

"MADELINE DEMAY"

by

Darren Tomalin

Darrentomalin@hotmail.co.uk
07561 447947

FADE IN:

INT. DEMAY FARMSTEAD (1921) - NIGHT

THUNDER tolls in the distance, the odd flash of LIGHTNING stabs the darkness outside a warm and rustic lounge.

SUPER: Metz, Northern France, 1921

GEORGE DEMAY (40) a weathered man set with defiance and shaped by hard work, snatches a rifle from a gun cabinet.

He checks the window, the sound of an approaching TRUCK heralds imminent trouble.

The truck's headlights sweep the room through the windows.

MADELINE DEMAY (10) masses of dark hair, apprehensive, watches her father prepare.

MADELINE

Daddy?

George kneels so he is face to face with his daughter.

GEORGE

Some bad men are coming, Maddie.
Some men who think I owe them
money.

MADELINE

Are they going to shoot you?

GEORGE

They might try to.

MADELINE

I'm scared.

GEORGE

There are times when you have to
fight and there are times when it's
okay to hide.

MADELINE

Daddy?

GEORGE

If they kill me--

MADELINE

No!

GEORGE

If they kill me, I want you to hide
in the attic, like we said before,
okay?

(MORE)

GEORGE (CONT'D)

Come out when they've gone, go see
Monsieur Piper, he'll look after
you. Do you understand, Madeline?

The gruff voice of ANTON (50) comes from outside.

ANTON (O.S.)

George! George Demay! Come out
here at once!

George holds Madeline by the shoulders and takes in her face.
He doesn't hug her or show any emotion.

GEORGE

Fight till your last, never be a
victim, never be scared.

He stands, takes his hat, and heads out.

EXT. DEMAY FARMSTEAD - NIGHT

Out in the forest, isolated under a dark vista washed with
bright stars, the storm rages in the distance and the wind
howls about and through the trees.

George stands on the veranda spotlighted in the truck's
headlights, his rifle in his land-worked hands.

Anton, an ursine thug, stands out front with six grim MEN.

ANTON

Good evening, Monsieur Demay.

GEORGE

Anton.

ANTON

Sorry to interrupt you out here,
but it seems we have ourselves a
little... misunderstanding that
needs satisfying.

GEORGE

You're not wrong. I tell you what,
give me the money back that I
already paid, and you can take back
the carcasses of the flea ridden
heffers you sold me. I'll bare no
grudge.

ANTON

There was nothing wrong with my
cattle, Demay. In fact, I say that
you pay me what we agreed, so we
can be on our way without any
trouble.

George looks to each of Anton's men - large, frosty, armed with rifles.

GEORGE

It seems to me that trouble is all we have in common. You tried to rip me off, Anton, I suggest you and your friends leave right now.

INT. DEMAY FARMSTEAD - CONTINUOUS

Young Madeline watches through the window.

There's another crack of THUNDER, and with it...

CRACK! CRACK! Madeline is startled by the sudden GUNFIRE, her face lit up by the muzzle-flash from outside.

Windows SMASH from stray shots as Anton's men and George exchange fire.

Madeline doesn't flinch, somehow missed by the stray bullets as she watches. She tries to hold back tears, her determined little face lit up by lightning and rapid muzzle-flashes.

DISSOLVE TO:

EXT. METZ (1941) - DAY

SUPER: June 1941

SUPER: 20 years later

Blue sky stands against the white brick and grey slate buildings of a medieval town with a scattering of battlements and turrets.

A grand BRIDGE CASTLE stands over the river but now bedecked in Nazi flags and banners.

Nazi transports rumble up and down the cobbled STREETS between ancient archways and fortress walls, soldiers march and drill under the eyes of nervous townsfolk.

EXT. MADELINE'S BORDELLO - CONTINUOUS

On the outskirts of town on the banks of the River Moselle stands a manor house, whitewashed with a wooden veranda.

Gentle piano music drifts from inside.

INT. MADELINE'S BORDELLO - PARLOR - CONTINUOUS

A bordello, gaudy and ostentatious with red velvet and crimson satin where PROSTITUTES mingle with German SOLDIERS.

Nothing sordid, a little raunchy, but polite and gracious.

BRIDGET (30) a black girl with a stoic hard edge, plays the piano as a young SHY SOLDIER (17) admires her.

SHY SOLDIER

You're very good, Bridget, where
did you learn to play?

Bridget is polite, her eye contact all part of the job.

BRIDGET

At my mother's side.

SHY SOLDIER

Your mother?

BRIDGET

She worked for a Spanish diplomat
in Montpellier. I helped wash
dishes and fetch laundry and in
return we were allowed to use his
piano. When she wasn't working of
course.

Bridget doesn't miss a stroke.

BRIDGET (CONT'D)

He soon wanted music at all hours
and my mother would spend most of
her time with him. Sometimes I
would play for him, as my mother
and I both got older of course.

Bridget looks away and tries to hide a bad memory.

SHY SOLDIER

Well, you're very talented... and
very beautiful.

ESTHER (16) a pale, nervous and shy wallflower speaks with
CORPORAL OSKAR KEMP (20) hawkish but handsome in his uniform.

IRIS (35) a red headed and freckled firebrand, sits on the
lap of a GREASY SOLDIER (20) but keeps her eye on Esther.

Oskar whispers in Esther's ear, she laughs shyly but this
seems to anger Oskar for some reason. He turns thunderous
and SLAPS Esther with an open palm sending her sprawling.

Bridget stops playing, Iris pushes her soldier off and moves
to help Esther now in a shocked pile on the gaudy carpet.

IRIS
(To Oskar)
You bastard!

Madeline, now 30, a cascade of black ringlets, a determined statuesque beauty blistering with a fierce edge, is the first there from out of nowhere.

She kicks the stool from under Oskar then sits astride him - she pulls a dirk from her stocking and holds it against his throat before he can blink.

MADELINE
Lay another hand on one of my
girls, and I take that hand.
Understood?

OSKAR
Then teach your whores some
respect!

She pushed the dirk a little harder, draws blood.

MADELINE
UNDERSTOOD?

Madeline causes soldiers and the girls to jump - all but Bridget who fixes Madeline a concerned look.

BRIDGET
Madeline.

Some of the other soldiers rise to their feet, ready to jump to Oskar's aid but Oskar signals for them to back down then nods his understanding at Madeline.

Iris helps Esther, her lip bloodied, she shakes with shock.

IRIS
Esther?

ESTHER
I... I'm alright.

Madeline releases Oskar and watches him collect his hat and jacket. Some of the soldiers prepare to leave with him.

OSKAR
You've made a big mistake, all of
you! My father will shut you down,
have you working the railroads!

Oskar spits and slams the door on his way out.

Bridget resumes playing, accustomed to what just happened.

EXT. MADELINE'S BORDELLO - VERANDA - NIGHT

Madeline smokes a cigarette in a holder as she looks out across The Moselle and listens to the sound of the crickets.

Iris joins her.

MADELINE

How's Esther?

IRIS

Oskar bruised her up good, what got into the little bastard?

MADELINE

He struck out at Elizabeth once. A few months before she died.

IRIS

So he's not welcome no more?

MADELINE

Try and stop him.

Madeline steps out her cigarette.

MADELINE (CONT'D)

You were meant to be watching Esther. What did she say to him to set him off?

IRIS

I was watching her! That monster explodes at the slightest--

MADELINE

So how did she end up on the floor with a fat lip?

Iris is about to say something, decides against it.

MADELINE (CONT'D)

It was her decision to work. Now she can't. If she can't work then the Germans... will find other uses for her.

(beat)

Things can be worse you know.

IRIS

We can hide it. Nothing a little rouge can't cover up.

MADELINE

I don't mean that. She's going to be nervous, scared from here on in, always worried about it happening again.

(MORE)

MADELINE (CONT'D)

That's not good for business, not good when you've got a room full of frightened soldiers wanting to take it all out on someone.

IRIS

Damn it, Madeline, Lord knows we've all been there.

Their attention is drawn to the trail into town where a rowdy group of SOLDIERS stagger towards the bordello.

IRIS (CONT'D)

I see they get to break curfew when and how they please.

MADELINE

We keep them from hurting the others, Iris. It's our responsibility to make sure they don't take it out on the town. Treat them nice, business as usual, understood? No payback, no smart words.

She strokes Iris' cheek and smiles but Iris remains grim.

As the soldiers get closer, Madeline and Iris force their smiles and step off of the veranda to escort them inside.

MADELINE (CONT'D)

Gentlemen!

IRIS

How are you tonight, boys?

EXT. METZ - DAY

Madeline drives a HORSE AND TRAP through the old stone streets. Many TOWNSFOLK avoid her gaze, she doesn't care and keeps her head held high.

A column of Nazi SOLDIERS march along the street.

She rides past a GENERAL STORE where VERNON (32), a well spoken and handsome good-guy, sweeps the porch.

He smiles at Madeline as she trundles past, his attraction obvious. She nods and returns an ever-so-slight smile.

EXT. DEMAY FARMSTEAD - DAY

The house is as it was twenty years before but now with cracked paint, bowed roof, and the trees are now bigger.

Madeline's horse and trap sits outside.

INT. DEMAY FARMSTEAD - CONTINUOUS

Madeline sits in a wing-back and stirs a cup of lemon tea.

She looks over at the window where she stood as a ten-year old. She shakes - her cup and saucer rattles.

The warm and baritone voice of EDOUARD PIPER (62) rescues her from her thoughts.

EDOUARD (O.S.)
Are you sure this is a good idea,
Maddie? I can't say I approve.

Edouard limps into the room, a white haired, mutton-chopped favorite uncle with a varnished wooden box in his old hands.

From his white eyes it is obviously he is BLIND.

EDOUARD (CONT'D)
Don't even know if they still work.

MADELINE
I think they're just nervous, many
will be drafted to the front lines.
They must be terrified.

EDOUARD
Still no excuse to strike a woman.
Colonel's son or not!

Edouard sets the box down, and opens it to reveal two World War 1 era pistols which he inspects by touch.

EDOUARD (CONT'D)
Have things changed that much,
Maddie?

MADELINE
They haven't stopped changing yet.

EDOUARD
You know they'd shoot you if they
found these at your house?

MADELINE
If it's all the same, I feel safer
with them.

She notices Edouard's worried expression.

MADELINE (CONT'D)
Don't worry, there are plenty of
places I can hide them.

EDOUARD
It's not that.
(Beat)
(MORE)

EDOUARD (CONT'D)
Do you think your father would
approve?

MADELINE
(Without pause)
Yes.

Edouard sighs, sets down in a chair and sips on his tea.

EDOUARD
It can't come to this.

MADELINE
I hope it doesn't, Monsieur Piper.
(Off Edouard's look)
Sorry... Edouard.

Madeline caresses the box, maybe a little unsure now.

EDOUARD
Why don't you come back here to the
farm? Bring all the girls out and
close up until things settle down.
(Beat)
The stead is yours by rights anyhow
and I could do with the company,
and the help. The Nazis took most
of my hands away to the camps or to
the Service du Travail Obligatoire.
It's hard to run a dairy when
you're old, blind and alone.

MADELINE
You're never alone, Edouard.

Madeline looks to the window again.

MADELINE (CONT'D)
Besides, there's too much blood and
hurt here for me. It's yours now,
Edouard.

EDOUARD
I understand. Just keep it in
mind, alright?

EXT. GENERAL STORE - DAY

Madeline pulls up outside in her pony and trap, steps down
and looks to the gun-box left on the seat.

A PATROL heads towards her - she grabs up the box, hides it
under her coat and heads inside the store.

INT. GENERAL STORE - CONTINUOUS

Vernon wraps a thin packet of bacon then hands it over to AGATHA (70) a snobbish peacock.

VERNON

...There you go, Agatha. There's a little extra in there for you and your husband. How's his cold?

AGATHA

It's made his snoring even worse. I swear they can hear him up at the chateau.

The BELL rings as the door opens and Madeline enters, the gun-box under her arm.

Agatha's disapproval of her is obvious.

MADELINE

(To Agatha)

Good afternoon, Madame Fleur.

Agatha sticks her nose in the air and strides out.

Vernon waits for the door to close behind her and bursts into laughter, Madeline joins in.

VERNON

Apparently she was a secret weapon during The Great War. She would disapprove the enemy to death!

Vernon loads up a basket with cheeses, bottles of wine, candles and other supplies.

VERNON (CONT'D)

I'm putting an extra bottle in for you. It's for you, not them, alright?

MADELINE

No, I don't have the coupons.

VERNON

But *I* do.

MADELINE

I don't think--

VERNON

Can't a man buy a beautiful woman a gift? Even during these times? *Especially* during these times.

Madeline blushes but keeps Vernon squirming.

VERNON (CONT'D)

I heard what happened, up at the house... I--

MADELINE

It was nothing.

VERNON

I know of that Oskar soldier, he's a bad egg, always drunk and insubordinate. Spends more time before a drumhead than on patrol. If he wasn't a colonel's son he'd have been court marshalled long ago.

MADELINE

I said, it was alright.

VERNON

Well, if you need anything...

Madeline relents and smiles, Vernon plucks up courage to ask her something.

VERNON (CONT'D)

Will you be going to the festival? I hear that Brandt is allowing it to go ahead... I was considering... I wondered... if you, I could...

Madeline blushes, grabs her groceries and heads to the door.

MADELINE

I have to go now, I'll see you soon.

VERNON

Madeline?

MADELINE

Good afternoon, Monsieur.

Madeline rushes out and leaves a perplexed Vernon hanging.

INT. MADELINE'S BORDELLO - PARLOR - LATER

After closing time. Bridget collects up empty glasses and cleans up, Esther tidies the bar, her face still bruised.

Madeline enters with the basket on one arm, the gun-box under the other.

She sets them down on the bar.

MADELINE

Esther? You should be resting.

ESTHER
I wanted to help Bridget. I'm not
useless.

BRIDGET
She wouldn't take no for an answer.

MADELINE
That's a bad habit.

As Madeline turns her attention to Bridget, Esther moves to the gun-box, curious as to its contents.

MADELINE (CONT'D)
(Doesn't notice Esther)
Are there any guests upstairs?

Esther lifts the lid on the box, quickly shuts it again when she sees what's inside, the others don't notice.

BRIDGET
No.

MADELINE
Good. Help me get these things to
the kitchen.

Bridget is about to reply when Oskar staggers through the door, drunk, dishevelled and mad as hell.

MADELINE (CONT'D)
(To Oskar)
You're not welcome here anymore.

Esther ducks behind Madeline who looks to the gun-box.

OSKAR
I want to talk to Esther, step
aside.

MADELINE
You need to leave before I inform
the Major.

OSKAR
I'm owed! Owed some of her! And
I'm not leaving until I get what's
mine!

MADELINE
You turn around and leave, or
things turn ugly.

OSKAR
Things are already ugly.

There's a tense beat - he lunges towards Esther, Madeline is quicker and gets in the way.

OSKAR (CONT'D)
(To Madeline)
Get out of my way, I'm owed.

BRIDGET
You need to leave, right now.

OSKAR
And you need to remember your
place!

BRIDGET
(To Madeline)
You told him we'd take his hand if
he came back. Maybe we should take
his balls instead. Though I heard
from the girls that there's not
much worth taking.

OSKAR
You whore!

Oskar goes for Bridget - Madeline pulls the dirk from her
stocking but isn't quick enough this time.

Oskar slaps the dirk away - he gets his hands around
Bridget's neck and squeezes - Bridget struggles.

Madeline dives on Oskar and slams her fists into the side of
his head - Esther watches, frozen in terror.

The three of them fall to the floor - Oskar chokes Bridget -
Madeline grabs a bottle and CLUBS Oskar about the head with
it several times. It doesn't break, but sounds heavy.

Oskar lets go and rolls off of Bridget, a dribble of blood
trickles from a head wound.

He groans in pain then rises and pulls his combat knife.

OSKAR (CONT'D)
I'm going to slice you up and hang
you from the chateau walls so the
whole town can see what happens to
disrespectful harlots!

Madeline grips the bottle, ready to attack again.

MADELINE
You can walk out of here, or be
swept out.

Bridget rises, her face reddened, still out of breath.

Oskar spits blood and advances on Madeline with the blade.

OSKAR
You're going to--

CRACK! a gun shot rings out.

Everyone stops dead...

Esther stands behind Oskar with one of Madeline's smoking guns - her hands shake - her eyes are wide.

Oskar drops to his knees, pitches forward and falls on his face, dead, leg twitching, the top of his skull gone.

MADELINE

Esther!

Esther whimpers and drops the gun.

Bridget and Madeline stand in silence, Esther shivers and sobs as Oskar bleeds a large red pool over one of the rugs.

