniel has his suitcase open and as the flames catch he pulls out some cold meats, a jar of pickles, a baguette of stale bread. As he does this he speaks formally...

DANIEL

So, Marie, let me tell you, I chose this particular hotel because the service here is exceptional.

MARIE

Papa, I can hear live chickens...

DANIEL

Indeed. Only the freshest food is served. And the waiters and butlers and maids are so discreet you wouldn't even know they are here.

Marie smiles, already in on the joke.

MARIE

I feel a cool breeze, we are on the terrace, yes?

DANIEL

The view over the poppy fields is breath-taking.

MARIE

I do hope there is nothing as bourgeoisie as tables and chairs...

DANIEL

The theme is Japanese. We eat on our knees. The very latest thing.

Daniel tears some bread and begins to make a sandwich for Marie.

DANIEL (CONT'D)

The Michelin starred chef is world famous for his salami sandwiches.

MARIE

Papa could you ask one of the butlers for a shawl. I'm a little cold.

Daniel takes his coat and wraps it around Marie. She huddles near to the fire...

MARIE (CONT'D)

And tell the chef that just half of one of his famous sandwiches will be enough...

Daniel reacts. Marie warms her hands on the flames and becomes serious.

DANIEL

You are not hungry Marie?

MARIE

We should save our food Papa...

A pause.

MARIE (CONT'D)

Because, since you don't know where we are going, we don't know how long it will take.

Daniel becomes serious. He tears the sandwich in half and hands her half.

DANIEL

I do know where we are going. I have decided...

Marie waits...

DANIEL (CONT'D)

We are going to St.Malo.

MARIE

By the ocean.

DANIEL

Yes. By the ocean. Eat.

MARIE

Who do you know in St.Malo?

DANIEL

You have an uncle and an aunt.

MARIE

And how will we get there?

Marie takes the sandwich and announces with angry certainty...

MARIE (CONT'D)

There are no trains and no one will give us a ride because kindness is dead. All the people of the world have become evil at the same time.

Daniel takes a moment. He glances at the old Citroen in the shadows...

DANIEL

Not all people, Marie.

He checks his pocket watch and sees that the time is almost 10.00pm. He takes Marie's metal case and opens it. Inside he finds the small radio that Marie used to listen to in her bedroom. It has two heavy batteries but the mechanism is delicate and light.

Marie hears him open the case and lift the radio out of its case. He hands it to Marie and she puts the sandwich aside and reaches out to take it.

DANIEL (CONT'D)

It is almost ten. If your Professor has an explanation for what is happening I would very much like to hear it too.

Marie holds the radio in her hands and turns the dial until she hears frequency SW 1310. As the radio whistles and crackles....

MARIE

Tonight Papa I believe he is talking about the nature of time. But whatever he talks about, it is always about everything.

Daniel hooks his arms around his knees and Marie sits closer as we begin to hear the crackly rendition of 'Clair De Lune' coming from the delicate radio...

20 INT. ESSEN, CHILDREN'S HOUSE ORPHANAGE - NIGHT 20

...We find Werner alone in bed, wearing headphones. The wires trail under the covers and, through gaps in the bedsheets, light glows from radio valves.

As we join we hear the music of Clair De Lune and come close to Werner's face. He knows what he is doing is reckless and dangerous, but he is calm and defiant.

We hear the voice of the Professor.

PROFESSOR

....Tonight children I am going to talk you about how time and space behave in each other's company. But before I do I have some words which tonight, wherever you are, you might find timely...

A pause.

PROFESSOR (CONT'D)

They were written a long, long time ago by a Roman poet called Virgil. But I think the words prove that things don't really change no matter how much time passes. Here is what he wrote..

21 INT./EXT. ABANDONED FRENCH BARN - NIGHT 21

Daniel and Marie are listening to the Professor's crackly voice underneath the music, reciting a quote from Virgil as a chicken pecks at Marie's sandwich and Marie listens, oblivious...

