

WARTIME REVELATIONS

by

Carlo Bordone

647-226-2473
carlobordone@hotmail.com

FADE IN:

EXT. DIRT COUNTRYSIDE ROAD - NIGHT

Desolate. A smoldering U.S. Army sidecar motorcycle lies upside-down. A German jeep and Panzer tank arrive. An ARMY OFFICER, 40s, binoculars in hand, and a SOLDIER, 20s, alight from the jeep. They look around.

SUPER: "BELGIUM, NOVEMBER 1944"

SOLDIER

There's no bodies here, sir.

ARMY OFFICER

They were lying unconscious right here. Both bodies were mangled.

The Army Officer squats down and examines the ground. He spots footprints.

ARMY OFFICER (CONT'D)

They got up...

He gets up and follows the trail of footprints to the left edge of the road, onto a field, and stops.

ARMY OFFICER (CONT'D)

... and went west.

The Army Officer looks through his binoculars across the dark countryside.

SOLDIER

Should we chase them?

ARMY OFFICER

They went into the woods. Too dangerous.

He lowers his binoculars and examines the wrecked sidecar motorcycle.

ARMY OFFICER (CONT'D)

How did they survive a direct hit from seventy-five millimeter tank fire?

SOLDIER

Sir, more footprints!

The Army Officer strides to the Soldier, squats down, and examines the footprints.

ARMY OFFICER

They're small. And barefooted.

He gets up and follows the trail of footprints to the right edge of the road and stops.

ARMY OFFICER (CONT'D)

Went east.

He looks through his binoculars across the dark countryside which envelops a city in the distance.

ARMY OFFICER (CONT'D)

To Bruges.

Suddenly, THREE BLINDING LIGHTS light up at ground level a kilometer down the road.

SOLDIER

Look!

The Army Officer lowers his binoculars and follows the Soldier's gaze --

The Three Blinding Lights move across the countryside, disappearing and then reappearing farther ahead.

The Army Officer looks through his binoculars.

ARMY OFFICER

Can't see anything. They're too bright.

The Three Blinding Lights disappear.

ARMY OFFICER (CONT'D)

They're gone.

He scans the entire countryside. Then lowers his binoculars.

The Army Officer and Soldier stare at each other at a loss.

INT. BEGUINAGE/CONVENT - BEDROOM (BRUGES) - DAWN

A small, tidy room with a bed and dresser. A Raggedy Ann doll lies on the pillow of the bed.

TINA TISSOT, 12, the epitome of wide-eyed innocence, kneels bedside, praying to a picture of Jesus on the wall.

TINA

And bless Mr. Verhoeven, Mrs. Peeters,
and Mr. and Mrs. Janssen. I know
You've been busy the last little
while, so You haven't had the time
to answer my prayers, but when You
do have some time, I hope You can
get back to answering them. Amen.

She crosses herself, gets up, and hurries to the door. She opens it, then pauses -- goes back to kneel. She crosses herself.

TINA (CONT'D)

And bless anyone I forgot, Amen.

She crosses herself, gets up, and scoots out the door.

EXT. BEGUINAGE COURTYARD - DAWN

A cluster of seventeenth century gabled houses surround a lawn with bare-branched poplar trees ringed with autumnal leaves.

A REVEREND MOTHER, 60s, sticks her head out of one of the houses' ground floor windows and sees a yawning SISTER AGNES, 30s, plodding along a walkway encircling the lawn.

REVEREND MOTHER

Sister Agnes!

Sister Agnes stops and faces her.

REVEREND MOTHER (CONT'D)

Where's Tina?

SISTER AGNES

She's left, Reverend Mother.

REVEREND MOTHER

Already? What time is it?

EXT. BEGUINAGE - DAWN

The sound of the town's belfry chimes six times. Tina, basket in hand, scurries out a wicket gate and crosses a small humpback bridge extending over a canal populated by swans.

EXT. RESIDENTIAL STREET - MORNING

Tina scurries down the empty cobblestone street lined with quaint cast-iron lampposts, as the sun's rosy light reveals the city's old Gothic gabled houses, high-spired churches, and network of narrow canals. A setting right out of a fairy tale.

EXT. DOWNTOWN STREET - MORNING

Tina scurries to the mouth of the street and enters the --

EXT. CITY SQUARE - CONTINUOUS

-- where long red, white, and black Nazi swastika banners hang from the surrounding three-story buildings. Ashen-faced men and women plod along, downcast.

Tina scurries across, greeting the fellow citizens and German officers she passes with a nod or a wave of hand. She seems to know everyone, and everyone seems to know her.

She gets to a branching street where two German soldiers check the identity cards of a queue of citizens. As Tina queues, the soldiers notice her and wave her through.

EXT. SOUP KITCHEN - MORNING

Behind a table, an elderly women and RICHARD VERHOEVEN, 30s, serve soup to a queue of glum-faced men. Tina arrives and serves soup.

Richard Verhoeven says something to Tina. She nods. Then Richard Verhoeven pats her on the back.

EXT. CANALSIDE STREET - MORNING

Tina scurries along, passing many little chocolate shops for which Bruges is famous -- many of them have storefront signs that read: "OUT OF BUSINESS" in German.

She rounds a corner and comes to a dead stop -- the street has a barricade with a sign that reads: "ENTRANCE PROHIBITED" in German.

She peers down the street -- sees many German SS trucks idling; German soldiers and Belgian policemen much in evidence.

EXT. RESIDENTIAL STREET - MORNING

Tina scurries along, hears a meow and stops. She turns around, sees a stray cat nearby. She strides to it, takes out a piece of bread from her basket, squats down, and offers it.

Suddenly, a clowder of cats swarm her. She tries to feed them, but they're too many. Overwhelmed, she gets up and hurries away.

EXT. ANOTHER RESIDENTIAL STREET - MORNING

Tina scurries toward the Beguinage seen earlier. She hears a sound behind her. She looks over her shoulder, sees the cats following her -- she runs toward the Beguinage.

EXT. BEGUINAGE COURTYARD - MORNING

Tina scurries along a walkway, passing the courtyard seen earlier, and heads toward a small church.

INT. BEGUINAGE CHURCH - MORNING

Tina scurries down the nave toward FATHER POLLO, 40s, who stands at the crossing. The gentle smile on his round face makes him resemble a chubby Buddha.

FATHER POLLO
It's going to rain locusts!

TINA
Sorry, Father. The Germans closed
off Vismarkt.

She grabs the candle doilies in Father Pollo's hand, turns right, and continues toward the votive candle table near the south wall. Father Pollo follows.

FATHER POLLO
Why did they close it off?

TINA
I don't know, but there was a lot of
them on the streets.

As soon as they reach the votive candle table, Tina replaces the wax-stained doilies.

FATHER POLLO
Was the Colonel there?

Tina shakes her head, agitated.

FATHER POLLO (CONT'D)
You shouldn't be scared of him, Tina.
He's made of flesh and bone just like
everyone else.

Tina remains silent.

FATHER POLLO (CONT'D)
Any more news?

TINA
Helped Mr. Verhoeven clean that nasty
stain on the wall at the soup kitchen.

FATHER POLLO
Why wasn't it coming off?

TINA
The soap he was using didn't have
enough lye in it.

Father Pollo nods.

TINA (CONT'D)
And he gave me more potatoes.

FATHER POLLO
How nice of him.

She replaces the last candle doily, then gives the wax-stained ones to Father Pollo. She then makes a hand figure over the flickering candle flames -- a shadow of a sheep appears on the wall.

TINA

The sheep eats the grass...
 (makes another figure)
 ... the wolf eats the sheep...
 (and another)
 ... and the eagle eats the wolf.

FATHER POLLO

I don't think eagles eat wolves.

TINA

What does, then?

FATHER POLLO

I'm not sure. But I am sure that someone could start decorating the church with wreaths.

Tina doesn't react.

FATHER POLLO (CONT'D)

Tina, did you hear me?

Tina remains silent.

FATHER POLLO (CONT'D)

It's Advent this Sunday.

Tina remains silent.

FATHER POLLO (CONT'D)

You can start preparing for the Christmas festival.

TINA

Father, every year I hope the Colonel will miss his home, so then he and the rest of the Germans will leave, and then we can have the Christmas festival. But it never happens.

FATHER POLLO

Maybe this year it will.

Tina looks skeptical.

FATHER POLLO (CONT'D)

You always think things will turn out for the worse.

A long silence.

FATHER POLLO (CONT'D)

I have to admit, I also miss how it was before. Remember when we would go to the square and see the hanging of the Christmas tree star? I remember one year it was raining so much that they were thinking of canceling the festival. And you said the rain was going to stop because God wouldn't allow the festival for His own Son to be canceled.

TINA

And it did stop raining.

FATHER POLLO

It did. You were right. You were so full of hope back then.

TINA

That's because we could've done anything we wanted to. Now we can't do anything. We can't get together. We can't go out at night. We can't --

FATHER POLLO

Tina, not again.

TINA

But it's not fair! When the Germans came you told me they wouldn't stay long! You told me to have faith! You told me that God is watching over us and would make things better!

FATHER POLLO

Things will get better. Have more faith in Him.

As Tina thinks over his words, a man wearing a lilac floral sweater sashays up to them. His name is EDUARD ISABELLE, 30s, the church choirmaster and organist.

FATHER POLLO (CONT'D)

Eduard, what animal eats wolves?

EDUARD

Pardon me?

FATHER POLLO

Animals that hunt wolves?

EDUARD

Wolves are at the top of the food chain. They don't have predators.

TINA
How about lions?

EDUARD
Lions are not in the wolves' domain.

FATHER POLLO
We've solved that.

EDUARD
I'm going to move the pews back.

Father Pollo takes out a note from his cassock pocket and hands it to Tina.

FATHER POLLO
Run over to Mrs. Maes. Tell her to please forgive me. I've been very busy.

EXT. BOMBED-OUT STREET - MORNING

Tina scurries through the deserted street lined with bombed-out houses. A gust of wind blows the note out of her basket. She turns and chases after it.

The note rides the wind and settles in front of one of the bombed-out houses.

Tina strides to it.

As she stoops to pick up the note, another gust of wind blows it through the front door hanging off its hinges.

INT. BOMBED-OUT HOUSE - CONTINUOUS

Tina enters, looks around, sees the room covered in soot. She spots the note in the middle of the room.

She plods to it, stoops, and as she reaches for it, another gust of wind blows it into --

ANOTHER ROOM

A shaft of light enters the otherwise dark room from a window on the right wall. Tina enters, spots the note resting on a cold cinder near the opposite wall.

She stomps to it, stoops, and finally snatches it --

TINA
Got you!

Suddenly, someone springs up from beneath a pile of debris near her! Tina looks sharply to her left, sees a terrified --

BOY

with his back pressed against the wall. Shadow cloaks his face, but judging by his size, he's about ten years old. He is barefoot and wears ragged clothes that are too big for his scrawny body. A pitiful figure.

TINA (CONT'D)
Don't be afraid. I'm not gonna hurt you.

The Boy's eyes remain fixed on Tina.

TINA (CONT'D)
Is this where you live?

The Boy remains silent.

TINA (CONT'D)
What's your name?

Still no answer.

TINA (CONT'D)
I'm not gonna hurt you. I promise.

The Boy eases up.

TINA (CONT'D)
Were you sleeping? I'm sorry if I woke you up. I was on my way to deliver this letter for Father Pollo. I help him at the church at the Beguinage. That's where I live.

The Boy just stares at her. Tina examines him.

TINA (CONT'D)
Are you hungry?

The Boy remains silent. Tina reaches into her basket -- the Boy recoils in fear. Tina takes out two potatoes.

TINA (CONT'D)
They're only potatoes.

She moves toward him -- the Boy recoils again. Tina stops. She slowly stoops, lays the potatoes on the floor in front of him and backs up to where she was.

The Boy stares at the potatoes.

TINA (CONT'D)
They're for you. They're not cooked, but you can still eat them.

The Boy stares at the potatoes a moment longer -- then lunges forward, snatches them, and sits back, right into the shaft of light, his face completely visible for the first time --

He has an abnormally-shaped head, asymmetrical eyes, and a cleft lip -- he looks like something nature began but never finished. One can also deduce by his sallow face and runny nose that he is ill.

Tina stares at him, transfixed.

Suddenly, the Boy grabs his head, grimacing.

TINA (CONT'D)
What's wrong?

The Boy writhes in pain.

TINA (CONT'D)
Does your head hurt?

The Boy fights the pain for a long moment. Then masters himself and continues eating.

Tina looks at him strangely. Then she continues:

TINA (CONT'D)
To be honest, I'm getting sick of always eating potatoes. I hope the war doesn't last much longer so I can eat all the things I used to eat. Father Pollo thinks it shouldn't. He says that once in a while countries don't get along, so they have to have a fight, and then after a while everything goes back to normal.

She examines him.

TINA (CONT'D)
Do you understand me?

The Boy stares blankly at her as he devours a potato.

TINA (CONT'D)
You don't understand, do you?

The Boy remains staring.

TINA (CONT'D)
(more to herself)
I know countries have to have a fight once in a while, but too bad we have to live during one of those times.

Sad silence. The Boy finally speaks, in a staccato monotone:

BOY

Not be sad.

TINA

You do understand! Are you by yourself? Where's your parents? Your mama, your papa?

BOY

Not have any.

TINA

Me, too. Do you have any friends?

BOY

Not have any.

TINA

I have a lot of friends. But most of them are old people. I used to have friends my age, but they left the Beguinage to go live with their new parents. So where are you from?

BOY

Far away.

TINA

Are things bad over there too?

The Boy remains silent.

TINA (CONT'D)

They can't be worse than they are over here. The Colonel doesn't allow us to do anything over here. Not even a Christmas festival.

Tina looks around.

TINA (CONT'D)

This place doesn't look so nice. If you want I can bring you to the Beguinage? It's much nicer than here.

BOY

I am too weak to walk.

TINA

I could go back to the Beguinage and tell --

BOY

I not want people to know about me!

TINA

Why?

BOY

Because three people chasing me will find me.

TINA

Three people are chasing you? Who are they?

The Boy remains silent. Tina continues to stare at him, waiting for an answer.

BOY

They are like me. But this not important to you. Important to know Germans will not allow festival. Important to know Germans will start to kill people.

TINA

Kill people? They haven't killed people since they've arrived, so why would they start now? But I do wish they would change some things.

BOY

Then why not change things?

TINA

What can I change?

BOY

Not you change things. We change things!

TINA

It's nice of you to wanna help, but I don't think we can do anything to change the Colonel's mind about the festival. It may be hard for you to understand, but even when you try to change things, they don't end up the way you want them to.

BOY

Not help you with festival.

TINA

Help me with what, then?

BOY

Help you free city.

Tina stares incredulously at him.

BOY (CONT'D)
I can tell you how.

EXT. COUNTRYSIDE FIELD - MORNING

Desolate. The Army Officer and Soldier seen earlier stand on scorched land. Thirty meters behind them, two soldiers inspect the ground.

SOLDIER
They haven't found anything.

Three Blinding Lights light up at ground level in the distance.

SOLDIER (CONT'D)
Sir! The three lights!

The Three Blinding Lights speed across the countryside, disappearing and then reappearing farther ahead.