EXT. MADELINE'S BORDELLO - VERANDA - MOMENTS LATER

Esther runs out onto the veranda and throws up over the rail. Madeline is right behind her but keeps a wary eye on the trail to town.

ESTHER

What have I done?

(beat)

Is... Is he dead?

Madeline's expression says it all, Esther sobs and shivers.

ESTHER (CONT'D)

They're going to shoot me!

MADELINE

I won't let them!

Bridget joins them.

BRIDGET

Madeline, we need to go back inside. What if somebody heard?

ESTHER

(Panics)

I feel sick, I can't--

Madeline spins Esther to face her.

MADELINE

Esther! You have to calm down!

BRIDGET

It was self defence!

MADELINE

You and I both know they won't believe it or care. He's one of them.

BRIDGET

It's our word against theirs, and our words count for nought.

ESTHER

But I didn't mean it! We have to tell them I didn't mean it!

MADELINE

Esther, he's a Colonel's son.

The reality sinks in.

ESTHER

(Hysterical)

I don't want to die, please, Maddie! Do something!

Madeline tries to comfort the distraught Esther, exchanges knowing looks with Bridget.

EXT. MOSELLE RIVERBANK - NIGHT

A distance from the bordello where a copse of trees grows between the riverbank and the house.

In the moonlight, Bridget and Madeline struggle with a rolled-up rug, large enough to have a body inside.

Both smeared in mud and blood, they try to get the rug to the river, out of breath, frantic but grim.

BRIDGET

You know what would happen if we're caught out after curfew.

MADELINE

Bridget, I think they'd be more interested in the dead soldier in the rug.

They both laugh for a moment until the seriousness of the situation brings them back with a jolt.

INT. MADELINE'S BORDELLO - ESTHER'S ROOM - NIGHT

Esther stares into her dresser mirror, eyes red from tears.

She is startled by a knock on the door, Iris enters and notices Esther's fear.

IRIS
What on Earth is the matter?

Esther throws herself into confused Iris' arms.

EXT. MOSELLE RIVERBANK - NIGHT

Madeline and Bridget slip and slide as they unroll the carpet and let Oskar's naked body rolls into the river.

They watch Oskar get caught in the gentle current and carried down river.

The enormity of what they've done sinks in.

MOMENTS LATER

Bridget and Madeline heave the carpet into a freshly dug hole then strip to their underwear.

They throw in their bloody and mud-caked clothes followed by Oskar's uniform.

They pick up some shovels and start to fill it in.

They're startled by movement, lamp-light flickers through the trees between here and the bordello... Someone approaches...

BRIDGET
(Whispers)
Oh no.

Madeline and Bridget wait with baited breath, Bridget grips her shovel, ready to fight. The lamp-light breaks the tree line to reveal...

Iris, oil-lamp in hand.

IRIS
You're better off burning them.

LATER

Iris, Bridget and Madeline stand in silence around the hole where the carpet and clothes burn, the embers float up and over the river into the night sky.

DISSOLVE TO:

INT. MADELINE'S BORDELLO - PARLOR - NIGHT

The bordello is busy, the GIRLS and SOLDIERS fueled by cigars and booze, engage in flirtacious laughter and conversation. Bridget plays the piano as Madeline glides through the room.

She makes eye contact with Bridget, then looks to the floor where Oskar fell - now clean, the rug gone.

INT. MADELINE'S BORDELLO - ESTHER'S ROOM - NIGHT

The sounds of the parlor filter from downstairs, Esther sleeps with her head on Iris' lap as she strokes her hair.

Bridget gently enters.

BRIDGET
How is she?

IRIS
She's in shock but she'll be fine.
I'm praying for her.

Bridget is apathetic, direct.

BRIDGET
You think she's strong enough?

IRIS
I said, she'll be fine.

BRIDGET
I hope you're right, I sincerely
do. If she cracks...

IRIS
You need to have faith.

BRIDGET
I need a lot of things, Iris.
Faith isn't one of them.

IRIS
We all need faith, Bridget.

Bridget leaves, Esther stirs, Iris shushes her back to sleep.

EXT. METZ - TOWN STREETS - DAY

Madeline guides Edouard through the busy streets, Bridget carries a basket of scant supplies.

MADELINE
They say it won't last long.

EDOUARD
And how long is that going to be?
Whatever the length of time, it's
going to be too long. No, if
there's one thing you can always
count on is that wars always go on
far too long.

MADELINE

Hmm.

EDOUARD

(To Bridget)

And what do you think, my dear?

BRIDGET

I know nothing about politics. It seems that it's just a bunch of men arguing over how things should be a certain way, carving up land and power because they haven't got enough to carve up already.

Edouard laughs.

EDOUARD

Seems you know more about politics than you give yourself credit for.

Edouard, Bridget and Madeline notice a fuss up ahead and pick up the pace to see what it's about.

EXT. METZ - SQUARE - TOWN HALL - CONTINUOUS

Neoclassical buildings surround a cobbled square decorated in Nazi flags. A CROWD has gathered, watched by SOLDIERS.

Young FRENCH MEN queue at a recruiting table to sign their names under the watchful eye of more soldiers.

Their families stand nearby and try to comfort one another.

PIERRE BARGERON (46), the tired and scared Mayor, reluctantly reads a speech from the steps of the TOWN HALL.

MAJOR FLEISCHER (39), razor sharp, with an intense glare that misses nothing, and LIEUTENANT COLONEL BRANDT (54), chubby and pompous, stand behind Bargerion.

MAYOR BARGERON

...to serve in the army of the Fuhrer. Your conscription and efforts in helping elevate the Third Reich to its rightful place as the mightiest and most glorious power to march upon earth, shall not go without reward...

Bridget and Madeline exchange concerned looks, Edouard can't believe what he hears.

MAYOR BARGERON (CONT'D)
 All able bodied men of Metz and all
 of France, shall be called upon by
 Berlin to answer the Fuhrer's
 summons to wear the German uniform
 and wield the German rifle and...

Madeline notices Vernon in the queue of young conscripts.

FLEISCHER AND BRANDT

The two officers keep watch, Brandt is satisfied but
 Fleischer looks on with contempt.

FLEISCHER
 (German, subtitled)
 What possible use could we have a
 bunch of unwashed farmers? Cannon-
 fodder perhaps?

BRANDT
 (German, subtitled)
 Be careful when questioning the
 wisdom of Berlin, Major Fleischer,
 these orders came to the
 Militärverwaltung directly from the
 Fuhrer himself! All of Northern
 France is being conscripted.

FLEISCHER
 I just fail to see the use I could
 have for an army of apple growers.
 Do you trust them with a rifle or
 with our uniform?

BRANDT
 Really, Fleischer, you
 underestimate my methods.

Brandt turns to one of the soldiers nearby.

BRANDT (CONT'D)
 Inform my chef that I shall take
 supper in the drawing room this
 evening.

The soldier salutes and rushes away.

BRANDT (CONT'D)
 Keep an eye on things here,
 Fleischer, make sure they keep
 order.

Brandt gets into his staff-car and is driven to the CASTLE.

MADELINE

Madeline and Vernon's gaze meet, he smiles but a soldier gives Vernon a nudge closer to the conscription desk.

EXT. METZ - DAY

Major Fleischer and two SOLDIERS are driven through the streets towards the bordello in a Nazi staff-car.

Townsfolk move aside or risk getting mowed down.

INT. CATHERINE'S BORDELLO - PARLOR - DAY

Fleischer and his two soldiers march in, the place falls silent, Bridget stops playing, some of the off-duty soldiers snap to attention and give the Nazi salute.

OFF DUTY SOLDIERS
Heil Hitler!

Fleischer's return salute is half-hearted, casual.

FLEISCHER
(German, subtitled)
As you were.

The off-duty soldiers remain standing.

Bridget looks to Madeline, her nerves contained under a steely defiance and forced pleasantries.

MADELINE
(To Fleischer)
Major Fleischer, this is an unexpected pleasure. Some drinks for your men?

FLEISCHER
My thanks, but alas, we are not here for such pleasures.

MADELINE
Oh? We hardly ever see you here.

FLEISCHER
(with disdain)
There is a very good reason for that.

Fleischer walks through the room scrutinizing it, he removes his gloves, the girls avoid his gaze.

FLEISCHER (CONT'D)
I understand that one of my men was here a few nights ago.

MADELINE

We serve many of your men here,
Major.

FLEISCHER

Yes, yes you do. However, most of
them return to barracks once
they've enjoyed your... hospitality
and never break curfew unless on
patrol.

MADELINE

I take it that this man--

FLEISCHER

Corporal Oskar Kemp.

MADELINE

Did not come home?

FLEISCHER

His father is Colonel Viktor Kemp
and as you can imagine, he is
rather keen to locate his son.

Fleischer comes to Bridget, she returns his icy look.

FLEISCHER (CONT'D)

(RE: piano)

Please, do continue. You play very
well.

Bridget plays JULES MASSENET'S PIANO CONCERTO IN E FLAT.

Fleischer glares as she plays, a disturbing mix of admiration
and obsession.

FLEISCHER (CONT'D)

Ah, excellent choice.

MADELINE

Oskar? Hmmm, I don't recall.

FLEISCHER

He's in very serious trouble, the
son of a Colonel should lead by
example. I do admire the French
composers, so dramatic yet
comforting at the same time.

Fleischer runs his hand across the top of the piano's lid -
heavy and wooden, a few inches above Bridget's delicate
fingers.

MADELINE

Ah yes, I remember him now. I
didn't take kindly to him at all.
He was rude and obnoxious.

FLEISCHER

Indeed. I did hear that he was here before he went AWOL, and that he lost his temper with one of your girls, Esther? Is it? Is she here? I would very much like to apologize on behalf of the insolent whelp. I assure you he shall be punished for what he did, Colonel's son or not. A woman should be treated with respect, a gentleman and a member of the German army should never raise a hand to a woman.

Fleischer fixes his cold eyes back on Madeline but his hand still teases the piano lid - Bridget stops, fearing for her fingers and Fleischer's cruelty.

FLEISCHER (CONT'D)

Even prostitutes.

He turns his attention back to Bridget - inclines his head towards the keys - his hand still on the lid - Bridget glares back with steely, tempered resolve then resumes playing.

FLEISCHER (CONT'D)

(to Bridget)

Where did you learn to play so beautifully?

BRIDGET

(fearless)

I had a kind father.

FLEISCHER

My father also taught me. What a wonderful thing we share. However, my father wasn't kind at all! One mistake and he would smash the lid down on my hands!

(Beat)

BANG!

Bridget jumps, plays a wrong note from the shock.

MADELINE

I believe the Corporal mentioned going for a stroll after he left here. He was quite drunk and very rude and was swearing something awful. Perhaps he--

FLEISCHER

ENOUGH!

Everyone jumps at the sudden outburst, Fleischer doesn't take his eyes off of Madeline, Bridget flinches but continues to play with iron-clad determination to not be intimidated.

A tense beat.

FLEISCHER (CONT'D)
(To Bridget)
Something German.

Bridget begins MOZART'S PIANO SONATA NO 16 IN C MAJOR.

FLEISCHER (CONT'D)
So is she available? I would very much like to ensure she's alright.

MADELINE
Esther isn't well. She's sleeping.

FLEISCHER
Oh dear, I do hope she feels better soon, I would enjoy the opportunity to discuss that evening with her.

Fleischer toys with the piano lid, teasing it from its resting place - teetering on the tipping point.

MADELINE
As soon as she is well enough, I shall send word.

FLEISCHER
Thank you, Mademoiselle.

MADELINE
Not at all.

They stare at each other for a beat, Madeline with her fearless bluff, Fleischer with his cold eyes.

Fleischer finally nods to his men who file out and leaves the piano lid upright - Bridget's fingers spared.

Just as Fleischer reaches the door...

FLEISCHER
If you do remember anything else that could help me locate Corporal Kemp, please do let me know.

MADELINE
Of course.

Fleischer takes one last look about the room, his eyes come to rest on the spot where Oskar died.

FLEISCHER
(To Bridget)
Oh, and Mozart was Austrian.

He leaves.

Madeline's fake smile melts away as they watch him go.

INT. MADELINE'S BORDELLO - MADELINE'S ROOM - NIGHT

Madeline sits at her dresser and brushes her hair.

She puts the brush down and opens a drawer, recovers one of the pistols from inside.

She checks it over then disassembles it and reassembles it in seconds, practised and confident.

EXT. DEMAY FARMSTEAD - VERANDA - DAY

Edouard sits on the porch and sips tea. A wooden and rhythmic THUNK, THUNK comes from somewhere nearby.

EDOUARD
If there's one thing you can always
count on.

The source of the THUNK sound is revealed...

EXT. DEMAY FARMSTEAD - CONTINUOUS

Alongside the house, Madeline throws knives at a thick wooden post, notched and worn where a thousand knives have struck the wood before now.

Madeline hits the post every time, hard and precise. She throws four, recovers them and throws again.

GEORGE (V.O.)
Never be a victim...

Madeline smiles at the memory and looks to the lower section of the post which is also peppered with old knife marks put there by someone shorter.

GEORGE (V.O.) (CONT'D)
Good try, throw harder.

Madeline throws another knife, it SLAMS into the wood.

EXT. RIVERBANK - DAY

Esther stands on the banks of the river where they dumped Oskar's body, she sobs and drops to her knees.

Bridget watches her from behind a tree.

EXT. METZ - SQUARE - DAY

A festival in full swing where colorful stalls, tents and side-shows fill the square, lively MUSIC is played, beer flows and townsfolk dance, desperate for any kind of joy and normalcy.

A strange contrast to the insidious presence of Nazi SOLDIERS, their flags and military vehicles.

Fleischer and Brandt move through the crowd with a dozen or so soldiers, Brandt smiles and is cordial to everyone, oblivious to their hatred of him.

BRANDT

(German, subtitled)

What is this all about again?

FLEISCHER

(German, subtitled)

I've been here thirteen months now and they did exactly the same last year.

BRANDT

And?

FLEISCHER

Some kind of anniversary or some such, something to do with the cathedral I think.

Brandt ruffles the hair of a LITTLE BOY who runs past.

FLEISCHER (CONT'D)

Are you sure we should allow them to observe their old ways? We should probably cancel the festival next year.

BRANDT

It keeps them in order, Major. Can't say I approve of this however.

Brandt motions towards a group of soldiers who are drunk, they horse around and dance in a silly manner.

FLEISCHER

I shall have them on ammunition duty first thing in the morning.

MADELINE AND EDOUARD

Iris, Madeline and Edouard also move through the crowd, Vernon spots Madeline and makes his way.

VERNON
Mademoiselle Demay, I thought you
wouldn't make it.
(To Edouard)
Monsieur Piper.

EDOUARD
Good afternoon, Vernon. Well, I
shall leave you two to enjoy
yourselves.

Iris moves to take Madeline's place on Edouard's arm, Iris and Madeline exchange anxious looks.

IRIS
(To Edouard)
I think I'd like you to buy me a
candy apple.

Iris steers Edouard away.

Vernon offers Madeline his arm.

MADELINE
I really should be going...

VERNON
I'd really like to dance with you.

MADELINE
I can't. I'm sorry, Vernon.

Madeline glances around at the soldiers, Fleischer, Brandt and the people of Metz.

VERNON
It's just a dance.

MADELINE
It's just really difficult right
now.

VERNON
I was wondering then, if I could
write to you, when they send me to
Paris in the autumn.

MADELINE
Paris?

VERNON
They've took the store. They're
giving me a rifle and a uniform
with the other conscripts. Can you
imagine me in a uniform?

Madeline is genuinely concerned, she softens a little, lowers her defences and offers Vernon her arm.

MADELINE

I'm sure you'll look very handsome.

VERNON

Just a shame about the type of uniform.

Vernon smiles and leads Madeline to the dancing area, one eye also on the soldiers.

Vernon dances with Madeline, their fears seem to evaporate for a short time.

VERNON (CONT'D)

You dance well.

MADELINE

You're just being polite. My father taught me.

VERNON

I hear he was a great man, a war hero.

MADELINE

He was good with a rifle but an awful dance teacher.

VERNON

Then you have my thanks for at least trying.

Madeline is about to reply but stops herself when she notices Fleischer watching them. She turns serious again.

VERNON (CONT'D)

I would never hurt you, Madeline.

MADELINE

I know, but I would hurt you.

VERNON

You could try not to.

Madeline can see where this is going, she looks about, searches for an exit.

VERNON (CONT'D)

I know you think we can't be together... I know what the people say and I know that you don't care what they think. Neither do I.

MADELINE

So you think we can be happy? Like this?

She motions to the soldiers and the flags.

MADELINE (CONT'D)

This is all pretend, Vernon.
There's no happiness to be had.
And now, you've been forced to wear their uniform.

