

ALL THE LIGHT WE CANNOT SEE

EPISODE 4

Written by

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

1 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 1

We are inside Marie's house. The camera slowly descends through the spiraling staircase, closer and closer to the inexorable sound of someone kicking at the door. Bombs are falling outside. We arrive, finally, at the ground floor, just as the bolt on the front door gives way.

The door flies open. Silhouetted against a sudden flash of an incendiary we see the gaunt figure of Von Rumpel, who almost falls through the doorway and flops against a wall. He enters, eyeing the white cane leaning just inside the front door. He knows he has found Marie, at last.

Von Rumpel makes his way into the house...

Caption: St.Malo, France, August 1944.

2 INT. MARIE'S ATTIC ROOM/FOYER - NIGHT-INTERCUT 2

The attic door slams shut, as Marie enters quickly, locking the door from the inside.

Down below, Von Rumpel hears the sound and looks up at the many spiraling stairs above...

VON RUMPEL

Marie!

Back in the attic, Marie sits with her eyes closed, the jagged rock in her hands. The broken window allows smoke to drift into the room and the incendiaries flash outside.

But Marie has a half smile on her face....

MARIE

Papa, I am thinking of words from
the book you gave me:
*'Might we be asphyxiated before the
Nautilus could surface?'*...

Another bomb.

MARIE (CONT'D)

'Are we destined to perish here?'...

3 INT. MARIE'S HOUSE, HALLWAY - NIGHT 3

Von Rumpel starts to climb...

MARIE (OOV)
*... 'in this tomb of ice along with
all those on board'...*

4 INT. MARIE'S ATTIC - NIGHT 4

Marie hears footsteps on the staircase below...

MARIE

'The situation seemed terrible. But everyone faced it squarely and decided to do their duty to the end'.

5 INT. MARIE'S HOUSE, DARKENED STAIRCASE - NIGHT 5

We see Von Rumpel making painfully slow progress up the stairs, his heavy military boots echoing. He calls up into the darkness...

6 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 6

Marie clutches her jagged rock...

VON RUMPEL (OOV)

I know you are up there, Marie!...

7 INT. MARIE'S HOUSE, DARKENED STAIRCASE - NIGHT 7

VON RUMPEL

There is no escape.

A pause...

VON RUMPEL (CONT'D)

I am weak and I am slow. But my need is great....

He stops for breath...

VON RUMPEL (CONT'D)

Soon the Americans will pour into St.Malo like the tide so I have very little time.

A pause. A look of dark resolve.

VON RUMPEL (CONT'D)
...I am coming for you Marie.

We hear the whistling of a bomb descending, about to explode....

8 INT. ST.MALO BAKERY, OVEN ROOM - NIGHT

8

..The same deafening whistle causes Werner, Etienne, Henri and Jacqueline to freeze in a deadly moment. We see Jacqueline pointing her pistol at Werner with Etienne shielding him..

Jacqueline looks up to the ceiling...

JACQUELINE
Lord have mercy...

Then the bomb explodes.

We see the bakery blasted by the percussive wave of an almost direct hit. All four of our protagonists are thrown through the air in a swirl of dust and debris.

Individually we pick out their fates. Jacqueline is crushed under a massive downfall of rubble. Henri and the other fighter are dead too. Werner is slammed against the side of a metal bread oven. Etienne is thrown against his motorbike which is leaning against a wall and is badly damaged.

The impact is sickeningly hard.

After the explosion, the dust slowly begins to settle. We give time to the relative quiet of planes overhead and more distant, muffled explosions. Etienne is motionless, eyes closed. Werner is stunned but, as we come to him in the crackling light of burning furniture, he opens his eyes.

He takes a huge breath. He blinks and looks around. He sees Etienne unconscious against his motorbike.

Werner struggles to his feet, sees Jacqueline's arm protruding from rubble and realizes that, for the moment, he is safe. He approaches Etienne and crouches. He grabs his wrist to feel for a pulse and Etienne comes to.

WERNER
Professor? Are you OK?

Etienne laughs painfully at the use of the title. When he speaks his teeth are bloody...

ETIENNE

No. The Professor is not OK. Not OK.

He half turns his head and sees that he has been blown against his motorbike. He takes a hard won breath...

ETIENNE (CONT'D)

But my motorbike. Is that OK?

Werner glances momentarily at the bike. He sees blood beginning to trickle from a head wound and realizes that Etienne is dazed...

WERNER

The bike is not OK.

ETIENNE (IN PAIN, AMUSED)

The bike is my youth. I am blown back against my youth.

He feels the bike with a free arm and feels damage.

ETIENNE (CONT'D)

And like my youth, it is no more.

A pause.

ETIENNE (CONT'D)

This is a good place for this.

WERNER

For what?

Etienne finally focuses on Werner.

ETIENNE

The last thing you will learn from the Professor is that when your soul is leaving this Earth you know it. You feel it.

He takes another breath and looks around as if seeing many things that aren't there. Then he closes his eyes...

ETIENNE (CONT'D)

You must go to Marie and protect her until the Americans come.

Werner looks at Etienne whose eyes are still closed. He quotes the Professor...

WERNER

'Open your eyes and see what you
can see...'

Etienne opens his eyes and completes the quote...

ETIENNE

...before they close forever.

They look into each other's eyes.

WERNER

I will save her.

A pause.

WERNER (CONT'D)

I promise you.

Werner straightens. Etienne's breath is shuddering and words fail.

ETIENNE

When you see Marie...

A pause.

ETIENNE (CONT'D)

Tell her a tiger is happier dead
than in a cage. She set me free.
Tell her thank you.

Werner nods through tears, and runs.

9 EXT. BAKERY, FRONT DOOR - NIGHT

9

The large metal door is open and smoke issues in a great cloud.

In the billowing smoke we see Werner emerging from the bakery, cut and bloodied, his clothes torn. He sees an envelope in a ripped pant pocket.

He takes it out. We see it is a sealed letter addressed to 'Jutta Pfennig' in Werner's hand, with the address of the Victoriastrasse orphanage.

Smoke blows and he fights emotion that he does not have time for. He looks at the envelope and we hear Werner in voiceover...

WERNER (OOV)

My dearest sister Jutta....

He puts the envelope back into his trouser pocket....

WERNER (OOV) (CONT'D)
I have written you a letter but I
am not sure how it can ever reach
you...

Werner begins to run, stumble and stagger across the rubble...

WERNER (OOV) (CONT'D)
Then again, we live in a world
where invisible light can carry the
voices of strangers across the
world and into our homes, so I will
proceed as if miracles can
happen...

*
*
*
*

10 EXT. ST.MALO STREET, WIDE - NIGHT 10

Werner runs through the shattered streets. All around there is devastation and fires burn.

His voiceover continues...

WERNER (OOV)
...when I close my eyes I still see
you, as you were when we were
children together at the orphanage.

11 INT. ORPHANAGE - NIGHT 11

We see Jutta and Frau Elena sitting at the table eating soup. The fire crackles and a radio glows, playing music. It is a radio that Werner made. Werner's voiceover continues...

WERNER (OOV)
Since I left, I have done things
that you and Frau Elena would never
imagine I could do....

Suddenly...

12 EXT/INT. EUROPEAN FARMHOUSE - DAY 12

A German truck slows to a stop in front of a Ukrainian village. Tires crunch on frozen snow. A door is kicked open by two German soldiers. A woman screams inside. We see Volkheimer at the doorway as he ducks inside with machine gun raised. Werner follows and ducks into darkness...

13 EXT. ST.MALO STREET - NIGHT 13

We see Werner running through the ravaged streets of St. Malo.

WERNER

Things that even Frau Elena would
not forgive....

14 INT. EUROPEAN FARMHOUSE - DAY 14

Screams and cries and yelling.

We see Werner stepping into a scene of horror. Two German soldiers are gathering a husband, wife and three children into the corner at bayonet point. The family are pleading and weeping.

Volkheimer stands in the farmhouse facing the family and he has a radio transceiver in his hands...

VOLKHEIMER

Werner, you are a genius.
(sees Werner's deep
discomfort)
You can look away if you wish.

Werner does, turning sharply as gunshots and cries are heard offscreen.

15 EXT. ST MALO, STREETS - NIGHT 15

In wide, we track Werner running through the chaos of the bombed street. A burning vehicle billows thick black smoke ahead and it drifts across the road.

WERNER (OOV)

I have lost count of the number of
transmitters I have found...

We come close as Werner enters the thick black smoke. We move with him, lost in the fog of war..

WERNER (CONT'D)

And each radio was fatal to those
who owned it. As if the radios
themselves were cursed...

16 INT. ORPHANAGE- NIGHT 16

Frau Elena and Jutta finish their soup and lay their bowls aside. Frau Elena gets to her feet but Jutta takes her hand...

JUTTA

Frau Elena, we must pray for
Werner.

Frau Elena stops and sits back down, hands in prayer and head bowed. Jutta does the same.

JUTTA (CONT'D)

Dear Lord, wherever my brother may
be, whatever they are making him
do, please forgive him....

FRAU ELENA

Because he is just a boy. Just a
beautiful kind boy...

Suddenly...

17 EXT. ST.MALO, NARROW STREET - NIGHT 17

We see the swirling smoke drifting across the road...

JUTTA (OOV)

And we beg you to keep him safe,
and to bring him home.

Werner suddenly emerges from the belt of swirling black smoke moving fast. Suddenly, an artillery shell lands twenty yards away. The blast sends Werner flying through the air...

18 INT. BAKERY - NIGHT 18

In a fast image we see Etienne, lying dead. He is cradling his motorbike, man and machine as one, his youth returned...

19 INT. ORPHANAGE - NIGHT 19

Frau Elena crosses herself in the flickering firelight. Jutta does the same.

