

Ours Upon That Day

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Based on a story by
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NOTE TO READERS:

Children believe what their parents tell them.

When told a man is 'beastly' or 'inhuman' children will no longer see the man for who he is, but only the monster he is to others.

When a difference in race or religion is reduced to a physical characteristic, children will yearn to look just like everybody else.

There is no power stronger than the imagination of a child..

INT. BEDROOM - NIGHT

Darkness...

The sound of SMASHING WOOD. Muffled, as if from another room.

A young boy, LIONEL (7), wakes to the sound with a start.

More SMASHING and CRASHING downstairs. FOOTSTEPS approach...

The door to the room opens a crack, a sliver of light breaking the darkness.

Lionel's MOTHER (30s) closes the door behind her. The single lit candle she holds barely illuminates the room.

Lionel CRIES quietly. Shaken by the terrifying sounds downstairs.

LIONEL
Mommy?

LIONEL'S MOTHER
(soothing)
Shhhhh....

His mother places the candlestick down. With some effort, she moves a set of drawers. Below it are some loose floorboards. She pulls them up, revealing a cavity in the floor.

LIONEL
Mommy?

Lionel's mother scoops the terrified boy in her arms.

LIONEL'S MOTHER
Hush my little angel.

Lionel quietens at her touch.

Downstairs another door SMASHES. Heavy FOOTSTEPS ascend from below.

Lionel's mother registers the oncoming threat. She must move quickly.

She snatches Lionel from his bed and thrusts him into the cavity.

LIONEL
(confused)
No, Mommy?

She pushes his little body into the cavity with force, contorting him to squeeze him in. She takes no pleasure in it, but her face tells us it's something she must do.

LIONEL'S MOTHER
Lay in here. Just lay in here.

LIONEL
I don't want to. Please, Mommy.

LIONEL'S MOTHER
Lionel you must! For me, Lionel.
Do it for me.

A kiss on the forehead.

He lays back, obedient for a moment. Looks up at her with tear-filled eyes.

As panicked as his mother is, she finds her sweetest smile to soothe him.

LIONEL'S MOTHER (CONT'D)
Now listen to me my little one.
Are you listening?

Lionel nods his head. Yes. He is listening.

LIONEL'S MOTHER (CONT'D)
Don't let them find you. Don't
let them know where you're
hiding.

With an almighty push she slides the drawers over his head.

Lionel kicks and SCREAMS from below. His mother SLAMS her hand hard against the wood.

LIONEL'S MOTHER (CONT'D)
Quiet!

INSIDE THE CAVITY

Lionel struggles in the cramped space. He presses his skull against the bottom of the drawers, his eyes rising slightly from the cavity to glimpse the room.

Lionel's eye flutters back and forth, trying to see something. Anything.

LIONEL'S MOTHER (O.S.) (CONT'D)
(singing)
*Bye, baby Bunting,
Daddy's gone a-hunting...*

Lionel calms at the sound of her singing. He stops writhing. Listens to her sweet voice.

From beneath them the SOUNDS OF THE HOUSE BEING TORN APART grow louder.

LIONEL'S MOTHER (O.S.) (CONT'D)
*Gone to get a rabbit skin,
 To wrap the baby bunting in.*

LIONEL'S POV

LIONEL'S MOTHER (O.S.) (CONT'D)
Bye, baby Bunting...

The door to the bedroom SHATTERS and two TALL SOLDIERS IN GAS MASKS storm the room.

Lionel's mother stands to the violent entry.

LIONEL'S MOTHER (O.S.) (CONT'D)
 I have nothing here! There is no
 one but me.

Her speech is cut short by the hideous CRUNCH of her being torn apart by the soldiers.

INSIDE THE CAVITY

Lionel's eyes are wide in terror as...

LIONEL'S POV

...we see a soldier's boot SLAM down on the candle plunging us into darkness as we...

CUT TO BLACK.

SUPER TITLE: NKP

EXT. UPSTATE NEW YORK / THE BRIDGE HOUSE - EVENING

A small town in Upstate New York is quiet under the gloom of sundown.

A LONE AUTOMOBILE moves through the street.

SUPER TITLE: ELLENVILLE, NEW YORK

CHRIS (V.O.)
 It was Mr. Henry that said it.
 Pearl Harbor was just a warning.

INT. THE BRIDGE HOUSE - NIGHT

CHRIS BRIDGE (12) sits in the dark with his older brother JEREMY BRIDGE (18).

JEREMY

Well, that's over there. That's not here. And Mr. Henry says a lot of things.

CHRIS

He said there will be bombings on the mainland and the Japanese pave the way for the Germans.

JEREMY

Ridiculous. Don't talk about it in front of Mother.

Chris is admonished by his brother.

CHRIS

What'll we do, Jeremy, if we lost our country?

INT. THE BRIDGE HOUSE (DINING ROOM) - NIGHT

Chris wears oversized army fatigues that hang from his skinny frame. His mother, SANDRA BRIDGE (30s) lays cutlery on the dining table for mealtime. She's a typical American mother in war-time - all 'keep calm and carry on'.

SANDRA

Where's Harry?

CHRIS

In his room.

SANDRA

(calling)

Harry?

INT. THE BRIDGE HOUSE (BOYS' ROOM) - NIGHT

HARRY, 10, is looking through his binoculars out the window.

SANDRA (O.S.)

(calling)

Harry?

Harry hears his mother's call. He hangs the strap of the binoculars round his neck and climbs down from the window.

On the sill is a little blue handkerchief, gathered and tied up in a little parcel, holding something within.

Harry takes great care as he lifts the handkerchief and its contents.

INT. THE BRIDGE HOUSE (DINING ROOM) - NIGHT

Sandra puts plates down for Chris, who is now seated at the table.

Harry trots in, binoculars swinging from his neck. He cradles his blue handkerchief in his hands.

SANDRA

Now Harry, it's getting cold.
What do you have in your hand?

HARRY

Mrs. Fenwick gave it to me.

Harry holds out his little bundle. His mother takes it from his hands and unwraps it on the table in front of the boys.

It is a chicken's egg.

HARRY (CONT'D)

It's got a little crack in it.
She said she couldn't sell it.
She gave it to me today. Wanted
me to have it.

CHRIS

What are you going to do with an
egg?

SANDRA

Chris.

HARRY

Mommy's going to do something with
it. Won't you, Mommy?

Sandra is moved - in these times even such a small gesture means a great deal.

SANDRA

That's very kind of her. Sugar
ration's down to 8 ounces...
(she smiles)
I'll make a pound cake. With half
sugar. I'll make a pound cake.

The boys beam.

HARRY

See, my egg's going to become a
cake.

Chris laughs.

SANDRA

Please, Chris. Thank Mrs. Fenwick
the next time you see her.

Sandra ties the handkerchief up around the egg again and hands it back to Harry.

SANDRA (CONT'D)
Pop it in the kitchen.

Harry trots off to the kitchen. Sandra turns back to the boys. She takes in Chris' army fatigues and frowns her disapproval.

SANDRA (CONT'D)
I wish you'd stop wearing that constantly, Chris.

Chris peels off his army shirt, but puts his cap back on. He sits back at the table. Sandra reaches over to him and pulls off the cap.

Harry returns and takes his seat.

SANDRA (CONT'D)
Honestly! This whole country went from sticking its head in the sand to mad with war overnight. Couldn't you spare your mother from it at the dinner table of all places?

HARRY
Any letters from Ritchie or Dad?

SANDRA
No. But I'll check again with the post tomorrow.

CHRIS
Shall I put the wireless on, Mom?

SANDRA
After dinner. We'll have a family meal first, please.

Sandra works hard to not show her emotion to her boys.

Harry looks at a photograph on the dining room mantle. His brother and father in uniform, the day they left for the war.

Behind her in the kitchen, Chris sees one more meal prepared. He looks up at her. Harry too.

SANDRA (CONT'D)
No, boys.

CHRIS
Please, Mother.

SANDRA

We have to stop doing this. We've
told everyone that he's away.

MOMENTS LATER

Sandra is drawing all the curtains. She dims all the lights
except for one solitary burning candle.

Harry places the extra meal down on the table.

INT. THE BRIDGE HOUSE (SIDE ROOM) - CONTINUOUS

Chris moves a piece of wall, revealing a hidden room behind
it. The light falls over Jeremy. We see his piercing green
eyes.

CHRIS

Mother said you could eat with us.

Jeremy smiles and moves off with him.

INT. THE BRIDGE HOUSE (DINING ROOM) - NIGHT

Sandra and Harry watch as Jeremy stumbles into the room,
his bones weary. He sits at the table beside his mother.

Sandra looks lovingly at her eldest boy, then turns to the
others.

SANDRA

Chris?

CHRIS

(praying)

For this food, Lord, we are
eternally grateful. We ask that you
equally be so generous for Ritchie
and Dad, and hold them safe for us
until we see them again. Amen.

ALL

Amen.

They all eat. Sandra reaches out and pats Jeremy's hair as
he eats.

INT. THE BRIDGE HOUSE (SITTING ROOM) - NIGHT

On the window sill sits a single burning candle. The
curtains open, Jeremy has been hidden again.

Sandra sews as the boys gather around the transistor radio.

RADIO BROADCASTER (V.O.)
 American daylight raids began with
 a successful mission against the
 railroad marshaling yards at Rouen-
 Sotteville, France. Twelve B-17s,
 escorted by RAF Spitfires -

HARRY
 Spitfires!

RADIO BROADCASTER (V.O.)
 - accurately bombed the yards and
 returned without losses.

HARRY
 Is that Daddy?

Sandra sadly shakes her head.

INT. THE RYAN HOUSE (SITTING ROOM) - NIGHT

The Bridge's solitary candle can be seen flickering through
 the window.

RACHEL RYAN (30s) and her daughter FELICITY (15) likewise
 hold vigil around their own transistor.

RADIO BROADCASTER (V.O.)
 At home, President Roosevelt has
 passed Executive Order 9066 giving
 power to the Secretary of War to
 declare areas of the United States
 as military areas from which any or
 all persons may be excluded.

THOMAS RYAN (late 30s), a farmer, steps in and layers
 himself with clothes against the outdoor cold. Rachel
 fetches his hat and scarf.

RADIO BROADCASTER (V.O.)
 It is believed this gives the
 power to intern Foreign Nationals
 of Japanese, Italian or German
 descent into camps along the
 Pacific Rim.

RACHEL
 Why not here?

THOMAS
 The East Coast is not under
 threat.

FELICITY

The Japanese and the Germans know
we're protecting the west coast,
which leaves New York as a
target.

Thomas pins Felicity with his eyes. Rachel fixes her
husband for outside.

THOMAS

I won't be long. I'll grab this
town meeting by the horns and shake
some sense into it.

FELICITY

Aren't we going too?

Thomas ignores her.

FELICITY (CONT'D)

It's a *town* meeting.

RACHEL

Finish your homework.

FELICITY

Reggie Wilson's going.

THOMAS

Reg Wilson does some good in town.

FELICITY

Oh what, shovelling sheep manure?

RACHEL

Flick! Don't talk out of turn.

Thomas leaves. Felicity turns to her mother, who glares at
her.

EXT. THE BRIDGE HOUSE / THE RYAN HOUSE - NIGHT

The two houses squat next to each other in the darkness.
The forest looms behind them.

RADIO BROADCASTER (V.O.)

As the night brings to a close a
terrible day for our troops, we
pray for a better day tomorrow.
More news on the hour.

The air is filled with the sound of RADIO STATIC.

EXT. THE BRIDGE HOUSE - NIGHT

The back door of the Bridge house opens, revealing young Harry holding a lit candle in one hand and a water bowl in the other. Harry puts down the bowl for the dog. He gives the dog a pat.

Harry takes the binoculars from around his neck and lifts them to his eyes. He scans the horizon with them. Seeing nothing in the dark of night he lowers them and heads inside.

EXT. THE FOREST - NIGHT

At the edge of the forest something stirs.

INT. TOWN HALL - NIGHT

A small gathering of TOWNSFOLK sit on rows of chairs, addressed by the MAYOR.

MR WILSON

We want to know why there is no profiling along eye color?

MAYOR

The order is for people of Japanese and German ancestry. That is what we will be reporting on to the Governor. The diversity profiling that is happening elsewhere will not occur here.

MRS HUNTER

You let those Fritz's come crashing in the doors and they will do far worse profiling than the hue test. We'll be long gone, won't we?

MR HUNTER nods to his wife.

THOMAS

Premature.

MR HUNTER

It's not, Thomas. We will not get caught up with inferior -

Uproar from the gather Townsfolk. Mr Hunter continues.

MR HUNTER (CONT'D)

We will not get caught up with inferior genetic groups. Everyone should be rated on the 100 Hue Test, and recorded and noted.

THOMAS

If it had come to that they'd have
profiled us. Roosevelt's running
the war here, not us.

Thomas baulks, sees Felicity has come in. He is furious,
but will not make a scene. MR WILSON, seated by his son and
his wife MRS WILSON, fires up again.

MR WILSON

How do we know there's not a German
sub down in the harbor now?

THOMAS

You've got no faith at all in our
boys.

MR WILSON

Hog wash.

THOMAS

Our boys are in the channel. Right
now. Our sons, our friends. Half
this town! Smart men. What message
do you send them to run to turn
against their fellow soldier in the
trenches because his eye color
fails some unproven hue test?

MR WILSON

It's not unproven.

THOMAS

You want do descend into civil war
when our boys are out there
defending us all?

MR WILSON

The University of Kentucky this
week said there is validity in the
Hue Test.

That divides the crowd into some agreement, some dissent.

MRS GRACE

We agree with you, Thomas.

MRS GRACE is a kindly older widow, seated beside her
DAUGHTER, and GRANDCHILDREN, all green eyed like Mrs Grace.

MRS GRACE (CONT'D)

Our Sam's fighting. We'll stand by
him and keep home until he is back.
But we've sorted our things into
essentials. The children have
packed bags. We're ready to go if
we're told.

MAYOR

Thank you, Mrs. Grace. She makes a point. If an evacuation order is to come, it will be swift. Best be prepared.

MRS HUNTER

The point is, we know why they are coming, don't we? The green-eyed people are the target. We should profile them accordingly, send them away now while we can so we can all be safe.

Mrs Hunter indicates the Graces.

MRS HUNTER (CONT'D)

We do no one a favor by allowing them to stay.

MAYOR

Everyone knows this research is rubbish! Sit down.

MRS HUNTER

I'm only saying what everyone is thinking.

No one dares to agree or disagree. The mood is electric.

Mrs Hunter turns on a couple who have sat quietly at the back. The COBBS.

