

The Hunting Grounds
by Nat Miles

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Fade in:

EXT. SNOWY FOREST - NIGHT

A blizzard swoops in around an isolated wood cabin. Dim yellow light projects out the crack in the curtains, and smoke rises from the chimney.

A dark figure approaches slowly in a large coat, his steps laboured in the deep snow.

SUPER: AUSTRIA, 1949.

EXT. CABIN - NIGHT

The man reaches the door and KNOCKS. A voice from inside shouts in German.

FRANZ
(German; subtitled)
Ollie! You've been gone hours!

FRANZ (40s) opens the door in anger. His face quickly turns to shock as CHARLIE (40s), rugged, stands at the entrance, blood on his face and pistol aimed at Franz.

CHARLIE
(with an English accent)
Hi. Corporal Charlie Fawkes. Could
I use your sink?

INT. CABIN - NIGHT

The cabin is small: a rustic kitchen in the corner next to the fire, a couple cupboards and beds as well as a small table in the middle with two chairs, Franz on one. The other holds Charlie's thick coat.

Charlie washes the blood off his face at the sink in the kitchen. He wipes his face with a small towel.

Meanwhile, Franz looks through a typed letter, obviously quite flustered. He looks sideways to a cupboard on the wall.

Franz motions towards it just as Charlie turns and grabs his six shooter from the counter. Franz leans back into the chair.

Charlie walks to the table and sits in the opposite chair. He smiles politely while placing his gun down on the table, barrel towards Franz, next to a filled cup of tea. Franz puts the document down.

FRANZ
I have money.

CHARLIE
I'm not here for money.

FRANZ

That painting is worth a fortune.

He refers to the painting behind him of a peaceful meadow. Charlie stares at it a moment.

CHARLIE

Is that a Levitan? Isaac Levitan?

FRANZ

You know your art.

CHARLIE

I studied him at university.

FRANZ

You can have it if you go.

CHARLIE

That's your price?

Franz doesn't break eye contact.

CHARLIE (CONT'D)

I think you have me confused with a hitman.

FRANZ

What are you then?

Charlie takes a sip of the tea on the table. He looks at the cup, obviously disgusted.

CHARLIE

Do you want to know what I hate most about Germans? You couldn't make a good cup of tea if your life depended on it. It's not a hard process, and yet, even if I pointed a gun at you...

He indicates to the gun on the table.

CHARLIE (CONT'D)

It would still be this.

He looks at the cup again. Takes a sniff.

CHARLIE (CONT'D)

What leaves did you use?

Franz shrugs.

FRANZ

They were in a box.

CHARLIE

A box? See, that's the problem. You throw a bag into a hot cup and call it tea. Things aren't so black and white. You think I'm a hitman because I have a gun. When you call me that I lose everything else about me. All I am is that gun. You understand what I mean?

FRANZ

Okay.

CHARLIE

So what about you?

FRANZ

What about me?

CHARLIE

You call yourself Nazi, yes?

FRANZ

I did.

CHARLIE

So what do you lose?

FRANZ

I don't know. What do I lose?

Charlie shrugs his shoulders.

FRANZ (CONT'D)

You killed Ollie?

CHARLIE

I had a warrant for him too.

FRANZ

Without a trial?

CHARLIE

It's a long walk back to Berlin.

Charlie takes a sip through habit, reacts in disgust.

Franz looks again to his left to the cupboard at the wall. Charlie notices and takes a look.

FRANZ

So you're just going to kill me in cold blood?

CHARLIE

You'd deserve it for serving this.

Charlie smiles.

CHARLIE (CONT'D)

Okay.

He opens up the gun's cylinder and takes out a bullet. He places it on the table. He does this again until there's 5 bullets standing on the table.

CHARLIE (CONT'D)

Tell you what, I've left one in there. You reckon you can get off 6 shots before I make it to that cupboard there and shoot you with your own gun?

FRANZ

What?

CHARLIE

I saw you look.

(beat)

You wanted a trial, no? How about trial by combat? Like we used to.

Charlie places the gun on the table and then slowly slides it down. Franz doesn't move. Charlie leaves it in the middle of the table and sits back again.

Franz looks at the gun, then up to Charlie, then back at the gun.

FRANZ

This is absurd.

CHARLIE

I could just shoot you straight.

Franz looks back to the gun.

CHARLIE (CONT'D)

I won't move until you do.

A long pause. Charlie continues to stare him down.

Franz launches himself towards the gun as Charlie grabs the table and flips it. The tea splashes everywhere. Bullets roll across the room. The gun flies to the floor. Franz crawls to it in desperation.

Charlie quickly gets to the cupboard and opens the top drawer.

Franz gets the gun, stands up and starts to shoot. TICK. The hammer hits nothing.

There's no gun in the top drawer. Charlie searches around. Nothing of note beyond a Spanish dictionary.

TICK. TICK. Franz continues to shoot.

Charlie opens the second drawer. TICK. The gun's there. TICK. He grabs it, turns, and SHOTS Franz in the chest.

Franz falls on his butt and leans back on the flipped table. The blood spreads rapidly around his chest. Charlie inspects the gun. It's a Luger P08.

CHARLIE

Hm. Standard SS issue. Good gun.

Charlie looks to Franz, who's smiling. Franz lifts the gun up and aims it at Charlie.

FRANZ

That was five.

He pulls the trigger. TICK. He pulls it a few more times. TICK. TICK. TICK. TICK.

He's confused. Angry. He looks to Charlie, who slowly reaches into his pocket and pulls out one last bullet.

CHARLIE

I lied.

He throws the bullet to him. Franz catches it. A beat. Charlie SHOTS him dead.

It's quiet now. The WIND can be heard howling outside. Charlie grabs his own gun out of Franz's dead hand. He gets up and walks to the painting of the meadow. He looks at it for a moment.

He grabs the painting by the frame and takes it off the hook.

EXT. SNOWY FOREST - NIGHT

The blizzard has stopped. The cabin is engulfed in flames as Charlie walks back through the snow. In his hand is the painting covered in a canvas cloth.

TITLES.

EXT. TRAIN STATION - DAY

An old steam train SCREECHES to a halt at a mid-sized English train station. The platform is busy with people waiting for their loved ones.

A stream of people walk out of one of the train cars. Charlie walks out, still wearing the same clothes apart from the coat as it's a lovely spring morning. He carries the painting, but now it's wrapped in brown paper.

He still holds the painting in his hand as he struggles his way through the crowds of people. He notices a man standing at the back of the station, JIM (60's), large with a moustache and expensive suit. He's on the lookout.

Charlie covers his face with the painting and walks out.

CHARLIE

Taxi!

EXT. ENGLISH COUNTRYSIDE - DAY

It's a cool, crisp spring morning. The trees are just starting to bud as a taxi drives through the narrow country roads.

INT. TAXI - DAY (MOVING)

Charlie sits in the back of the taxi as he watches out the window at the English scenery.

TAXI DRIVER

So, how long have you been away?

Charlie looks to the TAXI DRIVER (40s).

CHARLIE

Too long.

TAXI DRIVER

I know how that feels. It's the hills you miss most, I found.

The driver points to his sun visor to a set of 2 medals, the War Medal 1939-1945 as well as the France and Germany Star.

Charlie looks at them for a moment.

CHARLIE

Where did you fight?

TAXI DRIVER

Belgium...France, mostly.

CHARLIE

Normandy?

TAXI DRIVER

Gold beach. Fourth boat to arrive. I was late that day, got me put in the front of the boat. First man those Krauts saw when the door dropped. What about you? You fight?

CHARLIE

I was a lot further back.

TAXI DRIVER

Gold beach?

Charlie nods.

TAXI DRIVER (CONT'D)

Really?

The driver puts his right hand out behind him for Charlie to shake. His last two fingers are missing. Charlie shakes it.

TAXI DRIVER (CONT'D)

Richard.

CHARLIE

Charlie.

TAXI DRIVER

(referring to the medals)

I get complaints about those, believe it or not. People say it's not very English showcasing them like that. But this isn't the same England it used to be.

The taxi driver looks in the rear view mirror at Charlie, then notices the car behind him. It's dark and sleek, looks expensive.

TAXI DRIVER (CONT'D)

That car's been tailing us since we left the station.

Charlie looks back and sees the car. He breathes out.

TAXI DRIVER (CONT'D)

Do you want me to try and shake it off?

CHARLIE

He knows where I live.

EXT. ENGLISH ESTATE - DAY

A large English mansion sits in the middle of a well-groomed garden. Surrounding it all, beyond the garden, is a forest of oak trees, all budding.

INT. LIVING ROOM - DAY

Unlike the outside, the interior of the mansion is unwelcoming, old and covered in dust. The room is ornate and peppered with fancy chairs and tables. Charlie hangs up the Levitan painting.

He takes a step back and looks at it, then turns to the rest of the room. The dust is quite noticeable. He rubs his finger on one of the tables, leaving a trail clean wood underneath. He looks at his dirty finger.

Charlie then notices a framed picture on that same table. He picks it up and looks at it.

It's a picture of 10 soldiers in a group, gear on but smiling. Charlie closes in on two faces, himself and another young man.

Charlie looks at it and a moment of sadness creeps over him. He quickly puts it down.

EXT. BACK GARDEN - DAY

At the back of the house, Charlie sits on a garden chair and peers out to the vast landscape that fills his vision. A large field peppered with trees, and beyond, rolling hills as far as the eye can see.

He pours himself a glass of whiskey. Beside his glass is another one, as well as another chair.

EXT. ENGLISH ESTATE - DAY

The same sleek car from earlier is parked at the driveway of the estate.

Jim leans on the car with a cigar. He looks nervous as he takes another puff.

EXT. BACK GARDEN - DAY

Charlie continues to look out at the garden, deep in thought. He takes a sip of whiskey.

Heavy FOOTSTEPS on gravel are heard to his left. Charlie turns to see Jim approach from the side.

JIM

I thought you'd be out here.

CHARLIE

General.

Beside Charlie is a small table and then another chair. Jim sees that there's another glass of whiskey on table.

JIM

Thoughtful.

He takes a seat on the empty chair and takes a sip of the whiskey.

JIM (CONT'D)

So how was Austria?

CHARLIE

Cold.

JIM

I see you decided to leave him there instead of bringing him back as per my instructions.

CHARLIE

There was two of them. And he shot first. Is that why you're here?

JIM
Thankfully, for your sake, no.

Jim takes another sip of whiskey. Charlie's eyes remain on the garden.

CHARLIE
It's just not the same.

JIM
What?

CHARLIE
Don't you remember the trees as a kid? How green they were.

Jim looks at the landscape. As beautiful as it is, it is a little somber than you'd expect.

CHARLIE (CONT'D)
It's like every time I come back it gets more dull. Makes me wonder if I should just stay out here, stop it changing more.

JIM
I think you need to keep moving your feet.

CHARLIE
Perhaps I've had too much excitement over the years.

JIM
Or perhaps it's just a cloudy day.

Jim takes another sip of whiskey.

JIM (CONT'D)
Maybe you are right. Maybe a lot of things have grown dull as we've aged. On the other hand, the whiskey has got a hell of a lot better.
(beat)
Here, let's go for a ride.

CHARLIE
I just got back, Jim.

JIM
I know. Let's go for a ride.

INT. CAR - DAY (MOVING)

The two back rows of the car face each other. Charlie sits on one, Jim the one opposite. Beside Jim is a stack of folders. Charlie stares outside.

JIM

I have another assignment for you.

Charlie smiles weakly. Jim picks up the top folder and hands it over.

CHARLIE

Not interested.

JIM

Believe me, you'll want to look at this one.

CHARLIE

I'm tired.

JIM

Just...

Charlie reluctantly takes the folder and opens it up. The first page is a profile that includes a picture of HEINRICH (40s) in Nazi uniform. His look is intense, his face proud. Underneath is information on him.

JIM (CONT'D)

Heinrich Keubler, you know the one. Helped lead the Blitz. I don't need to tell you how much we want this guy, how much the country wants this guy.

CHARLIE

Get someone else.

JIM

We already did.

Jim hands him over another file. Charlie opens it to reveal another ID profile, this time for a British soldier.

JIM (CONT'D)

William Carter of the 2nd Infantry Brigade. Experienced investigator.

CHARLIE

I've heard of him.

JIM

We sent him down to a small coastal village in Chile three weeks ago after a report of a potential sighting. Two days later he vanished.

CHARLIE

So now you're coming to me?

JIM

Not exactly. When the news got out we were approached.

CHARLIE

By who?

Jim hesitantly hands him the last folder.

JIM

Simon.

Charlie opens it. The profile shows a picture of SIMON (20s) in his army uniform. After seeing the picture, Charlie immediately closes it.

CHARLIE

What happened?

As Jim speaks, Charlie gets more and more angry.

JIM

We don't know. We sent him down a week after William vanished...we haven't heard from him since.

Charlie takes a moment to suppress his anger.

CHARLIE

How many times did I tell you to keep him out of this?

(beat)

How many times?

JIM

He begged me.

CHARLIE

I don't care if he washed your feet. He's not cut for this.

JIM

You know what he did.

CHARLIE

Yes. I was there. And I see it every night I sleep.

JIM

You should have seen him, Charlie. He just wanted to make things right. I thought I'd give him the opportunity.

CHARLIE

Do you know how many Nazis live in South America?

JIM

That depends on who you ask.

CHARLIE

Just a rough estimate.

JIM

Nine thousand.

CHARLIE

Nine thousand. And there's one of him. You sent a desperate man into a warzone. That's not an opportunity, that's a suicide mission.

JIM

That's why I'm coming to you now. Please. Find him. And William. And if you can, get Heinrich too.

Charlie thinks for a moment.

CHARLIE

Take me to the airport.

JIM

We're already heading there.

The sound of WHIZZING AIR fades in.

INT. AIRPLANE - NIGHT (MOVING)

Charlie takes a sip of whiskey in his airplane seat. Outside the window is a twilight sky. His eyes droop but don't close. He's restless in his seat.

AIR HOSTESS (O.S.)

You look ready for a holiday.

Charlie turns to see the AIR HOSTESS (30s) smiling at him.

CHARLIE

Just another whiskey will do.

EXT. SKY - NIGHT

The old 1940s propeller plane, with its chromed exterior, reflects the outside hues of orange and purple as it continues to WHIZZ through the air.

INT. AIRPORT - DAY

Charlie stands in line at customs, looking exhausted. He's next up just as a CLERK (30s), female, finishes with another flyer.

CLERK

Next!

Charlie goes to her.

CLERK (CONT'D)
Good morning, welcome to Buenos
Aires.

Charlie hands over his passport and she takes a peek at it.

CLERK (CONT'D)
Reason for visit?

CHARLIE
Business.

CLERK
What type of business?

CHARLIE
His Majesty's business. My papers.

He hands over a small stash of papers. She reads over them as Charlie looks around the rather grand airport lobby fitted almost entirely with marble.

CHARLIE (CONT'D)
Where's your bar?

CLERK
I'm sorry?

CHARLIE
I have 6 hours until my next
flight.

CLERK
It's 9 in the morning.

Charlie looks to his watch.

CHARLIE
Not for me it isn't.

CLERK
They're closed here, but you might
find one in the city.

She hands him back his papers and passport. Charlie nods his head.

CLERK
Next!

Charlie leaves as another man, GERHARD (30s) walks to the clerk from a different line. He watches Charlie suspiciously as he walks away.

EXT. CITY STREET - DAY

Charlie walks down a bustling city street. On both sides of the street are large art deco and streamline buildings that stretch down as far as the eye can see. On the roads, shiny cars crawl forward as they reflect the hot sun's rays.

Charlie passes through the crowds as he walks, gun in his side holster. As he passes the stores, he looks at the windows. He passes a clothes store, a post office.

Behind him, Gerhard follows closely behind. As he gets closer to Charlie, he pulls out a pocket knife and flicks out the blade.

He reaches Charlie and gently prods the point of the knife into the base of his spine.

GERHARD
(in a German accent)
Keep walking.

Before Charlie can react, Gerhard takes the gun at his side and aims it at his waist. They continue to walk until they reach an alleyway where half the entrance is blocked with trash bags.

GERHARD (CONT'D)
In here.

They turn into the alleyway and continue to walk.

EXT. ALLEY - DAY

GERHARD (CONT'D)
I can spot a hunter a mile away.

CHARLIE
You sound scared.

GERHARD
Left here.

They take another left behind a building so that no one can see them. Gerhard pushes Charlie away and aims the gun at him. Charlie turns to him.

GERHARD
Let me guess. Chile?

Charlie gives him a look. Gerhard smiles.

GERHARD (CONT'D)
You're too late.

CHARLIE
If I'm too late you won't mind handing my gun back.

GERHARD

The confidence of sheep at the slaughter.

CHARLIE

What do you know?

GERHARD

You don't understand this, but when you're like us, when you've lost almost everything you have, what you do have you grip tighter.

CHARLIE

When I have a question why can't you just answer it?