20

INT. MARIE LAURE'S HOUSE - STAIRWELL/PARLOUR LANDING - NIGHT

We see Von Rumpel painfully climbing the stairs. He pauses on the landing to catch his breath, glancing into the parlour, not realizing that he is gazing upon the very hiding place of the Sea of Flames. He continues up the stairs, towards Marie...

21 INT. MARIE LAURE'S ATTIC - NIGHT 21

Marie hears the inexorable tread of Von Rumpel...

22 EXT. STREET BESIDE THE RAMPARTS - NIGHT 22

We find Werner lying inert against the base of the rampart, amidst debris, dust and ash. No movement or breath is discernible, his fate unknown.

23 INT. MARIE'S HOUSE, ATTIC - NIGHT 23

...We join as a large cabinet is toppled over and crashes onto the floorboards.

Marie has heaved the wardrobe over. The crash of the falling cabinet echoes.

Silence.

The heavy cabinet is now blocking the doorway, a heavy barricade. Marie listens intently. She hears heavy footsteps on the stairs and the wheezing breath of Von Rumpel approaching....

24 INT. MARIE'S HOUSE, STAIRCASE/LANDING - NIGHT 24

At first we only see the dark void of the staircase but then the heavy steps and heavy breathing form up into the shape of Von Rumpel, sweat dropping from him in the light from the street.

He reaches the landing outside Marie's door and takes a huge breath. This is the top of the building. Nowhere else to go from here. Von Rumpel sits down on the floorboards and wipes sweat.

VON RUMPEL

I assume you have barricaded the door. Smart girl.

He looks to the door. We don't cut inside. We imagine.

VON RUMPEL (CONT'D)

When I was young, my father used to say to me: "See obstacles as opportunities, Reinhold. See obstacles as inspirations."

Von Rumpel SMILES...

VON RUMPEL (CONT'D)

You have inspired me, Marie. But now this must end. I have a gun. And I also have a grenade. Please, Marie.

Von Rumpel sighs. He produces a hand grenade. We hear movement inside the room...

VON RUMPEL (CONT'D)

There would be no need for any more expense of strength or the use of explosives if you were to simply answer my simple, simple question.

Von Rumpel tastes blood from his lungs, looks to the ceiling.

VON RUMPEL (CONT'D)

Marie, we both of us want the same thing. To live another day. And we both of us can have what we want.

A pause.

VON RUMPEL (CONT'D)

The Americans are at the city walls. There is no time for games. All you have to do is tell me where I will find the Sea of Flames....

Instantly...

MARIE (OOV)

Papa...

Von Rumpel reacts with puzzlement. We hear Marie continue (but don't cut inside)...

MARIE (OOV) (CONT'D)

Papa, I really do now need you to come home this moment. Or Etienne. You must come...

Von Rumpel reacts. We see compassion in his eyes for the first time as he looks away and shakes his head...

VON RUMPEL

Marie, please, there is no hope...

A pause.

VON RUMPEL (CONT'D)

You are praying to Gods who do not exist...

MARIE

I am here Papa, and I am waiting.

Again we see genuine feeling in Von Rumpel's eyes, as if he is, for the first time, conducting a genuine review of his life. After a moment...

VON RUMPEL

Marie, why are you talking to your father?...

A pause. Von Rumpel wipes sweat...

VON RUMPEL (CONT'D)

I know what happened to your father.

At last we cut inside....

25 INT. MARIE'S HOUSE, ATTIC - NIGHT 25

Marie is at the radio and has removed her headphones.

VON RUMPEL (OOV)

...do you want to know what happened to him?

Marie quickly puts her fingers in her ears. She then just as quickly removes them. She waits...

26 INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT 26

Von Rumpel sighs....

VON RUMPEL

Then I will tell you.

Suddenly...

27 EXT. PARISIAN SQUARE CAFE - DAY - DAY 27

A Gypsy accordion player plays 'Clair De Lune' for coins. The cafe is getting busy for lunch and among the diners we see Daniel taking a table for one near the street. He has with him the suitcase we saw him take from St.Malo.

Caption: Cafe Des Artes, Montmartre, Paris...

The caption fades and fades up....

Caption: One year earlier.

Daniel lights a cigarette and orders a coffee. We hear Von Rumpel in voiceover...

VON RUMPEL (OOV)
After he left you here in St.Malo,
your father went to Paris...

We see this action from a vantage point across the street where a young man with a camera (PHOTOGRAPHER) waits under a lamp post. He sees Daniel sit down and then pull a long blue silk scarf from his coat pocket.

VON RUMPEL (OOV) (CONT'D)
...to throw the Gestapo off his
trail.

Daniel shakes out the scarf and very obviously winds it around his neck. The Photographer sees this and drops his cigarette and prepares his camera. The scarf is a signal.

We come close to Daniel as he unfolds a newspaper and begins to read. He holds the paper up so that the headline is very visible.

We then cut to the same shot through the lens of the camera as the focus is adjusted. The shot is taken and we see a still image of Daniel in his blue scarf reading the newspaper...

VON RUMPEL (OOV) (CONT'D)
The Parisian resistance arranged a
photographer. To give the Germans
proof...

28 INT. PHOTOGRAPHER'S DARK ROOM - DAY

28

The accordion music continues and will cover this whole sequence..

The same image begins to emerge from darkness in the stop-bath of acetic acid.

VON RUMPEL (OOV)
...that Daniel LeBlanc, the thief
who stole the Sea of Flames....

In the red light we see the photographer take the photograph from the bath and hold it up in red light (as if lit by red flames)...

VON RUMPEL (OOV) (CONT'D)
Was living in Montmartre..

29

INT. BACK ROOM OF PHOTOGRAPHERS STUDIO - DAY

29

The photographer emerges from the dark room, quickly putting the photo into an envelope. Daniel is waiting and takes the envelope. The envelope has an address written in long hand.

PHOTOGRAPHER

Walk to this address. Push the photo through the letter box. The resistance will take care of the rest.

Daniel pushes the envelope inside his coat. The photographer then hands Daniel a stamped and authorized train ticket.

PHOTOGRAPHER (CONT'D)

When you have done that go to Gare D'Austerlitz and get the hell out of Paris.

Daniel picks up his suitcase and walks. After he has gone, the photographer waits a few moments and then heads for a telephone. Von Rumpel's voiceover resumes...

VON RUMPEL (OOV)

Unfortunately for your father, the photographer the resistance used had young children. And he had been persuaded to also work for the Gestapo.

The photographer begins to dial, closes his eyes in a kind of torment then waits for the call to be answered.

30

EXT. INSIDE GARE D'AUSTERLITZ - DAY

30

Daniel stands at the entrance to the train platform. He hands his ticket over to a guard who checks his ticket. We hold our breath. Daniel is allowed to pass.

The train is waiting. A few people are on the platform saying farewell to loved ones. Daniel is walking past first class toward second class. He is almost there.

Then, ahead, he sees a compartment door open. Four Gestapo officers emerge from inside the train and head for the next compartment along.

Daniel sees from the corner of his eye another Gestapo officer inside the train in the compartment close by. He is checking ID papers of the passengers.

Daniel realizes the train is being checked and stops walking.

A Gestapo officer ahead takes the opportunity to light a cigarette and looks along the platform. He sees Daniel standing still. The officer shakes his match, whispers to his comrades. They all look to Daniel.

Daniel spins, ready to run. The moment he does he turns directly into Von Rumpel, who is behind him.

VON RUMPEL

Never stop walking. Never hesitate. You are not so good at this kind of work Monsieur Le Blanc.

Von Rumpel pulls his revolver and shoves it discreetly into Daniel's belly.

VON RUMPEL (CONT'D)

And now with a minimum of fuss you will come with me.

31 INT. STONE CELLAR, INTERROGATION ROOM - DAY

31

We are in a makeshift interrogation room, rough-hewn stone walls frame high windows pierced by the sunlight above. Daniel sits on a hard-backed chair at a bare table. He has handcuffs binding his hands and his feet and the handcuffs have been fastened to the surface of the table with bent nails so that his hands are exposed on the table top.

The door is unlocked and Von Rumpel enters. He is carrying a leather bag. He is not as sick as he will be later, but already he is beginning to be ravaged. He locks the door, sits down and pushes a bunch of keys across the desk between Daniel's fastened hands.

It is the same bunch of keys that Daniel once used in the museum. Daniel sees them and, to Von Rumpel's surprise, he smiles.

VON RUMPEL

Ah yes. You smile because they are your old friends. Once you were the keeper of every key to every lock.

A pause. Von Rumpel looks back at the door of the room.

VON RUMPEL (CONT'D)

But now there is only one key that you need.

Von Rumpel has the key to the door in his hand and he places it on the desk beside the bunch.

VON RUMPEL (CONT'D)

And you can have it. It's yours.
Take it. Take it and walk. Go
wherever you please.

Von Rumpel reaches into another pocket and produces a thick wad of French Francs.

VON RUMPEL (CONT'D)

Go to an expensive restaurant. Buy
a bottle of good wine. Breath life
in.

DANIEL

I prefer cheap wine. At the kitchen
table. And you can breath in life
anywhere. Even here.

VON RUMPEL

Your bravery is of no concern to
me. In war, bravery is like leaves
on the trees, abundant, useless,
blown away. You are of no concern
to me Monsieur Leblanc. None
whatsoever. I have no interest in
whether you live or die.

Daniel fixes Von Rumpel with a steady gaze (we are learning that he is brave). Daniel looks at the stripes on Von Rumpel's uniform.

DANIEL

You are a senior officer. What do
you want with me?

VON RUMPEL

I am the most senior officer in a
unit of one. One man. A jeweler...