VERNON

I love you Madeline, I always have, even before the Nazis came.

MADELINE

I... I'm sorry.

VERNON

Please, there's so much more I want you to know--

Madeline rushes away leaving Vernon alone in the middle of the crowded dance-floor.

IRIS AND EDOUARD

Edouard is lead by Iris through the crowd and past stalls and sideshows attended by happy TOWNSFOLK trying to enjoy the event despite the Soldiers they're rubbing shoulders with.

EDOUARD

Is Madeline alright, Iris? She seems... different lately.

IRIS

She has a lot on her plate, I wouldn't concern yourself too much, she's a strong soul.

EDOUARD

Like her father.

(Beat)

If there's anything I can do, you'll make sure she comes to me won't you.

IRIS

Of course.

EDOUARD

I made a promise to her father.

Iris looks about, as if to tell a secret that can't be overheard, but she is distracted by a commotion...

BRIDGET

Three DRUNK SOLDIERS accost Bridget - they paw at her and push her around between them.

Bridget is defiant and wrestles free of their grasping hands, out maneuvers their advances with a fierce resistance. Some townsfolk stop to watch, most walk on and do nothing.

DRUNK SOLDIER #1
Come on, have a drink with us!

DRUNK SOLDIER #2
(German, subtitled)
Let me have a turn with the whore!

DRUNK SOLDIER #3
(German, subtitled)
Get yourself one of the white ones!

Bridget SLAPS one of the soldiers, he turns furious, belittled in-front of his friends.

He pushes Bridget to the ground just as Iris appears from nowhere - and PUNCHES the first soldier square in the face. He falls, his nose bloodied.

IRIS
Get your damned hands off her!

Bridget rises, Iris squares up to the other soldiers.

DRUNK SOLDIER #2
We were just having some fun,
Fräulein, you should be nicer to
us.

IRIS
Stick it up your arse you ugly
sausage eating goose stepping
bastard!

Edouard stands nearby and listens to the ruckus, unsure of what's going on.

EDOUARD
Iris?

The punched soldier rises and wipes the blood from his nose.

DRUNK SOLDIER #1
You'll pay for that!

Several more SOLDIERS arrive - on duty and sober, rifles at the ready and lead by Fleischer.

FLEISCHER
What is the meaning of this!?

The fight is broken up, the drunk soldiers roughly separated from the girls and kept away by a circle of Fleischer's men.

Bridget bleeds from a split lip, Fleischer passes her his handkerchief.

DRUNK SOLDIER #1
(German, subtitled)
These whores were disrespectful to
us!

FLEISCHER
Enough! You ignorant dogs!

Fleischer fixes the drunk soldiers with an evil eye.

FLEISCHER (CONT'D)
You will all report back to
barracks where I will deal with you
personally and severely, mark my
words! I'll have you horsewhipped
all the way back to Berlin!

The drunk soldiers snap to attention, severely chastised.

Madeline arrives, Fleischer's men try and stop her but she pushes through them and into the circle that surrounds her girls. Iris looks worried, Bridget is as defiant as ever.

MADELINE
Major Fleischer, what happened
here?

FLEISCHER
Ah, mademoiselle, Demay. It
appears that some of my men have
been mistreating your ladies but I
assure you, they will be punished.

Madeline, Iris and Bridget exchange worried glances.

MADELINE
It's nothing--

FLEISCHER
No, it's important to me that
something like this never happens
again. It seems that I need to do
my best to build bridges between
us.

MADELINE
Really, there's no need, major.

FLEISCHER

Ah, but there is. Your establishment serves an important role in maintaining good morale amongst my men. We must work to get along. To help each other.

Fleischer takes his handkerchief back from Bridget and cleans the remainder of the blood from her lip, slow and deliberate.

FLEISCHER (CONT'D)

And I will be the first to extend the hand of friendship. By offering to personally entertain the lovely Bridget in my private quarters at the chateau by way of apology for my men's behavior.

He strokes Bridget's cheek with the back of his gloved hand.

BRIDGET

Really, major, there's no need.

MADELINE

I think it's best that perhaps we just go home and--

FLEISCHER

And I think it best that you understand the serious nature of striking a German soldier, mademoiselle! Do not bite the hand that feeds you, for the hand can easily become a fist.

IRIS

He hit her first.

FLEISCHER

Perhaps. But I have decided that this is one situation that can be dealt with over dinner rather than an investigation. You must agree that it would be rude to turn down my gracious offer of friendship and reconciliation and in the end, a much more pleasant way of resolving our differences.

BRIDGET

(To Madeline)

It's alright.

Bridget gives Madeline a look "I can do this".

Fleischer offers Bridget his arm, she takes it.

FLEISCHER
(To townsfolk)
Please, everyone, go back to your
festivities!

The soldiers break up the crowd, some of Fleischer's men lead the drunk soldiers away.

FLEISCHER (CONT'D)
(To Madeline)
Oh, one last thing, Mademoiselle.

MADELINE
Yes, Major?

FLEISCHER
The missing soldier, Oskar, you
don't need to worry about him
anymore.

MADELINE
Major?

FLEISCHER
Indeed, he was washed up on the
banks of some fishing village not
too far from here. Seems he took a
tumble into the Moselle.

Fleischer and Madeline hold on each other for a long beat.

FLEISCHER (CONT'D)
After he'd been shot in the head
and robbed of his clothes, it
seems.

Fleischer leads Bridget towards a nearby staff-car.

Bridget casts one last confident look at Madeline and Iris.

IRIS
(Whispers)
Madeline...

MADELINE
(Whispers)
She'll be fine.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Opulently appointed with antique furniture, heavy drapes and a swastika banner over a cavernous stone fireplace.

Fleischer enters and removes his gloves as he heads straight to a drinks cabinet.

Bridget is marched in by two soldiers, manoeuvred towards an antique chair at a massive desk and forced to sit down.

She remains fearless and cold.

FLEISCHER
(German, subtitled)
Leave us!

The two soldiers salute and leave.

FLEISCHER (CONT'D)
Wine?

Fleischer pours Bridget a glass of wine and sets it down before her.

FLEISCHER (CONT'D)
Please, try it.

Fleischer waits, eager for her response.

Bridget is resistant but tentatively take a sip.

Fleischer seems pleased.

FLEISCHER (CONT'D)
Good, yes?

Fleischer pours a glass for himself and sits at his desk.

FLEISCHER (CONT'D)
Now, how is poor Esther? I was disappointed not see her at the festival.

BRIDGET
(Hesitant)
A little better.

FLEISCHER
I am very glad.
(beat)
You strike me as an intelligent woman. Versed in the classics, a competent pianist.

BRIDGET
I only want to help keep the peace.

FLEISCHER
As I said, very intelligent. But there are those that would upset the nature of things, those that would defy us.

He looks to Bridget who returns a rebellious grin.

BRIDGET

I wonder why?

FLEISCHER

I cannot be responsible for everyone if I don't know who is on board and who is running with the rats now, can I? This wine really is good, vintage, grown on the Rüdesheimer Berg. A stone's throw from where I grew up!

Fleischer takes a long sip from his wine, offers to top Bridget's glass but notices her's is untouched.

FLEISCHER (CONT'D)

There are two things I love in this world, good wine and music.

(Beat)

As I was saying, it is important for me to be able to root out the bad apples so we can all coexist in peace with no ripples on the water... nobody throwing pebbles in the river.

BRIDGET

We are obedient, all of us are, we know how to behave ourselves, major. That's what you want isn't it? Obedience?

FLEISCHER

As a Negro you would understand the importance of obedience. Your people have learned this the hard way.

Bridget bristles.

FLEISCHER (CONT'D)

But to truly ingrain myself amongst your population, I must become one of you. Now, that is impossible, so therefore, it is only logical that I attempt to make you become one of us.

BRIDGET

That will never happen, Major.

Fleischer grins at her bravado.

FLEISCHER

Bravo. I also love spirited women and a fire burns in you, Bridget. Calm on the outside but raging within.

(MORE)

FLEISCHER (CONT'D)

I'm good at reading people you see,
part of the reason I was assigned
here. I know when people are lying
and I know when people are hiding
something. It's a talent of mine.
Almost like a sixth sense I
suppose. However, you are very
wrong, dangerously so in fact.

EXT. MADELINE'S BORDELLO - VERANDA - NIGHT

Twenty or so SOLDIERS with barking DOGS kick the door in,
SHOUTS and SCREAMS come from inside the house.

RAID SOLDIER

Stand where you are! Nobody move!

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Fleischer moves behind Bridget - she remains fearless.

FLEISCHER

I need your little house of sin, I
would have it burned down but I
understand the need to keep my
men's morale high by providing for
their base needs.

INT. MADELINE'S BORDELLO - PARLOR - NIGHT

The soldiers move through the house, turn over couches, go
through drawers and tip over cabinets.

They proceed upstairs, the scared girls are kept to one side
at gun point.

No sign of Madeline.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Fleischer reaches into his coat, pulls out a cigarette and
lighter, lights the cigarette but keeps the flame alive and
stares at it as he speaks.

FLEISCHER

I would like to give you many
things, you are indeed lovely, but,
alas, I cannot be seen to be weak
or forgiving. Therefore, I have to
make a proposal.

BRIDGET

What kind of proposal?

FLEISCHER

Ah, eager to learn, is there no end to your admirable traits?

(Beat)

I know that one of you did it. Right now my men are searching your house and grounds, looking for any clue as to what happened that night. They have been instructed to arrest all of your friends as accomplices.

BRIDGET

They haven't done anything!

FLEISCHER

Then who has? Give me a name, one name, the name of the man or woman responsible for the death of Oskar Kemp and I shall have them released.

INT. MADELINE'S BORDELLO - MADELINE'S ROOM - NIGHT

The soldiers burst into Madeline's room but she's not there. One of them notices the now empty gun-box.

INT. MADELINE'S BORDELLO - ESTHER'S ROOM - NIGHT

The soldiers ransack the place, Esther is gone.

EXT. MOSELLE RIVERBANK - NIGHT

German soldiers with dogs and flashlights scour the riverbank, a dog barks and scratches at the patch of scorched ground where Oskar's clothes were burned.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Fleischer draws level with Bridget.

FLEISCHER

Only one person committed this crime, I have no interest in the others. I need someone to punish!

EXT. MADELINE'S BORDELLO - TRAIL - NIGHT

From the cover of the bushes either side of the trail, Madeline, Iris and Esther watch the soldiers come and go.

The dogs bark, the flashlight's beams cut through the darkness - SHOUTS and SCREAMS come from inside the bordello.

IRIS
What about the others?

MADELINE
They don't know anything.

IRIS
How'd they find out?

MADELINE
Be quiet now, we need to keep moving.

EXT. MADELINE'S BORDELLO - VERANDA - CONTINUOUS

The soldiers march a dozen or so half dressed girls out at gunpoint and line them up with their hands on their heads.

A soldier with a dog returns, reports to a SERGEANT and shows him a handful of charred brass buttons.

SOLDIER WITH DOG
(German, subtitled)
We found these, next to the river!

SERGEANT
(German, subtitled)
Take the women to the castle.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Fleischer SLAMS his hands down on his desk.

FLEISCHER
ONE NAME! Or all of you will pay!

BRIDGET
We had nothing to do with it!

FLEISCHER
Someone is to blame! Someone is responsible! Don't let them all pay for one person's crime! Is it Madeline?

Bridget remains silent.

Fleischer turns to the window, looks out over the river then checks his pocket watch.

FLEISCHER (CONT'D)
Your time is running out! I'd imagine my men are on their way back by now.

CAPTAIN JURGEN (30) enters, a grey man with a center parting.

CAPTAIN JURGEN
 (German, subtitled)
 Sir! They've been found!

Fleischer grins at Bridget, collects his hat and gloves, then strides out.

Two soldiers enter the room to guard Bridget.

EXT. DEMAY FARMSTEAD - NIGHT

Madeline, Iris and Esther reach the house, exhausted, muddy and scratched by branches.

They walk past the post with the throwing knives embedded in it and towards the veranda.

IRIS
 We have to help them, Madeline!

MADELINE
 I'll think of something.

Edouard bursts out of the house, feels his way to the porch and grabs hold of the balustrade for support.

EDOUARD
 Madeline! I'm so sorry!

A squad of SOLDIERS appears, some from alongside the house, some follow Edouard from inside and spread out along the veranda, guns levelled at the girls.

EDOUARD (CONT'D)
 They just got here!

One soldier pushes Edouard down the veranda steps, the girls rush forward to help him up.

Fleischer steps out with his men - Madeline pulls her two guns from inside her coat - the soldiers twitch.

FLEISCHER
 Don't!

Madeline looks to her friends, to the soldiers that surround them, then drops her pistols.

A soldier picks up the pistols and gives them to Fleischer.

He turns them over in his hands, admires their craftsmanship.

FLEISCHER (CONT'D)
 (To girls)
 You're under arrest for the murder
 of a soldier of the third reich.

ESTHER

No!

The soldiers close in.

EDOUARD

Please! Leave them be!

Edouard steps forward - Fleischer pistol whips him - he smacks his head on a post and hits the ground.

FLEISCHER

Move!

IRIS

Leave him alone!

Madeline rushes to help as Edouard stumbles back to his feet.

A soldier levels his gun at her, about to shoot.

MADELINE

No!

BLAM! Fleischer blasts Edouard in the heart - Madeline falls with him as he collapses to the ground in her arms.

MADELINE (CONT'D)

Edouard, no, please don't leave me... You're all I have left.

EDOUARD

(Dying)

Madeline...

The soldiers stand around her as Edouard slips away, Fleischer couldn't care less.

FLEISCHER

Leave him! Now come with me... Or does another of your friends have to die?

Fleischer aims at Esther, Iris tries to shield her.

Madeline stays with Edouard then finally looks up at Fleischer with hate filled eyes.

IRIS

You murdering bastard.

A soldier pulls Madeline to her feet - she seems to comply, but quick as a flash...

She grabs one of the knives and STABS it into the soldier's chest pulls it back out and throws it at Fleischer before anyone can react.

Fleischer dodges but a little too late - the knife SLICES him across the cheek.

Madeline gets ready to face the other soldiers around her...

FLEISCHER
(to soldiers)
Hold!

Fleischer comes face to face with Madeline, furious and bleeding from the cut she gave him.

FLEISCHER (CONT'D)
I'd shoot you myself but I want you
to suffer! I'm going to scar you
back, Madeline, and twice as deep.

A soldier moves up behind Madeline and slams the stock of his rifle into the back of her head - she blacks out.

EXT. MADELINE'S BORDELLO - NIGHT

The bordello burns with fierce intensity, flames lick into the night sky and the roof collapses in a shower of embers.

Soldiers have the bordello girls knelt at gunpoint with their hands on their heads. Some of them cry, some are stoic, others shake in fear as they watch the bordello burn.

Vernon is one of the soldiers. He hides his regret from his fellows who are all grim in their duty.

INT. METZ CASTLE - DUNGEON CELL - NIGHT

A tiny stone cell from the middle ages with straw on the floor, RATS on the bars and the beaten wretch that is Madeline, curled up in a corner, bruised and battered.

The heavy wooden door opens - Madeline scrambles away from the light as if it brings more pain.

A soldier escorts Fleischer into the cell, his cheek wound now dressed.

He stands over Madeline, a look of disgust on his vulture-like features.

FLEISCHER
Stand up.

Madeline doesn't move, the soldier strides in and pulls her to her feet, she buckles, the soldier holds her up.

FLEISCHER (CONT'D)
Do you have anything you want to
say?

MADELINE

(Weak)

My girls... Esther?

FLEISCHER

Esther? Ah, so she *is* involved.

Madeline realizes she just dropped Esther in it, she looks up, tears streak the filth on her face.

MADELINE

I... No... It was me, I did it alone. I killed Oskar.

FLEISCHER

All of your friends have been arrested for aiding and abetting you. They will face the firing squad tomorrow. You, on the other hand, will remain my very special guest here at the castle.

MADELINE

I won't...

FLEISCHER

Yes... You will please me and then you will please my men... All of them. I will make it a standing order that they have to use you on a regular basis.

MADELINE

My house...

FLEISCHER

Gone, embers.

MADELINE

No...

FLEISCHER

This is what happens, Madeline. This is what happens when you resist, when you disobey, when you turn against us and poison innocent people with your ideas. I hope you're happy. Their blood is on your hands, Madeline Demay. And now you will suffer for it.

Fleischer turns to leave - the soldier drops Madeline back into her heap on the floor.

MADELINE

Fleischer...

Fleischer stops, Madeline glares up at him from under her tumbled hair.

MADELINE (CONT'D)
I'm going to kill you.

He smirks then slams the door behind him and bolts it.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

Fleischer sits at his desk completing paperwork.