GERHARD

Maybe I'd prefer if you die guessing. But the wheels have been turning for a long time. You can't stop what's happening.

Gerhard pulls the hammer of the gun.

CHARLIE

At least make it a fair fight. Give me the knife.

Again, Gerhard smiles and tosses the knife to Charlie. Charlie bats it to the floor with his hand.

CHARLIE (CONT'D)

You don't throw a knife with the blade out. It's dangerous.

Charlie bends down and reaches for the knife.

CHARLIE (CONT'D)

See?

Charlie throws the knife and it stabs Gerhard in the leg. Gerhard screams and jumps back as Charlie runs away. Gerhard SHOTS twice and misses. He runs after Charlie.

Charlie turns into the next alley. Gerhard follows close behind, gun always aimed. Another SHOT. Miss.

EXT. CITY STREET - DAY

Charlie turns into the street and crosses the busy road, jumping over the hood of a car. Gerhard follows and SHOTS. The crowds of people run and SCREAM.

EXT. ALLEY - DAY

Gerhard follows Charlie to another alleyway. A left. A right.

Charlie takes another right. It's a dead end. He turns around to the entrance of the alley.

He looks to the right and notices a homeless man chilling to the side with a flask in hand.

Gerhard, struggling, turns the last corner and reaches the last alleyway. He looks around for an exit and notices the homeless man.

GERHARD

Where is he?

The homeless man keeps looking at him. Gerhard aims the gun at him.

GERHARD (CONT'D)

Where is he?!

The homeless man looks to the middle of the alley to a manhole.

Gerhard walks to it slowly, gun aimed and ready. He gets his fingers to the edge of the steel manhole, and rips it off in one fluid motion, SHOOTING three times into the hole.

There's a moment of silence. Gerhard peeks inside but it's dark.

CHARLIE (O.S.)

Did you get him?

Before Gerhard can react, a metal pipe hits him in the back of the head. Charlie is there behind him and catches him as he falls back, unconscious. The gun falls to the floor.

While holding him, Charlie reaches into Gerhard's pocket and takes out his wallet. He kicks Gerhard's limp feet into the manhole, then drops the body inside. Gerhard falls in smoothly.

Charlie covers the manhole again and grabs his gun, putting it back into its holster. He grabs the cash out of Gerhard's wallet and hands it to the homeless man while putting his finger to his lips as if to say "shhhh."

The homeless man nods and offer his flask to Charlie.

Charlie hesitates, then takes it and grabs a seat beside him. He takes a long swig. They sit and relax a moment.

CHARLIE

You speak English?

The man doesn't answer.

CHARLIE (CONT'D)

Anglais?

The man shakes his head. Charlie takes another swig. He looks at his watch then leans back onto the building behind with a tired sigh.

The sound of a plane ENGINE fades in...

EXT. DESERT - DAY

A much smaller plane lands on a long stretch of desert, a cloud of dust forming behind it. An army green 1940s Land Rover is waiting there.

As Charlie gets off the plane, JAVIER (30s) waits for him at the bottom of the stairs. Charlie is less than excited to see him.

JAVIER
(in a Spanish accent)
Hello sir, welcome to Chile.

CHARLIE
Who are you?

Charlie continues to walk. Javier follows.

JAVIER
Javier Vargas, I will be your liaison on this mission.

CHARLIE
I asked for a car, not a liaison.

JAVIER
Of course, but General Dowell hired me to join you and mediate all communication to and from England.

CHARLIE
You have communication with General Dowell?

JAVIER
Yes.

CHARLIE
Good. Tell him I don't need a liaison.

JAVIER
I can also assist with the local language, information, maps. I'm simply here to help.

CHARLIE
You were Simon's liaison when he was here?

JAVIER
Yes sir.

CHARLIE

Well a fat load of help you were.

They make it to the truck and Charlie can't help but stare at it. It stands there, ready to go, new paint that's been muddied at the bottom. Javier notices the interest.

JAVIER

You like it?

CHARLIE

You could drive that up Everest.

JAVIER

If you think it's cool on the outside...

The doors on the back of the Land Rover open, revealing large analog machines on both sides. Javier looks to Charlie, hoping to impress. He points to all the components.

JAVIER (CONT'D)

Voice transmitter, receiver, generator, that's for Morse code if we end up needing it. It's an entire mobile headquarters.

CHARLIE

Does it drive?

JAVIER

Yes.

Charlie notices the plane start to take off again.

CHARLIE

Then take me to the last place you saw Simon.

JAVIER

(smiling)

Of course.

He closes the back doors.

JAVIER (CONT'D)

Did you sleep on the plane?

CHARLIE

No.

JAVIER

Well you're not going to sleep in this either.

INT. LAND ROVER - DAY (MOVING)

The inside of the truck RATTLES as Javier drives. They're on little more than a dirt road surrounded by rolling desert

hills that quietly stretch out to the horizon. Charlie looks out through the window.

CHARLIE

I was told we'd be in jungle.

JAVIER

Oh, we will be. See, South America is like a sandwich with all these different ingredients. You have the mountains of Argentina, the jungles of Brazil, the deserts of Peru, the plains of Venezuela. Chile is like a bite of that sandwich. There's a little bit of everything.

Charlie gives him a look.

JAVIER (CONT'D)

You'll see.

EXT. DESERT - DAY

The Land Rover speeds down the desert road, flat as the eye can see.

EXT. MOUNTAINS - DAY

The truck starts to climb a mountain road. It's still quite deserty but beyond them are the glorious Andes mountains shining in the sun.

Driving through a mountain passage in the fog, rain starts to fall and hit the car. It grows harder and harder until it's a downpour...

EXT. GRASSY PLAINS - DAY

...then it's sunny again. The mountains lie behind the car as it traverses through the flat fields. The shadows of the car are much longer now. Llamas graze in the fields.

INT. LAND ROVER - DAY (MOVING)

Charlie watches on, almost asleep but not quite. They still don't talk.

EXT. JUNGLE ROAD - DUSK

It slowly gets dark as the Land Rover travels through a makeshift jungle road. The bugs are out, illuminated by the headlights. The truck is being jerked by the loose rocky road.

INT. LAND ROVER - NIGHT (MOVING)

Still on the jungle road, the Land Rover's headlights light up a sign on the side of the road: Caleta Tortel.

CHARLIE

This is it.

JAVIER

Yes, just down here.

(beat)

Can I ask you a question?

CHARLIE

What?

JAVIER

Why do you do this job?

The question takes Charlie by surprise. He hesitates a moment.

CHARLIE

I'm good at it.

JAVIER

But why did you start in the first place? I mean, this seems a difficult life and England is rather nice from what I hear. Didn't you want to stay home after the war was over?

CHARLIE (CONT'D)

The war isn't over. Not when these German bastards still roam free.

Ahead, a couple of the locals walk towards them.

CHARLIE (CONT'D)

Here. Pull over.

JAVIER

It's night time Corporal...we're strangers. It would be best for us to get a good night's sleep and start in the morning.

Javier drives past the two locals. Charlie watches them as they pass, and they watch him suspiciously.

EXT. HOUSE - NIGHT

The Land Rover is parked outside a white building.

INT. HALLWAY - NIGHT

Javier points to a door.

JAVIER

This is your room. Just down the hallway is Simon's. Nobody has touched it. It's exactly as it was.

CHARLIE

Show me.

INT. SIMON'S ROOM - NIGHT

Charlie turns the light on in the room. Javier is behind him.

JAVIER

I'll leave you to it.

Javier leaves as he closes the door. The room is simple: a bed and a desk, some curtains over the window. There's also a suitcase sitting on a chair and some shirts hanging on an ironing board.

Charlie looks around the room. There's nothing untoward. He lifts the corner of the duvet and a cockroach jumps out and scuttles across the floor.

Charlie instinctively runs at it and steps on it. It CRUNCHES.

He finds himself right above Simon's suitcase. He opens it. It's mostly folded clothes, but on top is a framed picture. Charlie picks it up.

It's the same as the picture in his house. 10 soldiers all in a group. Charlie looks closely at himself again and the man beside him, Simon. Their arms are on each other's shoulders. Charlie concentrates on Simon's face.

INT. HOTEL ROOM - NIGHT

Back in his own room, Charlie lies in his bed, eyes wide open in the dark. A whiskey bottle stands on his nightstand, half empty. Charlie remains still for a moment, then whips off his sheets.

He quickly puts on his shirt and leaves the room. His gun belt remains on the chair.

EXT. STREET - NIGHT

Charlie, half drunk, walks down the makeshift road in his dirty khakis as passes a street light. He continually swats bugs away as they swarm around him.

There's a building in front of him with the door open and neon lights protruding out. It's a bar.

INT. BAR - NIGHT

The bar is mostly empty. Charlie sits at a stool and finishes up a whiskey. A couple locals lounge at the tables.

Charlie finishes his glass and indicates to the BARLADY (30s) he wants another. She pours him one.

The sound of a large ENGINE can be heard outside.

EXT. BAR - NIGHT

A large 1940s Mercedes truck parks in the dark parking space beside the bar.

Three men get out: TOMAS (30s), the GOON (30s) at close to 7 feet tall and 400 pounds, as well as another man. As they enter the building, the Goon steps away to the wall to pee.

INT. BAR - NIGHT

Charlie notices them walk in but goes back to his drink. Tomas points to a table and the other man takes a seat. Tomas sits at the bar a few stools away from Charlie. The barlady goes to him.

TOMAS
(in Spanish)
Three.

He sticks up his thumb and two fingers. The barlady starts pouring. Charlie looks at him a little longer, then does a double take. He recognizes him.

He quickly finishes his drink and gets up, a little off balance, then walks up to Tomas.

Charlie leans on the barstool next to him.

CHARLIE
Guttentag.

Tomas looks at him.

TOMAS
(German; subtitled)
Who are you?

CHARLIE
(in English)
Ah, well, you've got me there.
That's about all I know.

He puts his hands up innocently, then turns to the barlady for another drink. Tomas realizes his voice.

TOMAS
You're a little far from home,
Englishman.

CHARLIE
And you're a little further.

The barlady hands Charlie his drink and he downs it.

CHARLIE (CONT'D)

But isn't that the dream? Travel
the world? Visit the cities of the
great empires that once were?

TOMAS

I'll drink to that.

Tomas takes a sip out of one of the glasses.

CHARLIE

But do you know what the best part
is? After all that travel. After
seeing everything you see. There's
nothing better than going home.

(beat)

Unfortunately for you, that can't
be the case. Isn't that right,
Tomas? Because you murdered two
British officers under your care at
your Stalag. 18-C if I recall.

Tomas slowly puts the glass down then puts his hand to his
side, where there's a pistol that Charlie can't see.

TOMAS

Is that why you're here?

CHARLIE

Luckily for you, I'm looking for
someone else.

TOMAS

Lucky me.

CHARLIE

But can I tell you a secret? And
this is the truth. If I had the
power, I would kill every last one
of you. That would be the dream.
Just line you all up and bam bam
bam...all day, all night just bam
bam bam bam.

As he says this, points his finger like a gun and shoots
Tomas over and over again. Tomas hides his anger with a
smile.

TOMAS

Is that your plan for tonight?

Charlie reaches for his gun belt but he's not wearing it.

TOMAS (CONT'D)

I didn't think so.

(beat)

And you've been wrong on two
accounts while we've been talking.

(MORE)

TOMAS (CONT'D) (cont'd)

First, what you told me earlier,
about the two officers. That's not
exactly true. It was three. And
second, this is my home. And when
I'm at home I'm untouchable.

CHARLIE

Untouchable?

Charlie swings his fist and clocks Tomas in the jaw. He falls off his stool as the other man rushes to him. Charlie turns to see the man coming at him. The man tackles Charlie into the bar.

Charlie hits him off. The man swings at him and Charlie dodges it while getting a swing in himself. Charlie catches him in the face.

Tomas gets up and swings but Charlie dodges. The other man grabs a chair and lifts it up to hit Charlie but Charlie grabs his whiskey glass and throws it into his head. The man falls and the chair falls on him.

Tomas swings again and hits Charlie when he's not looking. Charlie looks to him and smiles. Tomas swings again but Charlie sidesteps. He swings again and again and Charlie dodges them all just by stepping back and moving his head. His arms are down.

CHARLIE (CONT'D)

C'mon!

He smiles as Tomas continues to swing wildly. He's enjoying this.

Charlie takes another step back and steps into the Goon. He turns around to see the behemoth in front of him. The Goon grabs his shirt and punches Charlie square in the nose.

The force of the punch hits Charlie to one knee. The Goon lifts him up by his hair and turns him around while grabbing onto his arms.

Tomas is there and punches him as the Goon prevents Charlie from moving. A couple hits in, Charlie kicks Tomas and swings his head back to hit the Goon in the chin, who lets go.

The Goon touches his lip and is surprised to see blood on his fingers. He looks to Charlie, now angry. He grabs him by the shirt and throws him outside through the window of the bar.

The barlady watches the destruction of her place.

EXT. BAR - NIGHT

Charlie lands hard on the ground. He tries to get up but the three men are already outside and continue to beat on him.

Tomas goes to his pistol by the side but is interrupted by a loud BANG!

The barlady stands at the entrance of the bar with a shotgun aimed in the air. She points it at Tomas. They all back away from Charlie. She moves her head to the side, telling them to leave.

Charlie watches as the three men climb into the truck. He notices for the first time a huge turret on top where the Goon stands.

Tomas rips the truck around and leaves Charlie in a pile of dust.

Charlie's hurt pretty bad. His lip is split and his face is already starting to swell. He can't get up. The barlady walks up to him. She drops a piece of paper on him.

BARLADY

(Spanish; subtitles)

That's your bill.

(beat)

And you're paying for that window.

She leaves. Charlie starts to pass out. He closes his eyes.

Fade to black.

On black.

JAVIER

Corporal!

EXT. BAR - DAY

The harsh sun shines bright on Charlie. All the blood on his face has dried.

JAVIER (CONT'D)

Corporal!

Javier runs to him from the Land Rover, a water canteen in hand. He gets to him and helps him sit up. Charlie winces from the pain of the beatings as well as the hangover.

JAVIER (CONT'D)

Here.

He gives him a sip of water and pours some over his head, taking some of the blood off.

JAVIER (CONT'D)

I went to your room. I thought you'd vanished like the others.

CHARLIE

There was three of them.

JAVIER

Who?

CHARLIE

Nazis. Three of them together. They had a truck.

He looks to where the Mercedes was parked. There's a broken branch on the ground and some leaves.

CHARLIE

There.

He tries to get up.

JAVIER

Sir, we need to get you back to the house.

He gets up with Javier's help and slumbers over to the branch. He picks it up, examines it, then looks to the jungle.

A moment later, he heads back to the bar. He tries to open the door but it's locked. He KNOCKS loudly.

JAVIER (CONT'D)

What are you doing?

CHARLIE

The barmaid knows them, I could tell. We find them, maybe we find Simon. Can you translate?

Javier nods his head.

The door opens a crack to reveal the barmaid again, looking tired with her hair dishevelled.

JAVIER

Buenos dias.

The barmaid looks at Charlie, slightly annoyed.

CHARLIE

Ask her if she knows those men from last night.

JAVIER
 (in Spanish)
 My friend would like to know if you
 know anything about those men from
 last night.

BARLADY
 (in Spanish)
 Your friend owes me money. He broke
 my window.

JAVIER
 (to Charlie in English)
 She says you owe her money. You
 broke her window?

CHARLIE
 She's blaming me for that?

JAVIER
 You didn't break it?

CHARLIE
 I mean, technically...yes. When
 they threw me into it. Look, I'll
 get her the money.

JAVIER
 (to barlady; Spanish)
 He says he'll get you the money.

The barlady shakes her head.

BARLADY
 (in Spanish)
 I don't speak until he pays.

JAVIER
 (to Charlie; English)
 She says she won't answer until you
 pay.

Charlie's getting frustrated.

CHARLIE
 Do you have anything?

JAVIER
 No.

CHARLIE
 In the house?

JAVIER
 A little. How much do you owe?

Javier turns to the barlady.

JAVIER (CONT'D)
 (in Spanish)
 How much?

BARLADY
 Two thousand.

JAVIER
 (to Charlie; English)
 I don't have that much.

CHARLIE
 Look, just explain to her I'm
 trying to find my friend.

JAVIER
 (to barlady; Spanish)
 We are trying to find a friend that
 was kidnapped. Those men might know
 where he is.

The barlady thinks this over for a moment.

BARLADY
 (in Spanish)
 I want his watch.

CHARLIE
 What did she say?

JAVIER
 She said she wants your watch.

Charlie covers his watch with his other hand.

CHARLIE
 Not the watch.

JAVIER
 Why not?

CHARLIE
 (beat)
 My father gave it to me. Tell her
 it's a family heirloom.

JAVIER
 (to barlady; Spanish)
 He says the watch is a family
 heirloom.

BARLADY
 Well tell your friend that that
 window was also a family
 heirloom... wrought by the ancient
 Incas and handed down from
 generation to generation.