Daniel reacts.

VON RUMPEL (CONT'D)

My task is to gather up every
precious jewel in Europe and
deliver it to the Reich. I am good
at my work. I have been successful,
with one exception.

Already Von Rumpel can see that Daniel knows where this is heading.

VON RUMPEL (CONT'D)

I am looking for a particular
diamond...

DANIEL

Is it for the Fuhrer's private collection? Or Himmler, or Goering. Throughout history this stone tends to attract madmen...

A pause.

DANIEL (CONT'D)

Or perhaps it is for you.

Daniel peers at Von Rumpel and sees something, begins to infer something...

DANIEL (CONT'D)

You look sick.

Von Rumpel pulls his Luger from his pocket.

VON RUMPEL

Here is how this afternoon will progress. Between now and the setting of the sun...

Daniel seems tranquil....

DANIEL

You will disobey your orders and betray your allegiance to Hitler so that you can secure this stone for yourself...

Von Rumpel doesn't care for Daniel's tranquility. He puts the gun to Daniel temple...

VON RUMPEL

If you don't tell me where it is, I will shoot you through the head. Here. In this room. Before nightfall.

A pause.

DANIEL

Then I am dead already. And you can not threaten a dead man.

Von Rumpel lowers the gun and begins to smile.

VON RUMPEL

You think you have told me nothing but you have told me already a great deal in a short space of time.

A pause.

VON RUMPEL (CONT'D)
In my research on you I have been
told you are a very rational man.
You don't believe in idiotic things
like cursed diamonds.

A pause. Daniel is inscrutable. Perhaps there is a flicker of sudden doubt. Or perhaps the man of reason remains resolute...

VON RUMPEL (CONT'D)
So. As a rational man, I don't
believe you would give up your life
to protect a simple piece of rock.

A pause. He takes out the picture of Daniel and Marie (the one we saw Daniel pack in St. Malo).

VON RUMPEL (CONT'D)
But you would give up your life for
her.

He places the picture onto the table in front of Daniel.

VON RUMPEL (CONT'D)
Which means the diamond is with
your daughter.

Von Rumpel studies Daniel, who has no expression.

VON RUMPEL (CONT'D)
If I find your daughter, I will
find the stone, yes?

Again Daniel doesn't react but Von Rumpel is a student of interrogation.

VON RUMPEL (CONT'D)
There are silent bells that ring in
rooms like this which only men like
me can hear and I just heard one
ring.

DANIEL
Yes. Everything has a voice. You
just have to listen.

A pause.

DANIEL (CONT'D)

You believe the Sea of Flames will
give you eternal life...

A pause....

DANIEL (CONT'D)

...death is not your enemy. It
will come for you. But if you love
someone, love is what outlasts
it...

Von Rumpel suddenly sweeps the cash from the table and brings
the butt of the gun down hard on Daniel's fastened hand. We
hear the knuckles crack. Daniel grunts in agony. Von Rumpel
hoists the leather bag onto the table with a clatter and
unrolls a collection of jeweller tools.

VON RUMPEL

These were my tools to examine
precious stones, but I have found
they are quite useful for occasions
like this.

He slams down the sharp end of a jewellery hammer onto
Daniel's unbroken hand. Daniel yells. Von Rumpel checks his
watch.

VON RUMPEL (CONT'D)

We have just over three hours for
you to give me an address. I have
learned in many such situations
that pain is stronger than loyalty
and patriotism but the question for
this afternoon is this...

Daniel gapes in silent agony as blood oozes from the wound in
his hand...

VON RUMPEL (CONT'D)

Is pain stronger than love?

32

INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT

32

Von Rumpel is sitting with his back against the wall, looking
up at the ceiling...

VON RUMPEL (REPEATS)

That was the question. Is pain
stronger than love? Do you want to
know the answer to that question
Marie?

33 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 33

Marie sits in silence, framed against the broken window. A single tear drops from her eyes...

VON RUMPEL (OOV)
The answer is no....

34 INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT 34

Von Rumpel reacts to some inner pain and speaks again with a flicker of remorse...

VON RUMPEL
He did not tell me anything. For three hours I tortured him and still he told me nothing.

35 INT. MARIE'S ATTIC ROOM - NIGHT 35

We see Marie's reaction as Von Rumpel confirms...

VON RUMPEL
He would not give me an address.
He would not give you up.

A pause.

VON RUMPEL (CONT'D)
And so...

36 INT. STONE CELLAR, INTERROGATION ROOM - DUSK 36

A gunshot. It is almost sunset and the light is uncertain. We see Von Rumpel pull the trigger and Daniel is hit in the head (a flash image)...

37 INT. MARIE'S ATTIC ROOM - NIGHT 37

In an equally fast image we see Marie close her eyes sharply, as if she can hear the gun shot...

38 INT. STONE CELLAR, INTERROGATION ROOM - DUSK 38

Close up a match is struck. Von Rumpel lights a cigarette with bloody hands. Daniel sits dead with blood trickling. Von Rumpel blows smoke. We hear Von Rumpel in voiceover...

VON RUMPEL (OOV)
Yes Marie. Your father is dead.

39 INT. MARIE'S ATTIC ROOM - NIGHT 39

Marie slowly opens her sightless eyes onto a world where her father no longer exists. We see the first moments of realization. From beyond the door, Von Rumpel confirms...

VON RUMPEL (OOV)
Dead at my hand.

Marie will become deadly and furious. For the moment the horror is just sinking in.

40 INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT 40

Von Rumpel takes a swig of brandy from a bottle he took from inside his jacket.

VON RUMPEL
I continued my quest to find you. More than a year, I have searched for you, a year closer to death, closer to salvation. Back in Paris, I came across a police report about a girl who was blind. Living in St.Malo. So I came here, only to find the Resistance had destroyed all records of your whereabouts. I had a rumor but no address. And this town protects its secrets.

He wipes his mouth of brandy.

VON RUMPEL (CONT'D)
Fortunately, I am a patient man.

41 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 41

Marie wipes her eyes, her head lowered. Von Rumpel continues....

VON RUMPEL (OOV)
And at last I have found you. Today. This moment. This is where it ends.

Marie whispers softly....

MARIE

Papa. You are not gone.

She raises her head with eyes closed...

VON RUMPEL (OOV)

Marie, do you understand your situation?

Marie doesn't hear and continues talking to her father...

MARIE

You are not gone until I am gone.

We see a developing fury...

MARIE (CONT'D)

And I am *not gone*.

A pause.

MARIE (CONT'D)

And I will not go.

She looks to the door....

MARIE (CONT'D)

Until he is gone.

42 INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT

42

Von Rumpel is painfully getting to his feet. He goes to the door and runs his hand along the hinges.

VON RUMPEL

I can blow away this door, or I can persuade you that there is no longer any need for you to keep the secret.

A pause.

VON RUMPEL (CONT'D)

Speak to me Marie.

43 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT

43

We find Marie by the window. The world without her father is a cold place. After a moment...

VON RUMPEL (OOV)

Marie if you don't help me I have no choice but to use force. Tell me where your father hid the diamond and I will leave you alone.

We are tight on her face as she pronounces.

MARIE (LOUDLY)

I am not alone.

Instead of crumbling, her face contorts in anger. She takes a moment and then goes to a small metal box which she finds easily with her fingers on a shelf above the radio. She carries the box to the window. Marie controls her fury to repeat.

MARIE (REPEATS) (CONT'D)

I am not alone.

She undoes the clasp on the box.

MARIE (CONT'D)

You may have a hand grenade.

She opens the box. Inside we find a World War One French army issue revolver. There are also six bullets.

MARIE (CONT'D)

...I have a gun.

She takes the gun out and uses sense of touch to breach the it with a sharp click...

44 INT. MARIE'S HOUSE, ATTIC LANDING - NIGHT 44

Von Rumpel has taken a roll of wire from his pocket and begins to untangle it. As he works he chuckles with disbelief...

VON RUMPEL (OOV)

Now who would be stupid and reckless enough to give a gun to a blind girl?...

45 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 45

With steady hands we see Marie locate the first bullet and use her fingertips to locate an empty chamber. She slips the bullet into the chamber. Her voice is filled with even defiance...

MARIE

My Uncle Etienne gave me the gun.

She quickly slips two more bullets into the chamber...

MARIE (CONT'D)

And he taught me how to use it.

Marie snaps the gun closed, cocks the trigger and fires once into the ceiling.

46 INT. MARIE'S HOUSE, ATTIC LANDING, STAIRS - NIGHT 46

Von Rumpel has unrolled the wire and instinctively flinches as the gun is fired. He waits a moment and reacts to the new reality....

VON RUMPEL (SOFTLY)

Fuck.

He slips down and takes cover on the stairs....

47 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 47

Marie is calmed by the report of the gun. She speaks defiantly as she loads the rest of the bullets.

MARIE

If you come through this door I
will shoot you just as Uncle
Etienne taught me....

On Marie's closed eyes we hear the whistle and crackle of a radio being tuned. We move from Marie with her closed eyes and drift across the room...

MARIE (OOV) (CONT'D)

On the day they read out the
poem...

We land on Etienne sitting at the radio as it was before the first of the air raids.

48 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 48

Caption: 'Four months earlier'....

Etienne is wearing headphones and tuning the radio. We hear the whistles and crackles of the tuning process more loudly. Then we hear an educated English voice, breaking through the crackle...

BBC VOICE (FROM THE RADIO)
This is London calling. This is
London calling the people of
occupied France. We have important
news...

Etienne finds a stubby pencil and moves a sheet of paper ready to make notes. We sense this is routine. Then the dark, emotionless BBC voice begins to recite a poem. *'Song of Autumn'* by Paul Verlaine. *This was the actual poem broadcast across France by the BBC to alert the Resistance that the invasion of Europe was imminent*.