A soldier knocks and enters with Brandt right behind him.

BRANDT
Fleischer!

FLEISCHER
(Standing, salutes)
Heil Hitler!

BRANDT
(German, subtitled)
What the hell are you doing burning
the bordello down?

FLEISCHER
(German, subtitled)
The whores murdered Corporal Kemp
and tried to hide his body. A
soldier was also murdered when we
arrested Demay. What would you
suggest I--

BRANDT
I know this already! That place
was the one thing in this accursed
town that kept the men in line!
And you torched it!

FLEISCHER
I stand by my actions, Colonel.

Brandt calms down and pours himself a scotch.

BRANDT
Things are delicate here, there's a
balance that works in our favor, it
keeps the population malleable and
compliant.

FLEISCHER
They needed to be punished.

BRANDT

I am not debating that with you
Major, but there is such a thing as
leniency.

FLEISCHER

For murder? We must set an
example!

BRANDT

Well, it's too late now, you're
going to shoot the girls tomorrow,
and I cannot be seen to not support
my officers so I have to go along
with it. I just hope this doesn't
come back to cause us trouble.

Brandt downs his drink in one and heads to the door.

He doesn't see Fleischer glower after him.

Vernon stands aside and lets Brandt by then enters
Fleischer's office.

VERNON

Sir.

FLEISCHER

Ah, yes, one of our new recruits.
What can I do for you, private?

VERNON

It's about Madeline Demay.

Fleischer darkens and pours himself a glass of wine.

FLEISCHER

You were a part of the squad that
arrested the collaborators,
correct?

VERNON

Yes, sir. I was wondering...
Madeline... What are you going to
do with her?

Fleischer sits and sizes up Vernon for a beat.

FLEISCHER

You were friends, I understand
this. But you must put the past
behind you. The uniform you wear
is all that matters now. The glory
of Germany your only consideration.

Fleischer looks back down at his papers.

FLEISCHER (CONT'D)
She has signed her own death
warrant, she only has herself to
blame.

VERNON
Perhaps there is a chance--

FLEISCHER
Dismissed.

VERNON
Sir--

FLEISCHER
Dismissed.

Vernon salutes then leaves.

INT. METZ CASTLE - DUNGEON CELL - NIGHT

Madeline pulls herself to her feet, bloody and cut,
barefooted and in a mess.

She stumbles over to the door and presses an ear against it.

There are MUFFLED VOICES and then two GUN SHOTS.

Madeline backs away from the door - keys are heard in the
lock - the door opens to reveal...

Vernon, in a German uniform, a pistol in his hand.

VERNON
Madeline! Thank God you're alive.

He locks her in an embrace.

MADELINE
Vernon? I don't understand.

Madeline looks out into the...

INT. METZ CASTLE - DUNGEON CHECKPOINT - CONTINUOUS

Two soldiers are slumped at a table, halfway through a card
game they'll never finish thanks to a bullet in their heads.

INT. METZ CASTLE - DUNGEON CELL - CONTINUOUS

Vernon reloads his pistol.

VERNON
We don't have long, we need to
leave now.

MADELINE
Not without the others.

VERNON
We haven't got time!

Madeline moves past him into the...

INT. METZ CASTLE - DUNGEON CHECKPOINT - CONTINUOUS

Madeline takes a machine gun and a clip of ammunition off of one of the dead soldiers.

MADELINE
I'm not leaving without them. If
you try to make me, you can put me
back in the cell.

She stands there with her determined expression and machine gun in stark contrast to her torn, delicate dress, pale skin, bare feet and wild hair.

VERNON
This way.

INT. METZ CASTLE - DUNGEON CORRIDOR - MOMENTS LATER

Vernon and Madeline stride along an old stone corridor.

They pass by rows of CELL DOORS like hers, Madeline peers inside each one as she goes, desperate to find her friends.

A SOLDIER appears from around a turn - Madeline SHOTS him in the heart without pause - he slides down the ancient wall.

MADELINE
Esther! Iris! Bridget!

IRIS (O.S.)
(Muffled)
In here!

Madeline and Vernon run towards the sound and...

INT. METZ CASTLE - GUARD POST - CONTINUOUS

...turn the corner into a GUARD POST with more CELL DOORS and two SOLDIERS who already have guns raised.

GUARD POST SOLDIER #1
Drop the weapons!

GUARD POST SOLDIER #2
(RE: Vernon's uniform)
We heard gun shots! Where are you
going with the girl, conscript?

VERNON
We're here to transfer the
prisoners!

They don't buy it.

A tense beat, then the soldiers FIRE - Madeline dives behind
a table - tips it on its side - she is caught in a hail of
bullets that send papers and splintered wood into the air.

Vernon ducks back into cover around the CORNER.

Madeline cowers behind the table from the storm of bullets
that rip right through the wood.

Vernon BLIND-FIRES around the corner - he can see Madeline
across the room pinned behind the table.

VERNON (CONT'D)
Madeline!

Madeline covers her head as the table is ripped to shreds.

The soldiers stop firing and look over to the perforated
table - no line of sight on Madeline or Vernon.

The second soldier reloads his rifle as the first moves to an
alarm switch on the wall.

Madeline takes a deep breath, focuses, RISES from cover and
lets rip with a STREAM of bullets catching the reloading
soldier and the man at the switch.

BRAAAK! - they both shake as the bullets rip into them and
fall in a bloody heap.

One of them is still alive - he gurgles and chokes on the
blood filling his lungs.

Madeline stands over him - then slams the gun's stock down on
his head - again and again - crying out with each blow - the
rifle falls apart - the soldier's head is a pulpy mess.

Vernon watches, mouth agape.

Madeline drops what's left of the bloody rifle, staggers over
to one of the cell doors and fumbles with the keys.

VERNON (CONT'D)
Madeline...

MADELINE
Watch the corridor.

She opens the door and inside...

CELL

Esther, Iris and Bridget are huddled together, Esther cries, all of them are beaten and ravaged, torn dresses, bare feet.

Relief all round as the four collapse into each other's arms.

IRIS

Madeline!

ESTHER

What's happening?

VERNON

Are you okay?

MADELINE

We're getting out of here.

VERNON

They've shut the gate but if you come with me, I'll show you the way.

INT. METZ CASTLE - GUARD POST - CONTINUOUS

The shot and blood drenched soldier near the switch is still barely alive. He reaches up to the ALARM and with his last ounce of strength pulls the switch.

CELL

The ALARM is tripped, a droning siren throughout the castle.

VERNON

Quickly!

MADELINE

They'll execute you!

VERNON

If they catch me here with you, I won't be any use.

MADELINE

Use? To who?

VERNON

Some friends. Please, we're out of time.

Vernon signals for them to follow him - the girls fall in behind him and help each other along.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

The ALARM disturbs Fleischer from his paperwork.

He holsters his pistol, grabs his hat and strides out...

INT. METZ CASTLE - FLEISCHER'S HALLWAY - CONTINUOUS

Two SOLDIERS snap to attention.

FLEISCHER
(German, subtitled)
Report!

EXT. METZ CASTLE - COURTYARD - NIGHT

SOLDIERS patrol the battlements, searchlights sweep the cobblestones and old walls.

More soldiers release barking dogs from the kennels and stalk the perimeter.

INT. METZ CASTLE - TUNNELS - NIGHT

Vernon leads Madeline, Bridget and Esther, his flashlight slices through the black revealing a maze of ancient arched and cracked stone tunnels.

Esther flinches at every muffled dog bark behind them.

IRIS
(Whispers)
Where are we?

VERNON
They called them King's Passages.

Vernon leads them left and right through turn after turn.

VERNON (CONT'D)
Keep up.

EXT. METZ CASTLE - COURTYARD - NIGHT

Fleischer stands with Brandt, both furious, they survey the determined search parties.

BRANDT
(German, subtitled)
I want to know how they got out.
They're just women! Common
courtesans no less! Yet they
manage to kill four men and escape
the castle undetected!

FLEISCHER
(German, subtitled)
I assure you, Colonel, someone will
talk and then someone will pay.

BRANDT
Then why are you still standing
there?

Fleischer boils for a beat then joins Captain Jurgen and leads a group of SOLDIERS down a winding staircase and into the DUNGEONS.

INT. METZ CASTLE - MORE TUNNELS - NIGHT

Groups of SOLDIERS with flashlights and dogs straining at leashes march through the tunnels with Fleischer in command.

The dogs pick up a scent and lead the men through the dark.

INT. METZ CASTLE - TUNNEL INTERSECTION - NIGHT

Vernon reaches an intersection, two SOLDIERS are there, taken by surprise.

Vernon slides a knife into the first soldier's gut - Madeline SHOOTs the other one.

The shots ECHO through the tunnels - Esther screams at the slaughter.

INT. METZ CASTLE - MORE TUNNELS - NIGHT

The ECHO of the gunshot and scream reaches Fleischer and his men - he halts them and signals down a SIDE TUNNEL.

FLEISCHER
(German, subtitled)
This way!

The dogs bark and pull the men in that direction.

INT. METZ CASTLE - TUNNELS - NIGHT

Vernon and the girls jog through the dark.

INT/EXT. METZ CASTLE - TUNNELS/POSTERN GATE - CONTINUOUS

Vernon leads the girls to an OPENING in the outer wall with an IRON GATE across it, a THIRTY FOOT DROP to the RIVER below is on the other side and FOREST beyond that.

Vernon opens the gate and hands Madeline a compass.

VERNON

Head south, into the forest. Head east away from the road for four miles towards the hills, you'll see an old tree that's been struck by lightning.

MADELINE

What are you talking about?

VERNON

Hide there, someone will come for you, ask him how his Italian cousins are, he will look after you for a couple of days.

Vernon gives Madeline a pocket knife inscribed with the *Croix de Lorraine* - a double crossed crucifix.

VERNON (CONT'D)

Show him this.

BRIDGET

(Grim)

Maquis.

MADELINE

Why are you helping us?

VERNON

You still don't know?

Vernon grabs her by the shoulders and looks into her soul.

VERNON (CONT'D)

Just trust me for once. Right now.

The sound of dog's BARKING and FOOTFALL gets louder. Marching shadows play on the walls back up the tunnel.

IRIS

We have to go!

BRIDGET

Madeline!

Vernon motions to the drop beyond the gate.

VERNON

Jump!

Bridget takes a deep breath and jumps - she SPLASHES into the river after a second of free-fall.

ESTHER

(Scared)

I can't. This is crazy!

IRIS
With me! We'll do it together!

Iris whispers a prayer, then she and Esther jump - they both plummet feet first into the river below.

EXT. RIVERBANK - FOREST - CONTINUOUS

Bridget and Iris fish Esther out of the water and bring her to the far shore, bedraggled and sopping wet.

INT/EXT. METZ CASTLE - TUNNELS/POSTERN GATE - CONTINUOUS

Madeline gets ready to jump but then grabs Vernon and kisses him quickly but passionately.

The soldiers and dogs are almost upon them.

Madeline jumps.

Vernon, extinguishes his flashlight, ducks into a side tunnel and is gone just as Fleischer, Jorgen and their men arrive.

Fleischer rushes to the gate opening...

He sees Madeline and the others on the other side of the River below scrambling to the opposite bank.

FLEISCHER
(German, subtitled)
Open fire!

The soldiers move to the opening and OPEN UP with sub machine guns - Fleischer draws his own pistol and FIRES.

EXT. RIVERBANK - FOREST - CONTINUOUS

Esther screams, Iris and Madeline help her out of the river as bullets hit the water and strike trees around them.

The girls flee into the dark forest, gunfire on their heels.

INT/EXT. METZ CASTLE - TUNNELS/POSTERN GATE - CONTINUOUS

Fleischer roars with anger.

Some soldiers consider jumping after them but wimp out.

FLEISCHER
Assemble search parties! Spread
out in a five mile radius. I want
them found before dawn!

CAPTAIN JURGEN

Yes, sir!

Jurgen and the soldiers sprint away to carry out his orders.

MONTAGE

- Flashlights cut through the trees as small squads of soldiers with eager dogs search the woods.
- A road out of METZ and A CHECK POINT where more soldiers and dogs search a TRACTOR AND TRAILER loaded with hay bales.
- The soldiers pull the farmer from his cab and search him at gun point as the dogs sniff through the trailer's load.
- Another squad of soldiers search METZ TOWN SQUARE, Vernon with them and still in uniform.
- Fleischer inspects Bridget's empty cell, the keys are still in the lock.
- Soldiers go door to door in METZ.
- Lights come on as the TOWNSFOLK are rudely woken and soldiers barge their way in while shouting instructions.

EXT. FOREST - BURNT TREE - DAY

Early morning sun filters through the trees as Madeline, Esther, Bridget and Iris stumble onwards bloodied and exhausted.

They come to a twisted ash tree, blackened by fire and split down the middle.

IRIS

Is this it?

Bridget inspects the charred bark.

BRIDGET

Look.

Bridget finds a carved sign on the tree, a *Croix de Lorraine* double crossed crucifix like the one on Vernon's knife.

MADELINE

I suppose we wait.

LATER

The girls hide in a ditch of long grass near the tree, Iris holds Esther close, Bridget and Madeline watch the tree. Madeline cradles her machine gun.

Madeline looks down at the blood on her torn dress, she looks up to see Bridget looking at her.

Madeline is first to hear a TWIG SNAP behind them - she turns to see JACQUES (56) rugged and stern, a wild trapper with a rifle already trained on them.

JACQUES
Put the gun down!

IRIS
We're friends.

JACQUES
I'll be the judge of that.

He motions with his rifle to Madeline, she drops her gun.

JACQUES (CONT'D)
Who are you? What do you want?
What are you doing here?

The girls raise their hands.

MADELINE
We've been told to ask how your
Italian cousins are.

JACQUES
I know you. You're the whores who
killed the colonel's son.

Bridget and Esther glare at the old man.

JACQUES (CONT'D)
I told that young fool not to risk
it but he wouldn't listen, ignorant
fool.

Jacques spits.

JACQUES (CONT'D)
Love will do that to a man.

Madeline slowly shows Jacques the knife that Vernon gave her, he seems to recognize it.

JACQUES (CONT'D)
Follow me.

Jacques turns and stalks away, the girls follow.

EXT. FOREST - JACQUES'S CABIN - DAY

A log cabin is built against a rock face, perhaps once an old trapper's hut but it is now overgrown and appears disused.

INT. JACQUES'S CABIN - MOMENTS LATER

The girls are huddled by the fireplace as Jacques passes them tin cups of hot tea.

JACQUES

So you're the reason the Nazi's
were chasing shadows last night.

Madeline nods.

JACQUES (CONT'D)

They've been questioning everyone
in the town, Fleischer has gone mad
with it, there's talk that the
resistance are involved. That's
more dangerous than you could
imagine.

MADELINE

Are the resistance involved?

Jacques almost jumps on her.

JACQUES

Don't ask such questions, girl!

MADELINE

(Defiant)

I'm no girl.

Jacques looks right into her for a grim beat, the girls tense up but he then bursts into a growling laugh.

JACQUES

Vernon was right about you! I bet
if I dipped you in the river, you'd
boil it away, you're that fiery!

Madeline blushes, Iris smiles at her as she comforts Esther who has fallen asleep against her.

JACQUES (CONT'D)

Get some rest. You can sleep in
here today. By night we'll be
moving you on. There's a change of
clothes in the trunk over there.

He points to a large oak trunk.

BRIDGET

We?

JACQUES

We'll move you at night.

IRIS

What about the others?

JACQUES
The other whores?

Bridget fixes him with an evil eye.

JACQUES (CONT'D)
Begging your pardon, but you can forget about them. Fleischer will try and use them and the other villagers as leverage. I'd turn you in myself to save the others but Fleischer would torture you to find me and mine. Besides, I owe Vernon... I owe him a lot.

MADELINE
What will they do with them?

JACQUES
Shipped out to a labour camp more as likely. The Nazi's love their labour camps.

BRIDGET
We have to save them.

IRIS
How? They're all over the forest by now!

JACQUES
She's right. Besides, you know too much to risk falling into their hands. No, we're going to move you whether you like it or not so enough dreaming.

Jacques looks distant for a beat, he sighs.

JACQUES (CONT'D)
Sometimes you can't save everyone.

LATER

The girls are now dressed in ill fitting peasants clothes, loose cotton shirts and thick trousers tucked into old boots.

They sleep restlessly, Iris holds Esther in her arms, she whimpers and buries her head into Iris' shoulder.

EXT. JACQUES'S CABIN - DAY

Madeline comes out into the early evening mist to find Jacques burning their dresses in a fire pit.

JACQUES
You got any ammunition for the MP?

MADELINE

MP?

JACQUES

The machine gun.

MADELINE

No.

