

Enemy in the Heart

Written by

Devin Rumer

CONTACT:

Devin Rumer
11839 Magnolia Blvd. apt 23
Valley Village, CA 91607
(419) 236-5315
DevinRumer@yahoo.com

WGAw

FADE IN:

INT. WWII FIGHTER COCKPIT - DAY

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

CUT TO:

INT. FARMHOUSE BEDROOM - EARLY MORNING

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

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

INT. FARMHOUSE KITCHEN AND STAIRWAY - EARLY MORNING

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

EXT. FARM YARD - MORNING

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

INT. FARMHOUSE KITCHEN - MORNING

OLIVIA

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

ED

Work starts when it starts, can't
wait for sleeping beauty.

OLIVIA

Hmf.

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

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

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

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

ED

(smiling)

Why do you always make so much?

OLIVIA

(smiling)

Why do you always eat so little?

ED

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

OLIVIA

Really? So, does that mean that you'll finally--

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

OLIVIA

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

ED

(interrupts, serious)

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

OLIVIA

I just want you to be happy.

ED

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

OLIVIA
Oh, Dad.

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

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

Ed looks down and stops eating.

OLIVIA
I'm sorry, I didn't--

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

He gets up to go back to work.

OLIVIA
Dad, stay awhile. You need a break.

ED
I may, but the work doesn't.

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

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

Olivia clears the table and begins to do the dishes

EXT. FARM HOUSE - MORNING

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

INT. BARN - MORNING

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

EXT. BARN - MORNING

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

EXT. FARMHOUSE - DAY

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

INT. KITCHEN - NOON

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

ED sits down and tucks a napkin into his collar.

OLIVIA

Here you go.

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

ED

Thanks, honey.

She places the same at her chair and sits.

OLIVIA

It's just sandwiches.

ED

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

OLIVIA

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

ED

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

OLIVIA

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

ED

Nothing.

OLIVIA

Dad.

ED

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

OLIVIA

Come where?

ED

I thought we could go to dinner in town tonight.

OLIVIA

That sounds nice.

ED

Great, can you be ready around four?

OLIVIA

(suspicious)

That seems a bit early.

ED

I just wanted to make a short stop before.

OLIVIA

Where?

ED

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

OLIVIA

And why?

ED

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

OLIVIA

Who's "they?"

ED

Oh, the Army I think.

OLIVIA

And why am I going?

ED

Well honey, I'd like your input.

OLIVIA

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

ED

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

(he smiles)

OLIVIA

Hhmf,

(mumbling)

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

ED

What's that?

OLIVIA

Nothing, just enjoy your last meal.

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

EXT. FARMHOUSE - AFTERNOON

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

ED

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

OLIVIA

I'm not speaking to you right now.

ED

Ya promise?

She gives him daggers. Ed smiles. He knows just how to push his daughter's buttons.

INT./EXT. TRUCK - AFTERNOON

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

INT. TOWN HALL - EVENING

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

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

MAYOR

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

AUDIENCE MEMBER

Exactly what benefit, Mayor?

MAYOR

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

AUDIENCE MEMBER

Mayor, what are you talking about?

MAYOR

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

COLONEL REED stands up, adjusts his uniform. A very stout, serious-looking military officer, COLONEL REED stands up, adjusts his uniform and takes charge.

COLONEL REED

Thank you mayor, and I want to thank all you folks for coming in tonight. As I am sure you are aware, we are winning the war. And an unexpected problem has arisen.

People in the audience look confused.

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

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

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

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

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

The audience is very upset with Colonel Reed proposition.

The MAYOR stands up to try and calm them.

MAYOR

Everyone, please please, calm down.
All the military is saying is that
some of the prisoners will be able
to assist those of us who have
loved ones overseas.

PEGGY

(to the mayor)

Assist us, you don't even own a
farm. You don't have to worry about
them being on your property and
being around your children.

The crowd grumbles and a few shouts are heard.

MAYOR

Now listen everyone, you don't
need to worry. Please understand,
this is on a voluntary basis only.
But Peggy,

(pointing to the woman who
spoke)

I know your two boys are away, this
could really be the answer to the
prayers you're looking for.

Johnston,

(pointing to another man
in the audience)

since you lost Cory, it's just you
and Emma, right?

Audience is reluctant and mumbles lowly.

MAYOR

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

The mayor sits back down.

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

COLONEL REED

Yes ma'am?

WOMAN IN AUDIENCE 2

How can you assure us that we'll
be, safe from...them?

COLONEL REED

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

Audience mumbles in low tones.

COLONEL REED (cont'd)

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

WOMAN IN AUDIENCE 3

I just don't know.

MAN IN AUDIENCE

What will we have to do.

COLONEL REED

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

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

OLIVIA

Daddy, I don't like this.

ED

Well, what's new about that?

OLIVIA

Hmpf.

Everyone is walking out afterwards.

OLIVIA
 Daddy, I do not want those
 dirty...(beat) I don't want them
 around us.

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

She starts to get upset and flustered.

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

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

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

OLIVIA
 (crossing her arms)
 Hmpf.

ED
 And you should probably know...

OLIVIA
 Know what!

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

OLIVIA
 Arrrrggg, dad!

ED
 That's my sweet girl.

OLIVIA
 You are impossible.

She storms off.

COLONEL REED

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

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

HOWARD

Hey there ED, what'd ya think?

ED

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

HOWARD

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

ED

Oh fine, fine. You just missed her.

HOWARD

Oh I did.

ED

Yep, one of her moods again.

HOWARD

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

They both laugh. Howard starts to leave.

ED

We'll see ya later.

HOWARD

Yep. Later ED.

ED stands for a minute thinking out loud.

FADE OUT.

EXT. FARM - MORNING

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

SERGEANT COCHRANE

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

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

ED

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

SERGEANT COCHRANE

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

Corporal Rydecker goes to the back of the truck.

SERGEANT COCHRANE

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

CORPORAL RYDECKER

Jones, let's get 'em out.

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

PRIVATE JONES

Okay, let's go, come on.

The POW's get out and line up in front of the truck. HEINRICH, FRITZ and three others. Heinrich is a tall, thin German man, thin with fair hair.

In his mid twenties, he has a quiet and strong presence. Fritz is a shorter man early to mid thirties, strong with dark hair.

ED

Good morning.

SERGEANT COCHRANE

They don't talk too much, Mr. Hathaway.

ED

That's alright, as long as they can work.

SERGEANT COCHRANE

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

ED

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

SERGEANT COCHRANE

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

ED

Okay, well I understand, but don't go too hard. If I was in their predicament you couldn't keep me from talking to a pretty girl.

(whispering to the guard)

But if you met Olivia, she sure isn't looking for any attention. Grizzly bears may be soft but you don't want to pet 'em.

SERGEANT COCHRANE

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

ED
Is that right?

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

ED
Well let's have a look at 'em.

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

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

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

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

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

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

ED
I've got a couple cows that need milking and I sure could use an extra set of hands with that tractor.

SERGEANT COCHRANE

Okay. Corporal, take those two into the barn and you.

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

SERGEANT COCHRANE

Follow Mr. Hathaway.

CORPORAL RYDECKER

Mr. Hathaway, which cows need milking?

ED

(smiling)

Son, you haven't been around many women have you?

CORPORAL RYDECKER

Sir?

ED

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

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

Ed and Heinrich walk over to the tractor.

ED

So, son, what's your name. Wei heiben sie?

(vee-hi sen zee)

HEINRICH

My name is Heinrich.

ED

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

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

ED gets to work on the engine.

ED

Okay, I need you to hold this while I tighten it on. Alright?

Heinrich nods. Ed grunts and the part goes on.

ED

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

Ed smiles big.

ED

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

(Ed is waiting him out)

Okay, have it your way. Now let's see how those other boys are doing with the cows. Hopefully they know more than the corporal. Better make sure he doesn't have them milking the steer.

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

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

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

ED

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

SERGEANT COCHRANE

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

ED

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

SERGEANT COCHRANE

What's that, Mr. Hathaway?

ED

I know the army is providing meals
but I'd prefer to serve the
lunches, if it's alright with you?

SERGEANT COCHRANE

Well I don't-

ED

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

SERGEANT COCHRANE

Well-

ED

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

(to the soldiers)

I really appreciate what you're
doing for us.

CORPORAL RYDECKER

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

ED

Well, Okay then.

CORPORAL RYDECKER

Same time tomorrow then?

ED

Sure thing son. See ya tomorrow.

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

INT. KITCHEN - EVENING

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

ED

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

(MORE)

ED (cont'd)
They are our guests.

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

ED
Is that so?

OLIVIA
Yes.

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

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

OLIVIA
What?!

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

OLIVIA
What do you mean "a bit more?"

ED
Well, actually, everyday they're
here.