MRS HUNTER (CONT'D)

Zach Cobb. Where are your children?

MAYOR

Mrs Hunter, please.

MRS HUNTER

Everyone admired your Julie's beautiful green eyes. What have you done with her?

MR COBB

We sent her North. Our son too.

MR HUNTER

That's rubbish.

MRS HUNTER

I saw you buying goods for them the other day.

MR HUNTER

What sort of parents are you?

Mrs Cobb stands as if to come and punch Mrs Hunter out.

MRS COBB
How dare you.

THOMAS
It's enough of that.

MRS COBB
Our children are ours! Not yours!

MAYOR
Order!

MRS HUNTER
Green-eyed people are selfish to stay. They put their whole family and this town in danger.

MAYOR
No person will be forced to leave!
Order.
(then)
Sit down Mrs Hunter. Mrs Cobb.

The meeting regains some semblance of order.

THOMAS
I want a show of hands. Who would engage in voluntary profiling?

80% of the villagers put their hand up. Thomas addresses the families individually.

Thomas stops himself. Another man who does not raise his hand is DOCTOR FARRIS.

THOMAS (CONT'D)
Doc Farris?

DOCTOR FARRIS
I will not vouch for this research.
I will not leave this town until I'm told.

THOMAS
At last. Some sense. It's bloody hysteria. That's all.

FELICITY (O.S.)
I bet those people in Calais wouldn't call it hysteria.

A ripple goes through the gathered. They turn to Felicity.

FELICITY (CONT'D)
I bet they would've got out given half a chance now.

Thomas is stupefied at his daughter.

MAYOR

I can see there'll be no agreement.

FELICITY

Mayor Todds, what will you do?

MAYOR

I will stay until ordered to evacuate, but that's not to say I do not fully understand those who have decided otherwise. But no one in my town should feel inferior, or be made a target.

INT. TOWN HALL - NIGHT

The meeting has wrapped up, and splintered into factions. Felicity is approached by REGGIE WILSON (16), a mild-mannered, rather shy, country lad.

REGGIE

Hi Flick.

FELICITY

Reg.

REGGIE

All this talk of destroyers is pretty scary, huh?

Felicity just stares at him like he's a simpleton.

Thomas stands with the Cobbs. They are still shaken by the attack from Mrs Hunter. Looks are cast across the room.

MR COBB

What do you think, Thomas? Are we doing the right thing?

THOMAS

There is no right thing. Do what you think is best for your children.

MRS COBB

We don't know what that is any more. They're so scared.

THOMAS

How old are they?

MRS COBB

Julie's ten now. Joseph is six. Old enough to understand, but still confused.

Thomas nods.

THOMAS
You still on Main Street?

MR COBB
We're on Skye Street now. Big place
on the corner.

THOMAS
Moving up in the World.

MR COBB
Maybe.

Thomas is approached by Doctor Farris.

MR COBB (CONT'D)
Good night.

The Cobbs head off.

Felicity steps up to her father.

DOCTOR FARRIS
Desperation does strange things. To
see friend turn on friend like
that.
(to Felicity)
My young lady, you've got a flush
of color for a wintry night.

Felicity blushes.

FELICITY
I ran.

THOMAS
Good night, Doc.

DOCTOR FARRIS
Good night, Thomas.

Thomas moves off without a look to his daughter.

EXT. THE FOREST / THE FIELD - NIGHT

We get closer to the thing that stirs...

It is Lionel, the small boy from the drawer. He is battered
and scared from his journey through the forest. From his
vantage he looks across a moonlit field to the rear of two
houses - the Bridge and Ryan households.

Lionel scans the horizon for any sign of threat. He breaks
from the cover of the treeline and runs toward the houses.

EXT. THE BRIDGE HOUSE / THE BARN - NIGHT

Lionel clammers over a low wooden fence and into the backyard of the Bridge house.

He sneaks to the back door. Reaches for the doorknob. He hesitates.

In a window he sees the passing light of a candle, someone moving about inside.

He crouches down and presses his body to the door, breathing hard.

A DOG'S wet nose nuzzles in to his face. Lionel YELPS in terror before realising the visitor is a placid hound.

Lionel overhears the Ryans go into the garden.

EXT. THE RYAN HOUSE - NIGHT

Yelling is heard from the street. Rachel checks through the curtains from inside and overhears -

FELICITY (O.S.)
People want answers! I'm not alone
in it. We're worried.

Thomas and Felicity stop in the doorway.

THOMAS
No other girl would disrespect
their father in that way.

Rachel steps out, terrified of where this is heading. She takes hold of Thomas' arm.

RACHEL
Thomas.

FELICITY
I'd rather go and be wrong and look
a fool than be the only family
stupid enough to have stayed when
the Nazis arrive.

Thomas moves to strike Felicity but Rachel's grip holds him back.

THOMAS
You're a disgrace to us.

Felicity stands defiant. She eyes her father in anger.

THOMAS (CONT'D)
Listen to me. You better work out
whose side you're on here.
(MORE)

THOMAS (CONT'D)

Because on your own, there's no one
to protect you.

Thomas goes inside.

The sound of a SLAMMING DOOR leaves Felicity and Rachel in
silence. Felicity has tears in her eyes.

The look on Rachel's face says it all - her daughter may be
right, but she is wrong to disrespect her father publicly.

RACHEL

Your father's a good man. He breaks
his back each day for you. It's a
daughter's role to respect her
father's wishes.

FELICITY

(furious)

And the wife's role? I suppose it's
the wife's role to stand by and
watch her family be destroyed,
because God forbid she should
question her husband!

Rachel is stunned to feel her daughter's wrath directed at
her like this. The outburst is a slap in the face to
Rachel. It causes her physical pain. She grabs her
daughter.

Felicity pulls free.

INT. THE BRIDGE HOUSE (SITTING ROOM) - NIGHT

Chris sits opposite Sandra playing cards. There is a tap at
the door. Chris and Sandra look at each other.

SANDRA

Good God, who would that be?

Sandra moves towards the door. She opens it, revealing
Felicity.

FELICITY

Mrs. Bridge.

SANDRA

What is it, Felicity?

FELICITY

Can I talk to Jeremy?

Sandra baulks a little, and stands.

SANDRA

He went away, Felicity.

Harry comes down stairs, worried.

HARRY
What's the matter, Mommy?

SANDRA
Back to bed, Harry.

HARRY
I can't sleep. Flick? Is something wrong?

Sandra's face implores Felicity not to say anything to upset the young boy.

FELICITY
Nothing, Harry. Have you spotted anything through your binoculars yet?

HARRY
They're coming.

FELICITY
Who's coming?

SANDRA
Come in, Felicity, please. It's cold.

Felicity steps in, and Sandra closes the door.

SANDRA (CONT'D)
Back to bed, Harry.

Harry frowns.

INT. THE BRIDGE HOUSE (SIDE ROOM) - NIGHT

The wall shifts, and Felicity appears in the light. Jeremy pulls her close, and they embrace.

JEREMY
Flick, what's gotten into you?

FELICITY
Am I crazy? Tell me why we're all still here?
(then)
Surely you all will leave tomorrow.

JEREMY
How? We've barely got enough food to survive here. How do you think we'll get North? Cash in our food stamps? Neither of us have vehicles anyhow.

FELICITY
We'll find a way.

He approaches her.

JEREMY
I know you're scared, Flick.
We're all scared.

They kiss.

FELICITY
I'm getting out of here. I will
have to leave them. I'll have to.
If they won't save themselves, at
least I'll be fine.

Jeremy shakes his head with a smile.

FELICITY (CONT'D)
We'll walk to Ellensville, take the
eleven o'clock to New York City.
There'll be all sorts of people
passing through to give us a lift.

JEREMY
(teasing)
Always with the big ideas, hey
big ears?!

She shoves him.

FELICITY
You'll come?

Jeremy avoids eye contact.

FELICITY (CONT'D)
Jeremy?

JEREMY
Flick. I'm a target. To you, to
them. I can't.

Felicity is shattered. She looks away.

Jeremy tries to take her hand, but she pulls away.

FELICITY
When are we telling them?

JEREMY
Flick.

FELICITY
You're gutless. My momma's not an
idiot.

(MORE)

FELICITY (CONT'D)
 She'll be able to tell soon. When
 are you going to take
 responsibility and tell her?

She lets herself be held by him.

JEREMY
 Soon.

FELICITY
 (saddened)
 Everyone keeps saying soon. When
 the war's done. When we've
 stopped fighting Europe's war.
 We've failed on every count, and
 yet nobody ever stops saying
 'soon'. Just marching on as
 though we're winning the war.

He kisses her to stop her talking, and she slips away.

INT. THE BARN - NIGHT

In the gloomy darkness of the hayloft in the roof of the
 barn we see something moving under the hay. Two little eyes
 peer out - Lionel...

INT. THE RYAN HOUSE (UPSTAIRS) - NIGHT

Felicity sneaks up the stairs and heads to her bedroom
 door. As she moves through the top floor corridor she
 passes her mother, Rachel, in the hall.

Rachel stops. She doesn't need to ask anything. From her
 face it would appear perhaps she knows everything.

I/E. THE HUNTERS' CAR (TRAVELLING) / STREETS - NIGHT

Mr and Mrs Hunter evacuate by car. They pass through the
 town, their headlights on. Their ten year old son Samuel is
 in the back seat

MRS HUNTER
 We should've packed the pearls.

MR HUNTER
 No. Just what's important.

MRS HUNTER
 Easy for you to say that, they're
 not your pearls.

MR HUNTER
 I paid for them.

MRS HUNTER

And you'll pay again if some brat
loots the house and walks off
wearing real Japanese Biwa. Drive
faster, Gerald. We're not on a
Sunday mosey.

Mr Hunter seems to have a crisis of conscience.

MR HUNTER

Perhaps we should stop by Mrs.
Grace. See if she needs anything.

MRS HUNTER

You heard her. Noble, high and
mighty as usual. She's just asking
for harm. Gerald, if you don't
mind, I'd like to get to Oxford
this side of Christmas - Samuel how
are you...

Suddenly, the window beside Mr Hunter SHATTERS, and Mrs
Hunter is sprayed with the brains of her husband. Mr Hunter
dead, the car veers off the road and smashes into a tree.

Mrs Hunter opens her eyes. Her husband lolls dead over her.
She pushes him off. Shocked.

Samuel starts to cry hysterically.

Mrs Hunter feels the danger in the darkness around her. She
locks the doors.

Upset, she tries to pull Mr Hunter from the driver's seat,
so that she can drive, but he is too heavy.

Crawling around in this tight space, she does not notice at
first the torches approaching in the darkness.

Suddenly, Mrs Hunter notices the cabin of the car fill with
light. The torches shine in from the darkness. They shine
right into her scared and confused face.

They open the door and order her out.

The back door opens and a light shines into Samuel's
face/eyes. A soldier orders him to get out. He is
practically catatonic with shock and snivelling. He
refuses. The soldier slowly takes his gas mask off and
leans onto the car. Over the soldier's shoulder, we see
Samuel's horrified reaction.

He screams in utter terror.

INT. THE BRIDGE HOUSE (BOYS' BEDROOM) - NIGHT

Harry is back at the window, gripping his binoculars to his face.

Chris stirs in bed. Sits up. Rubs his eyes.

CHRIS
(groggy)
Harry? Harry, go to sleep!

Harry looks to his brother and then back to the window.

HARRY'S POV

A light moves through the trees.

EXT. THE BRIDGE HOUSE - NIGHT

Harry steps out the back door. Torches emerge from the forest, and onto the plain.

HARRY
Daddy.

Harry smiles.

INT. THE BARN - NIGHT

Lionel tosses back and forth in the hay caught in the clutches of a terrifying nightmare.

INT. DREAM. LIONEL'S BEDROOM - NIGHT

LIONEL'S POV FROM UNDER THE FLOOR

Lionel's mother scoops up clothes and blankets taken from the drawer, pushes them into the small bed in the corner of the room, draws a blanket over them to give the impression of a person lying in the bed.

She sits on the edge of the bed and sings the lullaby, directing it not to Lionel under the floor but to the pile of clothes in the bed.

BOOM!

The wooden bedroom door explodes from its frame.

The nightmare begins to fracture, only glimpses of the unfolding events actually visible as the candle-light flickers and falls. One second the room is lit, the next it's cast into darkness.

A SOLDIER, seen only from the waist down, stands over Lionel's mother and pulls her head back, tilting her face up to his. His body blocks her from view. A sickly CRUNCH is heard as the soldier does unspeakable violence to her face.

Lionel's mother flops forward onto the floorboards, blood pouring onto the wooden floor from her unseen mangled face.

Another SOLDIER steps forward and unsheathes a long knife from his leg.

He moves to the bed and stabs it repeatedly. Over and over again, GRUNTING loudly as he does so.

INT. THE BARN - NIGHT

Lionel awakens from his nightmare, terrified.

LIONEL
MUMMY!

FELICITY (O.S.)
(brought over)
Mom?

INT. THE RYAN HOUSE (UPSTAIRS) - DAY

Morning in the Ryan house.

Felicity pokes her head out her bedroom door, watching as her parents rush downstairs in their pyjamas.

SANDRA (O.S.)
Rachel!

BANGS AT THE DOOR

RACHEL (O.S.)
Coming! We're coming!

I/E. THE RYAN HOUSE (SITTING ROOM) - CONTINUOUS

The Ryan's front door opens to a distraught Sandra.

SANDRA
Harry's gone! Is he here?

Rachel and Thomas look at each other, concerned.

RACHEL
No.

SANDRA
Are you sure? Please!

RACHEL
We've overslept. He might be.

THOMAS
Harry!

Felicity moves to where she is visible at the top of the stairs.

FELICITY
No. He's not here.

SANDRA
Oh my god... My god...

Rachel brings Sandra close.

SANDRA (CONT'D)
I put him into bed at 9:30, then
I checked on them when I went to
bed at 11:30. Chris says... Chris
says he was at the window.

THOMAS
Sandra, we'll find him.

Thomas runs outside.

I/E. THE BRIDGE HOUSE (SITTING ROOM) - CONTINUOUS

Chris watches out the sitting room window as Thomas crosses the Bridge family's front garden and comes to the door.

THOMAS
Harry?

Thomas enters to find Chris seated at the table.

CHRIS
Where would he go, Mr Ryan?

THOMAS
You're sure he's not here?

Chris nods fast.

CHRIS
Yes. We checked everywhere.

Jeremy has let himself out.

JEREMY
Harry's never out of our sight.

Thomas and Chris baulk at seeing him.

THOMAS

Jeremy! I had a hunch they never actually sent you away. God how reckless.