Jacques doesn't look up from the fire, Madeline scans the thick forest that surrounds the place.

MADELINE (CONT'D)

Will they come out here?

JACQUES

They don't know about this place yet. It's coming though.

MADELINE

It's beautiful.

Jacques grunts.

JACQUES

You should be resting, it's a long hike tomorrow.

MADELINE

I'm not going.

Jacques squares up to her.

JACQUES

What? Like hell you aren't! Vernon risked his and my life getting you to me. He did it to get you to safety so you're not pissing it away! You ungrateful spoiled little brat!

MADELINE

If you're going to survive the war, you're going to need to quell that anger, sir.

JACQUES

My anger is all I've got left. It's fuel to my fire and my fight.

MADELINE

And my family is mine. I refuse to lose any more and I will fight for them with every drop of blood I have.

JACQUES

I can't help you, young Madeline.
Besides, we don't have the men or
equipment. We do what we can,
small strikes here and there,
sabotage. Nothing on that scale.
We're no army.

MADELINE

So you'd see them die? You're not
as strong as you appear. All
growling and shouting, complaining
and getting angry!

(Beat)

Vernon asked you to help me. I
want you to *be more*. You need to
be more.

Madeline puts a hand on Jacques' shoulder.

MADELINE (CONT'D)

You've lost as much as I have, I
can tell. If you were about to
lose even more, wouldn't you fight?
Wouldn't you try to save them?

Jacques looks into her eyes, they are soft and hurting, the
pain has taken the fire's place.

Jacques sighs and relents.

JACQUES

You can forget the castle. Things
would have changed since Vernon got
you out, he can't risk it again and
getting message to him would now be
too risky.

MADELINE

What else can we do?

Jacques ponders.

JACQUES

I can find out what they're
planning.

MADELINE

(Determined)

Then we can ambush them!

Jacques laughs in admiration of her spirit.

BRIDGET (O.S.)

Whatever you're planning, count me
in.

Jacques and Madeline turn to see Bridget and Iris in the door to the cabin.

MADELINE

I didn't want to speak for you.

IRIS

Then we'll speak for ourselves.

Madeline smiles at their bravery.

JACQUES

(Exasperated)

Fools, damned fools the lot of you.

(Beat)

We've maybe got a couple of days to prepare. You've certainly got the balls, but you're also going to need to shoot.

EXT. METZ - ALLEYWAY - NIGHT

Dogs bark in the distance, the dark shadow of the CASTLE looms overhead.

Jacques, hooded in a long coat, lurks in a shadowy doorway.

A NAZI TRUCK RUMBLES by, headlights sweep the alleyway, Jacques presses himself deeper into the shadows.

A WHISTLE is heard, Jacques pulls a pistol but it is VERNON who steps into the alleyway, still in his uniform.

The two shake hands but stay wary of their surroundings.

JACQUES

(whispers)

It is good to see you alive.

VERNON

(whispers)

Madeline, and the others?

JACQUES

They're alright.

VERNON

(relieved)

Thank you, old friend.

Another vehicle RUMBLES past.

JACQUES

We should be quick. The other girls, what is Brandt planning?

VERNON

Brandt wants them freeing but
Fleischer is shipping them to
Lazarett Saint-Clément two nights
from now.

JACQUES

Damn.

VERNON

I have to go, keep them safe,
Jacques.

JACQUES

And you be careful.

They shake hands and part, both vanish into the shadows.

EXT. FOREST - CLEARING - DAY

A misty clearing where empty wine bottles have been lined up
on a fallen log and Madeline, Bridget and Iris take aim with
ageing bolt action rifles.

Esther sits on a fallen log nearby and watches as Jacques
goes down the line.

JACQUES

Remember, squeeze the trigger as
you breathe out. Elbows in, back
straight.

He checks their stances, position and posture, corrects where
necessary. Iris and Bridget are confident but need help.
Madeline is steady and sure, Jacques nods in approval.

JACQUES (CONT'D)

Go on then.

Iris and Bridget miss but Madeline hits all her targets.

She clears the breech and reloads the rifle as if she's done
this many times before.

MADELINE

(Off Jacques' look)

My father took me hunting many
times. He had a rifle just like
this one but this one wanders to
the left a little.

Jacques gives her a surprised look, she shrugs.

MADELINE (CONT'D)

I can correct it for you if you
have the right tools.

Bridget walks over to Esther and presents the rifle to her.

ESTHER

I... I can't.

BRIDGET

You have to. Things have changed now, you need to learn how to shoot.

ESTHER

I keep seeing Oskar... The blood. I can't kill somebody, not again.

BRIDGET

You think that's the last time you will see blood? The last time somebody will die?

Esther looks away and sobs.

BRIDGET (CONT'D)

You're no good to us like this.

IRIS (O.S.)

Bridget!

BRIDGET

You have to learn to kill.

Bridget looks over to Iris who has stopped practicing and now watches them both.

IRIS

Are you alright, Esther?

Esther nods.

BRIDGET

(to Esther)

I just hope you're worth it.

Bridget goes back to her practice.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - DAY

Captain Jurgen knocks and enters, Fleischer has Madeline's pistols on his desk, he doesn't look up as he admires them.

FLEISCHER

(German, subtitled)

This had better be good news.

CAPTAIN JURGEN
(German, subtitled)
The women know nothing, they have
no idea where Madeline and the
others have gone.

Fleischer finally looks up and glares at the Captain.

FLEISCHER
What?

CAPTAIN JURGEN
I assure you, sir, they have no
idea where they are.

FLEISCHER
Have they just disappeared? They
went into the forest!

CAPTAIN JURGEN
Sir, there's miles of wilderness,
it's like looking for a needle in a
haystack.

FLEISCHER
And do you know how you find a
needle in a haystack, Captain? You
burn the haystack and sift through
the ashes!

The Captain sweats under Fleischer's seething scrutiny.

The door opens and Brandt enters.

FLEISCHER (CONT'D)
(Standing)
Heil Hitler!

BRANDT
(German, subtitled)
This has gotten out of hand!

FLEISCHER
I assure you that my men are--

BRANDT
I have little interest in the
escaped prisoners. My main concern
comes from your report. It says
that there was no sign of a break
out and that the keys were used to
unlock the prisoner's cell.
Explain how!

FLEISCHER
That is correct. We're unsure as
to how as yet.

BRANDT

So who let them out?

FLEISCHER

Unfortunately, we're unable to ask them, being dead and all.

BRANDT

You can cut the sarcasm, Fleischer! It seems to me that your priorities may need readdressing. Is that what I should inform the Fuhrer? Or do you have things in order here?

FLEISCHER

My men are questioning the other whores as we speak. They may know something that--

BRANDT

A useless gesture which will only return misinformation. You should turn your investigation inwards starting with the French conscripts. Remove them from duty if you have to.

FLEISCHER

They are due to be sent to Paris.

BRANDT

Not any more. I will be taking a more active role in motivating you from now on. Do not waste your time on chasing a group of prostitutes over France when your real problem lies within these walls!

FLEISCHER

I'm sure that will not be necessary.

BRANDT

Berlin thinks otherwise. Good afternoon, Major.

Brandt storms out.

INT. METZ CASTLE - BARRACKS - DAY

Rows of bunk-beds line the room, about thirty French CONSCRIPTS snap to attention as the door is SLAMMED open and Captain Jurgen enters with ten or so SOLDIERS.

CAPTAIN JURGEN
Attention! Stand by your beds!

The conscripts and Vernon stand to attention as soldiers march down their lines and remove their weapons, search lockers and turn over beds.

Fleischer and Brandt watch from the doorway, Vernon notices them through the chaos of the search.

EXT. METZ CASTLE - COURTYARD - DAY

SOLDIERS herd the terrified bordello girls roughly into the back of a TROOP TRANSPORT TRUCK. Some of them are beaten and cut, all of them have had their hair shaved off.

Two soldiers sit in the back with them - the truck lumbers out of the courtyard, two soldiers in the cab.

Two more SOLDIERS follow the truck in a JEEP escort.

Two MOTORCYCLES fall in at the front of the convoy...

EXT. METZ - SQUARE - CONTINUOUS

The townsfolk watch in horror, including Agatha and Mayor Bargeron, as the convoy thunders past and out of town.

INT/EXT. TROOP TRANSPORT (MOVING) - CONTINUOUS

The girls huddle together, some weep, others stare into space unsure of their fate, watched by the two soldiers.

EXT. FOREST - ROAD - DAY

A road winds through the eerily quiet, verdant landscape shrouded in mist.

In the cover of the woodland to one side, Iris, Bridget, Jacques and Madeline hide, armed with rifles.

Madeline turns Vernon's knife over in her hands, folds and unfolds the blade over and over.

She throws it into a tree, it hits dead centre.

Two MAQUIS join Jacques, both weathered French men in their twenties, surly and armed with German sub machine guns.

JACQUES
Thank you for coming.

They exchange a simple nod with Jacques then one accompanies him across the road to the forest on the other side.

Bridget inspects the rifle in her hands which are cracked and dry, her nails split.

Iris sidles up to her.

IRIS

I hope Esther is alright on her own.

BRIDGET

You should be more worried about yourself.

IRIS

I am. But I'm also worried about my friend. Aren't you?

BRIDGET

I'm worried about our friends who are at the mercy of that bastard.

IRIS

We'll save them.

BRIDGET

You reckon?

IRIS

I have faith.

BRIDGET

Many of us will die, not everyone is going to make it. You will die trying to save them. Mark my words.

IRIS

Bridget, I feel sorry for you sometimes.

BRIDGET

Save your pity.

IRIS

I'll pray for you.

BRIDGET

Save your prayers too. Pray for Esther instead.

Jacques signals for them to be quiet, he's seen something.

EXT. FOREST - ROAD (FURTHER ALONG) - CONTINUOUS

The convoy approaches, the two MOTORCYCLES at the front, followed by the TRUCK and then the JEEP at the rear.

EXT. FOREST - ROAD - CONTINUOUS

One of the Maquis men and Jacques are now hidden on the other side, the other Maquis soldier and the girls on this side.

The convoy draws closer, the girls hunker down and prepare. Iris visibly shakes and whispers a prayer to herself - Bridget is steely and grim - Madeline is calm and focused.

BRIDGET

(Whispers)

Back straight... Elbows in... Quick
and sharp...

Jacques WHISTLES to the girls from across the road.

The motorcycles at the front reach the ambush...

It happens quickly...

The Maquis men on either side pull hard on a length of CHAIN that has been buried across the road - it stretches from tree to tree - a trip line.

The MOTORCYCLE RIDERS are caught across the chest by the chain and thrown off their bikes - Jacques, Bridget and Madeline OPEN FIRE - Iris freezes with fear.

The TRUCK DRIVER is hit, his TRUCK swerves towards the girls - Madeline grabs Iris - pulls her out of the way - the truck SLAMS into the tree just where they were.

The other soldier in the cab staggers out, bloodied and shaken - he draws his pistol - Bridget SHOTS him.

The JEEP at the rear skids to a stop - the two soldiers get out and FIRE blind into the forest.

Jacques and the Maquis advance on the JEEP - One Maquis is shot through the chest.

BACK OF THE TRUCK

The GIRLS in the back have been tumbled about in the crash, they scream and panic, some lightly wounded.

Two of the braver girls jump on one of the soldiers in the back - grab the rifle from him and start beating him with it.

The other soldier jumps out - Jacques sees him and SHOTS him through the head.

THE CONVOY

Iris is curled up in a ball and whimpers - Bridget stares at her first kill in horror, blood spattered on her face.

Madeline advances on the thrown riders - both of them stagger to their feet - Madeline shoots them one after the other without blinking, CRACK! CRACK!

THE JEEP

One of the drivers is perforated by Maquis bullets.

The last soldier flees into the forest.

JACQUES

Stop him!

Jacques and the last Maquis take off after him.

BACK OF THE TRUCK

Madeline runs to the back - the girls have beaten the soldier to a pulp.

One of the tougher girls is SOPHIA (22) once beautiful but now beaten and her head shaved.

MADELINE

Is everyone alright?

SOPHIA

Mademoiselle Madeline? Is that really you!?

Madeline cups Sophia's bruised face.

MADELINE

What did they do to you, Sophia?

Some of the girls sob and hold onto each other, Sophia throws herself into Madeline's arms.

IRIS

Iris sobs and shakes - the running soldier crashes through a bush - comes face to face with her.

It is the SHY SOLDIER from the bordello.

They look into each other's fear filled eyes for a beat.

He raises his rifle and aims it at her...

IRIS

Please...

CLICK - it jams.

Iris fumbles with her own rifle, brings it to bear...

CRACK! She hits him in the arm - he spins - she shoots him again - CRACK! This bullet hits him in the thigh.

He SCREAMS, drops his rifle and tries to crawl away.

Iris ejects the casing - loads another bullet.

She walks over to him, tears streaming down her face.

SHY SOLDIER
(German, subtitled)
Please, no... Please! I have a
family! I have children!

Iris stands over him - he rolls onto his back to face her, terrified and pleading.

Bridget, Jacques and Madeline arrive just as Iris takes careful aim at the Shy Soldier's head.

He raises a hand...

SHY SOLDIER (CONT'D)
Ple--

CRACK! Iris shoots him through the hand and face.

Iris looks down on the dead soldier but she is numb, all emotion dispelled.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - DAY

Fleischer SLAMS his hands down on his desk sending a wine glass flying.

Captain Jurgen stands the other side of the desk, Brandt helps himself to a scotch.

FLEISCHER
(German, subtitled)
All of them?

CAPTAIN JURGEN
(German, subtitled)
Y... Yes, sir. The women couldn't
have done this alone.

FLEISCHER
Maquis? Bastard peasants!?

Fleischer dismisses Jurgen with a wave of his hand.

BRANDT
(German, subtitled)
They must have known about the
transport from someone in the
Chateau.

FLEISCHER
I know that.

BRANDT

Yet you are still no closer to
identifying the spy in your midst!

Fleischer twitches with anger and frustration.

EXT. JACQUES'S CABIN - DAY

The rescued girls bid tearful farewells to Madeline and the
GIRLS and board a HORSE AND CART driven by a MAQUIS SOLDIER.

One of the girls notices that Sophia is staying behind.

GIRL

Sophia? Aren't you coming?

SOPHIA

I can't. I want to stay here... I
want to help.

Madeline holds Sophia's face.

MADELINE

You should go with the others.

She turns to Iris, Bridget and Esther.

MADELINE (CONT'D)

All of you should.

Bridget is defiant, Iris and Esther also seem braver somehow.

IRIS

We're staying with you.

BRIDGET

It doesn't end here.

(To Jacques)

Will you let us help?

JACQUES

We did what you wanted, perhaps you
should get in the cart and run with
the others. You can still make it
to Belgium but the opportunity will
soon be lost.

MADELINE

I won't run, I can't.

IRIS

We owe her.

BRIDGET

We all do.

MADELINE

Our home was burned down and our friends killed. And it won't be the last. The war is a blanket of fire and killing that will consume everything we hold dear, everything our mothers and fathers worked and bled for. And while I have enough fight to save just one more life, one more family or even a village from the Nazi fire, I will bleed my last to do so.

Jacques smiles and nods.

Two other young but tough girls, CLARA and HELENA (both 20), climb down out of the cart and join Sophia and the others.

CLARA

I want to help.

HELENA

They killed my cousins.

IRIS

(To Esther)

Esther, I want you to go with them, this is not a place for you.

ESTHER

I won't leave you. I started all this... I can't leave.

BRIDGET

But you're no fighter, you can't be scared. You hesitate again and you die, maybe one of us will die because of you.

MADELINE

You're wrong. Fear is enough to put the fight into someone, fear can make and keep you strong.

(To Esther)

If you're staying, you need to focus that fear and turn it against the enemy.

Bridget walks away.

Jacques nods to the Maquis who urges his horses on. The cart lumbers away with the bordello girls in the back, a mixture of sadness, fear, and relief goes with them.

EXT. FOREST - DAY

Madeline hides in long grass, she creeps forward and stalks something nearby - she raises her knife and launches it into a grazing buck hare - a clean kill.

Jacques leaves his hiding place and gathers up the hunt.

JACQUES
Another good kill.

MADELINE
No such thing.

JACQUES
Ah, philosopher as well as a harlot
huh?

Madeline ignores the insult, recovers her blade and wipes it on her thigh.

JACQUES (CONT'D)
Your father taught you to throw.

Madeline throws him an inquisitive look.

JACQUES (CONT'D)
What? You think I didn't know who
you were when you turned up? I
don't invite just any old stranger
in for tea and cakes you know.

MADELINE
So you knew him?

JACQUES
I did. He was a good man,
honorable and brave. We served
together in The Great War, I
learned a lot from him and him from
me. I always knew his pride would
get him killed one day.