The Army Officer strides to a jeep and picks up a handheld transceiver.

ARMY OFFICER
Three bright lights are approximately
a kilometer from our location. Are
they ours?

The Army Officer waits a moment for an answer. A MAN answers:

MAN (V.O.)
Negative.

ARMY OFFICER
(to the Soldier)
This time we're not going to lose
them.

The Army Officer signals the two soldiers in the distance. The two soldiers run to a Panzer tank and climb in it.

The Army Officer and Soldier hurry into the jeep and depart. The tank follows to the side.

INT. JEEP (MOVING) - NIGHT

The Soldier drives as the Army Officer talks into the handheld transceiver.

ARMY OFFICER
Are they land vehicles?

The Army Officer waits a moment.

MAN (V.O.)
Negative.

ARMY OFFICER
Are they aircrafts?

The Army Officer waits a moment.

MAN (V.O.)
Negative.

The Army Officer and Soldier glance at each other, at a loss.

Then the Army Officer signals the tank commander who's looking out from the tank's cupola.

The tank aims its barreled gun toward the Three Blinding Lights.

BOOM! The tank fires --

The Three Blinding Lights continue moving across the hills.

The Army Officer signals the tank commander again.

BOOM! The tank fires --

ARMY OFFICER
Bull's-eye!

The Three Blinding Lights continue moving across the hills.

ARMY OFFICER (CONT'D)
Impossible!

The Three Blinding Lights move down a hill and out of view.

An ominous shrilling noise rings the air. The Army Officer and Soldier look anxious.

Suddenly, the Three Blinding Lights come up from the downward sloping road in front of the soldiers and streak toward them --

ARMY OFFICER (CONT'D)
How the...?

The Three Blinding Lights, now appearing ten feet high, approach...

The Army Officer and Soldier gape at them in awe --

A supernaturally intense light washes over the area.

INT. BEGUINAGE CHURCH - MORNING

At the nave doors, Tina gazes at the parishioners talking in the pews.

FATHER POLLO (O.S.)
You took a long time.

Tina flinches, startled. She turns and sees Father Pollo behind her.

FATHER POLLO (CONT'D)
Was it cold there?

Tina blinks, puzzled.

FATHER POLLO (CONT'D)
On the moon.

He smiles at his own joke. Tina looks deadpan.

TINA
Do I have to go anywhere after class?

FATHER POLLO
Do you have to go help out at the hospital today?

Tina shakes her head.

FATHER POLLO (CONT'D)
Then go to Mrs. Voorhaus'. Tell her I can drop by either Friday or Monday?

Tina nods. Then her eyes gaze off into space.

FATHER POLLO (CONT'D)
Something troubling your spirits?

TINA
Father, are the Germans gonna do bad things to us?

FATHER POLLO
Why do you think such things?

TINA
Somebody told me.

FATHER POLLO
The Germans are not going to do bad things to us.

TINA
Then why did I see so many Germans on the streets this morning?

Eduard approaches.

EDUARD
I'm moving the pews farther back.

FATHER POLLO
Eduard!

Father Pollo and Eduard stride down the aisle toward the choir benches, ignoring Tina, who follows.

EDUARD

It doesn't sound vivacious enough.

FATHER POLLO

It sounded good to me.

TINA

Father, then why did I see many Germans on the streets this morning?

EDUARD

That's because you're not listening from the back.

FATHER POLLO

But there's not enough space for the congregation as it is!

EDUARD

Don't get mad at me if this church is too small! I didn't build it!

TINA

Father, why did I see so many Germans on the streets this morning?

As they approach the choir benches, Father Pollo turns around and faces Tina:

FATHER POLLO

Tina, don't always believe everything everyone tells you!

With that, he turns and strides away. Eduard gives Tina a reprimanding look.

INT. BEGUINAGE HOUSE - WORKROOM - AFTERNOON

Small, unadorned. Four austere Benedictine Sisters sit knitting. Off to the side, Tina sits behind a school desk, waiting for the Reverend Mother standing beside her to finish looking over her written work.

The Reverend Mother hands it back to her. Tina stuffs it in her basket and rushes out of the room.

EXT. MRS. VOORHAUS' HOUSE - AFTERNOON

Tina knocks on the door of an old Gothic gabled house. Moments later, MRS. VOORHAUS opens the door. Tina exchanges a few words with her, then departs.

EXT. RESIDENTIAL STREET - AFTERNOON

Tina scurries along. Richard Verhoeven runs up to her. He looks terrified.

RICHARD VERHOEVEN
Tina, they're after me. Say I'm
with you. We've been walking
together.

TINA
Who's after you?

RICHARD VERHOEVEN
The Germans! Say I've been with
you! The whole afternoon!

TINA
I don't think we'll --

Richard Verhoeven grabs Tina's shoulders and shakes her.

RICHARD VERHOEVEN
Help me!

He scans her face. Tina looks confused. Scared. Realizing she'll be unable to help, Richard Verhoeven rushes off.

Tina turns and watches him run down the street and disappear round a bend.

Tina hears running footsteps behind her. She turns -- a swarm of German soldiers engulf her. An NCO pushes past the soldiers and approaches her.

NCO
Which direction?

Tina just stands there, dumb with fear.

NCO (CONT'D)
The man! The man!

Tina points to the street Richard Verhoeven took. The NCO makes a hand signal to the soldiers -- they all scatter. In an instant, they're gone. Tina slumps to the ground in shock.

EXT. RESIDENTIAL STREET - AFTERNOON

Tina, still distressed, plods along. She turns onto a --

SIDE STREET

and suddenly stops. She sees Richard Verhoeven standing against a building wall at a distance. Ten meters in front of him stand a firing squad and the NCO seen previously.

Beside the NCO, stands LIEUTENANT COLONEL WILHELM ALBRECHT, 30s. His intense eyes, unnaturally large behind his thick round-framed eyeglasses, contrast with his cold demeanor -- he looks like a nerdish bookworm.

The Colonel spots Tina. He regards her.

Tina stands frozen with fear. Then she backs up around the corner building, out of view, and leans against the building.

She sighs. Then she peeks around the building corner and sees the --

COLONEL

addressing a few horrified bystanders:

COLONEL

This man has been charged with espionage, and is to be put to death as an enemy of the Third Reich.

(to firing squad)

Make ready!

The firing squad holds out their rifles in ready position.

RICHARD VERHOEVEN

But I've done nothing!

The Colonel raises his arm.

COLONEL

Take aim!

The firing squad aims.

RICHARD VERHOEVEN

(to the bystanders)

Help me!

The bystanders can only watch helplessly.

RICHARD VERHOEVEN (CONT'D)

This isn't fair!

The Colonel drops his arm --

BANG! Richard Verhoeven tumbles to the ground.

TINA

looks away in stunned horror.

INT. BEGUINAGE CHURCH - AFTERNOON

In the middle of the nave, a distressed Tina recounts what she just witnessed to Father Pollo.

TINA

Then the Colonel signaled the soldiers
and they started shooting!

She weeps. Father Pollo embraces her.

TINA (CONT'D)

He was my friend.

FATHER POLLO

I know he was.

TINA

He never did bad to anybody.

FATHER POLLO

No, he didn't.

TINA

Then why did he have to die?

Father Pollo takes out a handkerchief from the pocket of his
cassock and gives it to her.

FATHER POLLO

I know when things in life makes us
sad we tend to question life. Question
Providence. Question our faith. But
we have to remember that even though
God doesn't reveal Himself in a blaze
of thunder and lightning, He still
watches over you and cares for you.
He really does. He cared for you
when you were a baby and your parents
passed away. He cared for you when
you were a little child and were very
sick. And He cares for you now.
You, me, all the citizens of Bruges.

TINA

But if He cares for us why can't we
beat the Germans?

FATHER POLLO

The Bible says God is He that goes
with you, so He can fight for you
against your enemies and save you.
Have faith in Him.

Tina somewhat regains her composure.

TINA

Mrs. Voorhaus says you can drop by
on Friday.

Father Pollo blinks, puzzled. Then nods, remembering. He cracks a smile and gives her a hug.

EXT. BRUGES - EVENING

The medieval belfry chimes eight times. Curfew time.

Every window shutter of every house and every building closes. Every street lamp on every street is off. The city is blanketed in darkness.

INT. COLONEL'S OFFICE - MORNING

The Colonel sits at his desk, reading a military book. His desk is piled with books. All four walls are lined with books. A knock on the door.

COLONEL

Enter.

CAPTAIN KRAUS, 40s, earnest, and CAPTAIN WERNER, 40s, easygoing, documents in hand, take a seat before the Colonel.

The Colonel continues to read, ignoring them. The two captains exchange furtive glances.

The Colonel finally closes his book and looks up at them.

COLONEL (CONT'D)

Yesterday's report.

CAPTAIN WERNER

Other than the execution, another quiet day. No casualties, no burglaries, no altercations. We've been assigned a city of sheep.

COLONEL

Early closings?

CAPTAIN WERNER

Only a hardware store. The one on Kopsstraat.

COLONEL

Time reported?

Captain Werner scans the document in his hand.

CAPTAIN WERNER

Eighteen forty-two hours.

COLONEL

That hardware store has now closed early on three separate occasions.

He grabs a large black book on his desk and turns to a certain page.

COLONEL (CONT'D)

The twenty-third of May and the third of August were the other occasions.

CAPTAIN WERNER

Could be anything. Proprietor feeling ill. A family emergency.

COLONEL

We will make sure of that.

WERNER/KRAUS

(in unison)

Yes, Colonel.

The Colonel grabs two file folders on his desk and hands one each to the Captains. They leaf through the documents inside.

COLONEL

That's the quarter we will occupy ourselves with next, the plan we will follow, and the citizens we have a special interest in.

CAPTAIN KRAUS

Ambitious, considering the shortage of troops we have.

COLONEL

In 1219, Genghis Khan's army of ninety thousand defeated Shah Ala ad-Din Muhammad's army of four hundred thousand. He did so because he attacked unexpectedly and quickly. We will do the same.

He grabs a fountain pen and writes in the large black book. The two captains exchange furtive glances. The Colonel talks to them as he writes:

COLONEL (CONT'D)

We have more important work to do here than stare at each other. Speak if you must.

CAPTAIN WERNER

About yesterday's execution. Do you think the man we executed was part of the Resistance?

COLONEL

Civilians who run from the authorities are guilty of something.

CAPTAIN KRAUS

Other than a few troublemakers here and there, everyone in the city -- the people, the clergy, the police force -- have been most cooperative.

COLONEL

Today's troublemakers are tomorrow's resistance fighters.

CAPTAIN WERNER

Most of the men are off at war, only the elderly remain.

CAPTAIN KRAUS

Are we certain there's an underground network here?

The Colonel slaps his book shut, looks up at them.

COLONEL

We are at a most crucial time. The Americans and the British are pushing from the west, the Russians from the east, and the Italians are now aiding the Allies in the south. Our task here is to maintain order in the streets and discourage resistance. And that's what we will do. We will raid every quarter and cleanse this city of any Resistance partisans.

INT. BOMBED-OUT HOUSE - MORNING

Tina hurries in the room where she encountered the Boy -- she slams to a halt. The Boy is gone. Tina saddens.

BOY (O.S.)

Tell anyone about me?

Tina whirls and sees the Boy leaning against the wall near the window at the other side of the room.

She approaches him.

TINA

I thought you left.

BOY

-- Tell anyone about me?

TINA

I didn't tell anyone, like you said.

The Boy eases up. Tina takes out a carafe of water and potatoes from her basket and places it in front of him.

The Boy takes a slow step toward her -- staggers and stops.

Tina pauses, watching him attentively.

The Boy takes another step -- staggers and falls to the floor.

TINA (CONT'D)

Are you okay?

The Boy looks somber. Tina gives him a pitiful look.

The Boy sits up, reaches for a potato and eats.

TINA (CONT'D)

You were right about the Germans.

BOY

They will kill more people.

TINA

But we're not doing anything wrong.

BOY

Bad people with power remembered
more than good people without power.

Tina takes out the last potato. Then takes out Eduard's
floriated sweater. The Boy stares suspiciously at her.

TINA

It'll keep you warm.

She moves beside him, kneels, and puts the sweater on him.
He tenses at the closeness.

TINA (CONT'D)

The person they killed was a friend
of mine. He came to me for help.

Tina lowers her head. Her eyes swell with tears.

TINA (CONT'D)

Remember you told me you wanna help
me free my city?

BOY

I remember.

TINA

If you still wanna help me, I'll do
anything you tell me, if it'll make
the Germans leave.

BOY

I am still too weak to come with you
and help. But I can tell you a plan.

Tina smiles.

BOY (CONT'D)
 In few days I will feel better. Then
 I will come with you and help with
 mission.

Tina's smile widens.

BOY (CONT'D)
 But first, you must find people you
 know to help you with plan.

Tina nods.

SLAM! A gust of wind blows the partially unhinged door of
 the room against the wall -- the Boy recoils in horror.

TINA
 It's only the wind.

The Boy eases up. Tina eyes him curiously.

TINA (CONT'D)
 Can I ask you something? You told
 me before that three people are trying
 to catch you. But why are they trying
 to catch you?

BOY
 To bring me back.

TINA
 Back where?

BOY
 Back to where we come from.

TINA
 Where's that?

The Boy remains silent.

EXT. CITY OUTSKIRTS - MORNING

TWO GERMAN PATROL SOLDIERS stroll along a barbed wire fence
 separating the city perimeter from the countryside. Suddenly,
 they stop dead and see in the distance --

Three Blinding Lights streaking across the barbed wire fence
 into the city.

The soldiers run toward the area.

INT. BEGUINAGE CHURCH - MORNING

At the votive candle table, Father Pollo watches Tina make shadow animals on the wall.

FATHER POLLO

And how's Mr. Janssen? I heard --

TINA

Father, don't you have to visit Mrs. Verhoeven?

FATHER POLLO

She told me to come in the afternoon.

Tina thinks for a moment.

TINA

Don't you usually write the reports in the morning?

FATHER POLLO

I did them earlier.

Tina thinks hard. Suddenly her eyes widen -- she has an idea. She puts her hands behind her back and crosses her fingers.

TINA

Mrs. Peeters wants to talk to you.

FATHER POLLO

When?

TINA

Now.

FATHER POLLO

Why didn't you tell me earlier?

TINA

I forgot.

Father Pollo thinks for a moment.

FATHER POLLO

I guess I'll be on my way.

Tina nods vigorously. Father Pollo waddles to the main doors and exits.

Tina then trots to the main doors herself.

She inches the door open, sees Father Pollo go out the Beguinage gate in the distance.

Tina closes the door, turns, and fixes her gaze at the parishioners in the pews. She takes a deep breath, then sidles down the left aisle to the --

PEWS

where a dozen mostly elderly MEN and WOMEN sit.

One of the men is LAZZARO BORELLI, 50s. He wears a black sack suit with a string bow tie -- a style that's been out of fashion since the nineteenth century.

At the front, facing the parishioners, BARON VAN DEN BROECK, 60s, looks dignified in an elegant three-piece suit.

MAN #1

Come on, we all knew Richard Verhoeven.
He was the whitest man in town!

MAN #2

I knew it! They're gonna do to us
what they're doing to the citizens
in other cities!