PROFESSOR

*'The tyrant is a child of pride,  
who drinks from his sickening cup  
recklessness and vanity...'*

Daniel reaches out and takes Marie's hand....

22 INT. ESSEN, CHILDREN'S HOUSE ORPHANAGE - NIGHT 22

We come close to Werner's face...

PROFESSOR (OOV)  
*....until from his high crest he  
plummets headlong to the dust of  
hope'...*

Werner lies with his eyes closed, transported...

23 OMITTED

23

24 INT. ESSEN, CHILDREN'S HOUSE ORPHANAGE - NIGHT - CONTINUOUS 24

Suddenly the headphones are snatched from his head. It is Jutta. She climbs into the bed beside him and hisses in his face.

JUTTA  
You get dragged away by the Gestapo  
and still you listen.

They can both hear the music playing through the headphones.

WERNER

For one hour of the day I want to  
listen to kindness and reason.

She grabs his ears and pulls them and he yelps in pain.

JUTTA

I should cut them off.

WERNER

That hurt.

JUTTA

Not as much as a bullet in your  
head or a rope around your neck.  
Werner, you are all I have. You are  
my family. All of it. I can not  
lose you.

A pause. Werner reluctantly switches off his radio. Jutta  
hugs him hard....

JUTTA (CONT'D)

I'm sorry about your ears.

She reaches into her pocket.

JUTTA (CONT'D)

I found some chocolate.

They giggle and begin to share the chocolate under the bed  
sheets.

JUTTA (CONT'D)

So what was the Professor  
saying?...

Before Werner can answer they hear a door flying open and  
fast footsteps. Werner quickly buries the radio under the  
bed and feigns sleep. Jutta feigns sleep beside him.  
However, within a moment, Frau Elena is upon him and shakes  
him awake....

FRAU ELENA

Werner. Soldiers are here.

Werner sits up straight.

FRAU ELENA (CONT'D)

They say the Reich wants to speak  
to you.

25

EXT. ESSEN, CHILDREN'S HOUSE ORPHANAGE - NIGHT

25

In lamp light and the dazzling light of a Mercedes car's headlights, we see two German soldiers smoking at the doorway of the main entrance to the Children's House.

Herr Seidler is in the back seat of the military Mercedes staff car, smoking in a pool of light. We see shadows through leaded windows. Inside we see silhouettes then, the main double doors open and Werner appears, wrapped up against the cold, bewildered.

We come close to find Frau Elena and Jutta by his side and they both sob as they take Werner and hug him.

FRAU ELENA

Werner, you are not being taken,  
you have been chosen. Because you  
are so clever....

Werner wipes his eyes. Frau Elena speaks with quiet fervor

FRAU ELENA (CONT'D)

Werner, in life you can do nothing  
or you can go forward with  
certainty. You, Werner were not  
born to do nothing. They'll say  
you're too little. That you're from  
nowhere, that you shouldn't dream  
big. But I believe in you. I think  
you'll do something great...

Werner takes a breath, straightens...

FRAU ELENA (CONT'D)

There will be other clever boys.  
And food. And running and jumping  
and uniforms...

Werner looks away, trying to hide his tears...

WERNER

I doubt the food will be better  
than yours. But I would rather  
starve here than eat well there...

Jutta then grabs his face and turns it to look at her.

JUTTA

You stay the same Werner Pfennig.  
Even though you are often annoying,  
you must not change.

(MORE)

JUTTA (CONT'D)

Do not let them convince you, do  
not let them impress you, keep the  
inside of your soul the same....

WERNER

You're hurting me again.

She lets go and they both laugh and cry at the same time

JUTTA

Like one of your silly radio  
stations Werner...

She taps the side of his head...

JUTTA (CONT'D)

Keep the frequency the same.

Their breath clouds in the cold air. Then Seidler hoots the  
car horn. Indifferent soldiers blow smoke then discard their  
cigarettes.