(to Chris)

So you're sure you didn't hear anything unusual Chris?

Chris shakes his head.

THOMAS (CONT'D)

You share a room with him.

Chris crumbles into tears. Thomas moves to him, crouches down and takes him by the shoulders.

THOMAS (CONT'D)

Son, listen to me! It's not your fault. What was he looking at out the window?

Chris pulls himself together enough to answer.

CHRIS

He always looks out the window. I just told him to go to sleep. That's all I remember.

Thomas springs to his feet and strides from the room, passing Jeremy as he takes the stairs three at a time.

INT. THE BRIDGE HOUSE (BOYS' ROOM) - CONTINUOUS

Thomas races into the room, scans for hiding places.

THOMAS

Harry?

Thomas opens a small cupboard, pushes back the clothes hanging in it.

He checks under the beds. Nothing.

Thomas stops for a moment. He turns to the window. Takes a step toward it.

He sees the forest.

A horrible realisation dawns across his face.

INT. THE BRIDGE HOUSE (SITTING ROOM) - CONTINUOUS

Thomas thunders down the stairs.

THOMAS
(to Jeremy)
Jez, get your father's rifles
from the barn.

Jeremy nods and disappears out the back door with Thomas.

EXT. THE BRIDGE HOUSE / THE BARN - CONTINUOUS

Jeremy steps from the barn and tosses Thomas a gun. They head towards the forest. Chris comes out the back door of the house and follows.

THOMAS
Chris, go back.

Chris, disappointed, skulks back.

Felicity emerges at the hedgerow. She sees Jeremy. He looks back at her. She is terrified, but he is brave.

EXT. THE BRIDGE HOUSE / THE BARN - CONTINUOUS

Rachel makes tea as Sandra sits rocking at the table, wringing her hands. Her mind wandering.

Felicity enters with Chris. Sandra looks up.

FELICITY
They're going to search the woods.

RACHEL
Who?

FELICITY
Dad and Jeremy.

Sandra looks up.

SANDRA
What's Jeremy doing out?

Rachel puts a calming hand on her shoulder.

RACHEL
It's okay, Sandra.

SANDRA
He'd never go into the woods. He knows not to do that!

RACHEL
Maybe he wandered off playing. He's a boy. He'd have no idea how worried we are for him.
(MORE)

RACHEL (CONT'D)
(then)
Where's your sugar? Sandra?

Sandra is in a daze. She stands and goes to the counter where little Harry left his prized egg. Sandra lifts the handkerchief but it unfurls, dropping the egg to the floor with a loud CRACK.

Sandra looks up, her face stricken. Rachel sees that she's about to lose Sandra if she doesn't act fast. She steps forward and GRABS her neighbor.

RACHEL (CONT'D)
Sandra! Look at me. We'll find him.

Sandra's eyes clear a little.

SANDRA
I... I ran out.

RACHEL
(to Felicity)
Run home and get sugar. We have rock cakes by the ice box. Bring those too.

Felicity runs out.

Sandra takes a cloth from the sink and starts to clean up the broken egg.

CHRIS
They were going to make a cake today. Mom and Harry.

RACHEL
Don't worry about that. I have more eggs. You'll make the cake.

The kettle on the stove begins to boil, its PIERCING WHISTLE only adding to Rachel's tension. She grabs the kettle with her bare hand to pull it from the stove, but the handle burns her. She leaps back in pain. Heads to the sink and puts her hand under water.

RACHEL (CONT'D)
He'll be back. By the time you finish the tea, he'll be home.

Sandra is pent-up but she pulls herself together. She takes a tea-towel and lifts the kettle from the stove.

The PIERCING WHISTLE of the kettle drones away to silence.

SANDRA
Thank you, Rachel.

INT. THE RYAN HOUSE (KITCHEN / SITTING ROOM / HALL) - DAY

Felicity runs in to the house. She stops, gripped by fear. Some evil has already entered their home.

She takes a few steps forward, cautious. Listens for movement. Nothing. She gets back to business.

In the kitchen, she takes the sugar and rock cakes and places them in a linen bag. She is about to make her way out when she looks down the hallway and notices a wisp of smoke pass outside front window of the house.

Felicity moves down the hall, keeping her eyes on the window. Did she imagine it?

No. There it is again. A larger cloud of smoke.

Something is on fire.

EXT. THE FOREST - DAY

Thomas and Jeremy move with purpose, ducking through trees.

THOMAS
(shouting)
Harry?

JEREMY
(shouting)
Harry? Where are you?

Thomas spies movement up ahead - a fleeting glimpse of something through the trees. He turns to Jeremy with a finger held to his lips - keep quiet.

He picks up the pace to a run. Jeremy struggles to keep up.

Jeremy starts running out of breath. Slowing down. Thomas getting further and further ahead of him.

Suddenly Thomas vanishes in front of him with a CRY.

Thomas has fallen into a huge pit in the midst of a copse of trees.

I/E. THE BRIDGE HOUSE (KITCHEN) / THE BARN - DAY

The tea steams in cups before Rachel and Sandra, who are waiting for the sugar. Rachel looks to the window.

RACHEL
(under her breath)
Come on, Felicity.

Chris keeps watch at the back door. Movement at the barn catches his eye. A glimpse of a young boy.

CHRIS

Harry!

In his excitement, Chris knocks the tea over Rachel, SHATTERING the cup on the floor.

CHRIS (CONT'D)

He's in the barn. He's been
hiding in the barn.

Chris runs out as Sandra leaps to Rachel's aid.

I/E. THE RYAN HOUSE (SITTING ROOM) / STREET - CONTINUOUS

Felicity reaches the front window of her house.

She creeps to the side and leans out, looking to see the source of the smoke.

Across the road she sees it. Another house in the neighborhood's front garden. The hedgerow is a blazing ball of flame.

Felicity is mesmerized by such an odd sight. She leans in to the window, hands pressed against the glass.

She shifts to get a better view, and sees the Grace family in their yard - Old Mrs Grace, her daughter, and her grandchildren. They are on their knees in a line, their hands on their heads.

Felicity's face registers her confusion.

A SOLDIER appears, his back to her, walking up and down the line of the family. They are crying. Screaming.

Fear flashes across Felicity's face and she drops to the carpet, hiding under the window ledge to stay out of view.

INT. THE BARN - CONTINUOUS

Sandra enters and looks around.

IN THE HAYLOFT

Chris stands, confused. There is nothing up here except hay and junk. He turns to face Sandra. Sandra's hopes are dashed.

SANDRA

It's okay, honey.

CHRIS
I saw him. I saw him in the
doorway.

Sandra reaches up to Chris.

SANDRA
Come down, sweetheart.

Chris descends the ladder. There is movement behind some
junk in the corner.

EXT. THE FOREST / THE PIT - DAY

Unable to see Thomas, Jeremy slows as he approaches the
spot where Thomas went down.

JEREMY
Mr Ryan?

Jeremy pulls up short of the spot where Thomas fell. Should
he run on? He's unsure, takes tentative steps forward.

JEREMY (CONT'D)
Mr Ryan?

IN THE PIT

Thomas gathers himself, instinctively reaching around
himself to try to find his shotgun. His hand hits
something. It's not a gun.

Thomas brings his right hand up before his face and sees
that it is covered in blood. He raises his left. It too is
covered in blood.

He tries not to panic. He rolls over, tries to move away
from whatever is the source of the blood. When he rolls he
finds he is looking down at an horrific sight.

The pit is full of bodies. Horribly disfigured bodies.
Mutilated.

A mass grave.

Thomas recoils in horror. He scrambles backward, kicking
and grabbing to get away. He backs up against the edge of
the pit.

There on top of all the other bodies he sees a boy's blue
pyjamas.

He closes his eyes. Tight. Doesn't want to see what has
happened to little Harry.

Thomas turns away from Harry. There is the gun. His mind
races. He clambers over the bodies and grabs the gun.

He points the barrel high in the air and swings the gun left and right at the edge of the pit above him.

JEREMY (O.S.) (CONT'D)

Mr Ryan!

THOMAS

(panicked)

Jeremy?!? Stay where you are!

IN THE FOREST

Jeremy stops dead in his tracks. He can hear from Thomas' voice that he's serious.

THOMAS (O.S.) (CONT'D)

Just stay there, Jez. I'm coming back. Don't come any closer! Just keep your gun up and your eyes open. I'm coming out.

Jeremy tries to be brave and keep his gun up as he's been told.

INT. THE RYAN HOUSE (SITTING ROOM) - DAY

Felicity is crouched with two hands on the window sill, her head just up high enough to see over the edge.

She watches the Grace's kneeling in their garden.

BANG!

Mrs Grace goes down, no longer visible. Felicity drops to the carpet, scared witless by the sudden gunshot.

The Grace's start SCREAMING, their cries echoing across the street.

Felicity is terrified but she steels herself. She has to know what has happened. She raises as high above the windowsill as she dares in an effort to see.

FELICITY'S POV

At first nothing. The burning hedge obscures the view. But then there is Mrs Grace. Dead on the ground. Her family in a panic around her. Smoke curling from a gun in the soldier's hand.

BACK ON FELICITY

Her eyes widen in horror.

Another SOLDIER steps forward, with what looks like a large gun attached to a backpack. A flamethrower.

The soldier activates the flamethrower and liquid fire arcs out over the body of Mrs Grace.

The family scramble to avoid the fire but it is too late. They succumb to the flames as the soldier incinerates the entire family. Screams from the family.

Felicity SCREAMS. She scrambles on all fours across the floor to the door. She leaps up to run but can't resist one last look through the window.

Outside SOLDIERS make their way across the road, pressing towards the Bridge house.

INT. THE BRIDGE HOUSE (KITCHEN / SITTING ROOM) - DAY

Rachel is wiping the hot tea from herself as Chris comes back in with Sandra. Rachel looks up and sees that clearly Chris was mistaken. She smiles at him.

Chris is still confused as he sits.

CHRIS
I'm sorry.

RACHEL
It's okay, darling. I'm okay.

They hear the gunshot from the Grace's.

RACHEL (CONT'D)
Ssh did you hear that.

SANDRA
What. What!

RACHEL
Sssh! Sounded like a gunshot.

There is a loud KNOCKING at the front door. They look up. That didn't sound like a friendly neighbor come to visit.

RACHEL (CONT'D)
Christ who's that?!

SANDRA
Do you think they found him?!

Sandra heads tentatively for the door.

SANDRA (CONT'D)
They found Harry. I know it.

The KNOCKING turns into a BANGING. Rachel watches, uncertain.

RACHEL

Sandra...

Sandra moves to open the door. Suddenly it reverberates with another series of LOUD BANGS. It shakes on its hinges.

Sandra hesitates. Something isn't right. She leans in to the door's eyepiece.

SANDRA'S POV

A GAS MASK SOLDIER looms large in the warped fish-eye lens of the eyepiece.

BOOM!

The entire front door erupts inward, smashing into Sandra with force and throwing her to the floor.

She is out cold as two SOLDIERS in gas masks trample over her and what's left of the door.

Down the hall in the kitchen Rachel SCREAMS.

Lionel is already up and running for the back door.

Chris panics and SLAMS the door that connects the hall to the kitchen.

I/E. THE RYAN HOUSE (KITCHEN / UPSTAIRS) - CONTINUOUS

Felicity hears her mother's SCREAMS coming from next door.

Felicity runs to the back door of the house, about to exit. She sees over the hedgerow and into the Bridge's yard.

Too dangerous to go outside, Felicity backs inside. She's trapped. Turns back and forth. Front door. Back door. Danger both directions.

She races up the stairs.

INT. THE RYAN HOUSE (FELICITY'S BEDROOM) - CONTINUOUS

Felicity runs to her window to see out over the Bridge's yard. She can't see anyone.

There is a loud CRASH downstairs. THUNDEROUS FOOTSTEPS.

The soldiers are in the house.

Felicity panics.

Nowhere to run...

INT. THE RYAN HOUSE (UPSTAIRS) - CONTINUOUS

Three SOLDIERS storm the stairs. Trademark leather boots to the knee. Black trousers flared at the thigh.

One SOLDIER kicks in Felicity's bedroom door while the others move to check other rooms.

INT. THE RYAN HOUSE (FELICITY'S BEDROOM) - CONTINUOUS

The SOLDIER enters Felicity's room. Goes straight to the open window. He looks out. Turns. Takes in the room.

He wears a long sword in a scabbard with the Nazi "National Eagle" insignia. Around his arm is a red band marked with the Swastika. His face is covered by a full gas mask tucked up under his green cap.

An SS SENTRY NAZI.

INT. THE RYAN HOUSE (CUPBOARD/FELICITY'S BEDROOM) - CONTINUOUS

Felicity cowers in her cupboard.

FELICITY'S POV

Through the slatted door of the cupboard, the Nazi takes in the room.

Felicity's breathing accelerates as the gas mask turns toward her as though she's been spotted.

A SCREAM echoes from outside the window. Rachel in the backyard of the Bridge house. The Nazi turns to the window again, then makes a quick exit.

Felicity's face stays taut with fear. It is not over...

EXT. THE BRIDGE HOUSE / THE FOREST - CONTINUOUS

In the backyard Rachel is manhandled by one of the NAZIS. Forced to her knees in the middle of the yard.

Another NAZI emerges from the barn. Chris is slung over one shoulder. A fuel Jerrycan dangles in the Nazi's other hand. Chris screams, kicks and punches, but the Nazi holds him tightly.

Chris is dumped next to Rachel in the grass.

Rachel moves to check on Chris but the Nazi roughly pulls her back. He slaps her in the face, pushes her to the ground. She is stunned into submission.

The Nazi points at the two houses, then back at them.

Rachel stares up in terror. She's frozen in fascination of the bizarre sight before her.

The Nazi steps forward and strikes her in the face again. He grabs her by the hair and comes in close to her face. He grabs her hand, and points out her wedding ring.

Rachel, beginning to understand, shakes her head.

RACHEL
There's no one else.

Chris is crying in fear.

The Nazi signals to his compatriot. The Nazi with the Jerrycan steps forward. He unscrews the cap.

Rachel goes into blind panic. No. They couldn't possibly...

The Nazi pours petrol all over Chris. Chris is stunned, tries to wipe it from his eyes as he splutters and tries to catch his breath.

RACHEL (CONT'D)
(thinking fast)
He's the only one! My son! My
only son! My husband's fighting.

Rachel pulls Chris to her, smothering herself with petrol in the process. She will die too before letting him burn alone.

The first Nazi steps forward and pulls a steel cigarette lighter from a pocket. He opens it and raises it high. Strikes the flint.

BANG!

A shot RINGS OUT and a section of the Nazi's head is gone. His knees give way, his body collapsing to the grass.