Javier does as he says and she answers.

JAVIER

(to Charlie; English)

She says that the window was also a family heirloom, wrought by the ancient Incas and handed down from generation to generation.

The barlady's face is deadpan.

CHARLIE

Is she joking?

JAVIER

I think she's set on that watch.

Charlie looks at his watch a moment and considers.

CHARLIE

Damn this place.

He takes it off and hands it over to the barlady.

BARLADY

(in Spanish)

Those men come by every week. I don't know who they are but I know where they come from.

JAVIER

(in English)

She says that those men visit about once a week. She doesn't know who they are but she knows where they come from.

CHARLIE

Where?

JAVIER

(in Spanish)

Where?

BARLADY

Us locals call it "The Devil's Garden." No one who goes in ever comes out.

JAVIER

(to Charlie; English)

The locals call it "The Devil's Garden." They say that no one who goes in comes out.

CHARLIE

How do I get there?

EXT. BAR - DAY

Charlie and Javier head towards the Land Rover.

CHARLIE

I'm coming back for that watch.

Charlie starts to scratch his arms.

CHARLIE (CONT'D)

My arms are bloody mountain ranges
with these bites. Give me the keys.

Javier hands them over.

JAVIER

You're not going in there are you?

CHARLIE

Of course I am.

JAVIER

Didn't you hear her?

CHARLIE

Yes. That's where they are. It's
our only lead.

JAVIER

Listen to me Corporal, when people
here say stuff like that, they're
not just stories. If they call it
"The Devil's Garden" they call it
that for a reason.

CHARLIE

No one said you had to come.

Charlie opens the driver's door to the Land Rover.

INT. HEINRICH'S OFFICE - DAY

The office looks to be underground, windowless. It's lightly
furnished with leather chairs and some tables and stands as
well as a large desk at the back. Dispersed throughout the
room are showcased glass bottles with small ships inside.

Tomas looks timid as HEINRICH (30s), in Nazi uniform,
berates him. The whole thing happens in German with English
subtitles.

HEINRICH

(German; subtitled)

How many times have I told you not
to go into the village?!

TOMAS

We just went for a drink.

HEINRICH

And now we have another one right
on our doorstep!

There's a small silence as Heinrich calms down.

HEINRICH (CONT'D)

You think this is why I promoted you?

TOMAS

I'm sorry, sir. What should I do?

Heinrich steps behind his desk and takes a seat. On his desk is another bottle with a submarine inside that's almost finished.

HEINRICH

Nothing. We wait for him to come to us. Then we do the same thing we did to the other two.

EXT. JUNGLE - DAY

A dead man's body is strung up on the branch high up on a tree. The hands are bound together by a thick stratchy rope, rotting in the jungle sun.

EXT. ROAD - DAY

Charlie slows down in the Land Rover and stops. On both sides of him is jungle. He looks ahead and to the right and notices an entrance into the jungle. He puts his hand on his gun belt to make sure he has it.

He drives through the entrance.

EXT. JUNGLE ROAD - DAY

As Charlie drives through the jungle trail, a MAN up inside a camouflaged tree base watches him, then reaches for a radio.

EXT. BUNKER - DAY

Tomas and the Goon step out of a large cement bunker, both with machine guns. The Goon also wears two grenade belts across his torso.

TOMAS

(German; subtitled)

That didn't take long.

They reach the Mercedes truck. Tomas climbs into the driver's side while the Goon climbs up on top onto the turret.

They speed off into the jungle.

INT. LAND ROVER - DAY (MOVING)

Charlie continues to drive slowly through the trail, continuously searching through the trees. He slows down when

he notices something, a corner of a wooden sign hidden behind tree vines.

EXT. JUNGLE ROAD - DAY

He gets out of the truck, goes to the sign and starts to brush away the branches and vines. He stands back and looks at the sign. It reads: "Neues Berlin."

Suddenly he hears an ENGINE in the distance down the road. He races back to the Land Rover. The noise gets louder.

Charlie reverses the car for a three point turn and then sees the Mercedes break the horizon.

Tomas sees the Land Rover and puts his foot down. The Goon readies his turret and fires just as Charlie manages to start driving away.

INT. LAND ROVER - DAY (MOVING)

Immediately the bullets start flying inside the car, smashing the windshield, busting holes everywhere. Charlie ducks and tries to swivel.

EXT. JUNGLE ROAD - DAY

The Goon has the Land Rover in his sight and continues to pummel it. The whole backside of it is quickly becoming shrapnel.

Charlie pulls the handbrake and stops the Land Rover on an angle. He jumps out and hides behind one of the wheels. Tomas stops as well and the Goon continues to shoot. Tomas puts his hand up for him to stop.

They bring their machine guns up closer and wait. Charlie looks for a place to run to. Tomas looks to the Goon and taps his own chest. The Goon looks down and sees the grenade belt.

He throws the grenade over the Land Rover. Charlie sees it and quickly makes up his mind.

He sprints from cover and heads into the jungle. The grenade EXPLODES and Charlie slams into a tree but keeps going. Tomas and the Goon start shooting and then get out of the truck and chase.

EXT. JUNGLE - DAY

Charlie sprints through the trees, not caring what direction. As he runs through the branches he gets a thorn in the face, but the sound of the GUNS behind him keep him going.

The Goon is slow and is far behind but Tomas begins to catch up to Charlie. He sees him and shoots. Misses.

Charlie turns and then the sound of ROARING WATER can be heard. Tomas follows.

Charlie runs through a bush to a clearing that leads to a cliff. The sound of WATER grows and grows. Charlie doesn't slow down.

Tomas goes through the same bush and sees Charlie sprinting through the clearing. He aims his gun and shoots twice. The first flies over Charlie's head. The second hits him in the shoulder.

Charlie's about 15 feet from the edge and continues to sprint. Tomas shoots a couple more times but Charlie jumps off the edge, not even knowing what's at the bottom.

Thankfully beside the cliff is a waterfall and Charlie lands in a deep pool.

EXT. RIVER - DAY

When Charlie is submerged, blood already starts to seep from his wound. He breaks the surface.

EXT. JUNGLE - DAY

Tomas looks down but his vision is blocked by the water vapour.

EXT. RIVER - DAY

Charlie floats down the river as he holds onto a log. He's losing a lot of blood and goes in and out of consciousness as the river takes him downstream.

EXT. RIVER DELTA - DAY

Charlie wakes to see the river start to widen as it branches out into a much larger body of water. He looks to the side and sees the river bank that rises to a hill.

With one arm, Charlie desperately starts paddling towards it.

He reaches it, exhausted, and remains collapsed for a moment. All of a sudden, there's an array of sounds: BANGS ON WOOD, SAWING, SHOUTING, ENGINE NOISES.

Charlie slowly gets up and follows the noises up the small hill. He gets to the top and looks over.

Beyond the hill is a clearing in the jungle that holds all the makings of a small settlement. Surrounding the clearing are a vast array of wooden cabins.

In the middle is a bustling market. People buy and sell fruit, meat, clothes. Dozens of people: men, women, children. A group of kids kick a ball around. An older man intercepts the ball.

A blonde woman pushes a cart full of clothes.

The majority of the sound comes from the end of the clearing which leads to a deep bank to the ocean, where construction of a small but long port is almost complete.

However, things don't look right. Charlie starts to notice Nazi flags hanging from buildings, even being sold at the market. Nazi soldiers are stationed throughout.

Charlie crawls back down the hill, shocked. He looks to his gun belt but the gun's gone. But he has energy now. He starts to run on the bank back up the river.

EXT. ROAD - DAY

Charlie emerges back on one of the main roads out of the jungle. He's exhausted and blood and grime covers his shirt. He starts walking down it.

Behind him a cart pulled by 2 llamas slowly emerges. They carry a man in his 50s behind him like a rickshaw. The man stops as he reaches Charlie and Charlie stops too.

The man looks at Charlie and then points to the jungle. Charlie nods. The man then sticks 2 fingers out of his head to make devil horns. Again, Charlie nods. The man makes room on his llama cart and Charlie goes on.

EXT. HOUSE - DAY

The man in the llama cart drops Charlie off just outside the house. Charlie nods his appreciation then rushes inside.

INT. HALLWAY - DAY

Charlie KNOCKS on a door. Javier opens and sees Charlie's bloody state.

CHARLIE

Get the General on the phone.
You're not going to believe what I
just saw.

TOMAS (O.S.)

Really? Tell me, what did you see?

Tomas reveals himself behind the wall. Charlie looks at Javier with disgust.

JAVIER

I'm sorry Corporal.

TOMAS

Don't be sorry, Javier. You did
what was best for yourself.

CHARLIE

You knew about them?

Javier doesn't answer.

CHARLIE (CONT'D)
Is this what you did with Simon?

Again, Javier doesn't answer.

TOMAS
You should have his face when he
found out.

Tomas pretends to be shocked and hurt, before breaking into a smile.

Charlie reaches for his pistol, but just before he can aim it, the Goon grabs Charlie's shooting hand from behind and lifts it up.

He starts to squeeze Charlie's hand around the gun, crunching it against the metal of the gun. Charlie is in serious pain but won't make a sound. The Goon squeezes even harder.

Tomas gets bored of watching.

TOMAS
We don't have all day.

He goes up to Charlie and hits him with the butt of his rifle. Charlie gets knocked out.

INT. PRISON - DAY

A bucket of water is thrown at Charlie. He wakes with a gasp.

He's in a dark room. To his left is a small prison cell.

Charlie is sat on a chair. Tomas and the Goon stand in front of him. Tomas looks to the Goon and points with his head to Charlie. The Goon punches Charlie so hard in the face he falls off his chair.

TOMAS
(in German; subtitled)
We don't want to kill him just yet.

The Goon picks up Charlie and puts him back on the chair. Tomas leans in closely.

TOMAS (CONT'D)
(in English)
Why are you here?

Charlie doesn't answer.

TOMAS (CONT'D)
I won't ask again.

Again, silence. Tomas punches Charlie right in the shoulder where he was shot. Charlie SCREAMS in pain.

TOMAS (CONT'D)

Perhaps a different question to get things started. Who sent you?

Charlie doesn't answer. Tomas looks to the Goon, who takes his place in front of Charlie. He aims his humongous fist at Charlie's shoulder and swings back. Just as he does this there's a KNOCK on the door. The Goon stops.

The door opens to a SOLDIER (30s) in uniform.

SOLDIER

(in German; subtitled)

He's ready.

Tomas nods then indicates to the Goon to bring Charlie along. The Goon lifts Charlie from his chair and holds him as they walk out of the room.

INT. HALLWAY - DAY

The hallway is dimly lit as the Goon continues to push Charlie forward. Another two soldiers walk towards them at the other end of the hallway. They're pushing a man along as well. Just before they pass, Charlie looks up and notices the face.

CHARLIE

Simon? Simon!

SIMON (20s), bruised and bloody, looks up and is shocked to see Charlie there. The Goon pushes Charlie forward and Charlie hits his arm away and rushes to Simon. He grabs Simon's shoulders.

CHARLIE (CONT'D)

I'm getting you out of here.

The Goon rips him off of Simon and punches him in the face again. They continue forward.

INT. HEINRICH'S OFFICE - DAY

A KNOCK at the door.

HEINRICH

(in German; subtitled)

Come in.

The door opens to Tomas, Charlie and the Goon. Heinrich is sat on his desk, working on his submarine in a bottle. It's almost done. They gather in front of his desk.

TOMAS

He's not a talker.

Heinrich gets up, goes to the opposite side of the desk and leans against it. He looks to Charlie.

HEINRICH (CONT'D)

(in English)

You know, we tell the children stories about people like you. "If you don't behave the hunters will take you away". They call you the Butzemann: the bogeyman. Just ghost stories, of course. And yet here you are, the third Butzemann we've had this month. What do we have to do to stop this?

CHARLIE

Go back to Germany and submit yourselves to the authorities.

Heinrich laughs.

HEINRICH

You make it sound so easy. No, Germany is no longer ours. See, after the war you took it and pulled it apart like a carcass, left us with nothing. We're refugees. But no one wants us.

CHARLIE

That tends to happen when you commit genocide.

HEINRICH

Yes. And that's why we're here. Away from everything. A fresh start.

CHARLIE

That's why you fly your Nazi flags on your buildings?

HEINRICH

Pure Nazism is not what you saw in the war. It's simply a love for our people. It's a desire to be with our own. And we've done it here. No deaths. No one forced out. Peace. Don't we all deserve peace?

CHARLIE

You make yourself sound like you're an agent of peace.

HEINRICH

Your words.

CHARLIE

And yet you helped lead the Blitz.
Innocent women. Children.

HEINRICH

You've done your research.

(beat)

But you must understand, those were simply orders. I'm sure you've had your fair share of nasty ones. And I failed, did I not? London still exists, thrives. Perhaps because of me, who knows? I was one of the leaders. Maybe if they got somebody else this would have been a completely different story.

Another KNOCK on the door. DR SCHREIBER (50s), in a lab coat, walks in.

HEINRICH (CONT'D)

Ah, just in time. Come in, come in. Corporal, this is Dr Schreiber, our top science officer. There wasn't a smarter brain in all of Germany.

DR SCHREIBER

(in German; subtitled)

I brought what you asked for.

He brings out a syringe. The Goon grabs Charlie and Tomas pulls his arm out so that his forearm is exposed.

DR SCHREIBER

This won't hurt.

Dr Schreiber is about to inject him.

CHARLIE

Wait.

Charlie looks to Heinrich.

CHARLIE

Let my friend go. I'll talk to him, he'll keep quiet. He's harmless.

HEINRICH

Oh, he's better than harmless. We've had many uses for him. I think we'll keep him.

Charlie launches himself towards Heinrich but the Goon keeps him down. Tomas moves Charlie's forearm to Dr Schreiber who injects him. Charlie continues to struggle.

CHARLIE

No! Simon! Simon! Simon...

He slowly calms and then loses consciousness.

Fade to black.

His voice continues

CHARLIE

Simon! Simon!

EXT. CITY STREET - DAY

A military truck is flipped on its side. A British soldier, HARRY (30s), is pinned underneath, screaming in pain.

A group of 7 soldiers surround the front of the truck and lift with all their might, to no avail.

Around the corner of the street, Charlie lies in the back of a medical truck. A DOCTOR (30s) presides over him. He's been shot in the leg.

Simon (now late teens) stands to the side of the medical truck and watches as the soldiers struggle to lift the one down the road.

DOCTOR

Corporal, we're about to be overrun. We need to go.

CHARLIE

Give us a minute. Simon!

Simon finally turns to Charlie. He looks shellshocked.

CHARLIE (CONT'D)

Get over there!

Simon runs to the other truck. He sees Harry pinned down and stops.

HARRY

Just go, lads!

BRITISH SOLDIER

We're not leaving you to those bastards. We're almost there.

They lift again. The truck rises a few inches but not enough to drag Harry out. The BRITISH SOLDIER sees Simon standing beside them.

BRITISH SOLDIER (CONT'D)

Get over here!

Just as he says this, there's a sound of GRINDING METAL. Simon looks down the road to where it comes from. A German tank becomes visible in the distance. It comes right for them.

BRITISH SOLDIER (CONT'D) (O.S.)

Simon!

Accompanying the tank is a handful of German soldiers. They see the truck and start to shoot. A bullet WHIZZES past Simon's head and Simon takes a step back.

BRITISH SOLDIER (CONT'D)

Help us!

Charlie watches all this in the truck across the corner, hidden from the tank. He looks to the doctors beside him.

CHARLIE

Let me out!

DOCTOR

We can't!

The soldiers continue to try and lift the truck, but can't. Simon looks at them, panic-stricken. Another bullet WHIZZES past him.

All of a sudden, the tank stops. Simon looks to it. It's long barrel slowly moves down and aims. It pauses for a couple of seconds then FIRES.

INT. PRISON - DAY

Simon sits alone on the floor of the dark prison cell. He holds in his hand an imaginary fishing rod. He bobs his left hand up a little, all while slowly turning the reel.

The door to the prison opens and in walks Tomas and the Goon. Simon freezes.

Tomas opens the cell and the Goon grabs Simon. He throws him onto a chair, the same one Charlie had been sitting on.

Tomas turns the light on and then steps in front of Simon. He lowers himself to Simon's eye level.

TOMAS

So...what should we talk about today?

Simon smiles.

SIMON

You don't think there's more coming? It's over.

Tomas smiles in return.

TOMAS

Would you like to hear a secret?

EXT. JUNGLE - DAY

Charlie wakes suddenly. The sun has been harsh to his face, his lips are cracked from the heat.

He begins to get his senses back and realizes his arms are tied to a rope and he's hanging from a tall tree. His legs are also tied and attached to the ground.

He hangs there in the middle of the forest with no way to move. Around his neck is a rope that holds a wooden sign with the word "Butzemann" etched into it.

Charlie takes a sniff. Something smells. He looks to his left and sees another body hanging beside him, dead and rotting, the same body as before.

Charlie looks away and then starts to struggle. He whips his body around but it's too painful.