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

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

She turns back around to continue cooking in a huff.

OLIVIA
(mumbling)
I don't think any of this is a good
idea. Not atall. Hmf

ED
What was that?

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

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

EXT. PRISON CAMP - EVENING

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

INT. BARRACKS - DAY

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

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

HEINRICH
(in German)
Hello.

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

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

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

HEINRICH
I guess so.

PRISONER 1
I do miss the work.

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

HEINRICH
(in German)
If you want shot.

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

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

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

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

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

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

EXT. FARM - DAY

Men are outside working, Olivia is in the kitchen making
sandwiches for lunch when ED comes in.

ED
How's it going in here?

OLIVIA
Fine. Why?

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

OLIVIA
That's not funny.

ED
We got some hungry men outside.

OLIVIA
They can wait.

ED
Lovie, what's wrong?

OLIVIA
It will be ready when it's ready.

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

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

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

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

OLIVIA
It's not the same.

ED
They volunteered for this,
remember? We can show them that we
aren't the evil Americans they were
led to believe.

OLIVIA
I don't care what they believe and
I don't want them here, you do!

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

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

EXT. FARM - DAY

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

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

The prisoners head in with the MP's following.

INT. PRISON BARRACKS - DAY

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

FRITZ
(in German)
What do you want?

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

FRITZ
(in German)
What's that?

HEINRICH
(in German)
How will you sleep when you get
these men killed for your
arrogance?

The POW's look at each other.

FRITZ
(in German)
You know nothing.

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

HEINRICH
Talking about getting yourselves
killed.

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

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

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

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

FRITZ
(in German)
Shut up, Dietrich.

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

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

HEINRICH
(in German)
I was assigned to a prison camp.
(MORE)

HEINRICH (cont'd)

I saw how our prisoners were treated. The conditions here are much better than they have it.

FRITZ

(in German)

None of that matters. It's every German soldier's duty to fight the enemy, that includes prisoners.

HEINRICH

(in German)

The war is over for us, can't you see that?

PRISONER 3

(in German)

Fritz is right. I didn't watch my friends die, just to give up now.

HEINRICH

(in German)

Do as you will but they've been good to us. Don't endanger your lives for lost ideals.

Fritz angrily stands.

PRISONER 3

(in German)

How dare you speak of the Reich like that.

FRITZ

(in German)

Calm down. We know where our loyalty lies.

(addressing Heinrich)

Where is yours?

Heinrich walks away, the men continue talking.

PRISONER 3

(in German)

What if he talks?

DIETRICH

(in German)

Don't worry about him, and don't be so nervous. We look like everyone else here. Just stick to the plan and remember, if you're not there, we leave without you.

EXT. MAIN STREET - EVENING

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

OLIVIA
Hey, where's Tess tonight?

JESSIE
You didn't hear?

Olivia stands still, worried.

OLIVIA
Hear what?

JESSIE
She's home, caught the mumps.

OLIVIA
From who?

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

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

LYNN
And what?

OLIVIA
Well, I know she's been lonely.

LYNN
Well that's no reason to imply
impropriety.

OLIVIA
Well, I just meant--

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

OLIVIA
Sorry, I'm just upset.

LYNN

Well, I wouldn't want them around me either.

OLIVIA

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

LYNN

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

JESSIE

I don't know, some of 'em are cute.

LYNN

Jessie!

JESSIE

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

LYNN

I didn't mean one of the Germans.

JESSIE

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

OLIVIA

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

JESSIE

What story?

OLIVIA

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

LYNN

I didn't hear anything.

JESSIE

Me either.

OLIVIA

It was a couple counties over. Anyway, and listen up JESSIE.

(MORE)

OLIVIA (cont'd)

The German prisoner got away with the help of the woman. Apparently, they were romantically involved. If you know what I mean?

JESSIE

I'm sure I don't.

LYNN

Go on, what happened?

OLIVIA

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

LYNN

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

JESSIE

I don't know, but it sounds so romantic.

LYNN

It would to you.

JESSIE

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

LYNN

Jessie!

JESSIE

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

OLIVIA

I'm just warning you, Jessie.

JESSIE

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

LYNN

Olivia's right, you are looking for trouble.

JESSIE
A girl can look, can't she?

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

JESSIE
Wouldn't mind trying it on at
least.

OLIVIA
Jessie!

They laugh.

Olivia
How long has Tessa been ill?

JESSIE
Just a few days.

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

LYNN
Can't, I'm working.

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

LYNN
Let's get some ice cream.

They walk to the soda shop.

OLIVIA
Good idea.

JESSIE
Oh my figure.

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

LYNN
I am gonna miss these warm summer
nights.

JESSIE
What's that?!

There is a commotion near the movie theatre. Several NEGRO VETERANS IN UNIFORM laughing and walking to the movie theater a short distance away. There is a commotion as they are being turned away. The movie on the marquee is "Since You Went Away."

TICKET GIRL
I'm sorry, not tonight.

BLACK VET 1
What?! Why not?

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

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

MANAGER
What seems to be the problem?

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

MANAGER
We're all full tonight.

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

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

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

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

MANAGER
Like I said, not tonight. You boys
wanna come back tomorrow, no
problem.

The Black Vets start getting upset when a bus pulls up. LIEUTENANT JAMESON gets off and walks up to the Manager. Lt. Jameson, small build, early 30s, snug fitting uniform, has an arrogance about him.

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

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

BLACK VET 2
What the hell is this?

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

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

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

LIEUTENANT JAMESON
You boys scram, you heard the man.

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

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

BLACK VET 2
I see just fine, sir.

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

They look around at everyone, angry and confused. The guards look at the manager as does the ticket booth girl.

TICKET GIRL
 (in a low tone to the
 black vets)
 I'm really sorry.

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

EXT. TESS'S HOUSE - DAY

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

JESSIE
 Are you sure we should be here?

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

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

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

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

The girls enter and go into the kitchen.

INT. TESS'S KITCHEN - DAY

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

OLIVIA
 No one else has seen you?

TESS
 Doctor's orders, quarantine, you
 know.

OLIVIA

I suppose, but anyway, we brought
you some soup, only soft meals
right.

JESSIE

You have your choice, beef broth or
chicken broth.

Tess gives a disgusted expression.

JESSIE

Oh, it's not all that bad.

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

TESS

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

JESSIE

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

OLIVIA

You girls get settled and I'll make
some tea.

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

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

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

EXT. TESS'S HOUSE - DAY

OLIVIA

I'll take that.

He looks down at the name on the telegram.

WESTERN UNION AGENT

Yes, Ma'am.

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

WESTERN UNION AGENT

I'm sorry.

She walks back towards the house.

INT. TESS'S HOUSE - DAY

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

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

OLIVIA

Here's the tea. It's just what you need.

TESS

Olivia, what's wrong?

OLIVIA

Nothing.

JESSIE

She right, you're white as a ghost.

OLIVIA

I'm fine, really.

TESS

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

OLIVIA

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

TESS

I just worry about you sometimes.

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

TESS

What did I say?

JESSIE
She just has a lot on her mind is
all. Tea?

TESS
Yes, thank you.

INT. TESS'S BATHROOM - DAY

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

POV of telegram.

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

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

INT. TESS'S HOUSE - DAY

JESSIE
Are you alright?

OLIVIA
Yes, just my stomach acting up.

TESS
I hope it's not catching.

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

TESS
Oh honey, what is it?

JESSIE
Olivia?

OLIVIA
There was someone at the door.

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

TESS
No, no, no, no, no, no. It's not
him, it's not, no.

Jessie takes Tess's hand.

JESSIE
Oh Tess, I'm so sorry.

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

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

EXT. TESS'S HOUSE - FROM PREVIOUS

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

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

Olivia nods.

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

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

OLIVIA
Of course, Jessie is in with her now.

TESS'S MOTHER
How is she?

OLIVIA
Not well. Would you like me to stay.

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

OLIVIA
If you need anything.

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

OLIVIA
Are you Okay?

JESSIE
No, no I'm not.

OLIVIA
What are you looking for?

Jessie pulls out a pack of cigarettes.

JESSIE
Good.

OLIVIA
Jessie, you don't smoke.

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

She lights one and coughs.

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

JESSIE
Olivia?

OLIVIA
Yes?

JESSIE
TESS is really lucky to have you.

OLIVIA
Well she's my friend.

JESSIE
I'm lucky too.

They get in their car and drive off.

EXT. FARM - DAY

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

SERGEANT COCHRANE
Olivia, there's a man coming today
from some magazine. He'll be taking
pictures. And he just arrived.

OLIVIA
This really isn't a good time.

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

OLIVIA
Fine. Hhmf.

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

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

ED
Olivia, could you come out here please?

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

OLIVIA
What is it?

ED
Did you meet MR. HALPERT

OLIVIA
Pleasure to meet you.