A SECOND SHOT and the other Nazi's chest explodes. He likewise drops to the ground in a heap.

Rachel and Chris open their eyes. The two Nazis laying on the ground before them. The cigarette lighter still burns.

RACHEL (CONT'D)
Chris get back!

Chris backs away.

Rachel scrambles and pulls the lighter from the hand of the Nazi. She snaps it shut and hurls it across the grass.

Rachel looks up to see Thomas and Jeremy running toward them from the edge of the forest.

Thomas and Jeremy reach the backyard, launch themselves over the fence.

Jeremy helps Rachel to her feet. He turns to his little brother, Chris, who is still traumatized and shaking.

JEREMY

They're dead, Chris. They're dead.

Thomas checks Rachel to see if she's okay. He holds her close a moment, tries to sooth her.

THOMAS

Go on. Go inside. Get washed off.

As they go inside, Thomas waits behind and stares at the bodies of the Nazis on the ground before him. He bends down and lifts the gas mask off one of the soldiers. He reacts with disgust. He looks up and scans the horizon for signs of any more.

INT. THE BRIDGE HOUSE (KITCHEN / SITTING ROOM) - DAY

Jeremy rinses Chris' face with water and removes his petrol-soaked shirt.

Rachel pulls a battered Sandra from the wreckage of the front door. She's alive, though barely conscious. Rachel helps her onto the lounge.

Sandra's forehead is cut badly. She opens her eyes.

SANDRA

Did they find him?

Rachel shakes her head.

RACHEL

Not yet. I'm going to get something to staunch that bleeding.

Rachel heads into the kitchen. Sandra stands, approaches Jeremy.

SANDRA

What are you doing?! Get back in the room Jeremy!

JEREMY

Mother.

She grabs him, he won't resist his own mother.

SANDRA

They're here. Right now. You can't be seen. I won't lose you!

Sandra leads Jeremy back towards his hiding hole.

Thomas enters from outside with the gun. Rachel can read him well. She can tell from his face it's the worst news.

RACHEL
(quietly)
Harry?

Thomas shakes his head discreetly.

THOMAS
Where's Felicity?

Rachel pauses. With everything that's been going on she'd forgotten her daughter wasn't with them.

RACHEL
(confused)
She went for sugar... She must
still be at home.
(terrified)
Thomas.

Jeremy overhears it as his mother is pushing him into the hiding hole. He slips away from her and races outside.

SANDRA
Jeremy!

Thomas takes knives from the kitchen draw, and hands them out. Sandra goes after Jeremy.

THOMAS
Sandra!

Sandra spins around. Thomas proffers a knife to Sandra. Sandra takes it.

EXT. THE RYAN HOUSE (BACKYARD) - CONTINUOUS

Jeremy enters through the break in the hedgerow, cautious. The coast seems clear.

JEREMY
Flick?

INT. THE RYAN HOUSE (FELICITY'S BEDROOM) - CONTINUOUS

Felicity steps out of her cupboard hiding place. Did she hear her name?

JEREMY (O.S.)
Flick?

INT. THE RYAN HOUSE (UPSTAIRS / SITTING ROOM) - CONTINUOUS

Felicity moves downstairs.

FELICITY
Jeremy! Get back!

As she reaches the bottom of the stairs the butt of a rifle CONNECTS BRUTALLY with the side of her head.

Felicity's head hits the floor with a sickening THUD.

The BLACK BOOTS of a SOLDIER stand above her.

EXT. THE RYAN HOUSE (BACKYARD) - CONTINUOUS

Jeremy reaches the back door and looks through the window in time to see a barely conscious Felicity get a hood slipped over her head by the soldier.

Jeremy drops to the ground and scrambles backward. Thomas and Chris appear.

JEREMY
There are more of them. They've got Flick!

Thomas goes into action. He signals Chris to the barn. Chris obeys and darts out of sight. Thomas takes hold of Jeremy and pushes him up against the hedgerow.

THOMAS
(whispered)
Get out of here.

Jeremy nods okay.

Thomas runs doubled over, trying to stay out of view of the rear-facing windows of the house.

He reaches the back door and rises just enough to see through it.

THOMAS' POV

The Nazi who hooded Felicity makes his way out the front door of the house, Felicity's unconscious body slung over his right shoulder.

Thomas opens the door as quietly as he can and slips through.

INT. THE RYAN HOUSE (KITCHEN) - CONTINUOUS

Thomas moves silently forward from the door.

A gun barrel edges onto his temple. Thomas freezes.

Before he can so much as react a hood is pulled down over his head, drawstring tightened around his throat.

INT. THE BRIDGE HOUSE (KITCHEN) - DAY

A group of NAZIS slam through the broken front door, rifles trained on the two women. Sandra slips the knife into her dress pocket.

Rachel looks to the back door as a way out, just as Jeremy steps in, a NAZI's gun pressed against the back of his head.

SANDRA

No!

The Nazi tries to get the hood down over Jeremy's head, but Jeremy dodges it. The Nazi pushes Jeremy into the door frame. Sandra lurches forward.

SANDRA (CONT'D)

Don't you touch my son!

A hood comes down over her head. Hoods come down over Rachel and Jeremy's heads too.

INT. THE BARN (HAY LOFT) - DAY

Chris climbs up into the hay loft. He crouches to look out the window, and he spots Lionel's little eye looking back at him from behind the junk.

Chris pulls the junk away, Lionel screams.

CHRIS

(whispered)

Who are you? What did you do with my brother?

Lionel shakes his head.

CHRIS (CONT'D)

Tell me!

The barn door cracks open. A Nazi enters.

Chris tries to take Lionel's hiding place. Lionel tries to get it back. There's only room for one.

Chris pushes the boy away, and Lionel stumbles. Before he knows what he has done, Chris sees Lionel DISAPPEAR OVER THE EDGE OF THE HAY LOFT.

THE BARN

A Nazi watches Lionel fall through the air and CRASH through an old wooden box. The Nazi approaches. Lionel is hurt, but conscious.

LIONEL

No! No!

Lionel backs away from the approaching Nazi. The Nazi scoops the kid up.

LIONEL (CONT'D)

No!

IN THE HAYLOFT

Chris is wracked by guilt.

THE BARN

Lionel won't go without a fight. He kicks and scratches at the Nazi as the Nazi puts a hood over Lionel's head.

Lionel, still writhing, almost slips away but the Nazi slams the boy's head against an exposed beam, stilling him like a farm animal.

IN THE HAYLOFT

Chris lays undiscovered, eyes squeezed tightly shut.

EXT. THE ROAD - DAY

Outside the Bridge and Ryan houses are two vans with canvas-covered backs.

Members of the Bridge and Ryan families, hooded, with hands tied behind their backs, are marched into the street.

A VAN GUARD NAZI splits them up at random.

Thomas and Jeremy are roughed into one van, while Rachel and Sandra are tossed into another.

The soldier that caught Lionel appears. Lionel's small unconscious body is dumped into the van like a sack of potatoes.

INT. VAN #1 (TRAVELLING) - DAY

Rachel and Sandra sit next to each other in the back of the van, hooded. They bounce around as the van moves at speed.

The engine RUMBLES loudly and the gears GRATE. It is dark in the back, except for the occasional flapping of the canvas cover that lets in a little light.

The back of the van is full of other people that have been rounded up. They all wear hoods which muffle their voices.

VILLAGER #1
Who's there? Say your names.

RACHEL
Rachel Ryan.

SANDRA
Sandra Bridge.

MARTHA FENWICK
Sandra! It's Martha Fenwick!

SANDRA
Martha. Where they are taking us?

There is a loud BANG as a NAZI in the driver's cabin bangs the floor of the van with the butt of a rifle.

Sandra takes Martha's hand.

INT. VAN #2 (TRAVELLING) - DAY

Close on Thomas' hood.

THOMAS
(whispered)
Felicity?!!

Pull back to see that Felicity is right there next to him. Unconscious, her head slumped forward, she doesn't respond.

THOMAS (CONT'D)
Please. Anyone. Is Felicity Ryan here? My daughter.

VILLAGER #2
Thomas, shut it! You'll get us killed.

The other villagers sit in silence under their hoods, too scared to make a sound.

Jeremy leans forward in the dark, approaching Thomas.

JEREMY
We'll find her Mr. Ryan.

The engine ROARS as the van picks up speed.

EXT. THE ROAD / THE TOWN - DAY

The two vans move down the road toward the small centre of town on the horizon.

More vans travel toward the same point from roads reaching off in other directions.

I/E. BARN - DAY

Chris emerges from his hiding place in the hayloft. He comes down the ladder.

INT. THE RYAN HOUSE (KITCHEN) - DAY

Chris pokes his head in. There is no one here, only destruction left behind - overturned chairs and tables. The bag of rock cakes that Felicity never managed to get.

Chris sits at the table and takes a rock cake. He attempts a bite. Clearly not hungry he tosses the cake on the table.

He starts to cry in frustration.

EXT. THE STREET - DAY

Chris cycles down the road in the direction of town - the same direction the vans were heading.

EXT. TOWN SQUARE - DAY

The town square is a small park bordered by formal gardens.

There is already a crowd of gathered VILLAGERS, wearing hoods and standing obediently as NAZIS remind them of their captor's presence with jabs and slaps.

The vans pull in from various directions. NAZIS get out wielding their guns. They move to the rear of vans and open up the canvas covers.

A NAZI grabs VILLAGERS, still in their hoods, their hands tied, and shoves them out violently, letting them collapse into the ground with a THUD.

Another NAZI pulls them to their feet and pushes them into an ever increasing congregation of people.

VILLAGER #1

Enough! I'll walk! Don't push me!

Villagers SCREAM as they are manhandled, unable to see. Some begin to run, and are tripped or pushed over by Nazi soldiers.

The two vans holding the Bridge and Ryan families are emptied. The Nazis make a concerted effort to separate them in the crowd to maximize confusion, pushing Rachel one way and Sandra another.

Sandra and Martha have their hoods removed, and hold tight to each other as they are jostled about.

Thomas and Jeremy are likewise taken in opposite directions. A Nazi kicks Jeremy to make him move. Jeremy doesn't fight back.

The NOISES emanating from the terrified crowd sound more animal than human.

Felicity is the last to be dragged from the back of the van. She is regaining consciousness now, but too late. The others are too far from her.

Nazis move through the square, passing between the rounded up villagers.

Every soldier wears a gas mask. Every face obscured.

The Nazis begin pulling hoods off people's heads as they move. Checking their faces and sorting them.

We begin to recognize some from the town meeting. The Wilsons, with their son Reg.

MR WILSON

Don't. Please don't hurt my family.

As the hoods come off, villagers blink in the light, trying to get their eyes to adjust.

Thomas' hood comes off. Thomas won't rest until he finds his family. He pushes through a group of villagers.

THOMAS

Rachel?

A WOMAN's hands reach out and grabs at Thomas.

THOMAS (CONT'D)

Rachel?

He removes the woman's hood. It isn't Rachel, just another scared member of the village.

SCARED WOMAN

Please. Help me. Help me find my family.

Thomas moves on, the woman clawing at him as he leaves her.

EXT. STREET - CONTINUOUS

Chris rides his bike into town. The town is empty. He jumps off the bike and wheels it into a doorway where he shelters, worried he may be seen.

He listens intently and hears SHOUTS from afar.

EXT. TOWN SQUARE - CONTINUOUS

A NAZI spots Thomas moving through the crowd.

THOMAS
(calling)
Rachel! Felicity!

The Nazi storms toward him through the crowd, pushing SCARED VILLAGERS to the ground left and right to get to Thomas.

The Nazi reaches Thomas before he has a chance to evade. The soldier grabs his hair and drags Thomas back through the crowd to where he was originally standing.

THOMAS (CONT'D)
(losing it)
Fucking let go of me!

The Nazi throws Thomas to the feet of other MALE VILLAGERS and lands a vicious kick in Thomas' stomach, knocking the wind out of him.

ACROSS THE SQUARE

Felicity is still hooded and struggles to stay upright. She sinks to her knees. Tries to rub her head where she was bashed with the butt of the gun, but her hands are tied and it's awkward.

FELICITY'S POV

A small tear in the hood affords her glimpses of the chaos unfolding around her. She scans the crowd for her family but all she sees are the frightened faces of strangers.

Mayor Todds steps in close to her.

FELICITY
Mayor Todds! It's Felicity Ryan.
Please. Take off the hood. Please.

The butt of a rifle SLAMS Mayor Todds in the side of the head and he collapses.

Hands reach up to Felicity's face and remove the hood.

BACK ON Felicity

She looks down to see Lionel removing her hood.

FELICITY (CONT'D)
Thank you.

LIONEL
You have to run. They're going to
kill us.

Felicity takes Lionel's hand.

FELICITY
Are your parents here?

Lionel shakes his head.

FELICITY (CONT'D)
Right, stay with me.

Lionel pulls away from her and runs into the crowd, yelling
and screaming...

LIONEL
Run! They're going to kill you!
Run!

IN ANOTHER PART OF THE SQUARE

VILLAGERS begin to panic and start running in various
directions.

MRS WILSON
Run! They're going to kill us!

Another villager attempts to calm the crowd.

MRS JONES
Just calm down everyone. Don't try
and run. Don't panic and I'm sure
they won't harm us.

From above we see the village has been split by the
soldiers into demographics. Male. Female. Young. Old.
Sorted for processing.

SANDRA
Where's Jeremy?

ON JEREMY

Jeremy is still hooded, yet to be sorted.

BACK ON FELICITY

She scans the crowd, looking for any familiar face she can
find. Nobody.

A Nazi comes up behind Felicity, grabs her, and frog-
marches her over to a group of women.

FEMALE VILLAGERS are pushed violently toward one edge of
the square by several NAZIS.

Rachel and Sandra are reunited in the crowd.

The Nazis then start pulling girls from the group and moving them aside. Older women to one side younger women to the other.

VILLAGER #6

Don't take my daughter! Please!

A TEENAGED GIRL separated from her mother tries to run back to her.

TEEN GIRL

Mom!

She is savagely smashed in the face with the butt of a rifle and dragged back to the group of young women who now cower in fear. Several start crying hysterically.

ON JEREMY

...as he is shoved through the mayhem toward a group of young men. His hood is pulled from his head as he is shoved toward the others.

He keeps his head down, his eyes averted. He is in real danger now.

Only metres away in a group of OLDER MEN stands Thomas. He spies Jeremy instantly.

THOMAS

(under his breath)

Bloody hell.

Thomas tries to break from the older men but is held back by a SOLDIER.

THOMAS (CONT'D)

(calling)

Jeremy!