(We will use the actual original recording of the poem broadcast by the BBC on the day. The broadcast was in French...)

BBC VOICE (CONT'D)
*('When a sighing begins in the
violins, of the autumn song')*.

Etienne notes down the first few words but then he recognizes the poem and freezes, his pencil poised...

BBC VOICE (CONT'D)
*....('My heart is drowned in the
slow sound, languorous and
long')....*

We don't yet know why but Etienne has been struck by a thunder bolt.

BBC VOICE (CONT'D)
*...('Pale as with pain, breath
fails me when the hours toll
deep...my thoughts recover the days
that are over')....*

A pause. Etienne cannot believe his ears.

BBC VOICE (CONT'D)
('And I weep').

A tear appears in Etienne's eye.

BBC VOICE (CONT'D)
This is London calling. Calling the
people of occupied France. Good
luck.

The broadcast ends and Etienne turns off the radio, hurriedly removes his headphones and leaps to his feet.

49

INT. MARIE'S HOUSE, KITCHEN - NIGHT

49

Madame Manec is serving fish soup, complete with mussels in their shells, to Marie. We might notice that Madame Manec looks a little more frail than we have seen her. As she pours soup, steam rises and Marie savors the aroma. Madame Manec then begins to serve herself some soup.

MARIE

Before you eat Madame Manec you must take your tablet. The doctor said the tablets must be taken before meals.

Madame Manec ladles soup.

MADAME MANEC

I have taken my tablet my dear. You heard me.

MARIE

No Madame Manec, I heard you lift the bottle of tablets and shake it rather like a poor actress and then pour a glass of water and pretend to drink. But you didn't take the tablet.

Madame Manec sighs. She looks at Marie with a quiet reverence.

MARIE (CONT'D)

Yes, I know, I am very annoying.

Madame Manec smiles then goes to the kitchen shelf and opens up a bottle of large tablets.

MADAME MANEC

No, you are very amazing.

She looks at the pill in her palm...

MADAME MANEC (CONT'D)

But these pills I swear were made for horses....

Marie again savors the smell of the soup...

MARIE

The doctor said if you don't take them your heart will give in and then who would make me this wonderful soup?

Madame Manec swallows the tablet for real. Marie smiles...

MARIE (CONT'D)

There. Now you can eat.

Marie takes a sip of soup and reacts to how good it is.

MARIE (CONT'D)

Do you think, Madame, that in heaven we will really get to see God face-to-face?

MANEC

We might.

MARIE

What if you're blind?

MANEC

I'd expect that if God wants us to see something, we'll see it.

Marie contemplates this possibility. Suddenly, Etienne bursts in.

Etienne twirls a chair and sits and runs his hand through his hair quickly. *Already the way he moves has changed....*

MADAME MANEC

Etienne, what's happened?

ETIENNE (FIZZING)

The BBC from London. They just read the 'Autumn song'. They read the first two verses of the 'Autumn Song'.

Madame Manec knows the significance and puts her spoon down gently, hit by a wave. Marie reacts, feels the reaction around her...

MARIE

What is the autumn song?

Etienne and Madame Manec look to each other, a mix of fear and hope.

ETIENNE

The Autumn Song, by Paul Verlaine. Is the agreed signal.

A pause.

MADAME MANEC

That the Americans are coming...

A pause.

MADAME MANEC (CONT'D)

The British are coming.

Etienne has now worked consequences through and looks to Madame Manec.

ETIENNE

And it means we now have so much to do...

Madame Manec peers at him. They are both aware of a new and pressing agenda.

MADAME MANEC

It's OK Etienne. I will do what needs to be done.

Etienne gets to his feet, patrols, quietly frantic...

ETIENNE

Messages to be received and sent,
every day, back and forth, watching
the harbour, the roads...

He has arrived at Madame Manec's bottle of pills on the shelf. He looks at them...

ETIENNE (CONT'D)

The doctor said you must rest. He
said anxiety could kill you. Now
the poem has been read, how can you
do what needs to be done?...

Madame Manec is pushing the issue with a purpose...

MADAME MANEC

I will simply ignore the doctor...

Etienne turns, his mind racing.

MARIE

No. If there is work to do I will
do it...

Etienne growls....

ETIENNE

How will you watch? How will you
see the ships that come and go?

Madame Manec is mock-resolved and speaks deliberately....

MADAME MANEC

Marie can collect messages...

She speaks directly to Etienne who has his back turned....

MADAME MANEC (CONT'D)

And you, what will you do?

It is as if a knife has been put into Etienne's back.

MADAME MANEC (CONT'D)

Etienne, don't you want to be alive
before you die?

Etienne stands with his back turned for a long time. Madame Manec takes a delicate sip of soup then turns the screw.

MADAME MANEC (CONT'D)

Marie, when you have finished your
soup, go to the model your father
made and familiarize yourself with
all the streets leading to the
church and the bakery. You will be
very busy in the coming days.

Etienne turns in fury and walks. Madame Manec watches him go,
hoping she has done enough....

50

INT. MARIE'S HOUSE, PARLOUR - DAY

50

We come close to the model that Daniel made of St.Malo in its
place in the middle of the parlour. Marie is running her
fingers around the streets, brushing up her knowledge. Then
she hears footsteps on the stairs.

ETIENNE (O.S.)

Ask me again.

Marie turns at the sound of his voice. We reveal Etienne is
standing in the doorway of the parlour.

MARIE

What?

ETIENNE

I told you once: if it is you who
is asking, someday I might just
come with you. So please, ask me
again.

Marie slowly comes to understand the nature of this moment. speaks as if it is a formal proposal...

MARIE

Uncle Etienne, will you come with me into the world?

ETIENNE

(a beat)

Yes. Yes I will.

51 INT. MARIE'S HOUSE, KITCHEN - DAY

51

Madame Manec is washing at the sink but is listening to the footsteps from above. She has lived here a long time and, like Marie, can read many things in the sounds on the stairs.

She closes her eyes, praying as footsteps approach down the stairs...

MARIE (OOV)

Madame Manec, we are going out...

Madame Manec doesn't turn...

MADAME MANEC

What do you mean, 'we'?

ETIENNE

I mean, we are going out for a walk, what is so hard to understand about that?

She finally turns and sees Etienne in his great coat, holding on to Marie's hand. Marie is wearing a coat too. Madame Manec reacts with a huge shuddering breath. She realizes that Etienne wants no emotion and speaks evenly.

MADAME MANEC

Very well. Stay close to Marie. She will look after you. Marie, you don't have your cane.

MARIE

Because I have Etienne.

ETIENNE

And I have Marie.

Madame Manec shares a half smile with Etienne, who prepares.

MADAME MANEC

Your hat, Etienne. You never used
to leave home without your hat.

Madame Manec goes to a kitchen drawer and produces a very old hat which has been kept there for the purpose. She offers it to Etienne and he takes it. The look and smell of it make Etienne reel.

ETIENNE

(astonished)
Still here?

Madame Manec meets her brother's gaze, tremendous emotion right below the surface...

MADAME MANEC

Still here.

Etienne squares the hat on his head.

MARIE

I will be seen in public with him.
How does he look?

Madame Manec peers at him.

MADAME MANEC

He looks like my younger brother.

Etienne takes a moment and then Marie and Etienne leave. We stay with Madame Manec's reaction...

52

EXT. MARIE'S HOUSE, FRONT DOOR - DAY

52

We are on the front door for a while. Then the door opens. Etienne stands in the doorway with Marie beside him. Etienne blinks in the broad daylight. Marie tugs his hand.

MARIE

Papa said you were once a tiger.

Etienne closes his eyes and takes a deep breath, taking in the world for the first time in a very long time.

ETIENNE

A tiger. Yes. A tiger I once was.

MARIE

And will be again.

Arm-in-arm they step out into the street.

53

EXT. ST. MALO STREET - DAY

53

Marie and Etienne are walking up the street that leads to the bakery. Etienne still has hold of Marie's hand...

MARIE

Etienne, you are hurting my hand.

He relaxes his grip....

ETIENNE

Apologies Marie.

He loosens his grip. Marie stops.

MARIE

So where are we going?

A pause. Etienne makes a decision.

ETIENNE

We have very little time and much to do. We are going to work Marie.

Music begins and covers the next sequence....

54

INT. BAKERY - DAY

54

The bell on the door tinkles as they step inside. The baker is busy but when he turns and sees Marie and Etienne he freezes. The baker angles his head and peers at Etienne with disbelief. He obviously just recognizes from years before. Etienne has no expression.

MONSIEUR CARON (INCREDULOUS)

My God...

A pause.

ETIENNE

Yes it is Etienne. What's left of him. You are Michel?

MONSIEUR CARON

His son.

Etienne acknowledges the passage of time. He speaks softly...

ETIENNE

You heard the poem.

Monsieur Caron looks around, confirms with silence..

ETIENNE (CONT'D)

From now on it will be me
collecting bread...

Monsieur Caron takes a moment then comes around the counter and hugs Etienne hard.

MONSIEUR CARON

Now I know we will win....

The baker hurries behind the counter. He finds two loaves, one of them more burnt than the other. As he brings them around to Etienne he hisses....

MONSIEUR CARON (CONT'D)

It is the burnt one that is not for eating.

55 INT. MARIE'S HOUSE, KITCHEN - DAY

55

Madame Manec sits at the kitchen table fretting. She takes a deep breath. She closes her eyes and reacts to pain in her chest which she fights. We follow the course of the episode as it swells and passes. *We should see that she is very ill.*

When she hears Etienne and Marie entering the house she gets to her feet and composes herself as if nothing were wrong.