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

OLIVIA
I hope you get what you came for.

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

OLIVIA
Very. If you'll excuse me.

MR. HALPERT
Of course, I'll just get to it.

ED

Olivia, I need you to show these fellas what we need done. Over there in the garden and collecting eggs. Can you do it for me? I need to work in the barn for awhile with these other ones.

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

OLIVIA

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

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

FRITZ

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

HEINRICH

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

FRITZ

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

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

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

OLIVIA

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

FRITZ

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

Fritz looks her up and down.

OLIVIA

Just because I don't speak German
doesn't mean I don't know what
you're thinking. Men are all the
same.

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

FRITZ

(in German)

Isn't this what you really want?

Olivia sees the guard turned away. She smiles wryly.

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

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

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

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

PRIVATE JONES

Hey, what happened?

OLIVIA

Chicken droppings can be slippery.

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

PRIVATE JONES

(to the prisoner)

What?...What happened?

FRITZ

(in broken English)

I fall. Chicken.

He smiles at Olivia, knowing she's not a woman to be messed with.

PRIVATE JONES

Just be careful.

OLIVIA

Of course.

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

HEINRICH

Are you alright?

OLIVIA

(with a smile)

Shouldn't you ask your friend that?

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

HEINRICH

I think he will be fine.

OLIVIA

Yes, but I do think I bruised his pride.

HEINRICH

Pride?

OLIVIA

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

HEINRICH

I can do it.

OLIVIA

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

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

INT. FARM KITCHEN - DAY

While working in the kitchen, Olivia sees two of the prisoners run out of the barn. She looks more closely, concerned, she sees smoke billowing out.

EXT. FARMHOUSE AND BARN- DAY

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

OLIVIA
Help! Someone, help!

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

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

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

OLIVIA
Get away from him.

He doesn't move.

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

OLIVIA
But.

HEINRICH
Now!

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

HEINRICH
Stay here, I need your help. Put
your hand here.
(puts her hand on the
wound)

Heinrich ties a towel around the wound to stop the bleeding.

OLIVIA

He isn't breathing, do something.

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

Olivia cries and hugs her father.

Heinrich stands up and steps back.

SERGEANT COCHRANE

Stop! Don't move!

Heinrich puts his hands up and slowly turns around.

OLIVIA

(angrily toward the guard)

What are you doing?

SERGEANT COCHRANE

We had an escape attempt.

OLIVIA

He just saved my father's life.
Lower that rifle.

SERGEANT COCHRANE

He what?! How?

OLIVIA

Put the rifle down, now!

HEINRICH

I'm a doctor.

SERGEANT COCHRANE

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

OLIVIA

But what about my father?

HEINRICH

Stay with him. I'll be back. He'll be alright.

OLIVIA

But--

HEINRICH

I'll be right back.

Heinrich runs into the field with the guard behind him, rifle raised. Olivia looks confused, shocked and thankful as she holds her father's head in her arms.

OLIVIA
I'm here, dad. You're be okay.

INT. HOSPITAL ROOM - DAY

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

ED
(moans)

OLIVIA
Oh, Dad.

ED
Hey, Lovie. How are you doing?

OLIVIA
How am I?

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

Olivia smiles a bit and looks down.

OLIVIA
I thought I lost you.

She starts to cry.

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

OLIVIA
Dad, what happened?

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

INT. BARN - DAY

Ed walks upon a prisoner in the dark with a knapsack that had been hidden away.

We can see clothes and documents but not the face. Another prisoner comes from behind and hits Ed on the back of the head with a shovel. As he falls, he knocks over a lamp and a fire starts.

INT. HOSPITAL ROOM - DAY

OLIVIA
Then what happened?

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

Olivia begins to cry and laugh softly.

ED
What happened?

OLIVIA
Someone pulled you out.

ED
Yeah?

OLIVIA
It was Heinrich.

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

Olivia looks down, she is confused and upset.

The DOCTOR comes in with a chart.

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

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

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

ED
How long will that take?

DOCTOR

Well, that all depends on you, and how long you stay off of it.

ED

Come on, Doc. How long?

DOCTOR

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

ED

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

DOCTOR

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

ED

What I need is to get back to work.

DOCTOR

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

OLIVIA

Of course. Dad, I'll be right back.

DOCTOR

Ed, try to just take it easy for now.

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

INT. HOSPITAL HALLWAY - DAY

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

DOCTOR

Olivia, your father is very lucky to be alive. Make sure he rests and please let me know if there's any change in his condition.

OLIVIA
He stubborn, it's gonna be hard
keeping him in bed.

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

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

She looks off, thinking of Heinrich saving her father.

DOCTOR
If...?

OLIVIA
Thank you, Doctor.

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

OLIVIA
What are you saying?

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

OLIVIA
Okay, I understand.

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

ED
Did he give you all the bad news?

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

ED
Aw honey, you're as bad a liar as
your mother was. And I'm thinking
you're more scared than I am.

OLIVIA
Scared of what?

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

OLIVIA
Dad, don't say that.

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

OLIVIA
Better than what?

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

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

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

OLIVIA
Dad... I'll see you tomorrow.

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

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

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

INT. HOSPITAL HALLWAY - DAY

She walks slowly down the hallway, the sound of patients and
nurses are muffled.

Olivia bumps into COLONEL MCNAMARA, a stocky military gentleman. He has a way about him that is intimidating but comfortable.

COLONEL MCNAMARA
Miss Hathaway?

OLIVIA
Yes, how did...? --

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

OLIVIA
What can I do for you?

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

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

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

OLIVIA
There's something else.

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

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

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

OLIVIA
What!? After what just happened?

COLONEL MCNAMARA
Please have a seat.
(beat)
Please.

They both sit in chairs in the hall. The Colonel nervously takes out a cigarette.

COLONEL MCNAMARA

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

OLIVIA

I don't...

COLONEL MCNAMARA

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

Olivia looks away to think about it.

OLIVIA

You're right of course, on one condition.

COLONEL MCNAMARA

Anything, name it.

OLIVIA

I would like Heinrich to come as well.

COLONEL MCNAMARA

I don't see how-

OLIVIA

I'm not asking.

COLONEL MCNAMARA

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

OLIVIA

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

COLONEL MCNAMARA

I did not.

OLIVIA

Well then, I guess it's a good thing we met today.

COLONEL MCNAMARA

You sure?

OLIVIA

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

Olivia stands up.

COLONEL MCNAMARA

Of course. Same time tomorrow then?

OLIVIA

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

COLONEL MCNAMARA

Good day, Miss Hathaway.

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

EXT. FARMHOUSE - DAY

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

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

OLIVIA

Aunt Clara!

AUNT CLARA

Hello my dear, how are you?

OLIVIA

(surprised)

I'm fine.

AUNT CLARA

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

OLIVIA

Yes, I mean no...Hmf. Please come in.

Clara walks in, clearly in charge.

INT. FARM HOUSE ENTRYWAY - DAY

AUNT CLARA
Where's your father, sleeping?

OLIVIA
Yes, the doctor just left.

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

OLIVIA
But...

INT. FARM KITCHEN - DAY

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

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

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

AUNT CLARA
I like to surprise people.

OLIVIA
How was the trip?

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

OLIVIA
I can handle it.

AUNT CLARA

I'm sure you can, just as well as I did.

Olivia looks confused.

AUNT CLARA

(not looking up from what she is doing)

Your mother never told you? Well, she was quite young herself. And it's probably for the best. Well, you're old enough now and giving the circumstances you should probably hear it.

OLIVIA

Hear what?

AUNT CLARA

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

OLIVIA

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

AUNT CLARA

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

Aunt Clara looks back to Olivia, who looks perplexed.

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

Long pause. Olivia takes a sip of tea.

AUNT CLARA

Life goes on Olivia. You're at the age where you can't ignore it anymore. The good Lord gives and he takes.

(MORE)

AUNT CLARA (cont'd)

I know we say that but we never really understand it until it happens, the taking part anyway. Now, enough about that, your father wrote me before the accident. How are the prisoners working out?

OLIVIA

Better than expected actually.

She goes to the window to see them working outside.

OLIVIA

It's really been a blessing.

AUNT CLARA

And?

OLIVIA

And what?

AUNT CLARA

Fine. If you don't want to talk about him.

OLIVIA

Who?

AUNT CLARA

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

OLIVIA

I have no idea what you're talking about.

AUNT CLARA

Oh, Okay, if that's how you want to be.

(with a smirk)

OLIVIA

Oh, you're just as bad as Dad.

AUNT CLARA

Well that shows me your immaturity to think that that's an insult. And you should be ashamed for thinking it anyway.

OLIVIA
You're twisting my words.

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

OLIVIA
What are you talking about?

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

OLIVIA
You shouldn't say such things.