Jeremy turns and sees Thomas.

JEREMY

Mr. Ryan!

Before Thomas can say anything there is a loud CRACK of a gunshot over to the middle of the square. SCREAMS go up from the crowd and VILLAGERS run in different directions. As the crowd parts we see a man lying fatally wounded, a NAZI above him.

MORE SHOTS RING OUT and several of the running villagers fall to the ground, dead.

EXT. OFF THE TOWN SQUARE - CONTINUOUS

Chris creeps up to the corner of an intersection, closer to the SOUNDS OF THE CROWD when GUNSHOTS ring out.

He drops to the ground, lying as low as he can. Terrified.

Chris crawls to the corner of a building at the end of the street. He looks around the corner and sees the crowd of villagers gathered in the square.

He scans the crowd for signs of his family, his neighbors, anyone he can recognize.

Nothing.

EXT. TOWN SQUARE - CONTINUOUS

A Nazi manhandles Martha Fenwick. Martha screams.

SANDRA
Don't touch her!

The Nazi pushes Sandra away. Sandra hits the ground.

VILLAGER #6
Just take the ones with the green
eyes! Leave us alone!

Something snaps inside Sandra. She has had enough. She withdraws the knife from her dress pocket and launches herself at the Nazi.

SANDRA
You bastard!

She plunges the blade into the Nazi's side.

A HOWLING SQUEAL erupts from the SOLDIER - so loud that many of the women and children fall to their knees and block their ears.

Sandra is momentarily stunned. She launches back into action, pulling the blade from her victim and plunging it into the Nazi's stomach as it collapses to the ground at the feet of a young child.

The soldier, dying, pulls off his gas mask, letting the TERRIBLE SQUEALING free - its full volume is EAR-PIERCING.

At first the Nazi's face is obscured by the crowd. Then the people part... the young child looks on utterly transfixed.

Its face is a mess of twisted flesh, upturned at the front in a hideous, angry snout. The face is more beast than human, like something from a Francis Bacon painting.

Pig like.

We push right in on the terrified face of the child.

CHILD
(stuttering)
Pig!

WOMEN SCREAM. MEN RECOIL.

Sandra crosses herself.

The Nazi creature squeals at the crowd and lunges for Sandra. She is ready and plunges the knife into the Nazi's torso. Over and over. Vengeful. Screaming.

SHOTS RING OUT.

Sandra stops. She looks down, the knife falling from her hand and blood spreading out from a wound to her stomach.

Martha catches Sandra's fall and holds her head as she dies.

Jeremy is wrenched to see his mother laying out on the ground, dying.

JEREMY
Noooo!

He breaks free from where he was standing to run to her, but is knocked out cold by a swinging gun butt.

Pandemonium now. The Nazis have lost control of the crowd.

The OTHER SOLDIERS are on foot to the fight. They GRUNT LOUDLY over the mayhem.

The villagers see the danger coming and they scatter.

ON FELICITY

She tries to see from a distance what is going on. Soldiers rush by her and she SCREAMS.

VILLAGERS fall to the PINGING BULLETS.

THE OTHER SIDE OF THE SQUARE

Lionel stands alone.

He watches Nazis chase and gun down MEN and WOMEN. They try in vain to push the villagers together into one large group at the centre of the square and subdue them.

Lionel sees his chance. He drops to all fours and scrambles for the edge of the garden. He claws his way under the greenery and turns to see if he is being pursued.

In the mayhem he has been completely overlooked.

Lionel waits until the only soldier facing his direction has turned his back and makes a break out of the square.

ON FELICITY

She spots Lionel's tiny frame dashing across the empty street.

A NAZI spots Lionel and runs towards the boy. He takes aim at little Lionel's back.

Felicity sees her moment and runs the other way.

ON LIONEL

The pursuing Nazi FIRES. The bullet BLOWS a chip out of the corner of the building above Lionel's head. Lionel disappears behind it.

The Nazi takes up pursuit, jumping dead and wounded villagers and BARKING a WEIRD SERIES OF GRUNTS into the air.

ON FELICITY

She leaps a small hedgerow, breaks clear of the square.

She races over the small street before her and rounds the corner of a building, bullets RICOCHETING off the wall as she does so.

EXT. OFF THE TOWN SQUARE - CONTINUOUS

Chris spies Lionel's break out. He's one street down.

Chris runs back to the doorway where he left his bike.

EXT. STREET - CONTINUOUS

Chris peddles fast, intent on reaching the cross-street before Lionel.

Up ahead Lionel comes into view, running through the intersection.

CHRIS
(shouts)
Hey!

Lionel will not stop for anyone, his little legs powering as he clears the intersection.

Chris pumps the pedals and takes the corner, almost losing his balance. He gains on Lionel.

Lionel disappears into a building.

Chris is knocked off his bike. The bike goes skidding down the road and Chris rolls onto his face.

Dazed, Chris stirs. He gets up off the road, and turns around. A Nazi is right in his face. The Nazi picks Chris up by the collar, lifting him off the ground.

Terrified, Chris stares into the Nazi's gas-masked face. The Nazi brings the boy's face close...

Then discards him.

Chris hits the ground again, as the Nazi heads back to square.

Chris gathers himself as he tries to comprehend what just happened.

EXT. TOWN SQUARE - CONTINUOUS

Back in the square.

Mayor Todds, shot in the leg, lies on the ground writhing in pain. A Nazi runs over to him.

MAYOR TODDS
(pleading)
I won't run! I won't run!

The Nazi grabs Mayor Todds by the leg and drags him back to the centre of the square, ignoring his SCREAMS of pain.

AT THE CENTRE OF THE SQUARE

The ASSEMBLED VILLAGERS have realized that an attempt to escape will only result in death. They cower, holding each other close.

One man, attempting to escape, realizes he cannot. A Nazi unclips a pistol from a holster and points it at the man, who raises his hands in defeat.

MAN
Surrender! I surrender! Please!

CHILD
Shut your eyes! You'll be fine.

The Nazi ignores the man's pleas and SHOOTS SEVERAL ROUNDS point blank into the man's head in front of the assembled children.

The Nazi pulls off his gas mask, looks at the children and ROARS at them, his face breaking open in a hideous display of teeth, flesh, saliva.

Everyone recoils. WOMEN SCREAM in uncontrolled horror, pushed to the psychological brink. Children succumbing to serious shock, rock back and forth.

A final round of bullets fired into the air finally silences everyone, now completely scared into submission.

INT. BUILDING ALCOVE / BUILDING - DAY

Felicity hides in an alcove. She sees Chris make a dash for the town hall.

FELICITY

Chris!

Her call is too quiet for him to hear.

Felicity looks back down the street, sees more faces pop up at windows - survivors who missed the carnage.

I/E. TOWN HALL - DAY

Chris slips into the foyer of the official building.

Chris looks around. The place has been ransacked. Papers everywhere, furniture overturned. Lionel cannot be seen.

Chris spies the stairwell.

INT. TOWN HALL (STAIRCASE) - CONTINUOUS

Chris charges up flights of stairs.

At the very bottom of the stairwell, something moves through a shaft of light, then disappears again.

INT. TOWN HALL (FIRST FLOOR) - CONTINUOUS

Chris emerges on first floor. The kid isn't here.

Chris runs to the window, looks down onto the mayhem below.

EXT. TOWN SQUARE - DAY

Thomas is marched towards a truck by a Nazi. Thomas spots Rachel, being shoved into a van.

THOMAS

Rachel!

Rachel sees Thomas. She beams.

RACHEL

Tom.

The Nazi marching Thomas stops short of the line and GRUNTS LOUDLY beneath his mask. He takes Thomas firmly by the shoulders and thrusts him forward, away from Rachel.

RACHEL (CONT'D)

(screams)

No! God, no! Leave him with me!

Thomas panics. He tries to struggle free but the soldier keeps him in place.

Another soldier signals for Thomas to be put on a van with young men.

Thomas is pushed into the truck. He stands, tries to see Rachel but she has been subsumed into the crowd.

INT. TRUCK (STATIONARY) / TOWN SQUARE - CONTINUOUS

Thomas sits in the truck with a small number of MEN. Beside him is Reg Wilson.

REG

No one could outrun this, hey, Mr. Ryan?

Thomas registers the wry irony in the boy's voice.

Just then, Jeremy's unconscious body is shoved into the truck. Thomas recognizes him immediately, and cradles him.

A Nazi BANGS on the back of the truck.

EXT. TOWN SQUARE - DAY

A Nazi BANGS the back of the truck Rachel is in, and it pulls away.

INT. TOWN HALL (FIRST FLOOR) - CONTINUOUS

Chris watches out the window, seeing trucks drive by in the street below. He is traumatized by the sight of it. He cannot watch any more.

He does not see the figure that moves behind him, and reaches out to touch him.

INT. TRUCK (TRAVELLING) / STREETS - DAY

Thomas watches as Jeremy slowly comes to. He looks up at Thomas, and the horrific memory comes back to him.

JEREMY
It's not happening.

Thomas would love to say otherwise.

JEREMY (CONT'D)
They killed her, Mr. Ryan. They
killed Mom.

Thomas is chilled to hear it. He pulls Jeremy close, as the boy cries.

INT. BUILDING ALCOVE / BUILDING - DAY

Felicity, still hiding in the alcove as the trucks drive by. She sneaks a look at the trucks carrying her family away.

The truck full of young men drive by. Felicity sees Thomas and Jeremy through the open rear before it pulls around the corner. Gone.

Felicity is devastated.

She looks into the building before her. The door has been smashed in, and the building inside is dark. A small white face appears, almost glowing in the gloom.

The boy. Lionel. He is looking back at her.

FELICITY
Hey.

Felicity darts inside to him, and when she gets to the small terrified boy, he reaches to her.- He cannot help it - he hugs tight to her, and begins to sob.

Felicity holds the boy, and lets him cry.

EXT. TOWN SQUARE - DAY

The sounds of RUMBLING TRUCK ENGINES fade in the distance.

The square sits empty but for the scattered bodies of those villagers who didn't make it through the round up alive.

The site of such violence, mayhem and carnage now sits quiet.

A white rose bush, splashed with blood, bends in the breeze, the body of a SMALL GIRL lying abandoned beneath it.

INT. TOWN HALL (FIRST FLOOR) - DAY

We see the window that Chris was kneeling at. He is gone.

I/E. BUILDING ALCOVE / BUILDING / STREET - DAY

Felicity's attention turns to see Chris step out into the light. Felicity runs to him. He sees her, relived.

FELICITY

Back inside, Chris. It's not safe.

Lionel darts after her. The three disappear into the town hall.

INT. TOWN HALL (FIRST FLOOR) - CONTINUOUS

Felicity grabs Chris so hard to her, the closest thing she has to family.

FELICITY

Oh my god. How did you get away?

CHRIS

They never found me.

FELICITY

Oh thank god.

(then)

Chris, I promise you, we're going to find Jeremy.

CHRIS

And Momma and Harry?

Felicity baulks.

FELICITY

Mmm Hmmm. Everyone we can.

Lionel steps up beside them. He approaches cautiously.

FELICITY (CONT'D)

What's your name?

LIONEL

Lionel.

FELICITY

Okay, Lionel, well we're going to find your family too. They'll all be together. I'm sure they'll all be together.

LIONEL
They killed them.

CHRIS
His eyes.

Felicity can see Lionel's eyes are green.

FELICITY
Chris! Don't be so silly. Don't scare him.

Felicity feels for the boy, pulls him close again.

FELICITY (CONT'D)
I'm sorry. I'm so sorry.

OLD MAN (O.S.)
You should come down.

Felicity jumps, startled. She looks around, finds where the voice came from. She sees an OLD MAN with a kind face.

OLD MAN (CONT'D)
It's safe down here.

INT. TOWN HALL (STAIRWELL) - DAY

Felicity, Lionel and Chris follow the old man down into the bowels of the building towards the basement.

OLD MAN
Did they leave you behind?

FELICITY
We escaped.

OLD MAN
I guess I was useless to them. Not like it used to be this old sack of bones.
(then)
They didn't leave many behind.

INT. BUNKER - DAY

Felicity and Lionel are lead into the dark bunker below the town hall. Candles burn giving the room an eerie glow. The old man gestures Felicity forward.

Felicity's eyes adjust in the dark, where she begins to make out people moving, tending to one another's injuries, or sitting, waiting this out like a storm.

Felicity sees a man laid out, with his broken leg propped up. The only man she recognizes.

FELICITY
Mayor Todds.

She runs to him. Mayor Todds recognizes her too.

MAYOR
Felicity Ryan.

FELICITY
What happened?

MAYOR
My Diedre. They shot my little Diedre.

FELICITY
I'm so sorry.

Mayor Todds looks at her.

FELICITY (CONT'D)
Who's here? Is my momma here?

Mayor Todds wishes he had better news for her.

MAYOR
I'm sorry.

Felicity deflates.

The old man approaches Lionel and Chris with a biscuit, which they hungrily devour.

FELICITY
Where'd they take them?

MAYOR
We don't know.

ACROSS THE BUNKER

Lionel saves some of his biscuit, puts it in his pocket.

CHRIS
Did they hide you?

Lionel just keeps staring.

CHRIS (CONT'D)
My brother Jeremy has eyes like yours too. Same with my dad. He's a major in the 1st Armored Division. My brother Ritchie is a Captain.

Lionel does not engage.

CHRIS (CONT'D)
Are you going to be an orphan?

Lionel looks up at him. He is just a child, he does not really understand his future. His trembling bottom lip says it all.

BACK TO FELICITY

Felicity stands.

FELICITY
(yelling)
Does anyone actually even know
where they've taken them?

It is so loud and so strong, everyone is stopped in their tracks.

MRS WILSON
None of these blokes been brave
enough to go see.

SURVIVOR #1
Oh, shut it. Don't you pipe up
again. We have no guns.

MRS WILSON
Cowards, the lot of you.

Felicity, exasperated.

FELICITY
I will go.

MAYOR
Stay here, Felicity.

FELICITY
Who will come with me?

ACROSS THE BUNKER

LIONEL
What about my eyes?

CHRIS
Huh?

LIONEL
You said my eyes.

Chris just stares at him.

CHRIS
Your eyes are green.

LIONEL
What does that mean?

CHRIS
It means you are one of the ones
they want.

CUT TO:

INT. TRUCK (TRAVELLING) / FIELD - DAY

Through a hole in the cover, a shard of bright light shines down on Rachel Ryan's face as she looks up at glimpse of passing sky above her. Her lips move in silent prayer.

Beside her is Martha, visibly muttering to herself. She has Sandra's blood on her dress from catching her.

MARTHA FENWICK
Where are we? Where are we I
wonder. Can anyone see anything?