Etienne, carrying the two baguettes and in a hurry, enters the kitchen and hands Madame Manec the loaves. Marie waits near to the door and doesn't take off her coat. Etienne speaks evenly...

ETIENNE

Open the burnt one.

Madame Manec looks to Etienne and emotion swells.

MADAME MANEC

Were you OK?

ETIENNE

We no longer have time for OK or not OK...

Etienne grabs the loaf and with his big hands he tears it open. Inside he finds a coded message on a strip of paper which has been baked into the loaf. He hands it to Madame Manec then turns and grabs the remains of the loaf and takes a bite as he heads quickly to the door....

MADAME MANEC

Where are you going?

Etienne hands Marie a lump of bread....

MARIE

We have much to do.

Marie takes a bite and they both leave, chewing their bread. Madame Manec hears the front door slam. She puts her hand on her heart and smiles through some pain.

56 INT. LARGE DARKENED GARAGE- DAY 56

We are unsure where we are until a rusted, creaking garage door is pulled open. Etienne and Marie are framed in daylight as Etienne enters. Marie hesitates and sniffs the air.

MARIE

Mice. Rats. Gasoline...

The garage is cavernous, big enough to house a truck. But Etienne has stepped into the shadows and we see the only vehicle in the space is a motorbike, not ridden for fifteen years, resting against the wall. Etienne goes to it and pulls it free from cobwebs, the tires flat....

ETIENNE

...and my one true love...

Music roars. Etienne squats and examines the engine.

57 EXT. ST.MALO, STREET ARCH - WIDE 57

It is morning and the street is quiet. Then we hear the roar of a motorbike. Suddenly Etienne appears in shot riding the bike, with Marie holding on tight on the back.

We see Marie with eyes closed, enjoying the rush of wind as they bank around a bend....

58 EXT. ST.MALO BEACH, STAIRS - DAY 58

We find Etienne and Marie sitting on stone steps that lead to the sea. Etienne has a fishing rod and is casting out into the water.

Marie has a 'JOT A DOT' mechanical Braille writing machine on her lap. It has six large keys on a small plastic base and produces dot Braille text on plain paper.

In ocean we see German navy tugs and cargo vessels moored. There is also a merchant ship gliding into harbour. Etienne casts his line and speaks softly....

ETIENNE

A new arrival from Rotterdam under
the Dutch flag. A merchant vessel.
'The Batista May'. Carrying cement.
For fortifications I would guess...

Marie writes the information on her Braille machine and the
stylus punches dots through the paper noisily...

MARIE

What is the registration
number?....

ETIENNE

RD1123...

As Marie finishes typing the number, she reacts to sounds
only she can identify.

MARIE

Boots. Metal tips...

Marie hurriedly hides the Braille machine inside a fishing
basket and places a blanket over it. Then, as Marie
predicted, two German officers emerge from the stone steps in
the wall. They approach...

OFFICER

Caught anything?

ETIENNE

Not yet.

One of the officers picks up one of the sheets of paper and
studies it. Etienne reels in his line...

OFFICER

What's this?

Marie hears the paper blow in the wind...

MARIE

I am blind. That is my homework.
It is in Braille. Braille was
invented by a Frenchman.

Etienne has pulled his hook in and calmly removes a piece of
bait.

OFFICER

And what is written on this piece
of paper?

He hands the sheet to Marie.

OFFICER (CONT'D)

Read it out to me.

Etienne reaches into his tackle box. Underneath the weights and hooks there is a small pistol. Etienne rummages among the hooks, as if selecting a new one, barely breathing...

Marie takes the sheet and begins to use her fingers to read. She speaks as if moving from word to word (in truth the passage is in her memory).

MARIE

'Captain Nemo was speaking with captivating eloquence. The fire in his eyes and the passion in his gestures transformed him. He loved the ship like a father loves a child.'

Marie stops.

MARIE (CONT'D)

It's from a book called 'Twenty Thousand Leagues Under the Sea'. We are studying it at school. It is also the work of a Frenchman...

The officer smiles...

OFFICER

Jules Verne. One of my own favorite books when I was growing up.

Etienne straightens with a hook in his hand and closes the tackle box...

OFFICER (CONT'D)

Good luck with the fish.

ETIENNE

Thank you.

The two officers walk away and Etienne casts out again. As the weight splashes...

ETIENNE (CONT'D)

Marie, it almost worries me that you are so good at this...

59

INT. GARAGE - LATE AFTERNOON

59

We are inside the darkened, cavernous garage space again as the door is opened and, this time, afternoon sunlight enters. Etienne walks the bike in. Etienne turns on the light and closes the garage door.

Etienne takes the sheets of Braille from Marie's bag and takes them to a high shelf where he folds them into a recess behind a loose brick. He also takes down a metal box. It is the same metal box that Marie opened to reveal the revolver in the previous sequence...

Marie hears the clatter of the box.

ETIENNE

My broadcasts are always at six. I will broadcast what you wrote at six. But first Marie. I have something for you...

Marie hears Etienne unlatching the box...

MARIE

What are you doing?

ETIENNE

Something I do not want to do but must.

He removes the revolver and a handful of bullets. He takes Marie's hand and puts the unloaded gun into her hand.

ETIENNE (CONT'D)

When the invasion comes....

Etienne pauses....

ETIENNE (CONT'D)

...If I am taken. If the Germans locate the radio. If you are at home when they come. If, if...

He takes her other hand and puts one bullet into her palm.

ETIENNE (CONT'D)

Now I will teach you to load and unload.

Marie squeezes the bullet in her hand.

ETIENNE (CONT'D)

When you are a soldier they teach
you to do this with your eyes
closed. You don't need to close
your eyes.

Etienne faces Marie and breaks the breach of the revolver
with his hands over her hands. He then guides her hand with
the bullet toward the chamber. Silently Etienne moves her
finger to feel the empty chamber. Quickly Marie pushes the
bullet into the chamber.

She is a fast learner.

Etienne hands her another bullet and she fumbles at first
then loads the bullet. She holds out her hand...

MARIE

Give me the rest. All of them.

Etienne sees that Marie is resolved to learn.

ETIENNE

You will need to practise.

60 EXT. OYSTER GROTTO - EVENING 60

From the vantage point of the beach, we see and hear waves
crashing as the sun sets. Then, as each wave crashes, we
hear gun shots from inside the grate of the grotto, dim
bursts of muzzle flashes in the fading light of day.

61 EXT. ST MALO STREET - EVENING 61

We see Etienne and Marie walking home with Marie carrying the
metal box under her coat. As they walk, Etienne looks to
Marie.

ETIENNE

When we get home, hide that in the
attic. And please don't tell Madame
Manec I have given it to you...

MARIE

I will tell Madame Manec and she
will understand. Don't
underestimate her.

Etienne looks to Marie, a formidable presence.

ETIENNE

Nor will I ever underestimate you.

They turn a corner....

62 EXT. ST.MALO, MARIE'S STREET - TWILIGHT 62

As they turn onto their street, Etienne looks ahead and sees black smoke billowing from the window of the house.

ETIENNE

Shit.

MARIE

What is it?

Etienne breaks away...

ETIENNE

I will leave the door open...

MARIE

Etienne! What is it?

Etienne runs.

63 INT. MARIE'S HOUSE, KITCHEN - NIGHT 63

The space is filled with black smoke. Flames flicker on the stove. Etienne bursts in and throws open the window. Smoke pours out.

Etienne wafts smoke and gets close to the cooker. He burns his hand turning off the burner and the plastic has begun to melt.

There is a pot on the surface which has burnt dry. Etienne knocks it off the flame. He puts an arm over his mouth then yells...

ETIENNE

Madame Manec!

The smoke continues to billow out of the window and soon, at floor level, the air begins to clear to a height of two feet. Etienne hurls the burning pot out of the window and the smoke clears some more.

As he turns back he sees a body in the clearer air near to the floor.

Madame Manec is lying there.

As Etienne sees her Marie appears at the doorway with her arm across her mouth and nose. She manages to call out....

MARIE
Madame Manec!?

A pause. Etienne falls to his knees beside Madam Manec. He coughs on the choking smoke and checks for a pulse. He reacts to the lack of one. Marie puts the metal box on a surface then kneels and reaches out for Madame Manec.

The smoke is fast disappearing out of the open window and soon we can see the three of them together on the kitchen floor in a drifting fog. Etienne takes a moment and then instead of words he guides Marie's fingers to feel for a pulse too. There is none.

ETIENNE
Her heart waited until she knew I
could take her place.

The smoke is sucked from the room. Etienne and Marie are on their knees. Etienne sobs. Marie lies down beside Madame Manec as the last of the smoke drifts and hugs her close.

Close by, we see through drifting smoke, the metal box with the revolver inside it...

64 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 64

...We find the same metal box open on the desk beside the radio. We drift across the room to where Marie is standing with her gun in her hands. We hear Von Rumpel from the other side of the door...

VON RUMPEL (OOV)
...The fact that you have your
uncle's revolver complicates
things....

65 EXT. MARIE'S HOUSE, LANDING STAIRS - NIGHT 65

We find Von Rumpel smiling, wrapping a length of electrical cable around the pin of the hand grenade.

VON RUMPEL
But only a little.

66 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 66

Marie has the gun held tightly in both hands...

MARIE
What did you say?

VON RUMPEL

I said...

Marie takes aim at the sound of his voice at the bottom of the door and fires...

67 INT. MARIE'S HOUSE, LANDING/STAIRS - NIGHT

67

Von Rumpel falls flat to the floor as he reacts.

With head to the ground he quickly wraps the hand grenade with its wire attachment around one of the struts of the stair bannister. The grenade clicks against the bannister.