He screams for attention but it's no use. He's in the middle of nowhere. He hangs his head.

FADE TO:

EXT. JUNGLE - DAY

Charlie's unconscious head is drooped even lower. His lips are dried and cracked and the sun has scorched his skin.

Below, a knife starts to cut through the rope. Charlie falls.

INT. CABIN BEDROOM - DAY

Charlie wakes in a bed in a clean white shirt. He looks around, confused. He's in a queen sized bed next to a nightstand and a dresser to the side. A Nazi flag is hung up on a wall. He stares at it.

His concentration breaks with the sound of FOOTSTEPS outside of the door.

He gets out of bed, a little dizzy, and hides beside the door leading out.

The door opens. ELEANOR (30s), blonde, walks in carrying a tray with a cup and saucer and a bowl. Before he can get a good look, Charlie pounces on her from behind and puts her in a hold.

Eleanor immediately drops the tray and everything SMASHES. She struggles and headbutts Charlie before getting a good swing of her elbow right into Charlie's wound in his shoulder.

He lets go of her and backs off. Eleanor grabs a broken shard and wields it like a knife, then stops as her face changes from anger to sadness as she notices what's in her

hand.

ELEANOR
(German accent)
These were my mother's.

She kneels down and starts to place the shards back onto the tray. Charlie watches her, not knowing what to do.

CHARLIE
Where am I?

ELEANOR
Where do you think?

CHARLIE
Why did you cut me down? Who are you?

A loud KNOCK on the front door.

TOMAS (O.S.)
Eleanor!

Eleanor gets up quickly.

ELEANOR
Quick. Hide!

Charlie looks around. There's nowhere.

ELEANOR (CONT'D)
In there.

She points to a closet in the wall. Charlie goes inside and closes the door. There's a small gap that he looks through.

INT. CABIN - DAY

The rest of the cabin is a living room with an old couch and a small dining area connected to the makeshift kitchen.

Another loud KNOCK. Eleanor rushes to the door and opens it. Tomas is there in uniform, gun and everything. Behind him is the rest of the settlement.

TOMAS
(in German; subtitled)
Are you okay? I heard a commotion.

ELEANOR
I just slipped. Everything's fine.

Tomas looks past her and notices the broken porcelain on the floor in the bedroom. Tomas brushes past Eleanor and goes into her bedroom.

ELEANOR
(still in German)
It's fine.

INT. CABIN BEDROOM - DAY

Charlie watches as Tomas enters the bedroom. Tomas looks at the smashed porcelain.

TOMAS
What happened?

ELEANOR
I slipped.

TOMAS
You know these were mother's.

ELEANOR
Yes.

Tomas grabs 2 of the shards and fits them back together.

TOMAS
Maybe we can get these fixed. You
have to be more careful.

ELEANOR
I know.

Eleanor continues to clean up the shards. Tomas looks around the room. Eleanor watches him nervously, as does Charlie, who's starting to struggle staying still.

TOMAS
It smells in here. Can you smell
that?

ELEANOR
Rats. They've managed their way
into the floor.

Tomas starts to follow his nose. Inside the wardrobe, Charlie accidentally slips, causing a small NOISE.

Tomas hears it and immediately steps towards the cupboard.

ELEANOR (CONT'D)
And in the walls. They crawl
through there.

Charlie stares at Tomas who stand about 2 feet away from the closet. Charlie's fists tighten. From Tomas' point of view, he can see nothing.

He turns to Eleanor.

TOMAS

Don't let it bother you. I'll find it. Perhaps tomorrow when things are calmer.

Eleanor smiles and Tomas leaves the bedroom. She follows him out.

The front door to the cabin CLOSES and Charlie bursts out of the closet, off balance and weak. Eleanor walks back into the room, pistol in hand aimed at Charlie.

Charlie is on his bed putting his socks and boots back on. He notices the gun.

CHARLIE

Of course.

ELEANOR

I'm not stupid. Now I saved you on one condition.

CHARLIE

What?

ELEANOR

That you would leave here and not tell a soul about this place.

CHARLIE

You made that deal with me? While I was unconscious?

ELEANOR

I assumed you'd take that over dying.

CHARLIE

You make it seem like death is the worst thing a man can go through. There's plenty worse.

ELEANOR

Like what?

CHARLIE

Off the top of my head? That.

Charlie points to the Nazi flag.

CHARLIE

I'd rather be killed than see that still hung.

ELEANOR

I can do that.

Almost as if he's been challenged, Charlie stands up off the bed and steps towards Eleanor. She re-aims the gun.

CHARLIE

No you can't.

ELEANOR

How would you know that?

CHARLIE

Your eyes.

Charlie looks at them: deep green, piercing. They catch him off guard. He blinks to break away from them.

CHARLIE (CONT'D)

They don't have it in them to kill.

(beat)

I have to go.

ELEANOR

Not until I get some assurances.

CHARLIE

Why did you save me? You knew who I was. Surely you knew, given the chance, I would stop this. So what assurances can I give you except saving me was a mistake?

ELEANOR

There are women and children here. This is their life now.

CHARLIE

This is not a life.

ELEANOR

Families are here.

CHARLIE

War criminals. This isn't a place for people like you.

ELEANOR

We can take care of ourselves.

CHARLIE

No.

ELEANOR

Why is this even your concern?

CHARLIE

It's always my concern.

(beat)

Now if you'll excuse me, I have a telephone call to make.

ELEANOR

You want to know why I saved you? Since you asked.

CHARLIE

Why?

ELEANOR

You were crying.

CHARLIE

No I wasn't.

ELEANOR

I heard you when I was walking.
Just a faint whimper. I followed it
and found you strung up,
unconscious. But your face was wet
with tears.

CHARLIE

That's a lie.

ELEANOR

How would you know?

Charlie smiles politely.

CHARLIE

Yes, well, I have to go.

Eleanor gets angry and pushes him with her free arm.

CHARLIE (CONT'D)

What are you doing?

ELEANOR

I risked everything to save you.

She pushes him again.

CHARLIE

Stop that.

She pushes him a third time, harder. Charlie's hit off
balance, tries to step back to steady himself, but can't. He
falls back, surprised by it, and slams into the floor,
narrowly missing the broken porcelain.

Eleanor looks at him in shock. Charlie looks down his body.

CHARLIE

I can't feel my legs.

Eleanor goes to him and helps him up.

ELEANOR

You need to get back on the bed.

She gets him onto it.

ELEANOR (CONT'D)

Let me look.

She opens his shirt. The bandage around his shoulder is all bloodied. She removes it. The wound is infected. Badly.

ELEANOR

You need a real doctor. I know one who might help.

She pauses as a thought comes to her.

ELEANOR (CONT'D)

No. If you want my help, you leave here and don't tell a soul.

Charlie shakes his head.

ELEANOR (CONT'D)

You're going to die.

CHARLIE

There's plenty worse than death.

Eleanor watches as Charlie continues to struggle. She shakes her head.

ELEANOR

Damn you.

Eleanor leaves.

EXT. SETTLEMENT - DAY

Eleanor tries to look casual as she speeds down through the bustling market.

HEINRICH (O.S.)

Eleanor!

She slows and looks back to see Heinrich walk up to her. She doesn't stop moving.

HEINRICH (CONT'D)

(in German; subtitled)

Why are you walking so fast?

ELEANOR

I'm going to the toilet.

HEINRICH

Spoken like a true lady.

He grabs her arm and she stops, a little tense.

HEINRICH (CONT'D)

Have you thought about my proposition? It would be a smart choice. I would look after you.

ELEANOR

I know.
 (beat)
 I need to pee.

HEINRICH

You would have your very own
 bathroom. Not latrines like the
 rest of the women.

ELEANOR

I have to go.

HEINRICH

Of course.

He smiles as she turns away and leaves. He walks in the other direction. She looks back to make sure he isn't watching her.

Eleanor rushes to another cabin just as a lady leaves it. She goes inside.

INT. DOCTOR'S OFFICE - DAY

Inside is a very bare-bones doctor's office, a hospital bed, some lights as well as some cupboards filled with equipment.

PETER (60s) notices Eleanor as he's finishing up cleaning.

PETER

(in German; subtitled)
 Ah, Eleanor, to what do I owe this
 pleasure?

ELEANOR

I need your help.

Peter senses the seriousness of what she says.

PETER

What's wrong?

ELEANOR

Please follow me.

INT. CABIN BEDROOM - DAY

Charlie struggles with the pain as the front door OPENS.

PETER (O.S.)

(in German; subtitled)
 Please tell me what's wrong.

They enter the bedroom and Peter immediately notices and recognizes Charlie. He's struck by fear.

PETER (CONT'D)

That's him. The hunter they caught
two days ago. I can't be here.

He tries to leave but Eleanor grabs him.

ELEANOR

Please.

PETER

Where did you find him?

ELEANOR

Hung up in a tree. Left to die.

PETER

You don't know what you've done.
What if they find him here? What if
they find me here with him?

ELEANOR

Please. For me.

A surge of pain hits Charlie. He groans in agony.

Peter hesitates a moment then goes to Charlie. He goes to
look at the wound but Charlie moves away.

PETER

(in English)

My name is Peter. I'm a doctor. I
need to look at your wound.

Charlie lets him and Peter takes a closer look.

PETER (CONT'D)

(to Eleanor)

Was he shot?

ELEANOR

Yes. Why?

PETER

There's still a bit in there.

Peter goes into his medical bag and brings out a long pair
of tongs as well as a cylindrical piece of wood.

PETER (CONT'D)

This is going to hurt but you have
to keep quiet.

CHARLIE

Don't you have morphine or
something?

PETER

This is the jungle.

Charlie puts the piece of wood in his mouth.

PETER (CONT'D)
(to Eleanor)
Hold him.

Eleanor goes to the other side of the bed and does her best to hold his other shoulder down.

Peter goes in on the bullet hole. Charlie immediately starts to writhe and scream.

PETER (CONT'D)
(in German; subtitled)
It's deep. You have to hold him
down.

Eleanor pushes down as Peter goes in again. Charlie watches the tongs go into his shoulder. Blood spews out of it as his screams get louder and louder.

PETER (CONT'D)
(in German; subtitled)
You need to calm him. He's going to
kill himself.

The screams continue. Eleanor looks around. She sees Charlie's hand squeeze the bed sheets with all his might. She grabs the hand and holds it.

Charlie immediately looks down to his hand and then up to Eleanor. He looks into her disarming green eyes once again. She stares back. He remains silent.

There's a small CLINK. Peter has dropped the small shard into a tin plate.

INT. CABIN - NIGHT

Charlie, wearing a fresh bandage, sits beside Peter on the couch that looks to the kitchen. Eleanor makes dinner. Charlie stares at her.

PETER
I hope you like tinned vegetables.

They share a smile.

CHARLIE
I don't mind. I haven't had a real
homecooked meal in as long as I can
remember.

There's a silence.

PETER
I remember watching my wife cook.
She had the lightest feet. It was
like she was dancing.

CHARLIE

Did she not make it across?

PETER

She was Jewish.

Charlie gives him a look. Peter smiles.

PETER (CONT'D)

I know. We met a long time ago.
Lillie. Tiny little thing. Hardly
came up to my chest.

(beat)

At that time I was well known as a
doctor, respected, came from a good
family. Things were as they were
supposed to be. But when the Nazis
came into power they quickly found
out about Lillie and they gave me a
choice. If I wanted to keep my job
and continue to rise in the ranks,
I would have to divorce her. It was
either her or everything else. Even
my family threatened to disown me.

(beat)

So I did. I divorced her. Took less
than an hour. She got nothing. I
offered her money, she refused. She
went to live with her sister and I
went back to work the next day. I
was young and stupid...selfish.
Then the war broke out. I was an
army doctor. Served for 6 years.
There wasn't a day I didn't think
about her. Her light feet gliding
across the floor.

(beat)

When the war finally ended I didn't
go home. I went to her sister's
house, not to ask for her back,
just to see her face one more time.
But when I got there the house was
empty. I asked around town what had
happened and they had both been
taken and killed.

(beat)

I could have run away with her like
she said. Like I'm doing
now...without her.

Peter stops for a moment and looks to Eleanor.

PETER (CONT'D)

I guess what I'm trying to say is,
we all have our stories. And most
of us don't deserve a fresh start.
But she does.

He indicates to Eleanor.

PETER (CONT'D)

So whatever it is you're going to do, I won't stop you. Just make sure she's safe.

INT. CABIN - NIGHT

Dinner is finished, a pile of pots and plates sit in the sink. Charlie and Peter sit at the small table with an open spot for Eleanor, who makes tea in the kitchen.

Charlie is fixated by her and splits his attention between her and Peter as he talks.

PETER

So Charlie, are you excited for the summer?

CHARLIE

What's happening in the summer?

PETER

The World Cup, of course. It's finally back.

CHARLIE

Oh.

Charlie really isn't interested. He looks to Eleanor.

PETER

England should have a good chance, I think. Tom Finney on the left, Stanley Matthews on the right. Enough to frighten any defence. Do you play?

Charlie looks back to Peter.

CHARLIE

Play what?

PETER

Football.

CHARLIE

Oh, no. Parents wouldn't have it. Not civilized enough. Track and field for me. Javelin mostly.

PETER

That's a shame. It's the best sport in the world. Nothing brings different ideals and people together as much as football. I bet if the devil asked Jesus for a kickabout, he'd go.

He turns to Eleanor.

PETER (CONT'D)

What about you Eleanor? Did you ever play as a girl?

ELEANOR

Football? Only when I was forced. I preferred to paint.

PETER

Do you still paint?

ELEANOR

Not anymore.

Eleanor brings over a cup and saucer, as well as a nice teapot with a farmstead painted on the side. She places the cup by Charlie and pours tea into it. Charlie watches her as she does it.

CHARLIE

Is this tea?

ELEANOR

I thought since you're... English...

CHARLIE

Oh. Thank you.

Charlie looks at it, a soupy brown. He looks back to Eleanor sheepishly. She's watching him, wanting him to try it.

CHARLIE (CONT'D)

Do you have milk...or cream?

ELEANOR

No.

CHARLIE

Sugar?

Eleanor shakes her head.

CHARLIE (CONT'D)

Good. I hate those things.

Charlie takes a sip and tries to hide his reaction. Instead, he nods his head with approval.

CHARLIE (CONT'D)

What leaves are they?

ELEANOR

I don't know. I found them in a ration box. Do you like it?

CHARLIE

Mhm. I do. Reminds me of home.

He takes another sip.

ELEANOR

Peter?

PETER

Not for me thank you. Actually, you don't happen to have something a little stronger, do you?

Eleanor smiles and goes to a cupboard in the kitchen. She brings out a bottle of whiskey and puts it on the table.

ELEANOR

How about that?

PETER

Perfect.

ELEANOR

Let me find a glass.

Eleanor leaves and walks to her bedroom. Charlie takes another sip, but can't hide his distaste. Peter finds it funny. He grabs the whiskey bottle and tops up Charlie's cup with it.

Eleanor comes back in with 2 glasses.

ELEANOR (CONT'D)

You don't mind if I join?

PETER

Not at all.

EXT. SETTLEMENT - NIGHT

The settlement is quiet now. The cabins protrude yellow light out the windows. The door opens to Eleanor's cabin.

INT. CABIN - NIGHT

Peter hugs Eleanor tightly at the entrance. The whiskey bottle on the table is mostly empty.

PETER

Thank you, Eleanor. As good a meal as I've had in this place.

ELEANOR

Thank you for your help. You didn't have to.

Peter turns to Charlie and shakes his hand.

CHARLIE

Thank you.

PETER

My pleasure.

Peter looks around for his medical bag but can't find it.

PETER (CONT'D)

I think I may have left my bag in
the bedroom.

ELEANOR

I'll get it.

Eleanor leaves to go to her room, but stumbles ever so slightly. Peter looks Charlie in the eye.

PETER

Don't make my mistake.

Eleanor comes back, bag in hand, and hands it to Peter.

PETER (CONT'D)

Thank you. I'll see you soon.

Peter leaves and Eleanor closes the door. There's a long awkward silence as Charlie and Eleanor look at each other, each of them waiting for the other to speak.

ELEANOR

I know that some of the people here
have done heinous things. And I
know some have watched and done
nothing when these heinous things
have happened. But there are good
people here. I don't want cause
their downfall. Just stay a while
and see for yourself. At least
while you recover.

CHARLIE

And what about my friend in the
bunker?

ELEANOR

I don't know. But whatever you're
going to do, you can't do it
tonight. You need to rest your
shoulder.

Charlie nods hesitantly. He looks back to Eleanor who's happy about his decision.

ELEANOR (CONT'D)

Well, it's getting late. I should-

She goes to step back, but trips slightly. Charlie reactively grabs her and helps steady her.

CHARLIE

Here.

He takes a step while holding her. He helps her walk to her bedroom.

ELEANOR
This is embarrassing.

CHARLIE
This is your house. You do what you want.

Once they make it to her room he lets go of her.