A pregnant silence.

MAN #3

What should we do?

WOMAN #1

If we plead with them maybe --

MAN #4

Plead with the Colonel?

LAZZARO

These people need a floggin'!

Keeping a lookout at the entrance, Man #5 signals the Baron. The Baron motions the parishioners to be quiet.

After a moment, Man #5 signals the Baron. The Baron motions the parishioners that it's a false alarm.

LAZZARO (CONT'D)

These people need a floggin'!

MAN #6

Who's gonna give it to them? Us?

MAN #7

Even if we do fight, what are we
gonna fight them with? Our bare
hands?

MAN #8

Arthritic hands.

BARON

I can't believe what I'm hearing. You want to end up like those in other cities? When the Colonel was Reich Protector in Lidice, Czechoslovakia, twenty-three people were executed in reprisals. When he was in Poznan, Poland, thirty-nine people were executed. Innocent people like you and me. It's best we leave this in God's hands.

Sad silence. A few women weep.

TINA

I have a plan to make the Germans leave!

Every head turns toward Tina.

TINA (CONT'D)

I know a way to get in the castle and destroy the airplane spotlights.

Complete silence. Suddenly, Man #3 breaks into laughter... a few more people join in... the rest follow. The church echoes with peals of laughter.

TINA (CONT'D)

If we destroy the spotlights, the Germans can't shoot the Allied --

They laugh even harder. As Tina watches them, she realizes the humour of the situation and chuckles.

After a long moment, the laughter subsides and the parishioners leave en masse. Tina's smile melts into a sad frown.

Three men remain in the pews. Two of them are Lazzaro and the Baron.

The third man, sitting three rows in front of Lazzaro, is JURGEN MARTENS, 40s. His well-groomed appearance and elegant manner befits an aristocrat.

BARON

(to Jurgen; facetious)

I wish you and Tina luck in battling the Germans.

The Baron smiles sadly, then departs. Jurgen and Lazzaro remain seated, brooding. Lazzaro fixes his eyes on Tina.

LAZZARO

So you wanted to take out 'em castle searchlights?

TINA

If we destroy the searchlights then the Germans can't destroy the Allied airplanes when they invade our city on Saturday.

Jurgen turns around and stares at her.

JURGEN

May I ask why you think the Allies will invade our city on Saturday?

Tina puts her hands behind her back and crosses her fingers.

TINA

A captured injured soldier at the hospital told me.

JURGEN

Is he, perchance, still there?

TINA

He's dead.

Jurgen studies her. She averts her eyes from his steady gaze.

JURGEN

The Baron has informed me that Allied paratroopers were planning to seize control of our city sometime in the near future.

Lazzaro stares incredulously at Tina.

JURGEN (CONT'D)

Unfortunately, only authorized personnel have access to the castle.

TINA

I can get the key to the back gate.

Jurgen and Lazzaro stare incredulously at her.

LAZZARO

How?

TINA

When I go to the Records Building Mr. Roland always leaves the room to get documents for Father Pollo. So when he leaves, I can get the key.

LAZZARO

Key's in the room?

Tina nods.

JURGEN

There remains the problem of the guards in the castle.

TINA

Mrs. Lambert's husband works in the castle, and she told me once that he told her that only a few officers are there before nighttime.

Jurgen and Lazzaro ponder the news.

LAZZARO

Judas Priest!

JURGEN

An elegant plan, Tina. But there's no chance we'll allow you to partake in a venture like this.

LAZZARO

Good effort anyway, kid.

TINA

But it's not that dangerous.

JURGEN

In any case, I doubt the validity of the Allied assault.

Tina lowers her head in sadness.

LAZZARO

It won't hurt to see if what she's sayin' is true.

Jurgen looks at Tina, her eyes now glistening with tears.

JURGEN

I guess there's no harm in verifying her claims.

Tina cracks a smile.

JURGEN (CONT'D)

We'll rendezvous here at one?

Tina and Lazzaro nod.

INT. BEGUINAGE CHURCH - AFTERNOON

A few parishioners sit in the pews. At the back, under the shadow of a pillar, a severe-looking Jurgen faces Tina and Lazzaro:

JURGEN

I just spoke with the Baron. The Countess informed him the Allies will launch an airborne assault with paratroopers at nineteen hundred hours this Saturday, if the anti-aircraft searchlights at the castle are immobilized... like Tina said.

Lazzaro and Tina, herself, look surprised.

JURGEN (CONT'D)

I also inquired about the security at the castle. The searchlight operators arrive at dusk. Before that, no guards are in the castle... like Tina said.

Jurgen and Lazzaro stare at Tina. She shrugs innocently.

LAZZARO

This is our chance! You keep guard and I'll take care of 'em searchlights.

Jurgen deliberates.

LAZZARO (CONT'D)

Whaddya brainin' about? Aren't you mad as a mad dog that them slimy Krauts took over your businesses?

JURGEN

I was contemplating the fact that we may be part of a plan that was conceived by an eleven-year-old.

TINA

Mr. Martens, I'm twelve years old.

JURGEN

I stand corrected.

Jurgen thinks it over for a long moment.

JURGEN (CONT'D)

I've heard many stories of children throughout Europe rebelling against the Germans. And they were facing even greater challenges.

Tina smiles.

JURGEN (CONT'D)

(to Lazzaro)

Do you know anyone else that may be interested?

LAZZARO

You heard 'em this morning. All
talk and no trousers --

He stops himself. He thinks a moment.

LAZZARO (CONT'D)

I know a lad that could help us.
Really help us. He's a cop that
guards one of 'em streets at the
back of the castle.

JURGEN

Can he be trusted?

LAZZARO

He's clean. He's just one of 'em
peace crackpots. Should tar and
feather every single one of 'em.

JURGEN

Three days is not much time.

LAZZARO

He's usually at my place by five.

TINA

Oh!

(reciting)

We should continue doing our everyday
things or the Germans might get
suspicious.

JURGEN

Sound advice.

EXT. BEGUINAGE CHURCH - AFTERNOON

Tina barrels out the front doors.

EXT. CANAL BRIDGE - AFTERNOON

Tina scurries across toward the city center seen in the
distance, where the belfry towers over the surrounding two-
story buildings.

EXT. CITY SQUARE - AFTERNOON

Tina pads up to one of the buildings and reads a notice posted
on the wall. The notice reads, in Flemish, subtitles in
English: "PUNISHABLE BY EXECUTION - PUBLIC REUNIONS, PARADES,
AND SPEECHES."

She turns anxious.

EXT. CAFE LAZZARO - AFTERNOON

A few swans forage for food in front. Printed on the cafe's front window are the words "CAFE LAZZARO". Tina approaches the front door and enters.

INT. CAFE LAZZARO - CONTINUOUS

Tina strolls into an empty room and looks around. On the right, a small bar. In the middle, a few tables and chairs. The place looks unkempt, except for --

-- the left wall. Two gold-plated sconces illuminate a framed black-and-white photograph hanging on the maroon velvet-covered wall. Beautiful.

LAZZARO (O.S.)

It's a photo of the 2nd Infantry
Regiment.

Lazzaro enters from a back doorway and strides straight to the photo. Tina approaches him. She stares at the photo.

TINA

Is that you, Mr. Borelli?

Lazzaro swells with pride.

Jurgen, brown leather briefcase in one hand and newspaper in the other, enters. He doffs his homburg hat.

JURGEN

Mr. Borelli. Tina.

He strides to a chair, glances at his gold watch, and sits down. Tina starts toward him -- Lazzaro grabs her arm, forcing her to listen.

LAZZARO

This was taken thirty years ago.
Just before them Krauts attacked us.

TINA

Did you beat them?

Lazzaro shakes his head. Tina turns somber.

LAZZARO

Don't worry, Tina. We'll get our
revenge.

Tina agrees in silence. Then she walks to Jurgen. Lazzaro remains staring at the photo, his face twisted in an angry frown.

MAN (O.S.)

No!

Jurgen, Lazzaro, and Tina look toward the back room where the voice emanated.

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

Could have been my best score!

Jurgen stares at Lazzaro. Is this the man that could help them? Lazzaro nods. Jurgen motions Lazzaro to call him.

LAZZARO

Pierre! Get over here!

After a moment, PIERRE LAURENT, 30s, dressed in casual clothes, darts in one hand, and a pint of beer and a cigarette in the other, saunters to them.

PIERRE

Mr. Martens.

JURGEN

Good afternoon.

PIERRE

Tina! What are you doing here?

LAZZARO

Them streets in back of the castle.
How guarded are they before dimout?

PIERRE

Don't have a clue.

LAZZARO

Don't you guard the area?

PIERRE

I show up, they pay me.

Pierre gives Lazzaro a questioning look.

LAZZARO

We're plannin' a sabotage mission.
Wanna be involved?

PIERRE

Can I detonate the bomb?

LAZZARO

Look like I'm jokin'?

Pierre examines him, then Jurgen and Tina -- they look dead serious.

JURGEN

We've been informed that the Allies will commit to an air strike this Saturday, if the searchlights at the castle are immobilized.

LAZZARO

Whaddya think?

PIERRE

I think you guys wanna end up like Richard Verhoeven.

LAZZARO

We'll be dyin' for our country.

PIERRE

A favourite slogan -- of fascists. If we just sit back, mind our bedside manner, and cooperate with them, nobody has to die for anything.

LAZZARO

Fascists?

JURGEN

It may interest you to know that according to Allied reports the towns that have cooperated haven't fared better.

PIERRE

I wouldn't put too much credence in those Allied reports. The Germans don't have a monopoly on propaganda.

LAZZARO

Go back to playin'.

Pierre glances at Tina and Jurgen -- they look dejected.

PIERRE

I'm curious. What would I have to do?

JURGEN

You would have to just make sure the street behind the castle is clear of guards the moment we come out of the back gate.

Pierre thinks it over.

TINA

Mr. Laurent, wasn't Mr. Verhoeven a friend of yours? Don't you feel sad that the Germans killed him?

A look of guilt passes over Pierre's face. He broods.

PIERRE

I'll give you an answer tomorrow.

LAZZARO

We only have three days! We need --

JURGEN

Tomorrow will be fine.

INT. BOMBED-OUT HOUSE - EVENING

Tina enters and sees the Boy anxiously sitting right in front of her.

BOY

Tell anyone about me?

TINA

I didn't.

The Boy eases up. Tina takes out a carafe of water, a carafe of milk, potatoes, and slices of bread from her basket as she talks:

TINA (CONT'D)

You were right about the Allies attacking on Saturday! And you were right about some people would wanna help! How do you know all this stuff?

BOY

Who are people that help you?

TINA

I've known them since I was small --

BOY

You told them not do suspicious things?

TINA

I told them that. I told them everything you told me to say.

The Boy looks satisfied. Tina takes out the last slice of bread from her basket.

TINA (CONT'D)

I also brought you some bread and milk. It's better than just water and potatoes.

BOY

What else they say?

TINA

They said we'll meet tomorrow morning.

BOY

We will think of plan of how to steal
key when you are in building.

Tina nods. Suddenly, the Boy grabs his head and moans in pain.

TINA

What's wrong?

The Boy writhes in pain.

TINA (CONT'D)

Does your head --

She stops short as she sees the Boy stops moaning.

TINA (CONT'D)

Is it a headache?

The Boy nods.

TINA (CONT'D)

Do you get them a lot?

BOY

Sometimes.

TINA

Do you know why?

BOY

Everything new to me here.

TINA

You mean the cold weather?

BOY

Everything.

Tina ponders.

TINA

I was thinking, you know those people
that are chasing you? How do you
know if they're still chasing you?
I know sometimes I start to do
something, but when it takes too
much time I just give up.

BOY

They will not give up.

TINA
How do you know?

BOY
They have been sent by someone.

TINA
Is he powerful, like the Colonel?

The Boy remains silent for a moment, then nods.

EXT. CITY OUTSKIRTS - EVENING

The Two German Patrol Soldiers stand in front of the Colonel. Behind them, two civilian-dressed Gestapo agents inspect the ground in front of one of three ten-meter gaps in the barbed wire fence separating the city perimeter from the countryside.

Patrol Soldier #1 briefs the Colonel:

PATROL SOLDIER #1
Then we looked and saw three bright
lights streaking across.

A German staff car arrives. Captain Werner alights and approaches the Colonel.

CAPTAIN WERNER
Colonel, one of our tanks has been
sabotaged.

COLONEL
Get our "Battle Damage Assessment
and Repair" team working on it as
soon as possible.

CAPTAIN WERNER
You may want to see this.

The Colonel stares concernedly at Captain Werner.

COLONEL
(to the Patrol Soldiers)
Report to me when you have any findings.

PATROL SOLDIERS
Yes, Colonel.

Captain Werner escorts the Colonel into the staff car.

INT. STAFF CAR (MOVING) - EVENING

The Colonel and Captain Werner sit in the back seat.

COLONEL
How was the tank sabotaged?

CAPTAIN WERNER

We only know it was investigating bright lights in the area.

The Colonel's eyes react.

COLONEL

How many lights?

CAPTAIN WERNER

Three.

EXT. STREET - EVENING

The staff car comes to a halt. The Colonel and Captain Werner alight.

The Colonel scans the street -- the tank is nowhere in sight.

Captain Werner looks up, behind the Colonel. The Colonel follows his gaze --

The tank sits inexplicably on a two-story building roof. An uncanny sight.

The Colonel stares at the tank, at a loss.

INT. CAFE LAZZARO - MORNING

Jurgen and Lazzaro sit at a table. Tina stands beside them. Pierre sits across, staring severely at them.

PIERRE

Sending you to your graves prematurely isn't something I want as one of my lifetime achievements. I'll do it.

JURGEN

Happy to have you on board.

PIERRE

I asked a friend that guards the adjacent street. He told me he never sees German soldiers in the area. He also told me that he'll help me distract them if we do.

JURGEN

Well done!

LAZZARO

You could learn a ton from that mate of yours. An upright chap. A true patriot!

PIERRE

No thanks. Patriotism's responsible
for more wars than any other ideology.

Jurgen glances at his gold watch.

JURGEN

We only have two days, gentleman.
Perhaps we should direct our efforts
to how Tina will steal the key.

TINA

Don't worry, I think I know what to do.

Jurgen, Lazzaro, and Pierre swap glances. They're unconvinced.

LAZZARO

Test time!

Lazzaro muscled the table and chairs near Tina aside, leaves
one chair beside her.

TINA

I don't like tests.

Lazzaro points to the chair. Tina sits in front of them,
isolated, like an interrogated suspect.

Lazzaro, Jurgen, and Pierre question her in rapid-fire:

LAZZARO

You told us you know the room the key
is in. You know exactly where it is?

TINA

In the cabinet against the wall.

JURGEN

Where will you hide it?

TINA

In my shoe.

PIERRE

What'll you say if the guard stops
you from entering the building?

TINA

Father Pollo needs more wedding forms.

LAZZARO

What'll you say if the chap inside
has the forms already in the room?

TINA

Father Pollo wants more office supplies and equipment forms.

PIERRE

What'll you do if he leaves the room and suddenly comes back?

TINA

Walk to the door and make sure he's down the corridor.

JURGEN

What will you say if someone sees you at the door?