EXT. CORN FIELD - CONTINUOUS

The truck carrying Rachel and Martha drives down a road between two corn fields.

The truck reaches a cleared section of the field. There is a deep ditch here by the side of the road where a group of WOMEN dig with shovels.

The truck slows. The women begin MUTTERING to each other as they feel the truck come to a stop.

A SOLDIER approaches and opens the canopy. No longer wearing a gas mask, he SNARLS at the women in the truck. A young child's face recoils in shock and terror.

Rachel, Martha and the others exit obediently. Each woman is handed a shovel and pushed toward the large pit.

Rachel takes a shovel by the soldier. Martha is traumatized, won't move.

Rachel looks at her, pleading with her to take the shovel. Martha takes a shovel from the SNARLING soldier.

Rachel and Martha make their way to the edge of the pit and descend into it.

INT. THE PIT - DAY

Martha looks at the shovel in her hands. Then to the other women in the pit. She turns away from Rachel and begins to dig.

MARTHA FENWICK
(whispered)
We're dead.

RACHEL
Just do as they want, Martha.

MARTHA FENWICK
This is our grave we're digging.

RACHEL
We don't know that.

Rachel digs.

An ELDERLY LADY to their right is exhausted to the point of collapse. A Nazi in the pit moves to her. He gives her a brutal kick.

ELDERLY LADY
Please. We've been digging for
hours. My heart. I need to sit. Let
me sit down a moment.

The Nazi is very still. The lady points at her heart,
trying to communicate.

The Nazi grabs her by the hair and pulls her to her feet.
She SHRIEKS in pain as the Nazi drags her from the pit.

The woman is left standing at the edge of the pit above
them. A soldier comes from behind.

Rachel knows what is coming. She grabs Martha, hugging her
and covering her eyes.

BLAM!

The sound of thud as the body hits the bottom of the pit.

CUT TO:

INT. BUNKER - DAY

The survivors have Lionel, one of them pushes him out
before the crowd like a target.

SURVIVOR #1
We can't keep him here.

Felicity is flabbergasted.

FELICITY
What are you doing to him.?

The survivor shakes Lionel.

SURVIVOR #1

He's the reason they're here. He's one of the ones they're after.

FELICITY

Stop it. He's just a boy.

Felicity rushes forward, takes Lionel away from the survivor. She comforts the boy.

SURVIVOR #1

I've seen families slaughtered for harboring them. He cannot stay.

Everyone looks around, acknowledging the unspoken.

SURVIVOR #1 (CONT'D)

I won't die for someone else's child.

At that, Felicity stands. Her eyes scan the other survivors, desperately searching for someone else to come to Lionel's defence. No one dissents.

Felicity looks to Mayor Todds.

FELICITY

Please speak some sense to these people.

Mayor Todds falters.

MAYOR

This is not a time for fighting amongst ourselves. I do not want factions here. We must survive, we must stay together.

(to Felicity)

If the boy stays, all our lives are at risk.

Felicity is disappointed at his turnaround. She knows what she must do. She goes to Chris.

FELICITY

Stay here with these people.

CHRIS

No. I'm coming.

FELICITY

Chris.

CHRIS

I don't want to stay here!

Felicity whispers to him.

FELICITY

Listen to me. Imagine what your father would do. As a soldier. He'd protect these people from what is out there. They need your protection, Chris. They can't look after themselves.

Chris looks at her. He has stopped resisting.

FELICITY (CONT'D)

I'll be back soon. I'm going to find your brother.

CUT TO:

EXT. CHAPEL - DAY

The spire of the town chapel rises high above the ground, the crucifix at its top etched against the bright blue sky.

EXT. CHAPEL ENTRANCE - DAY

YOUNG MEN are being held in line at the chapel's entrance by ATTENDING SOLDIERS. They SNARL viciously at the men, threatening them to do as they are told.

A van parks at the front of the chapel. Jeremy is pulled out of the back of it by a NAZI. Thomas gets his bearings, registers the line headed into the chapel.

JEREMY

What are they doing to us?

Thomas is pushed away from the chapel by soldiers with guns, away from Jeremy. Thomas looks back at him. It wrenches them to separate.

Jeremy is left alone with other young men.

A SNARLING NAZI grabs the first young man in line and pushes him through the door of the chapel. Soon after, he pushes in another, feeding them one by one into the dark maw of the chapel vestry.

Jeremy can see around the side of the chapel where a SHAKEN YOUNG MAN exits a side door, pushed away by a SOLDIER.

The YOUNG MAN one spot ahead of Jeremy sees the shaken young man exit.

YOUNG MAN #1

You went in with my brother.
Where's my brother?

From inside the chapel the sound of a single GUNSHOT rings out.

YOUNG MAN #1 (CONT'D)
(to closest soldier)
What the fuck have you done to my
brother, you fucking pigs?

The NAZI PIG rallying the line steps forward and takes him out at the knees.

Jeremy starts shaking.

A TEEN BOY exits the side door of the chapel, having survived what was inside. He turns and sees the others lined up awaiting their turn. There are red scratch marks on his face. He walks away with a horrible sense of confusion.

The inevitable march into the chapel continues, taking Thomas another step closer to the door of the chapel.

A GUNSHOT sounds within the chapel. Jeremy seems to go dead inside. Before he can do anything, a Nazi pig shoves him through the doorway.

INT. CHAPEL - CONTINUOUS

Jeremy's eyes try to adapt to the chapel's gloomy interior. It is dark. The only light comes in the form of colored shafts through stained glass windows.

He is shoved forward from behind by an attendant SOLDIER.

They move closer to the pulpit, where a small group of Nazi Pigs gather. One wears a black rubber apron that covers his uniform, glistening with fresh gore.

This is the EXECUTIONER.

In the far left corner at the front of the chapel Jeremy can just make out Nazis dragging a young boy's body out through a door. On the right is the door to the outside.

Jeremy reaches the altar. The Nazis close in and hold him so he cannot move.

The executioner moves to Jeremy, reaches and grabs his face.

ON JEREMY

His eyes screwed tight. A pig leans in and SNARLS loudly in his ear. He clenches his eyes tighter still.

The pig presses the cold metal of a pistol against the Jeremy's temple. He still will not open his eyes.

The pig steps around and SMACKS him in the face.

Jeremy does not struggle, he just wishes this were over.

JEREMY

Please, please, please, please...

Jeremy opens his eyes and begs.

JEREMY (CONT'D)

Don't kill me. Please let me go.

The pig steps forward and takes Jeremy's face in his hands.
The pig stretches Jeremy's face.

Another of the Nazis steps forward and CLICKS on a
blinding, bright torch. He shines it into Jeremy's face.

ON JEREMY'S EYES

The torch highlights his green eyes and suddenly...

WE ARE BEHIND JEREMY

...as the executioner nods, and Jeremy can barely register
the horror of what will happen before...

BLAM!

Jeremy's head shatters before us, and as we pull away from
him, the smoking barrel of a Nazi's gun hangs in the air as
the boy's body collapses to the tiled floor.

EXT. CHAPEL - CONTINUOUS

Reg Wilson is standing in line.

He gets pushed into the chapel for his turn.

CUT TO:

INT. TOWN SQUARE - DAY

Felicity surveys the dead, looking for anyone she knows.
She comes across Sandra's body, left twisted and discarded.

Felicity closes her eyes and places a rose on Sandra.

Felicity walks to the main street. She heads around a
corner, looks for sign of where the trucks went.

CUT TO:

INT. HOUSE (LIVING ROOM) - DAY

A door is kicked in...

Some MEN are shoved through the door and into the house, guns held to their heads. Thomas is with them.

It is fast, violent, the men are pushed around. They do not really understand what is required of them.

A soldier jabs a dishevelled INJURED MAN in the ribs with the gun, gestures to the house.

INJURED MAN
Is someone here?

There is no response.

The soldiers upturn couches, looking. They search rooms.

INJURED MAN (CONT'D)
Hello?

A soldier kicks Thomas on, threatening to shoot him if he does not move. Thomas understands what he is here to do.

THOMAS
Christ alive. They want us to hunt
for them.

INT. HOUSE 1 (HALL / BEDROOM) - CONTINUOUS

Thomas is pushed down the hall with two other MEN. They open a door and go into the room.

One man looks beneath the bed, another looks in the cupboard.

Thomas waits at the door.

The soldiers behind him have their guns poised.

The man that looked under the bed notices the window is open and the curtains are billowing. He looks to Thomas.

The man that looked in the cupboard wastes no time, darting for the open window.

Thomas reaches and stops the other man from running, pulling him back against the wall as A SPRAY OF BULLETS flies.

The man gets to the window, but does not make it. The bullets render him immobile, and he slumps over the pane.

EXT. STREET - DAY

Thomas, haunted, waits on the street for the soldiers to bring their raiding parties together.

Thomas looks up at the street sign. SKYE STREET. Thomas face drops, when he rehears a conversation in his mind:

THOMAS
Skye Street? The Cobbs live down
here don't they?

INJURED MAN
Down there on the corner I believe.

Thomas looks around for the house.

INJURED MAN (CONT'D)
Nice pile of bricks. Course pretty
useless now eh?

THOMAS
(pensive)
Hmmm.

Thomas thinks he lays eyes on the right house. It stands a few doors down, in the path of the raiding parties.

Thomas and the injured man are shoved forward toward another house.

INT. HOUSE 2 (LIVING ROOM) - DAY

Thomas and the injured man enter the house. They look around. It is quiet.

The soldiers are behind them, with guns.

INJURED MAN
Is someone here?

The injured man looks at Thomas.

INJURED MAN (CONT'D)
Will you say something?

THOMAS
No.

The injured man turns away from him in frustration, steps forward. He takes a moment and then he says:

INJURED MAN
The Nazis are gone. We're here to
help. Is someone here?

They wait. They hear a stirring.

A WOMAN appears tentatively, looking around a door frame. She clocks Thomas, whose face betrays him, but it is too late.

The soldiers pounce.

The woman tries to escape.

The soldiers hold her down. She flails, shaking her head left and right. One soldier tries to hold her head in place. The other raises a gun.

Thomas can't watch. He turns his back and grimaces at the sound of the shot.

INT. ANOTHER BEDROOM - DAY

Thomas stands before a closet. A soldier with a gun is beside him. He presses the gun to Thomas, gesturing to the closet.

Thomas opens the cupboard. Inside there is just clothes and boxes.

THOMAS

There's nothing here.

The soldier does not move. Thomas must keep looking. He looks inside the closet, and finds no one hiding out, until he hears what he thinks is a gasp.

Thomas closes his eyes. The soldier pulls Thomas away, and does the job himself.

He yanks a cardboard box out. The box is moving, and whoever is inside it begins to sob uncontrollably.

The soldier rips the box apart, and yanks the person up. Just a TEENAGE GIRL, trying to stay alive.

In the commotion, Thomas makes the split decision to get out of there. He darts out the door.

BANG! The girl goes down.

BANG! BANG! The soldier turns the gun on where Thomas stood.

I/E. ANOTHER LIVING ROOM - CONTINUOUS

Thomas darts for the open door, passing soldiers who do not register fast enough his escape.

BANG! A soldier is in hot pursuit.

EXT. STREET - CONTINUOUS

Thomas, running full pelt.

A soldier emerges from the house, shooting at Thomas.

Thomas doglegs sharply, out of the direction of the bullets.

A shot rings out.

Thomas looks to the sound of the shot which came from a window.

A soldier goes down. Someone from one of the houses is shooting.

Thomas seizes the moment and makes a break for the closest fence.

EXT. BACK YARDS / BEHIND THE COBBS' HOUSE - MOMENTS LATER

Thomas leaps fences, going from yard to yard, heading for the house at the end of the street.

He leaps the final fence, and lands. He takes a moment to catch his breath, and looks up at the house before him.

There is a garage off to the side.

He peers in through the window and sees a photo of Mr and Mrs Cobb on their wedding day on the mantelpiece.

Thomas can hardly breathe from his escape, but he keeps going, heading for the back door.

INT. COBBS' HOUSE (LIVING ROOM) - CONTINUOUS

Thomas steps in. The house appears empty. There is no sign of a struggle.

Thomas moves to the middle of the room, scanning for life. He hears MOVEMENT in the next room. He stiffens, waiting for more sound.

Nothing.

Thomas moves through the front room to the kitchen.

INT. COBBS' HOUSE (KITCHEN / HALL) - DAY

Thomas' hand slides along the counter ahead of him, groping for a knife that's just out of reach.

He steps forward and sweeps it up, holding it out in front of his body for defense.

There is a SHUFFLE behind him and Thomas whirls, knife at the ready...

He moves out into the hall and sees:

...a young girl, JULIE (9)

JULIE
You're a bad one, aren't you?

Thomas regains his composure.

THOMAS
Don't be frightened... I'm... I'm
a friend...of your daddy's. He
asked me to come check on you.

YOUNG GIRL
Daddy said to hide. I shouldn't
have come out. Please don't hurt
me, Mister.

THOMAS
I won't hurt you. My name's
Thomas. You're Julie.

Thomas puts the knife down on the sideboard, approaches Julie. He kneels down to her height. He reaches out his hands to her.

THOMAS (CONT'D)
Hey. I don't have anything to hurt
you.

Thomas hears a shot from down the street, feels the need to move faster.

THOMAS (CONT'D)
Where are your parents?

Julie shrugs.

Thomas hesitates. Then...

THOMAS (CONT'D)
Where does your Dad park the
Morris?

Julie ponders the question.

EXT. BEHIND THE COBBS' HOUSE - DAY

Thomas and Julie exit the house, he carrying her cross the back yard and over to the garage which is set back in the right corner of the yard.

JULIE

Over here.

Thomas swings open the door of the garage. Flies BUZZ out at his face.

THOMAS

Wait here.

I/E. COBBS' GARAGE / BEHIND THE COBBS' HOUSE - CONTINUOUS

Thomas takes a step forward into the gloom of the garage.

Hanging from home-made nooses before him are THE COBBS. They swing silently from the rafters of the garage, faces bulged and contorted, a hideous purple.

Thomas is shocked, saddened -

But there is a Hudson Country Club Sedan beside them. He sneaks up and tries the door. It opens. He checks the ignition. No keys.

Thomas step forward, moves between her dangling parents to the workbench at the back.

He cannot find keys on the workbench, but he does find a hand gun. He pockets it.

Thomas turns back to the body of Mr Cobb. He reaches up and pats the corpse down, searching for the keys. Something JANGLES in Mr Cobb's pants pocket. Thomas reaches in and pulls out the car keys.

Relief floods Thomas' face.

JULIE (O.S.)