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

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

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

OLIVIA
I just don't want to lose him.

Aunt Clara turns around to face her.

AUNT CLARA
It's not your choice.

OLIVIA
I have to see what the men are doing.

Olivia goes to leave through the back kitchen door.

AUNT CLARA
Olivia.

Olivia stops and turns around.

AUNT CLARA
I am here to help.

Aunt Clara gives an encouraging smile and Olivia leaves.

EXT. FARM - MORNING

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

SERGEANT COCHRANE
Good morning, Ms. Hathaway.

OLIVIA
Good morning, SERGEANT.

SERGEANT COCHRANE
I wanted to introduce--

LIEUTENANT JAMESON
Sergeant!

SERGEANT COCHRANE
Yes, sir.

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

SERGEANT COCHRANE
Yes, sir.

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

LIEUTENANT JAMESON
Ms. Hathaway, I am Lieutenant Jameson.

OLIVIA
It's nice to meet you, Lieutenant.

LIEUTENANT JAMESON
Likewise.

Olivia is uncomfortable with the new LT. and not impressed with his self-absorbed personality.

OLIVIA

If you'll excuse me I really need to get back to...(smiling) anything.

LIEUTENANT JAMESON

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

OLIVIA

Really, and how will you do that?

LIEUTENANT JAMESON

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

OLIVIA

And what is that?

LIEUTENANT JAMESON

They are animals trying to escape a cage.

Olivia steps past him and looks into field.

OLIVIA

Really.

LIEUTENANT JAMESON

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

OLIVIA

Where were you transferred from?

LIEUTENANT JAMESON

Excuse me?

OLIVIA

I mean, were you in the Pacific or Europe?

LIEUTENANT JAMESON

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

OLIVIA

So, you're a secretary?

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

OLIVIA
 How's that?

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

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

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

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

LIEUTENANT JAMESON
 Of course, my dear.

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

Olivia leaves. Lieutenant Jameson smarting from the
 encounter.

LIEUTENANT JAMESON
 Sergeant!

Sergeant Cochrane runs up to the LT.

SERGEANT COCHRANE
 Yes, sir?

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

The Sergeant snaps to attention.

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

SERGEANT COCHRANE

Sir?

LIEUTENANT JAMESON

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

SERGEANT COCHRANE

Yes, sir.

LIEUTENANT JAMESON

Good, there will not be another situation will there?

SERGEANT COCHRANE

No, sir.

LIEUTENANT JAMESON

Good, dismissed.

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

EXT. FARM FIELD - DAY

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

HEINRICH

How is Edward?

OLIVIA

Well, I'm out here, aren't I?

HEINRICH

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

OLIVIA

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

HEINRICH

I am sorry.

OLIVIA

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

HEINRICH

I understand.

OLIVIA

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

HEINRICH

Aunt?

OLIVIA

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

HEINRICH

Family is important.

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

OLIVIA

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

HEINRICH

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

OLIVIA

I'm sorry.

HEINRICH

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

OLIVIA

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

(MORE)

OLIVIA (cont'd)
I've lost everybody. I'm alone and
it isn't easy.

HEINRICH
Ms. Hathaway, you have me, here.

OLIVIA
You can call me Olivia.

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

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

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

INT. FARMHOUSE BEDROOM - DAY

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

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

ED
Olivia, I need to get back outside.
There's still alot of work.

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

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

She starts to cry.

OLIVIA
I can't stop thinking about Mike,
and it's their fault.
(beat)
They're all the same.

ED

What about Heinrich? Is he like the rest? ...Didn't he save my life and risk his own at the same time?

OLIVIA

I'm just...I don't know.

ED

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

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

ED

I never talked to you about the "Great War".

OLIVIA

No, but I understand why.

ED

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

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

ED

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

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

ED

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

(MORE)

ED (cont'd)

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

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

ED

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

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

ED

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

Olivia looks up and wipes a tear from her eye.

ED

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

Olivia starts to sob.

ED

Could you be there for another young man in the same predicament?

EXT. FARM GARDEN - MORNING

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

OLIVIA

Heinrich.

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

OLIVIA

I...thank you.

HEINRICH

Is Edward alright?

OLIVIA

Yes...he's doing much better.

HEINRICH

I'm glad to hear it.

Heinrich turns to walk away again.

OLIVIA

Wait.

He turns back to her.

OLIVIA

I also wanted to say I'm sorry.

He centers himself in front of her.

HEINRICH

It's alright--

OLIVIA

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

HEINRICH

Me, too.

OLIVIA

Why are you sorry?

HEINRICH

What they did was wrong and I don't want you to think we are all the same.

OLIVIA

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

HEINRICH

He would do the same. He has a good heart.

(beat)

And so do you.

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

OLIVIA

Sorry.

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

LIEUTENANT JAMESON

(yelling)

Heinrich, what are you doing?
Private Jones, what is that man doing without an escort.

PRIVATE JONES

I don't know, sir.

LIEUTENANT JAMESON

Get him!

HEINRICH

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

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

INT. FARMHOUSE HALLWAY - DAY

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

OLIVIA

Doctor?

DOCTOR
Well, he isn't progressing as well
as I had hoped.

OLIVIA
I thought you said he was getting
better?

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

OLIVIA
I don't understand.

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

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

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

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

OLIVIA
Thank you for telling me the truth.

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

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

OLIVIA
Thank you, doctor.

DOCTOR
Olivia, you have people who care
about you. If you need anything, me
and Laura are here for you.

OLIVIA
I'll be fine, my aunt is here.

DOCTOR
Okay then.

OLIVIA
Good day, doctor.

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

EXT. FARM - DAY

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

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

AUNT CLARA
Help me get her inside.

They pick her up and walk her inside.

INT. FARMHOUSE LIVING ROOM - D

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

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

WESTERN UNION AGENT
Of course, will she be alright.

AUNT CLARA
In time.

WESTERN UNION AGENT
Yes Ma'am.

He tips his hat and leaves. Aunt Clara goes back to Olivia. She is sobbing.

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

OLIVIA
But he's so weak right now.

AUNT CLARA
He needs to know.

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

INT. ED'S BEDROOM - DAY

ED
I was wondering when you'd come up.

AUNT CLARA
You talk as if you already knew.

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

AUNT CLARA
How do you think?

ED gives a chuckle and a cough.

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

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

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

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

ED
As well as expected. I don't need
her to see me upset.
(MORE)

ED (cont'd)

Besides, it was something I made peace with the day he left.

AUNT CLARA

Is that right?

ED

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

AUNT CLARA

You know, EMILY cried and cried when you left.

ED

What?

AUNT CLARA

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

ED

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

AUNT CLARA

She's a lot like her mother.

ED

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

AUNT CLARA

Once you're up and around she'll be back to normal.

ED

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

AUNT CLARA

Yeah, I know...You need anything?

Ed smiles at her.

ED

I'm glad you're here. Promise you'll be here for her when I'm gone.

AUNT CLARA

Ed, don't say such things.

ED

I know I'm getting worse, so
promise me.

AUNT CLARA

ED, you are as stubborn as your
daughter.

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

ED

Promise me.

AUNT CLARA

I will.

INT. CHURCH - EVENING

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

PASTOR

Thank you so much. Wasn't that just
wonderful?

The congregation applauds.

PASTOR

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

Everyone bows their head, a small boy puts his hands together and closes his eyes very tight.

PASTOR

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

CONGREGATION

Amen.

Everyone looks up.

PASTOR

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

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

AUNT CLARA

(standing up)

That was very nice, but I think I hear the eggnog calling me. You coming?

OLIVIA

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

AUNT CLARA

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

OLIVIA

That sounds like Dad, always meddling.

AUNT CLARA

Well then, you're out of excuses.
So let's go talk to that big strong
man before it's too late. You don't
have forever.

OLIVIA

Well--

AUNT CLARA

Well what? If you don't, I will.

OLIVIA

I suppose, for a little while
anyway.

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

Olivia

What are you doing?

She has something in her hand.

AUNT CLARA

Mistle toe.

OLIVIA

What for?

AUNT CLARA

I noticed Mr. Johansen looking
dapper tonight.

OLIVIA

So?

AUNT CLARA

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

Aunt Clara takes off with Olivia in tow.

INT. CHURCH BANQUET HALL - EVENING

Everyone is eating and talking in the banquet hall. Everyone
is having a good time eating and drinking. Jessie is talking
to a prisoner with Lynn next to her unapprovingly. Olivia
sees this and smiles. Lynn motions her over. She puts up a
finger, just a moment.

She looks around for Heinrich, she is interrupted by an older woman.

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

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

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

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

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

OLIVIA
Oh I see.

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

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

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

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

Heinrich is carrying in some boxes for the cook.

OLIVIA
Oh, there you are.

HEINRICH
You were looking for me?