TINA

I'm waiting for Mr. Roland.

Jurgen, Pierre, and Lazzaro look surprised by Tina's exceptional performance.

LAZZARO

Guess the kid does know what to do.

INT. BEGUINAGE CHURCH - MORNING

Father Pollo inspects the altar. Eduard searches for something under the pews. Tina comes out of the sacristy and approaches Eduard.

EDUARD

Have you seen my favourite sweater?

TINA

Nope.

EDUARD

What kind of wretched animal would steal a sweater in a church?

Father Pollo approaches.

FATHER POLLO

Tina. Mrs. Peeters didn't need to see me.

TINA

I thought she told me she did.

FATHER POLLO

It's all well and good. Since I was in the area I passed by the hospital. More importantly, I heard you came home late last evening.

TINA

I'm gonna go clean the pews now.

FATHER POLLO

You know what the Colonel does to people who are caught out after curfew?

Tina stares at the floor, guilty.

TINA

How do you know?

FATHER POLLO

A priest knows everything.

He smiles at his own joke. Eduard pauses. He and Tina look deadpan. Another of Father Pollo's bad jokes. Eduard resumes searching.

FATHER POLLO (CONT'D)

Eduard saw you in the city.

Tina scowls at Eduard.

FATHER POLLO (CONT'D)

Plus, I don't want you walking the streets for long. They're getting more and more dangerous.

Tina nods.

TINA

I have to leave early today.

FATHER POLLO

What?

Tina puts her hands behind her back and crosses her fingers.

TINA

I have to help out at the hospital.

EDUARD

You're lying, Tina.

Tina's face falters. Eduard stops searching, faces Father Pollo.

EDUARD (CONT'D)

Every time she lies she crosses her fingers. See?

Eduard tries to grab Tina's hands -- she resists.

FATHER POLLO

Okay, you two.

Eduard gets hold of one of her hands.

EDUARD
See? She has her fingers crossed!

FATHER POLLO
Enough!

Eduard stops.

EDUARD
She had her fingers crossed behind
her back!

TINA
You better start watching your back!

FATHER POLLO
Tina!

TINA
But he keeps on being nosy. Why
can't he be nosy in his own business?

FATHER POLLO
Please. I have enough things on my
mind.
(to Tina)
You can leave when you finish your
chores.

Resigned to her fate, Tina plods away toward the sacristy.
Father Pollo gives Eduard a reprimanding look.

EDUARD
She had her fingers crossed.

EXT. ALLEY - AFTERNOON

Tina approaches Pierre and Lazzaro, who are waiting for her.

LAZZARO
What took ya so long?

TINA
I had to finish cleaning --

LAZZARO
Ready?

Tina hesitates, then nods. They peek out of the alley and
see -- forty meters away, across the street, a rifle-armed
German sentry stands guard in front of the Hall of Records
Building.

PIERRE

Act like you normally do.

LAZZARO

We ain't leavin', so come back and tell us if ya got the key.

PIERRE

Make sure the administrator is down the corridor before you get it.

LAZZARO

Remember to come back here!

PIERRE

Good luck.

Tina takes a deep breath. Then departs.

LAZZARO

Don't forget to come back!

Thirty meters away...

Tina sees the sentry standing guard, staring straight ahead. She fidgets with her skirt.

Twenty meters away...

Tina sees him turn his head toward her. She averts her eyes from him and looks to the ground.

Ten meters away...

Tina looks back up and sees him look her over. She breathes heavily.

Tina approaches him, sees his stern face... and walks away!

ALLEY

Pierre and Lazzaro watch incredulously.

LAZZARO

Hell's she goin'?

PIERRE

I guess the mission is over.

LAZZARO

No, it ain't!

Lazzaro strides after Tina.

PIERRE

Where are you going?

Lazzaro doesn't answer. Pierre follows him.

The sentry is thirty meters away. He stands guard, staring straight ahead.

PIERRE (CONT'D)
She doesn't have to do this if she
doesn't want to.

The sentry is twenty meters away. He turns his head toward them.

PIERRE (CONT'D)
You can't force her.

The sentry is ten meters away. He looks them over.

Lazzaro reaches inside his jacket, takes out a revolver and aims it at the sentry --

BANG! BANG! The sentry ducks --

PIERRE (CONT'D)
What the...

The sentry gets up and aims his rifle --

BANG! Lazzaro and Pierre duck.

Lazzaro fires back --

BANG! BANG! The sentry tumbles to the ground.

Lazzaro and Pierre run down the street and disappear round a bend.

EXT. HALL OF RECORDS BUILDING - AFTERNOON

Six armed soldiers stand on guard. Captain Kraus briefs the Colonel:

CAPTAIN KRAUS
Then two citizens opened fire in the
middle of the street.

COLONEL
Which direction did they escape?

CAPTAIN KRAUS
They were last seen running toward
Noordstraat and Wijngaardstraat.

The Colonel strides down the street. Captain Kraus follows.

COLONEL
Casualties?

CAPTAIN KRAUS
Only the sentry was wounded.

COLONEL
Did he see the assailants' faces?

CAPTAIN KRAUS
They were too far away.

COLONEL
Berlin will not be happy to hear
about these "sheep" rebelling.

CAPTAIN KRAUS
It was an isolated incident.

COLONEL
Rebellions always start out as
"isolated incidents."

They approach a --

THREE-WAY STREET INTERSECTION

and stop.

CAPTAIN KRAUS
We have no witnesses who saw which
street they took.

The Colonel peers down the street on the right. Then the
street on the left.

COLONEL
This is the street they escaped to.

CAPTAIN KRAUS
How do you know?

COLONEL
It's unlikely they would have escaped
down Noordstraat. Everyone knows
our barracks are there.

Captain Kraus absorbs the information.

COLONEL (CONT'D)
I want checkpoints on every major
street. And prepare your men.
Tomorrow we will escalate our
operations. If German law can't
keep the citizens in check, perhaps
terror will.

INT. CAFE LAZZARO - AFTERNOON

Behind the bar, Lazzaro peels a pear with a pocketknife. At a table, Pierre plays solitaire as he briefs Jurgen:

PIERRE

So Mr. Borelli, here, decided to pull out a pistol and play Cowboys and Indians with the sentry!

JURGEN

Where's Tina now?

LAZZARO

Under her bed sheets!

Jurgen takes a moment to absorb the news.

JURGEN

Disappointing.

LAZZARO

He thinks 'cause he's a cop he could boss everyone around. Remember, I was shootin' Krauts when you were crappin' your diapers.

PIERRE

Get ready to see one of his war scars.

JURGEN

When I saw the checkpoints on the streets I knew something was awry.

PIERRE

The Colonel set up checkpoints?

Jurgen nods. Something catches Lazzaro's eye outside the window.

LAZZARO

Well, looky here.

The door opens, Tina enters and sheepishly approaches them.

LAZZARO (CONT'D)

Mother of all things sacred!

JURGEN

Please, let's give her an opportunity to tell her side of the story.

Tina remains silent. Jurgen holds his gaze on her, waiting for a response.

TINA

I was fine at the beginning. But...

JURGEN

But?

TINA

But then I saw the soldier's face
and got scared and ran away.

PIERRE

I'm sure the soldier won't be happy
to hear that.

LAZZARO

Nah, you can't make a racehorse from
a donkey.

Tina stares at the floor, guilt-ridden.

PIERRE

(to Lazzaro and Jurgen)

It serves you right for relying on a
kid to do something like this.

LAZZARO

You're the one to yammer.

Pierre gives Lazzaro a questioning look.

LAZZARO (CONT'D)

The only thing you're reliable at is
in carryin' out every Kraut order
'gainst his countrymen!

PIERRE

Hey, the things I do I'm ordered to
do! I have to do them! Had to deal
with this for the past four years.
You think I enjoy arresting people I
knew since I was a kid? You think I
enjoy dragging men out of their homes
in front of their families?

Awkward silence.

JURGEN

I'm sure Mr. Laurent dislikes some
of the things he's compelled to do.

LAZZARO

It doesn't change the fact from what
he is: an unpatriotic coward.

PIERRE

That doesn't mean much coming from a
vengeful fascist.

Lazzaro's eyes flare.

LAZZARO

Did he call me that again?

Jurgen and Tina exchange anxious looks.

Lazzaro whips the towel in his hand on the floor and stalks
out from the bar.

LAZZARO (CONT'D)

Last person who made me angry --

Jurgen hurries to a chair and motions everyone quiet. The
others stare at him, puzzled.

TWO GERMAN SOLDIERS enter --

Lazzaro sidles back behind the bar.

Jurgen reads his newspaper.

Pierre plays solitaire.

Tina looks at the World War One photo on the wall.

The German Soldiers stroll to the bar.

GERMAN SOLDIER #1

Two cognacs.

LAZZARO

No brandy.

GERMAN SOLDIER #1

Scotch.

LAZZARO

No whiskey.

GERMAN SOLDIER #2

A bar without alcohol.

The German Soldiers chuckle.

GERMAN SOLDIER #1

What do you have?

LAZZARO

Gin.

German Soldier #1 nods. As Lazzaro makes the drinks, the German Soldiers turn toward the others.

Jurgen turns the page of his newspaper.

Pierre slaps down a card on the table.

Tina continues to stare at the photo on the wall.

As Lazzaro finishes making the drinks, the German Soldiers face the bar. They grab their drinks, hoist them in the air --

GERMAN SOLDIERS
To the Fatherland!

-- clink their glasses, down their drinks, and slap them down on the bar.

GERMAN SOLDIER #1
(re: gin)
Quite horrible.

He throws a few coins on the counter and stares at Lazzaro. Lazzaro stares back. An intense moment.

The German Soldiers face the others --

Jurgen still reads his newspaper.

Pierre still plays solitaire.

Tina still stares at the photo on the wall, frozen in the same position since the German Soldiers arrived.

The German Soldiers smirk, then head to the door and exit.

Jurgen rises from his chair, strides to the door, and peeks out the door window. He sighs and strolls back to his chair. Tina remains staring at the photo.

PIERRE
(to Tina)
They're gone.

Tina faces the others, sighs. They all ponder in silence.

JURGEN
Tina, you're not obligated to do this. But you must decide. This is not a joking matter. Our lives, the lives of all the citizens of Bruges, depend on you.

TINA
I wanna do this. If I don't the Germans are gonna kill more people.

PIERRE

Are you sure? You know you have one more chance tomorrow. That building's closed on weekends.

TINA

Father Pollo says when we have to fight our enemies we shouldn't be scared of them, because God is always watching over us.

LAZZARO

Deuteronomy 20:1. One of my favourite passages.

He and Jurgen exchange looks, satisfied with her reply.

JURGEN

Splendid! The problem now is the checkpoints.

They exchange worried looks.

INT. BOMBED-OUT HOUSE - EVENING

Tina approaches the Boy -- colour has returned to his face. She takes out a carafe of water, a carafe of milk, bread, and potatoes from her basket as she talks:

TINA

You look much --

BOY

Tell anyone about me?

TINA

You always say that. You don't have to worry. I can keep a secret.

The Boy stares skeptically at her.

TINA (CONT'D)

I can.

(whispering)

One time Eduard made the holy water in the stoup fall, so he filled it with regular water, and he told me to keep it a secret. And I did. I never told anyone.

BOY

You just did.

The Boy grabs the carafe of milk and takes a swig. Tina thinks a moment, then takes out the last potato from her basket.

TINA
You look much better.

BOY
Saturday I be able to go with your
friends and help with mission.

TINA
I know they'll be happy to hear that!

She reaches for something in her basket.

TINA (CONT'D)
And guess what else I brought you?

She pulls out a doll.

TINA (CONT'D)
Raggedy Ann! Now, you have someone
to play with!
(playing with the doll)
See, you can make her walk... and
skip... and sit and have tea --

BOY
You not get key.

Tina's smile crumbles into a frown. She shakes her head.

BOY (CONT'D)
If searchlights are not destroyed,
many people in your city will be
killed.

TINA
Part of me wanted to go ahead with
the plan. But another part of me
didn't have faith that things would
turn out well. Like they haven't
since the Germans arrived.

BOY
That is why you not help your friend
Verhoeven?

Tina nods.

BOY (CONT'D)
You think much of negative, not of
positive. Have faith that together
we free city. I promise we will.

Tina fidgets with the doll, brooding.

After a moment, she glances up at him -- he stares, as if he
knows something troubles her.

TINA

There's still something I have to tell you. After I got scared Lazzaro started shooting the guard. Now, the Colonel put checkpoints on the streets and we don't know what to do.

BOY

You must tell your friends to first check streets checkpoints are on, then meet you, and tell you. Then you will know what streets to take and what streets not to take.

TINA

How do you know all this stuff?

The Boy remains silent.

TINA (CONT'D)

I just thought of something. I don't know what your name is!

BOY

Not have name.

TINA

I never heard of somebody not having a name.

She stares at him for a response. The Boy remains silent.

TINA (CONT'D)

If you really don't have a name can I give you one?

The Boy nods. Tina ponders a long moment.

TINA (CONT'D)

How about Sebastian? I've always liked that name ever since Father Pollo told me the story of Saint Sebastian.

The Boy/Sebastian thinks a moment.

BOY/SEBASTIAN

I like name.

Tina smiles. Then she sees him mouthing the last slice of bread.

TINA

You sure are hungry. If the Reverend Mother took more time watching those lights outside, I could've taken more --

Sebastian lunges to his feet.

SEBASTIAN
What lights?

TINA
The Reverend Mother was looking at
these bright lights near the Beguinage
when I was getting --

SEBASTIAN
When?

TINA
Early this morning.

SEBASTIAN
How many?

TINA
I think she said three.

Sebastian's eyes stare off into the tangle of his worries.

EXT. CITY OUTSKIRTS - EVENING

Foggy. A SERGEANT and the two German Patrol Soldiers watch four civilian-dressed Gestapo agents inspect the ground in front of one of the three gaps in the barbed wire fence seen earlier.

The Sergeant receives an incoming transmission on his handheld transceiver.

CAPTAIN WERNER (V.O.)
Get to Woendsdagmarkt! We've found
the intruders!

SERGEANT
Yes, sir!

The Sergeant signals the two soldiers -- all three immediately hurry down the street.

EXT. RESIDENTIAL STREET - EVENING

Foggy. Captain Werner speaks into a handheld transceiver with the Sergeant as he trots down the street with three rifle-armed soldiers, chasing the Three Blinding Lights ahead in the distance.

CAPTAIN WERNER
We're chasing them to the square!

SERGEANT (V.O.)
How many, sir?

CAPTAIN WERNER
 We think three! Report when in
 position!
 (still into transceiver)
 Your position, Corporal?

EXT. COMMERCIAL STREET - EVENING

The CORPORAL speaks into a handheld transceiver as he trots down the street with two rifle-armed soldiers.

CORPORAL
 We'll be on Genthof in seconds!

CAPTAIN WERNER (V.O.)
 Good! Standby!

EXT. RESIDENTIAL STREET - EVENING

Captain Werner receives a transmission on his handheld transceiver.

SERGEANT (V.O.)
 We're on Woendsdagmarkt, sir!

CAPTAIN WERNER
 Standby!
 (to his soldiers)
 Faster!