At the sound of the click another bullet is fired from inside.

The grenade is now fastened next to Marie's door and Von Rumpel quickly slides down the stairs, trailing the wire as he goes. Once he is out of range he straightens and calls out...

VON RUMPEL

You may have a gun Marie. And bullets. But what you don't have is eyes.

He walks down the stairs, trailing the wire behind him as he descends....

VON RUMPEL (CONT'D)

And soon you won't have ears either.

68 INT. MARIE'S ATTIC - NIGHT

68

Marie is now sitting at the radio with her gun in her hand.

VON RUMPEL (OOV)

I am going to count from ten to one. Then I am going to pull the wire that holds the pin of the grenade...

Marie reacts by getting to her feet...

69 INT. MARIE'S ATTIC, STAIRCASE - NIGHT

69

Von Rumpel arrives at the landing below and calls to Marie.

VON RUMPEL

The explosion will be filled with shrapnel so I suggest you step away from the door. I am just trying to make sure you are still alive after I have blown open the door..

70 INT. MARIE'S HOUSE, ATTIC - NIGHT

70

Marie hates to obey but she takes her weapon and goes to the window. She looks out with sightless eyes toward the beach and the ocean. She whispers...

MARIE

Papa. Stay with me.

VON RUMPEL (OOV)

But Marie the explosion will deafen you.

Marie reacts....

VON RUMPEL (CONT'D)

For thirty seconds you will hear nothing...

We see a deep, deep horror in Marie's eyes.

VON RUMPEL (CONT'D)

And that is when I will enter the room. And take my chances with a half conscious little girl who has nothing but a sense of smell.

A breeze blows from the ocean.

VON RUMPEL (CONT'D)

Marie. This is your very last chance. Talk to me.

Marie puts the gun down and puts her fingers in her ears. She yells....

MARIE

Go to hell!!

71 EXT ST. MALO, BASE OF THE RAMPART - NIGHT

71

We are back with Werner, lying motionless, eyes closed. We push in tighter, so close that his face fills the frame.

MATCH CUT TO:

FLASHBACK

That same face, only younger, as Werner is once again as we saw him years earlier, an orphan boy lying under his bedsheets, eyes closed and drifting off the Clair de Lune on his makeshift headphones. We replay the beat as Jutta suddenly snatches the headphones off his ears, jolting him out of his reverie.

SUDDENLY:

Werner jolts back into consciousness, gasping big breaths as ash and smoke swirl around him. He staggers up onto his feet and away from the wall.

As his vision clears he sees that the road to Marie's house is now impassable due to the rubble of a direct hit on a house.

He knows he must get to her. He sees the high rampart wall that runs parallel with the ocean. It is dangerous but it is hope.

Painfully, slowly, he heads to the stone steps that lead up to the rampart and starts to climb...

72 INT MARIE'S HOUSE, STAIRCASE - NIGHT 72

Von Rumpel prepares his detonator...

73 EXT. ST.MALO- ATOP THE RAMPART - NIGHT 73

Werner emerges on top of the wall, its massive length wrapping the city, protecting the town from the sea and from outside enemies for centuries.

Only now, the enemy is already within.

Werner looks ahead to the section of town where Marie's house is located. He speaks softly to himself...

WERNER

I am coming Marie...

And with that, painfully, he starts to run...

74 INT. MARIE'S ATTIC ROOM - NIGHT 74

Marie is curled up in the corner of the room with her face to the wall. Marie speaks evenly to herself...

MARIE

We are not going to die today,
Papa. Even if I am deafened I will
still hear your voice...

75 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 75

Von Rumpel has settled. He calls out louder...

VON RUMPEL

One, two...

76 EXT. ST.MALO, RAMPART - NIGHT 76

American bombs starts to rain down, their landing in concussive blasts against the beach and town, fireballs illuminating Werner in silhouette as he runs for his life...and Marie's.

77 INT. MARIE'S HOUSE, ATTIC - NIGHT 77

Marie is crouched by the wall.

VON RUMPEL (OOV)

Three, four...

Marie reaches out her hand into thin air as if to take someone's hand...

78 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 78

Von Rumpel has hold of the end of the wire and continues to count...

VON RUMPEL

...five six....

79 EXT. ST.MALO, RAMPART - NIGHT 79

Time slows as Werner runs, echoes of the very same shot from long ago during his training at the Institute. Bombs and anti-aircraft fire light up the sky like fireworks as Werner refuses to take cover or break stride...

80 INT. MARIE'S ATTIC - NIGHT 80

Marie prepares. She puts the radio headphones on to shield her ears....

VON RUMPEL
...Seven, eight...

81 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 81

Von Rumpel closes his eyes as he winds the wire around his finger...

VON RUMPEL
...nine, ten....

Von Rumpel pulls the pin and the grenade explodes...

82 INT. MARIE'S HOUSE, ATTIC - NIGHT 82

Marie is pressed against the wall as the door is blown by the grenade. The shockwave and sound of the explosion is immense.

83 EXT. ST.MALO, RAMPART - NIGHT 83

Atop the mammoth stone wall, Werner freezes when he hears the explosion. He looks ahead and sees smoke billowing from Marie's window. He is breathing hard.

Time is running out.

Up ahead of Werner and directly in his path, 3 Nazi soldiers man a German anti-aircraft gun, firing desperately towards the inscrutable American enemy in the sky.

With no other choice, Werner runs once again, towards the Marie, towards the German gunners, faster and faster, as bombs fall.

84 INT. MARIE'S ATTIC - NIGHT 84

We cut to total silence.

Dust is still swirling and the radio set is blasted but stays in one piece. The fallen cabinet stays in position. The wood of the door is shattered and a hole has been blown, just big enough for a man to climb through...

We see all of this in absolute silence.

We come around to Marie as she removes her headphones. The headphones are gone but there is still silence. From her terrified expression and from the mute sound we realize she is temporarily deafened...

This silence is the worst hell on earth for Marie.

85 EXT. ST.MALO, RAMPART - NIGHT 85

The town in flames behind him, Werner is running the rampart path toward Marie's house and the three soldiers. Two of the soldiers man the huge anti-aircraft gun, firing desperately into the black sky over the sea.

86 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 86

Von Rumpel is looking up to a new shaft of moonlight up above, opened up by the grenade. He knows he must be quick. He prepares to climb the stairs to the attic, wracked in pain....

87 INT. MARIE'S ATTIC - NIGHT 87

Marie is standing with her back to the broken window. Still there is silence. She realizes she must find the gun and falls to her knees. She begins to scour the rubble with her hands, cutting her fingers on broken glass.

The gun is just a foot away but Marie misses it...

88 EXT. ST.MALO RAMPART - NIGHT 88

Werner crashes straight through the German soldiers manning the anti-aircraft gun. He runs on...

89 INT. MARIE'S HOUSE, LANDING - NIGHT 89

Von Rumpel is making his way up the stairs. We hear his heavy tread.

90 EXT. ST.MALO RAMPART - NIGHT 90

Werner is running fast past other German anti-aircraft units firing their massive guns into the night, too busy with the intensity of the American assault to notice their fellow soldier racing by without pause.

One after another, the American bombs and artillery light up St. Malo in blooms of debris and flame.

A German anti-aircraft unit is hit by artillery directly in front of Werner. Bodies fly and Werner staggers but does not stop, running straight on through the smoke and carnage.

91 INT. MARIE'S HOUSE, ATTIC/POV - NIGHT 91

In silence Marie's hand skims the gun then she finds it. She snatches it up...

92 EXT ST MALO WALL - STAIRS - NIGHT 92

Werner stumbles down the stone steps of the rampart. Breathing hard, he races down the rubble-strewn street toward Marie's house...

93 INT. MARIE'S HOUSE, STAIRCASE/LANDING - NIGHT 93

Von Rumpel is making painful progress toward the splintered attic door when he hears a voice yelling from downstairs.

WERNER (OOV)

Marie!!

He stops and listens. Werner is now inside on the ground floor.

WERNER (CONT'D)

Marie! Where are you?!

Von Rumpel pulls his gun. He looks down and through the stairwell sees the figure of Werner briefly before disappearing. He looks up. Seconds are ticking...

94 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 94

Marie is now totally deaf, a loaded gun in her hand. She points it to where she thinks the door is and waits. Her lips move and we hear nothing. Then she speaks again and we hear faintly....

MARIE (VERY FAINT)

Papa...

Marie reacts. She takes a breath and screams....

MARIE (LOUDER) (CONT'D)

Papa!!!

She reacts to the sound of her own voice, barely audible even though we can see she is screaming. Second by second her hearing will return and our soundscape will tell that story...

95 INT. MARIE'S HOUSE, STAIRS - NIGHT 95

Werner has heard Marie scream and he hesitantly begins to climb the stairs.

WERNER

Marie! I am coming! Your uncle
Etienne sent me!

Werner has reached the first landing. Suddenly a flash of grey, the silhouette of Von Rumpel as he fires a shot. Werner ducks and crashes through a door to take cover...

96 INT. MARIE'S HOUSE, STAIRS - NIGHT 96

Von Rumpel curses his missed shot but knows he has very little time. He begins to move as fast as he can up the stairs toward the hole in Marie's door.

97 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 97

Marie is holding the gun with both hands. We can now hear a buzzing, throbbing sound in her ear. She has no idea when Von Rumpel will appear but she cocks the trigger and with shaking fingers removes the safety catch.

Then an arm in the hole in the door. Still there is silence.

Von Rumpel is here. We see him peek through the hole. He sees Marie frozen with the gun pointing a little to the left of the hole. He begins to climb through the hole and we see his shoulder, the back of his head...