CHARLIE (CONT'D)
I'll take the chair out there.

ELEANOR
(nervously)
I don't think you should take the chair. The front door has no lock. Someone could just walk in and see you.

CHARLIE
Right.
(beat)
I should probably stay here. I'll take the floor.

ELEANOR
No... I mean, the floor is dirty. That's my father's old shirt. I don't want to...

CHARLIE
I could take it off.

ELEANOR
Okay.

Charlie takes off his shirt. Eleanor tries to keep eye contact. His body is rugged, but toned.

ELEANOR (CONT'D)
Or you could...

Charlie leans in and kisses her. She kisses back and he wraps his arms around her. He slowly lowers her to the bed.

INT. HEINRICH'S OFFICE - NIGHT

Heinrich sits at his desk going through an assortment of maps of England. Tomas stands in front of the desk. Heinrich continues to look through the papers.

HEINRICH
Why are the men still working on the docks? It should be done by now.

TOMAS

I know, sir. We're a little behind schedule.

Heinrich looks at Tomas.

HEINRICH

Behind schedule? It arrives tomorrow.

TOMAS

I know.

HEINRICH

Then it can't be behind schedule. Work them through the night.

TOMAS

But sir-

HEINRICH

I have waited 4 years for this. I will not wait another day.

Tomas looks at the maps for a moment.

TOMAS

Why do you have those maps?

HEINRICH

They're my maps.

TOMAS

It's just England is far away. I thought this was a new chapter.

HEINRICH

You don't have to remind me why we're here. Get the docks finished.

EXT. JUNGLE - DAY

The Goon and the soldier from the first night drive down a narrow jungle path. On the right is a large tree that holds the hanging body of William Carter.

The Goon looks at it for a moment passively, then does a double take. He stops the Mercedes truck.

INT. CABIN - DAY

Charlie looks out the window in the living room of the cabin. He's hidden behind canvas curtains.

EXT. SETTLEMENT - DAY

From Charlie's view, Eleanor walks out of the cement bunker pushing a cart full of dirty laundry. As she walks across, a group of soldiers rush by her. The sound of an ALARM starts

to blare. Eleanor rushes back to the cabin.

INT. CABIN - DAY

She bursts through the door, struck by panic.

ELEANOR

Hide.

EXT. SETTLEMENT - DAY

Soldiers knock on a different cabin door. A woman opens it and they storm inside.

Another set of soldiers storm into Peter's clinic.

INT. DOCTOR'S OFFICE - DAY

Peter is in there as they rush in. They start searching through Peter's cupboards. The COMMANDER (40s) looks to Peter.

PETER

(in German; subtitled)

What's going on?

COMMANDER

Have you had any visitors recently?

PETER

None that haven't been scheduled.

INT. CABIN - DAY

Charlie is in the bedroom closet again. A KNOCK is heard from her front door. Eleanor quickly closes the closet door, then the bedroom door and goes to the front door. The KNOCKING gets louder.

She takes a moment to compose herself then opens it to reveal Tomas as well as a couple other soldiers.

ELEANOR

(in German; subtitled)

What's going on?

TOMAS

There's an escaped prisoner. We have orders to check every house.

ELEANOR

You think I'm hiding him?

TOMAS

We've been ordered to do every house.

Tomas pushes by Eleanor and is followed by the other two soldiers. They look through the main room: under the couch,

in the pantry.

Tomas goes to the bedroom door but Eleanor blocks him off.

ELEANOR
My stuff is everywhere.

TOMAS
Let me in.

Tomas looks at her with suspicion and Eleanor steps aside. He opens the door. The other soldiers immediately look under her bed but Tomas walks directly to her closet.

He stares at it a moment, then puts his hand on his pistol. He slowly reaches for the door and opens it, revealing nothing. Charlie is gone. Eleanor looks at it with shock.

EXT. SETTLEMENT - DAY

Charlie, wearing a hat, is crouched on top of the roof as he places back the segment he had cut out to escape.

He jumps off and walks away from the cabin. Tomas and the 2 soldiers leave Eleanor's house. Eleanor remains at the door.

Charlie notices that there are no guards at the entrance of the bunker for the first time. He takes his chance and walks towards it.

As he approaches, about 20 feet away, the door opens and 2 guards walk out. Charlie immediately turns around and starts walking back. The guards notice this sudden turn and walk towards him.

SOLDIER #1
(in German; subtitled)
Hey!

SOLDIER #2
Stop!

Charlie stops and turns. The soldiers catch up to him.

SOLDIER #1
Why were you walking this way?

Charlie doesn't answer.

SOLDIER #1
Who are you?

SOLDIER #2
(beat)
Answer him!

Soldier #2 lifts his machine gun up to Charlie. Eleanor sees this from her front steps and runs over.

ELEANOR
What do you think you're doing?!

SOLDIER #1
You know this man?

ELEANOR
(angry)
This...is Captain Walter Brandt-
your superior officer.

The two men immediately heil to Charlie. Charlie nods his head.

ELEANOR (CONT'D)
He just arrived today.

SOLDIER #2
Apologies, Captain. We got
suspicious when you didn't answer
our questions.

ELEANOR
He didn't answer your questions...
because he lost his tongue in the
war.

SOLDIER #1
We're very very sorry.

INT. CABIN - DAY

Charlie stands by the window, looking out towards the cement bunker. Eleanor is livid.

ELEANOR
What? You thought you could just
walk in there?! They'd just give
you the key?! You would be dead
twice over if it wasn't for me!

Eleanor calms down. She regrets shouting.

ELEANOR (CONT'D)
I'm sorry.

Charlie isn't paying too much attention. He continues to look out the window.

INSERT: Simon sitting in the dark prison, bruised and bloodied.

CHARLIE
I have to get him out of here. But
I can't do it on my own. I need
your help.

ELEANOR

You want me to help you break him out?

CHARLIE

I can't leave him in there.

Charlie looks outside again, but this time he's distracted by a group of 6 children of different ages, boys and girls, playing soccer outside, all having fun without a single care in the world.

Charlie hesitates a moment, then looks to Eleanor.

CHARLIE (CONT'D)

I can't believe I'm saying this but...if you help us we'll keep quiet about this place. We both will. On my word.

Eleanor is taken aback by his offer.

ELEANOR

You're asking me to risk everything.

CHARLIE

You don't have to do it. But either way I'm going in tonight.

ELEANOR

You just said you couldn't do it by yourself.

CHARLIE

Doesn't mean I won't try.

EXT. HARBOUR - DAY

A red ribbon is cut to the cheers of a hundred people: men, women and children. Heinrich turns around and faces them, smile and all, scissors in hand. The empty harbour is behind him. The crowd quiets.

HEINRICH

(in German; subtitled)

For 4 long years, we have lived to survive. We built shelter with what we could, we ate what we could. We looked to our past for hope.

Eleanor watches the speech from the back of the crowd.

HEINRICH (CONT'D)

But now, with this harbour, we can finally open up our arms to the world again.

He stretches out his arms to exaggerate his point.

HEINRICH (CONT'D)
Who here misses sauerkraut?

A couple shouts come from the crowd.

HEINRICH (CONT'D)
And Bratwurst?

More cheers.

HEINRICH (CONT'D)
And our German beer?!

Huge applause from the crowds.

HEINRICH (CONT'D)
Soon we will have crates of beer by
the hundreds!

The cheers continue from the crowd.

HEINRICH (CONT'D)
With this, we can rebuild our
civilization. Not as jungle
dwellers, but as proud Germans.

Then comes the biggest CHEER of the speech. The crowd goes quiet again and Heinrich's face grows serious.

HEINRICH (CONT'D)
Civilization is based on a shared
goal between the people. And yet,
there are some here that oppose
that shared interest. How can we
rebuild if the people are divided?

Heinrich indicates to the Goon who drags Peter onto the harbour, face bruised and beaten. Eleanor watches in anger, then turns to leave. Tomas is there and stops her.

TOMAS
Watch.

Eleanor turns back and watches on.

HEINRICH
This man has confessed to helping
the English Butzemann. Will we let
this stand?

Shouts come from the crowd. A man spits on Peter.

HEINRICH (CONT'D)
But he did not act alone.

Heinrich takes out his pistol and aims it at Peter's head.

HEINRICH (CONT'D)

Now, whoever helped him in this
treason make yourself known and I
will spare his life.

Eleanor, eyes wide, stares at Peter, who looks right back at
her. Neither of them move.

HEINRICH (CONT'D)

No?

(now in English)

Corporal! I know you're out there!
I know you're listening! Just know
that this is your doing!

INT. CABIN - DAY

Charlie watches on from the window of Eleanor's cabin. Rain
starts to hit the glass.

EXT. HARBOUR - DAY

Heinrich steadies himself to shoot. Eleanor continues to
stare at Peter, then opens her mouth as if to speak.

PETER

(in German; subtitled)

I acted alone-!

Instinctively, Heinrich hits Peter over the head with the
butt of his pistol. He immediately falls.

Heinrich looks at his unconscious body with annoyance. He
indicates to the Goon to take the body.

INT. CABIN - DAY

Eleanor walks into the cabin wet, the rain outside getting
harder and harder. She immediately turns to Charlie, who's
at the window.

ELEANOR

I will help you on two conditions.
We rescue Peter as well. And you
take us with you when you leave.

Charlie nods his head.

INT. PRISON - DAY

Simon and Peter both sit on the stone floor in their shared
cell, both as bloodied as the other. A guard inside the room
opens the door and leaves.

Peter lifts his pant leg up to reveal his sock with 2 shapes
prodruding out of the fabric. He takes out the objects, a
cigarette carton and some matches.

There's a few cigarettes left as well as a couple matches. He lights a cigarette, taking a big puff. He exhales the smoke in a dramatic drawn-out fashion.

PETER

I'll tell you what, if nothing else, a hard beating really does make you appreciate a good cigarette.

He passes it over to Simon, who takes a puff.

PETER (CONT'D)

Peter.

He puts his hand out for Simon to shake.

SIMON

Simon.

They shake hands. Simon gives Peter his cigarette back.

PETER

You know, I met your friend. He's nothing if not determined.

Peter takes another long drag.

PETER (CONT'D)

Can I ask you a question?

Simon continues to look into the distance.

PETER (CONT'D)

Why are you here? And I don't mean in prison. I mean in a jungle in the middle of South America.

SIMON

It's not a choice. I have to be here.

PETER

Why?

SIMON

To make amends.

PETER

Amends for what? What you did in the war?

SIMON

What I didn't do.

Peter looks at Simon a moment.

PETER

Are you religious?

SIMON
I believe in God.

PETER
You're Catholic.

SIMON
No.

PETER
Then why are you putting yourself
through purgatory?

Simon takes a moment to consider his words.

SIMON
My mother was Catholic.

Simon grabs something from his side, or seems to anyway. He holds nothing, but holds it like a fishing rod. He swings his arm as if to cast.

PETER
What are you doing?

SIMON
Casting out the line.

Peter looks at him, confused.

SIMON (CONT'D)
I used to fish all the time with my
dad. It was quiet, like this.
We'd wait hours in silence, no
talking at all. And I remember,
even as a kid, I didn't mind it,
because you knew something could
happen at any moment, and you'd
just watch.

Peter continues to look at him, then takes another drag.

PETER
(in German; subtitled)
You've gone insane.

Simon nods.

SIMON
This place isn't what you think it
is.

EXT. SETTLEMENT - NIGHT

It's pouring rain. The edge of a storm. Eleanor struggles to push her laundry cart through the mud. She heads for the bunker.

CHARLIE (O.S.)
 (from inside the cart)
 Are you sure you want to do this?

Eleanor shushes him as she approaches TWO GUARDS (20s) at the entrance. The two guards take a step closer to the door, blocking her entry.

ELEANOR
 (in German; subtitled)
 I'm running late.

GUARD #1
 No one in or out. Lieutenant's orders.

ELEANOR
 The Lieutenant called on me specifically.

The soldier looks to the other one. He has no idea.

GUARD #1
 I'll have to check.

ELEANOR
 You're not going to make me wait in the rain, are you?

INT. BUNKER ENTRANCE - NIGHT

The inside looks like a fortress - thick cement walls, tall ceiling, cold. The room acts as a foyer attached to a long hallway.

Eleanor pushes the cart to the side as one of the soldiers goes to the phone. The other watches Eleanor.

Charlie starts to get out of the cart as quietly as he can. The soldier watching Eleanor starts to turn in his direction. Eleanor quickly rings her soaked hair onto the cement floor, splashing some onto the soldier's foot. He looks down, annoyed.

ELEANOR
 (in German; subtitled)
 I'm sorry.

The other guard continues to talk quietly into the phone as Charlie gets out. Charlie looks around, then sneaks down the hallway, to the relief of Eleanor.

The soldier hangs up and goes to Eleanor.

GUARD #1
 He's waiting for you.

Eleanor is surprised by that, a little scared, but goes to her cart anyway.

The soldier leads her into the hallway.

INT. HALLWAY - NIGHT

Charlie sneaks down a darker hallway. He comes to a T-junction with another hallway. He's about to turn when he hears FOOTSTEPS.

He presses himself against the wall as a soldier walks past.

Charlie relaxes and is about to go again when another soldier walks past, taking Charlie off guard.

INT. OUTSIDE HEINRICH'S OFFICE - NIGHT

Eleanor is with Soldier #1, who KNOCKS on Heinrich's door. He opens it for Eleanor, then indicates for her to go in. She obviously doesn't want to but does so anyway.

INT. HEINRICH'S OFFICE - NIGHT

Eleanor steps inside and stops the door closes. Heinrich stands at his desk, smiling.

HEINRICH
(in German; subtitled)
Come in, come in.

Eleanor takes a few steps into the room.

HEINRICH (CONT'D)
I must say, as much confidence I
had in my approach, I didn't expect
a call in this weather.

He takes out a brandy bottle and a couple glasses.

HEINRICH (CONT'D)
Rudesheim brandy. This will warm
your bones better than any fire.
Would you like some?

Eleanor shakes her head.

He pours one and takes it. He steps closer to Eleanor, who looks back to the door.

HEINRICH (CONT'D)
Don't worry, we won't be disturbed.

They're now face to face. Eleanor is frozen.

HEINRICH (CONT'D)
Look at you, as stiff as a
scarecrow. Relax.

Eleanor is anything but relaxed.

INT. HALLWAY - NIGHT

Charlie continues to sneak through a long hallway. All of a sudden, FOOTSTEPS can be heard ahead of him at the adjoining hallway. A guard is approaching. Charlie turns back but a man COUGHS from that direction in the distance.

Charlie looks around. The FOOTSTEPS get louder from both sides. He goes to the closest door and backs through it just as the guards turn their corners and walk down the hallway.

INT. SHOWER ROOM - NIGHT

Charlie backs into the room and closes the door. The room is well lit and steamy. It's a shower room with sinks in the middle, where 3 guards are finishing washing up with just towels around their waists.

They all notice him at the same time. Charlie sighs, annoyed. They look at each other in a moment of hesitation, then head towards him. Charlie turns on one of the showers. The RUSHING WATER is loud.

They start fighting him, 3 on 1. Charlie does his best to block the punches and hit back, but continues to get hit in the gut and face.

One of the guards gets behind Charlie and pins his arms back as the other 2 continue hitting him. Charlie kicks one of them then breaks from the hold.

He swings the guard who was holding him and smashes his face against the tile wall. He falls, knocked out.

The other guards get a hard swing to Charlie's jaw and down him. They start kicking him in the stomach. One of the guards goes to his bag and pulls out a knife.

Charlie swings his foot and swipes the leg of the other guard, who falls. He gets on top of him and puts three mammoth punches into his face. Knocked out.

He gets up and notices the last guard has the knife. Charlie pulls the towel off the unconscious man and wraps it around his left arm.

The last remaining guard smiles and lunges at Charlie. Charlie uses his toweled arm to block the strike. The guard swings again and again, and Charlie dodges it like a boxer. He ducks under the guard and creates some distance.

The guard turns and goes at him again. Again, Charlie dodges twice, but as he passes the guard, he swipes the towel from his body.

The guard slashes at him again, but this time Charlie manages to wrap the second towel around the guard's knife hand. He pulls it towards him then knocks the knife out of his hand.

The guard punches him in the face and they break again. The guard now stands before Charlie completely naked. Charlie twists the towel in the air.

Charlie looks down to the guard's crotch and smirks. The guard looks down, embarrassed. As he does this, Charlie whips the towel into the man's crotch. The guard bends over in pain, clutching at his groin.

Charlie gets closer, swings the twisted towel around the guard's neck, catches the other side of it and pulls hard. Charlie headbutts the man as hard as he can and sends him to the floor.

Charlie wipes some of the blood from his face with the towel he just used, then realizes that it was the guard's crotch towel.

INT. HEINRICH'S OFFICE - NIGHT

Heinrich is right in Eleanor's face. His brandy glass is empty.

HEINRICH

(in German; subtitled)

You know, I've often asked your brother about you. He tells me you were a bit of a rebellious young lady. You used to protest at the rallies before your family found out.