He and the three soldiers quicken their pace. Up ahead, the square is faintly seen through the fog.

CAPTAIN WERNER (CONT'D)
 (into transceiver; to
 Sergeant and Corporal)
 They should be there in seconds! Be
 ready!
 (to his soldiers)
 Watch the flanks!

He and the three soldiers enter the --

SQUARE

-- and scan the area, their rifles pointed in every direction. They see no one.

Captain Werner contacts the Sergeant and Corporal on his transceiver:

CAPTAIN WERNER (CONT'D)
 Report?

SERGEANT (V.O.)
 Still waiting, sir.

CORPORAL (V.O.)
Nothing here.

CAPTAIN WERNER
They're not in the square! They had
to come your way!

SERGEANT (V.O.)
We see no one.

CORPORAL (V.O.)
No one here, sir.

CAPTAIN WERNER
They must be taking cover against
the wall! Move in!

He listens for gunfire... and listens... and listens. He
hears nothing, then --

He sees two soldiers and the Corporal appear from the left
side street. Then --

Two soldiers and the Sergeant appear from the right side
street.

No intruders.

The soldiers all stare at one another, at a loss.

EXT. RESIDENTIAL STREET - MORNING

A German military truck comes to a screeching halt. Helmeted,
jackbooted SS men alight and storm into the surrounding
apartment buildings. The raid has started!

EXT. CANALSIDE STREET - AFTERNOON

Captain Kraus monitors the activity across the canal where
German soldiers exchange fire with citizens who have taken
refuge in a two-story residential building.

A German staff car pulls up in front of Captain Kraus. The
Colonel alights and approaches.

CAPTAIN KRAUS
Colonel!

COLONEL
Report.

CAPTAIN KRAUS
The tenants barricaded themselves
when they saw our soldiers coming.
One of them is armed. We have the
situation under control.

COLONEL

That was reported at eleven hundred hours. Why has this matter not been resolved? The heavy deployment of forces in one area renders us vulnerable to attack in other areas.

Captain Kraus doesn't know what to say.

COLONEL (CONT'D)

I suggest you reread your "Tactics, Techniques, and Procedures Manual." Number of citizens?

CAPTAIN KRAUS

We're not sure.

The Colonel surveys the scene -- a dead soldier lies on the street, five other soldiers take cover behind a troop truck.

COLONEL

The situation does not seem like it is under control.

From across the canal, an NCO signals Captain Kraus.

CAPTAIN KRAUS

(to the Colonel)

They're retreating to the top floor! Should we storm the building?

The Colonel surveys the entire area -- from the windows of the surrounding buildings, people watch the fighting with rapt attention.

COLONEL

Let them retreat. Napoleon once said, "Never interrupt your enemy when they are making a mistake." Bring four flamethrowers here.

Captain Kraus looks at him, puzzled.

COLONEL (CONT'D)

If they want to remain in the building, we will grant them their wish.

EXT. BEGUINAGE CHURCH - AFTERNOON

Tina barrels out the front doors.

EXT. RESIDENTIAL STREET - AFTERNOON

Tina scurries along, passing a sign that reads "TO MARKET SQUARE" in Flemish. Suddenly, a MAN runs out from one of the branching alleys toward her --

MAN #1

Germans are coming! Get out of here!

-- and past her. Tina stops in her tracks, turns, and watches him run down the street. She frowns, worried.

She turns back around and sees two more men running out from the alley... then two German Soldiers, rifles in hand.

In wide-eyed horror, Tina turns and runs. The --

TWO GERMAN SOLDIERS

chase the men. One of the men disappears into an alley branching from the street -- the other man runs to the intersection down the street.

The soldiers aim their rifles and fire --

BANG! BANG! The man tumbles to the ground.

The soldiers run to the man.

SOLDIER #1 checks the pulse on the man's wrist. The man is dead. Five meters farther away, another inert body lies on the ground.

Soldier #2 strides to the body and sees it is Tina!

He stoops down and checks the pulse on her neck. Then he looks at Soldier #1 and shakes his head.

Tina is dead!

Three ELDERLY WOMEN passing by stop to investigate. One of them edges closer to the scene.

ELDERLY WOMAN #1

Oh, Lord!

ELDERLY WOMAN #2

Who is it?

ELDERLY WOMAN #1

It's Tina.

ELDERLY WOMAN #2

Tina from the Beguinage?

Elderly Woman #1 nods.

ELDERLY WOMAN #3

My God!

SOLDIER #1

Move!

He pushes Elderly Woman #1 back with his rifle.

Elderly Woman #1 glowers at him, then plods away with the other two elderly women.

EXT. BEGUINAGE COURTYARD - AFTERNOON

The Reverend Mother converses with a nun, as other nuns stroll to and fro. A MIDDLE-AGED WOMAN rushes across the courtyard to the Reverend Mother and tells her something urgently.

REVEREND MOTHER

It can't be!

Every nun in the courtyard stops and stares at the Reverend Mother. Then they rush toward her to inquire.

The Middle-Aged Woman continues across the courtyard toward the church as nuns' cries ring out behind her.

INT. BEGUINAGE CHURCH - AFTERNOON

The Middle-Aged Woman hurries to Father Pollo, who is about to enter the sacristy.

MIDDLE-AGED WOMAN

Father! Horrible news!

Father Pollo stares gravely at her.

INT. JURGEN'S APARTMENT - AFTERNOON

Muslin slipcovers cover antique furniture. Jurgen leans against his desk. Lazzaro paces the room. Pierre sits in the only chair without a slipcover.

PIERRE

It could be just a rumour. We know how this town is.

JURGEN

I heard the lady who witnessed the accident was sure it was Tina.

They fall into stunned silence.

PIERRE

What were you guys thinking allowing a little girl to be involved in something like this?

LAZZARO

How dare you have the cheek to blame this on us?

PIERRE

If you didn't allow her to be part of this crazy scheme, she wouldn't have been on her way to your cafe and caught in crossfire!

JURGEN

Why don't you deadbeats stop this bickering and act like men your age?

Pierre and Lazzaro exchange guilt-ridden looks.

LAZZARO

What do we do now?

PIERRE

There's nothing we can do.

Lazzaro looks at Jurgen for his opinion.

JURGEN

I usually make it a policy to finish every venture I start. But I have to agree with Mr. Laurent. How can we proceed without her?

Sad silence.

BANG! Lazzaro pounds his fist on the table.

INT. BEGUINAGE CHURCH - AFTERNOON

Father Pollo and Eduard stand near the votive candles in the otherwise empty church.

EDUARD

Did the Reverend Mother find out where they placed Tina's body?

FATHER POLLO

Not yet. They told her the soldiers probably placed her temporarily somewhere near the site of the accident because they were busy carrying out their assignment.

Eduard shakes his head, distressed.

FATHER POLLO (CONT'D)

Now you don't have anyone to argue with anymore.

Eduard sadly smiles.

FATHER POLLO (CONT'D)
Aren't you going to see if the choir
is still coming?

EDUARD
Will you be all right?

Father Pollo nods.

EDUARD (CONT'D)
Are you sure? I can stay if you --

FATHER POLLO
I'll be fine, Eduard.

Eduard departs. Father Pollo turns toward the votive candles, and as he grabs a few of the spent candles, he notices the shadow of his hand on the wall -- he pauses.

He places the spent candles back on the table. He makes a hand figure over the flickering candle flames -- the shape of a deformed sheep appears on the wall.

FATHER POLLO (CONT'D)
The sheep eats the grass...

He makes another hand figure -- the shape of a deformed wolf appears on the wall.

FATHER POLLO (CONT'D)
... the wolf eats the sheep...

His voice trails off. He breaks down and sobs.

EXT. CANALSIDE STREET - AFTERNOON

The Colonel gazes across the canal -- sees the four soldiers with flamethrowers positioned around the building where citizens barricaded themselves. Captain Kraus approaches.

CAPTAIN KRAUS
Men are ready, Colonel.

The Colonel surveys the building.

COLONEL
Proceed.

Captain Kraus signals the NCO across the canal. The NCO signals the soldiers with flamethrowers. The soldiers torch the windows.

Captain Kraus looks distressed as he watches the building quickly fill with fire. The Colonel notices this.

COLONEL (CONT'D)

Powerful nations have always done what they wish. England, France, and America all have. They had their time. Now, it's our time.

Black smoke now billows from the building's windows.

The soldiers with flamethrowers torching the building stop. The NCO near the soldiers signals Captain Kraus.

CAPTAIN KRAUS

(to the Colonel)

They want to surrender.

The Colonel surveys the area -- people still watch raptly from the windows of the surrounding buildings.

CAPTAIN KRAUS (CONT'D)

Colonel, the citizens --

COLONEL

I heard you. Continue.

Reluctantly, Captain Kraus signals the NCO. The NCO signals the soldiers. The soldiers fire-up the flamethrowers.

Agonizing screams emanate from inside the building.

Captain Kraus looks at the Colonel, imploring him to order the soldiers to stop torching. The Colonel just watches.

An arm breaks through one of the window shutters at the building's facade -- a citizen tries to get out!

A man squeezes his head out... pushes the shutter wide open... then his movements slow... then stop. The man is dead.

Captain Kraus watches with pity.

COLONEL (CONT'D)

Save your pity, Captain. The Allies didn't show us any at the end of the last war.

The Colonel and Captain Kraus continue to watch the flaming building with rapt attention.

INT. BEGUINAGE CHURCH - EVENING

Evening Mass. The pews are full. Many of them with nuns. Jurgen, Pierre, and Lazzaro are also in the pews, sitting somberly beside one another. A palpable sadness permeates the hall. Father Pollo stands at the pulpit:

FATHER POLLO

In times like these we tend to ask: why do people suffer? Why are the innocent taken from our world much too early? Gentle souls that have done nothing but help others. Job had these same questions. He asked why he is denied justice when he is innocent? But God rebuked Job for having "words without knowledge." He asked Job where was he when He made the springs of the seas. The majesty of mountains. The radiancy of the stars. After listening to God, Job repented. What he came to realize was that we mere mortals can never know the mind of God. He is all-knowing, all-powerful, and because of this, we sometimes fail to understand Him.

Eduard plays the organ, and the choir sings a somber cantata.

EXT. CEMETERY - EVENING

Bomb craters and fragmented tombstones surround a small dilapidated mausoleum.

INT. MAUSOLEUM - EVENING

Tina's pale, lifeless body lies on a slab of concrete. Suddenly, light illuminates the room, then --

BLUE LINES

streak along the surface of her pale neck and arms.

Tina is alive!

Her pale skin turns pink... then rosy.

At the foot of the slab, a figure engulfed in a blinding light watches over her -- it's Sebastian! He's responsible for this miracle!

EXT. MAUSOLEUM - EVENING

Sebastian rushes out, not engulfed in the Blinding Light anymore, and carrying the unconscious Tina in his arms.

BOOM! A blast in the distance. Street lights flicker out. Total darkness. Then a deafening shrilling noise.

Suddenly, out of thin air, the Three Blinding Lights appear in the distance -- as if Sebastian's powers made them aware of his whereabouts.

Sebastian looks toward it, anxious.

The lights streak toward him, disappearing and then reappearing farther ahead...

Sebastian quickly turns, with Tina still in his arms, and...

EXT. CEMETERY - EVENING

... runs down a footpath in the opposite direction.

The lights close in, illuminating part of the area --

Sebastian runs off the footpath and onto a graveyard.

The lights get closer, illuminating most of the area --

Sebastian runs across the graveyard, sidestepping the many tombstones.

The lights engulf the entire area --

Sebastian approaches the edge of a bluff and jumps...

... and falls into canal water.

LATER

Broken tombstones litter the ground. Trees and lampposts are snapped in half. A dozen SOLDIERS search for evidence.

Captain Kraus and Captain Werner brief the Colonel:

CAPTAIN KRAUS

We still haven't found any bomb casings or artillery shells.

The Colonel examines the destruction around him.

COLONEL

This wasn't artillery fire. And it's not like any bomb I've seen.

CAPTAIN KRAUS

What did the partisans use, then?

COLONEL

The partisans responsible for attacking the Hall of Records Building were not responsible for this.

Captain Kraus stares quizzically at the Colonel.

COLONEL (CONT'D)

Yesterday they were shooting with an eight millimeter caliber revolver, and today they have the firepower to do this.

CAPTAIN WERNER

It could've been a windstorm. Our soldiers have reported powerful winds throughout the city the last few days.

COLONEL

I doubt a gale can sweep a twenty-seven ton tank on a roof of a building.

A nearby SOLDIER calls out:

SOLDIER

Colonel, here!

The Colonel, Captain Werner, and Captain Kraus stride to the soldier.

SOLDIER (CONT'D)

Footprints.

The Colonel examines the footprints.

COLONEL

Bare footprints.

CAPTAIN KRAUS

They're small.

COLONEL

Judging by their size, the person should be approximately a meter and a half in stature.

CAPTAIN WERNER

They continue to the graveyard.

The Colonel, Captain Kraus, and Captain Werner follow the footprints up the graveyard in front of them... to the edge of the bluff Sebastian jumped off earlier.

The Colonel looks down to the canal. Then turns and faces the dozen Soldiers.

COLONEL

At attention!

The Soldiers form a line in front of the Colonel.

COLONEL (CONT'D)

We have a fugitive on the run. He's approximately a meter and a half in stature. Search every canal, street, and alley. I want him captured or killed by sunrise.

SOLDIERS

Yes, sir!

The Soldiers disperse.

EXT. UNDER A FOOTBRIDGE - LANDING STAGE - NIGHT

Tina sleeps on the ground. She now wears the sweater she earlier put on Sebastian. A few meters away, near a low canal wall, Sebastian wraps a strip of cloth torn from his shirt around one of his bleeding bare feet.

Tina's eyes flutter open. She sits up, coughing violently. Sebastian hurries to her. Tina casts a groggy eye at him.

TINA

Where am I?

SEBASTIAN

Under bridge.

TINA

What time is it?

SEBASTIAN

One hour, nine minutes.

TINA

What?

(a sudden thought)

The key!

SEBASTIAN

Building is closed. You cannot steal key anymore.

Tina's face saddens.

SEBASTIAN (CONT'D)

You can still continue mission. You go in castle, let friends in yourself. It is more dangerous, but you can succeed.

Tina contemplates this. Then her eyes casually fall on the bloodstains on her blouse.

TINA

What happened?

(MORE)

TINA (CONT'D)

I remember turning the corner of the street... someone running into me... and I can't remember after that.

SEBASTIAN

You were in accident.

TINA

An accident?

SEBASTIAN

You ran into man Germans try to catch.

TINA

Then what happened?

SEBASTIAN

Germans bring you to cemetery. Then I bring you here. Now, I bring you home.

TINA

Cemetery?

Tina broods as she inspects the bullet hole in her blouse.

Faint voices are heard on the streets above.

Sebastian darts to the canal wall, peeks over it. Tina and Sebastian talk in whispers:

TINA (CONT'D)

Who is it?

SEBASTIAN

German soldiers.

TINA

What are they doing?

SEBASTIAN

Searching.

TINA

For what?

SEBASTIAN

Us.

TINA

If they catch us hiding they'll kill us! Maybe we should give ourselves up. We can tell them we forgot about the curfew and just wanna go home.