The two soldiers escort Werner to the car. One gets into the  
driver's seat and the other into the front passenger seat.

Werner is ushered into the back seat to sit beside Herr  
Seidler.

SEIDLER

Are you going to get your things?

WERNER

(simply, the truth)  
I don't have any things.

Seidler puts his hand on Werner's knee and smiles...

SEIDLER

You have everything you need.  
Congratulations Corporal Pfennig.  
Fixing the radio was my little  
test, and you passed it with flying  
colors.

WERNER

Where are you taking me?

SEIDLER

To a place where they will turn the  
boy into a man, and turn the man  
into a soldier. Heil Hitler.

Werner wipes his eyes with his sleeve and peers at his sister  
and Frau Elena with glistening eyes...



WERNER (SOFTLY)  
Heil Hitler...

Seidler gestures at the driver who fires his engine. Frau Elena and Jutta stand in the light of the doorway as the staff car drives away from the Children's House and into the gloomy half light of Essen.

26 EXT./INT. ABANDONED FRENCH BARN - NIGHT 26

Marie is lying on her straw bail, now fast asleep. The radio is crackling on white noise and Daniel switches it off. He adds another layer of coverings over Marie by taking a jacket from the suitcase and putting it on her and tucking it in.

He then reaches into the suitcase and pushes aside some clothes. At the bottom there is a zipped compartment. He opens it up and takes out the small velvet bag. He pours a precious stone into his palm.

Daniel holds the stone up to the light of the dying fire and peers through it. The diamond glows red inside.

Daniel puts the diamond back into its bag and hides it. He then looks at the Citroen which is bathed in light from the embers of the fire.

27 EXT. ABANDONED FRENCH BARN - DAWN 27

In the first streaks of daylight we hear the Citroen being hand cranked inside the barn. Then the Citroen itself appears, with Marie behind the wheel and Daniel pushing from the rear and calling to Marie.

DANIEL  
Pop the clutch!

MARIE  
What's a clutch?

DANIEL  
Left foot! Now!

We hear the engine suddenly turn over and the old Citroen comes to life. Daniel runs alongside and hops into the driver's seat as Marie slides over to the passenger side.

MARIE  
So we steal cars now?

DANIEL

This is not a car. It is a Citroen.  
And every Citroen belongs to every  
Frenchman. We are simply liberating  
this vehicle on behalf of France.

Marie smiles at her father, giddy in the moment of shared  
adventure.

The car drives on.

28

EXT. NATIONAL POLITICAL INSTITUTE - MORNING

28

...Seidler's Mercedes arrives at the end of the long straight  
drive.

Through mist and hoar frost we see the rust colored roofs,  
the spires and turrets of a German Gothic Castle. The spires  
poke up out of quilts of fog. A huge Nazi flag hangs from  
the highest roof.

Werner hasn't slept at all and now is staring out of the  
window as the castle looms into view.

Seidler stirs and comes to himself and looks ahead. The sight of the castle pleases him.

SEIDLER

Look Werner Pfennig. The houses I bring you to get bigger each time.

Werner stares with foreboding.

SEIDLER (CONT'D)

The National Political Institute of Education. The most elite school in Germany, for the most brilliant minds, and the strongest bodies.

We see boys in clothes too thin for the weather, being put through their paces by uniformed officers. The obstacles (nets, tunnels, scaffolds) are dangerous and unforgiving and the boys appear to be exhausted. Seidler and Werner emerge from the car. Seidler sees Werner looking around at the dozens of German boys.

SEIDLER (CONT'D)

Only the Super Human survive here.

As Seidler leads him to the entrance, Werner watches as the boys are put through brutal training.

SEIDLER (CONT'D)

Do you read Friedrich Nietzsche Werner?

A pause.

WERNER

No. I do not read. I only listen.

Werner follows Seidler into the imposing building.