MADELINE
Pride? The greatest lesson he
taught me was to never be afraid,
to be brave, to fight for what is
right and what is just. To never
relinquish your principals and to
take back that which is taken
unfairly.

JACQUES
Yeah, he spoke too many words. I
always thought he was a bit stuffy
sometimes, a good man, but stuffy.

Jacques ties the hare with several other carcasses, they both walk through the misty forest as they talk.

JACQUES (CONT'D)
So what comes next?

MADELINE
I thought you might know that,
considering you've been doing this
for a while.

JACQUES
I just know how to kill Nazis.

MADELINE
It's a start--

JACQUES
We made a lot of noise so Fleischer
will find us eventually.

MADELINE
So we move on, set up somewhere
else.

JACQUES
And what are we setting up?

MADELINE
Our next strike.

Jacques laughs at her bravado.

JACQUES
You give the impression that you
never give up, but that's not the
truth is it?

MADELINE
I'm afraid to give up, afraid to
let my father down, to break my
promise.

JACQUES
Very noble, but do you think your
father wanted you to get yourself
killed doing so?

MADELINE
I won't.

JACQUES
Oh? And how so?

MADELINE
Because I'm going to die happy.

EXT. JACQUES'S CABIN - DAY

The girls practise their shooting, Madeline and Jacques give them instruction. Sophia, Clara and Helena are with them also now dressed in rugged peasant clothes.

Esther leaves the cabin, hefts a rifle, and joins the end of the firing line.

Bridget gives her a disapproving look but Iris is proud.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - DAY

Vernon is seated before Fleischer, two SOLDIERS stand watch at the door.

FLEISCHER

Would you prefer I speak in French?

VERNON

Yes, sir. Thank-you sir.

FLEISCHER

You were conscripted on fourth of June 1941?

VERNON

Correct, sir.

FLEISCHER

And you were a citizen of Metz, correct?

VERNON

Also correct, sir.

Fleischer peruses some paperwork, he looks up after a long beat and leans forward.

FLEISCHER

No doubt you're aware by now as to why I'm conducting this investigation.

VERNON

The escaped prisoners, sir.

FLEISCHER

Yes, one of them being a very close friend of yours.

VERNON

Sir?

FLEISCHER
Mademoiselle Madeline Demay, the
madame of the bordello, before the
unfortunate business with the
murdered corporal.

Fleischer reads Vernon's mood - it is cold and apathetic.

FLEISCHER (CONT'D)
Before I had it burned to the
ground.

VERNON
She came to my store on occasion,
sir. That was the extent of my
relationship with the woman.

FLEISCHER
Right, the provisions store.
However, as far as the extent of
your dalliance with Demay goes, I
believe you're being more than
modest. You were seen on several
occasions in, what some might
consider, an intimate capacity. Is
this correct?

VERNON
She had feelings for me, sir.
Feelings that were not
reciprocated.

FLEISCHER
Really? A beautiful woman like
Madeline? And you didn't have any
kind of amorous feelings towards
her at all? I find that hard to
believe.

VERNON
Pardon me, but she was a whore,
sir.

Fleischer drills into him with his cold eyes.

FLEISCHER
Even so, it must have been very
hard for you when you learned she
was implicated in a murder.

VERNON
I was glad.

FLEISCHER
Glad?

VERNON

Yes, sir. Because when she was charged and imprisoned, I wouldn't have to put up with her constant pestering!

(Beat)

Sir.

It's convincing, Fleischer leans back and smiles.

INT. METZ CASTLE - BARRACKS - DAY

Vernon enters and drops on his bunk.

The other French CONSCRIPTS gather around him worried, he ignores their questions.

CONSCRIPT #1

What did they ask you?

CONSCRIPT #2

What's going on? Is it about the escape? What are they going to do?

CONSCRIPT #3

It was the Maquis! I just know it!

EXT. METZ - TOWN HALL - DAY

Jurgen and Fleischer leave the TOWN HALL and walk with two SOLDIERS through a crowd of civilians towards a staff-car.

Jacques stands in the crowd, he turns to a passing LOCAL MAN (41) dressed in a tired suit.

JACQUES

Pardon me, monsieur, but do you have the correct time?

LOCAL MAN

Of course.

As the local man reaches for his pocket-watch, Jacques PUNCHES him square in the face!

Jacques jumps on the confused local man - the pair wrestle on the ground and a crowd gathers around the fight.

LOCAL MAN (CONT'D)

Are you mad!?

Fleischer nods to his men who go over to break them up.

CAPTAIN JURGEN

(To Fleischer, amused)

Village idiots?

Fleischer and Jurgen are distracted by the fight so don't notice Madeline who emerges from the crowd behind them.

Her hair is tied up and a large brimmed hat covers her face.

She stalks towards Fleischer and pulls a pistol - her intent clear, determined and grim, Jacques' distraction is working.

But Jurgen notices her at the last second.

CAPTAIN JURGEN (CONT'D)
(German, subtitled)
Watch out!

Jurgen reaches for his pistol - stands in front of Fleischer just as Madeline takes the shot - BLAM!

Fleischer blinks at the sound - Jurgen has taken the bullet.

Madeline keeps walking and blends in with the crowd.

The two soldiers turn at the sound of the gun - civilians drop to the ground but others scatter - Jacques takes the opportunity and runs with the crowd.

Iris appears from out of the bustle - doesn't break her stride as Madeline passes close and hands her the gun.

MADELINE
Go!

Iris now disappears into the crowd.

More soldiers rush towards the fuss.

Fleischer draws his pistol and scans the crowd - spots Madeline glaring at him from within the commotion.

FLEISCHER
(German, subtitled)
There! It's her!

Fleischer aims his pistol - but someone passes in front of Madeline - and she is gone.

FLEISCHER (CONT'D)
(German, subtitled)
Spread out! Find her!

Several soldiers give chase after Madeline.

Fleischer looks down at Jurgen - he's dead.

EXT. METZ - ALLEYWAY - CONTINUOUS

Narrow alleyways run between the ancient buildings where Madeline hastens away - two soldiers hot on her heels.

CHASING SOLDIER

Halt!

She vaults over a stone wall - drops down the other side.

OTHER SIDE

Madeline makes a turn and through a CHICKEN COOP.

She sheds her hat and coat as she runs through a flurry of feathers from the panicking chickens.

She races out the other side of the COOP and zigzags left and right through narrow back streets, heart pounding.

ALLEYWAY

The soldiers struggle over the wall, but Madeline is gone.

EXT. METZ - BACK YARD - DAY

A fenced off backyard, Iris removes her coat and hat - wraps the gun in them - dumps the bundle into a trash-can.

EXT. METZ - UNDER A BRIDGE - DAY

Jacques hides in the shadows, he is joined by Madeline.

JACQUES

(Furious)

What the hell was that? It was a total mess!

MADELINE

Jurgen got in the way! We can go back! Fleischer is still there!

JACQUES

I don't mean that! I meant you stopping to admire your handy work! You keep moving, that's the whole plan! Distract, kill, hand off. We did our part, what were you thinking!?

MADELINE

I... I wanted Fleischer! He was the target, not Jurgen!

JACQUES

We hit and we leave, we don't stop to watch! Are you stupid?

Madeline recovers a different coat and hat from under a rock and puts them on.

JACQUES (CONT'D)

(Calmer)

Okay... We killed a captain, that's going to help. Jurgen was an idiot and that made him dangerous to Metz so it's still a win.

Soldier's SHOUTS are heard nearby.

JACQUES (CONT'D)

You have to focus, have to let go or your personal vendetta will get us all killed.

Jacques and Madeline hustle away in different directions.

MONTAGE

- The GIRLS practice their shooting, Esther improves.
- SOLDIERS stop a covered WAGON and move around the back to search it - Sophia and Helena are revealed in the back - they OPEN UP with machine guns and mow down the soldiers.
- Fleischer inspects his cheek wound in the mirror, a vicious and deep scar.
- Sophia, in a blonde wig, chats up a YOUNG LIEUTENANT in a CAFE, all smiles and fake laughter.
- Sophia kisses the YOUNG LIEUTENANT in an ALLEY - Helena approaches from behind and puts a bag over his head - Sophia pulls a knife and slices his throat open.
- A German jeep EXPLODES as it drives along a ROAD and over a bomb - Iris, Esther and Madeline emerge from either side with machine guns and finish off the SOLDIERS.
- A PATROL passes under a BRIDGE - The girls appear above them and drop Molotov cocktails - The soldiers flail about in flames, the girls put them out of their misery with pistols.
- Snow blankets the countryside as Fleischer and some soldiers find Jacques' now abandoned CABIN.
- They kick the door in and storm inside to find it deserted.

EXT. VALLEY - DAY

A forested valley under a blanket of winter snow and in the shadow of the mountains where a ruined WINDMILL stands, its sails gone, only the outer stone wall remains.

Jacques and Madeline's group have made it their home and are camped out, miserable and cold.

Bridget stitches up a torn jacket as Iris and Esther clean weapons from a stock pile of rifles and sub machine guns.

All of them now have shorter hair, short nails and grim expressions - tougher and battle hardened.

INT. METZ - SAINT STEPHEN CATHEDRAL - NIGHT

SUPER: November 1942

A grand yellow limestone Gothic cathedral with huge stained glass windows and an altar bedecked in flickering candles. It is despoiled by the red, white and black of the Nazi flags that hang from the towering pillars.

A few townsfolk sit in solemn silence and their private moment with God, Iris is amongst them whispering a prayer.

Vernon takes a seat right behind her, keeps his head down and his face hidden beneath a hat.

They both keep their eyes forward, afraid to make contact.

VERNON

They're getting closer. I can't move or breathe without being followed.

IRIS

(Panics)

Followed?

VERNON

It's okay, I gave them the slip but we should be quick. This will be the last one, it's getting too dangerous.

IRIS

I understand.

VERNON

They're expecting an ammunition resupply in two days by rail.

Vernon passes her a note which she quickly tucks away.

IRIS

Ammunition?

VERNON

The war is escalating, it's bad. The Nazi's have took the South, there's talk of Brandt moving Fleischer there.

Vernon gets ready to leave.

VERNON (CONT'D)
How's Madeline.

IRIS
I don't know anymore. She's
consumed. She scares me sometimes.

VERNON
Take care, Esther.

IRIS
Be careful, Vernon. I'll pray for
you.

VERNON
Pray for all of us.

Vernon stands, crosses himself, puts on his hat, and leaves.

EXT. METZ - SAINT STEPHEN CATHEDRAL - CONTINUOUS

Vernon leaves the Cathedral, checks both ways and slips away
into the old stone night.

Sophia lurks in the shadows and watches him leave.

INT. METZ CASTLE - FLEISCHER'S QUARTERS - NIGHT

RICHARD WAGNER - FANTASIA FOR PIANO IN F SHARP MINOR plays on
a scratchy gramophone. Fleischer listens with his eyes
closed and drinks wine from a crystal glass.

Brandt enters, furious and red in the face.

BRANDT
(German, subtitled)
How many soldiers have you lost
now!? How is this making me look
in Berlin!?

Fleischer doesn't stir, caught up in the music.

Brandt pours himself a Scotch and drops his sweaty bulk into
Fleischer's chair.

BRANDT (CONT'D)
This is all getting too much! I
thought you had them! And what
about the spies?

Fleischer is still lucid but flickers with annoyance as
Brandt interrupts his music.

BRANDT (CONT'D)
(Escalating)
They want me to make an example!
(MORE)

BRANDT (CONT'D)

Execute some civilians! Can you imagine what they would think of me if I allowed that to happen!? It took all of my efforts to talk him out of it. You're a moron!

Fleischer moves to the window just behind Brandt who has gone red in the face, blubber shaking as he rants.

BRANDT (CONT'D)

I want it to end! Right now! Your personal vendetta with the whore has gone on long enough! You hear me, Major? Enough is enough, I forbid you from pursuing her any more! Our resources must now be spent on finding the spies! Do you hear me, Major!? I am ordering you! No more Madeline! I said--

Brandt is cut off by a garotte wrapped around his neck, he drops his scotch and kicks the desk over as he struggles against Fleischer's grip.

He gurgles and gasps, goes purple.

Fleischer pulls back on the chord - it cuts into Brandt's flabby neck - Brandt thrashes as Wagner plays on.

Brandt goes limp and silent, eyes bloodshot and bulging.

Fleischer closes his eyes again and moves with the music.

He pours himself another glass of wine, swirls the glass and takes in the bouquet.

EXT. METZ CASTLE - COURTYARD - NIGHT

SEARCH LIGHTS lazily sweep the stone square as Vernon sneaks through the shadows alongside the KENNELS.

The dogs bark as he passes by and prowls towards the MAIN GATE where a SUPPLY TRUCK is just leaving.

Soldiers on the GATE wave the truck through - Vernon times it just right - runs across the courtyard and hides in the back.

The truck lumbers out of the castle and into the night.

EXT. HILLSIDE - DAY

The town of Metz can be seen from here, a beautiful panorama of the PARIS BASIN, snow covered hills and lush forests.

The last rays of sun dip behind the mountains casting long shadows over the brilliant white.

Madeline breathes in the sharp air, closes her eyes and lets the breeze tussle her now shorter raven hair.

Bridget approaches.

MADELINE

It's so beautiful up here.

BRIDGET

Madeline, are you sure Esther should come tomorrow?

MADELINE

She wants to.

BRIDGET

That wasn't my question.

MADELINE

Bridget, she has to do what she feels is right.

BRIDGET

You willing to risk our lives on her feelings? She could endanger the whole mission.

MADELINE

Bridget, she's proved herself time and again.

BRIDGET

She's been lucky.

MADELINE

My father used to bring me out here on long walks and I could never find it again. I'm going to build a house here after the war, a farm, just over there.

A beat and Bridget's tough exterior melts away.

BRIDGET

That'd be nice. Real nice.

MADELINE

I'll get a piano, just for you.

BRIDGET

We could have everyone over and dance on the porch.

MADELINE

You could give lessons.

BRIDGET

That'd be good.

MADELINE
Just like before.

BRIDGET
Well... Maybe not quite like
before.

They both laugh and hold hands but the laughter dies away as if they both know that won't ever happen.

They watch the last of the sun.

INT. OLD WINDMILL - NIGHT

Split into sections by hanging canvas, supplies, ammunition crates and weapons are scattered around a central fire, the smoke rises up through the broken roof.

Esther and Iris are under the same blanket and cuddled up together. Helena and Clara sleep under thick covers, Sophia is still awake and stares into the flames as Madeline enters.

Madeline pulls a canvas division aside to see...

INT. OLD WINDMILL - MADELINE'S COMPARTMENT - CONTINUOUS

Jacques and Vernon are here quietly talking. They stop when Madeline enters.

Jacques pats Vernon on the shoulder and leaves.

VERNON
I've missed you.

MADELINE
Vernon--

VERNON
You have to stop fighting
sometimes.

MADELINE
I'm sorry.

VERNON
No need. I know what it's like to
hurt but there is light. There is
happiness to be had. We lose that
and they've won.

Madeline strokes his face and smiles.

MADELINE

I've only known pain for so long
I've forgotten what life is like
without it. I don't even know if I
can live without it.

VERNON

You can die for something, but you
can live for everything.

Madeline gives herself to him and falls into his arms.

They kiss passionately, he kisses her neck, she throws her
head back in ecstasy, both untouched for so long.

Their hands move over each other's bodies, she struggles with
her buttons, he helps her, slides her pants down, kisses her
stomach... They both fall to the floor...

DISSOLVE TO:

EXT. TRAIN TRACK - DAY

A SUPPLY TRAIN of twelve cargo carriages pulled by a steam
engine and guarded by SOLDIERS front and back, rattles
through the winter countryside.

EXT. TRAIN TRACK - BRIDGE - CONTINUOUS

Further along, a stone bridge arches over the rails.

As the TRAIN draws near...

EXT. TRAIN TRACK - DITCH - CONTINUOUS

A ditch runs parallel with the tracks where Jacques, Bridget,
Esther and Clara lie low and ready to strike.

Jacques has a detonator - he twists the switch and...

EXT. TRAIN TRACK - BRIDGE - CONTINUOUS

A massive EXPLOSION lifts the ENGINE from the rails.

The engine comes off of the tracks and jackknives - some
CARRIAGES turn on their sides, some stay on their wheels but
plough through drifts and SMASH into trees.

Dust and smoke fills the air along with the groaning of
metal, the three rear CARRIAGES come to rest upright.

Jacques leads the attack - they all rise and engage the
soldiers that survived - some throw German STICK GRENADES.

BRIDGE

Vernon, Madeline, Sophia, Helena and Iris pop up and FIRE down on soldiers who scramble for cover amongst the wreckage and try to return fire.