Heinrich grabs her firmly, but not violently.

HEINRICH (CONT'D)

So tell me, why are you here now?

Eleanor starts to squirm, but can't move under his grip.

ELEANOR

My brother needed me.

HEINRICH

(beat)

I'm glad you came to your senses.

Heinrich leans in and kisses her. Eleanor is taken by surprise and pulls away. Heinrich smiles.

HEINRICH (CONT'D)

I know. You're anxious about your brother. What this means for him. Don't worry, only good things.

He pulls her in again and kisses her. Again she struggles and pulls away.

HEINRICH (CONT'D)

What? Isn't this why you're here?

ELEANOR

I have to pee.

HEINRICH

This will be a lot easier if you relax.

Heinrich forces another kiss on her. Eleanor tries to break away but his grip on her is too strong. She struggles and her arms start to reach around her, looking for anything.

Her hand comes across a glass bottle with a ship inside. She immediately grips it and SMASHES it across Heinrich's head. He falls over, unconscious.

She takes a moment to herself, then looks to her hand at the broken glass and then to the body on the floor. She looks at his body, panic flooding in.

INT. CHANGING ROOM - NIGHT

Charlie wears a Nazi jacket and buttons it up. He's now dressed as one of the guards. He looks at the Nazi helmet and hesitates before putting it on.

INT. SHOWER ROOM - NIGHT

Charlie walks through the shower room in full Nazi uniform. The guards remain unconscious. He turns off the light.

INT. HALLWAY - NIGHT

He walks out of the room, locks the door with a key, then hits the door knob with the butt of his rifle, breaking it off.

He starts to walk down the hallway, head down. A couple more soldiers walk by but think nothing of it. Nor do they notice the missing door knob.

INT. HEINRICH'S OFFICE - NIGHT

Eleanor drags Heinrich's unconscious body behind his desk, out of view from the doorway.

As she drops him, she notices maps and papers on the desk. She picks one of them up and starts to read it.

INT. BUNKER HALLWAY - NIGHT

Charlie walks down the long hallway that leads to the prison. At the end of it, beside the door, is the same guard who had questioned him in German earlier that day, when Eleanor saved him.

The soldier recognizes him and heils.

SOLDIER
(in German; subtitled)
General. Good to see you again.

Charlie doesn't answer. The soldier notices something a bit weird.

SOLDIER (CONT'D)
Why are you in a private's uniform?
(beat)
What happened to your face?

Charlie is now about 10 feet away from him.

CHARLIE
Guttentag.

The soldier looks at him, confused, then realizes he's speaking.

Charlie punches him hard in the face. He falls.

INT. PRISON - NIGHT

The door opens to the prison. Simon and Peter don't think much of it until Charlie drags an unconscious guard into the room and dumps him.

SIMON
Corporal!

He gets up and goes to the bars. Peter sits up but can't stand. Charlie has a big ring of keys and starts trying going through them on the lock.

CHARLIE
Ready to get out of here?

SIMON
We need to warn everyone.

CHARLIE
We'll worry about that later.

SIMON
I don't think you understand what
this place is.

Simon continues to work on the lock.

SIMON (CONT'D)
It's a regroup.

Charlie stops fidgeting with the keys and looks to Simon.

CHARLIE
What do you mean?

SIMON

I mean thousands of displaced soldiers, angry with nothing to lose, flooding in from every corner of the world under the promise of etching out a new Nazi Germany right here. War.

INSERT: A truck full of soldiers enters the camp from the jungle. They all jump out.

CHARLIE

Are you sure about this?

Simon nods. Charlie looks to Peter.

PETER

We didn't know about this.

CHARLIE

How? They have no weapons. They live in shacks for God's sake.

SIMON

The port they built...

EXT. HARBOUR - NIGHT

In the dark storm the Goon and another soldier wait at the end of the harbour. The soldier points to the distance.

SIMON (V.O.)

There's a shipment coming in tonight...

A submarine surfaces.

SIMON (V.O.)(CONT'D)

...with all the weapons an army could dream of.

The Goon speaks into his radio with a smile.

INT. HEINRICH'S OFFICE - NIGHT

Eleanor continues to study the pages on the desk, shocked and disgusted.

SIMON (V.O.)

These are hardened soldiers with a world war under their belts. If they manage to arm themselves....

She looks at a map of England. It has London circled with a large "X" through it.

INT. TOMAS' OFFICE - NIGHT

Eleanor, fuming, bursts into Tomas' smaller sized office. Tomas stands up, surprised.

TOMAS
(in German; subtitled)
Eleanor? What are you doing?

Eleanor doesn't pause and walks up to his desk.

ELEANOR
Did you know?!

TOMAS
What are you talking about? How did you get in here?

ELEANOR
I know the plans, Tomas. You're going to start this hell all over again.

TOMAS
Who told you?

ELEANOR
I can't believe this.

TOMAS
It's out of my hands.

ELEANOR
You told me you wanted to come here to start a new life. You asked me to join you because you needed me.
(beat)
I believed you.

TOMAS
Eleanor.

ELEANOR
You lied to me. You promised me things would be different. And now you're trying to restart this war.

TOMAS
They took our country. This is the only way to survive.

ELEANOR
Tell me this, and don't you dare lie to me this time. Did you know these plans before we left Germany?

Tomas doesn't answer, to Eleanor's disgust. She starts to leave.

TOMAS

I'm a soldier, Eleanor. That's all
I've ever been.

Eleanor turns to him.

ELEANOR

You were my brother.

She goes to leave again.

TOMAS

Eleanor, wait.

She doesn't listen and closes the door behind her. Tomas
sits back down, a look of regret on his face.

INT. PRISON - NIGHT

Charlie finally manages to open the door to the prison. He
pulls it to the side. Simon and Peter walk out.

SIMON

We need to do something.

Charlie's in his own head and doesn't answer.

SIMON (CONT'D)

If we don't stop them we could have
another war on our hands.

CHARLIE

First thing's first, I'm getting
you out of here. We'll get you
somewhere safe then call it in.

SIMON (CONT'D)

If they get a hold of those weapons
it'll be too late. They'll scurry
into the jungle. We need to stop
that shipment.

Anger builds up into Charlie and he slams the prison gate
closed.

The door the room CLOSES. Everyone quickly turns to see
Eleanor standing there, staring at Charlie. Charlie looks at
her, still angry.

Peter goes to her.

PETER

I have some terrible news. I don't
know how to tell you this.

ELEANOR

I already know.

PETER

You do?

ELEANOR

I saw the plans.
(beat)
This has all been a lie.

PETER

I know.

Peter hugs her.

ELEANOR

(in German; subtitled)
It's all happening again. And I've
sat and let it happen. I'm just as
guilty.

PETER

No. We can still stop them. It's
not too late.

Peter looks to Charlie and Simon.

CHARLIE

Did you bring the cart?

INT. HALLWAY - NIGHT

Eleanor pushes what seems to be a very heavy cart. Charlie,
in his uniform, helps pull from the front.

PETER

(from inside the cart)
Could you please move your feet
from my face?

Charlie kicks the cart with the back of his boot.

SIMON

(from inside the cart)
Ow! That's my side.

EXT. SETTLEMENT - NIGHT

The entrance to the bunker opens as Charlie pulls the cart
through. The two guards take notice.

ELEANOR

(in German; subtitled)
Thank you, gentlemen.
(beat)
Oh, and the Lieutenant asked not to
be disturbed...for any reason.

They immediately turn right and push the cart through the
mud until they get out of view of the guards.

CHARLIE

Okay.

He KNOCKS on the cart and Simon emerges from the white clothes. They're immediately hit by the soaking rainstorm.

Charlie and Eleanor help get them out.

CHARLIE (CONT'D)

C'mon.

He leads them to Tomas' Mercedes truck.

CHARLIE (CONT'D)

(to Eleanor)

Can you get the keys for this?

ELEANOR

They're already inside.

CHARLIE

Good. Take Peter and Simon and go find a phone. But away from here. It won't be long before they realize we've escaped.

Eleanor opens the driver's side door and gets inside. Peter limps and climbs into the back. Simon goes to Charlie.

SIMON

I'm staying. You can't stop that shipment yourself.

CHARLIE

I'll work a lot better knowing you're safe.

SIMON

I can help.

CHARLIE

You're in no condition to fight.

SIMON

I'm fine. I'm stronger than I was.

CHARLIE

Good. I need you to protect them.

SIMON

I'm not leaving you.

CHARLIE

You still consider me your Corporal?

SIMON

Of course.

CHARLIE

Then get in the truck. That's an order, private.

SIMON

Please.

CHARLIE

That's an order. Don't make me say it again.

Their eyes lock. Simon waits for Charlie to reconsider but Charlie's expression doesn't change.

Simon breaks from him and joins Peter in the back of the truck.

Charlie goes to Eleanor, who drives. She looks at him a moment then looks to the front again.

CHARLIE (CONT'D)

Be safe.

Eleanor nods. A moment later, she turns on the IGNITION. The Mercedes rips away.

Charlie watches them leave.

INT. HALLWAY - NIGHT

Tomas KNOCKS on Heinrich's door and enters.

INT. HEINRICH'S OFFICE - NIGHT

He steps inside, already talking.

TOMAS

(in German; subtitled)

Sir, I just got word the shipment has arrived.

He realizes the room is empty.

TOMAS (CONT'D)

Lieutenant?

Heinrich's hand grabs the desk. Tomas goes to him as he gets up, blood stained on the side of his head, hair dishevelled. He fumes with rage.

HEINRICH

Find that bitch!

TOMAS

Who?

HEINRICH

Your sister!

Another SOLDIER (30s) walks into the room, out of breath.

SOLDIER
Sir, the prisoners have escaped.

TOMAS
What?

SOLDIER
They've gone. We can't find them.

Heinrich leans forward onto his desk and takes a moment to calm himself down.

HEINRICH
Get everyone down to the harbour.
Bring in the shipment.

No one moves. Heinrich looks at them.

HEINRICH (CONT'D)
(in a fit of rage)
Now!

They both rush out of the office.

EXT. JUNGLE - NIGHT

On the outskirts of the settlement clearing, Charlie watches the dock as crates are moved from the submarine onto land.

EXT. HARBOUR - NIGHT

Two strong soldiers carry a large crate past the dock and onto the clearing. Dr Schreiber is there and watches on nervously.

DR SCHREIBER
(in German; subtitled)
Be careful with that, it's fragile.
Careful!

The soldiers lower it to the ground and then dump it. It hits the ground hard.

DR SCHREIBER (CONT'D)
Idiots! I'll be sure to be that
careful next time you need
stitches.

EXT. SETTLEMENT - NIGHT

Charlie walks out of the forest and walks casually into the clearing. A group of soldiers pass him and make nothing of it. Charlie turns and follows them from behind.

Suddenly a blaring SIREN rips through the air and huge floodlights turn on and light up the floor.

Charlie turns to see the floodlights aimed right at him. A group of 5 soldiers run towards him from the direction of the bunker. Charlie readies himself, hands on his gun.

The soldiers run straight past him and continue towards the dock.

Charlie turns and watches them go down. All of a sudden another SOLDIER bumps into him from behind and Charlie almost slips in the mud. The soldier runs past him and looks back.

SOLDIER
(in German; subtitled)
Let's go! This isn't a holiday!

He roughly indicates to follow them down and Charlie does as he's told and runs with them.

EXT. ELEANOR'S CABIN - NIGHT

Tomas KNOCKS hard on Eleanor's cabin.

TOMAS
Eleanor!

He KNOCKS again but nothing.

TOMAS
(in German; subtitled)
Open up! You can't hide from this!

INT. ELEANOR'S CABIN - NIGHT

Tomas opens the door and enters. He quickly looks around the main room then takes a peek in the bedroom but it's obvious that no one's here.

He's about to leave when he notices something in the bedroom. There's a thick stream of water running down the floor that leads back to the closet.

Tomas walks up to it and opens the door. Water is everywhere. He looks up and notices the rain falling in sheets from cracks where Charlie cut the square in the roof.

Tomas goes to it and pushes on it.

EXT. ELEANOR'S CABIN - NIGHT

From Eleanor's roof, Tomas pushes the hatch away, exposing a 3x3ft hole in the roof. He sticks his head out as the rain continues to pound on it.

It takes a moment of realization and then anger starts to burn in him.

INT. ELEANOR'S CABIN - NIGHT

Tomas storms through the cabin but before he leaves, he stops and goes to the kitchen. He opens up a cupboard and takes out a teapot.

He looks at the design: a German farmstead. In a fit of rage, he thows the teapot at the front door, just as it opens to the Goon.

GOON

(in German; subtitled)

The Lieutenant wants an update.

TOMAS

I'm working on it.

EXT. JUNGLE ROAD - NIGHT

The Mercedes battles through the muddy jungle path. Eleanor drives, and mud splatters in her face. She notices the outline of the Land Rover as they pass it.

In the back, Peter and Simon try to endure the incredible bumps while sitting on the metal truck bed.

PETER

Do you think your friend can do this by himself?

SIMON

I don't know. But he'll try, I know that.

They arrive at the entrance of the jungle.

High up in a tree, the same jungle spy as earlier watches them leave and he reaches for the radio.

EXT. SETTLEMENT - NIGHT

Tomas and the Goon walk towards the vehicles. They come up to where the Mercedes was parked.

TOMAS

(in German; subtitled)

Where is it?

GOON

I parked it here this morning.

Meanwhile, the Guard from the bunker runs to them.

GUARD #1

Sir, Eleanor and the prisoners were just spotted leaving the jungle...in your truck.

TOMAS

They're going to tell everyone.

Tomas immediately runs to a nearby motorbike with sidecar. He gets on, leans towards the sidecar and grabs the key from inside. He turns the ignition and REVS it.

TOMAS (CONT'D)

Give me one of those.

He indicates to one of the Goon's two grenade belts he wears around his torso.

The grenade belt is thrown into the side car.

Before he leaves, Tomas looks to the Goon.

TOMAS (CONT'D)

Go help at the dock. This one's mine.

He REVS the motorbike again and pulls away.

INT. SUBMARINE - NIGHT

The inside of the submarine is filled end to end and wall to wall with guns, ammo and crates, just rooms filled with wood and brass.

Charlie helps carry one of the crates with another soldier, all the while looking around for anything useful.

Charlie passes the crate on and walks back, still looking. He looks behind a box but finds nothing.

He slowly makes his way back and helps pick up another crate. This time the Goon carries the other side. Charlie looks down slightly to avoid full eye contact.

They pause. The Goon looks at him for a moment as if he's seen his face before, then shrugs with his head for Charlie to move. They move the crate down the sub.

INT. SHOWER ROOM - NIGHT

The 4 toweled Nazis BANG on the door as hard as they can and shout.

INT. BUNKER HALLWAY - NIGHT

The siren still BLARES, drowning out almost all of the sound.

EXT. STREET - NIGHT

Eleanor drives up to the bar Charlie had gone to on his first day. The neon lights still light the inside. Simon notices it.

SIMON

Here!

Eleanor pulls in.

INT. BAR - NIGHT

The same barlady mans the bar. Simon and Eleanor rush inside, Peter following behind.

A man at the bar turns to see them. It's Javier, the liaison. He makes eye contact with Simon. Simon stares at him a moment, then races towards him.

SIMON

You yellow feathered son of a bitch!

Javier tries to back off the stool but falls over. He tries to get up but Simon is there and starts punching him in the face.

Eleanor and Peter try to pull him off.

ELEANOR

Stop it!

Simon lets go of Javier and gets back up.

SIMON

You sold me to this!

He points to his bloodied and bruised face. Javier cowers on the floor.

ELEANOR

Come on. We have more important things to do.

Simon turns away from Javier, realizing Eleanor is right, and nods. He looks to the barlady and smiles.

SIMON

Could we borrow your telephone?

She looks at him, not knowing what he means. Simon makes a phone with his hand and puts it to his ear.

SIMON (CONT'D)

Telephone.

The barlady nods and then brings her hand up and rubs her thumb to her fingers, asking for money.

Simon looks to Eleanor and Peter. They shake their heads.

He then goes back to Javier, who starts to squirm away, grabs him and takes his wallet from his back pocket. He opens it, revealing a big wad of cash.

Simon looks to the barlady and notices Charlie's watch.

SIMON (CONT'D)
Is that...that's Charlie's watch.

He points to her wrist. She taps the watch and Simon nods. She looks to the huge stack of cash.

EXT. STREET - NIGHT

Tomas' bike stops and he gets off. He looks out in front of him, then grabs the grenade belt from the sidecar. Lightning rips through the sky.

INT. BAR - NIGHT

The same lightning can be seen out of the window of the bar. Simon is on the phone. Peter has a quick shot of whiskey.

SIMON
General, it's Simon.

JIM
(filtered)
Simon?!

SIMON
Please sir, I don't have much time to explain.

EXT. STREET - NIGHT

Tomas pulls the pin of one of the grenades and throws the belt as hard as he can.