Marie is unaware. Then the buzzing pops. Von Rumpel stares at her, dead still.

Perhaps Marie feels his presence, or feels his eyes burning into her. Very slowly she moves the gun to the right. Von Rumpel reacts. He instinctively leans away from the gun and a wooden strut in the damaged wardrobe snaps...

Marie fires, just missing Von Rumpel. She fires again. The second time the bullet gets closer to the hole and Von Rumpel falls back and out of shot...

We stay with Marie in her muffled silence but then hear a seagull screech. She reacts to hearing the sound. Then she hears a voice...

WERNER

Marie!?

Marie's hearing is returning quickly now. She takes a breath.

MARIE

I am here! Who are you?!

98 INT. MARIE'S HOUSE, PARLOUR STAIRS - NIGHT 98

Werner is pressed against the wall, looking up as he climbs. He calls out.

WERNER

My name is Werner! I am a German soldier! But I am your friend. Your Uncle Etienne was my Professor too!

VON RUMPLE

Your story is irrelevant to me, traitor. And rest assured it will die with you, very soon.

99 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 99

Marie reacts. She hears Von Rumpel calling out from the stairs...

VON RUMPEL (OOV)

Marie, your gun holds six bullets. I have counted five. You have one bullet left.

100 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 100

Von Rumpel pulls his revolver and engages it.

VON RUMPEL

I have many bullets. So I will deal with this traitor and then I will come for you.

101 INT. MARIE'S HOUSE, ATTIC ROOM - NIGHT 101

Marie reacts. With her fingers she feels the empty chambers. She does, indeed, have only one bullet left.

Then, suddenly, we hear a deep deafening whistling that splits the air. A shell flies over the house and lands and explodes. The American artillery bombardment has resumed. There is hope. Marie speaks softly...

MARIE

Papa. The Americans are here.

102 INT. MARIE'S HOUSE, STAIRS/PARLOUR - NIGHT 102

Werner is on the stairs. He makes a decision. He sees the open door to the parlour above him. He races up the stairs, pained and bleeding. Another shot rings out from above and he dives through the parlour door.

As he recovers he looks around and sees the Braille writing machine on a shelf. There is a bunch of fresh cut flowers and seashells on the window ledge.

He also sees the carved replica model of St.Malo that Daniel made. It distracts him for a moment.

As we study it through Werner's eyes we should be aware that the Sea of Flames, the cause of this whole story, is locked up in the model.

Werner takes a moment to register the room.

103 EXT. MARIE'S HOUSE, STAIRCASE - NIGHT 103

Von Rumpel begins to slowly and painfully make his way down the stairs with his gun raised. The stair creaks.

104 INT. MARIE'S HOUSE, ATTIC - NIGHT 104

Marie is listening through the hole in the door. She hears the creak on the stairs and calls out...

MARIE

He is coming down the stairs. He is half way down. I know the sound of each step.

105 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 105

Von Rumpel freezes and curses. He tries to gently step down one more step but there is a tiny squeak...

MARIE (OOV)

He is coming down to the parlour floor. Five more steps to go.

106 INT. MARIE'S HOUSE, PARLOUR - NIGHT 106

In the parlour, Werner looks to Marie's old radio set and has an idea. He quickly and expertly prizes the back off it and yanks out the length of wire that he knows will be inside.

He breaks two wooden supports from inside the radio and begins to wind the ends of the wire around them....

107 INT. MARIE'S HOUSE, STAIRCASE - NIGHT 107

Von Rumpel hears movement in the room below and takes his chance to take three more steps, gun raised. Marie yells....

MARIE (OOV)

He is almost at the foot of the stairs!

108 INT. MARIE'S HOUSE, PARLOUR - NIGHT 108

Werner has made a garotte out of the radio wire and two wooden components. Once again the radio is his friend. He now silently takes up a position behind the open door with the garotte ready. There is a creak outside....

109 INT. MARIE'S HOUSE, ATTIC - NIGHT 109

Marie hears and yells....

MARIE

He is on the landing, just outside the door!

Werner prepares, his garrote in his fists, not breathing.

110 EXT. MARIE'S HOUSE, LANDING - NIGHT 110

Von Rumpel stifles a bolt of pain from within. There is silence. He raises his gun. A shell whistles in the air.

111 INT. MARIE'S HOUSE, PARLOUR - NIGHT 111

Werner waits with his wire in his fists...

112 INT. MARIE'S HOUSE, ATTIC - NIGHT 112

Marie does not wait. We hear the whizz of another shell in the air. She clambers through the hole in the door with her gun and single bullet...

113 INT. MARIE'S HOUSE, PARLOUR DOOR - NIGHT 113

The sound of the whizzing shell gets louder. Von Rumpel knows this is his chance. He prepares to step into the bedroom...

114 INT. MARIE'S HOUSE, PARLOUR - NIGHT 114

The shell explodes near by as Von Rumpel steps inside. Fast as a snake Werner is upon him, pulling the garrotte around his throat.

Von Rumpel instinctively grabs the wire with one hand but the other hand is holding the gun. The two men struggle and Von Rumpel's weight rolls Werner onto the model of St.Malo, part of which smashes.

The struggle that ensues takes place within inches of the Sea of Flames and we might catch a glimpse of its red glow as the fighting breaks the rest of the city up into splinters.

Von Rumpel fires off a shot but he can't get his arm around far enough to shoot Werner in the head.

Von Rumpel's face is now purple as he gurgles on the wire. Blood oozes from his trapped finger and from his throat.

Werner smashes his face into the section of the model that houses the diamond. The tiny frame fractures and the diamond is dislodged. But neither of them see it.

Then with a flailing arm Von Rumpel manages to hammer the gun against Werner's fist, breaking a knuckle...

Werner tries to maintain his grip but one end of the garrotte falls loose and Von Rumpel struggles to spin out of the deadly embrace...

He is sucking in blood and air and almost choking. His gun arm is shaking as he manages to engage the gun again. Werner has fallen against the window ledge and looks down the barrel of the gun. It seems his time has come.

Von Rumpel takes aim and grins, his teeth red with blood.

VON RUMPEL

The punishment for treason,
soldier, is death...

A blurred movement in the doorway. Von Rumpel cocks his trigger with a loud click. He sees Werner suddenly refocus over his shoulder. A second trigger is cocked directly behind him.

Von Rumpel slowly turns to see Marie standing in the doorway with her gun raised. She is aiming a little to the left of Von Rumpel. Von Rumpel freezes. Any sound is death. Werner freezes too. Then...

WERNER

Three centimeters to the right.

Von Rumpel can not shoot Werner as any sound will reveal his location. He begins to try to sweep his gun around slowly, without making a sound, to shoot Marie. But when he shifts his weight, a floorboard creaks.

Marie moves her aim three centimeters to the right.

Then it all happens at once.

Von Rumpel squeezes the trigger and there is a gun shot (we don't know who has fired).

Marie has hit Von Rumpel directly between the eyes.

Von Rumpel stands with eyes wide for a moment. It is as if even a bullet to the brain won't kill him. Then his body crashes onto the wreckage of St.Malo.

MARIE

Everything has a voice.

A pause...

MARIE (CONT'D)

You just have to listen..

She drops the empty gun with a clatter. She hesitates...

MARIE (CONT'D)

You are a German soldier?

A pause.

WERNER (OOV)

No. I am not anything any more.
Except human and alive. Just.

Werner waits.

MARIE
I must look strange.

WERNER
No.

Marie almost smiles.

WERNER (CONT'D)
I'm afraid I broke your city.

A pause.

MARIE
Then it is just like the real
thing.

Werner looks across at the broken pieces of the model on the floor. As he does, he sees the Sea of Flames diamond sitting among the wreckage.

We should see that the Sea of Flames is one inch from Von Rumpel's dead hand, just out of his reach.

Werner reacts with puzzlement as the Sea of Flames glistens.

WERNER (SOFTLY)
What is that?

MARIE
What is what?

WERNER
It looks like a diamond. A red
diamond. It must have been inside
the model...

Marie reacts. Things fall into place quickly. She realizes that Daniel hid the Sea of Flames almost in plain sight. She hears Werner step across the room to go to pick it up....

MARIE
Don't touch it!

Werner stops.

WERNER
Why not?

Marie takes a moment. She knows she could never explain...

MARIE
Just... Leave it.

Werner straightens...

MARIE (CONT'D)
You said my uncle was your
Professor too. The Professor's
radio is upstairs. Would you like
to see it?

115 INT. MARIE'S ATTIC ROOM - DAWN

115

We study the attic room where so much has taken place. Shells can still be heard outside but somehow peace has broken out in this room.

Marie climbs in through the hole in the door first, followed by Werner. They should look like kids entering a secret den.

Werner enters and looks around. He sees the wrecked radio and approaches it. The record 'Clair De Lune' is close to the gramophone. Werner reacts as if he were in a sacred place.

WERNER
Your radio is broken.

MARIE
He destroyed it. The Professor
sent you?

WERNER
Some force sent me to the
Professor. Across a whole
continent. Then the Professor sent
me to you.

He touches the radio and looks at the chair. He senses a question in the air and realizes she doesn't know Etienne's fate...

WERNER (CONT'D)
He asked me to tell you...

Werner hesitates....

MARIE
Tell me what?

A pause.

WERNER

'A tiger is happier dead than in a cage.'

MARIE

He is dead?

Werner confirms with silence.

WERNER

He said you freed him...

Werner sees Marie struggling to hold back emotion.

WERNER (CONT'D)

...'Happier dead'. That is what he said.

Marie looks away. Werner wants to distract...

WERNER (CONT'D)

Is this where he sat?

MARIE

(nods)

You listened to him?...

Werner hesitates then dares to sit in the holy chair.