29

INT. NATIONAL POLITICAL INSTITUTE, MEDICAL OFFICE - DAY 29

A middle-aged doctor (DR. HEINRICH) in a white coat is working on papers. All around his office he has medical equipment but also protractors, rulers, metal calipers. On the wall there is a glass case containing locks of hair of varying colors from blond to brown.

There is a gallery of photographs of human faces. We might notice that the faces are grotesque, with extended features, examples of extremity. We might realize that the faces are all of Jews.

There is also a Phrenologist skull on the desk. Seidler enters with Werner and removes his hat.

SEIDLER  
Heil Hitler.

Heinrich doesn't look up and speaks with supreme indifference...

HEINRICH  
Who are you?

SEIDLER  
Lieutenant Colonel Seidler. I have a candidate for submission from the Essen Department. I was told to come here first.

Heinrich still doesn't look up from his work.

HEINRICH  
What is he?

SEIDLER  
He is a wizard.

Heinrich finally looks up. His emotionless stare unnerves even Seidler and he comes to business...

SEIDLER (CONT'D)  
This boy is Werner Pfennig. He has a very particular aptitude. With radios.

Heinrich blinks and speaks casually as he sifts papers...

HEINRICH  
Yes, well, I didn't ask about aptitude did I, I asked very specifically 'what is he?'

Seidler blinks.

SEIDLER  
He is a boy.

HEINRICH  
When someone asks what you 'are' they are asking what race you 'are'. What you 'are' is your race. So please, what is he?

Seidler glances at the walls and understands...

SEIDLER

Ah. He is German Aryan.

Heinrich sighs wearily and looks to his paperwork.

HEINRICH

But according to the application paper you submitted, Werner Pfennig was found in a orphanage. So he is an orphan.

Heinrich comes around the desk and sits on the edge, close to Werner...

HEINRICH (CONT'D)

Who was your father Werner Pfennig?

A pause.

WERNER

I don't know who my father was...

Heinrich casually but brutally slaps Werner's face.

HEINRICH

Sir.

WERNER

Sir.

Heinrich peers into Werner's eyes...

HEINRICH

Your Mother?

WERNER

Dead. Sir.

HEINRICH (WEARILY)

Dead what?

Werner hesitates....

HEINRICH (CONT'D)

Dead what?

WERNER (CONFUSED)

Dead, Sir, Heil Hitler.

HEINRICH

I mean was your Mother German Aryan?'

WERNER

Yes. Sir.

Heinrich wearily begins to gather the tools of his trade, including a pencil flash light, a large pair of scissors, a tape measure and the steel calipers....

HEINRICH

But your father who came and went might have been anything. Take off your clothes.

Werner hesitates. Heinrich grabs a clipboard and a pen. He turns to Seidler....

HEINRICH (CONT'D)

If a boy has no clarifying paperwork regarding his ancestry, before he can even step inside the inner sanctum of this elite institution he must be thoroughly examined so we can be sure of his racial genetic make up...

He looks up at Werner...

HEINRICH (CONT'D)

I said take off your fucking clothes.

Werner begins to unbutton his shirt.

HEINRICH (CONT'D)

I will do measurements of every part of his body, lip thickness, angle of nose projection, bone density, eye color, skin color, distance between temples, circumference of head...

He glances at Werner who now has his shirt off.

HEINRICH (CONT'D)

And only if, after completing my examination, there is no question that he has Jewish blood....

He glances at Werner...

HEINRICH (CONT'D)

Take everything off.....

Werner begins to unbutton his pants. Heinrich looks back to Seidler...

HEINRICH (CONT'D)  
....He will be accepted.

Heinrich comes to him and unfastens the top button of his trousers. Seidler stares and waits.

HEINRICH (CONT'D)  
Herr Seidler, thank you for  
thinking of us, now please go back  
to Essen. Werner Pfennig is in our  
hands now.

Seidler glances once at Werner and then leaves, cap in hand. Werner looks straight ahead and we see a single tear appear in his eye...