But he's not actually at the bar. He's at a telephone tower. He backs away as the grenades EXPLODE and the whole tower starts to crumple and fall, sparks flying everywhere.

INT. BAR - NIGHT

Simon is still on the phone.

SIMON
Sir, it's not just one man. It's an entire Nazi c-

The lights go out. The phone cuts out.

SIMON (CONT'D)
Hello? Hello?

PETER
Power's out.

A huge EXPLOSION can be heard in the distance.

ELEANOR
What was that?

SIMON
They must have taken out the
towers.

Simon puts the phone back.

PETER
What now?

Simon turns to Javier, who sits in the back of the bar.

SIMON (CONT'D)
Where's the closest town?

JAVIER
Twenty miles north.

PETER
In these roads?

Simon thinks to himself.

PETER
What do we do?

One of the windows of the bar slowly CREAKS open from the
wind, breaking the silence. Simon looks to it.

The sound of GRINDING METAL fades in.

EXT. CITY STREET - DAY

The German tank from the previous flashback aims its gun
accompanied by that GRINDING METAL.

INT. BAR - NIGHT

Simon continues to stare at the window as it CREAKS to a
stop.

PETER
Simon?

Simon turns to him.

SIMON
I have to go back.

PETER
What?

SIMON
He needs my help.

PETER
He told us to get out of here.

SIMON

Yes. So take the truck and head to the next town.

ELEANOR

If you're going back, I'm going too.

PETER

And I won't leave her.

SIMON

It's too dangerous.

ELEANOR

That's not stopping you.

PETER

We're not running away. This is our mess too.

SIMON

How are we going to get the message out if we all go back?

The question stops them in their tracks. Neither of them has an answer.

JAVIER

You can use the Land Rover.

Simon looks to Javier, a little surprised.

SIMON

What?

JAVIER

The Land Rover has direct communication to your superiors.

Eleanor and Peter look to Simon.

SIMON

He's right. Where is it?

JAVIER

The Corporal took it into the jungle. I haven't seen it since.

ELEANOR

I think I might have seen it as we left. There was something on the side of the road. It was about that size.

PETER

Do you know how to use it?

SIMON

I don't.

Simon looks to Javier, who looks behind him to see who Simon's looking at.

EXT. STREET - NIGHT

Eleanor drives back down the street in the Mercedes, Simon and Peter in the back as well as Javier, who sits by himself in the corner looking cold and wet.

INT. SUBMARINE - NIGHT

Charlie breaks away from the rest of the soldiers and sneaks into the next compartment. There's no one there but it's filled with crates.

He looks around and finds a crate with an 'explosive' symbol stamped on the side. He finds a crowbar and opens the side of the crate. Inside is full of dynamite.

EXT. STREET - NIGHT

Tomas inspects the muddy road. There are tire tracks. He gets up and looks down one direction of the road.

He gets back on his bike and starts it. As he does this, another ENGINE can be heard getting louder.

The Mercedes truck drives towards him from the direction he was just looking at. It passes him and he sees all four of them inside, Eleanor driving and Peter, Javier and Simon in the back. They notice each other.

He starts the chase.

INT. SUBMARINE - NIGHT

Charlie has a stick of dynamite in his hand. He measures the fuse. It's hardly half a finger in length. He shakes his head and continues to look around the compartment.

He finds a box of ammo, takes out a bullet, grabs a military knife from his uniform, and cuts around the back of the bullet. He manages to open the back.

Then, with one of the sticks of dynamite angled down onto the floor, Charlie empties the bullet's gunpowder and makes a trail from the dynamite fuse.

He grabs another bullet and goes at it again.

EXT. JUNGLE ROAD - NIGHT

Tomas is right on the tail of the Mercedes. Simon jumps on top of the Mercedes to the turret and tries to turn it 180 degrees towards Tomas but it can't go past 90.

Tomas has his machine gun strapped at his hip and fires a few shots. Simon ducks, and the bullets fly off the metal of the car. Javier hides in the corner.

SIMON
(to Eleanor)
Go faster!

Her foot is all the way down.

ELEANOR
I can't!

Simon jumps back into the truck bed. Tomas fires some more shots but his aim is too spread out.

He REVS the bike harder and closes down the distance. Then, as he approaches the back of the truck, he rises on his bike and stands on the seat.

Just as the bike is about to hit the truck, he jumps and lands on the side of the truck bed. The bike hits the car and flies into the trees on the side.

Simon goes to him as he hangs on. Eleanor sees him in her side mirrors and turns the steering wheel hard to try and shake him off, causing Simon to slip back onto the truck bed. Tomas pulls himself up and gets on the bed.

He aims his gun but Simon tackles him just as he pulls the trigger, sending SHOTS into the sky. Peter joins in tackling Tomas. Javier watches, frozen in fright.

ELEANOR
Should I stop?!

SIMON
No! Keep going!

Tomas squirms a hand free and pulls a knife and swings at Peter, cutting his torso. Peter punches Tomas hard in the face and throws him to the side of the truck. Tomas' gun flies out of his hand and over the truck bed. The strap gets caught on the back.

Tomas gets a punch on Peter and knocks him to the floor.

Simon goes to Tomas, but Tomas swings his knife wildly at Simon, who jumps back to dodge it. He swings again but Simon dodges. Tomas then thrusts into him. Simon manages to grab his hand to try and stop it.

But Tomas continues to push through the thrust, pushing Simon to the edge of the truck bed. When Simon hits the edge, he falls slightly, and Tomas continues to thrust, slowly pushing the the knife closer and closer to his neck.

Simon struggles to push back but Tomas is stronger. The knife inches closer and closer.

He looks to Javier but he doesn't do anything. It gets about fist's width from his neck, Tomas towering over him.

SIMON

Eleanor! Break!

Eleanor slams on the break and Tomas pummels into the front of the bed and flips over, flying in the air, toppling as he goes. The truck stops and Tomas lands in front of it.

Eleanor stares at the body. He moves slightly.

SIMON (CONT'D)

Hit him.

Eleanor drives forward but dodges Tomas and carries on, gaining speed again.

Eleanor looks back to him.

ELEANOR

I'm not here to kill anyone.

Just as she says this, the spy from the tree jumps out onto the road with a machine gun and starts firing. Eleanor screams and ducks as the Mercedes continues down the road and hits him full speed. The truck bumps twice as it runs over him.

Eleanor sits back up.

ELEANOR (CONT'D)

Is he dead?

Simon looks back. The body lies there, unmoving.

SIMON

He's fine.

Simon then notices Peter lying on the truck bed, clutching his gut. He goes to him.

SIMON (CONT'D)

Let me see.

PETER

I'm fine. It's just a cut.

ELEANOR

I think this is it!

Eleanor pulls to the side, lighting up the bullet-ridden Land Rover with the headlights.

Peter, Simon and Javier jump out of the Mercedes. Right from the off it doesn't look good.

SIMON

Damn.

They inspect the inside. It's all messed up with shrapnel everywhere.

JAVIER
It's destroyed.

Simon picks up a large wrench from inside the Land Rover and looks at Javier.

SIMON
Can you fix it?

Javier looks again and shrugs.

JAVIER
Maybe.

Simon hands him the wrench. Javier steps inside and finds a half smashed lantern. He turns it on and gets to work.

INT. SUBMARINE - NIGHT

Charlie's trail of gunpowder is much larger now. He empties one last bullet and then gets up.

He searches his pockets, finds a carton of cigarettes, places it on a nearby crate, then finds a lighter in the other one.

INT. BUNKER HALLWAY - NIGHT

The 4 Nazis in the shower room continue to HIT the door loudly and shout. A soldier walks past and notices the sound over the SIREN. He tries to open the door.

SOLDIER
(in German; subtitled)
What happened?

TOWELED NAZI
(through the door)
The Englishman locked us in.

SOLDIER
Okay, back away.

The soldier goes in and tries to boot the door down. It doesn't work. He steps back, aims his pistol and SHOOTs a couple bullets into the lock, then kicks it open.

The same toweled Nazi who spoke earlier emerges.

TOWELED NAZI
He's dressed as one of us!

INT. SUBMARINE - NIGHT

Charlie tries to spark the lighter but it's not working. He puts the sparker right to the gunpowder but again nothing.

From the other room come shouts and loud orders. Charlie quickly gets up just as the Goon enters, looking around. He sees Charlie.

GOON
(in German; subtitled)
Out of the sub.

He points for him to leave. Understanding what he wants, he hesitates and then starts to go.

Before he passes him, the Goon puts his hand on his shoulder and stops him. His eyes haven't left where Charlie was standing.

The Goon takes a step forward, leans down and grabs the carton of cigarettes Charlie had put on the crate. He looks at Charlie with a disapproving look, then points to the exit. Charlie quickly leaves.

The Goon turns, looks inside carton, sees it's still half full, and puts it in his pocket. After he does this, he notices some of the black powder on the floor.

His eyes follow the trail to the crate of dynamite. He quickly looks back to where Charlie was. He's gone.

EXT. DOCK - NIGHT

Charlie walks down the long wooden dock. He sneaks his way into a small crowd of soldiers as they all go towards land.

As they reach land, Heinrich is there in wait.

HEINRICH
(in German; subtitled)
Formation!

The soldiers quickly line up shoulder to shoulder. Charlie joins them and lines up. He copies their stance as best he can. The rain cascades from their helmets. It's impossible to see who's who.

The Goon walks up to Heinrich, a bundle of dynamite in his hand. He talks to him quietly.

Heinrich looks to the line of soldiers, about 50 of them. Even though he doesn't know which one is Charlie, he speaks directly to him.

HEINRICH (CONT'D)
(in English)
So you were going to blow up the submarine? My, that would have been spectacular. Corporal, I do applaud your tenacity. But you can't win. The wheels have been turning since the day the war ended. Today we are
(MORE)

HEINRICH (CONT'D) (cont'd)
 fifty. Tomorrow a hundred. Next
 week five hundred. Before you know
 it, thousands of loyal Germans from
 every continent will be flooding
 through this dock to start the
 mission again. And once we're in
 the jungle, no one will be able to
 stop us.

Heinrich looks across the line. Charlie has a tight grip on his gun.

HEINRICH (CONT'D)
 (in German; subtitled)
 On the count of three, everyone
 take a step back! One! Two! Three!

The entire line takes a step back in unison, apart from Charlie, who takes a moment to realize before taking the step.

Heinrich smiles, then indicates to bring him over. The two soldiers beside him quickly grab him, taking his gun. They drag him to Heinrich, then put him on his knees.

HEINRICH (CONT'D)
 (in English)
 You really should learn German.

A thought comes to him.

HEINRICH (CONT'D)
 Can I show you something?

He looks to the two soldiers who dragged Charlie down.

HEINRICH (CONT'D)
 (in German; subtitled)
 Bring that crate.

He points to the same one Dr Schreiber had been monitoring earlier. They go and grab it.

HEINRICH (CONT'D)
 And a crowbar.

As they go, Heinrich turns his attention back to Charlie.

HEINRICH (CONT'D)
 We were at war for 6 whole
 years...2 years longer than the
 Great War. And throughout that
 entire time we knew that if we
 could only just take London, then
 it would all end. That
 responsibility fell on me. But no
 matter how many planes we flew over
 (MORE)

HEINRICH (CONT'D) (cont'd)
 the channel, we couldn't take it. I
 told them we needed a new strategy.
 But no, just planes and planes and
 planes.

The soldiers bring the crate and place it next to Heinrich.
 They give him a crowbar and he opens the panel facing them.
 It falls, revealing a large analog machine full of switches
 and buttons, and a timer. It's rather impressive looking.

The rest of the crate is broken, revealing the entire thing
 in all its glory.

HEINRICH (CONT'D)
 If only we had the time to use
 this. See, the Americans beat us to
 it with Hiroshima and Nagasaki.

Charlie looks at Heinrich in disbelief.

HEINRICH (CONT'D)
 How naive can you be? You don't
 think we had projects? Scientists?
 Where is Dr Schreiber?

Dr Schreiber reveals himself, soaked and miserable.

HEINRICH (CONT'D)
 Like I told you the first time we
 met: one of the greatest minds in
 all of Germany. His team had been
 working on this for years before
 the surrender.
 (beat)
 And now, with the blast radius of 5
 kilometers, we're going to take
 this up the Thames, and what we
 couldn't do in 6 years we'll do in
 6 seconds.
 (beat)
 I think it's about time I complete
 my mission.

He indicates to the Goon, who pulls out his pistol and aims
 it at Charlie. Then, in the distance, the sound of the an
 ENGINE.

Heinrich turns to see the Mercedes truck drive down the open
 space, the bright headlights blocking any visual of who's
 inside.

HEINRICH (CONT'D)
 And here comes Tomas. I'm sure
 he'll want to see this.

The truck stops about 30 metres in front of them. The Goon
 looks at it for a moment, then down to Charlie, who slyly
 smiles. The Goon remembers.

GOON
 (in German; translated)
 That's not Tomas.

The engine stops and the headlights shut off, revealing Eleanor in the driving seat and Simon on top with the turret, which is aimed right at the line of Nazis.

SIMON
 Charlie! Duck!

Simon pulls the trigger and the turret begins to unleash hot lead into the line of Nazis. Most of them don't even have time to react before they're hit. They fall like grass to a weedwacker.

Charlie, Heinrich and the Goon fling themselves to the ground. From the impact of the Goon's fall, the bundle of dynamite in his hand flies forward and lands in the muddy grass.

Charlie sees it roll forward and immediately claws to get it. When he gets about halfway to it, the Goon tackles his legs in a desperate attempt and holds onto him.

He wiggles his legs, trying to break away. One muddy foot manages to slip through, and he heel stomps the Goon in the face. The Goon lets go of him.

Charlie sprints towards the Mercedes truck as Simon continues to fire. The surviving soldiers make cover. The Goon uses himself as a human shield as he moves Heinrich behind a crate.

Charlie takes cover at the back of the truck. Eleanor is there as well as Peter.

CHARLIE
 I told you to get out of here.

ELEANOR
 Yes well, I'm not one of your soldiers.

INT. LAND ROVER - NIGHT

Javier works on the half smashed generator. He turns the ignition. It CHOKES for a second then stops. He groans.

EXT. DOCK - NIGHT

Charlie, Peter and Eleanor remain huddled behind the Mercedes truck. 3 soldiers from the bunker run towards them in the distance.

PETER
 You don't happen to have a gun on you, do you?

CHARLIE

Simon.

Charlie looks to Simon.

CHARLIE (CONT'D)

Simon!

Simon is busy on the turret, destroying everything in front of him.

The soldiers get closer and SHOOT a couple times, knicking the truck. They're sitting ducks.

Charlie looks to the sides for cover where he notices a gun strap snagged to the corner of the truck bed. Attached to it is Tomas' machine gun.

He looks to the heavens with thanks and takes the gun. Eleanor and Peter look at him with surprise as he aims.

He takes a couple SHOTS, hitting one of the soldiers. The other two see this and take cover.

Meanwhile, on the turret, Simon is having the time of his life...until the gun stops. It's out of bullets. All of a sudden there's an odd silence.

All the soldiers under cover look up and see that Simon is out. They realize he's out and they all start to FIRE.

The Mercedes gets littered with bullets. Simon manages to jump off the turret into the truck bed behind.

SIMON

What do we do now?

CHARLIE

They have a bomb.

SIMON

Let's blow it up.

Charlie fires towards a soldier.

CHARLIE

It's an atomic bomb.

ELEANOR

What?

SIMON

Let's not blow it up.

ELEANOR

How is that possible?

CHARLIE

I don't know. But he has his eyes set on London. That U-boat is the only way he can get it there.

He brings up the dynamite.

CHARLIE (CONT'D)

We need to sink it.

PETER

Gentlemen.

They all look to Peter, who looks towards the dock. They do the same and see a soldier on the dock with a rocket launcher.

Charlie immediately looks around for cover and sees the pile of crates to the side.

CHARLIE

With me!

He runs towards the crates, firing his gun for cover just as the soldier shoots the rocket. The others follow him and jump for cover just as the rocket hits and EXPLODES the Mercedes truck.

They take a breather. The soldiers continue to fire towards them.

The Goon grabs a grenade from his grenade belt but Heinrich stops his hand.

HEINRICH

(in German; translated)

No. Those crates are invaluable.

The other soldiers continue to pummel the crates.

HEINRICH (CONT'D)

Stop hitting the crates!

The soldiers stop and look to Heinrich. He flings his hands wide and then close again, as if to say "surround them". The soldiers slowly start to move.

INT. LAND ROVER - NIGHT

Javier continues to work on the repairs. In the distance are the sound of BULLETS, but closer, there's another sound. Groans.

He turns off the light of the lantern.

EXT. JUNGLE - NIGHT

Tomas, badly injured with a dislocated shoulder, struggles as he walks past the Land Rover. He doesn't pay attention to

it.

EXT. DOCK - NIGHT

Charlie takes a couple SHOTS at some approaching soldiers.