SEBASTIAN

Do you want to get home?

TINA

I wanna get home. But just because you wanna bring me home doesn't mean you'll be able to. Look what happened to me. I wanted to get the key but I wasn't able to. And almost died.

SEBASTIAN

If we help each other we will get to your home.

Sebastian darts back to her.

SEBASTIAN (CONT'D)

The people searching for me found me. After I bring you home, I must leave city.

TINA

The people searching for you have found you? How?

Sebastian remains silent. Tina continues to stare at him, waiting for an answer.

SEBASTIAN

When I use my abilities, I reveal my presence to them.

Tina frowns, confused.

The German voices cease. Silence. Footsteps approach from above, unhurried, echoing on stone. Sebastian darts to the canal wall, peeks over it --

He darts back and motions Tina to be quiet.

The footsteps get louder... and louder... they stop.

ON THE FOOTBRIDGE

A German soldier stands right above Tina and Sebastian, smoking a cigarette, gazing across the canal.

INTERCUT - TINA AND SEBASTIAN/GERMAN SOLDIER

Tina and Sebastian stay rigid. Tina covers her mouth with her hands -- she has to cough.

The German soldier takes in the picturesque view of the canal and Gothic buildings that flank it.

Tina holds her breath, trying not to cough. Her face turns red. She's about to burst.

The German soldier takes his last puff, throws the cigarette into the canal, and strides away.

Sebastian darts to the canal wall, peeks over it. He turns and faces Tina.

SEBASTIAN

He is gone.

Tina is about to cough -- but composes herself. Sebastian stares at her, confused.

TINA

I don't have to anymore.

Sebastian surveys the streets.

SEBASTIAN

I not have good view here. We must try to get to someplace higher.

He peers out into the distance and spots the belfry.

SEBASTIAN (CONT'D)

We must get to tower.

TINA

I think I have something to tell you.

Sebastian turns and faces her.

TINA (CONT'D)

I think I'm gonna change my mind. I don't wanna continue with the mission.

Sebastian's face crumbles in sadness.

SEBASTIAN

Why you not want to continue?

Tina remains silent. Sebastian continues to stare at her, waiting for an answer.

TINA

I guess after my accident I'm thinking that maybe God isn't always watching over me.

Sebastian thinks for a moment, then directs his attention back to the streets.

Tina gets up and plods beside him. She scans the streets. They're empty.

TINA (CONT'D)

Why don't we go?

SEBASTIAN

I also search for people trying to catch me.

Tina thinks for a long moment.

TINA

Sebastian, you told me that a powerful person ordered those three people trying to catch you to bring you back to where all of you come from. But why does he wanna bring you back?

SEBASTIAN

Because I interfere with things here.

TINA

How are you interfering?

SEBASTIAN

Helping people.

TINA

Helping me?

SEBASTIAN

Helping all suffering people.

TINA

But if you're helping people, what does he think you're interfering with?

SEBASTIAN

His providence.

Tina frowns, perplexed.

SEBASTIAN (CONT'D)

We go now!

He climbs the canal wall, then turns, grabs Tina's hand and pulls her up.

They hurry across the deserted street toward the belfry, which towers over the surrounding buildings in the distance.

EXT. UNDER A FOOTBRIDGE - LANDING STAGE - NIGHT

A German motor gun boat is docked beside the landing. The Colonel and Captain Kraus stare at a pair of bare footprints, as a SOLDIER searches for more clues near the canal wall.

CAPTAIN KRAUS

We stopped because we noticed the landing was wet.

The Colonel examines the footprints.

SOLDIER

Colonel, more footprints!

The Colonel and Captain Kraus walk to the soldier.

SOLDIER (CONT'D)

They're shoes.

The Colonel bends down and examines the footprints.

COLONEL

They're the same size as the bare ones.

He frowns, perplexed. He rises.

COLONEL (CONT'D)

Inform our soldiers. We have two fugitives on the run.

CAPTAIN KRAUS

Yes, Colonel.

Suddenly, the sound of a car screeching to a halt is heard. Moments later, an OFFICER appears on the bank above them.

OFFICER

Colonel!

The Colonel looks up and faces him.

OFFICER (CONT'D)

Two hours ago our soldiers encircled citizens hiding in an east end warehouse. They still haven't reported back.

COLONEL

Contact them.

OFFICER

I did. There was no response.

The Colonel looks concerned.

EXT. EAST END STREET - NIGHT

Light fog. An SS truck arrives and stops. Soldiers hit the ground running and search the area. A German staff car arrives. The Colonel alights. An NCO approaches him.

NCO

We haven't found anything --

SOLDIER #1 (O.S.)

Here!

The Colonel, the NCO, and the soldiers stride to SOLDIER #1, up ahead at a --

FOUR-WAY STREET INTERSECTION

They approach Soldier #1, who gazes down the left branching street. The Colonel and the other soldiers follow his gaze and see -- the street littered with the inert bodies of German soldiers.

Soldier #1 and the other soldiers rush to the bodies and check their pulses. The soldiers have the same somber expression -- the bodies do not have a pulse.

COLONEL

Why were these soldiers stationed here?

NCO

They were investigating three lights.

COLONEL

It appears these three lights don't like to be investigated.

The Colonel and NCO stride to SOLDIER #1, who kneels over one of the dead soldiers.

COLONEL (CONT'D)

Shrapnel?

Soldier #1 searches the dead soldier for wounds.

SOLDIER #1

No wounds, sir.

The Colonel thinks a moment, then he and the NCO stride to SOLDIER #2, who searches a dead soldier for wounds.

SOLDIER #2

Nothing, sir.

Incredulous, the Colonel stoops down and checks the dead soldier himself. He does not find any. He looks blank.

NCO

Poison gas?

COLONEL

He has no burns or swelling around his eyes.

He gets up and addresses the other soldiers:

COLONEL (CONT'D)

Has anyone found any wounds on any soldier?

None of the soldiers answer. Perplexed, the Colonel sinks into thought.

SOLDIER #3 (O.S.)

Here!

SOLDIER #3 waves from down the street, away from everyone.

The Colonel and NCO stride to Soldier #3, who kneels over two dead civilians amid two bags of scattered groceries.

SOLDIER #3 (CONT'D)

Dead. No wounds.

The NCO gives the Colonel a knowing look.

COLONEL

It seems whoever was responsible for this doesn't play favourites.

Soldier #3 gets up and gives the NCO two identity cards.

NCO

Check for weapons?

SOLDIER #3

Yes, sir.

The NCO flips through the identity cards.

NCO

Papers are in order. No weapons. Seems like they're just ordinary civilians on their way home.

A faint shrilling noise is heard. Everyone remains still. The sound gets louder -- it emanates from down the murky street, toward them!

The Colonel, NCO, and soldiers take cover behind the buildings.

They remain still, gazing out, like the statues of the solemn saints on the facades of the surrounding buildings.

The sound gets louder.

The soldiers take aim.

A flock of swans flutter across the intersection and down the branching street.

The soldiers lower their rifles. Then --

WHOOSH!

Three Blinding Lights flash through the area, kicking up a storm of dust and debris, obscuring everyone.

The dust settles, revealing the soldiers, rifles pointed in every direction. They scan the area. They see no one. They're confounded.

Gunshots in the distance. The Colonel and the soldiers turn and see --

A block away, a cloud of dust hovering over a two-story building. The NCO approaches the Colonel and hands him a handheld transceiver.

NCO (CONT'D)

It's Captain Kraus.

The gunshots heard a block away now blare through the handheld transceiver -- along with the shouts of soldiers.

CAPTAIN KRAUS (V.O.)

(static)

Partisans here...

COLONEL

Block escape routes.

CAPTAIN KRAUS (V.O.)

Trying to... they're around us...
can't seem to --

The transmission breaks-off into static.

INT. BELFRY CLOCK ROOM - NIGHT

Sebastian ascends a staircase, hurries straight to one of the windows rimming the room perimeter and scans the streets below. Moments later, Tina plods up, panting.

TINA

Made it!

She looks around, catching her breath.

TINA (CONT'D)

I've never been up here before --
look how big the clock is! Never
knew it was that big.

She looks at it a moment longer, then her gaze wanders to Sebastian, who darts manically from window to window, surveying the streets below.

Then he darts across the room and goes up the staircase.

SEBASTIAN (O.S.)
What is big building beside water?

Tina gets up and ascends the staircase.

EXT. BELFRY ROOFTOP - NIGHT

Tina emerges, sees Sebastian leaning over a guardrail, scanning the streets below.

TINA
It's windy up here.

She inches closer to the guardrail and gazes out. She sees --

The entire city laid out like a giant map with moonlight gleaming off the canal waters and illuminating the old Gothic buildings. A magical view.

TINA (CONT'D)
I can see the whole city! The Market Square... the hospital... the soup kitchen -- look, there's the Beguinage! It's been so long since I've seen it at night.

SEBASTIAN
What is big building beside water?

TINA
That's the hospital.

SEBASTIAN
What is building beside hospital?

Gunshots emanate from the streets below. Tina anxiously looks at Sebastian.

SEBASTIAN (CONT'D)
Soldiers raid homes.

Tina's face tenses. More gunshots. Then --

BOOM! The sound of a blast... a building tumbles to the ground... shouts of anguish. Tina shoots Sebastian a worried look.

SEBASTIAN (CONT'D)
Soldiers raid homes with tanks.

TINA

But why? Why do they wanna make us suffer?

A somber Sebastian doesn't know what to say.

EXT. DOWNTOWN STREET - NIGHT

Captain Kraus and four soldiers slap dust off their uniforms as dust settles to the ground -- the aftermath of an attack.

A German staff car pulls up. The Colonel alights and strides to the Captain.

COLONEL

Where are the partisans?

CAPTAIN KRAUS

They came from all directions. We encircled them, cut off possible --

COLONEL

Where are the partisans, Captain?

CAPTAIN KRAUS

They escaped.

COLONEL

Where?

CAPTAIN KRAUS

We don't know. There was dust everywhere. We saw lights. Heard noises. One minute we had them surrounded, the next minute they --

BOOM!

Behind them, Three Blinding Lights explode out of the top floor windows of a two-story building.

The area lights up like it was struck by lightning. Everyone hits the ground as broken glass rains down on them.

EXT. BELFRY ROOFTOP - NIGHT

Tina sits on the floor. In front of her, at the guardrail, Sebastian scans the streets below, where shouts, machine gun fire, and screams of anguish are heard -- the city resembles a sea of terror.

TINA

Lazzaro, Jurgen, and Pierre must be so mad at me. I got them in this. And now I'm letting them down. Letting everyone down.

BOOM! Tank fire on the streets below... a building tumbles to the ground... more screams of anguish.

Tina storms back inside. Sebastian turns around, sees Tina gone, and dashes back inside.

INT. BELFRY CLOCK ROOM - NIGHT

Sebastian descends the staircase, sees Tina sitting on the floor, her eyes bright with tears.

TINA

It's not that I don't wanna help. When I see people that are sad, I start to think that if I was that person, I know I would like somebody to help me. But I always had faith that if God is watching over me, then when I try to do good, things will turn out to be good. But since the Germans arrived I don't know if that's true.

SEBASTIAN

Not have faith that He makes things better. He will not. But I will. And you should too. Have faith in ourselves. Together we will make things better.

Tina ponders his words. Then a shout from the streets below. Sebastian darts to a window and looks down -- sees a German officer barking orders to a few soldiers on the square.

As Sebastian looks back at Tina, something catches his eye outside. He peers out --

Three figures engulfed in blinding light stand on the rooftops of distant buildings. The figures scan the streets below like owls scanning for prey.

Sebastian pulls back for cover, wide-eyed with terror.

SEBASTIAN (CONT'D)

We must go!

TINA

Why?

SEBASTIAN

Not safe here!

TINA

Can't we stay a bit longer? My feet still hurt.

SEBASTIAN

No!

Tina gets up. They hear faint footsteps. They freeze. They hear it again. It's coming from below, inside the belfry.

Sebastian darts to the landing and listens to the sounds emanating from down the staircase.

TINA

What --

Sebastian motions her quiet. They talk in whispers:

TINA (CONT'D)

What is it?

SEBASTIAN

Germans!

Tina's eyes widen. Sebastian darts to an open window.

TINA

I knew we were gonna get caught!

Sebastian looks below.

TINA (CONT'D)

What are we gonna do?

Sebastian climbs on the windowsill and jumps out!

Tina stares at the window in shock. Then darts to the window and looks down --

Three meters below, Sebastian stands on the facade ledge, arms open.

SEBASTIAN

Jump!

Tina is frozen with indecision.

SEBASTIAN (CONT'D)

I will catch you!

The German voices get louder.

SEBASTIAN (CONT'D)

Trust me!

Tina looks down to the square -- a dizzying drop.

She looks back to the staircase -- sees shadows moving up.

She looks down again -- sees Sebastian imploring her to jump.

She looks back to the staircase -- sees the Stahlhelm helmets of two German soldiers.

Time to move! She climbs on the windowsill, steels herself, and jumps...

EXT. BELFRY FACADE - CONTINUOUS

Sebastian catches Tina, but under the force of her weight they fall to the ledge surface. They get up.

SEBASTIAN

You hurt?

Tina shakes her head. Faint voices murmur above them. Sebastian glances up, sees the soldiers near the rooftop guardrail. Then he elbows a facade window.

CRACK! It breaks. He pushes the glass outward -- a large shard breaks off. He removes it from its frame and lays it on the ground.

SEBASTIAN (CONT'D)

Go inside.

Tina goes through the window frame. Sebastian follows.

INT. BELFRY STAIRCASE - CONTINUOUS

Sebastian and Tina tip-toe down the narrow spiral staircase as the soldiers' muffled voices are heard on the rooftop.

INT. GATE EXIT - NIGHT

Sebastian peeks out, spots a side street off the empty square.

He scans the rooftops. He spots one of the three figures engulfed in light and shrinks back -- the figure scans their area.

Sebastian waits a moment, then takes another peek -- the figure looks in another direction.

SEBASTIAN

We go now!

EXT. SQUARE - CONTINUOUS

Sebastian and Tina rush out of the belfry, dash across the square, and disappear into the side street -- the figure looks sharply toward the area.

EXT. SIDE STREET - NIGHT

Tina and Sebastian trot along.

TINA

My heart's getting tired.

SEBASTIAN

We must continue.

Suddenly Sebastian stops. He hears a shrilling noise. He turns and sees the Three Blinding Lights streaking toward them in the distance.

SEBASTIAN (CONT'D)

Run!

They run down the street --

TINA

What is it?

SEBASTIAN

People trying to find me!

TINA

I think they found you!

They approach a four-way street intersection --

SEBASTIAN

Which street?

TINA

(points to the street
on the left)

This one on the --

Sebastian starts toward the street on the left, sees two German soldiers talking -- stops, turns, and takes the --

MIDDLE STREET

Tina trails behind, trying to keep up, as the street reverberates with the now deafening noise chasing them.

Suddenly the street lamps explode one by one, spraying shattered glass on the street.

Terrified, Tina speeds up, overtakes Sebastian, and now leads the way as they approach a three-way street intersection --

SEBASTIAN

Which --

Before he can finish, Tina takes the --

STREET ON THE LEFT

runs twenty meters, cuts to a --

STREET ON THE RIGHT

and disappears into a dark alley, Sebastian hobbling behind, trying his best to keep up.