30

EXT. COUNTRY ROAD - DAY

30

Daniel is driving the old Citroen and Marie has her eyes closed and her face into the breeze from the open window. Daniel takes a single cigarette from his top pocket.

DANIEL  
May I smoke?

MARIE  
No.

He holds the cigarette...

MARIE (CONT'D)  
If you smoke it will interfere with  
my sense of smell. I want to enjoy  
the moment when I first smell the  
ocean.

Daniel smiles....

DANIEL  
Well, where we are going, there is  
a lot of smoke. And laughter and  
oddness and conversation and  
books...

He glances at her as they shoot out through the countryside.

DANIEL (CONT'D)  
You should know...Your St. Malo  
family is different than most  
families...

MARIE  
Different good or different bad?

DANIEL

Different excellent. Different amazing. You have an uncle and an aunt...

Marie opens her eyes...

MARIE

Do they smoke?....

DANIEL

If you ask them not to they will not. If you ask your aunt to make breakfast she will make a banquet. If you ask your uncle a question he will write an encyclopedia. Since the war he has stayed at home in the house...

MARIE

He never goes out?

DANIEL

Never. But he has the whole world in his head. And your aunt is wiser still. But best of all...

MARIE

They make crepes...

DANIEL

As a matter of fact they do. I can smell them now. But even better, your uncle loves radios. Just like you Marie. You will like it there.

Daniel hits more open country, checks the rear view and slows down a little. He looks anxious but keeps it from his voice...

DANIEL (CONT'D)

And the people are family so I know we can trust them.

MARIE

Trust them with what?

DANIEL

With my precious things. Beginning with you....

He glances at Marie, puts the unlit cigarette in his mouth. Marie closes her eyes and breaths deeply and yells...



MARIE

Papa! I smell it! I smell the  
ocean!

We cut wider to reveal the Citroen making its way through the verdant French countryside, the shimmering Atlantic Ocean glistening in the distance.

31 INT. NATIONAL POLITICAL INSTITUTE, HALLWAY BENCH - DAY 31

We find Werner waiting. Doctor Heinrich enters. He has a single typed sheet...

HEINRICH

Good news. You are not a Jew. So  
you can be allowed to live. And  
you can join this institution.

A pause. He signs his name on the bottom of the sheet and hands it to Werner.

HEINRICH (CONT'D)

But know this, Pfennig: the boy you  
are now will soon be dead.

He comes close and allows a note of glory...

HEINRICH (CONT'D)

Replaced by something more than  
human.

32 INT. NATIONAL POLITICAL INSTITUTE, DORMITORY - DAY 32

It is late afternoon and as we enter the long rectangular dormitory of the Political Institute a BUNK MASTER kicks open the door and yells....

BUNK MASTER

Attention!!

The dorm has a massive propaganda mural painted on one wall and high barred windows which cast striped shadows on the tiled floor. There are eighty bunk beds each a few feet apart on both sides of the dorm facing each other. There is no privacy. The beds are all impeccably made and each has a latrine at the end of the bed.

As the Bunk Master enters and yells, a group of a hundred boys whip themselves upright to attention and stand rigid and motionless with eyes front.

BUNK MASTER (CONT'D)  
Heil Hitler!

ALL  
Heil Hitler!

The Bunk Master enters with Werner walking in his wake. The Bunk Master yells....

BUNK MASTER  
New boy for proofing!

Only eyes move inside heads, faces remain turned face front. As Werner walks by he sees that almost half the boys have cuts and bruises on their faces. Three have arms in slings. Another boy (Frederick) is battered almost beyond recognition, with swollen eyes and lips. All faces look hard and brutalized.

As the Master walks, he grabs a stack of folded uniforms from a table near to the door. He then drops the uniforms onto the floor one-by-one as he goes, and Werner is obliged to pick them up...

BUNK MASTER (CONT'D)  
This is your parade uniform...

He drops a uniform and Werner scoops it up....