OLIVIA
I am a lady, we do not go looking
for male attention.

Heinrich turns away and goes outside to get the rest of the supplies. Olivia follows him outside.

EXT. CHURCH KITCHEN - EVENING

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

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

HEINRICH
What would be?

OLIVIA
What would be what?

HEINRICH
What? I don't understand.

OLIVIA
Understand what?

HEINRICH
What?

OLIVIA
Okay stop it, you're confusing me.

HEINRICH
I am sorry.

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

Heinrich grins just a bit.

HEINRICH
Merry Christmas, Olivia.

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

Their eyes meet and Heinrich steps closer, Olivia steps closer. He reaches down and their lips meet.

COOK
 (from inside the kitchen)
 Heinrich! Where are you? I need the
 rest of the boxes, pronto.

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

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

She just stands there eyes closed and lips pursed.

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

Olivia goes back inside.

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

INT. CHURCH BANQUET HALL - EVENING

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

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

OLIVIA
 (still feeling the kiss)
 What?

LYNN
 Are you alright? You look flushed?

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

LYNN
 I'll come with you.
 (beat)
 He doesn't even speak English that
 well but I think she's convinced
 herself that it doesn't matter.

They go over to the punch bowl. Olivia drinks one down and grabs another.

LYNN
Are we thirsty?

OLIVIA
Just a bit warm.

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

OLIVIA
Nothing.

LYNN
Oh my, Olivia, you didn't?

OLIVIA
What?

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

OLIVIA
You're imagining things.

LYNN
Am I? Am I?

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

LYNN
But, he's--

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

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

OLIVIA
It was just an innocent kiss.

LYNN

Who do you think I am. First of all those are my lines. Secondly, you kissed him.

OLIVIA

Sshh, keep it down. You're being dramatic.

LYNN

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

OLIVIA

I know what I'm doing.

LYNN

What about Mike?

OLIVIA

What about him?

LYNN

What would he think?

OLIVIA

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

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

OLIVIA

I just want to feel something, anything.

LYNN

I understand but--

OLIVIA

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

Olivia storms off while Lynn looks into her glass. Olivia storms back.

OLIVIA

And I know that you put the moves
on Mike, so don't act all high and
mighty.

Lynn is shocked and Olivia storms off again.

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

LIEUTENANT JAMESON

Ms. Hathaway.

OLIVIA

Not now, Lieutenant. I'm not in the
mood.

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

LIEUTENANT JAMESON

I think you'll want to hear this.

OLIVIA

What is it?

LIEUTENANT JAMESON

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

OLIVIA

What do you think you saw?

LIEUTENANT JAMESON

You and that, that...prisoner,
fraternizing.

OLIVIA

(angry)
Really?

LIEUTENANT JAMESON

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

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

OLIVIA

I've been holding my tongue because
I'm a lady--

LIEUTENANT JAMESON

I don't think--

OLIVIA

That's right, you don't think.
Instead, you act rashly. I don't
know what you think you saw, but I
do know what I saw.

LIEUTENANT JAMESON

What do you mean?

OLIVIA

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

LIEUTENANT JAMESON

Is that right. Well, you're not in
a position--

OLIVIA

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

(beat)

Use your imagination.

LIEUTENANT JAMESON

But you can't expect me to--

OLIVIA

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

LIEUTENANT JAMESON

But I never--

OLIVIA

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

(beat)

Merry Christmas.

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

AUNT CLARA

Couldn't have said it better
myself. You look like you need a
drink.

Aunt Clara walks away leaving the Lieutenant sulking.

EXT. BEHIND FARMHOUSE - SPRING DAY OVERCAST

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

OLIVIA

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

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

AUNT CLARA

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

OLIVIA

Stubborn?

AUNT CLARA

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

OLIVIA

Well, what happened?

AUNT CLARA

Well, you're here aren't you?

OLIVIA

No, I mean how did grampa come around?

AUNT CLARA

Your parents never told you the story?

Olivia shakes her head.

AUNT CLARA
Maybe this isn't the best time.

OLIVIA
Please tell me.

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

They walk inside.

CU OF FRONT OF TOMBSTONE

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

INT. FARMHOUSE KITCHEN - DAY

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

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

(beat)

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

OLIVIA
And he gave them his blessing?

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

Olivia smiles and gives a chuckle.

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

(MORE)

AUNT CLARA (cont'd)

My mother thought the worst, that her little girl was "in trouble".

OLIVIA

Oh my, mom and dad?

AUNT CLARA

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

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

AUNT CLARA

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

OLIVIA

I never knew.

AUNT CLARA

It's not the sort of thing that you tell your children.

OLIVIA

When you tell it, it sounds romantic.

AUNT CLARA

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

OLIVIA

I miss her.

AUNT CLARA

And now it's your turn to find your place.

OLIVIA

What?

AUNT CLARA

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

OLIVIA

Aunt Clara, you're not-

AUNT CLARA

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

Olivia looks down into her teacup.

AUNT CLARA

The answer isn't in the bottom of that cup.

She looks up.

AUNT CLARA

It's out there. I've seen you looking at that boy.

OLIVIA

(trying to be coy)
What do you mean?

AUNT CLARA

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

OLIVIA

You're just being silly.

AUNT CLARA

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

OLIVIA

Aunt Clara!

AUNT CLARA

What? I'm still a woman who knows a good thing when she sees it.

(MORE)

AUNT CLARA (cont'd)

And you're sitting here feeling sorry for yourself when the answer is staring you right in the face.

OLIVIA

You just don't understand.

AUNT CLARA

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

OLIVIA

Well, let's just say your right.

AUNT CLARA

That's the first smart thing you've said.

OLIVIA

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

AUNT CLARA

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

OLIVIA

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

AUNT CLARA

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

OLIVIA

What would you have me do?

AUNT CLARA

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

(MORE)

AUNT CLARA (cont'd)

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

OLIVIA

I know you're right.

AUNT CLARA

Then what's the problem?

OLIVIA

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

AUNT CLARA

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

OLIVIA

I'm just tired.

AUNT CLARA

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

Aunt Clara gets up and storms out of the kitchen.

OLIVIA

Where are you going?

AUNT CLARA

(from the other room)

Checking on Ed, if that's okay with you. I know what aversion you have to helping good men.

Olivia smiles.

EXT. POW CAMP - DUSK

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

MAJOR

Are you ready for the men, sir?

COLONEL MCNAMARA
Square em up Major.

MAJOR
(yelling)
Captain, form em up.

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

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

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

GERMAN COLONEL
All accounted for.

MAJOR
Very well. Post.

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

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

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

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

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

All the men take an "at ease" stance.

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

COLONEL MCNAMARA (cont'd)

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

(the men murmur and cheer)

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

PRISONER 4

(standing next to
Heinrich)

Who won?

GERMAN SERGEANT shakes his head.

GERMAN SERGEANT

So, what happens now?

HEINRICH

We go home.

The men disperse slowly.

OLIVIA (V.O.)

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

EXT. FARM - DAY

Different shots of the German POWs working on the farm.

OLIVIA (V.O.)

The men returned everyday working
just as hard as they did the day
before. They have such a devotion
to their work and are very good at
what they do. I have come to see
them in a different light. I can't
believe I'm saying this, but, maybe
I was wrong about them.

(MORE)

OLIVIA (V.O.) (cont'd)
 I don't know what I would've done
 without them. And I don't know what
 I will do when they leave. We all
 owe them a great deal.

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

Corporal Rydecker comes in the barracks to see Heinrich.

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

HEINRICH
 Gut danke. Your German is getting
 better.

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

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

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

HEINRICH
 Olivia!

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

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

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

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

She gets teary eyed.

OLIVIA
Who taught you the word stubborn.

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

Olivia smiles.

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

They stand there for a moment silent.

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

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

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

Olivia's frown turns to a smile.

OLIVIA
Of course, I would quite enjoy
that.

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

OLIVIA
Thank you.

She reaches up and kisses him on the cheek.

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

HEINRICH
I am glad that you came.

OLIVIA
(looking around)
Oddly enough, it's actually quite
nice here.

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

Olivia looks down visibly upset, thinking of Mike.

Heinrich
I am sorry, I didn't--

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

They walk in silence for a few moments.

OLIVIA
So, what happens now?

HEINRICH
We all go home.

OLIVIA
I figured as much.

HEINRICH
What are you thinking?

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

They stop and look at each other.

OLIVIA
(tears starting to come)
Heinrich I, I

Heinrich touches her cheek with his hand.

HEINRICH
I love you, too.

She wraps her arms around him and buries her head in his
chest.

OLIVIA

Oh, Heinrich, do you mean it?

HEINRICH

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

She pulls back her eyes full of tears.

OLIVIA

Then why are you leaving me?

HEINRICH

I don't know how I could stay.