The light chasing them engulfs the area and moves in another direction away from them.

EXT. PARK IN FRONT OF BEGUINAGE - DAWN

Misty. Tina and Sebastian hide behind one of the many poplar trees.

TINA

We made it!

SEBASTIAN

Remember. Tell people after accident you woke up in old cemetery and walked back home by yourself.

Tina nods.

TINA

I can't believe we made it back. You were right!

SEBASTIAN

I must go.

TINA

I wish you would stay.

SEBASTIAN

I must leave city.

TINA

But I thought you wanna help us. I thought you said we have to have faith in ourselves. That together we would succeed. You promised.

SEBASTIAN

If I stay people who search for me will catch me. Then I cannot help other suffering people.

Tina's eyes fill with tears. Sebastian stares helplessly at her, his face wracked with guilt. He turns to leave. Then pauses, and faces her again.

SEBASTIAN (CONT'D)

When I sick you helped me. Thank you. You are only friend I have.

Tina gives Sebastian a sympathetic look. Then approaches him and gives him a peck on the cheek.

A chatter of voices approach. Sebastian gives Tina one last mournful look, then turns and hobbles away.

Tina watches him dwindle from view, vanishing into a haze of sun and mist.

TINA

Bye.

She turns and plods toward the Beguinage gate, downcast.

INT. BEGUINAGE CHURCH - MORNING

At the narthex, Father Pollo pins a pamphlet on a notice board. Eduard, wearing the sweater Tina stole, approaches.

EDUARD

I can't find the candles.

Father Pollo notices Eduard's sweater.

FATHER POLLO

You found your sweater.

EDUARD

It was under a chair in the sacristy.
I have no idea how it got there.

FATHER POLLO

The candles are not on the shelves?

EDUARD

No.

FATHER POLLO

Be with you in a second.

EDUARD

I have to leave soon.

Father Pollo draws a long breath, then he and Eduard trot down the right aisle, and to the --

SACRISTY

Father Pollo enters and scans a shelf against the left wall.

FATHER POLLO

There they are, Eduard!

He stares at Eduard, annoyed. Eduard stares back, waiting for him to notice the person standing at the far corner.

Father Pollo finally turns. He stares, transfixed.

FATHER POLLO (CONT'D)
God in the Highest! Tina!

He rushes her and gives her a big hug. He holds her away and examines her with tears in his eyes.

FATHER POLLO (CONT'D)
My child! Are you all right?

Tina nods.

FATHER POLLO (CONT'D)
What happened? Everyone thinks you were in an accident. That the Germans shot you. Everyone thinks you're dead!

TINA
Father, if I was dead I wouldn't be talking to you.

FATHER POLLO
Praise God! What happened?

TINA
I remember I was running from the Germans, then I turned the corner...

Tina starts to put her hands behind her back to cross her fingers, then refrains --

TINA (CONT'D)
... then I woke up in the old cemetery and walked back home.

FATHER POLLO
That's it?

Tina nods. She casts a sidelong glance at Eduard to see if he bought the lie. Looks like he did.

FATHER POLLO (CONT'D)
What was I going to do without you?
Were you planning to reach out and help me from Heaven?
(examines her arms)
These arms don't look long enough to me.

Tina smiles. Eduard rolls his eyes.

FATHER POLLO (CONT'D)
How do you feel?

TINA
Fine.

Father Pollo looks her over. He gives her a tender smile, then kisses the top of her forehead.

INT. BEGUINAGE CHURCH - MORNING

At the nave doors, Father Pollo talks to a parishioner. At the north transept, Eduard leads the choir in rehearsal. At the south transept, beside the votive candles --

TINA

slouches on the floor. Her face mapped with conflicting emotions. Suddenly, she sits up straight, her eyes wide -- she comes to a realization.

INT. CAFE LAZZARO - MORNING

Pierre, Jurgen, and Lazzaro sit around a table.

PIERRE

Then the soldiers barged into the apartments and started shooting everyone. Women and children, too.

JURGEN

Is this what awaits us when they raid our quarter?

They look anxious. A long silence.

Footsteps outside the door -- Pierre, Jurgen, and Lazzaro flinch, scared. The door opens. Tina enters.

TINA

Hi, everybody!

She breezes to her usual chair, sits down, and faces them.

TINA (CONT'D)

Are we ready?

Pierre, Jurgen, and Lazzaro stare at her, dumbfounded.

LAZZARO

Tina!

They rush to her and greet her with a barrage of pats on the back.

TINA

Wait! I have something to tell you!

LATER

Jurgen, Pierre, and Lazzaro gape at Tina.

JURGEN

Let's see if we understand this.
You will tell the guards at the castle
that you have a letter from Father
Pollo to deliver to the administrator
you know. You will then enter the
castle, proceed to the cellar, cross
to the back gate, and let us in.

Tina nods. Jurgen, Lazzaro, and Pierre exchange glances,
impressed.

LAZZARO

(to Jurgen)

Then you guard one end of the bailey,
and I'll guard the other end while I
cut the searchlight cables.

JURGEN

I don't think we should directly
involve her in this. Stealing a key
when there's no one in the room is
one thing. This is an entirely
different matter.

TINA

But there aren't any soldiers in the
castle at that time.

LAZZARO

It's still risky, kid.

TINA

But if we don't do this the Colonel's
gonna kill us anyway.

Jurgen, Lazzaro, and Pierre exchange knowing looks. They
deliberate.

PIERRE

I still don't get how the soldiers
thought she was dead.

JURGEN

They were mistaken.

PIERRE

How can you not know if someone is
dead? They either have a pulse or
they don't.

No one answers.

Jurgen glances at his watch.

JURGEN

I must remind everyone that if we do decide to continue with this operation, we would have to carry it out in less than eight hours from now.

PIERRE

If you guys get caught, you know what'll --

TINA

Mr. Laurent, if you don't wanna be part of this, then you shouldn't. But just because you don't wanna be part of this, doesn't mean you should try to make us not be part of this.

Jurgen, Lazzaro, and Pierre stare surprisingly at Tina.

PIERRE

I think I like the Tina before she went missing better than this one.

LAZZARO

She just has to let us in. Once she does she can go straight home.

JURGEN

(to Tina)

Do you really think we can succeed?

TINA

I think if we have faith in ourselves we can succeed.

Jurgen, Lazzaro, and Pierre share a look of optimism.

INT. COLONEL'S OFFICE - MORNING

The usual morning report. The Colonel and Captain Kraus watch Captain Werner read from a document:

CAPTAIN WERNER

Our casualties: fourteen dead. Nine injured. Civilian casualties: fifty-eight dead. Five injured. Eighteen apprehended for questioning.

COLONEL

You have the postmortem results?

CAPTAIN WERNER

They determined it wasn't poisonous gas. They think a gale caused our soldiers and the civilians to die of a heart attack.

COLONEL

You know what the odds of nine men dying of a myocardial infarction at the same time are?

CAPTAIN KRAUS

Lucky you took cover behind a building when you saw the gale coming.

The Colonel broods.

COLONEL

Burglaries?

CAPTAIN WERNER

None.

COLONEL

Closings?

CAPTAIN WERNER

Two. The barber shop at sixteen hundred hours. And a cafe at seventeen fifty hours.

COLONEL

Which cafe?

CAPTAIN WERNER

Cafe Lazzaro.

COLONEL

Cafe Lazzaro is on Katelijnestraat?

Captain Werner checks his document.

CAPTAIN WERNER

Correct.

The Colonel ruminates.

CAPTAIN KRAUS

Something wrong, Colonel?

COLONEL

Katelijnestraat is the only street that intersects Wijngaardstraat.

CAPTAIN KRAUS

Wijngaardstraat?

COLONEL

The street the partisans escaped to two days ago.

Captain Kraus and Captain Werner's eyes go wide.

EXT. ALLEY - EVENING

Foggy. Tina sits on the ground. Jurgen paces around her. At the alley mouth, Lazzaro keeps watch. The belfry chimes six times.

TINA

Mr. Martens, it's time!

Tina springs up. Jurgen doesn't react.

TINA (CONT'D)

Mr. Martens, it's time!

JURGEN

I'm not deaf.

Tina strides toward Lazzaro. Jurgen follows.

Tina approaches Lazzaro, passes by him, and continues toward the castle.

LAZZARO

Tina!

Tina stops and faces Lazzaro.

LAZZARO (CONT'D)

Come back here!

Tina strides back to Lazzaro.

LAZZARO (CONT'D)

You remember what to do?

Tina nods.

LAZZARO (CONT'D)

You better not chicken out!

Tina nods. She peers out --

Two sentries guard the front gate of a Gothic castle. A tank is parked in front. Further in the distance, an NCO talks to two soldiers armed with flamethrowers.

Takes a deep breath. She departs.

Lazzaro and Jurgen apprehensively watch her stride towards the castle.

LAZZARO (CONT'D)

Keep on walkin'...

Tina gets closer to the sentries.

LAZZARO (CONT'D)

That's it...

And closer.

LAZZARO (CONT'D)

Keep on walkin'...

Tina approaches the sentries. Lazzaro and Jurgen breathe a sigh of relief.

She talks to the sentries... and talks... and talks.

LAZZARO (CONT'D)

What the hell are they talkin' about?

Tina continues to talk to them for a few more moments. Then they finally let her in.

LAZZARO (CONT'D)

We move!

Lazzaro and Jurgen depart.

EXT. STREET NEAR CASTLE - EVENING

Pierre, in police uniform, glances at his watch. Then gazes down the street --

Two German patrol soldiers stroll into view from the right side of an intersection.

They stare at Pierre as they stroll across...

Pierre surveys the buildings around him, pretending to be on watch.

The two German patrol soldiers continue to stare at Pierre... then they disappear on the left side of the intersection --

Pierre turns, dashes down the street, and disappears around a bend --

INT. CASTLE HALLWAY - EVENING

Tina rushes down the empty stark hallway, rounds a corner --

-- and bumps right into an ADMINISTRATOR.

ADMINISTRATOR

Slow down! You're not outdoors!

Tina nods, then continues down the hallway at a slower pace.

She glances over her shoulder, sees the Administrator disappear round a corner -- she runs to the end of the hallway and arrives at a set of stairs. She descends to the --

CELLAR

Tina peeks out from the stairs -- sees on the opposite side an exit that leads outside. To her left, an exit that leads to a corridor. To her right, an officer writes in a notebook, facing a row of artillery shells against the wall --

Tina shrinks back. She sighs, anxious. She thinks for a long moment.

She steels herself, then pads behind a nearby pillar -- one of a row of three pillars on the left side of the room.

The officer pauses, thinking he heard a sound. He listens. Nothing. He continues to write.

Tina peeks from the pillar, sees the officer with his back to her -- she pads to the next pillar.

The officer pauses, turns, looks around. Sees no one. He turns back around.

Tina peeks from the pillar, sees the officer with his back to her -- she pads to the last pillar near the exit that leads outside.

The officer pauses, turns, looks around again. Sees no one. He frowns, befuddled.

He walks across, toward the exit on the left side of the room that leads to the corridor, and just as he passes the lined pillars and stops --

-- Tina moves clockwise around the pillar, out of view.

The officer peers into the exit. Sees no one. He stands there for a long moment.

Behind the pillar, Tina remains still, breathing heavily.

Then the officer turns and as he walks back to the artillery shells near the right wall --

-- Tina moves counterclockwise around the pillar, out of view.

She takes a moment to catch her breath. Then she peeks from the pillar and sees the officer with his back to her --

Tina pads to the exit and out of the room.

The officer continues to write in his notebook.

EXT. CASTLE BAILEY - EVENING

Foggy. Tina peeks out of the exit, sees a large courtyard flanked by a keep tower to the left, and the silhouettes of two anti-aircraft searchlights to the right, near the parapet. The back gate is faintly seen at the opposite end.

As she starts toward the gate, her eyes catch movement on the keep roof. She looks up, sees two men in civilian clothes preoccupied with a mechanical device.

She pads to the keep wall, out of eye shot from the men on the keep roof, crosses the courtyard, and gets to the --

BACK GATE

She tries to raise the latch... it doesn't budge. She tries again, straining... nothing. She sighs, frustrated. She tries again, this time putting all her weight into it.

SNAP! The latch raises. She opens the gate. Lazzaro and Jurgen hurry in. Tina immediately leads them behind a nearby --

THICKET

Jurgen takes off his hat. Lazzaro surveys the area -- the keep tower is now to the right, the searchlights to the left.

LAZZARO

What took ya so long?

TINA

I had to sneak past a German officer.

LAZZARO

You think he saw you?

TINA

I don't think so. His back was toward me.

LAZZARO

See any other Krauts?

TINA

Only him.

LAZZARO

Okay, you're done. See you tomorrow.

Lazzaro's eyes catch movement on the keep roof -- he shrinks back.

LAZZARO (CONT'D)

There's men on the roof!

TINA

I was gonna tell you --

LAZZARO
Just before we're hanged?

TINA
They're far back. I don't think
they can see us.

Lazzaro takes a peek at the keep roof -- the men are still
preoccupied with the device.

JURGEN
What are they doing up there!

TINA
They don't look like soldiers.

LAZZARO
They're technicians. They're fixin'
the radar. I'll have to now cut the
cable at the keep entrance in case
they come down.

JURGEN
If you'll be at the keep entrance
how will you keep watch at this end?

Lazzaro doesn't have an answer. He and Jurgen think it over.

TINA
Wait! Why don't I guard this end?

A look passes between Lazzaro and Jurgen.

TINA (CONT'D)
(to Lazzaro)
This way, I can guard this end, Mr.
Martens can guard the other end, and
you can guard the stairs.

LAZZARO
Okay, okay! We're spendin' more
time chafferin' about this than the
time it'll take to do this.
(to Tina)
Keep a weather eye down this end. If
you see anyone comin', you wave your
hands like this --
(waves his hands over
his head)
Understood?

Tina nods vigorously.

LAZZARO (CONT'D)
We'll be done in five minutes. As
soon as you see us finish head back.
You hear?

Tina nods vigorously.

LAZZARO (CONT'D)

Godspeed.
 (to Jurgen)
 Ready?

A tense-looking Jurgen nods hesitantly.

LAZZARO (CONT'D)

Let's go!

Jurgen nods goodbye to Tina. Then he and Lazzaro depart.

Lazzaro and Jurgen cross the courtyard, keeping low to the ground, moving quickly, secretively.

Lazzaro stops under the keep gate, as Jurgen continues down the courtyard.

Lazzaro sticks his head inside the keep tower and listens in on the technicians on the rooftop -- they sound busy.

He kneels, takes out his pocketknife, picks up the thick cable coming out of the staircase that connects to the searchlights, and cuts away at it.

JURGEN

keeps watch, twenty meters from Lazzaro. He hears movement. He peers down the west end, sees a shadow moving toward him. He turns and trots to Lazzaro.

JURGEN

Someone's coming!

LAZZARO

You're kiddin'?

Lazzaro drops the cable and follows Jurgen back to the --

THICKET

where Tina keeps watch.

TINA

What's wrong?