BUNK MASTER (CONT'D)  
This is your field uniform, this is your Gym uniform...

As Werner picks up his uniform one of the boys swings a kick at Werner and hits him across the side of the face. Werner almost stumbles but walks on...

BUNK MASTER (CONT'D)  
Suspenders crossed in the back,  
parallel in the front, sleeves  
rolled to the elbow. You will carry  
a knife in a scabbard on the right  
side of the belt...

Werner sways out of the way of a punch...

BUNK MASTER (CONT'D)  
No books, no cigarettes, no food,  
no personal possessions....

They have arrived at a particular bed where a very tall boy (VOLKHEIMER) is standing to attention. (We met an older Volkheimer in the first episode. The boy we meet now is huge and seems older than his years but he sports a black eye.)

As the Bunk Master and Werner arrive at this particular bed, the Bunk Master throws open a metal locker....

BUNK MASTER (CONT'D)

This is your locker. There will be nothing in your locker but uniforms, boots, knife, polish. No talking after lights out, letters home posted Wednesday...

The Bunk Master suddenly spins and pins Werner against the wall....

BUNK MASTER (CONT'D)

We will strip away your weakness, your cowardice, your hesitation...

He shoves Werner hard against the metal locker...

BUNK MASTER (CONT'D)

You will become a waterfall, a volley of bullets. You will forego comforts, you will live by duty alone. You will eat country and breathe nation...

The Bunk Master puts his face close and yells....

BUNK MASTER (CONT'D)

Do you understand?!

Werner is strong and brave. He has managed to compose himself and meets the Master's eye.

WERNER

Yes Sir, I understand.

The Master shoves Werner to the ground, turns and walks. He calls out...

BUNK MASTER

Give him the traditional welcome.

The Bunk Master leaves. There is silence for a moment then the boys all relax. Werner waits. Volkheimer turns to Werner and whispers....

VOLKHEIMER

Run....

Werner hesitates. He see the other boys all moving toward him.

Werner makes a fast decision. He runs toward the door and the wild pursuit begins. Only Frederick decides against joining the hunt and we come to his face as he watches the wild exodus...

33 INT. NATIONAL POLITICAL INSTITUTE- HALLWAY - DAY 33

Werner's footsteps echo as he races down the corridor toward the exit.

34 EXT. NATIONAL POLITICAL INSTITUTE/OPEN FIELD AND FOREST 34  
- DAY

Werner emerges and runs for his life. The mob follow him, baying and yelling. Werner is a fast runner but there are three tall, blond boys who lead the chase from the beginning.

Werner races into a stand of trees. We come close to his fearful face as he runs, and to the faces of the boys who will soon be his classmates.

Time slows as he runs and we hear Werner in voiceover, his calm, cheerful tone contrasting the reality...

WERNER

My dearest sister Jutta. This is a very interesting place. There are lots of forests and open country and the air is very clean. The other boys seem OK though mostly they are bigger than me. I still haven't yet even picked up a radio but I'm sure that will come....

As the voiceover continues time catches up again as Werner trips, badly gashing his leg. He yells in pain....

WERNER (CONT'D)

Please tell Frau Elena not to worry about me as I am fine and enjoying the fresh air....

The first of the tall blond boys appears from the undergrowth and falls on Werner...

WERNER (CONT'D)

I hope you are all well. I love and miss you very much...

The beating and kicking begins as the boys all descend on Werner, yelling and snarling. Werner tries to fight back but resistance is futile.

WERNER (CONT'D)

Best wishes and Heil Hitler.  
Werner....

We witness the beating a little longer and then two blood hounds come bounding into the scene, baying. The boys appear to know instantly what this means as they quickly withdraw from Werner as the blood hounds take their place and begin to bark and snarl at Werner.

The boys look into the undergrowth and see a large man in his mid fifties, dressed in full Gestapo uniform, with his jodhpurs tucked into his heavy boots.