WERNER

He was my father. It was as if he was. I was an orphan. I used to see this place when I closed my eyes.

MARIE

I saw it too. But I didn't need to close my eyes.

He looks to her. He quotes the Professor.

WERNER

'The most important light is the light you can not see'.

Marie takes a moment. This memory of Etienne saddens her greatly. Werner tries to shift the subject...

WERNER (CONT'D)

(gently)

You look hungry.

MARIE

I'm not.

WERNER

I am.

Marie allows herself to be brought back to the world. After a moment....

MARIE

Do you like peaches?

WERNER

Very much.

Marie walks across the rubble to the hiding place where she has stored the last tin of peaches. Werner peers at her.

WERNER (CONT'D)

You are very brave.

As Marie finds the tin and pulls it out...

MARIE

When I lost my sight, Werner, people said I was brave. When my father left, people said I was brave...

She opens a drawer and finds an oyster knife...

MARIE (CONT'D)

But it is not bravery. I have no choice. I wake up and live my life. Don't you do the same?

Marie begins to try to open the tin with the knife. Werner gently takes the knife and the tin from her....

WERNER

Not in years. But today. Today maybe I did.

Werner breaks into the can and then pries open the lid. He offers it immediately to Marie. She hesitates...

WERNER (CONT'D)

Please...

Marie takes a sip of the sweet juice and closes her eyes with pleasure. She hands it to Werner and he takes a sip too. Werner pries the lid open some more and places it on the desk by the radio. He uses his knife to place peaches in Marie's hand and she eats. Werner eats too.

They eat in silence. They both hear the rumble of distant aircraft.

Marie drains juice from the bottom of the can into her mouth then offers the last of it to Werner. He drinks from the can.

Over the ocean, the sun is beginning to rise. A new dawn.

Werner wipes his eyes, looks to the broken radio. He makes a decision and gets to his feet.

WERNER (CONT'D)

Marie, when the Americans come I
will have to leave. But first...

Werner goes and sits in the Professor's chair, in front of the radio. Marie slowly stands...

MARIE

What are you doing?

Werner begins to pick up pieces and fragments from the radio...

WERNER

I am mending the radio.
I am very good at mending radios...

Marie sits beside Werner as he grabs a length of wire and begins to fasten it to the solenoid. The window flashes as bombs fall...

116 EXT. ST.MALO, WIDE - DAWN 116

In the new daylight, we see the absolute devastation of St.Malo. The bombs have stopped falling.

We see Marie's window as one of many in the shattered town.

117 INT. MARIE'S ATTIC - DAWN 117

Somehow Werner has managed to fix the radio. Marie can hear the buzz of the wires and feels the heat in the valves. Werner then reaches for the Clair De Lune record and places it. He puts the needle on the record and the record begins to play.

118 INT. ORPHANAGE- DAWN 118

Jutta is mending a shoe with glue. She hears her radio suddenly come to life with a crackle. We see that it is tuned to Shortwave 13.10.

She leaves it tuned there at all times, waiting for word from the Professor. Then she hears music. Clair De Lune plays and she reacts.

119 INT. MARIE'S ATTIC ROOM - DAWN 119

WERNER

May I use the microphone?

Marie nods, curious. He flicks it on. He takes the letter to Jutta from his pocket and runs his fingers across the crumpled paper.

WERNER (INTO MIC) (CONT'D)

My dearest sister Jutta. I wrote a letter that I don't think will ever reach you....

120 INT. ORPHANAGE - DAWN 120

Jutta reacts as she hears Werner's voice...

WERNER (OOV)

But if you are listening, then know I am alive and I am *still on the same frequency in my head...*

Jutta chokes back emotion and flies to the radio....

121 INT. MARIE'S ATTIC - DAWN 121

Werner continues...

WERNER

I am in France, we are in retreat. I will try to come home...

122 INT. ORPHANAGE - DAWN 122

Jutta now has her arms around the radio.

WERNER

When I get back I will tell you everything. There are so many things. But the most important thing....

He half turns to Marie....

WERNER (CONT'D)

I met the Professor. I really did.
He saved my life. I am sitting in
his chair. With a girl who has the
most beautiful eyes.

A pause.

WERNER (CONT'D)

I have to go. All my love.

Werner stands and he and Marie naturally come to each other
and embrace. They begin to dance almost without moving.

123 EXT. ST.MALO, MARIE'S HOUSE, ATTIC ROOM - MORNING 123

In wide we see the silhouettes of Werner and Marie as they
dance slowly in each other's arms. The music plays...

124 INT. MARIE'S ATTIC - MORNING 124

Werner and Marie continue to dance, their faces close. We
dance with them as the first warm rays of sunlight enter the
room.

The music ends and the record continues to spin silently and
Marie and Werner stay in each other's arms, dancing to music
only they can hear.

Marie's hand moves up to Werner's face, just as she once
reached up towards her father's in the Paris museum on her
birthday, so many years ago.

And now, just as then, she gently places her fingertips on
his eyelids, making sure they are closed, their experience
the same. A small smile forms on Marie's lips.

When they finally part, they hear the rumble of approaching
American tanks and trucks. Werner looks to the window...

WERNER

They are close.

Marie reaches out and holds Werner's hand.

MARIE

I know the city very well. I know
the secret pathways. I can escort
you to the city walls...

Werner thinks, aches to say yes.

WERNER

No. If we are caught you would be shot as a collaborator.

A pause.

WERNER (CONT'D)

But we will meet again.

MARIE

Where?

Werner looks down at the frequency '13.10' glowing red in the half light.

WERNER

There. At shortwave 13.10. If you broadcast I will be listening. And when the war is over, if you want me to come, I will come.

Marie nods once, holding her emotion. Their faces are close, touching...

MARIE

You might change your mind...

WERNER

I won't.

MARIE

Then be sure to listen...

WERNER

I will. I will. As I always did.

A pause. An all clear siren begins to wail. The war in St.Malo is over, the moment has passed and Werner and Marie become bashful teenagers again.

WERNER (CONT'D)

Thank you for the food...

Marie grabs a pillow, shakes off the dust and hands the pillow case to Werner.

MARIE

Surrender to the Americans. The people here will kill you. The Americans will give you boots and cigarettes.

Outside we hear the roar of a Chevrolet engine. Then yelling and shouting and beginnings of celebrations. Werner lets go of Marie's hand and bundles up the white pillowcase.

MARIE (CONT'D)

I will go with you.

125 EXT. MARIE'S HOUSE/STREET - MORNING 125

People begin to emerge onto the street and sing renditions of 'Les Marsellaise'. Forbidden French flags are being draped from windows.

Werner and Marie appear at the doorway. One last look between them on the doorstep.

The street outside Marie's house is filled with jubilant citizens and few American vehicles and soldiers.

Werner walks outside, and holds up the white pillow case.

Marie stands in the doorway. We come to Marie's face as she hears Werner being taken captive. The crowd have turned ugly and are yelling abuse but two American soldiers bundle Werner toward the safety of the vehicle, fending off angry citizens.

As Werner is being placed in the American truck, he looks to Marie one last time. She stands in the doorway, not able to see him as he peers at her. He yells...

WERNER

I will be listening!

Marie hears him, and then hears the armored car slam closed. Marie goes back inside.

126 INT. MARIE'S HOUSE, PARLOUR - MORNING 126

The floor is strewn with the broken pieces of the model of St.Malo. The Sea of Flames reflects sunlight streaming in. Then Marie enters.

Von Rumpel's body is still lying on the ground. Marie steps over it and kneels and lays her white cane flat against the floorboards. She then uses her cane to sweep the broken pieces of the model together.

We come close and see the hotel of bees, the church, the bakery, the rampart, all the places we have known, being swept into rubble which Marie sculpts into a pile.

She then finds a napkin from the table and puts the cloth over her fingers and begins to examine the rubble. At first we don't see the diamond but then there is a glint of red.

Outside crowds are cheering, songs are being sung, guns are being fired.

Marie's fingers inside the cloth feel the broken pieces and then come to the smooth edged diamond. Marie reacts. She then clenches her fist tight around it as if it were alive and might escape.

She stuffs it into her pocket and then walks....

127 EXT. ST.MALO, STREETS - MORNING 127

Crowds are massing around American armored vehicles and GI's are throwing cigarettes and candy to the crowds.

People kiss and embrace. Horns are hooted, fireworks have been found and detonated.

Then we find Marie making her way through the crowd.

Marie keeps her head down, using her cane to make her way onward, toward the ocean.

128 EXT. ST.MALO, BEACH - MORNING 128

Away from the celebrations the noise is muted. We are tight on Marie as she walks into the morning Sun. Her bare feet sink into the damp sand.

A hulking piece of charred fusillage from an American bomber rises like an angular totem out of the sand.

Marie smells the air, holds back tears.

She walks on until the shallow waves catch her feet. She shivers with cold and reaches into her pocket.

She reaches into her pocket and takes out the napkin wrapped around the Sea of Flames. With venom and the release of liberation she hurls the diamond into the ocean.

The napkin falls away and floats. The diamond flies across the waves and lands with a splash. Glints of red sparkle on the sea. Whether they are from the Sea of Flames or merely a trick of the morning light, we will never know.

The diamond disappears into the dark depths below...

We come back to Marie who stands for a moment in the morning sun.

Marie can't see the sun but we see its light reflected in her eyes which glisten.

The joyous sounds of liberation float over the ramparts of St Malo above.

As Marie listens to the sounds around her, we become increasingly conscious of the rhythmic tide, back and forth across the sand.

Marie smiles, remembers her father as she listens to the waves...

The world, catching its breath.

A smile forms on Marie's lips, as she faces a future we cannot know, filled with light we cannot see.

THE END.