Lazzaro and Jurgen peer out across the courtyard with bated breath. After a moment, Lazzaro notices something.

LAZZARO

What's that? On the ground?

JURGEN

I believe my hat.

LAZZARO

You didn't wanna dirty your fingernails?

JURGEN

When I saw --

He stops short, as he sees a man in civilian clothes emerge from the fog, striding across the grounds -- right toward the hat!

JURGEN (CONT'D)
Goodness gracious.

TINA
He's walking toward the hat!

The man steps on the brim and continues across into the keep tower.

Lazzaro, Jurgen, and Tina let out a breath.

JURGEN
I'm beginning to feel ill.

TINA
Mr. Martens, after we do this you can go home and take some medicine.

Lazzaro glances up at the keep roof -- now three men repair the radar.

TINA (CONT'D)
You better hurry before more of those people show up.

LAZZARO
(to Jurgen)
She's right. Let's go!

Lazzaro and Jurgen depart and cross the grounds.

Lazzaro gets to the keep gate, as Jurgen continues down the courtyard. Lazzaro picks up one of the searchlight cables and cuts away at it.

THICKET

Tina sees shadows moving through the fog down the east end -- coming toward her!

She waves her hands over her head, signaling Lazzaro.

Lazzaro is busy cutting the cable and doesn't notice.

Tina glances down the east end again -- the shadows look like German soldiers! She rushes off toward Lazzaro.

Lazzaro looks up, sees Tina approaching.

TINA
Soldiers are coming!

LAZZARO
Whaddy waitin' for? To the gate!

He turns, signals Jurgen, then starts toward the back gate with Tina. After a few steps Lazzaro stops. The soldiers coming from the east end are too close.

LAZZARO (CONT'D)
They'll see us! Back!

Lazzaro and Tina do a one-eighty back toward Jurgen, who trots toward them.

LAZZARO (CONT'D)
(to Jurgen)
Soldiers!

Jurgen stops and follows them toward the west end -- suddenly they stop. They see shadows moving toward them from down the west end -- more German soldiers!

JURGEN
What do we do?

Lazzaro's eyes dart around, looking for a place to hide.

JURGEN (CONT'D)
They're coming!

Lazzaro eyes the keep entrance in front of them -- their only choice.

LAZZARO
Here!

They race toward it --

CRASH! The keep entrance gate closes down on them --

Floodlights blast them. A VOICE from behind the lights --

VOICE (O.S.)
Raise your hands!

Lazzaro, Jurgen, and Tina look at one another with blank despair. They raise their hands. The floodlights switch off, revealing an army of soldiers around them, rifles pointed.

The soldiers step aside deferentially, making way for the Colonel.

The Colonel stares incredulously at Lazzaro, Jurgen, and Tina, surprised at the partisans before him.

EXT. STREET BEHIND CASTLE - NIGHT

A BELGIAN POLICEMAN, 30s, approaches Pierre.

BELGIAN POLICEMAN
Shouldn't they be out by now?

PIERRE
Half-hour ago.

BELGIAN POLICEMAN
We have to get back! If the soldiers
don't see us at our post we'll be
done for!

Pierre remains silent.

BELGIAN POLICEMAN (CONT'D)
You've done more than your part!

Pierre remains silent.

BELGIAN POLICEMAN (CONT'D)
I have to go.

Pierre nods.

BELGIAN POLICEMAN (CONT'D)
Good luck.

The Belgian Policeman claps Pierre on the shoulder and departs.
Pierre anxiously stares at the castle in the distance.

EXT. CASTLE BAILEY - NIGHT

Tina weeps as she averts her eyes from Lazzaro and Jurgen,
who are being worked over by four soldiers. The soldiers
stop.

The Colonel steps up to Jurgen, who has a thick ribbon of
blood running from his nose.

COLONEL
Thank Mr. Borelli for your predicament.
Closing the cafe early wasn't wise.
We've been monitoring his actions all
day. Mr. Martens, I will give you
one last chance.

JURGEN
I've told you all I know. I'm not
aware of an Underground Resistance
in our city.

The Colonel turns toward the weeping Tina, his shadow looming
over her.

COLONEL
You have committed the act of
sabotage. An act punishable by death.
(MORE)

COLONEL (CONT'D)

Tell me all you know about the Underground Resistance and I will pardon you and your friends.

TINA

I don't know anything about the Underground Resistance.

The Colonel strides to her. Bends down to look her dead in the eye. His unnatural large eyes behind his thick round-framed glasses are flinty and hard.

COLONEL

Are you aware how pure leather slashing against a person's flesh feels like?

Tina shakes her head.

COLONEL (CONT'D)

It is not pleasant.

Tina sobs.

Suddenly, air-raid sirens wail throughout the city. The few dim city lights turn off. The city is in total darkness.

Several anti-aircraft searchlights around the city perimeter turn on one by one, sweeping the sky.

An OFFICER and four soldiers rush out from the nearby keep gate. The four soldiers split off in twos and hurry to the two searchlights, as the Officer hurries to the Colonel.

OFFICER

Colonel, we picked up a squadron of Allied airplanes. Their flight path is south of us.

As the Colonel takes a moment to ponder the news, the soldiers turn on the two searchlights Tina, Jurgen, and Lazzaro planned to neutralize. Their mission has conclusively failed.

The Colonel turns and motions to a nearby NCO.

NCO

The child too?

COLONEL

Has she not broken the law?

NCO

Yes, Colonel.

Cued by the NCO's glance, four soldiers manhandle Lazzaro and Jurgen to the keep wall, as one soldier leads Tina to the wall.

TINA

I don't know about the Underground
Resistance.

The soldiers line up in firing squad formation in front of them.

COLONEL

Make ready!

The soldiers hold out their rifles in ready position.

TINA

I don't know about the Underground
Resistance.

The Colonel raises his arm.

COLONEL

Take aim!

The soldiers aim.

EXT. DOWNTOWN STREET - NIGHT

German soldiers scramble as sirens scream throughout the city,
and anti-aircraft searchlights sweep the sky.

A SOLDIER spots a boy standing in the middle of the street.
The boy has his back toward him and gazes at the searchlights
blasting out from the castle in the distance.

The Soldier unholsters his pistol and points it at him.

SOLDIER

You! Raise your hands!

The boy remains still.

SOLDIER (CONT'D)

Raise your hands!

The boy remains still. The Soldier walks steadily around
him, pistol still pointed, and faces him.

It's Sebastian, who in an instant is engulfed in a Blinding
Light and then vanishes into thin air, leaving the Soldier
standing alone --

Sebastian moves toward the castle, supernaturally gliding
along the pavement as he stands still.

Another soldier sees him approaching, points his rifle at
him and fires --

Sebastian disappears and reappears farther ahead, behind the
soldier, and continues toward the castle...

Two soldiers with flamethrowers spot Sebastian, they point their flamethrowers at him and fire --

Sebastian disappears and reappears farther ahead, behind the two soldiers, and continues toward the castle...

The tank in front of the castle rumbles in Sebastian's path, stops, aims its long-barreled gun at him and fires --

Sebastian disappears and reappears farther ahead, behind the tank, and continues toward the closing castle gate...

Sebastian disappears in front of it and...

EXT. CASTLE BAILEY - CONTINUOUS

... reappears and continues across the courtyard... and approaches the firing squad who are about to shoot Tina, Lazzaro, and Jurgen --

WHOOSH! A gale sweeps across, throwing the firing squad, Colonel, NCO, and searchlight operators against the keep wall, as Sebastian continues across the courtyard and to the --

WALL WALK

He looks down and searches the streets --

Right on cue, the Three Blinding Lights streak toward the castle, coming for him!

But suddenly, the Three Blinding Lights stop, fade, and vanish. They are nowhere in sight.

Sebastian sighs, relieved. Then he eyes the two searchlights. As he starts toward them, everything goes still.

Lightning stabs the darkness. Thunder booms. The wind howls. The ground shakes. This is something unlike what we experienced with the Three Blinding Lights. Then --

A MASSIVE, AMORPHOUS FORM

behind the fog-filled sky moves towards him. Something eerie and uncanny. All-knowing and all-powerful.

It looms larger... and larger. Sebastian looks scared.

A dazzling array of lightning flashes across the sky, bathing Sebastian in its jittering spotlight.

Suddenly, the sky splits open, revealing a white vortex-like abyss.

It starts to suck Sebastian into its center. Sebastian holds his ground.

The abyss gets larger, filling most of the sky, darkening the area.

The bushes and debris on the bailey grounds behind Sebastian are sucked into it. Sebastian grabs onto the parapet ledge, holding his ground.

The abyss now fills the entire sky, blackening the area in complete darkness.

Lightning strikes, illuminating the area, and revealing Sebastian's disappearance. He is nowhere in sight.

TINA

stands disoriented amid the falling dust and debris. She hears a chorus of groans behind her. She turns around and sees Lazzaro and Jurgen grimacing in pain. The Colonel and soldiers are dead.

TINA

Mr. Borelli? Mr. Martens?

LAZZARO

Yeah.

(calling out)

Jurgen! You okay?

JURGEN

I'm a bit lightheaded.

LAZZARO

I think my leg's broken.

(to Tina)

Don't worry about us, just get out of here.

TINA

How about the searchlights?

LAZZARO

Forget the searchlights!

TINA

But the searchlights are still on!

JURGEN

You don't have time! More Germans will be coming!

TINA

If we don't destroy the searchlights the Allied planes won't come!

LAZZARO

It's in God's hands now!

Tina scans the ground and picks up a dead soldier's pistol.

LAZZARO (CONT'D)

Whatta you doin'?

TINA

I'm gonna go shoot the searchlights.

Lazzaro sighs, frustrated.

LAZZARO

Okay, I'll tell you what to do.
Just drop the gun!

Tina lays the pistol on the ground.

LAZZARO (CONT'D)

Pick up those grenades.

Tina picks up two grenades beside a dead soldier.

LAZZARO (CONT'D)

Run to the area in between the
searchlights. Then see that ring on
top of the grenade?

Tina nods.

LAZZARO (CONT'D)

You're gonna pull that out, then
throw the grenade at a searchlight
right away. Then pull the ring out
of the other grenade and throw it at
the other searchlight. You hear?
Right after you pull the ring throw
it right away! You only have three
seconds before it explodes!

Tina nods.

LAZZARO (CONT'D)

Then get out of here!

Tina nods.

LAZZARO (CONT'D)

Now go!

Tina runs to the area in between the searchlights. She pulls the safety pin from one of the grenades and throws it at one of the searchlights. Then pulls the safety pin from the other grenade and throws it at the other searchlight --

BOOM! BOOM! The searchlights explode --

Tina instinctively ducks to the ground. She gets up and looks at the searchlights -- they're destroyed.

Suddenly the drone of the Allied aircrafts is heard changing direction. The drone gets louder. The aircrafts are now flying toward the city!

Tina runs back to Lazzaro and Jurgen.

LAZZARO (CONT'D)

I told you to go home when --

TINA

Hurry!

Tina starts to help Jurgen up.

JURGEN

I feel better.

He gets up under his own power. Then he and Tina help Lazzaro up... and across the courtyard... and to the --

BACK GATE

Jurgen lifts the latch, opens the gate, and they exit --

EXT. CASTLE - CONTINUOUS

BANG! BANG! BANG! Gunfire. Lazzaro, Jurgen, and Tina instinctively duck.

MAN (O.S.)

Retreat! Retreat!

Lazzaro and Jurgen get up and see two German soldiers running away... then many paratroopers land on the street.

LAZZARO

It's the Allies!

Tina gets up and sees the Allied paratroopers chasing the German soldiers into the distance. She manages a weary smile.

EXT. CITY SQUARE - MORNING

A crowd watches a few men and woman on a scaffold place ornaments on a ten-meter-tall Christmas tree. Large banners hang across the surrounding three-story buildings that read: "BRUGES CHRISTMAS FESTIVAL 1944."

In the crowd, Tina, Father Pollo, Eduard, Jurgen, and Pierre listen to the battered-faced Lazzaro, who is on crutches:

LAZZARO

Then bruised, battered, and barely conscious, surrounded by soldiers, gunfire, and explosions, we destroyed the searchlights.

FATHER POLLO

Praise God.

JURGEN

Some praise should be bestowed upon Mr. Laurent. He did what he promised to do under precarious circumstances.

LAZZARO

About time he came around. There's some hope for him yet.

PIERRE

Hate to point out the dark cloud in a blue sky, but we're not out of the woods yet. The Germans still control part of the east end.

LAZZARO

They have no supply lines, no units backin' 'em -- they're done over. What's grabbin' my grapes is that four-eyed freak died without suffering the longest most brutal death imaginable.

After hearing the words "four-eyed freak", Father Pollo stares blankly.

PIERRE

The Colonel.

Father Pollo nods.

TINA

I think if we didn't get help from that big wind we wouldn't be able to destroy the searchlights.

JURGEN

That gale swept me right off my feet.

PIERRE

I've never seen a storm like that. It seemed unnatural.

JURGEN

It doesn't take away the valiant effort of one person.

(to Father Pollo)

You have one special girl there.

FATHER POLLO

She's absolutely the last person I thought would be involved in something like this.

(to Tina)

Even Eduard thought what you did was very brave.

Father Pollo stares at Eduard. Eduard looks straight-faced.

FATHER POLLO (CONT'D)

We promise we won't think less of you if you admit it.

EDUARD

It was stupidly brave.

FATHER POLLO

(to Tina)

That's the closest thing to a compliment you're gonna get from him.

Tina smiles.

LAZZARO

Who woulda thought there was a lethal rebel trapped in that tiny body?

FATHER POLLO

The lethal rebel still has to have a talk with the Reverend Mother about this.

The others collectively "ooh", teasing her she's going to be in trouble. Tina smiles.

FATHER POLLO (CONT'D)

I'm somewhat saddened the Germans left. I enjoyed a little sauerkraut with my potatoes.

He chuckles at his own joke. The others look deadpan. Furtive glances skitter between them.

A MAN'S VOICE breaks the awkward silence:

MAN'S VOICE (O.S.)

Get Tina!

The CROWD chants:

CROWD

Tina! Tina! Tina!

FATHER POLLO

They want you to place the star on
the Christmas tree!

Tina's eyes widen with joyous surprise.

LAZZARO

Whatta you waitin' for? Get up there!

Father Pollo puts a hand on her shoulder.

FATHER POLLO

I told you. You just have to have
faith in Him.

TINA

Father, I think it's important to
have faith in ourselves.

FATHER POLLO

That's important, too.

Tina sheepishly walks through the crowd as they pat her on
the back and praise her with whistles and yells.

Tina approaches the scaffold stairs. A man escorts her up
the stairs to the --

TOP OF THE SCAFFOLD

A woman gives Tina a meter-tall silver top star. The woman
helps Tina place the star on top of the tree.

Father Pollo, Eduard, Jurgen, Lazzaro, Pierre, and the rest
of the crowd clap and cheer.

INT. BEGUINAGE CHURCH - MORNING

Empty. Away from the altar, on the --

NORTH WALL

A mural of Jesus standing on clouds, flanked by four boy
angels staring reverently at Him. On His left, one --

BOY ANGEL

looks away from Him, staring wide-eyed. He looks austere.
Confident. Defiant.

FADE OUT.