Are you going to take Daddy's
Hudson?

THOMAS

We're going to get out of here.

JULIE (O.S.)

Daddy said to hide.

They hear the sound of distant gunshots.

THOMAS

No, we're not going to hide. Your going to do as I say, and I'll keep you safe. Where's your brother?

INT. COBBS' HOUSE (CELLAR) - DAY

Darkness.

Then a trapdoor opens revealing that we are in a cellar below the house.

THOMAS

Wait here, Julie.

Thomas descends the stairs down into the cellar's depths.

In the gloom he sees a LITTLE BOY curled up on a mat. Getting closer, Thomas is stopped in his tracks by what he sees.

The little boy has his eyes stitched up.

The boy is inert, his face ghostly pale, marked with tears of blood. He shivers violently, ill from septic shock.

Thomas can barely hold himself together.

THOMAS (CONT'D)

My god? What have you done?!

JULIE

They won't take him now they can't see his eyes. So, can you help him, Mister?

Thomas lifts the boy, but the boy is weak, a crumpled heap. He ascends the stairs.

INT. COBB HOUSE (HALL) - DAY

Thomas emerges from the cellar carrying the boy.

Julie reaches up to him.

THOMAS

I can't carry you too. I've got your brother. Hold on to my leg.

Julie loops her fingers around his leg, and they walk on. He is too fast for her. She is tentative, scared.

THOMAS (CONT'D)

We must go faster, Julie. You have to trust me.

Just then, Thomas sees a soldier walk by the window. They stop. Too late.

CUT TO:

INT. THE BUNKER - DAY

Chris and Lionel sit amidst some rags in the bunker. The other survivors huddle, desperately trying to keep calm and perhaps get some sleep.

LIONEL
Do you think they came from
someone's mind?

CHRIS
The soldiers? No. They're real.

Lionel looks at Chris.

LIONEL
Do you know the jabberwocky?

CHRIS
From Alice In Wonderland?

LIONEL
Yes.

CHRIS
Their faces are ugly like that.

LIONEL
My momma said the jabberwocky came
from Alice's mind. It was just her
fear made it real.

Chris does not know how to respond.

LIONEL (CONT'D)
Once she knew that, she could beat
it.

CHRIS
These didn't come from someone's
mind. We've been fighting them over
in Europe. They're real as real.

Mrs Wilson approaches Lionel from out of the darkness.

MRS WILSON
Lionel? Lionel, darling, I want you
to come with me.

MOMENTS LATER

Mrs Wilson leads Lionel across to Mayor Todds. Chris approaches behind them. Mayor Todds takes Lionel by the shoulders.

MAYOR

Young Man. We're going to play a game.

Chris steps forward, suspicious.

CHRIS

What kind of game?

MAYOR

A hiding game. Hide and seek.

Lionel knows this game. He becomes instantly terrified, hearing his mother's gentle lullaby in his mind.

LIONEL'S MOTHER (V.O.)

(singing)

*Bye, baby Bunting
Father's gone a-hunting*

Chris tries to pull Lionel away from the adults.

CHRIS

No, we're not playing a game.

MAYOR

Master Bridge. If you know what's good for you, you'll do as you're told.

CHRIS

No!

One of the survivor's scoops Lionel up and takes him away. Lionel begins to scream.

CHRIS (CONT'D)

What are you doing with him?!

The survivor takes Lionel across the bunker.

CHRIS (CONT'D)

You're scaring him!

MAYOR

Master Bridge. You are a soldier. You know how to follow orders? This is for his own good!

The survivor opens a small trapdoor, tossing Lionel in. Chris races forward.

CHRIS
Let me hide with him!

MRS WILSON
No, darling, you don't want to go
in there.

LIONEL'S POV

Lionel looks out through a crack in the trapdoor, sees
Chris resisting against Mrs Wilson.

MRS WILSON
You don't have to hide in there.

CHRIS
I don't care!

ON LIONEL

Lionel shuts his eyes.

LIONEL'S MOTHER (V.O.)
(singing)
Mother's gone a-milking
Sister's gone a-silking
Brother's gone to buy a skin
To wrap the baby Bunting in

Suddenly the trapdoor opens and Chris is tossed in with
Lionel. The two boys hide in the dark, as the door is
slammed and locked.

CUT TO:

EXT. CHAPEL - DAY

Felicity approaches the chapel. The queue outside has long
been dealt with. The place is abandoned. Felicity heads for
the entrance.

INT. CHAPEL - CONTINUOUS

Felicity slips inside, cautiously. The place appears to be
empty. She can hear a weird slurping noise, however, coming
from the pulpit.

Felicity approaches. The noise gets louder.

Suddenly, a dog barks at Felicity, stopping her dead in her
tracks. It eats at the remains left on the floor of the
scores of men killed.

EXT. CHAPEL - CONTINUOUS

Felicity steps out. She bends and throws up. The smell and sight of that gore too horrible for her stomach to hold.

Felicity stands and walks away. She turns the corner, just as The butt of a rifle collides with her head, knocking her out.

CRASH TO BLACK:

INT. COBBS' HOUSE (CELLAR) - DAY

Darkness. We hear the sound of footsteps moving upstairs.

We hear breaths, then see Thomas. He is huddled behind a pile of junk under the stairs that lead up out of the cellar. Thomas has the gun.

Julie is huddled with him, and beside them, the sick boy.

JULIE

They're here, aren't they? The bad ones?

The footsteps get closer. There are muffled voices.

THOMAS

You have to be dead quiet, Julie.
Promise me.

Suddenly, the door opens, filling the cellar with light.

A boot appears on the stairs, then another, as it descends towards them.

A shadow is cast through the cellar, as the intruder gets to the floor.

Julie is terrified. Thomas holds the gun poised.

The figure turns. Thomas sees it is the MAN HE SAVED. He has not seen them yet.

The man approaches the junk heap they hide behind. Thomas knows they will be found.

Thomas steps out into the light.

The man recognizes Thomas immediately.

Another boot appears on the stairs, this one belonging to a Nazi. The man looks up, looks back at Thomas. Beyond Thomas, the man spies Julie.

Thomas offers the man the gun. The man reaches for it, and slides into his waistband.

The Nazi descends the stairs.

The man turns away, begins to rummage around, turning the place upside down.

Thomas hides again with Julie.

The soldier reaches the floor.

The man steps towards the stairs, meets the soldier. He shakes his head.

MAN
Nothing here.

Thomas waits. The Nazi looks around.

The Nazi turns and walks up the stairs.

The man follows him.

As they reach the top, Julie makes a small GASP.

The Nazi stops. Turns back to the cellar. The man shoots the Nazi.

The Nazi tumbles down the stairs and falls in a heap before Thomas.

Thomas grabs Julie, pulls her close, as they listen to the sound of guns firing on the level above them.

The sound of bodies hitting the ground.

Then silence.

Thomas releases his grip on Julie.

Just silence.

Thomas doesn't move.

CUT TO:

EXT. TRUCK (TRAVELLING) - DAY

Fade in.

FELICITY'S POV

Women's faces peer at us through the darkness...

IN THE TRUCK

We see Felicity, groggy, waking up as bits of light move over her face.

She becomes aware that she is moving, other women sit beside her.

EXT. TRUCK (STATIONARY) / PIT - LATER

Felicity startles awake. They are no longer moving. She is alone in the dark back of the truck.

She hears voices outside.

Outside she can see women outside digging.

Suddenly her vision is blocked by a gas mask.

Hands reach in and pull her out of the truck.

The other women look up at her, then resume digging.

Felicity stands at gun point, unsure of what she should do. A slight woman with a harsh face approaches Felicity with a shovel.

HARSH WOMAN

Do as they say.

The Hard Faced Woman thrusts the shovel out at Felicity. Felicity obeys, following the woman down into the pit.

FELICITY

What are we doing here?

The woman does not answer. She leads Felicity further.

FELICITY (CONT'D)

Where did these women come from?

HARSH WOMAN

(whispering)

Don't speak.

FELICITY

My momma was taken from the square.
She was rounded up -

The Harsh Woman turns and slaps Felicity. Felicity is shocked, looks around, but no one shows any sympathy.

HARSH WOMAN

Dig. Don't stop.

Felicity looks to the Nazi Soldiers, hanging back at the pit's edge.

Felicity begins to dig.

HARSH WOMAN (CONT'D)
 (whispering)
 Don't let me hear you speak another
 word.

None of the other women digging, will meet her eye.

Felicity moves closer to another TEENAGE GIRL who has her
 back to Felicity.

FELICITY
 (whispering)
 Are there other gangs like this?

Confused, she continues to dig. In the distance, Felicity
 can see a bulldozer, slowly heading down the road towards a
 distant corn field.

CUT TO:

EXT. CORN FIELD - DAY

Rachel is exhausted but keeps digging.

Martha digs away. As she shovels she moves, with each
 digging motion, a little closer to Rachel.

MARTHA
 (whispering)
 I say we run.

Rachel hears her, but does not respond.

MARTHA (CONT'D)
 We die risking it or we go into
 this dirt, Rachel.

Rachel looks around her. Some other WOMEN have heard the
 conversation, look to Rachel and her confidante.

MARTHA (CONT'D)
 Rachel?

Rachel considers Martha.

MARTHA (CONT'D)
 I won't dig my own grave.

A Nazi looks up, sees that Martha has stopped digging.

RACHEL
 Dig, Martha. They are not graves
 for us, they are graves for the
 bodies. Dig. They'll let us go if
 we just dig.

Martha won't.

RACHEL (CONT'D)
Dig. Please, dig.

Martha is stoic. She won't dig any more. The Nazi soldier at the lip of the pit cocks his rifle and aims it at Martha.

Rachel returns to her digging. Martha looks at Rachel.

MARTHA
You've got a child.

ANOTHER WOMAN
(hissed)
You'll get us all killed!

The Nazi now heads down into the pit towards them. Rachel digs more. The other women begin panicking.

RACHEL
Please, Martha. Please, just dig.

The Nazi gets to Martha. He looks at her. She looks at him.

The sound of AN APPROACHING VEHICLE distracts them all.

AT THE ROADSIDE

A bulldozer pulls up. It edges toward the pit, the women all move together to see. The bulldozer lifts its bucket high into the air and tips it forward...

Bodies tip out of the bucket into the pit. They tumble like rag dolls down into the pit.

One HYSTERICAL WOMAN starts screaming uncontrollably.

EXT. PIT - DAY

Felicity stops. She hears the distant sound of screaming. The other women hear the curdling sound.

Then gunshots ring out. The Soldiers and women look off in the direction of the shooting.

BANG! BANG! More shots fired.

There is confusion. The soldiers talk amongst themselves, suddenly they signal for some women to come with them.

The Hard Faced Woman pushes a few women with her. They climb onto the back of the truck.

At the last moment, Felicity jumps on too.

The truck drives away. The Harsh Woman is surprised to see Felicity there.

HARSH WOMAN

They're not after you love. You
behave, you'll survive.

EXT. CORN FIELD - MOMENTS LATER

The Nazis fire into the air to bring about order.

A Nazi is eye to eye with Martha. Rachel watches on.

MARTHA

Shoot me.

The Nazi just watches.

RACHEL

Please, Martha.

MARTHA

Shoot me! I know you understand me!

Rachel is growing distraught, terrified for Martha and for
her own life.

MARTHA (CONT'D)

I won't do this. Dig a hole for the
people I love. I'd rather die.
Shoot me!

The remaining women huddle.

The Nazi seems amused by Martha. She lunges forward and
tries to get the gun off him.

The truck from Felicity's road gang pulls up. Women pour
out, including the Hard Faced one and then Felicity.

Felicity and Rachel see each other immediately. Rachel
steps forward, but Felicity gestures her to hold.

Martha gets up and gets hold of a soldier's gun.

Rachel bolts for the opposite edge of the pit.

A Nazi pulls his gun and fires at her.

Martha shoots him dead.

Felicity follows her mother.

A few other WOMEN quickly wake to the possibility of escape
run too. They don't make it, the Nazis gunning them dead.

Others are too frightened to move.

Martha keeps firing at the Nazis.

Felicity and Rachel roll over the edge of the pit, and disappear into the thick of the corn.

Behind them, the Nazis advance on Martha en masse. Martha puts the gun to her own head and shoots herself.

EXT. CORN FIELD - MOMENTS LATER

Rachel runs as fast as she can through the tall corn stalks. Felicity is in hot pursuit.

EXT. CORN FIELD CLEARING

Rachel moves deep in the corn field. She reaches a small clearing. A rusted out tractor lies abandoned here. Rachel stops.

Felicity appears behind her.

FELICITY

Mother.

RACHEL

Flick.

The two women run to each other and embrace. Rachel holds her daughter close.

RACHEL (CONT'D)

I thought I'd lost you. What about your father?

FELICITY

I don't know.

Rachel is distraught at the thought.

RACHEL

My beautiful girl.

FELICITY

There are people back in the town. We should head there. Maybe daddy has found them and is back there too.

The sound of engines.

Rachel climbs on to the rusty tractor and peeks above the corn.

RACHEL'S POV

In the distance the Nazis are rounding the women back into the vans. She watches as the soldiers climb into the back of the vans. Rachel looks down to Felicity.

RACHEL
They're going.

The vans drive away one by one, leaving the road empty.

Rachel looks at Felicity, so haunted by the scale of the horrors she has seen.

FELICITY
We should run for the road. Get our bearings. You think the road is clear?

Rachel keeps watching.

FELICITY (CONT'D)
Mom?

Rachel nods.

FELICITY (CONT'D)
Let's go.

Rachel stops. Puts a finger to her lips.

RACHEL
(whispers)
I hear something.

The distant SOUND OF A TRUCK. It gets louder. Closer.

FELICITY
(whispers, hopeful)
It'll go by. It'll pass us by.

FROM ABOVE THE TOP OF THE CORN STALKS

...we have a clear view of the road. A Nazi truck approaches.

IN THE CORN

Rachel cranes her neck, trying to hear the truck as clearly as possible.

FROM ABOVE THE CORN TIPS

We watch as the truck reaches the section of field where the pit was dug. The van slows but doesn't stop.

As the van passes by, four NAZIS jump from the back of it one by one.

The van speeds up again and continues down the road.

BACK ON RACHEL

...listening intently. She hears the truck drive off into the distance.

RACHEL
It hasn't stopped. It's driven on.

FELICITY
Then the road is clear?

RACHEL
Yes. Now run.

They start running toward the road.

ON THE NAZIS AT THE FIELD EDGE

They hold in their hands the barrels of flame throwers connected to backpacks full of fuel.

One lets out a series of GRUNTS. The others fan out along the perimeter of the field.