TRAIN WRECK

Soldiers are cut down, they don't stand a chance at first, some are injured and crawl away from the wreckage as they take desperate shots.

JACQUES

Watch the other side!

BRIDGE

Madeline and her squad watch the other side of the train and fire upon the soldiers there.

TRAIN WRECK

Mini EXPLOSIONS from the grenades pepper the battle - the soldiers from the rear compartments advance in a line firing as they go.

MADELINE

More at the rear!

VERNON

Seen!

Bridget, Esther and Clara meet the attack, the soldiers are more accurate and force them to take cover.

Clara takes a bullet to the chest and falls dead.

Esther dives under the train for cover - Bridget opens up with her MACHINE GUN and screams with rage - she slices down several soldiers.

BRIDGE

Madeline and her girls shoot and duck down behind the bridge to reload then pop up to shoot again.

A group of soldiers climb the EMBANKMENT at the side of the bridge in an attempt to flank their attackers.

IRIS

There!

The girls turn their attention to the soldiers who reach the high ground at the end of the bridge.

A bullet rips through Helena's neck - Madeline pulls her behind a tree but she's dead - Sophia cries out in anguish.

Madeline strokes Helena's cheek, despite the rugged clothes, and short hair, she looks frail, her blood speckles the snow.

INT. OVERTURNED CARRIAGE - CONTINUOUS

Inside one of the CARGO CARRIAGES crates of ammunition have spilled out - FLAMES lick at the dangerous spilled cargo.

EXT. TRAIN WRECK - CONTINUOUS

The roar of an approaching PLANE is heard - the pitch changes as a JUNKERS JU87 FIGHTER BOMBER descends from the heavens on a strafing course parallel with the train.

JACQUES
Take cover!

BRIDGE

Madeline, Iris and Sophia are pushed back by the advancing soldiers - Madeline looks to the closing bomber.

MADELINE
Run!

Madeline, Sophia and Iris run - the soldiers give chase. Bullets RICOCHET around them as they flee into the forest.

EXT. TRAIN TRACK - CONTINUOUS

Jacques and Bridget dive under the carriage near Esther.

The bomber flies low and strafes the train and the bridge with a STREAM OF BULLETS.

UNDER THE TRAIN

Esther screams, Jacques shields her with his body as the bomber's bullets TEAR UP the ground around them.

BRIDGE

Madeline watches as the bomber gains altitude and begins its high turn to begin another strafing run.

INT. OVERTURNED CARRIAGE - CONTINUOUS

The fire has spread - the spilled ammunition begins to pop, rounds ignite and FIRE off in random directions.

EXT. METZ CASTLE - COURTYARD - DAY

Fleischer watches several GERMAN TANKS rumble into the courtyard - a soldier rushes over with a telegram.

SOLDIER WITH TELEGRAM
(German, subtitled)
Sir! The supply train, it's under
attack just outside of Metz!

Fleischer snatches the telegram from him and reads it.

FLEISCHER
(German, subtitled)
It's her. It has to be. Assemble
some men, fetch my car! NOW!

The soldier salutes and runs off.

EXT. TRAIN WRECK - DAY

The battle rages on - soldiers advance on Jacques, Bridget
and Esther under the train - guns BLAZING - the bomber
circles ready to attack again.

EXT. BRIDGE - ROAD - CONTINUOUS

Madeline, Vernon, Sophia and Iris run into the forest, chased
by the soldiers on the bridge.

VERNON
Split up! Like we rehearsed!

Madeline looks at Vernon as if she'll never see him again.

Vernon and Sophia go one way, Madeline and Iris go the other.

IRIS
(Running)
What about Esther!?

Bullets RICOCHET or hit trees around them as they run.

IRIS (CONT'D)
I can't leave her!

They stop for a beat, Madeline considers then relents.

They turn back - ready to engage their pursuers.

EXT. TRAIN WRECK - CONTINUOUS

Jacques, Esther and Bridget make a run for it.

Jacques takes a bullet to the shoulder.

JACQUES
Keep running!

The bomber plane returns, low and on course - Jacques, Bridget and Esther are still out in the open - sitting ducks - the soldiers still on their tail.

Madeline and Iris emerge from the forest to cover their escape.

MADELINE

Run!

The bomber comes in low to start its strafing run when...

The carriages EXPLODE one after another in a chain of ignited ordnance, ammunition and glorious mushroom clouds.

The explosions engulf the fighter - its wing is sheered off and it cartwheels towards Madeline and Iris.

Madeline pulls Iris with her - the flaming wreck of the bomber turns end over end in a fiery wheel of wreckage.

They run between two stout trees, the bomber right behind them...

It slams into the trees in a BALL OF FIRE.

Madeline and Iris are thrown to the ground by the force of the cascade of explosions.

A beat as dust, wood and metal rains down on the devastated area and litters the churned up snow and mud.

Bridget is first to rise - Iris pulls Esther to her feet, Madeline tries to help Jacques up - he doesn't respond.

MADELINE (CONT'D)

Jacques?

Then she sees it - a shard of metal, as long and thick as an arm has speared him through his chest - he smiles up at her, a trickle of blood at the corner of his lips.

BRIDGET

We have to go.

Jacques strokes Madeline's cheek, then slips away.

MADELINE

Jacques!

IRIS

He's gone, Maddie, please, we have to run!

Bridget pulls Madeline away - they run through the drifts and flee into the forest.

EXT. FOREST - CONTINUOUS

Bridget, Madeline, Iris and Esther run through the woods. Madeline seems spaced out and in a day dream, they trudge through knee deep snow.

EXT. TRAIN WRECK - DAY

Fleischer arrives in a STAFF CAR at the head of a column of TRUCKS carrying a hundred or more SOLDIERS.

The wreck is still on fire, bodies are scattered in the snow.

FLEISCHER
(German, subtitled)
Spread out! Search the area!

Soldiers search the bridge, one finds Clara's body.

FLEISCHER (CONT'D)
It was her!
(to Soldiers)
I want her alive!

EXT. OLD WINDMILL - DAY

Vernon and Sophia are already here - Madeline, Bridget, Iris and Esther arrive. Vernon rushes to comfort a visibly shaken Madeline - she collapses into his arms.

VERNON
Jacques?

SOPHIA
Clara and Helena?

Bridget, grim as ever, shakes her head, Sophia sobs.

IRIS
We knew the risks.

Everyone enters the...

INT. OLD WINDMILL - CONTINUOUS

The team quickly gather up belongings, supplies, extra ammunition loaded into packs.

ESTHER
Madeline?

Madeline doesn't answer.

ESTHER (CONT'D)
What do we do, Madeline?

Madeline stares into space.

BRIDGET
We head north into the mountains.

VERNON
It's too far, we'd starve or freeze
to death.

BRIDGET
It's safe, they wouldn't find us
there.

ESTHER
Are you mad? It's too far!

Vernon and Bridget come face to face, Iris comforts Esther
who breaks down sobbing.

BRIDGET
(to Esther)
Stop blubbering! I need to think!

IRIS
Leave her alone!

Vernon is ready to pull them apart but they are interrupted
by a the RUMBLE of ENGINES outside.

EXT. OLD WINDMILL - CONTINUOUS

A TROOP TRUCK enters the area - a dozen SOLDIERS jump out and
advance on the windmill - Fleischer not far behind.

FLEISCHER
(German, subtitled)
Excellent! We have them now!

INT. OLD WINDMILL - CONTINUOUS

Iris checks the windows.

IRIS
They've found us!

Vernon and Bridget carefully move to the window and take a
look at the advancing soldiers.

VERNON
We can't take them.

BRIDGET
There'll be more on the way.

VERNON
Madeline! We need you!

Vernon shakes her, she takes a moment but then snaps out of her stupor.

Madeline hefts a rifle, takes a place at the window and SHOOTs four soldiers in rapid succession.

EXT. OLD WINDMILL - CONTINUOUS

Soldiers gain ground, duck from rock to tree or keep low and take shots at the windows and doors.

Fleischer alights from the staff-car, pulls his pistol and joins in the assault.

FLEISCHER
(German, subtitled)
Take their position!

INT. OLD WINDMILL - CONTINUOUS

The girls fire and reload as fast as they can, bullets pepper the old stones or RICOCHET off of the walls around them. Iris whispers prayers to herself as she SHOOTs.

BRIDGET
We need to hold this position!

Bridget takes a bullet in the shoulder, she goes down with a gasp - Vernon rushes over and checks the wound.

BRIDGET (CONT'D)
It hurts!

VERNON
It's clean, gone through.

Vernon begins to dress her wound in the middle of the chaos.

MADELINE
We have to run.

All eyes turn to Madeline.

VERNON
More will come, we have to keep running.

BRIDGET
(In pain)
Run?

MADELINE
There are times when you have to fight.

MADELINE & GEORGE (V.O.)
And there are times when it's okay
to hide.

The assault stops.

There is a beat of eerie silence then broken by Fleischer.

FLEISCHER (O.S.)
Madeline Demay! I know you're in
there!

Everyone looks to Madeline.

FLEISCHER (O.S.) (CONT'D)
If you surrender yourself, your
friends will be spared!

Vernon finishes dressing Bridget's bullet wound - she grabs
her rifle and returns to her post.

MADELINE
I have to.

VERNON
No.

BRIDGET
Don't you dare.

IRIS
You can't!

FLEISCHER (O.S.)
I know you think you're doing the
right thing! You believe your
cause is just! But you're all
misguided...

EXT. OLD WINDMILL - CONTINUOUS

The soldiers have taken position around the windmill,
Fleischer stands out in the open.

FLEISCHER
Now please, end this and come out!

INT. OLD WINDMILL - CONTINUOUS

Madeline's friends all look to her expectantly.

IRIS
Don't do it.

MADELINE
I have no choice!

IRIS

We do!

ESTHER

We're with you.

Sophia speaks quietly.

SOPHIA

Let her go. The needs of the many,
right? Why should we all die?

IRIS

Sophia?

BRIDGET

Fleischer's lying, he'll execute us
all. We fight and die together.

Bridget and Iris exchange a rare understanding.

VERNON

Damn them all. We fight our way
out, make for the mountains.

They all nod and heft their weapons.

Sophia backs off from the others, looks to the door.

EXT. OLD WINDMILL - CONTINUOUS

Iris shouts from inside.

IRIS (O.S.)

Here's some facts for you, you ugly
bastard!

A barrage of GUNFIRE erupts from the windmill taking down a
soldier - Fleischer takes cover behind a tree.

FLEISCHER

Have it your way.
(German, subtitled)
Return fire!

The soldiers open up.

EXT. OLD WINDMILL - DOOR - CONTINUOUS

Several soldiers cover the door - the door opens and several
STICK GRENADES are hurled at them.

The soldiers dive for cover - the grenades EXPLODE - Vernon,
Madeline, Esther, Bridget and Iris burst out of the windmill
peppering the surviving soldiers with gunfire.

The team run towards the forested hills at the foot of the mountains while FIRING and throwing STICK GRENADES at the pursuing soldiers.

Sophia is not with them.

The soldiers give chase through the drifts and across the clearing.

Four more soldiers stand between the girls and the forest.

Vernon is shot through the upper arm, he drops his weapon. Esther drops one of the soldiers.

Bridget drops another then helps Vernon.

Madeline's rifle is empty - she pulls two knives from her belt and throws them in one fluid motion - she hits each soldier in the chest.

Another TROOP TRUCK arrives - more SOLDIERS disembark and set up a MORTAR.

Madeline and the others reach the cover of the FOREST and pound between trees and through the snow.

EXT. FOREST - CONTINUOUS

They run between the winter trees - scratched at and ducking under low branches, sending up snow flurries, Bridget and Vernon lean on each other.

IRIS
Where's Sophia?

BRIDGET
Shit!

ESTHER
We have to go back for her!

VERNON
We can't!

IRIS
You heard her! She wanted to give up!

Esther turns to Madeline.

ESTHER
Madeline?

A beat and then...

BLAM!

Esther looks down at her chest - a ragged hole there now, shot clean through.

She whimpers.

ESTHER (CONT'D)

Iris?

IRIS

No! Esther please!

Madeline looks through the trees to the soldiers on their tail - sees Fleischer, pistol smoking, satisfied expression.

Esther drops to the snow, blood spills out onto the white, a look of shock on young Esther's dead face.

IRIS (CONT'D)

Esther! No! Please!

Bridget grabs Iris and pulls her with her.

BRIDGET

She's gone! There's nothing you can do!

EXT. OLD WINDMILL - CONTINUOUS

The soldiers with the mortar LAUNCH A SHELL.

EXT. FOREST - CONTINUOUS

The mortar shell EXPLODES nearby and throws up a shock wave of snow, dirt and branches.

VERNON

Madeline!

Madeline joins Vernon, Bridget and Iris - they plough through the snow and woods.

INT. OLD WINDMILL - CONTINUOUS

Soldiers burst into the building - Sophia raises her hands - they aim their weapons at her.

SOPHIA

I surrender! Please don't shoot me!

EXT. FOREST - CONTINUOUS

Bridget, Iris, Madeline and Vernon make good speed but the soldiers are not far behind, their shouts and GUNSHOTS still heard through the trees.

A string of MORTARS land nearby BLASTING trees to shreds and throwing dirt and snow up in the air.

Bullets WHIZZ past their heads...

Vernon is hit, a shot in the back - he falls - Madeline falls with him.

She seems to give up running, she wants to stay with Vernon.

Vernon smiles at Madeline as she holds him in the snow.

VERNON

Go... You have to live!

MADELINE

I don't want to anymore...

VERNON

You must, don't make this
pointless.

A MORTAR SHELL lands nearby - the huge EXPLOSION knocks Madeline sideways and covers her in dirt and snow - Blood trickles from her ears and nose.

Madeline fades in and out of consciousness.

SERIES OF SHOTS - MADELINE'S POV - FADING IN AND OUT OF BLACK

- Bridget grimaces in pain and drags Madeline away from Vernon's body as it rains MORTAR SHELLS and Iris shoots.

- Dogs bark - EXPLOSIONS - soldiers in the distance stalk through the white WOODS.

- Madeline is propped up against a TREE - the shouts and dogs are far away now.

- Iris tends to Madeline's wounds, they're hidden behind a huge DRIFT.

- Madeline, Iris and Bridget slide down a steep EMBANKMENT and fall into a drift alongside an icy river.

- It's near dark, Bridget supports Madeline and helps her trudge through the snow blanketed HILLS.

INT. CAVE - NIGHT

High in the mountains, the cold wind rips around a ragged entrance shrouded in frosty brambles.

Inside, Iris sews up Bridget's arm wound with a needle and thread. Bridget grimaces with pain, Iris puts on a brave face, her jaw set.

Madeline lies unconscious next to them, wrapped in blankets from their packs.

BRIDGET

I think we've lost them.

Iris finishes Bridget's stitches then moves over to Madeline to check on her. She opens one of Madeline's eyes.

BRIDGET (CONT'D)

I'm sorry, Iris.

Iris remains stoic.

IRIS

Concussion I think.

Bridget winces as she shrugs on her jacket.

BRIDGET

I know we haven't seen eye to eye much since... I respect you, Iris. And I know Esther loved you dearly.

Beat.

IRIS

I'll cry for all of them. Not just Esther.

BRIDGET

Would you cry for me?

IRIS

I have many times already.

Bridget puts her arm around Iris and holds her close against the cold and sorrow.

INT. METZ CASTLE - DUNGEON CELL - NIGHT

Sophia has her back against the wall, bare footed and stripped to her smalls.

The CELL DOOR opens - two SOLDIERS enter and close the door behind them. Sophia scuttles into the corner.

One soldier leans his rifle against the wall, a lascivious and evil look on his face - he takes off his belt, unbuttons his pants and advances towards her.

INT. METZ CASTLE - DUNGEON DIFFERENT CELL - NIGHT

A badly wounded MAN is in the darkness, chained to a chair with a hood over his head and in a bloodied shirt.

The CELL DOOR opens with a CLUNK, two SOLDIERS enter and without pause push the victim over and beat him with batons.

They stop when Fleischer enters, he pulls the victim upright.

FLEISCHER

I've been looking for you.

Fleischer removes the hood to reveal Vernon, beaten and breathless, his dressed gunshot wound oozes blood.

EXT. METZ - TOWN HALL - DAY

Sandbag MACHINE GUN NESTS have now been set up and more Nazi flags hang from the government buildings.

Some of the JEWISH TOWNSFOLK now wear YELLOW STARS on their coats - Agatha is one of them.

Mayor Bargeron, flanked by two SOLDIERS, watches in horror as a GALLOWS is constructed.

Fleischer watches the construction with an air of pride.

MAYOR BARGERON

Major, what is the meaning of this?

FLEISCHER

The meaning? I would think that is obvious, Mayor Bargeron.