OLIVIA

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

HEINRICH

Olivia, I have to go. I need to know where my family is.

(beat)

Even if I wanted to stay, I will not be allowed. We are all being moved to a staging area until we are sent back home.

OLIVIA

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

HEINRICH

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

OLIVIA

But, I'm alone, I have no one!

HEINRICH

You will always have me.

OLIVIA

You're leaving!

HEINRICH

Olivia, I am leaving, but I'm not leaving you.

She takes something out of her pocket and puts it in his hand. She walks away from Heinrich past Cpl. Rydecker.

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

Corporal Rydecker walks up to Heinrich.

CORPORAL RYDECKER
Women, right?

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

INT. FARMHOUSE LIVING ROOM - DAY

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

AUNT CLARA
So, how'd it go?

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

AUNT CLARA
Men.

INT. FARMHOUSE BEDROOM - DAY

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

AUNT CLARA
Oh, Olivia, I'm sorry.

OLIVIA
It's worse than that.

AUNT CLARA
What are you talking about.

Olivia turns over, eyes bloodshot and clutching a pillow.

OLIVIA
He said he loves me.

AUNT CLARA
Well, that's good news then.

OLIVIA

No, it's not. He's leaving. If I knew he didn't care it would be easier, but now, I'm losing even more.

AUNT CLARA

That doesn't make any sense. Does it?

OLIVIA

It makes perfect sense.

Aunt Clara sits down on the bed.

AUNT CLARA

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

(beat)

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

OLIVIA

Aunt Clara, this is nothing like that.

AUNT CLARA

Do you remember?

OLIVIA

Yes.

AUNT CLARA

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

OLIVIA

I was 7.

AUNT CLARA

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

OLIVIA

It wasn't funny.

AUNT CLARA

We came out. There you were so small and fragile. Crying so hard, your whole body was shaking!

Olivia looks up at her.

OLIVIA

I am still fragile.

AUNT CLARA

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

OLIVIA

So?

AUNT CLARA

The pain will go away again. You will heal.
(beat)
Don't let this be how you leave it.

OLIVIA

What am I supposed to do?

AUNT CLARA

Don't think you're the only one who's fragile, Olivia.

OLIVIA

You want me to go back?

AUNT CLARA

See, you're smarter than everyone says.

OLIVIA

Will you come with me?

AUNT CLARA

Still that little girl.

Aunt Clara gets up and walks out.

AUNT CLARA

They are starting to move the men out this week.

OLIVIA

What, I didn't--

AUNT CLARA

Well, you probably ran outta there so fast...look we'll go tomorrow first thing. Hope you don't expect me to hold your hand the whole way.

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

INT. CAMP COMMANDANT'S OFFICE - DAY

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

COLONEL MCNAMARA

Come in.

SERGEANT COCHRANE

Sir, the prisoner is here.

COLONEL MCNAMARA

Send him in.

Heinrich comes in and nods at the doctor.

COLONEL MCNAMARA

Please have a seat. Sergeant, you won't be needed.

Sergeant Cochrane leaves and shuts the door.

COLONEL MCNAMARA

Heinrich, I am sure you don't know why I called you.

HEINRICH

No, sir.

COLONEL MCNAMARA

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

DOCTOR

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

HEINRICH

I don't understand.

DOCTOR
You were in medical school, that's
what your file says. Is that not
correct?

HEINRICH
Yes.

DOCTOR
Do you still desire to be a doctor?

HEINRICH
Yes, very much.

DOCTOR
Then I don't see the problem.

HEINRICH
What?

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

HEINRICH
How is that possible now?

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

HEINRICH
I was there, that's all really.

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

HEINRICH
I don't know what to say.

COLONEL MCNAMARA
Say yes.

HEINRICH
Of course, yes. Thank you, Doctor.

COLONEL MCNAMARA

Some of these men are pretty torn up. We need good men. I hope you're up for it.

HEINRICH

I am.

COLONEL MCNAMARA

Good, any questions?

HEINRICH

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

COLONEL MCNAMARA

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

HEINRICH

Yes, sir, thank you.

DOCTOR

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

COLONEL MCNAMARA

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

HEINRICH

It will have to be.

COLONEL MCNAMARA

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

The Colonel gives Heinrich a manilla envelope.

HEINRICH

Thank you, Sir, Doctor.

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

EXT. POW CAMP - DAY

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

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

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

JESSIE

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

OLIVIA

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

JESSIE

Hey, Aunt Clara.

AUNT CLARA

Jessie.

JESSIE

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

OLIVIA

What's in the package?

JESSIE

Oh, well, just a pie.

OLIVIA

(teasing her)

Really? It wouldn't be for, what was his name? Started with an S, Sampson, stampton--

JESSIE

Sebastian, and maybe.

AUNT CLARA

Oh leave the poor girl alone. At least she had the right idea.

(to Jessie)

I had to practically beg and plead her to come.

OLIVIA
 Guess alot of people had the same
 idea.

Looking around at others with packages and boxes.

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

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

Jessie leaves.

AUNT CLARA
 Wish I were going with her.

OLIVIA
 I just don't know about you
 sometimes.

AUNT CLARA
 Are you ready?

OLIVIA
 I suppose so.

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

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

OLIVIA
 Of course.

Sergeant Cochrane walks Olivia to the Colonel's Office.

INT. COLONEL MCNAMARA'S OFFICE - DAY

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

COLONEL MCNAMARA
 (standing up)
 Oh, Olivia, please come in.

OLIVIA
You wanted to see me?

Colonel McNamara walks around to help her into a seat.

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

OLIVIA
But why me?

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

OLIVIA
Yes, of course.

COLONEL MCNAMARA
Is the Lieutenant an issue?

OLIVIA
Not at all. Why would you think that?

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

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

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

OLIVIA
I know Colonel and thank you.

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

OLIVIA
A position?

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

OLIVIA
How's that?

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

OLIVIA
Uh, thank you, Colonel.

COLONEL MCNAMARA
He's scheduled to leave tomorrow.

OLIVIA
So soon?

COLONEL MCNAMARA
We need good men, especially now.

OLIVIA
That's good for him, I suppose.

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

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

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

OLIVIA
Thank you but if there's nothing
else.

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

OLIVIA

With who?

COLONEL MCNAMARA

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

OLIVIA

Actually, that would be very helpful. Thank you.

COLONEL MCNAMARA

Forgive me. I'm keeping you.

OLIVIA

Not at all, I have plenty of time today.

COLONEL MCNAMARA

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

OLIVIA

Well then, I'd better get to it.

COLONEL MCNAMARA

Oh, and this came for you.

Olivia takes the manila envelope.

OLIVIA

What is it?

COLONEL MCNAMARA

It came from a, Mr. Halpert.

OLIVIA

Well, thank you again.

COLONEL MCNAMARA

Good day, Ms. Hathaway.

OLIVIA

Good day, Colonel.

Olivia leaves the Colonel's office with holding back tears. She looks down at the envelope. She walks off.

INT. POW CAMP COMMON ROOM - DAY

Olivia is sitting with Heinrich.

OLIVIA
So this is it?

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

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

HEINRICH
It's part of your charm.

OLIVIA
I'm going to miss you as well.

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

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

OLIVIA
No, it's mine to give.

HEINRICH
You sure?

OLIVIA
I understand why you have to go.

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

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

HEINRICH
You didn't ask.

OLIVIA
You're right, I'm sorry.

HEINRICH

What would you like to know?

OLIVIA

Well, what is your mother's name?

HEINRICH

Haha, do you really want to know?

OLIVIA

I do.

HEINRICH

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

OLIVIA

And you left them?

HEINRICH

There wasn't a choice.

OLIVIA

Did you want to leave?

HEINRICH

At the beginning yes, but things changed.

OLIVIA

I don't understand?

HEINRICH

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

OLIVIA

But.

HEINRICH

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

OLIVIA

I'm glad it's over now.

HEINRICH

But it's not. I told you, I don't know about my family. I know you worry about yours.

OLIVIA

The Colonel told me about the offer.

HEINRICH

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

OLIVIA

No, not really.

HEINRICH

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

OLIVIA

Will you get to see your family before starting?

HEINRICH

I hope so. I haven't heard any news and I worry.

(beat)

Will you write me?

OLIVIA

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

HEINRICH

Yes.

They kiss briefly.

INT. FARMHOUSE LIVINROOM - EVENING

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

AUNT CLARA

Thank you so much for coming.

MAN

Of course, and if you need anything.

AUNT CLARA

Thank you we'll let you know.

She closes the door and goes into the kitchen. Olivia is washing dishes and cleaning up from a party.

INT. FARMHOUSE KITCHEN - EVENING

AUNT CLARA
Oh let me get that.

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

OLIVIA
They've gone?

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

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

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

She starts crying while she is cleaning.