Another GRUNT and the Nazis fire.

Jets of liquid flame lick out into the corn field. The dry stalks erupt in CRACKLING flames.

The Nazis move on to the outer edges, firing their flames as they go.

IN THE CORN

Rachel realizes first that something is wrong.

RACHEL (CONT'D)
Stop, stop, stop.

Smoke wafts above them. They see it.

FELICITY
Oh god.

The CRACKLING grows in the distance.

An orange glow in the air above the corn up ahead.

FELICITY (CONT'D)
They've set it alight.

The two women turn and run back in the direction they came.

ABOVE THE CORNFIELD

...and we see that the truck that dropped off the first four Nazis is one step ahead of the women.

It has continued its journey and now drops off another FOUR SOLDIERS on the side of the field to which the women run.

They line up in formation and unleash the liquid fire.

ON RACHEL

...as she slows up, feeling intuitively that their situation has gone from bad to worse. She stops.

Felicity keeps running forward.

RACHEL

Flick!

Felicity stops and turns back to her mother, who has ceased running.

ON THE NAZIS

...as they set fire to the side of the field toward which Rachel now runs.

ON RACHEL

They are trapped.

RACHEL (CONT'D)

Dig.

Rachel plunges her hands into the soft soil of the corn field. Felicity approaches her and helps.

The smoke is so thick now it's almost choking them.

Through the corn Rachel can see flames licking in the distance on all sides.

They have cleared away room for one to lay down.

RACHEL (CONT'D)

Get in Flick.

Felicity shakes her head.

FELICITY

Keep digging, Mother. We need it bigger.

Rachel shakes her head.

RACHEL

We haven't enough time.

She reaches out and gently goads Felicity down into the hole.

Rachel pushes the soil back over Felicity's body. She covers every inch of flesh except her daughter's terrified face.

Rachel kisses her girl. She pushes more soil over Felicity's face, just leaving room to breath, and then runs into the thick of flames.

FROM ABOVE

The corn field is a sea of flames.

ANIMAL NOISES of despair as the flames swallow up her mother.

SUNDOWN. FADE TO
BLACK

INT. COBBS' HOUSE (CELLAR / KITCHEN) - MORNING

Thomas startles awake. He lays Julie down beside her brother. The boy's body jolts with the odd shiver, fewer and farther between. It will not be long now.

Thomas pulls a blanket over them.

It is still quiet upstairs.

Thomas slowly climbs the stairs. Each one creaks with his weight.

INT. COBB'S HOUSE KITCHEN - MORNING

Thomas steps out into the kitchen.

He can see the body of a Nazi strewn across the floor.

In another direction, another Nazi is dead.

An open window, the curtain billowing in and out.

Thomas approaches and sees the fields stretching out beyond him. In the distance, Thomas sees the smoke.

There is creak behind him.

JULIE (O.S.)

Mister?

He spins around, sees Julie at the cellar door.

JULIE (CONT'D)

I think my brother is really sick.

INT. COBBS' HOUSE (CELLAR) - DAY

Julie leads Thomas back to her brother. Thomas can see instantly that the boy is dead.

She turns to Thomas for an answer.

THOMAS
He's gone, darling.

She considers it for a moment.

JULIE
To Heaven.

He takes her in his arms and hugs her.

THOMAS
Julie, listen to me. I'm going home. Come with me.

JULIE
What if Mom and Dad come back?

THOMAS
We'll leave a little note.

JULIE
Are Mommy and Daddy gone too?

Julie thinks for a moment then starts to cry.

THOMAS
Yes, honey. I think they are.

She takes his hand.

INT. CELLAR - MOMENTS LATER

As the trapdoor lowers, the light on the dead child turns to darkness.

CUT TO:

EXT. THE WOODS - MORNING

Felicity, defeated by the loss of her mother, and covered in soil and burns, heads back towards the woods.

She walks and walks, turns a corner, then freezes.

There is a figure on the path. A Nazi?

The figure turns. It is Reg Wilson, the boy from the town meeting. He sees Felicity.

FELICITY

Reg.

Reg raises his gun at her.

FELICITY (CONT'D)

Reg?

Reg fires. The bullet hisses past her.

Felicity turns and sees a Nazi behind her collapse to its knees and fall face first into the dirt with a thud. The gun it held in its hand falls aside.

Reg has saved her life. The two of them look at each other across the track. He gestures for her to come with him.

CUT TO:

INT. THE BUNKER - DAY

The survivors sleep.

Mrs Wilson looks across to the door way. The crack below the door flashes with light, then goes dark again.

Again, more light. Pulsing.

Then the shadow of a figure. A footstep.

Mrs Wilson stands. She goes to speak, but it is too late.

THE DOOR IS KICKED OPEN.

Torches are trained over everyone. The Soldiers are here with a raiding party, into the light steps the weak man.

BEHIND THE TRAP DOOR

We see Lionel and Chris's wide eyes, the torches filling the room.

BACK OUT IN THE BUNKER

INJURED MAN

No one make a move. You're perfectly safe.

Mrs Wilson looks to Mayor Todds. Survivors huddle together. Their whimpering dies down as they wait in anticipation.

INJURED MAN (CONT'D)

It's easier for everyone if you hand over what they are here for.

MRS WILSON

There's no one here.

The torches roam around the survivor's faces.

MRS HUNTER

There were some that came down, but
we threw them out.

The soldiers begin to move between the terrified survivors.
Their torch-light rolls over the floor and around the room.

Everyone is truly terrified. It is so quiet. The only sound
is the leather of the soldier's boots CREAKING as they move
amongst them.

INJURED MAN

If you are hiding anybody, you are
all at risk.

One survivor looks about to crack.

INJURED MAN (CONT'D)

So I repeat, if you do have someone
here, you should hand them over
now.

MAYOR

There's no one here.

Survivor 1 steps forward.

SURVIVOR #1

There is someone here.

The others look at him.

SURVIVOR #1 (CONT'D)

There's a boy here with green eyes.
I won't die for that kid.

BEHIND THE TRAPDOOR

Close on Lionel's terrified eyes.

SURVIVOR #1 (CONT'D)

We'll hand him over if they will
leave us.

MRS WILSON

How dare you.

SURVIVOR #1

I have my children here, damn you.

BACK OUT IN THE BUNKER

The injured man nods at one of the soldiers.

Some survivors shut their eyes in shame.

Mayor Todds buries his face.

The survivor pulls open the trapdoor, and gets Lionel out, who is writhing against him and screaming.

The survivor carries Lionel to the soldier, who trains his torch on the boy's face, which he keeps hidden.

More soldiers crowd around. Another soldier draws his gun.

MRS WILSON

Please. Please, he's just a boy!

Chris runs from behind the trapdoor.

The other survivors start to scream. They wait for the shot, but it does not come.

CLOSE ON THE BOY'S FACE

It is Chris, dressed in Lionel's clothes.

And by that point, the real Lionel, wearing Chris' army fatigues, has darted behind them and slips out the door.

INT. TOWN HALL (STAIRCASE / CORRIDOR) - DAY

Lionel runs away, bolting up the stairs. He turns the corner, looking back behind him, running as fast as he can, emerging into a long corridor.

He keeps running, won't slow down.

Up ahead there is a corner. Lionel spins around it and into the next room...

I/E. TOWN HALL (POST OFFICE) - CONTINUOUS

Lionel makes his way through the darkened, abandoned post office and into the staff section behind the counters.

Behind him a flashlight shines brightly through the door - the Nazis are just a few steps behind.

Lionel slips through a door at the back of the office.

INT. TOWN HALL (STAIRCASE) - CONTINUOUS

He ascends. The SOUNDS of the Nazis tearing the post office apart reach him.

Lionel kicks open a door into another room.

INT. TOWN HALL (ANTEROOM) - CONTINUOUS

Lionel enters the dark, bare room, slamming the door behind him.

There is nothing here except a ladder leading to a trapdoor above.

Lionel goes toward the ladder in the corner of the room. He is shaking.

INT. TOWN HALL (CLOCK TOWER) - MOMENTS LATER

The trapdoor flips open. Lionel comes up. He reaches in and hoists himself through, scampering away.

He finds himself in a small square room, each wall a face of the clock on the clock tower. The mechanics of the clock grind away in the centre.

Lionel lowers the trapdoor as quietly as he can but the sounds from below are getting louder.

Lionel panics and begins to whimper.

In his mind, Lionel hears the soothing, haunting echo of his mother's lullaby...

LIONEL'S MOTHER (V.O.)
(singing)
Daddy's gone a-hunting...

Lionel seems to relax.

LIONEL'S MOTHER (V.O.)
(singing)
Baby Bunting...

INT. TOWN HALL - DAY

Felicity steps in and moves towards the back stairs. She stops.

FELICITY
Something's wrong.

She looks across at Reg, who meets her eye and nods. He stands, his gun trained on the entrance.

A small receptacle rolls in the entrance from the hallway, and starts to emit a smoke.

FELICITY (CONT'D)
Oh my god. It's gas.

Reg crosses the room and kicks the receptacle back into the hall. He then looks and sees the Nazis at the end of the hallway, wearing their gas masks.

They have no where to run.

The Nazis begin moving forward towards the bunker.

Reg fires.

The Nazi in front goes down. The Nazi behind him tries to get his gun, but Reg shoots him too.

Reg launches himself down the hallway as a human gun, firing round after round at the Nazis, bringing them down, one by one.

The gas is still leaking though. It winds its way down the hallway.

Reg begins taking the gas masks off the Nazis and tossing them down the hall. Felicity takes the masks and they move into the bunker.

INT. BUNKER - MOMENTS LATER

Felicity and Reg come into the room, finding everyone groggy from gas.

Chris runs to Felicity - she puts the mask on him.

Mayor Todds attempts to get to his feet, and Mrs Wilson helps him hobble towards the entrance.

Mayor Todds will not use a gas mask though. He sits. He hands it to a woman, who places it on her daughter.

REG WILSON

Quickly. Mom! Put it on.

Mrs Wilson holds the gas mask back out to her son. She will not wear it. She hands it to him.

The gas is getting thicker.

FELICITY

Chris, where's Lionel?

CHRIS

He got away. He ran.

Felicity has one masks. She gestures it to the others but they step back. The survivor who gave Lionel up steps forward to take it.

CHRIS (CONT'D)

Not him.

Chris rushes forward and attacks the man, punching him violently and repeatedly.

Felicity pulls Chris off. She looks at the mask in her hand, and slips it on.

Together with Reg and Chris, they leave.

INT. TOWN HALL (STAIRCASE) - DAY

Felicity comes up the stairs with Reg, Chris and a handful of others wearing gas masks.

INT. BUNKER - DAY

The other survivors attempt outrunning the gas but they cannot. It slowly takes hold of their consciousness and Mrs Wilson and Mayor Todds go to sleep.

INT. TOWN HALL - DAY

There is more gas going off within the town hall itself. Felicity pushes through, the others following, heading towards the door and freedom.

EXT. TOWN HALL / SQUARE - DAY

Felicity and the others emerge. They remove the gas masks, and look around them. It seems quiet. They take a moment to gather themselves, and those they lost within.

Felicity hears Lionel crying. She turns.

Felicity looks up and sees Lionel poking out of a small window.

Felicity runs back into the building.

REG WILSON
No, Flick!

There will be no stopping her.

INT. TOWN HALL (STAIRCASE) - DAY

Felicity climbs. She twists into the next room.

INT. TOWN HALL (ANTEROOM) - CONTINUOUS

The sound of glass SHATTERING. Felicity speeds up.

Felicity reaches the ledge and pulls herself up.

INT. TOWN HALL (CLOCK TOWER) - MOMENTS LATER

Felicity reaches the top room.

Lionel stands before her, a large shard of glass from a shattered clock face in his hand.

Felicity stops, unsure what Lionel's going to do next.

He lifts the glass to his right eye, points the end toward himself.

FELICITY
(screams)
Lionel! No!

Lionel stops. The glass hangs in the air before his face.

FELICITY (CONT'D)
(gently)
Lionel! Give me the glass Lionel.
They're gone. Put down the glass.

Lionel drops the shard and it SHATTERS at his feet.

FELICITY (CONT'D)
Come here.

She opens her arms to Lionel.

Lionel runs to Felicity.

As Felicity hugs him tight, she looks out of the window to see...

A tank turn into town from the distance.

It pulls up, and the hatch opens...

The US Army have arrived.

EXT. TRUCK (TRAVELLING) / STREETS - DAY

Felicity and Lionel sit in a truck. Opposite them is Reg and Chris, and some other survivors.

They can see through to the cab, driven by British Army Soldiers.

Felicity at last lets herself break down. Lionel looks up at her.

FELICITY
I lost everyone.

Lionel takes her hand and then she takes him in an embrace.

FADE TO:

INT. THE RYAN HOUSE (SITTING ROOM) - DAY

Thomas and Julie come in. He looks around, can see instantly that no one else is back. His heart sinks.

INT. THE RYAN HOUSE (MASTER BEDROOM) - DAY

Thomas checks the bedroom. The bed remains ruffled from his quick departure yesterday. He sits on the bed.

INT. THE BRIDGE HOUSE (DINING ROOM) - DAY

Chris steps in with expectations that are instantly dashed. No one has returned.

The family dog comes running up to him, however, thrilled with his return. The dog's loyalty and love cannot help but improve Chris' feeling of loss.

CHRIS
Hey boy. Hey matey.

Chris grabs the dog and pulls him close.

INT. THE RYAN HOUSE (MASTER BEDROOM) - DAY

Thomas has laid back on the bed.

JULIE (O.S.)
Mr. Ryan?

Thomas opens his eyes.

FELICITY (O.S.)
Father?

Thomas leaps from the bed, and down the stairs.

INT. THE RYAN HOUSE (SITTING ROOM) - CONTINUOUS

Felicity and Thomas reunite.

THOMAS
Where's your momma?

Felicity breaks down. Thomas registers what this means. He begins to cry. Felicity takes him closer. He lets himself break down. She holds her father like a parent would a child.

Reg and Julie sit at the table.

JULIE

I'm Julie.

REG WILSON

I'm Reg.

Chris comes back in with family dog. Thomas sees him and grabs him, thankful he is alive.

THOMAS

You're okay, buddy. You're okay.

Something in the corner of Felicity's vision catches her eye. Through the window, she can see the horizon. More tanks and soldiers appear in the distance.

EXT. THE RYAN HOUSE - MOMENTS LATER

Felicity steps out first, followed by Thomas, Chris, Julie and Reg. Together they make a motley family. They take each other's hands.

Felicity places one hand on her burgeoning stomach.

CRASH TO BLACK:

THE END