We will learn this is BASTIAN, the Director of the Institute and we will get to know him well. He has a florid face and full moustache. As he steps up, the boys all give him a salute....

ALL

Heil Hitler!

Bastian ignores them and restrains his dogs with a barked order. He then steps over Werner, who is beaten and bloody on the ground. Bastian smiles and reaches down and pulls Werner to his feet. He puts his face close to Werner's...

BASTIAN

You must be the new radio boy.

Werner wipes blood from his eyes as BASTIAN addresses the other boys...

BASTIAN (CONT'D)

Be gentle with this one. The Reich has high hopes for him.

35

INT. GERMAN STAFF CAR- DAY

35

The convertible vehicle is parked on a side street. We come close to Werner's face, a little older, a thousand years wiser, as he carefully and precisely adjust dials on his radio triangulation kit. His hands shake as he works....

*(Caption. St.Malo, Four years later.)*

In the shadows next to Werner we see Mueller, staring at Werner intently...

Werner adjusts a dial as he begins to search for a particular frequency. We see the torment on his face, the horror as the radio whistles and crackles. Mueller sits at his side and speaks softly...

MUELLER

Remember, Pfennig, in case you are planning to fail on purpose. It is not just your life at stake. I understand you have a sister, Jutta...

Werner stops tuning...

MUELLER (CONT'D)

If you fail to find the location of Shortwave 13.10, your sister will die too.

A pause.

MUELLER (CONT'D)

And she will die very badly.

Werner reacts, fights his emotion. He begins to search for the frequency. Seconds pass. And then, to his horror/relief, the short wave frequency 13.10 begins to glow on his monitor....

36 INT. MARIE'S ATTIC - DAY 36

Marie is broadcasting into her microphone as she recalls....

MARIE

My dearest Papa. Today I have been remembering our journey to St.Malo in the stolen car...

37 E/I. ST.MALO, STREET / STAFF CAR - DAY 37

We see Werner in the back of the field vehicle as it drives through the bomb ravaged streets of St.Malo, closing in on the transmission. Werner has his head lowered, his headphones on his head. We hear Marie in voiceover...

MARIE (OOV)

...How we slept in barns and hedges and stole eggs along the way. I remember how we arrived in the town just as the gasoline ran out...

38 INT. MARIE'S ATTIC - DAY 38

Marie continues to broadcast and almost chokes on the happy memory...

MARIE

....As if some powerful force was  
on our side. I remember how nervous  
I was when we first arrived here in  
St.Malo...

39 E/I. ST.MALO, MARIE'S STREET / STAFF CAR - DAY 39

The vehicle carrying Werner and Captain Mueller turns into the street and we come close to Werner as tears well in his eyes as he listens to Marie, knowing that each second brings her death closer...

MARIE (OOV)

...Not knowing what our fate would  
be, or who we would meet...

40 INT. MARIE'S ATTIC - DAY 40

Marie is speaking with her headphones on and so can't hear the rumble of the vehicle as it approaches outside and slows...

MARIE (OOV)

But when we arrived in St.Malo we  
were met only with love and joy...

Marie takes a moment...

MARIE (CONT'D)

Papa I pray that the signal from  
this radio is reaching you wherever  
you are. Because I will never give  
up hope.

A pause...

MARIE (CONT'D)

All my love, Marie.

After a moment Marie hears doors slamming outside. She takes off her headphones and turns off her radio. She slowly gets to her feet and goes to the broken window. She hears unfamiliar voices. She comes close to the window to hear better....

41 EXT. MARIE'S ATTIC - DAY 41

Mueller's vehicle has stopped directly opposite Marie Laure's house. Her hiding place has been revealed.

Werner gets out of the vehicle and stares up at the house. He sees the silhouette of Marie standing by the window...

WERNER

Whoever you are. Please forgive me.

Mueller stands beside Marie's front door. He aims his revolver and steps back. He shoots away the lock and the door swings open....

*To be continued....*