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

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

INT. FARMHOUSE LIVINGROOM - EVENING

Aunt Clara brings in some tea.

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

OLIVIA
Thank you.

Olivia takes the cup but just sits there.

OLIVIA
How did you get past it?

AUNT CLARA

Well, I had responsibilities. It kept me pretty busy. But, no, it wasn't easy.

OLIVIA

I keep losing the men in my life.

AUNT CLARA

I know it seems that way.

OLIVIA

It was nice to see so many of his friends.

AUNT CLARA

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

OLIVIA

I'm so tired.

AUNT CLARA

I know. You need anything?

OLIVIA

No, I'm fine.

AUNT CLARA

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

OLIVIA

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

AUNT CLARA

Okay, but don't stay up too long. You need your sleep.

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

INT. FARMHOUSE LIVINGROOM - EARLY MORNING.

Something wakes Olivia, still in the rocking chair. The sun is struggling to come up.

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

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

Heinrich is working in a VA hospital in France.

INT. FRENCH VA HOSPITAL - DAY

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

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

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

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

Heinrich goes to the next bed.

Heinrich
 Good morning, how are you today?

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

HEINRICH
 I understand.

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

HEINRICH
 I was also.

SOLDIER 2
 But by the looks of it, you weren't taken care of like we were.

HEINRICH

I am sorry, we are not all like that.

SOLDIER 2

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

HEINRICH

Well, if you need anything, I am here.

SOLDIER 2

Yeah, got a light?

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

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

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

DOCTOR

Any progress today.

HEINRICH

Some. Most of the wounds are healing, but.

DOCTOR

But what?

HEINRICH

Many still won't talk.

DOCTOR

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

HEINRICH

What are we going to do for bedspace?

DOCTOR

Look, if they are well enough to be moved they will be. We'll keep the critical ones until they're able to be moved.

HEINRICH
Anything else, Doctor?

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

HEINRICH
Of course.

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

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

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

The doctor leaves and Heinrich continues his rounds.

He sees goes over to tend to him.

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

He ignores Heinrich.

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

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

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

NURSE
Oh great.

HEINRICH
Please let me.

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

MIKE
(mumbling)
Olivia?

HEINRICH
(looking shocked)
What did you say?

Heinrich is shocked.

HEINRICH
What did you say?

Mike reaches out to Heinrich's chest.

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

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

HEINRICH
Can you tell me your name?

Mike struggles to grab at Heinrich.

HEINRICH
Please, tell me who you are?

MIKE
Where? Where?!

Heinrich looks down and holds the necklace in his hand.

HEINRICH
This? It was a gift.

MIKE
From who?

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

HEINRICH
Try to relax, have some water.

Mike smacks the water glass out of Heinrich's hand.

MIKE

TELL ME!

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

NURSE

Calm down, please.

HEINRICH

MICHAEL, you have to relax, Okay?

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

Heinrich

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

MIKE

What woman and how do you know my name?

HEINRICH

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

MIKE

Tell me! Please!

HEINRICH

I need you to calm down. Please?

Mike shakes his head.

HEINRICH

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

NURSE

Sure.

EXT. HOSPITAL - DAY

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

HEINRICH

Sun feels wonderful, don't you think?

Mike stares ahead.

HEINRICH

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

Heinrich stops the wheelchair. Mike considers it.

HEINRICH

Deal?

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

HEINRICH

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

MIKE

I don't know.

HEINRICH

You're in shock.

MIKE

Will I get better?

HEINRICH

You should, in time. I can't really
say.

MIKE

But you're a doctor.

HEINRICH

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

MIKE

That's my sister's necklace.

HEINRICH

I know.

MIKE

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

HEINRICH

It took alot, but she did.

Mike and Heinrich in several different places around the
hospital talking.

HEINRICH (V.O.)

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

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

MIKE

I keep thinking.

HEINRICH

What's that?

MIKE

How desperate they must've been to draft you.

HEINRICH

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

MIKE

What happened?

HEINRICH

Your turn, how did you end up here?

MIKE

I don't want to talk about it.

HEINRICH

I don't really care. Check.

Mike is taken aback by Heinrich's peristance. He is normally a quiet and calm man.

MIKE

I'm a pilot, I was shot down.

HEINRICH

That's it, you were shot down? Not a very good pilot.

MIKE

It was 4 to 1, I got 3 of em.

Mike and Heinrich pause for a moment. They are a match for each other.

MIKE

So, how'd you end up here?

HEINRICH

I was an infantry medic in North Africa.

MIKE

Captured?

HEINRICH

I was sent to England, then to the United States. I ended up in Camp Berry. What about you?

Mike looks away, away, wrestling with the memories of that time in captivity.

MIKE

I was shot down escorting a bomber, but I'm lucky.

HEINRICH

Why?

MIKE

I survived...barely. Put through interrogation for...days then marched off to a Stalag. Simple enough. When the war ended I was sent here.

HEINRICH

Checkmate.

MIKE

What? How'd you?
(beat)

I see why Olivia likes you.

Heinrich's grin is telling.

MIKE

So spit it out.

HEINRICH

Spit what out?

MIKE

It's an expression.

HEINRICH

Oh.

MIKE

How did you and my little sis, you know. She just doesn't seem your type.

HEINRICH

She was kind to me, after some time.

MIKE

Doesn't sound like Olivia.

HEINRICH

You have to get past that hard exterior. She is a very caring woman. But you really have to get past that hard exterior.

MIKE

Now that sounds like her.

HEINRICH

It took time. But now I can't stop thinking about her. I drift off when I am working, her eyes, her laugh, even her temper.

MIKE

Then why the hell did you leave?

HEINRICH

Sacrifice.

MIKE

What!?

HEINRICH

I was needed, here and at home. I have a family, too.

MIKE

(beat)

Did she talk about me much?

HEINRICH

Yes, but I thought...

MIKE

Thought what?

HEINRICH

The way she talked about you, I thought you and she were...

MIKE

We were inseparable as kids. Especially after mom died.

HEINRICH

I am sorry.

MIKE

We always had pop and we were a family much like your own, I'm sure. Yeah, can't wait to see the ole man again.

Hesitating a moment, Heinrich glances away.

MIKE

When?

Heinrich swallows hard as he re-focuses on Mike.

HEINRICH

This last summer. Just after I was transferred here.

MIKE

Why didn't you tell me.

HEINRICH

I thought you had enough to worry about.

MIKE

How did Olivia take it?

HEINRICH

She is strong. Your Aunt has been there...to help.

MIKE

Clara? That's good to know. But, how did it happen?

HEINRICH

Maybe you should rest, it's been a long day.

MIKE

Tell me.

HEINRICH

There was an accident, a fire. It weakened him.

Mike does his darnedest to fight the tears.

Heinrich

I haven't written Olivia. She doesn't know you are here.

MIKE

I don't want her to know just yet. I need to get back home.

HEINRICH

You can't travel yet. You're not well.

MIKE

You think that'll stop me.

HEINRICH

Mike.

MIKE

Then you'll have to help me? I think it's time we both got back home.

EXT. FARM - DAY

Olivia and Aunt Clara are working in the vegetable garden on the farm.

AUNT CLARA

I'm thinking about entering my pie in the apple festival.

OLIVIA

Well you should. Best apple pie in the county.

AUNT CLARA

High time Mildred knows it, too.

OLIVIA

What?

AUNT CLARA
Just saying she needs put in her
place.

OLIVIA
Don't you think that's a bit harsh?

AUNT CLARA
What else do I have. I need some
drama in my life.

OLIVIA
I think you're just being silly.

They hear a car pulling up the drive.

OLIVIA
Wonder who that could be?

AUNT CLARA
I'll go check.

EXT. FARMHOUSE FRONT DOOR - DAY

Someone walking up to the porch, we can't see who it is. Aunt
Clara comes to the door. Not surprised at all.

AUNT CLARA
Come on in.

Olivia looks up from her work, she looks at the back screen
door. She feels someone watching her.

HEINRICH
Hello, Olivia.

She stands there with a cold look on her face. He walks
towards her.

OLIVIA
(angrily)
What are you doing here?

HEINRICH
I told you I'd come back.

OLIVIA
(angrily)
No letter, no phone calls.

Aunt Clara peeks her head out of the back door.

AUNT CLARA

Olivia, he--

OLIVIA

You stay out of this!

She pulls her head right back in.

HEINRICH

I wanted to surprise you.

OLIVIA

(angrily)

So, you thought you could come back
and I would still be here waiting
for you?

HEINRICH

Well--

OLIVIA

(angrily)

Still loving you, missing you,
wondering how you were?

HEINRICH

I though--

OLIVIA

(less angry)

That I would just accept you with
open arms?

HEINRICH

Yes.

She drops the rake and tears start streaming down her eyes.
She runs to him. They wrap arms around each other.