MAYOR BARGERON

Did Brandt sanction this?

FLEISCHER

Didn't you hear? Lieutenant Colonel Brandt was killed in a Maquis ambush. Such a terrible loss. He was one of the finest officers I've ever served with. And now Berlin want revenge for his murder and to set an example to others.

Fleischer grins.

FLEISCHER (CONT'D)
I expect you to be present.

He marches off leaving Barger on pale and sickened.

EXT. WILDERNESS - DAY

Bridget, Iris and Madeline trudge across a snow covered meadow, Madeline limps, Bridget and Iris help her.

INT. FARMHOUSE - KITCHEN - NIGHT

A farmer, PASCAL (54) grizzled with a huge beard, serves Iris and Bridget some stew from a pot over the fire.

BRIDGET
Thank you. We appreciate your help.

Iris doesn't look up, Pascal smiles at them both.

INT. FARMHOUSE - BEDROOM - NIGHT

Madeline is in a big brass bed being nursed by ADA the farmer's wife (56) a homely grey woman.

She wipes Madeline's brow then tries to feed her some soup.

ADA
You have to eat something, my dear.

Madeline tries to eat a little.

ADA (CONT'D)
You took quite a bump to the head.

MADELINE
I fell.

ADA
I know who you are, dear.

Madeline looks concerned.

ADA (CONT'D)
Don't fret, we help when we can.
You're not the first who we've stitched up and fed.

MADELINE
We'll be gone by tomorrow.

ADA
 Probably best.
 (Beat)
 You're George Demay's daughter.

Madeline doesn't answer.

ADA (CONT'D)
 It's alright.

She reveals a necklace - a silver pendant with the *Croix de Lorraine* double crossed crucifix engraved upon it.

MADELINE
 You knew my father?

ADA
 Everyone did. He was a good man,
 and I was sad when he died. A man
 like George should not die over a
 misunderstanding.

Madeline tries a little more soup.

ADA (CONT'D)
 When I heard they'd caught you I
 was very sad. But here you are!

MADELINE
 What did you hear?

ADA
 From the fight yesterday. They're
 hanging the prisoners tomorrow,
 right in the middle of town.
 Didn't you know?

Madeline tries to rise from the bed.

ADA (CONT'D)
 Where are you going?

Madeline staggers out of the bed and towards her clothes laid out on a chair, Ada tries to help her dress.

INT. FARMHOUSE - KITCHEN - NIGHT

Madeline limps into the room, Bridget and Iris look up from their food to see her determined face.

MADELINE
 We have to go back to Metz.

Ada and Pascal exchange a look.

PASCAL
 You can't go alone.

MADELINE

We're all that's left.

PASCAL

There are others, others who ran to the mountains and now fight back.

ADA

Our sons are among them. They helped Edouard too.

EXT. METZ - SQUARE - DAY

SOLDIERS line the plaza, others patrol the square with dogs and even more in the MACHINE GUN NESTS keep watch.

Despondent TOWNSFOLK are herded into position by soldiers. They gather around the gallows where ten nooses await.

Fleischer arrives in his STAFF CAR, a TROOP TRUCK not far behind pulls up before the gallows.

TOWN HALL

Mayor Barger on stands at the top of the steps, flanked by two soldiers. Fleischer joins him, also guarded.

FLEISCHER

Good morning, mayor.

Barger on is pale and sweaty.

MAYOR BARGERON

Please, Major, reconsider, there's no need.

FLEISCHER

On the contrary, there's every need! I tried to be fair, I was generous and considerate but it seems that some did not want us to be friends with the people of France.

MAYOR BARGERON

I assure you--

FLEISCHER

You have nothing to assure me with. Please, monsieur Barger on, this is not your fault, you've been nothing but cooperative with us. Have some dignity, begging is beneath you.

Fleischer hands Barger on a sheet of paper.

FLEISCHER (CONT'D)

Now, if you'd be so kind...

The Mayor reads down the prepared speech he's just been handed, takes a deep breath and steps forward to address the anxious gathered townsfolk, nervous and scared.

MAYOR BARGERON

If I may have your attention.

They all look to Bargeron, Fleischer stands behind him with an amiable smile on his face.

MAYOR BARGERON (CONT'D)

Those who have intelligence regarding the rebel activity should provide this information without delay! Those found to be helping these rebels either with supplies, information or discretion will be held at Fort de Queuleu for questioning! The Third Reich...

He tails off, swallows, his mouth dry, he wipes his brow.

MAYOR BARGERON (CONT'D)

...The Third Reich aim to bring peace and prosperity to the people of France, it pains my heart to know that there are those amongst you who would work to break the chains of friendship we have forged and worked so hard to maintain!

GALLOWS

Bargeron nearly chokes on the words, the people look at him with fear and disgust.

Sophia and Vernon along with eight other Maquis and sympathizers, all shaved and battered, are lead from the truck and up the wooden steps to the Gallows.

MAYOR BARGERON (CONT'D)

Those guilty of these heinous crimes will... be punished! And... And they...

TOWN HALL

Mayor Bargeron can't continue, he fills with tears as the prisoners take their positions under the nooses.

They are forced to stand on stools, the nooses are placed around their necks.

Sophia weeps, Vernon is defiant.

MAYOR BARGERON (CONT'D)
 (To Fleischer)
 I won't... I can't be a part of
 this! I... I refuse.

He hands the speech back to the Major.

FLEISCHER
 I'm very disappointed in you.
 (Beat)
 But I understand entirely.

He puts a hand on Bargerons's shoulder then nods to a soldier.

FLEISCHER (CONT'D)
 (German, subtitled)
 Make room for one more.

MAYOR BARGERON
 What!? But--

The soldier rushes to the gallows where another noose is quickly tied and slung over the scaffold for Bargerons.

MAYOR BARGERON (CONT'D)
 You can't!

FLEISCHER
 We're having the election earlier
 this term!

A gasp of horror ripples through the crowd, some shout out and HISS and JEER at Fleischer, the atmosphere gets tense, soldiers bristle, guns readied.

In the crowd is Madeline, a large hat covers her face.

GALLOWS

Bargerons is marched up, forced onto a stool and the noose placed around his neck.

MAYOR BARGERON
 This is an outrage! You can't do
 this! For pity's sake!

FLEISCHER
 People of Metz, this is what
 happens when you deny yourself your
 place in history!

Fleischer nods and the soldier on the gallows works down the line KICKING THE STOOLS AWAY.

Vernon, Bargerons, Sophia and the others begin to hang.

FLEISCHER (CONT'D)
 Let this be a lesson to you all!

The crowd gasp with horror, some throw stones at Fleischer and the soldiers.

The soldiers form a line and push the agitated crowd back, it's getting fraught.

Madeline nods through the crowd to...

Iris, hair dyed black and tied up, also under a large hat.

OTHER SIDE OF THE COURTYARD - MACHINE GUN NEST

Away from the main fuss, two soldiers share a cigarette in a MACHINE GUN NEST, not paying attention to the spectacle.

A WOMAN and TWO MEN, all in long coats and high collars that shield their faces, approach.

MACHINE GUN NEST SOLDIER #1
Go back! This area is forbidden.

MACHINE GUN NEST SOLDIER #2
You'll miss the show!

The woman looks up... it is Bridget.

The two men whip out pistols and SHOOT the soldiers - Bridget jumps behind the machine gun and swivels it to point at the other NEST.

She LETS RIP with the machine gun and cuts the soldiers in the other nest to ribbons before they can act.

SQUARE

ALL HELL BREAKS LOOSE - most of the people scatter but some throw off coats to reveal guns underneath - more MAQUIS, perhaps twenty, who OPEN FIRE on soldiers.

TOWNSFOLK run in all directions but some leap on the soldiers with rocks and fists.

Madeline throws two knives - the first cuts Vernon's rope, the second cuts Sophia free - they fall and gasp for breath.

TOWN HALL

Fleischer pulls his pistol and takes SHOTS at the Maquis.

FLEISCHER
Take them all!

GALLOWS

Iris shoots two soldiers as they step out of a jeep.

Some townsfolk have grabbed weapons from the dead - both sides run from cover to cover and try to take control of the square which has now become a battlefield.

IRIS

Cut the others down!

Bargeron and the other victims kick out as they hang - two Maquis help Madeline cut the ropes and release the victims.

TOWN HALL

Fleischer stands with his men on the steps of the town-hall shooting indiscriminately at anyone he sees.

FLEISCHER

(German, subtitled)

Hold this square! Kill them! Kill them all!

Maquis, townsfolk and soldiers fall to each other - the icy stones carpeted in bodies and blood from a brutal crossfire.

GALLOWS

Sophia is helped up by a Maquis - Vernon hauls Bargeron into a nearby alleyway - Madeline runs with them and provides covering fire.

ALLEYWAY

Bullets ricochet off of the walls around Madeline and Vernon.

VERNON

Madeline!

MADELINE

I thought I'd lost you too!

Madeline holds him tight and they kiss, oblivious to the storm of the fire-fight around them.

MADELINE (CONT'D)

I'd die for you, but not yet.

Vernon collapses against a wall, zapped of all strength.

Madeline looks through the chaos and sees...

TOWN HALL

Fleischer and several soldiers - Bridget turns her MACHINE GUN on the town hall.

Fleischer ducks into cover just in time but several of the soldiers are cut down.

Fleischer makes a run for a JEEP.

ALLEYWAY

Madeline is about to run back out into the battle, Vernon tries to stop her but he's too weak.

VERNON

Don't go!

MADELINE

I have to.

Madeline runs to intercept Fleischer.

TOWN HALL

Madeline advances on Fleischer as he sprints to the jeep.

She fires several rounds, one hits Fleischer in the side but he falls into the jeep and hits the gas.

INT/EXT. JEEP (MOVING) - CONTINUOUS

Fleischer leans against the wheel as he drives, he opens his jacket to reveal a nasty bullet hole below his right breast.

He drives an erratic path through the battle and heads towards the CASTLE - Iris dives out of his way just in time.

SQUARE

A MOTORCYCLE arrives - the rider pulls his pistol but Madeline is quicker and throws a knife into his throat.

He slides and CRASHES.

GALLOWS

Iris and several Maquis take cover behind the raised platform of the gallows and take shots at soldiers.

MACHINE GUN NEST

Two jeeps enter the square but get caught in a hurricane of Bridget's machine gun fire - the soldiers inside are shredded as the bullets cut through the metal.

A bullet tears into Iris' shoulder - she falls with a scream.

BRIDGET

Iris!

Bridget leaves the nest - jumps over the sandbags and sprints across the square towards Iris - bullets ricochet around her - she leaps behind the gallows platform and to Iris' side.

GALLOWS

Bridget cradles Iris in her arms, blood everywhere.

BRIDGET (CONT'D)

Iris! No! No! Don't you dare
leave me!

Iris smiles up at her, strangely serene, released from the horror around them.

IRIS

Pray for me this time, Bridget.

Bridget smiles through tears, tough exterior stripped away, Iris' blood on her hands and clothes, she holds her close.

TOWN HALL

Madeline picks up the crashed MOTORCYCLE and gets on.

Vernon limps from the alleyway to stop her but can't reach her in time - Madeline roars off after Fleischer.

EXT. METZ CASTLE - COURTYARD - CONTINUOUS

Maquis advance on the CASTLE GATES and soldiers, fewer in number here - casualties fall on both sides.

Madeline rides through the lines, bullets WHIZZ past her - she barrels through the gates - into the COURTYARD where Maquis and soldiers fight a brutal battle.

She sees Fleischer's JEEP across the courtyard - a stray bullet hits her front tire - she loses control - the bike slips out from under her - she hits the ground and slides.

She lies still for a beat - a SOLDIER stands over her.

CASTLE SOLDIER

Get up! Now!

Madeline painfully rises, hands raised.

CASTLE SOLDIER (CONT'D)

Turn around!

Her hands are a blur - She reaches into her belt and launches a pair of knives - THWIP! THWIP! - The soldier falls with two knives in his heart.

She recovers her knives, wipes the blades on her thigh.

She takes a pistol from the soldier and heads into the castle.

INT. METZ CASTLE - FLEISCHER'S HALLWAY - DAY

Madeline moves along the medieval corridors towards Fleischer's office.

Two SOLDIERS emerge from a doorway and FIRE before she can react - one misses - the other hits Madeline in the side.

She drops her gun and launches two knives - one soldier is hit in the throat - the other dodges.

The second soldier drops his gun - he is a brute who only just fits in his uniform.

He pulls his service knife and glares at Madeline with an evil smile.

Madeline draws her last knife - they circle for a beat as they size each other up...

They both lunge forward to take slices at each other - a precise and deadly dance of blades.

The big soldier is brutal but Madeline is quick and precise even with one hand holding her wound.

She cuts him a few times but is caught by one of his backhand swings which slashes her deep across her upper arm.

He grins with confidence and juggles his blade from hand to hand as if mocking her.

BRUTISH SOLDIER
Now you die.

As the blade passes between his hands, Madeline steps and snatches it off of him, turns both blades around - and plunges them into his eye sockets.

He falls but so does Madeline - she is pale and bleeds badly.

She struggles to her feet, picks up a rifle and staggers away using it as a crutch.

She uses the wall for support leaving a red smear behind...

INT. METZ CASTLE - FLEISCHER'S QUARTERS - CONTINUOUS

Madeline pushes the door open and stumbles into the room, wounded and bloodied, barely on her feet.

SCHUMANN - PIANO CONCERTO IN A MINOR drifts from the gramophone.

Fleischer is slumped behind his desk, eyes closed, a glass of wine in one hand, one of Madeline's old pistols in the other.

He is pale and drawn, in shock from his wound, his shirt now crimson from the blood loss.

Fleischer's eyes are still closed as Madeline stands before him and raises her rifle but the strength drains out of her and she slumps into the chair opposite Fleischer.

Her rifle clatters to the floor.

Fleischer opens his eyes and weakly smiles at her - He puts the pistol down and pours her a glass of wine.

She winces - leans forward to take the drink - finishes it.

Fleischer raises his own glass in a toast.

FLEISCHER

You truly are remarkable, Madeline.
I'm quite taken by you.

A long beat passes as the music plays accompanied by the BATTLE outside.

Fleischer finishes his wine.

FLEISCHER (CONT'D)

I get swept away by Schumann, his music takes me back home. I miss my house, my family and friends. My dogs, my vegetable patch and that damned creaking willow at the bottom of the garden that keeps me awake on windy nights.

MADELINE

You destroyed my home, you killed my friends and the sound of screaming and guns keeps me awake at night.

FLEISCHER

And for that, I apologize.

(Beat)

War... It brings out the worst in all of use... Even the so called good guys.

Madeline checks her wounds, there's a lot of blood.

She looks up to see that Fleischer has already died, his eyes frozen open.

The empty wine glass falls from his hand.

Madeline sits until the record ends.

Vernon and two MAQUIS SOLDIERS storm into the room.

Vernon limps over to Madeline, she is pale, the shadows of imminent death upon her face.

VERNON

Madeline!

(To Maquis)

Help me with her! Quick!

The men move her onto the floor where Vernon inspects her stomach wound - it's not good.

VERNON (CONT'D)

Oh God.

(To Maquis)

Fetch help! Fetch Paul!

The two Maquis run out of the room.

Vernon holds Madeline close, they link hands, both caked in blood and dirt.

MADELINE

(Weak, dying)

You gave me something to die for.

Vernon sobs as Madeline Demay smiles, then fades and dies in his arms.

He holds her against him, strokes her matted hair.

DISSOLVE TO:

EXT. HILLSIDE - DAY

SUPER: November 1944

Three simple GRAVES marked by wooden crosses are now on the hill where Madeline once stood. They overlook Metz in the distance where Nazi flags still fly from the walls but...

A VICIOUS BATTLE rages in Metz - Smoke rises from battle damaged buildings and destroyed artillery - American TANKS roll through the town - AMERICAN TROOPS fight street to street with GERMAN SOLDIERS - the LIBERATION OF METZ.

Vernon, Bridget and Iris, a little older and battled hardened with slung rifles, dressed in sturdy clothes and wearing Basque Berets, approach the graves.

The crosses are carved with the names of Esther Baudin, Edouard Piper and Madeline Demay.

Vernon places his pocket knife upon Madeline's grave, in his belt are the two antique pistols.

Iris kisses the top of Esther's cross.

They reflect for a long beat then move to a waiting TRUCK loaded with a dozen more MAQUIS RESISTANCE in similar berets, Sophia amongst them, ready for battle.

They climb on board and drive towards Metz and the fight.

SUPER: The French Resistance numbered over 400,000 by 1944 and fought alongside Allied forces throughout World War II. They were instrumental in the liberation of France.

FADE OUT:

THE END