ELEANOR
They're coming.

CHARLIE
Does anyone have a light?

Peter goes to his sock and takes out the last remaining match. He strikes it, but instead of giving it over, he lights another cigarette and takes a large puff.

PETER
Here.

He passes it over to Simon who's next to him in the line. Before passing it on, he too takes a puff. He hands it to Eleanor who does the same before giving it to Charlie.

Charlie takes a long drag before throwing the gun to Simon. He looks to the submarine and then to the dynamite in his hand.

CHARLIE
Cover me.

ELEANOR
Wait!

Eleanor grabs Charlie's arm and he turns to her. They're face to face. Eleanor freezes.

CHARLIE
I have to go.

SIMON
Not without this.

Simon pulls out Charlie's watch from his pocket and hands it over. Charlie puts it on. He nods his appreciation, then runs out from the crates as Simon FIRES cover.

The soldiers duck as Charlie runs towards the dock, the bundle of dynamite in his hand and the cigarette in his mouth.

Heinrich knows what he's trying to do.

HEINRICH
(in German; translated)
There!

The soldiers start shooting towards him. The Goon sprints after him, SHOOTING at the hip. He throws the gun away and concentrates on reaching him.

Charlie now runs down the long wooden dock. He takes the cigarette out of his mouth and has to slow down to light the fuse on the dynamite.

The fuse starts with sparks and slowly burns as Charlie continues to run towards the submarine.

The hatch to the sub is open. Charlie aims pulls his arm back to throw but suddenly the Goon tackles him from behind.

Charlie hits the ground hard and the dynamite falls out of his hand and drops off the end of the dock into the water. He watches it in disbelief.

All of a sudden the Goon's large hands grab the back of his shirt and he slams Charlie onto the ground.

Simon, Eleanor and Peter all watch the fight from cover. The soldiers get closer to them. Simon FIRES at one, hitting him. He fires again, but he's out.

Peter groans and looks to his stomach. Blood leaks out.

Meanwhile, Charlie and the Goon continue to fight. The Goon punches Charlie hard. Again, Charlie isn't used that hard a hit. The Goon smiles and goes at him again.

This time Charlie ducks under the punch and the switch places, the Goon now with his back to the sub. Charlie swings at the Goon, hits him, but he hardly moves.

The Goon launches his fist into Charlie's jaw, then again with his left hand. Charlie tries to block but the Goon's punch flings Charlie's arm away and he punches again.

The Goon then aims at Charlie's gut and hits him. Charlie heaves forward and the Goon hits him again in the face. Charlie's on his knees. The Goon then picks him up and slams him onto the ground.

Back on land, Peter and Eleanor are huddled together as bullets start flying around them. The Nazi soldiers are getting ever closer, surrounding them from every side, moving in.

INT. LAND ROVER - NIGHT

Javier is getting closer. He tries the generator. It chokes but doesn't start.

EXT. DOCK - NIGHT

Simon continues to battle, throwing rocks at the encroaching soldiers.

On the dock, the Goon grabs the semi-conscious Charlie by the neck and lifts him up off the ground, choking him. He looks him in the eye as Charlie struggles.

Charlie, fighting to hold on, looks down and notices the grenade belt around the Goon's chest. He pulls one of the pins.

The Goon looks down and sees him do it, but manages to grab onto the grenade before the lever can fly off and set off the fuse.

He now holds Charlie with one hand. Charlie smiles as he pulls another one. The Goon lets go of him and grabs the second grenade with his other hand.

Charlie lands then starts to walk towards the Goon, whose hands are now tied. The Goon takes a step back but Charlie is too quick and pulls another pin, and another, and another.

The levers fly off as the Goon walks frantically backwards, trying to take off the grenade belt.

Charlie runs up to him, jumps and dropkicks him, hitting him off that one last step and toppling him into the hatch of the submarine behind him.

Charlie doesn't have time to celebrate. He gets up and quickly runs towards land. A moment later, the grenades EXPLODE with a moderate bang as the submarine shakes.

A second later, the rest of the explosives and ammunition blow up in a window shattering EXPLOSION that shreds the submarine into a mushroom cloud of fire.

Everyone on land watches on. The soldiers watch the ball of fire rise in despair. Their weapons instinctively drop. Everything stops.

Simon, Eleanor and Peter watch on, the light from the fire making their faces glow. Eleanor then notices Charlie running from the explosion as the dock below his feet starts to collapse.

He's about halfway to land but the dock is collapsing faster than he can run. The ground beneath him suddenly drops under his feet and he falls into the water. Eleanor watches on in horror.

ELEANOR

Charlie!

She runs towards the dock. Simon sees her and chases after her. Eleanor stops when she can fully see the water and the destruction of the dock.

She looks for Charlie but he's nowhere to be seen. Simon reaches her.

Heinrich sees them out of cover and anger hits. He points to them.

HEINRICH
 (in German; translated)
 Shoot them!

The soldiers don't move. They continue to watch the dock as it crumbles before their eyes.

HEINRICH (CONT'D)
 Shoot them! That's an order!

One of the soldiers looks to Heinrich, then slowly turns and runs away back up to the settlement.

HEINRICH (CONT'D)
 What are you doing?

The soldier beside him watches and then follows suit.

HEINRICH (CONT'D)
 Where are you going? I gave you an order!

There's a domino effect as the rest of the soldiers lower their weapons and run up to their cabins.

HEINRICH (CONT'D)
 Get back here!

They all leave him.

HEINRICH (CONT'D)
 Cowards! Traitors! You'll burn in hell!

Simon goes to Heinrich, picking up another gun from a dead soldier, and hits Heinrich in the face.

SIMON
 Is this what you wanted?!

He hits him again and Heinrich falls to his knees. He's about to hit him again.

ELEANOR
 Stop!

Simon looks back to Eleanor.

ELEANOR (CONT'D)
 It's over.

Simon backs away from Heinrich.

SIMON
 You better pray he's still alive.

Heinrich is in his own world. To his left, what's remaining of the dock burns. Up towards the cabins, soldiers grab their families from their houses and make their way out of

the settlement.

He looks down, then slowly reaches into his breast pocket and takes out a white handkerchief. He drops the handkerchief and it floats down and lands softly on the floor.

Heinrich then sneakily lifts one side of the handkerchief revealing a handle of a pistol that lies underneath.

Further down at the dock, a fishing boat sits anchored. Charlie's hand reaches out from the water and grabs onto it. He starts to pull himself out.

Heinrich grips the gun softly.

HEINRICH

You're right.

Simon turns to him just as Heinrich lifts the pistol and SHOOTs him in the gut.

Simon falls to the ground to the shouts of Eleanor. Peter is behind him and holds him up. Heinrich stands up and continues to aim the pistol at them.

HEINRICH (CONT'D)

You're right, Eleanor. It is over.

Heinrich walks to the bomb that still sits beside him. He starts to flick switches as he talks.

HEINRICH (CONT'D)

I had intended to use this in London, complete my mission like a good soldier. But seeing as this entire faction has betrayed me, perhaps this is as good a place as any.

ELEANOR

There are women and children.

HEINRICH

There are women and children everywhere.

He flicks one final switch and the analog timer starts. 15:00, 14:59, 14:58...

Heinrich turns to them.

HEINRICH (CONT'D)

And now we wait.

All of a sudden the arrow from a fishing harpoon bursts through his chest. He falls to the side, revealing Charlie behind.

Charlie sees Simon on the ground and rushes towards him.

ELEANOR

I thought you were dead.

CHARLIE

I'm fine.

Charlie reaches Simon, kneels down and grabs his hand. Peter holds him up.

SIMON

You're alive?

CHARLIE

C'mon, I'm getting us both out of here.

Charlie looks to Peter.

CHARLIE (CONT'D)

How's he doing?

SIMON

It's not me we should be worrying about.

He looks to the bomb.

EXT. DOCK - NIGHT

The analogue timer continues to tick down. 12 minutes left. Peter looks around the bomb, looking for something. He flicks switches on and off. Nothing.

He turns to Charlie, who stands beside Simon with his arm around him, supporting him.

PETER

I've tried everything. I can't stop this.

SIMON

Can we outrun it?

CHARLIE

5 mile blast. 12 minutes? Maybe, if we find a car.

ELEANOR

What about everyone else? All those families, they're running on foot. There's a village nearby.

PETER

There's nothing we can do.

Charlie looks to the water.

CHARLIE
Can you lift, Peter?

Eleanor looks in the same direction as Charlie and notices the boat. She shakes her head.

ELEANOR
No.

EXT. DOCK - NIGHT

The bomb sits inside the fishing boat Charlie had climbed onto earlier. The ENGINE chugs, idled.

Peter, Simon and Eleanor stand beside each other. Charlie goes to Peter.

PETER
I should be the one doing this. I'm
an old man.

CHARLIE
You need to look after Simon. I
won't be able to keep him alive.
You can.

PETER
That's what you want?

Charlie nods.

PETER (CONT'D)
Alright. Well you're not going to
be able to get 5 miles in whatever
time we have left. Get beyond those
hills. That should help.

CHARLIE
Thank you for everything.

They shake hands warmly. Charlie moves on to Simon, who looks agitated. Charlie is calm.

SIMON
I can't let you do this.

CHARLIE
Don't make me give you the same
speech twice. I'm the one who makes
the decisions.

SIMON
I'm not going to make it.

CHARLIE
Yes you are. I promised myself I'd
bring you back.

SIMON

And that'll be the whole squadron gone because of me.

CHARLIE

Because of you we've managed to stop this. That's more than enough of a return. C'mon.

They hug.

CHARLIE (CONT'D)

It's over now. Get past this.

They break and Charlie goes to Eleanor, who, for the first time, looks reserved, even shy.

CHARLIE (CONT'D)

I have a confession. I lied to you the first day we met. I said I liked your tea. It was the worst thing I've ever drank.

They share a smile. It takes Eleanor out of her shell a little.

CHARLIE (CONT'D)

I have to go now if I want to get past that mountain. But here...

Charlie takes the watch off his wrist and offers it to her.

CHARLIE (CONT'D)

...take this. It was a gift from my mother to my father. I want you to have it.

ELEANOR

Charlie.

CHARLIE

Take it.

ELEANOR

Look.

She's looking past him. Charlie turns to see Simon on the boat. He uncoils the rope holding him to the surviving piece of dock and pushes the boat away.

CHARLIE

What are you doing?!

SIMON

I have to do this.

Charlie walks to the edge of the dock.

CHARLIE
Get back here!

Simon continues to slowly pull away.

CHARLIE (CONT'D)
That's an order!

Simon shakes his head.

SIMON
I've been living on stolen time too long.

CHARLIE
I said I'd bring you back.

SIMON
You did. But this is my decision.
Now we can both get past this.
(beat)
Goodbye Corporal.

Simon puts his hand up to say goodbye and notices the blood stained on it. He smiles.

He turns and grabs the wheel. He pushes the throttle forward and the boat whizzes forward.

Eleanor holds Charlie's hand. Charlie watches as the boat gets smaller. The heavy rain falls down his face.

PETER
We should get away from the coast.

EXT. OCEAN - NIGHT

The boat speeds out from the shore as fast as it can. Simon looks to the jungle hills off the coast and turns the wheel towards it.

INT. LAND ROVER - NIGHT

Javier has a phone to his mouth and talks intensely into it. We can't hear what's being said.

EXT. SETTLEMENT - NIGHT

Charlie walks beside Eleanor and Peter as they walk up the settlement. Charlie's face is expressionless.

In the distance, a figure limps towards them, one arm aimed at them, the other to the side, dislocated. It's Tomas, badly bleeding but still going. He aims the pistol at them. They stop.

Tomas' attention turns to Eleanor and he aims the gun at her.

TOMAS

(in German; subtitled)

You...you did this. You've taken everything away from me. You're a traitor.

Tomas cocks his pistol. Charlie takes a step forward and stands in front of Eleanor.

TOMAS (CONT'D)

(in English)

I should have killed you the first time we met.

CHARLIE

Yes you should have.

TOMAS

But I'll gladly do it now.

Charlie nods.

Tomas takes a step forward.

Charlie looks at Tomas' dislocated shoulder, then, in one swift motion, he grabs Tomas' gun with his left hand, twists Tomas' arm and then starts to wail on the dislocated shoulder with his free arm.

He continues to punch, all the pent-up anger releasing itself onto Tomas. Tomas SCREAMS in pain.

Charlie stops as Tomas falls to the floor, crying. Charlie aims the pistol at Tomas, rage burning through him.

Tomas is on his knees, sobbing, clutching his shoulder. Charlie is about to shoot.

ELEANOR

No!

Charlie looks to her.

CHARLIE

He was going to kill you.

ELEANOR

I know. Don't do it.

Charlie looks back at Tomas, still filled with rage.

ELEANOR (CONT'D)

Please.

Charlie hesitates, then lowers the gun.

CHARLIE

I'm done with you. But there will be more coming, I promise you that. Wherever you go they'll be on your tail. And next time there'll be no one to protect you.

Tomas looks to Eleanor.

TOMAS

Eleanor?

ELEANOR

Run.

TOMAS

Please...

Tomas stares at Eleanor but her expression doesn't change. He gets up and struggles to run.

CHARLIE

How long?

PETER

Any moment now.

EXT. OCEAN - NIGHT

The boat lies motionless in the middle of the ocean, the hilly land far off in the distant.

Simon sits at the back of the boat, legs leaning off the edge. He looks on in the distance.

The timer goes down silently. Just over a minute to go.

All of a sudden, the rain stops. There's silence. The sea calms completely. Simon looks around at the stillness. He then notices a fishing rod on the side of the boat.

EXT. SETTLEMENT - NIGHT

Charlie, Eleanor and Peter stand and watch the ocean together.

Charlie and Eleanor stand right beside each other. She places her hand into his and he holds it.

EXT. OCEAN - NIGHT

The bomb has 15 seconds left. Simon remains at the back of the boat, not noticing it going down. He has the rod in his hand and the line in the water. He smiles.

The timer is at 5...4...

Simon's line tightens. He looks down. It pulls again. This time Simon pulls back.

The bomb EXPLODES in a flash of white light.

EXT. SETTLEMENT - NIGHT

From the settlement, Charlie watches as the sky erupts in light beyond the hills to the right. It becomes a blinding white.

Charlie, Eleanor and Peter all look away. The earth begins to RUMBLE as the shock wave hits them, almost blowing them off their feet. Charlie holds onto Eleanor with one arm, Peter with the other. The sound of the explosion ROARS past them.

EXT. JUNGLE - NIGHT

Nazi families who are running away turn to see the painfully bright light. They shield their faces, turn away scared, then run faster. Dr Schreiber runs with them.

Tomas limps as the shock wave hits him to the ground. He turns and watches the light bore into him. It's like the day of reckoning.

EXT. SETTLEMENT - NIGHT

The initial flash is gone. The giant mushroom cloud rises in the distance. The jungles beyond the hills are vapourised from the blast.

But it's calmer now, quiet even. Charlie stares at the mushroom cloud. He then looks to Eleanor.

Fade out.

EXT. JUNGLE - NIGHT

An Argentine commander blears orders out that we can't hear. Military vehicles rip through the jungle roads with floodlights.

A group of Argentine soldiers chase after a Nazi soldier. They catch him and the Nazi surrenders. More soldiers are caught.

Tomas hides under the roots of a tree as soldiers search around. He holds his shoulder, still obviously in pain.

EXT. STREET - NIGHT

Javier makes his way on foot to the house at the village. Two police cars wait for him.

He stops when he sees them, hesitates, then continues towards them to give himself up.

INT. TRAIN - DAY (MOVING)

Charlie watches out the window of the train as it travels through the city of London.

INT. STADIUM - DAY

TOM FINNEY has the football on the left side of the field and skips past the Chilean right back and charges down the wing. He crosses the ball into the box.

Peter is in the stands. He watches it with the excitement of a kid.

EXT. HOUSE ENTRANCE - DAY

Charlie speaks to a middle aged couple at the front door of their small house. He looks sheepish as he talks to them and they break down in tears.

INT. TAXI - DAY (MOVING)

Again Charlie looks out the window, this time at the English countryside.

EXT. ENGLISH ESTATE - DAY

The taxi parks outside his home. Charlie slowly gets out, closes the door, and looks around. The surrounding grass and trees are vibrant and full of life.

The other passenger door then closes. Eleanor is there. She looks at the house in disbelief.

ELEANOR

This is yours?

CHARLIE

Old money. Not really my taste.

Eleanor joins him as they make their way to the front door.

ELEANOR

This is incredible.

They reach the door. Charlie reaches his hand out to the doorknob, then hesitates.

CHARLIE

Ready?

He turns it, but it doesn't move. He turns it again.

CHARLIE (CONT'D)

It's locked.

ELEANOR

Don't you have a key?

CHARLIE

I always leave it open.

Eleanor starts to laugh. Charlie pulls the door harder but nothing happens. He starts to look around the entrance for it: under the mat, behind a vase. Eleanor can't stop laughing.

Fade out.