OLIVIA

I knew it, I just knew it.

HEINRICH

What?

OLIVIA

I knew you'd come back.

HEINRICH

I'm sorry.

OLIVIA

Arrgh, why didn't you write or
call?

HEINRICH
I'm sorry, I wanted to surprise
you.

OLIVIA
I knew you couldn't resist my
charms.

HEINRICH
Still full of yourself, I see.

She smiles while pulling him closer into her.

Heinrich
But, I said I wanted to surprise
you.

OLIVIA
You did.

HEINRICH
But there's something else.

She pulls back, still crying.

OLIVIA
What do you mean?

HEINRICH
I found something of yours.

She catches sight of something behind Heinrich. She gasps as
Mike limps toward her on crutches.

Mike gives her that "come 'ere" head move and Olivia runs to
him.

OLIVIA
I thought I'd lost you.

She gives him a bear hug, nearly pushing him off his feet.

MIKE
(a little panicked)
Easy!

Mike looks over to see the second grave by the first. Olivia
takes his hand and they walk over.

OLIVIA
He was comfortable.

MIKE

I never thought I'd outlive the ole mule.

OLIVIA

Mike!

MIKE

Well, he was stubborn.

OLIVIA

I know, but...

MIKE

And you're just like him.

HEINRICH

I think you both are.

AUNT CLARA

Mike give those two lovebirds some time. Have some propriety.

OLIVIA

Go on, Mike. I'll be right in.

Mike goes into the house with Aunt Clara.

Heinrich puts his arms around her waist and pulls her in tight.

OLIVIA

I missed you so much. I just can't believe it.

HEINRICH

The further away I got, the more I missed you.

OLIVIA

And you brought Mike back. How did you find him. We all thought-

HEINRICH

It's a long story. He brought me here.

(Beat)

Persistence runs in the family.

OLIVIA

Thought it was stubborn?

HEINRICH

Oh, you are, he is persistent.

OLIVIA

Hey!--

He reaches down and kisses her cutting off the rest of her sentence.

OLIVIA

Oh, Heinrich.

HEINRICH

Never again will I leave you,
never.

OLIVIA

You do love me.

HEINRICH

When you reached out for me, you
touched my heart. How could I not?

They walk back toward the house hand in hand. Mike and Aunt Clara wave them into the house from the back door.

CLOSE-UP THE GARDEN HOE ON THE GROUND LYING BY ITSELF. MOVE TO LONG SHOT THRU KITCHEN WINDOW OF AUNT CLARA, OLIVIA, MIKE AND HEINRICH.

OLIVIA (V.O.)

The next week was the county fair, Heinrich asked me to marry him on top of the ferris wheel. I didn't think it that too terribly romantic until I found out much later that Heinrich is deathly afraid of heights. And as you can tell by the many pages that remain, I accepted. We left for Germany a month later to continue helping other soldiers in Mike's condition.

He received his Doctor of Medicine after that and found a job in a hospital near his home. That's how we ended up living in Stuttgart. Aunt Clara stayed on at the farm till Mike was well, but he never fully healed. No man ever does.

INT. FARMHOUSE KITCHEN - EVENING

A young woman ELISE mid 20's is reading from a book at the kitchen table. EDDIE, A man in his early 30's is sitting with her listening intently. V.O. changes from Olivia to Elise.

ELISE

It wasn't until many years later that Michael's condition was classified, but it had been around for thousands of years. It has been called many things. The first reports were as early as 490 BC by the Greek historian Herodotus. During the battle of Marathon, he described an Athenian soldier that, without injury, became blind after witnessing the death of a fellow soldier. Mike needs help and it just isn't there. As well as many more like him. Heinrich and I really want to help these men. I wonder how we can?

A old man in a wheel chair comes into the kitchen where Elise and her brother Eddie are sitting. Mike is now a much older man, still feisty and full of vinegar. He is in a wheelchair.

MIKE

You kids find anything interesting in that old book?

She turns to Mike with misty eyes.

ELISE

It's been very, enlightening. I do have one question.

MIKE

What's that?

ELISE

Did they ever tell you how they met?

EDDIE

It was right after the war, wasn't it?

MIKE

They never, told you?

ELISE

Well, they never really talked about it?

EDDIE

What are you getting at?

ELISE

Listen to this. "All the men are crude and I doubt that any even speak a word of English."

EDDIE

So.

ELISE

She's talking about what happened during the war and the men that helped out grampa, here on this farm.

EDDIE

I still don't understand--

ELISE

"Heinrich, finally it speaks. He seems different from the others, so quiet. I still can't get over that the enemy is here in my home."

Eddie looks shocked.

EDDIE

But I thought!--

ELISE

(excited)
Yeah, I know.

EDDIE

And all this time? I thought they met at some medical conference...in Germany?

ELISE

I know, it's so romantic.

EDDIE

Romantic? They lied to us! Aren't the least bit upset?

Mike stifles a laugh.

ELISE

No, no I'm not.

EDDIE

Now I have to wonder what else wasn't true.

ELISE

If they did keep things from us, they probably did it for a good reason. Do you tell Amy and Michael everything.

EDDIE

Well no. But this is kind of a big deal. Don't you think?

MIKE

You kids need to understand, they may not have told you things for your own good.

(beat)

It was a long time ago. Things were different then.

EDDIE

How long have you had it?

MIKE

Hmm, I guess your mother gave it to me right after you left for college.

(referring to ELISE)

EDDIE

When Dad died. That was about when she moved back to the States.

MIKE

I'spose. Both worked very hard. And they may have kept things from you but you don't know the risks they took. The world was a different place then.

ELISE

How so?

MIKE

Oh, you kids don't even read anymore do you? Look, the war was over and Germany lost. They were not the most welcomed individuals.

EDDIE

That's why they worked in Europe?

MIKE

It was easier for them. You kids got to see a lot more than being raised in a small town like your Mom... or Dad, for that matter.

ELISE

Why didn't they ever tell us?

MIKE

Well, I suppose you had a certain perspective of them. Maybe they didn't want to lose that.

ELISE

That's just silly.

MIKE

Could be. They had their reasons.

EDDIE

Uncle Mike, thanks.

Elise gets up and hugs Mike tight.

MIKE

What's that for, sweetie.

ELISE

I don't know, it's all so emotional.

MIKE

You are your mother.

ELISE

She told us about you, too.

MIKE

That right? Hope it doesn't change how you think about your old uncle.

ELISE

Just makes us love you all the more.

MIKE

Don't stay up too late you two. You still helping me in the morning?

EDDIE

Yes, sir.

MIKE

You'd better be up. You don't want me waking you.

EDDIE

I'll be up.

MIKE

Good night, kids.

EDDIE

Night.

Old Mike leaves the room.

INT. FARMHOUSE BEDROOM - MORNING

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

Elise gets up and goes to her dresser. There is a hairbrush, a clock showing 6:15 am, and a framed picture of Olivia and Heinrich that sits on her dresser, she touches it. And pulls back a bit, a worried look comes over her. A locket hangs on the picture frame, she picks it up and puts it on. The diary is on the dresser.

INT. FARMHOUSE KITCHEN - MORNING

She comes down the stairs to the kitchen in a robe. She looks out the window sill above the sink. She looks worried and concerned. Then she smiles, slightly. She sees Mike and Eddie working outside carrying feed from the barn. Eddie heads toward the back kitchen door and comes in. Mike gets back into the wheel chair.

MIKE

Give me a push. I'm an old man you know.

Elise watches and chuckles. Eddie sees her in the window and smiles to her about their Uncle's faux physical disability.

EDDIE

Morning, sunshine.

ELISE

Hhmf.

Eddie pours himself a cup of coffee then offers her the pot.

EDDIE
Coffee?

ELISE
Yes, thanks.

He pours a cup for Elise.

EDDIE
You were up all night reading?

ELISE
Maybe.

EDDIE
You, are such, a child.

Eddie hands her the cup of coffee.

ELISE
There's so much about them I really
didn't know.

EDDIE
Does it matter, really?

ELISE
I miss them.

EDDIE
I know. But, I see more of mom in
you every day.

Elise makes a snide facial expression.

EDDIE.
I'm gonna take a shower. Would you
rather...

ELISE
No, go ahead. I want to sit awhile.
Save me some water please.

Eddie kisses her on top of the head.

INT. FARMHOUSE BEDROOM - MORNING

Music: Dream a little Dream, Ella Fitzgerald.

Elise is getting dressed, dark clothing. She walks down the stairs.

LONG SHOT LOOKING OUT THE FRONT DOOR FROM THE STAIRS.

Eddie is standing in a black suit in front of his car, passenger side. Mike is in the back.

Elise walks out the front door and stops to look back for a moment. She walks to the car. Eddie opens the door for her. She gets in and the car heads down the road.

FADE OUT: