

Bloodlands

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Based on "Underground" by A. Sileika

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Sunshine on a disfigured BIRCH SAPLING, motionless.

Its surroundings are unclear, making it impossible to see where this sapling lives; if there is anyone to nurture it or indeed if it is stranded on its own, unknown and vulnerable to nature's cruel elements. Will it suffer a lonely death, tortured by the wilderness? Will it one day achieve its potential and be a towering tree, graceful and beautiful, pleasing to the eye and generously contributing to its surroundings?

Neither is possible. By accident of birth the sapling is destined to be miss-shapen and tortured; and whilst it will grow, it will not reach toward the sun but towards its neighbours who will only look on indifferently or push it back further into strife.

A distant RUMBLE (OS) is heard. The sapling begins to quiver.

The rumble is that of an approaching steam train. Several carriages pass and as they do, the sapling who has taken root impossibly close to the tracks, shudders wildly under the train's velocity. A kind of flailing craziness gives the tree an almost human character. These impossible circumstances: going through trauma every time a train passes, have kept its spine supple because of its vulnerable youth.

The birch continues to quiver as the wheels of the steam train still visible, pass into the distance.

The sapling comes to a standstill.

OPENING CREDITS

SUPER - Autumn, Lithuania 1961

Passengers spill out on to the platform and scurry away. Among them is one weary, middle-aged man, he has a small suitcase. He is ashen, stiff, with no light in his eyes -
IGNACAS

He spots some ARMED MILITIA at some distance, he avoids eye contact and anxiously blends into the dispersing crowd, pushing through them as he hurries away.

3 EXT. STATION SQUARE - DAY 3

A stationary Studebaker truck is on the side of the road.

Ignacas approaches the TRUCK DRIVER - a weathered man in his fifties who is pouring water into the radiator.

IGNACAS

Good day.

TRUCK DRIVER

Good day.

IGNACAS

I need to go to the Jewish pine forest.

TRUCK DRIVER

Then get in.

IGNACAS

I don't have any money.

TRUCK DRIVER

Neither do I.

4 INT. TRUCK, A ROAD NEAR FOREST - DAY 4

The two men are in the moving truck, passing through pasture and forests on a narrow road.

IGNACAS

I've been absent for 15 years.

TRUCK DRIVER

I can see.

The truck driver spits out the window through force of habit but the window is closed, upon realising, he wipes the spittle with his elbow leaving a damning smudge.

5 EXT. THE JEWISH PINE FOREST - DAY 5

The truck comes to a halt on the narrow road. Ignacas steps out delivering a "thank you" as he closes the door. With a wave from the driver the truck continues down the road.

Gazing upon this forest for a moment, Ignacas steps toward it.

6

EXT. WITHIN THE JEWISH PINE FOREST - DAY

6

Ignacas has entered a clearing, A large ditch is hulled out of the ground, the remains of a bunker. Ignacas stops before it and gazes about.

DREAM SEQUENCE:

RIFLE SHOTS (OS) are heard to one side, from elsewhere A RED ARMY SOLDIER runs towards the thicket where the shots were heard and is blown up by a grenade. TWO PARTISANS emerge one has no feet and is walking on bloody stumps assisted by the other.

SEVERAL PARTISANS hidden in trees, fire upon a clutch of RED ARMY SOLDIERS that appear in the clearing.

The reds return fire, some partisans fall from the trees.

TWO ORTHODOX JEWISH FAMILIES with children in tow are being driven forth by a small dispatch of NAZI SOLDIERS somehow oblivious to GUNFIRE (OS) being heard all around.

One PARTISAN runs out into the clearing and looks Ignacas straight in the eye, before unpinning a grenade and holding it at eye level. Close behind him are TWO RED SOLDIERS who march up behind him confidently commanding him to stop with his hands in the air. He turns to them as they approach and the grenade explodes.

END DREAM SEQUENCE:

The chaotic spectres disappear as Ignacas falls to his knees clutching at his head and crying like a child.

Ignacas' cries and implores: "Forgive me, brothers, I betrayed you. Forgive me, brothers."

TWO TEENAGE BOYS one with a basket of mushrooms approach the inconsolable man.

BOY

What are you looking for, Uncle?

IGNACAS

I'm looking for partisans.

BOY

You mean bandits, forest brothers.

IGNACAS

Yes.

BOY

O, they're gone, no one is here.

(CONTINUED)

IGNACAS
Where are they?

BOY
I don't know.

IGNACAS
When did they go?

BOY
Last Tuesday.

The boys pass by at a safe distance whilst snorting maliciously.

Ignacas doesn't read the boys sarcasm and stands in disbelief.

IGNACAS
I'm late. Two days late.

TITLE CARD - BLOODLANDS

7 EXT. PETRONAS FARM, MARIJAMPOLE DISTRICT - DAY (1940) 7

A large farm house in the distance, the Petronas Manor. The property is vast.

SUPER - Spring, 1940

A FATHER departs the house with LUKAS and VINCENTAS his elder sons, they are of a similar age but look so completely different. Both of them are fit and in their late teens, perhaps a year's difference between them. Vincentas is tall and lean with glasses. Lukas is more able bodied, having his father's barrel chest but without his father's swathe of black hair (he is blond). The youngest boy ALGIS is left at home with their MOTHER and sister VERONIKA.

Between them all they have one shotgun.

8 EXT. A STRETCH OF LAND, THE PETRONAS FARM - DAY 8

Several wild hare are darting about the grass.

Further away, Lukas takes the rifle from his father's hands, takes aim and confidently fires, taking out two hares, one after the other.

The Father of the two boys takes the rifle, takes aim, fires once, successfully claiming a hare.

The Father hands the rifle to Vincentas who refuses it annoyed.

(CONTINUED)

PETRONAS FATHER
Then go and collect them.

Vincentas does so.

9 EXT. NEAR A TRAIN LINE, THE PETRONAS FARM - DAY 9

The Petronas Father, Lukas and Vincentas are approaching the tracks. Vincentas carries the three hare carcasses. The three stop to wait for the passing of a steam train.

The steam train's prime-mover is surmounted by a picture of Stalin. The carriages are laden with canons, singing soldiers and munitions draped in red flags.

The three men watched the train passing from East to West confounded.

PETRONAS FATHER
This only the beginning, boys.
Our lives will not be the same.

Another steam train comes from the opposite direction.

A livestock train containing human cargo. Faces glare from the high barred windows at the top corner of each carriage.

The train comes to an unexpected halt.

A carriage door opens further down, five corpses are thrown on to the ground.

TWO SOLDIERS in NKVD uniforms disembark from the same door and fire their pistols into the heads of the corpses. They re-board the train and it goes on its way.

Moments later another steam train marked with the distinctive swastika and other Reich regalia comes from the same direction as the second train (West to East) carrying canons and SS soldiers singing *Lieber Augustin*.

10 EXT. PETRONAS FARM HOUSE - DAY 10

A Cart arrives with an ornate red-mahogany Grandfather Clock. The face is engraved, even the weights are embossed with reliefs of peacocks.

GOTTLIEB is about fifty, a man of wealth and status. The three boys come out to assist, their sister Veronika also. Gottlieb explains to their Father Petronas:

GOTTLIEB
The problem with being one of the
chosen people is that you always
(MORE)

(CONTINUED)

GOTTLIEB (cont'd)
 get chosen. Who knows if we will
 return? If we do: then I know,
 Petronas, you will give it back.
 If not; then when it chimes:
 think of us.

Petronas and Gottlieb shake hands.

Vincentas, Lukas, Petronas and Algis assist in maneuvering
 the clock off the cart.

11 EXT. THE JEWISH PINE FOREST - DAY 11

A dusty road along where 201 Jewish men, women and
 children are being marched, single file, book-ended by
 Nazi soldiers and local armed men - collaborators wearing
 white armbands. They are known locally as "White-Banders".

Some of the Jewish families are carrying luggage or a few
 possessions, others are not. There are elderly and infirm
 in their number.

As they approach, another dispatch of Nazi soldiers comes
 into view. They've been waiting for them in front of a
 wide trench beside the forest.

One WHITE-BANDER among them has rather intrusive freckles
 and two missing front teeth. He commands the Jewish men to
 line up before the trench.

Gottlieb is among them.

The Jewish men are commanded to strip down to their
 underwear.

A JEWISH WOMAN of middle age, perceives what is about to
 happen. In the face of the toothless guard she screams:

WOMAN
 Damn you. Curse you all. I.
 Curse. All of you for three
 generations.

The toothless White-Bander shoots the woman in the head
 with his rifle.

Rapid AUTOMATIC FIRE begins (OS).

12 EXT. LAURAS FAMILY FARMHOUSE - DAY 12

ALBINAS, is a gentle giant and a simpleton. He is a youth
 of about 19, completely harmless, he only wants to
 please. He heads out the front door in the direction of a
 barn with two buckets that are covered.

(CONTINUED)

A Nazi truck filled with noisy soldiers in uniform, passes on the outside road beyond the fence.

Albinas puts down his buckets and waves at them benignly, the Germans wave back. Albinas picks up the buckets, goes on his way.

13 INT. BARN - DAY

13

There are two cows, some pigs, a horse and a hay stack. Albinas passes by these and behind the haystack he clears a few bails of straw to reveal a low door.

Albinas opens the door, the ZIMMERMAN FAMILY are behind it.

Albinas puts the bucket down and uncovers it. Within it there is a loaf of bread, a square of cheese, a jar of milk, some fried cutlets and a deep bowl of porridge. The other bucket is half filled with water.

RINA is a 12 year old girl, the daughter of IDZELIS ZIMMERMAN. Albinas pats her on the head tenderly.

ALBINAS

Albinas loves Rina, Albinas will
protect Rina from everyone.

She is also used to this little ritual and only passively acknowledges his tenderness. She is more interested in the food.

Albinas has moved on. He takes Idzelis' "peyos" and rather like a spring, lengthens the lock of hair before letting it spring back. He laughs hard like a toddler. Idzelis laughs too.

Albinas takes another bucket that is covered (the one with excrement), he goes on his way.

14 EXT. PADDOCK, LAURAS FARM - DAY

14

It is a sunny autumn day, Albinas walks up through a grass track toward a paddock fence, he is carrying a besom and a bucket of water. He stops near a large golden maple tree, puts down what he is carrying as VIOLETTA his favorite cow, approaches him from the other side of the fence. She is chained and she mooes. He offers her the water he has brought and pats her affectionately.

ALBINAS

Albinas loves Violetta, Albinas
will protect her from everyone.

Violetta drinks her fill.

ALBINAS (cont'd)
Now Albinas has a very important
job to do.

He picks up the besom.

He proceeds to sweep the maple leaves from the track. He regards Violetta as he does so.

Father Petronas comes up the track from the river carrying a fishing-rod and bucket.

He observes Albinas sweeping rigorously and arranging the leaves into orderly piles.

The Petronas Father nears Albinas who continues working and concentrating.

PETRONAS FATHER
What are you doing, Albinas?

ALBINAS
They're little fallen soldiers.
As the Autumn comes there will be
many more little leaves, many
little soldiers. Have to sweep,
have to give them a proper
burial.

The Father stands back from this oracle, impacted by what he's heard.

15 EXT. LAURAS FAMILY FARMHOUSE - DAY

15

Albinas is lying on the grass contented underneath the branches of a birch tree.

SUPER - Summer, 1944

EXPLOSIONS and ARTILLERY FIRE (OS) in the distance.

A TRAIN at some distance beyond carrying artillery and drunk red soldiers loud enough to be heard over the paddocks.

There is an escalating RUMBLE like thunder (OS). It turns into a roar of machine engines

A Studebaker truck with Red army soldiers drives past on the nearby road. Albinas hearing them, gets up quickly and waves. The soldiers wave back.

There are trucks with soldiers. Some soldiers flank the trucks, running alongside.

Albinas has stood waving excitedly throughout. Once they've passed, he goes back toward the house.

16 INT. LAURAS FARM HOUSE - DAY

16

Albinas comes in calmly. Some of his large family are present.

ALBINAS
God wouldn't let me work today.

His MOTHER is used to these kinds of statements, some of his YOUNGER SIBLINGS laugh. His mother comes to him.

LAURAS MOTHER
So what did you do?

ALBINAS
Albinas waved when the Russian soldiers came past.

His father has heard the last comment.

LAURAS FATHER
The Russians came past?

Albinas nods knowing full well what that means.

LAURAS FATHER (cont'd)
Then it's over.

The rest of the family look in his direction.

17 EXT. LAURAS FAMILY FARMHOUSE - DAY

17

The Zimmerman family are exiting the barn. They have one or two suitcases between them. Young Rina is now about 15 and looks more like a young woman. Idzelis and his WIFE kneel down and kiss the hands of the Lauras mother and father. They are embarrassed and help the Zimmermans to their feet. The rest of the large Lauras family, who have meant so much to the Zimmermans, have come to say goodbye.

Albinas plays with the peyos about Idzelis face for the last time.

ALBINAS
Albinas wants to marry Rina, Mr Zimmerman.

Idzelis smiles.

Albinas' mother puts her hand on Albinas' shoulder.

LAURAS MOTHER
But you can't marry her.

(CONTINUED)

ALBINAS

Albinas loves Rina.

IDZELIS

We are different people, Albinas.
Dogs cannot marry cats and cows
cannot marry horses.

Mr and Mrs Lauras smile knowing that Idzelis is trying to ease their embarrassment.

Albinas who thinly grasps what is being said, is in tears.

ALBINAS

But Albinas loves Rina very much.

His mother is heartbroken at his outpouring.

LAURAS MOTHER

But she can't be your wife,
Albinas. She's so young.

ALBINAS

She's old already.

LAURAS MOTHER

If you love her so much you have
to let her be what she was made
to be.

ALBINAS

Albinas will wait for her.
Albinas can wait.

IDZELIS

Allright Albinas, you wait.

He has understood but doesn't know what to do with himself so he skulks away a little distance from them.

IDZELIS (cont'd)

Help him to understand, Rina.

Rina goes to Albinas, she hugs the big man around the waist being so much smaller than him. He strokes her hair as he always has.

ALBINAS

Albinas Loves Rina, Albinas will
wait.

18 INT. PETRONAS FARM HOUSE - DAY 18

Veronika rushes into the house.

VERONIKA

They're coming, they'll be here
next.

PETRONAS FATHER

Boys, go and hide carefully.

Vincentas, Lukas and Algis run out.

Their mother tidies the disorder of her kitchen.

An excited BARKING DOG (OS)

19 EXT. PETRONAS FARM HOUSE - DAY 19

A Studebaker truck arrives on the property.

Red army soldiers: a DRIVER and A MAJOR emerge from the
cabin and three COLLABORATORS (known locally as "sribas"
- slayers) jump off the truck, they approach the house.

The Major is in a leather great-coat. All are armed.

As they approach the house, the barking dog that is
chained to a post increases the intensity of his protest.

The Major takes his pistol and shoots the dog twice.

The Petronas Mother and Father with their daughter
Veronika appear at the front door, they do not allow their
shock to betray them.

The Major approaches them first.

PETRONAS FATHER

Come in gentlemen.

The Petronas mother rushes indoors.

20 INT. PETRONAS FARM HOUSE - DAY 20

The red soldiers and the collaborators make their way into
the living room.

The Petronas Father tries to keep the mood relaxed.

RED MAJOR

Where are your boys? Are they in
the forest with the bandits?

(CONTINUED)

PETRONAS FATHER

They are in the university in
Kaunas. They're students, they're
not supposed to be drafted.

RED MAJOR

(loudly)

Shut up.

Everyone is frozen, even the collaborators are wary, at a wave of the Major's hand they begin to stalk around the house. The Major has already taken his pistol out.

There is the SCUTTLE (OS) of rats on the roof then silence.

The major looks around, at that moment the ornate clock CHIMES (OS) the hour loudly, one of the collaborators turns and fires at it as though he were the *Sundance Kid*.

A shriek from the kitchen.

The other soldiers laugh, in the moment of disruption one of the collaborators who is standing near a cupboard secrets a silver candlestick into his coat. The Major shushes them.

Another collaborator opens the cellar trapdoor in the kitchen he takes a glance, satisfied, he closes it.

RED MAJOR

Better to be safe than sorry, I
will tell the Kommissar.

PETRONAS FATHER

Of course.

RED MAJOR

We are here for food.

Veronika is assisting her mother in the kitchen.

RED MAJOR

We will be taking your cows.

PETRONAS FATHER

We only have the one, we would
starve without her.

RED MAJOR

I understand. You will be placed
with a Kolchoz anyway.

The Petronas mother comes forth with a loaf of black bread, a large slice of smoked ham and another of fat. She has collected a bottle of clear home-brew. She and Veronika hand these to the driver.

(CONTINUED)

RED MAJOR
(to the driver)
Kultura blet! (to Veronika with a
bit of charm) You should join our
Komsomol, they need nice ladies
like you.

The Major exits without another word the others follow.

21 EXT. PETRONAS FARM HOUSE - DAY 21

The Major and the driver get in the truck and the
collaborators climb on as before.

The Petronas Father, Mother and Veronika follow the
soldiers out and observe as the truck departs.

PETRONAS FATHER
That was too easy. They'll be
back soon.

22 INT. BARN - DAY 22

The Petronas Father and Mother run in with Veronika, the
three boys have been hiding in the loft.

PETRONAS FATHER
Come now, it's safe.

The boys descend and they all head out of the barn.

PETRONAS FATHER (cont'd)
You and Lukas have to go to
Kaunas tonight. Algis will stay.
My boys won't serve the Russian
army.

Lukas and Vincent's approach their mother and Father and
take their hands to kiss them respectfully. The Mother and
Father trace a cross on the foreheads of the two young men
before embracing them.

Lukas whispers in his Mother's ear.

LUKAS
Don't worry, I'll take care of
Vincentas.

23 EXT. BARN, PETRONAS FARM- DAY 23

The family on their way out the barn. Vincentas is
distracted by the dog who lies motionless in the grass, he
walks toward it.

Discovering it dead, he bursts into tears unabashed.

24 EXT. PADDOCK, LAURAS FARM - DAY

24

The Lauras Father and Mother are with the Russian soldiers. Albinas is clinging to the neck of Violetta in tears. One of the other collaborators has Violetta by the chain but there is no point playing tug of war as both Albinas and Violetta have no intention of moving.

ALBINAS
Albinas loves Violetta, Albinas
will not let her go.

Albinas is a very large young man and he won't be shifted.

LAURAS FATHER
(gently)
Let them take her, Albinas.

ALBINAS
(raises his voice)
Albinas loves Violetta.

The Major who has listened to this long enough. Puts his pistol to Albinas' forehead and fires.

Lauras father lets out an audible gasp, Albinas mother stands in shock.

The Russian soldiers lead Violetta away, Violetta cries a human-like bellow.

25 EXT. ALLEY OF FREEDOM, KAUNAS - DAY

25

Lukas and Vincentas walking down this alley the name of which seems to take on irony as it is patrolled by RUSSIAN MILITARY GUARDS.

26 INT. DORMITORY COMMON, KAUNAS UNIVERSITY - NIGHT (EVENING)
26

RIMANTAS is a tall, gangly poet with scruffy hair and sideburns. He pushes his glasses from the end of his nose as he recites his verses to the small gathering of students with great ardour.

RIMANTAS
..." the birds in the sky/ remind
me that my death is nigh/ as the
vultures devour a slice of my
pie/ Like angels of death/
stealing even our breath/ The
light in our eyes/ extinguished
on the day God dies.

A moment before the little gathering of students applaud him.

(CONTINUED)

RIMANTAS

But do you think anyone will
publish this?

ONA

It's a little heavy, Rimantas.
People want happy endings.

ONA is a slight girl of average height, pretty. Her sister ELENA is taller, with stronger features and a more developed, womanly figure. Lukas and Vincentas are there and also Ignacas who here is distinguished by both his youth and his being heavily overweight. LOZORIUS is a diminutive but heavy set man with wrinkles that put five years on him. He is always fidgeting and nervy.

They are sharing fried potatoes, black bread, bacon, sausages, cheese. In one tiny shot glass they pour some home brew and they each drink from it in the absence of more glasses. Lozorius drinks two shots before pouring and passing the glass on.

LUKAS

Like in American movies.

RIMANTAS

We'll be writing heavy poems
until the Americans give us our
happy ending.

IGNACAS

(pretends he is suffering)
Then how long will we have to
endure your poems, Rimantas? I
don't know if I will last.

They all laugh.

VINCENTAS

Be nice, Ignacas.

IGNACAS

If I don't sell out to the
Russians, you can bury me.

RIMANTAS

Why are they taking so long?

VINCENTAS

Russians probably tell them
nothing is wrong.

LOZORIUS

Who wants to fight on Russian
territory?

LUKAS
We shouldn't talk like our
Country is theirs.

LOZORIUS
The Americans only help a country
if it has something they need.

RIMANTAS
(innocent)
So when they need us, they'll
help.

Pause.

Elena chuckles wagging her head.

LUKAS
What is it?

ELENA
What does anyone want from
Lithuania?

Pause.

ONA
"Tarzan" is on at the Romuva, we
could all go.

Murmurs of agreement.

IGNACAS
Not me.

LOZORIUS
Why? Can't you afford two seats?

IGNACAS
I'm saving for my wedding, you
nonvenomous snake. You can tell
me how it ends.

There is laughter from the women at Ignacas' antics.

LUKAS
Saving? Why didn't you tell us
you were rich? Lovely girls like
these can't afford a dowry these
days.

ONA
(referring to Elena)
We can't. The Russians made us
orphans.

She didn't intend to be sombre but the last comment kills
the mood. She softens it by laughing nervously.

(CONTINUED)

ELENA

So our only choice is to find
wealthy old men.

LUKAS

Or Tarzan.

Somehow they can laugh again.

27 INT. ROMUVA CINEMA - NIGHT

27

Sitting in the second to last row of the beautiful old cinema is the little enclave of students. Ignacas is there with them too.

The news-reels are running on the screen. It is Soviet propaganda, of course. There is an article on the party activists from Marijampole and the ideological importance of their activities.

LUKAS

Who would believe this nonsense?

VINCENTAS

You'd be surprised.

Unknown to them, Lozorius has a long hard look at the two brothers

Two young men appear on the screen enthusiastically shaking hands.

ELENA

I know both of them. That's
Giedrius on the left. He always
tries to grope me in the
cloakroom.

Lukas looks at her. Her candour has made him slightly uncomfortable.

28 EXT. ALLEY OF FREEDOM, KAUNAS -NIGHT

28

The little enclave of students are coming back from the Romuva.

IGNACAS

I think Jane will probably be my
wife.

LOZORIUS

There's enough of you to keep her
warm.

(CONTINUED)

VINCENTAS

It's hysterical. A man growing up with monkeys and being completely faithful to one woman.

LUKAS

It's because she's blonde.

ELENA

I'd say it's even more incredible for a man who's been brought up in civilized society to be faithful to one woman.

LUKAS

But that's the point, Jane is one extraordinary woman.

Lukas puts his coat over Elena's shoulders. Ona frowns.

29

INT. MAIN OFFICE, KAUNAS UNIVERSITY - DAY

29

The place is busy and there is a lot of academic traffic.

Lukas enters and finds KUOLYS, a senior professor who has a rather intimidating air.

KUOLYS

Thank you for coming.

They shake hands.

KUOLYS

I need you to go and check on the library archive. I'm worried about the Latin books I've stored there. Who else would care?

LUKAS

Yes.

KUOLYS

Where's Vincentas now?

LUKAS

I've taken him back to the seminary.

KUOLYS

You could tell him to come here and take my classics class instead. It might be safer. The new regime doesn't like priests much.

(CONTINUED)

LUKAS

All his life he's sung the same
song, he doesn't want to be
anything else.

KUOLYS

We'll all have to learn to sing
new songs now. I'm sending
Rimantas to help you.

30 EXT. COURTYARD, KAUNAS UNIVERSITY - DAY 30

The place has been shelled. The archway that once stood at the entrance is in rubble. There is litter strewn about and the main building is partly damaged with most of the windows broken.

Lukas and Rimantas walk past the frontage and enter via another nearby alley.

31 EXT. MAIN BUILDING, KAUNAS UNIVERSITY - DAY 31

An outside door is still locked. Lukas goes to a nearby window that is broken, climbs onto the ledge, reaches into the broken window and opens the latch.

Lukas and Rimantas climb into the building.

32 INT. LIBRARY, KAUNAS UNIVERSITY - DAY 32

There are many books strewn about, some with pages torn out, others partly burnt.

The two men survey this atrocity.

LUKAS

He said they're in the stacks.

They nose for the archive stacks. The two men disappear deep in to the library's recesses.

33 INT. LIBRARY ARCHIVE, KAUNAS UNIVERSITY - DAY 33

Several of the stacks are dedicated to student records. Rimantas can't resist and searches for his own name.

RIMANTAS

Wait for this: "Rimantas was
absent for his final Latin Exam,
claiming to be ill, seems
unlikely as he keeps irregular
hours and is constantly late. He
distracts himself with composing

(MORE)

(CONTINUED)

RIMANTAS (cont'd)
 satiric verses. What is he doing
 here, really?"

Rimantas is really crushed, Lukas tries to suppress his
 guffaw.

RIMANTAS (cont'd)
 Alright you. What about the
 rest? "Editor of the second-year
 student paper, writes spoofs of
 Stalin."

LUKAS
 Is it true?

RIMANTAS
 How can you *not* make fun of
 Stalin? He's supposed to be a
 leader and look at the clothes he
 wears. What does yours say?

Lukas has found his.

LUKAS
 "Member of the Catholic youth
 league in high school."

RIMANTAS
 You're a subversive, that's a
 death sentence.

LUKAS
 You're kidding.

RIMANTAS
 "Religion is the opium of the
 people". We need to destroy
 these. They can send any of us to
 hell for one insinuation.

LUKAS
 What about our careers? These are
 our academic records.

RIMANTAS
 I don't suppose they'll be useful
 to you in Siberia.

34

INT. STUDY ROOM, LIBRARY, KAUNAS UNIVERSITY - DAY

34

The two men enter, each carrying as many files as they
 can hold they place an armful in the fireplace.

Lukas strikes a match and lights one of the files to start
 the fire going.

(CONTINUED)

LATER

The two men stare at the pile of ashes in the fireplace.

35 INT. DORMITORY, KAUNAS UNIVERSITY - DAY 35

Lukas enters the corridor laden with his bag of textbooks. He enters the door to his dorm.

36 INT. LUKAS' DORM, KAUNAS UNIVERSITY - DAY 36

Lukas discovers Vincentas and Lozorius lying on his bed both of them are beaten and bruised. Vincentas' glasses are mangled out of shape. Lukas is horrified at the sight and drops his bag.

LUKAS

Where have you been for three days?

VINCENTAS

(calm)

In jail, with the Cheka.

LUKAS

They treated you well by the looks.

VINCENTAS

Not too badly, some got it much worse. They wanted us to sign to work for them.

LUKAS

Did you?

VINCENTAS

(quiet)

I didn't.

But he looks at Lozorius expecting a reaction. Lozorius jumps off the bed and starts to pack his belongings into his backpack.

Lukas looks at him

LOZORIUS

Yeah, I signed. You would have too if you were in my place. We have to leave for the forest, I know someone there. Our life is finished here.

(CONTINUED)

VINCENTAS

I can't go back to the seminary
either. Who would believe I
didn't sign or that I got out
without betraying anyone?

LUKAS

What will you do in the forest?
It's winter.

VINCENTAS

Same as everyone else, fight for
the truth.

LUKAS

While freezing off your balls?
I've seen how you fight.

37 EXT. PATHWAY, WITHIN THE FOREST - NIGHT (BEFORE DAWN) 37

It's snowing and Lozorius, Vincentas and Lukas are being
lead by a GUIDE through the dark forest.

The dim light of day barely can pierce the thicket of
branches and they are now deep in the forest. They halt.

GUIDE

(in a low voice)

Ashes.

From the darkness a VOICE replies: "Dust".

The guide and the three boys continue deeper into the
forest gloom.

38 EXT. A CLEARING, BEYOND THE FOREST - DAY (DAWN) 38

The sun has begun to peer into the partisan camps where
work has already begun before first light. There are
several visible camps. Fires burn from dug holes where
barley stew is being cooked. There are already a few
hundred men engaged in activities.

Four cows graze on the other side of a nearby fence.

The man in command of this platoon is FLINT, a bearded
officer in his forties. Modest in stature, he habitually
has a pipe in his mouth whether lit or unlit.

Flint embraces Lozorius like a lost son kissing him on
both cheeks. Lozorius is a little embarrassed. Flint
doesn't wait to be introduced to the two brothers.

(CONTINUED)

FLINT

I don't need your names, just what you can do and what you want.

LUKAS

We don't want to be slaves, is that enough?

Flint laughs outright at the zealous response.

FLINT

No, it's not enough. No zealots, no patriots, no thugs. You can only be here if you are useful to us and you have nowhere else to go.

LOZORIUS

Lukas is a student with me at the Kaunas university. Vincentas was in the seminary for three years, he can't go back.

FLINT

Ah we need a chaplain.

VINCENTAS

I'm not a priest.

FLINT

But you can speak like one. (to Lukas) Can you use a typewriter? Do you speak English?

39 EXT. BARRACKS DINING AREA, THE JEWISH PINE FOREST - DAY 39

Long tables where the partisans eat together. Lukas, Vincentas and Lozorius eat on one end, Flint is with them.

A girl serving food to the partisan soldiers catches Lukas' eye. It's Elena, her hair is up, making her look a little older. She is in close proximity and serves him and his brother next. She is surprised to see him too.

LUKAS

Small world, stranger.

ELENA

Yes, even smaller country. That's my brother, you haven't met. You can call him "Eel".

EEL is lean, bearing a resemblance to Elena, he is tall and strong like her too, though more aloof than his two sisters. The men shake hands.

(CONTINUED)

LOZORIUS

(to Eel)

Ona never told us she has a brother.

EEL

No-one would believe her brother is an eel.

LUKAS

(to Elena)

What do you call yourself when you're here?

ELENA

(smiles)

Jane.

40

EXT. A ROAD OUTSIDE KAUNAS - NIGHT (BEFORE DAWN)

40

Lukas, Vincentas, Eel and NIGHTINGALE are trudging through deep snow. Nightingale is a lean and robust fighter, a little rough on the outside and on the inside.

Vincentas has a pine branch with which he is covering their tracks as the snow is deep.

Nightingale has a pack and all of the men are carrying rifles, even Vincentas.

SUPER - Winter, 1944

They arrive at a junction where the main road leading into Kaunas city crosses. On the side of the road are three posts evenly spaced.

Lukas and Vincentas attach posters to all three posts.

Nightingale and Eel are affixing explosives underneath the third post.

The four partisans hide at some distance in bushes. It is cold and the men are uncomfortable.

Another Studebaker truck arrives on the main road. It passes the three posts and stops abruptly.

THREE ARMED COLLABORATORS jump off the back of the truck. They go to the first post.

A closer look at the posters reveals a loud caricature of Stalin as a flesh-eating ape.

They begin tearing down the posters.

The third post explodes.

(CONTINUED)

Two of the collaborators who were closest to the blast are blown to bits. The third has had his face blown off, his eyes ripped out and his clothing singed. His burnt hands are on his face to somehow protect his bleeding eye-sockets from the air. The other remaining officer who has not left the Studebaker drives off leaving the mutilated collaborator to scream and thrash in the middle of the road.

VINCENTAS

Are we going to leave him there?

EEL

Do you want to take him to hospital?

VINCENTAS

(seriously)

It's not humane.

Lukas is the most uncomfortable, knowing that Vincentas is too sensitive for his own good.

Nightingale is the most hardened.

NIGHTINGALE

So shoot him from here.

VINCENTAS

I can't.

NIGHTINGALE

You can't or you don't want to?

VINCENTAS

I won't shoot anyone.

EEL

But this is war.

NIGHTINGALE

Shoot him, that's an order.

Lukas comes to his brother's rescue firing a perfect shot at the mutilated collaborator who falls down silent.

The other men look at him.

The men gather their belongings and they set off.

41 EXT. ANOTHER ROAD OUTSIDE KAUNAS - NIGHT (BEFORE DAWN) 41

Lukas, Vincentas, Nightingale and Eel are trudging back in the snow, Vincentas again dragging the pine branch to cover their tracks.

Vincentas tries to catch Lukas' eye but Lukas looks straight ahead disregarding him.

42 EXT. MERKINE - DAY (MORNING)

42

Snow and mist are floating consistently across the ancient walled city.

Lukas, Vincentas, Eel and Nightingale are dressed in camouflage, white camouflage to blend in with the snow. The snow is ankle-deep, curbing their pace.

They are passing on the outskirts of the town which is deathly quiet.

The men including Vincentas are carrying rifles. Eel is loaded up with a panzerfaust, the only one they could get.

They reach a small clutch of pines at the end of the city.

GUN FIRE (OS) and the sound of GRENADES (OS) as they reach a stretch of road. There is a house beyond it.

With the sound of the gunfire the men have their signal.

NIGHTINGALE

This is it. Forward!

The men head in the direction of the house only to have gun fire pelt at their feet.

NIGHTINGALE (cont'd)

Down.

The fire is coming at random. All the men are stationary, lying on the snow covered ground.

Lukas looks in the direction of the house from which shots are coming. Nightingale signals the men to withhold fire.

The gun fire from the house continues persistently.

Lukas raises his rifle. When he sees the muzzle-flash at the house window, he fires simultaneously, taking out the unseen marksman.

Nightingale dashes up to the window and hurls a grenade through it before throwing himself on the ground.

The explosion takes out all the occupants in the house blowing out the other windows.

Nightingale comes back to Lukas.

(CONTINUED)

NIGHTINGALE (cont'd)

They were expecting us. We have to cross in to the city. Flint and the others are further ahead on the other side.

A MAN IN UNDERWEAR runs in the direction of a stucco-rendered building in the distance ahead. Lukas having spotted him, takes his rifle and fires a clean shot which takes the man down as he approaches the building door.

NIGHTINGALE (cont'd)

(to Lukas)

Hang back and cover us as we move forward.

Eel, Nightingale and Vincentas advance.

43 EXT. STEEPLE, BAROQUE CHURCH, MERKINE - DAY 43

A SNIPER is concealed.

44 EXT. MERKINE - DAY (MORNING) 44

The shots ring out as the men advance. Lukas fires in the steeple's direction. The effort is useless.

Shots clip at the heels of the three partisans.

Lukas hugs the walls of a nearby house as he follows after them.

Along a large road is an upturned Studebaker-truck. A partisan has fallen nearby. Bodies of some COLLABORATORS are dead in the cabin.

Beside the truck the men are protected from view. There is a large pool of petrol alongside the truck.

NIGHTINGALE

(to Vincentas)

Collect the rifles...of our man too.

VINCENTAS

I can't carry all of them.

NIGHTINGALE

(tersely)

Sling it over your shoulder.

Whilst Vincentas struggles awkwardly with the arms, Eel - still carrying the cumbersome panzerfaust, slips on the oily snow landing in the pool of petrol.

(CONTINUED)

Nightingale takes the panzerfaust from Eel in order to help him up.

The four continue on their way and approach a square.

Nightingale observes the headquarters of the Cheka: the stucco-rendered building with solid oak doors. They are closer within the range of the sniper and hide themselves between buildings where there is a wall keeping them from view.

Lukas continues to fire in short bursts.

EEL

Take out the windows now.

In the gunfire that follows Nightingale and Lukas fire many shots into the windows of the Cheka headquarters.

Eel mounts the panzerfaust on his shoulders whilst the others continue to fire. He takes aim and perfectly fires the rocket into the building's main window.

The explosion takes out all the remaining windows. There would be no survivors

Everyone's elated.

Eel is screaming. The flame from the Panzerfaust has caught him alight and the recoil has propelled him into the wall, Eel has stood up.

Nightingale launches at him to push him onto the snow but the Sniper picks Eel off. Eel falls to the ground dead. He makes no further sound but continues to burn.

The other men observe in shock.

Lukas hurriedly snatches a sniper rifle from the little bunch of firearms which Vincentas is still carrying.

Lukas takes aim in the direction of the steeple. He fires three successive shots finally picking off the sniper.

Lukas looks at Vincentas.

Nightingale bids Lukas and Vincentas to come out of their hovel.

Lying in the town square are the bodies of four other men, covered in snow - Partisans, still in uniform.

Lukas and Vincentas try to uncover some of the fresh snow.

Rosaries are placed around the corpses necks, their trousers are torn apart and their crotches are cut out. Blood is caked on their legs and groin. Small copies of

the bible have been placed in the mouths of three, the last of the four has suffered the indignity of having his own genitals shoved in his mouth.

Vincentas removes the bibles and crosses himself.

NIGHTINGALE

They weren't lucky enough to
destory their faces before
getting caught. (to Vincentas) Go
out and find Flint or a sled,
come back with whichever you find
first.

Vincentas obediently heads in the direction of the Church. Nightingale meets the eyes of Lukas who was watching after Vincentas. Nightingale turns back in the direction of the disappearing Vincentas.

NIGHTINGALE (cont'd)

Vincentas.

Vincentas turns to him.

NIGHTINGALE (cont'd)

Be careful.

Vincentas turns and continues on his way.

The snow remains heavy and the mist has not dissipated.

Vincentas has found himself in a convoluted suburb. Little alleyways have led him to a dead end. He is reciting the Rosary under his breath.

He turns in the direction of a house and passes briskly down the side of it.

At the side of the house is a window, peering out through the curtains at Vincentas is an ELDERLY MAN. Vincentas waves at him benignly. The man does not respond but disappears.

Vincentas continues and arrives on another street.

He is weary. Before him is an old, red-brick school building.

Vincentas enters the school's doors.

45 INT. FOYER/CORRIDOR, SCHOOL BUILDING, MERKINE - DAY 45

Relieved momentarily to be sheltered, Vincentas can hear YOUNG VOICES (OS) in a nearby classroom.

He follows the sound.

46 INT. CLASSROOM, SCHOOL - DAY

46

Vincentas enters to discover a room full of adolescents all aged around 16 or 17 on the floor huddled together.

He is still carrying his rifle which he has never fired.

The young SCHOOL-TEACHER secrets her

KOMSOMOL BADGE

Which is worn proudly over her heart. She places her hand on it and bows gratefully at Vincentas.

SCHOOL-TEACHER

Thank you for all that you're doing for us. We're so glad you came. Stand up class.

The classroom stand up. A BOY stands out among them.

BOY

Kill her, she's in the Komsomol.

The Boy has gestured to the School-Teacher who begins to cry.

VINCENTAS

We don't need to kill anyone. We need to love each other and be good to one another. We need to love our country. (He approaches the school-mistress) Is it true that you're in the Komsomol?

She is still weeping, she hangs her head.

VINCENTAS (cont'd)

Well it doesn't matter as long as you don't betray anyone. It's a terrible thing when we turn on our own countrymen. Jesus said: "a house divided against itself cannot stand." How will we defeat the reds if we betray each other?

The class are standing open mouthed at this little sermon delivered by a dirty soldier with glasses, clutching his rifle awkwardly.

VINCENTAS (cont'd)

And Jesus also says: "enter by the narrow gate, for wide is the road that leads to destruction." and in other place He says: "Whatsoever you did to the least of mine, you did to me." "He who

(MORE)

(CONTINUED)

VINCENTAS (cont'd)
does not love remains in
death..."

He trails off and drifts out of the classroom distracted.

A bewildered pause in the classroom.

47 EXT. SQUARE, MERKINE - DAY (MORNING)

47

Vincentas is lost.

He finds himself on another wide road. He looks around confused.

He can hear FOOTSTEPS (OS) coming toward him. Through the mist he can make out TWO FIGURES in white.

He supposes these are partisans and waves broadly.

As they approach, he can see they are reds who are aiming their rifles at him.

He fumbles with his rifle trying to aim it at them but the safety is still on.

He tries again. He stops trying.

VINCENTAS
(under his breath)
Hail Mary, full of grace, the
Lord is with thee...

48 EXT. SQUARE, MERKINE - DAY (MORNING)

48

Flint and some other partisans are dragging away the corpses of the tortured dead from the square on a little sled.

Lukas is looking about anxiously. Nightingale urges him not to hang back.

NIGHTINGALE
Don't worry, he'll find his way
back.

Lukas follows Nightingale and the rest of the party out of the square.

49

EXT. CEMETERY, MERKINE -DAY

49

Vincentas has been tied to an old tree with wires. His eyes are gouged out, blood streams from his mouth. Blood is all over his groin.

A RUSSIAN OFFICER looks on smoking a cigarette.

Admiring his own handywork is a toothless, freckled man; formerly a White-Bander, now a STRIBAS.

STRIBAS

Do you still believe in your God?

Vincentas is barely conscious but manages to make a response. It is inarticulate, owing to his tongue having been gouged out.

The Stribas nods encouragingly

STRIBAS (cont'd)

Very good. See how your God rewards you.

The Stribas takes his knife and cuts around Vincentas' right elbow.

In a masterful flourish he peels the skin right off of Vincentas' forearm down to the fingers like a glove.

STRIBAS (cont'd)

Now make the sign of the cross.

Vincentas attempts to do so even in his semiconscious state but his arm is restrained.

The Stribas laughs at him.

The Stribas gestures as though presenting his masterpiece.

He laughs. The Russian officer smiles whilst stamping out his cigarette.

OFFICER

Well done. Let's finish now, I'm hungry.

The officer and the Stribas unfetter Vincentas and throw him face-down in a nearby shallow grave. The Stribas shovels dirt on Vincentas' body.

Unexpectedly, Vincentas body moves, unsettling the dirt.

The two men are a bit perturbed.

The Russian officer points in the direction of a discarded headstone.

He and the Stribas lift the headstone together and place it on top of Vincentas. The two men head off casually.

50 EXT. CAMPGROUNDS, THE FOREST - DAY 50

It is spring. In the warm sun the soldiers shave and do laundry at the river.

SUPER - Spring, 1945

51 INT. BUNKER - DAY 51

Lukas is listening intently to the BBC news with his large headphones, his desk is prepared to take notes. Flint is by his side.

BBC RADIO

This is the BBC home service. The war against Hitler has ended...

The Radio burbles. Lukas has stopped, his eyes have lit up.

LUKAS

Chief, the war is over. The Germans have surrendered.

FLINT

Tell the men.

52 EXT. CAMPGROUNDS, THE FOREST - DAY 52

Lukas arrives from the Bunker.

Elena has arrived with papers for Flint, she looks over in Lukas direction.

LUKAS

Hey! Everyone, the war is over. The Germans have surrendered.

The other men look around in disbelief. They approach Lukas.

53 EXT. CAMPGROUNDS, THE FOREST - DAY 53

The soldiers are celebrating around bonfires. One soldier is playing an accordion, others are singing.

Lukas watches betraying his indignance as Elena is passed from one partisan to another soldier in merry dancing.

(CONTINUED)

One PARTISAN beckons for another song. The Accordion player begins it, another Partisan grabs Elena but she apologises and separates herself from the merry throng.

She heads toward Lukas.

They dance.

ELENA

Nightingale said that my brother was a hero. Is it true or does he want me to feel better?

LUKAS

It's true. He was brave.

ELENA

At least we know what happened to my brother. I can't imagine how you feel not knowing.

LUKAS

Who's taking you to the station?

ELENA

You are, I hope.

She smiles.

54 EXT. SOMEWHERE IN THE FOREST - NIGHT 54

A moonlit night. Elena and Lukas are kissing furiously. Elena withdraws breathless still holding Lukas.

ELENA

I have to go, I'll miss my train.

She takes his hand and leads him off.

55 EXT. CAMPGROUNDS, THE FOREST - DAY 55

Lukas is drying his freshly inked magazine in the sun. He spots Elena on the other side of the camp.

She sees him too but has come on business and so goes to Flint.

Lukas comes closer within range. Elena still at some distance, spots Lukas' gradual advance.

FLINT

Lukas, are you finished already?

LUKAS

No sir.

FLINT

Then what do you want?

A moment while Lukas thinks what to say.

FLINT (cont'd)

Come here, Lukas

Lukas comes forward to where Elena is standing.

FLINT (cont'd)

Allright my two love birds. I
have a plan for you both.

56

INT. OFFICE, LOCAL COMMUNIST PARTY COMMITTEE HEADQUARTERS
- DAY

56

GIEDRIUS is in a civil suit with a red star order which rewards his having fought for the reds. He's in his early thirties.

NADJA is with him, she is in an NKVD uniform. A lieutenant senior, she is in her late thirties with a tangible sex appeal.

There are opulent spoils on the small dining table; chocolate, sausage, cured meats, exotic cheese and fruit.

Giedrius is finishing up black caviar with bread and cheese.

Nadja pours herself a Cognac in between mouthfuls of bloodwurst and puffs of her cigarette.

GIEDRIUS

So, that little minx is getting married.

NADJA

Elena? You like her don't you? Stupid girl, she'll find out what men are. Two years I was with my commander Piotr when we took Berlin. Our boys were told to fuck every woman twelve times, didn't matter how old, no hesitating. "Just think of what the Germans did to us", Piotr would say. I'd finish the girls off with a shot at the end, if they were lucky enough to survive, they'd hang themselves anyway. All the blood on my

(MORE)

(CONTINUED)

NADJA (cont'd)
hands, standing by that man. At
the end of the day, you have to
kill your enemy, don't you?

Giedrius is still eating and replies with his mouth full.

GIEDRIUS
Of course.

NADJA
It's the only noble thing. What
kind of a name is Giedrius?
Chinese?

GIEDRIUS
(his mouth is still full)
It's a common Lithuanian name. It
means "dawn".

NADJA
Dawn, it's feminine.

GIEDRIUS
Its origins are pagan.

NADJA
After the war, Piotr went back to
his wife, with two truckloads of
mahogany furniture that he'd
taken from Berlin - and toilet
bowls. Toilet bowls! A present
for his wife when he went back to
her. After he fucked me for two
years. Bitch.

She gives a hearty cackle, breaking the intensity of her
mood. She is tipsy with cognac.

She gets up from the table, distracted.

She sits her behind on the office desk and calls to
Giedrius in a conspiratorial tone.

NADJA
Giedrius. Come here, let's have a
noble experience.

GIEDRIUS
What are you saying?

NADJA
Come here now; I want to be
ennobled.

GIEDRIUS

I can't just go on demand like a trained monkey.

NADJA

Come and I'll show you all the tricks I know. Fuck me like a princess and I'll make you a king.

Giedrius leaves his caviar and goes to her. She wraps her fingers around his head and draws his face in for a greedy kiss, as she does so she begins to undo his tie.

A knock at the door (OS)

GIEDRIUS

I'm busy.

VOICE (OS)

I know how busy you are. Giedrius, are you coming to Elena's engagement party?

GIEDRIUS

Yes, we're all going.

VOICE (OS)

You're stupid, you missed your chance with her. You could have taught her what a real man is.

Nadja raises a knowing eyebrow at Giedrius. Pouting, she wags her head at him.

GIEDRIUS

Get back to work, Bernardas.

VOICE (OS)

Alright, I'll see you tonight.

GIEDRIUS

Fine.

VOICE (OS)

Giedrius, the address is 11 Railway Street, are you alright to get there?

GIEDRIUS

Yes, I'll be alright. (to Nadja) Make me noble, blet!

57 INT. KITCHEN, ELENA'S APARTMENT - NIGHT

57

Festive ACCORDIAN MUSIC and LIVELY CHATTER (OS) filter into the room where Elena is cleaning up.

SUPER: - Marjampole.

Lukas enters and embraces her.

LUKAS

You don't have to go through with this if you don't want to. Nobody would blame you.

ELENA

Not even you?

LUKAS

Especially not me.

ELENA

It's been a very short engagement.

They kiss.

At that moment Giedrius bursts in inebriated and loud.

GIEDRIUS

So there you are, you two lovebirds! There'll be plenty of time for "chasing the ducky" later. Get back out here.

LUKAS

We'll be there in a minute.

GIEDRIUS

Everyone's dying to spend a little time with you.

ELENA

Giedrius, we'll be right there.

58 INT. LIVING ROOM, ELENA'S APARTMENT - NIGHT

58

Giedrius re-enters the room. Several other local Communist party leaders are present sporting decorations on their jackets. With them are their mistresses decked out in tarty attire. Among them are Ona (Elena's sister), Nadja and PETER with whom Giedrius shook hands in the newsreel. There is a table where the stripped carcass of a goose and other leftovers from the celebration remain. Everyone has a glass of vodka in hand, there is plenty more vodka on the table.

(CONTINUED)

Giedrius turns to the ACCORDIONIST in the corner who is belting out a distinctive Lithuanian folksong.

GIEDRIUS

Hey accordion! What the hell do you think you're playing?
(lamprooning him dolefully)
"Lithuanian, have you no regrets". (loudly) I regret nothing, I have no regrets, no regrets, understand?! Play something decent.

The humiliated accordionist quickly breaks into a Russian tune.

59

INT. KITCHEN, ELENA'S APARTMENT - NIGHT

59

ELENA

You're so tense, Lukas.

LUKAS

I wish I could call it off. It's too late now. Do you want to wait here till I come back?

ELENA

No, I promised I'd help you. I'm going with you.

LUKAS

Where's your handbag?

She produces it. Within it are three handguns, Lukas takes two, Elena takes the third.

ELENA

Just be careful of my sister.

60

INT. LIVING ROOM, ELENA'S APARTMENT - NIGHT

60

Lukas and Elena burst through the door, guns in hand, Lukas immediately opens fire, taking out several party members and their respective mistresses.

It's less of a skirmish as all of the guests are unprepared and are quickly picked off.

Giedrius runs toward Elena who shoots him cleanly in the chest.

Nadja has tried to protect herself by crouching close to Ona. Nadja stands up and Lukas shoots her in the head.

The Accordionist is sitting in shock, wounded in the neck by a ricocheted bullet. Lukas comes close to him.

(CONTINUED)

LUKAS
(whispers)
Now run and hide. Don't betray
us.

Lukas fires a shot into the accordion.

The musician scampers out of the room taking his squeaking instrument with him.

Ona is still in the corner crying and frightened.

LUKAS (cont'd)
Sorry sister, this is for your
own good.

Lukas takes the first available book ("A history of the communist party in Lithuania") and places it over the muzzle of his handgun. He applies it to Ona's outer-calf and fires.

Ona screams and immediately tries to suppress her cries, breathing agitatedly as she does.

ELENA
(screams)
What are you doing, you bastard?

LUKAS
It will prove to them that she
wasn't a part of this.

ONA
I wasn't, I wasn't.

LUKAS
I'll explain later, we have to
go.

Lukas goes to exit the room.

Elena approaches Ona.

ELENA
Sorry Ona, I didn't know it would
end like this.

ONA
What are you doing? You've become
a monster.

Giedrius, lying in a pool of blood, tries to move. Lukas fires a shot to his head. Giedrius lies still.

Anna continues to cry as Elena and Lukas rush out.

61 EXT. APARTMENT BUILDING, MARJAMPOLE - NIGHT

61

The street is dark and badly lit. As Lukas and Elena exit the building, Nightingale approaches in a horse-drawn cart. Elena and Lukas climb in, the horse is given the command to go.

NIGHTINGALE

Why didn't you shoot the musician?

LUKAS

I just couldn't bring myself to do it.

NIGHTINGALE

Big mistake. He'll betray you now.

Elena is uneasy. She and Lukas talk intimately.

ELENA

Lukas, I'm not the same person anymore. I've killed. And I'm scared.

LUKAS

Don't be, I've long been different. I'm proud of you.

Lukas realises he's still clutching the copy of the book with the offending bullet-hole. He throws it out of the cart, into a ditch.

62 EXT. A FARM - DAY

62

Nightingale approaching the farm house. There is a river that runs along the outskirts and some shrubbery.

Around the perimeter of the house he sees through a window a WOMAN gesturing to him that there is an armed collaborator in the house.

Nightingale has his machine-gun at the ready, he releases the safety.

The woman lets him in through the back door.

63 INT. LIVING ROOM, FARMHOUSE - DAY

63

The toothless, freckled Stribas is seated at the table gorging himself on lard and samagonas. He has a new set of gold teeth, his weapon is close within reach.

Nightingale walks in slowly with the muzzle of his machine-gun aimed directly at the Stribas.

(CONTINUED)

The Stribas swallows hard.

A pause, the Stribas' returns the stare at Nightingale, he doesn't move or reach for his own rifle.

STRIBAS
So. This is it.

Pause.

NIGHTINGALE
This is it. Lets go.

The Stribas gets up slowly from the chair and is lead at gunpoint by Nightingale out of the house.

64 EXT. SOME BUSHES NEAR A STREAM, FARM - DAY 64

Nightingale still directing the Stribas at gunpoint walks evenly toward the bushes where the two disappear.

A Pause.

TWO SHOTS (OS) echo across the paddock.

A Pause.

Nightingale emerges from the bushes and heads back in the direction of the farm house.

As he does so, the body of the Stribas floats face-down along the river.

65 EXT. FOREST - DAY 65

Lukas and Elena are on the hunt for mushrooms at some distance from each other, carrying both their rifles and baskets.

Elena has found a cluster and picks them. Lukas does the same.

Elena races ahead as she has found more. Lukas races after her. Pouncing on her and rolling her on the ground.

They kiss passionately.

ELENA
Lukas has lost interest in mushrooms.

LUKAS
(in cermonious tone)
Elena, do you renounce mushrooms and except Lukas Petronas as your personal Saviour?

ELENA
(monstrously)
Never.

She kisses him.

LUKAS
Begone deceiver of men's hearts.

ELENA
Never.

She kisses him.

LUKAS
Be subject to your Lord and
Master.

She kisses him deeply

ELENA
Never.

He tickles her, and she giggles loudly. Her laugh is
distinctive and piercing.

ELENA (cont'd)
Never, never, never. (serious)
You'll have to marry me first.
(ceremonious) Give yourself over,
offer your life for me: a humble
sacrifice to overcome the force
of evil.

LUKAS
Then what?

She whispers darkly to him.

ELENA
I'll be the bearer of little
Petronas children and never go
mushroom picking again.

A voracious stare between them. They are anxious to
consummate the agreement immediately.

Nightingale is in front of the Church standing watch with
his machine-gun in hand. He looks into the door of the
Church which is slightly ajar.

Down the nave of the Church, Elena (in national dress) and
Lukas (in uniform) are undergoing the rite of marriage
before a PRIEST. Gathered in the pews are Flint and a
small bunch of uniformed partisans.

67 INT. BUNKER - NIGHT

67

Elena and Lukas have been allocated a bunker to themselves for this night. They enter with lit candles placing them down on a little table where a little statuette of the Eiffel Tower and a block of chocolate is waiting for them.

Elena picks up the Eiffel Tower and opens it, smelling the contents.

ELENA

It's brandy.

They sit on a freshly made bunk.

LUKAS

Then let's toast. To us.

She drinks from the statuette, hands it to him, he does the same.

LUKAS (cont'd)

Should we have the chocolate now?

ELENA

Later.

He looks at her.

FADE TO BLACK

68 EXT. THE CAMP, FOREST - DAY (DAWN)

68

The collected partisans are in formation to be accounted for and receive directives from Flint. Lukas and Elena are in line, beaming brightly.

69 INT. BUNKER - NIGHT (CHRISTMAS EVE 1945)

69

SUPER - Winter, 1945

Elena is removing peels from boiled potatoes. Lukas comes up behind her, swings her round and kisses her.

ELENA

Lukas, I'm cooking.

Lukas kisses her again. She's a little amused.

LUKAS

Cooking are we?

Lukas kneels down so that his head is level with Elena's belly. He pulls up her sweater and camisole to expose her flesh and plants a loud and sloppy kiss on her belly.

(CONTINUED)

ELENA

Lukas, someone might come in.

LUKAS

(to her belly)

How are we cooking in there?

He puts his ear against her belly. Elena giggles with embarrassment.

LUKAS (cont'd)

He says that conditions are optimum, you just need to turn up the heat.

Elena supresses a snort. Lukas kisses the belly again. He stands up and embraces her warmly, she hugs him awkwardly trying not to get her starched hands on him. Still holding her, he kisses her again.

Elena smiles at him deeply.

70

INT. BUNKER - NIGHT (CHRISTMAS EVE 1945)

70

INSERT - A little colour "holy card" of the infant Jesus in a crib.

The men are offering eachother wafers "Plotkaele" - a ritual which involves each person taking a piece of the other's wafer and exchanging a blessing or an offering of forgiveness.

Elena and Lukas exchange the wafers and embrace warmly.

LOZORIUS

(to Ignacas)

I forgive you.

IGNACAS

I forgive you.

They embrace.

LOZORIUS

I forgive you, Nightingale.

NIGHTINGALE

(Sardonic)

What for? What did I do?

LOZORIUS

(taken aback)

You're right.

(CONTINUED)

NIGHTINGALE

I forgive you, Flint.

FLINT

What took you so long?

The bunker is packed full. Flint with the bottle of red wine, pours no more than a drop into the soldiers cups which they raise in toast over the modest table dressed with morsels.

ELENA

I wish we could have a real celebration.

FLINT

What about your wedding, that's not real enough for you?

ELENA

You know what I mean, Flint.

FLINT

If we survive and the Americans start beating the Russians, we'll definitely be having a celebration.

Elena excuses herself and leaves the room.

NIGHTINGALE

I never thought I'd say this but, I just miss the Germans.

There is gufaw at the comment.

NIGHTINGALE (cont'd)

No seriously, at least they didn't destroy Christmas altogether.

FLINT

Yes, they were civilised but they used to fart at the dinner table.

Uproarious laughter.

FLINT (cont'd)

Why not? Hitler said it was healthy, he would know.

ELENA (OS)

(distressed)

Lukas

The men turn in the direction of Elena as she enters, Lukas goes to her, she is pale and disturbed with her hand on her lower abdomen.

(CONTINUED)

ELENA

I'm bleeding Lukas, what do we do?

The men are silent.

LUKAS

(to Flint)

We need a doctor immediately.

FLINT

Men, let them pass.

71 EXT. DR URBONAS PRACTICE, MERKINE - NIGHT 71

Nightingale on a horse-drawn cart pulls up outside the house. He has a rifle. Lukas and Elena are clutching each other at the back of the cart.

Nightingale leaves his rifle and gets out to help Elena disembark.

Lukas climbs down after her.

72 INT. LIVING ROOM, DR URBONAS' PRACTICE - NIGHT 72

DOCTOR URBONAS is in a dressing robe having been disturbed from sleep. He leads Lukas and Elena in to the house.

DR URBONAS

I'll get my nurse. Follow me.

73 INT. SURGERY, DR URBONAS' PRACTICE - NIGHT 73

A NURSE also in nightwear quickly puts on a surgical apron and restrains her hair, she puts on large gloves.

Dr Urbonas prepares the utensils for the impromptu surgery.

Elena is in a delirious state, laying on the little operating table.

ELENA

Please nurse, don't let me loose my earrings, they're a gift from Lukas.

The nurse is now at the table. She brings down a gas mask onto Elenas' face.

FADE TO BLACK:

74

INT. LIVING ROOM, DR URBONAS PRACTICE - NIGHT

74

Lukas sits blankly at an uncleared dining table where the spoils of the Christmas celebration remain, in keeping with tradition.

Nightingale is visible, rifle in hand, outside the window on the other side of the room.

Lukas observes a crucifix on a far wall opposite him. It is a peculiar Crucifix with a distinctive composition. One of the crucified Christ's arms is bent at the elbow forming a right angle, the other is stretched out, twisted and bent backwards.

Lukas is crying.

Unabashed.

LUKAS

You sent Your own Son to this world to die; at least I know the reason why. Why did you kill my son? Why wouldn't you choose me instead and let him live?

Dr Urbonas arrives in the doorway.

DR URBONAS

Elena will live and God will let you have more children.

Lukas gets up.

DR URBONAS (cont'd)

She'll need some recovery time, bandages and Penicillin which I'll give you. She's not quite awake but you still need to go quickly. These red devils don't celebrate Christmas.

Dr Urbonas looks deeply at Lukas.

DR URBONAS (cont'd)

Your son was responsible enough to refuse being born in times like these.

Lukas sobs, Dr Urbonas comforts him tenderly.

DR URBONAS (cont'd)

If it's any consolation to you, I would say, even if it's not true: someone who is not born can never die.

75 EXT. A ROAD OUTSIDE MERKINE - NIGHT (BEFORE DAWN) 75

A groggy Elena clings to Lukas as Nightingale drives them home on the cart.

ELENA

My earrings, Lukas' earrings.

Lukas clutches her tightly.

LUKAS

It's alright, my love.

76 INT. BUNKER - NIGHT 76

Elena is in her bunk facing the wall.

Lukas has entered with a plate arranged with morsels and a jar of water.

He places these down and lies next to her, putting his arm over her. Elena turns toward him and embraces him tightly.

77 EXT. THE CAMP, THE FOREST - DAY 77

Lukas is writing removed from the others.

SUPER - Spring 1946

Ignacas comes to him and sits down sheepishly.

Lukas smiles at him.

IGNACAS

(conspiratorial)

You're a smarter man than me,
Lukas. When will all this be
over?

LUKAS

When the Americans start a war
with the Russians.

IGNACAS

Everyone says that, it hasn't
happened.

LUKAS

It has to. All we have to do is
stay alive and endure.

IGNACAS

The Soviets are granting an
amnesty to Partisans.

(CONTINUED)

LUKAS

It's another lie. Never trust a Russian.

IGNACAS

What if it's true?

LUKAS

Don't be naive, Ignacas. They'll torture you and you'll beg them to kill you. At best they'll send you to Siberia.

IGNACAS

Maybe it's not so bad there.

LUKAS

Nobody ever came back, so maybe you're right.

IGNACAS

I just wanted to know your opinion, that's all.

LUKAS

I know, Ignacas.

IGNACAS

You're lucky, Lukas. You have Elena.

LUKAS

Yes, I know.

IGNACAS

Everybody envies you.

Pause.

IGNACAS (cont'd)

Do you know what's for dinner tonight?

LUKAS

Duck with apples.

78

EXT. PASTURE - DAY

78

A fine day with grey clouds. Elena and Lukas approach an old derelict house with closed shutters.

LUKAS

Shall we stop?

(CONTINUED)

ELENA

Lukas, when I said we'd settle down, this is not what I had in mind.

Further away, a storm breaks out quite unexpectedly.

LUKAS

That settles it, we're moving in.

He takes her by the hand and they go tentatively through the front door.

79

INT. ABANDONED HOUSE - DAY

79

Lukas pulls Elena by the hand. The house is furnished.

They find a place to sit.

Lukas puts down his back-pack and produces some items wrapped in cloth: a few unpeeled beetroots, some bread and a bottle of water.

Lukas and Elena begin to peel the beetroots, they get the red juice all over their hands, Lukas gets it on himself.

ELENA

Doesn't matter how hard you try.

Elena laughs her distinctive laugh at the mess Lukas has made.

Lukas winces.

Elena becomes serious but Lukas doesn't catch on to the seriousness of her tone immediately.

ELENA (cont'd)

Lukas. Let's leave here. Let's go away.

LUKAS

On a holiday to Paris?

ELENA

No, I want to leave and never come back.

LUKAS

Elena, this is what you wanted.

ELENA

We could get forged documents and go to Latvia, live in the country side.

(CONTINUED)

LUKAS

How do we put our happiness ahead of theirs? We are the fortunate ones, we can live and fight together.

ELENA

Flint and Nightingale wouldn't begrudge us the chance to escape and be happy. (conspiratorial) We could have more children, Lukas.

LUKAS

My heart is broken too, Elena. What world will our children live in if we lie back and let the reds take over?

ELENA

We've both fought, we don't have to win.

LUKAS

You're talking nonsense.

Elena is savagely upset.

LUKAS (cont'd)

You can't let them get to you.

ELENA

Lukas, you're wrong.

LUKAS

Elena, if ever I betray us I want you to kill me, no questions.

ELENA

Because you would kill me if I did the same?

LUKAS

And what choice should either of us have? Would we deserve to go free when other people die because we want to be happy? Swear it.

Elena stares at him coldly.

ELENA

I swear it. Then swear you would kill me too.

LUKAS

(angrily)
I swear it.

Elena ups and leaves, walking out into the weather without warning. Lukas packs up after them and follows.

80 EXT. PETRONAS FARM HOUSE - DAY

80

Elena and Lukas approach the house tentatively. They look to see that it has not been occupied. Lukas' sister is getting water from the well.

Lukas goes to her with Elena following. His sister Veronica looks up to see him.

VERONIKA

Lukas! Lukas!

She embraces him warmly.

VERONIKA (cont'd)

You're alive.

LUKAS

So are you.

VERONIKA

You're too late. They killed Algis, they found him hiding in the kennel, he ran away and they shot him in half a week ago.

LUKAS

Who did?

VERONIKA

Chirvinskas and his son, they came with three Russian soldiers. Father saw it all and his hair went white.

LUKAS

Where do they live?

VERONIKA

They live at the Markevicius' farm now.

LUKAS

How is mother?

VERONIKA

You'll see. Where's Vincentas?

LUKAS

He's well, he's fighting. Veronica, I want you to meet my wife, Elena.

(CONTINUED)

VERONIKA
You didn't invite me.

She hugs Elena.

ELENA
We would have, of course.

VERONIKA
(to Lukas)
I need to tell mother you're
here, another shock would give
her a heart-attack.

81 INT. LIVING ROOM, PETRONAS FARMHOUSE - DAY

81

LUKAS
Mother we've come to receive your
blessing.

Elena kisses Lukas' mother's hand.

Petronas' Mother embraces Elena.

PETRONAS MOTHER
So you are also at war together?

ELENA
Yes.

PETRONAS MOTHER
God bless you, daughter.

With her thumb she traces a cross on Elena's forehead.

She does the same to Lukas. Then kisses his forehead
generously.

Petronas Father sits in his living room gazing blankly at
the opposite wall.

Lukas goes to him and kisses his hand.

LUKAS
Father, this is my wife, Elena.

He reaches a hand out to Elena which Elena kisses.

Lukas' Father stands up and in the same way makes a cross
on the forehead's of Lukas and Elena.

PETRONAS FATHER
She's very beautiful, your wife.
Look after her.

Lukas smiles at Elena.

PETRONAS FATHER (cont'd)
Has Vincentas learnt to shoot
yet?

LUKAS
He sends his greetings, he
couldnt make it. You would be
very proud of him.

PETRONAS FATHER
Oh very good.

Veronika's face furrows with concern as she has heard
these words and received them knowing exactly what Lukas
has intended.

PETRONAS FATHER (cont'd)
I'm so glad you came. I'm certain
they will send us to Siberia any
day now.

PETRONAS MOTHER
Don't say that, Petras, maybe
they are satisfied now.

Petronas Father nods disparaged.

Old Gottlieb's clock chimes five times.

LUKAS
You fixed it.

PETRONAS MOTHER
Algis fixed it.

Deathly quiet.

PETRONAS MOTHER (cont'd)
I'll make your room and then
you'll eat.

LUKAS
Mother, we can't stay. I'm sorry.

VERONIKA
What a pity.

Lukas looks at her, they exchange a knowing glance.

LUKAS
When are you getting married?

His sister blushes.

PETRONAS MOTHER
(pointing to her table)
Stay and eat at least.

A horse and cart are nearby.

CHIRVINSKAS and his SON are each digging pits, Lukas and Elena have them at gunpoint.

LUKAS

Keep digging, you don't want dogs
and foxes to dig you up.

CHIRVINSKAS

Why would you call me a traitor?
I worked hard for this country,
at least the Soviets gave me
land.

LUKAS

Yes, and this house from your
neighbour and his son who you
sent to Siberia, didn't you?

CHIRVINSKAS

(very agitated)

No, the house was empty, we
didn't send them to Siberia, they
left.

Lukas looks at Elena.

SON

We never shot Algis. It was the
reds.

LUKAS

Dig a bit faster, will you?

CHIRVINSKAS

You went to school with my son,
Lukas.

LUKAS

Yes Chirvinskas, I don't think it
taught him anything.

SON

We were friends, you understood
me.

LUKAS

I hope no one will hold it
against me.

CHIRVINSKAS

You're making a big mistake. The
reds will be here forever. We
have to get used to it.

(CONTINUED)

LUKAS

The Germans said the same thing,
look how long they lasted. What
do you think will happen when the
reds fall?

CHIRVINSKAS

It won't happen. Why provoke the
reds with violence? Resist
passively and stay alive.

LUKAS

What kind of resistance would
that ...?

Elena takes aim at the son and shoots him dead, cutting
short Lukas' last sentence. Chirvinskias turns around and
she shoots him too. The shots frighten the horse.

ELENA

I don't need his sermon.

Both men are face down. Neither have fallen in their
respective pit, Chirvinskias is groaning in pain.

Elena walks round the grave and fires shots into the heads
of both men.

Lukas remains silent.

Elena goes to the horse.

ELENA (cont'd)

(gently)

Go on home now.

She pats it on the rump, it trots away.

ELENA (cont'd)

Yes I am cruel, but you've helped
to make me that way.

83 EXT. ABANDONED HOUSE, PASTURE - NIGHT

83

As before, Elena and Lukas approach, this time toward the
house from the opposite side.

Elena goes to the door and pulls Lukas in with her.

84 INT. ABANDONED HOUSE - NIGHT

84

Once inside, Elena hurriedly throws down their back-packs,
leads Lukas further in and begins kissing him
aggressively. Tearing off her clothes and his.

85

EXT. FOREST - DAY

85

Luke is preparing newspaper content.

He puts on his glasses and starts typesetting.

Elena comes in front of him and exhales on his glasses, fogging them up.

Lukas is grateful for the distraction and smiles, taking off his glasses.

He stands up and embraces Elena, kissing her.

ELENA

I lurve you, Lukas Petronas.

LUKAS

What is this Lurve? Can't you say "love"?

ELENA

It's not important how you say it. I lurve you.

She runs off.

86

EXT. NEAR THE CAMP, FOREST - DAY (DUSK)

86

Ignacas, is lead by an NKVD Major and followed by some 50 armed NKVD Soldiers. They are approaching the area where the bunkers are concealed at an even pace. Ignacas is in discomfort and waddles.

On closer inspection, the NKVD Major has a wire from his wrist leading to Ignacas' fly; therefore, Ignacas is being lead by the balls. There is no honourable escape for him.

IGNACAS

(shouting emotionally)

Brothers, Brothers. I beg you come out. Surrender. Surrender. Take the amnesty and save your lives. You don't have to live underground any more. You can go back to your families, to your jobs. Brothers.

At that moment the Major gives a cruel tug on the wire. The infliction of pain makes Ignacas more desperate in his appeal.

IGNACAS (cont'd)

Save yourselves. It's not too late, I swear. It's safe. Come out and the Soviet power will show you clemency.

At that moment Ignacas steps on the hatch of a bunker that has been concealed by branches and other refuse. Recognising what he has done, he alerts the Major, pointing to it.

87 INT. BUNKER - DAY (DUSK)

87

The Bunker is crowded with Flint, Lukas, Nightingale and Elena plus nine other Partisans.

The sound of FOOTSTEPS (OS) disturbing the hatch of the bunker.

ELENA

I recognise his voice.

LUKAS

A squealing pig.

FLINT

If we can wait till dark, we may have a chance to get out.

LUKAS

The documents.

FLINT

Yes.

There are few folders and books containing correspondence and records.

Lukas throws them into a pile. Nightingale takes a bottle of homebrew and pours an amount onto the pile.

Lukas sets them alight.

88 EXT. NEAR THE CAMP, FOREST - DAY (DUSK)

88

Smoke begins to billow from a concealed hole in the ground.

The Major sees it.

MAJOR

Smart-arsed foxes.

The Major summons a SOLDIER and points him in the direction of the fuming hole. The Soldiers are lying down with rifles at the ready.

MAJOR (cont'd)

(to the soldier)

Plug up their cunts.

The Soldier runs to the hole and plugs the vent with his own cap.

89 INT. BUNKER - DAY (DUSK)

89

The documents are all alight, burning swiftly.

The room is filling with smoke. The collective partisans cover their mouths.

Lukas puts out the fire with a pail of water; more smoke.

One Partisan - WOLF is frozen but for a nervous tremour in his leg.

The inhabitants are coughing and spluttering, they begin to fan the smoke in the direction of another vent.

WOLF

This is it, this is the end.

At this moment Wolf take his pistol, places the muzzle in his mouth and fires.

FLINT

No! Nobody else give up. We still have a chance.

90 EXT. NEAR THE CAMP, FOREST - DAY (DUSK)

90

A MUFFLED SHOT (OS) echoes dimly. The Major looks at Ignacas.

MAJOR

It won't be long now. We shall wait.

91 INT. BUNKER - DAY (DUSK)

91

Nightingale takes the butt of his rifle and bashes in the radio. He turns around and bashes the face of Wolf's corpse as well.

Flint looks at his watch.

FLINT

It's nearly dark.

92 EXT. NEAR THE CAMP, FOREST - DAY (DUSK)

92

Visibility is poorer.

A white flag fixed to a thin stick emerges from the vent.

The Major looks at Ignacas.

A pause. The following occurs at a chaotic pace.

Three hatches open simultaneously from different concealed points.

Grenades are thrown out from the bunker into the fray of amassed NKVD soldiers.

Ignacas and the Major fall to the ground.

Some soldiers are taken out, other grenades miss their target and do no damage.

As the smoke clears, the partisans emerge shooting at the Russian soldiers. The Russians return fire.

Machine gun fire.

A handful of partisans fall as they retreat.

The other Partisans are retreating and returning fire at the same time. Elena falls behind.

A grenade explodes and Elena falls to the ground.

Lukas is some distance from the explosion running closeley with Nightingale.

Seeing Elena does not reemerge, he stops. Nightingale runs back to him, grabs him and pulls him away.

Lukas tries to push Nightingale off and keep running toward Elena.

Flint intervenes and he and Nightingale grab Lukas and drag him off into the forest.

93 INT. BUNKER, THE FOREST - DAY

93

Flint is preparing a bag with papers and envelopes and a few provisions.

Lukas is seated, weeping silently, he's no longer in uniform.

FLINT

You have to listen to me. It's not a good idea for you to stay

(MORE)

(CONTINUED)

FLINT (cont'd)
 here in your state. You'll meet
 Lozorius in Gdansk. Lakstingala
 will get you out of the
 forest. You have documents photos
 and this (very important), a
 letter to the Pope. Your job is
 to get the word out to the West.

Flint puts the pack in the hands of Lukas and stands him
 up.

Nightingale arrives.

FLINT (cont'd)
 Take care, brother.

He embraces Lukas like a son.

Lukas departs with Nightingale.

94 EXT. OUTSKIRTS OF THE FOREST - DAY

94

Lukas and Nightingale have reached a stretch of pasture
 and a nearby road.

NIGHTINGALE
 I bid you farewell, lucky man.
 Keep in that direction and you'll
 hit the Polish border. If you
 meet a pole, hit him in the face;
 you'll find a reason soon enough.

Lukas smiles dimly.

LUKAS
 Thank you, my friend, I hope
 we'll meet again soon.

NIGHTINGALE
 I hope we won't.

95 INT. A TRAIN CARRIAGE - DAY

95

The carriage is standing-room only. All types: men, women
 children and animals. Lukas is standing at the back wall.
 A small barred window is behind his head.

A THIEF'S hand reaches in from the barred window and
 latches onto Lukas' neck. Lukas produces his knife and
 slices the thief's forearm, making him withdraw his hand.

Some other MEN in the carriage have seen this. Lukas
 disregards their inquisitive glances and nothing is said.

96 EXT. MERCHANT SQUARE, OLD TOWN, GDANSK (POLAND) - DAY 96

There is a bakery opposite where Lukas is sitting on a park bench. Parts of the surrounding city have been shelled but there is still much bustle and industry.

SUPER - Gdansk - Poland, 1947

A well dressed, healthy-looking, coiffured and neat Lozorius sits next to Lukas.

Lozorius smiles at him, Lukas smiles back.

LOZORIUS

You look like you've been in the war.

LUKAS

Would I could say the same for you.

Lozorius is unruffled.

LOZORIUS

As long as you're packed, we can go. The Swedish ship is waiting. I hope you like meatballs.

97 INT. BATHROOM, GUEST LODGINGS, BARRACKS (SWEDEN) - DAY 97

SUPER- Sweden

A bath full of suds with a pair of feet sticking out.

A KNOCK (OS) at the door.

Lukas' head emerges from the suds, he wipes his face from the excess water.

LUKAS

It's open.

Lozorius enters with ZOLY, a middle aged man, well-dressed, svelt and handsome.

LOZORIUS

Why wasn't the door locked?

LUKAS

It's a free country. Do you mind if I stay seated?

LOZORIUS

This is Zoly, he's our liason with the Swedish government. He has set up all your meetings. He has some good news for you.

(CONTINUED)

LUKAS

You mean, the British have bombed
Moscow?

ZOLY

Not yet. You've been invited to
dine with the chief of Swedish
intelligence at his residence.

LOZORIUS

You can splash on till five
thirty sharp. We'll pick you up
then. We've brought you some
clothes.

98

INT. DINING ROOM, MANSION, STOCKHOLM - NIGHT

98

The spacious residence drips with opulence. An oak dining table is elaborately dressed. Servants and butlers are standing to attention. Lozorius and Zoly are seated there too. Lukas is wearing a dapper suit indeed. His hair is cut and his face is tidy. RAMEL, the Swedish chief of intelligence is seated across from them, he is an older man in his sixties, dressed impeccably, he has the solemn air that is typical of European diplomats.

The meal has been served, a butler freshens the wine glasses.

RAMEL

(Rutger Hauer)

Your fight is exceptional. You
have done your nation proud.

LUKAS

Can you give us aerial support?

RAMEL

I'm afraid we can't, it's not in
the interest of the Swedish
Kingdom.

99

INT. OFFICE, U.K. EMBASSY - DAY

99

JAMES DUNLOP, the chief of British intelligence.

DUNLOP

(Malcolm McDowell)

It's not in the interest of the
United Kingdom.

100 INT. OFFICE, FRENCH EMBASSY - DAY 100

FRENCH INTELLIGENCE CHIEF
(Vincent Cassel)
It doesn't serve the interests of
France.

101 INT. OFFICE, U.S. INTELLIGENCE - DAY 101

US INTELLIGENCE CHIEF
(Willem Dafoe)
At this time, it would be against
American prerogatives.

102 INT. DINING ROOM, MANSION, STOCKHOLM - NIGHT 102

LUKAS
What about ammunition?

RAMEL
We can't.

INTERCUT X4

DUNLOP
We won't.

FRENCH INTELLIGENCE CHIEF
Definitely not.

US INTELLIGENCE CHIEF
I doubt it.

LUKAS
Then could you give us aid,
morphine, penicillin, bandages?

RAMEL
Not even that.

DUNLOP
I'm afraid not.

FRENCH INTELLIGENCE CHIEF
It's not possible, you could ask
the British.

US INTELLIGENCE CHIEF
Why don't you ask France?

RAMEL
We need information about
military movements.

(CONTINUED)

DUNLOP

We need information about installations.

FRENCH INTELLIGENCE CHIEF

We want to know about garrisons.

US INTELLIGENCE CHIEF

Can you find a way to tell us about munitions, stockpiles the Russians have and train movements?

LUKAS

So, you want spies.

DUNLOP

Exactly, my man.

FRENCH INTELLIGENCE CHIEF

I'm pleased you understand.

US INTELLIGENCE CHIEF

We're on the same page.

RAMEL

You know what I mean.

LUKAS

Do you know what *I mean*? There are people dying for freedom and democracy while we eat suckling pig.

RAMEL

Yes, I understand. Everybody is going to die eventually.

Lukas shakes his head, stands up, discards his napkin on the table. Zoly and Lozorius have been uncomfortable to this point.

LOZORIUS

What are you doing?

LUKAS

(to Ramel)

You know what? Fuck you.

LOZORIUS

Lukas.

RAMEL

I take your point. But it's you who are fucked.

103 EXT. STREET OUTSIDE A MANSION, STOCKHOLM - NIGHT 103

Lukas stalks out quickly from the mansion on to the street.

Lozorius and Zoly run out after Lukas. Lozorius apprehends him by the sleeve.

LOZORIUS

What's the matter with you? Do you realise what you've done?

LUKAS

Fuck you too.

Lukas stalks down the street leaving the other two who immediately head back into the house.

104 INT. MEETING HALL, DISPLACED PERSONS CAMP, HAMBURG (GERMANY) - DAY 104

The hall is packed with Lithuanian refugees of all ages. Among them is MONIKA - a tall girl, pretty with dark hair. Beside her is her UNCLE - a fat, retired diplomat in a suit. During the following, he places a sweaty palm on Monika's thigh and rubs it greedily. She's incensed and removes his hand. Her Uncle is unmoved.

SUPER - Displaced Persons Camp - Hamburg, Spring 1948

On a screen at the front of the hall, an 8mm film is being projected showing corpses of dead partisans displayed in the market square. Burning houses, a blown-up bunker where more dead are discovered.

LUKAS (VO)

The Russians put rosaries on the bodies of dead partisans to mock them. Sometimes a bible in the mouths of the corpses. When they're placed in the market square, people are not permitted to bury them.

The reel finishes and the lights come on again.

LUKAS

I've spoken with Diplomats and officials in foreign intelligence from America, France, Sweden and England. They don't care. When I show them this film, they have the indecency to ask if I know what the Russians are up to. As if this isn't clear enough. It's up to you. Twenty thousand are

(MORE)

(CONTINUED)

LUKAS (cont'd)
dead already. We will fight until
there is none left. But you must
go out, go to other countries,
raise your children as patriots,
so that they never forget us. So
that Lithuania has a future and
will one day be reborn free and
flourishing.

People stand up and applaud him, vociferous cheers. Lukas
is moved.

105

INT. MEETING HALL, DISPLACED PERSONS CAMP, HAMBURG
(GERMANY) - DAY

105

People are coming up to greet Lukas. First among them is
Monika and her Uncle. He shakes Lukas' hand.

UNCLE
Congratulations on your efforts.
I was moved by what you said. If
you are ever in France, don't
hesitate to come and visit me if
I can help you in any way.

LUKAS
Thank you.

UNCLE
This is my niece, Monika.

MONIKA
Thank you for your words.

LUKAS
Thank you for coming.

He shakes her hand, she has secreted a note in her palm.

MONIKA
I'm so sorry for your loss.

Lukas is visibly disturbed.

LUKAS
How did you know?

UNCLE
I told her. See you.

They leave Luke and he observes the note.

INSERT: note with a Parisian address scrawled thereon in
pencil with a phone number.

He looks after them as they get lost in the crowd.

106 INT. CAR, SECLUDED GERMAN STREET - DAY

106

Monika is seated with her Uncle in the front of the car.

She is nervous and whilst preparing to start the car he reaches over, grabs her face and forces a kiss on her. She struggles against it, he pulls her more forcefully towards him. She starts pounding at his hands, at his head with her own fists. She bites his lip hard. It's so unexpected he bawls and withdraws.

UNCLE

Alright, alright. Shit.

He takes a handkerchief and puts it to his lip.

UNCLE (cont'd)

Fine, you don't want it.

MONIKA

I don't.

UNCLE

Fine, I understand. I'm not Russian; I'm not going to take you by force. I'm taking you to Paris, if you want my help in the future, you know what to do.

107 EXT. HALL, DISPLACED PERSONS CAMP, HAMBURG - DAY

107

Most of the attendants have left, leaving Zoly conspicuously smoking a cigarette. Lukas spots him.

LUKAS

Any word from the Pope, Zoly?

ZOLY

The Vatican still hasn't made up it's mind about Martin Luther, so I wouldn't hold my breath, Lukas. Lozorius wants to know if you'll come back with him to Lithuania.

LUKAS

So soon?

ZOLY

Sooner than you think. You've done everything you were here to do. Lozorius has a new operation there. You'd have to leave with me now.

(CONTINUED)

LUKAS

What support does he have?

ZOLY

I can't tell you any more. There is one condition: he's in charge, you would have to be subject to him.

LUKAS

I have a position there already, I'm subject only to Flint.

ZOLY

Is that you're last word on it?

LUKAS

I suppose so.

ZOLY

I expected as much. What are you going to do?

LUKAS

I don't know.

ZOLY

You're awfully secretive.

LUKAS

Zoly, I don't know.

SERIES OF SHOTS (STOCK)

- Busy city life in Paris 1948
- Saint Germain
- a Patisserie selling authentic baguettes.

108

EXT. PHONE BOX, GARD DU NORD, PARIS - DAY

108

At some distance, Lukas can be seen in the phone box. Lukas is wearing civilian clothing, carrying an old suitcase.

Lukas produces the little note with Monika's number on it, he dials the number.

He waits to no avail. No one has answered.

He puts down the receiver.

He strolls along the ever-so-French avenue.

He stops and returns to the phone box.

(CONTINUED)

Again he lifts the receiver, dials the number and waits.

This time he makes contact and smiles broadly.

109 EXT. MONUMENT, PLACE DE REPUBLIQUE, PARIS - DAY 109

Lukas is waiting.

Monika approaches, she's wearing a black shawl, she spots Lukas and runs toward him.

They hug, a little bit more emotionally than expected for a second meeting.

They exit the plaza together chatting happily .

110 EXT. A BRASSERIE, NEAR PLACE DE REPUBLIQUE - DAY (DUSK) 110

From outside the window, Lukas and Monika can be seen sitting together smiling, flirting and conversing happily in a booth.

Lukas finishes his drink, gets up, invites Monika to dance. She obliges.

111 INT. A BRASSERIE, NEAR PLACE DE REPUBLIQUE - DAY (DUSK) 111

It is a slow dance. Music in the style of Jaques Brel's pensive "Ne me quitte pas" wafts around the dance floor.

Monika and Lukas are wrapped in each other; serene and close.

The weary state of their lives and convenience of their circumstances brings them closer and closer as they dance.

112 INT. BEDROOM, APARTMENT, PARIS - DAY (MORNING) 112

Monika and Lukas are wrapped in sheets on the bed gleaming with sweat and gasping for breath.

MONIKA

I thought I was dying. Who taught
you all that.

Lukas kisses her on the cheek affectionately. He lights up a cigarette.

Monika gets up without warning, still wrapped in a sheet. She begins to dress hurriedly.

LUKAS

So soon?

MONIKA

I have to go. I'll be back this
afternoon.

She goes to him, kisses him intensely and without further
word, disappears.

113 INT. OFFICE - DAY

113

Monika's Uncle is seated at his desk. There is a KNOCK
(OS) at the door.

UNCLE

Yes.

Monika enters gingerly, closing the door behind her and
locking it.

MONIKA

Bonjour, mon oncle.

She begins to remove her clothes as her Uncle watches,
unable to believe his luck.

114 INT. KITCHEN, APARTMENT, PARIS - DAY

114

Lukas is grating beetroots to make beetroot soup. There is
beetroot juice all over his hands, he looks at them a
moment.

He wipes them and seizes a bottle of red wine.

ELENA (OS)

Lukas.

Lukas is certain of what he's heard and spontaneously
turns around. Of course, there is no one there. He sighs
deeply, turns back and opens a cupboard in search of a
glass.

On the inside of the cupboard door is a mirror on which he
catches sight of Elena standing behind him in uniform.

He immediately looks around and see no-one there. He turns
back to the cupboard to close it.

Elena is standing close behind him, she sighs, breathing
on his neck. Lukas deflates.

MONIKA (OS)

Lukas.

Elena disappears. Monika has burst in.

(CONTINUED)

Lukas spins around and turns to her awaiting an embrace.

She barges past him as though on a mission somewhere important, so he arrests her.

She gently pushes his hands off and keeps walking.

MONIKA
Don't touch me, I need to shower.

LUKAS
I'm making beetroot soup.

MONIKA (OS)
(pacifying)
I'll be there soon.

Lukas is uncertain whether to press the matter further.

He meanders toward the bathroom door where Monika just disappeared.

The sound of the SHOWER (OS) filters through.

LUKAS
Should I join you?

A moment

MONIKA (OS)
Wait till later, I have news for
you.

Lukas wanders back toward the kitchen, returns to the cupboard and removes a glass. He pours a glass of wine. looking at the colour with reverie.

MONIKA (OS) (cont'd)
My Uncle will get you a visa.

LUKAS
What did you say?

Monika emerges from the bathroom, wrapped in a towel.

MONIKA
Isn't that exciting, Lukas?
You'll be able to stay here.
French intelligence want to pay
you a salary.

Lukas doesn't respond.

MONIKA (cont'd)
You're happy about it, aren't you?

LUKAS
 (indifferent)
 Yes, of course.

Pause. She embraces Lukas.

LUKAS (cont'd)
 But are you happy about it?

Monika cries a little.

MONIKA
 Of course, of course I'm so
 happy. We can stay together.

SERIES OF SHOTS (STOCK)

- The streets of Paris in 1948
- The Champs-Elysee
- The Eiffel Tower

END SERIES OF SHOTS:

115 INT. APARTMENT, PARIS - DAY

115

Lukas is at his desk writing intensely. Monika approaches and fogs his glasses with an exhaling breath.

Lukas turns to her angrily. He takes off his glasses.

Monika is shocked at the disproportionate reaction.

LUKAS
 Don't do that again, please.

He swears. Monika is bewildered, attempts to placate him.

He sits back down, really disturbed.

MONIKA
 I love you, that's all.

LUKAS
 You know I love you. Just don't
 do that again, please.

MONIKA
 What's the matter, Lukas? What
 did I do?

LUKAS
 Nothing, I'm fine. I love you.
 (under his breath) I lurve you.

(CONTINUED)

MONIKA

What?

LUKAS

(hesitant)

I lurve you.

This change of behaviour mildly amuses her.

MONIKA

Can't you say "love" now?

Reflects a moment

LUKAS

It doesn't matter how you say it.

I lurve you, Monika.

He gets up and grabs her, kissing her with guilty and anguished passion. Monika is pleased that whatever is wrong with him, she has still elicited her desired response. She engages in the kiss.

This kiss is going somewhere and Lukas begins to tear off his own clothes and Monika's.

The moment is broken by an intense and piercing LAUGH (OS). It echoes from the street below. A distinctive laugh that can be picked out from the crowd and other street noise.

Lukas breaks off the kiss, rushes to the shuttered window, opens it and looks down.

His view down the street places the laugh with a dark haired WOMAN older and taller than Elena. The woman is walking with a MIDDLE AGED MAN.

Lukas is really almost delirious.

MONIKA

Lukas, will you tell me what's wrong?

LUKAS

I want you to marry me.

MONIKA

You're quite sure it's not indigestion? What would it change? We're happy like this aren't we?

LUKAS

I'll give you little Petronas children and I'll never have to go mushroom picking again.

(CONTINUED)

Monika finds this funny.

MONIKA

What have you got against mushrooms?

LUKAS

I've renounced them and accepted Monika as my personal saviour.

Seeing Lukas is intensely serious, Monika is not sure if it's appropriate to laugh at the last comment or not. She laughs anyway.

Lukas goes to her and embraces her.

LUKAS (cont'd)

Will you be my wife?

MONIKA

Of course, Lukas. I've already been like a wife to you for six months.

SERIES OF SHOTS (STOCK)

- Place de République 1949
- People processing in and out of the Louvre.
- Notre Dame Cathedral

END SERIES OF SHOTS:

116 INT. APARTMENT, PARIS - DAY

116

Monika arrives home, Lukas is writing his memoirs at a desk against the window.

Lukas gets up and embraces Monika. She kisses him deeply.

MONIKA

Don't you think you should join me in the bedroom?

LUKAS

I'm in the middle of something important here. Can it wait five minutes?

MONIKA

It can't wait one.

She wags her head and begins to kiss him passionately. Lukas gives in and removes his shirt, they fumble voraciously all the way to the bedroom.

117 INT. BEDROOM, APARTMENT, PARIS - DAY

117

Lukas and Monika are on the precipice of infernal love making when the DOORBELL RINGS (OS). Piercing their libidos making them crash from the height of their passion.

MONIKA
We're not home.

LUKAS
I'll get it.

He gets up leaving Monika who begins to put her clothes on again.

Lukas puts his shirt and trouser back on.

118 INT. APARTMENT, PARIS - DAY

118

Lukas goes to the main door and opens it.

In the door way is Monika's girlfriend AGATHE, she is petite and delightful.

AGATHE
I hope I was not disturbing you.

LUKAS
Oh not at all, please come in.

Agathe bounds in excitedly.

AGATHE
I just need to share some news with Monika.

LUKAS
Monika, Agathe is here to see you.

Monika enters looking put-back-together.

MONIKA
Agathe! Thank you so much for coming by. Unfortunately I need to ask you to come back in an hour. I have something special prepared for Lukas.

Monika has not given away anything in her tone but Agathe needs no further explanation.

AGATHE
Not at all. It can wait till tomorrow. I'll see you then.
Goodnight Lukas.

(CONTINUED)

LUKAS

Goodnight.

Monika sees her out. Agathe exchanges one knowing glance before the door shuts after her.

SERIES OF SHOTS (STOCK)

- French cabaret artist Edith Piaf giving autographs
- Coco Chanel's fashion line on display in Paris
- Nuns processing around the Sacre Coeur in Montmartre

END SERIES OF SHOTS:

119 INT. A BRASSERIE - PARIS - NIGHT (EVENING) 119

Lukas sits at a table facing a window looking out into the street at the passers by. He has a glass of beer and a shot of some whiskey along side each other.

SUPER - 1951

Zoly appears from the crowd, smoking a cigarette and standing directly in front of the window on the opposite side of the street.

He stands there waiting for Lukas to notice him. Lukas meets his eye.

Zoly waves confidently at him.

Lukas downs his whiskey and takes a large gulp of his beer. His beer remains half full, he leaves his table.

120 EXT. A STREET, PARIS - NIGHT (EVENING) 120

Lukas approaches Zoly, they walk together.

ZOLY

It's a fine life you've made for yourself here; beautiful woman, money from French intelligence, writing a book, becoming a domestic alcoholic: not bad for a few years work.

LUKAS

It's a nice life, I can recommend it.

ZOLY

You have no children on the way?

(CONTINUED)

LUKAS

Why?

ZOLY

She's a beautiful young woman,
are you doing something wrong?

LUKAS

It just hasn't happened.

ZOLY

What will you do next? Work in a
factory, join the legion?

LUKAS

What do you want, Zoly?

ZOLY

I was just checking how free and
able you are. Lozorius needs you.
He asked for you.

LUKAS

He doesn't need me, he can ask
anyone else.

ZOLY

But we know we can trust you.

LUKAS

I can't go.

ZOLY

Just like that? If there was
money in the fine print would it
make a difference? Your wife
would need support in your
absence.

LUKAS

Money is good but I won't be
absent, I can't do it, Zoly. How
bad is the situation there?

ZOLY

That's all I can tell you for
now. But it's nice of you to ask,
I was beginning to think you
couldn't care less.

Lukas is really angry and takes Zoly by the lapels.

LUKAS

I don't need to prove anything to
you. You're a cheap mercenary,
you take money from the Brits and
favours from the Swedes. You

(MORE)

(CONTINUED)

LUKAS (cont'd)

don't have to swear your allegiance anywhere much less live in a bunker for months of your life or be shot at. There are Soviet whores with more integrity than you.

ZOLY

Around this corner there's a patisserie that sells the most delightful brioche, shall we go there, get something to soak up all that whiskey?

Lukas lets go of Zoly's lapels.

LUKAS

I'm not hungry.

ZOLY

I see your point, Lukas.

LUKAS

No you don't, I'm married.

ZOLY

And you have a vow to your country.

LUKAS

Which do you think should have priority?

ZOLY

The one that came first.

LUKAS

You have my answer already.

ZOLY

I understand. There is something you should consider. Regarding Elena.

LUKAS

Yes.

ZOLY

She's alive.

Time stands still. Lukas is uncertain of what he's heard.

LUKAS

What do you mean?

(CONTINUED)

ZOLY

The Russians had her in a prison hospital. She's free now, in hiding. Only Lozorius knows where she is.

Lukas stands a moment. He turns on Zoly grabbing him by the coat again and swings a punch at him that sends Zoly's glasses flying. Zoly has stumbled and gets to his feet.

Lukas picks him up to face him again Zoly cowers putting up his hands in defense.

LUKAS

You bastard, you tell me what you know, now.

ZOLY

Really, that's all. It came in a transmission from Lozorius directly.

LUKAS

When did you find out?

ZOLY

Two weeks ago.

Lukas threatens another punch.

ZOLY (cont'd)

I couldn't get here before now.

LUKAS

How do I know it's not a trap?

ZOLY

We can only be sure that the message is from Lozorius. We can't be sure of anything else.

LUKAS

How long do I have?

ZOLY

Two hours. My car is waiting around the corner.

Lukas releases Zoly, shoving him at the same time aggressively, it destabilizes Zoly who prevents his own fall.

LUKAS

Pick me up some brioche.

121 INT. APARTMENT, PARIS - DAY

121

Lukas is packing his things. There are two empty wine bottles under the table.

Monika is in deperate hysteria.

MONIKA

Is one tear of mine worth the happiness of the world, Lukas?

LUKAS

All of the partisans are crushed. If America and Britain didn't start the war during the Berlin Blockade, they will never wage war on Russia.

MONIKA

Then why go there to give hope to the dead? I was dead before you came; I'll wither without you.

LUKAS

Monika, you knew who you married.

MONIKA

Elena fought by your side.

LUKAS

Monika, Elena got killed.

MONIKA

And I'll just simply die here, what's the difference?

LUKAS

You already have a life here and I have vows to our country.

MONIKA

You have vows to me. I'm coming with you. I'm coming with you. Lukas, you must let me come. you said, forever, till death do us part.

Monika has lost this battle and with these repeated pleas she falls into Lukas' arms sobbing, clinging to him for her only hope. Lukas holds her a minute.

MONIKA (cont'd)

Lukas, you must listen. Think of a way. I don't care if I die there. Lukas please.

Lukas gently holds her at arms length whilst looking at her.

(CONTINUED)

LUKAS

But, I'll come back. I got out
once before. I'll make it back
again, I promise you.

This dishonest appeal leaves Monika in a kind of trance.
Lukas leaves her be.

122 INT. BEDROOM, APARTMENT, PARIS - DAY 122

Monika unfolds large black shawl (widow's black) and
places it over a full length mirror nearby.

Lukas, who was passing through to collect his things,
observes.

LUKAS

Don't bury me yet.

MONIKA

It's not about you, it's about
me.

123 EXT. SPEEDBOAT, BALTIC SEA - NIGHT 123

Dunlop is on the boat with Lukas and TWO PARTISAN
RECRUITS. The latter three are dressed in Russian uniform.

The Boat is at high speed in the moonlight.

Dunlop stops the boat.

DUNLOP

That's as far as I can take you
unnoticed.

An inflatable life-boat is thrown on to the seas surface.
Lukas and the two recruits hop in. Lukas doesn't like the
two recruits and ignores them.

DUNLOP (cont'd)

Good luck, men.

Dunlop untethers the raft, the men begin to row.

Dunlop speeds off.

124 EXT. PALANGA SHORE - NIGHT 124

Lukas and the two recruits drag the life-boat ashore and
hide it in nearby scrub.

SUPER - Palanga Shore 1951

Taking their provisions with them, they begin walking in the direction of a forest.

125 EXT. A DENSE FOREST - NIGHT 125

In a section of hulled out ground, Lukas is building a fire.

LUKAS

I'll take the first watch. You can sleep, I'll wake you in four hours.

The two men have prepared their meagre beds.

One is already asleep.

Lukas looks at them awhile and waits.

Seeing that the recruits are gratefully asleep, Lukas removes a large radio from a bag.

He takes the rest of the supplies that he can carry with him and slinks off into the forest.

126 EXT. KRETINGA TRAIN STATION - DAY (DAWN) 126

On a platform, a military freight train is preparing for departure.

One YOUNG SOLDIER is standing guard.

Lukas (in uniform) approaches him confidently.

The armed Soldier is thrown by the approach and points the rifle at him. Lukas is not phased.

LUKAS

(in Russian)

Relax.

He produces his forged identification placing it confidently in front of the Soldier's eyes.

LUKAS (cont'd)

A secret mission for the Kaunas Garrison.

Lukas pushes past the Soldier.

127 EXT. OPEN PLATFORM, TRAIN CARRIAGE - DAY 127

Lukas is seated beside the young soldier who is keeping guard. Lukas engages the soldier.

LUKAS

Let me have a look at your rifle.

The soldier hands it over without a thought.

Lukas throws it off the moving train.

The Soldier looks on in horror.

YOUNG SOLDIER

Are you going to shoot me now?

LUKAS

I don't have to, the Russians will shoot you for losing your weapon. But you can't shoot me now, even if you wanted to.

128 EXT. A DENSE FOREST - DAY 128

Of the two partisan recruits one is tied to a tree, the other is speaking to KARPIS a Stribas Commander in a distinctively long leather coat, Karpis is joined by a small platoon of Stribas.

RECRUIT I

He left at night, he's wearing a Russian Major's uniform.

Karpis is infuriated.

KARPIS

You let him get away! We've lost him again! Blet.

The other recruit who is in tears, still bound to the tree.

RECRUIT II

Commander Karpis, I want to come and fight for you if you'll let me join.

129 EXT. PETRONAS FARM HOUSE - DAY 129

Lukas has arrived at the vast land that skirts his parent's home.

The familiar trees, the dog kennel and the barn are visible.

(CONTINUED)

Approaching closer, Lukas looks about the barn but the house is no longer there.

There is only the house's large foundation, a footprint of where it once stood.

Lukas stands motionless.

Stripped of the house that once gave the area a warm and welcoming appeal, the land now feels barren and hostile like a new grave.

The disturbed Lukas heads away in the direction of the railway and the forest.

130 EXT. JEWISH CEMETERY GATES - DAY 130

On the rotting gate post, a small white circle has been drawn in chalk.

Lukas finds it, rubs it out with his sleeve and in the chalk residue he etches a cross with his index finger.

He enters the graveyard.

131 EXT. JEWISH CEMETERY - DAY 131

Lukas smokes near a row of headstones.

Nightingale enters at the gate, he spots Lukas.

He approaches him.

They embrace like the true brothers that they are.

NIGHTINGALE

Did you punch any poles for me?
Why on earth did you come back?

LUKAS

I missed you.

NIGHTINGALE

You're a complete fool. Idiot,
What's wrong with you? I was so
happy knowing you were away
enjoying the life we're deprived
of. Look at me! You can smell me
on the other side of the border.
I haven't seen my wife in 4
months, I don't know if she's
even alive. *Why* did you come?

LUKAS

I didn't know you had a wife.

NIGHTINGALE

I didn't tell you for a good reason.

LUKAS

Do you know if Elena is alive?

NIGHTINGALE

As far as I know, she *is* alive. Only Lozorius knows where she is and I think he's a traitor.

Nightingale produces a newspaper folded eight times, it is entitled "TIESA" (the truth).

NIGHTINGALE (cont'd)

You see what they want us to swallow now?

Lukas thumbs through the headlines.

LUKAS

Does anyone believe this?

NIGHTINGALE

You'd be surprised. Everyone who doesn't is either in the forest, Siberia or the grave. If the Americans and the English can start a war with the Russians, we have hope.

LUKAS

If only they would drop their bomb on Moscow.

NIGHTINGALE

Communists survive better than cockroaches. Do you know America has a communist party?

LUKAS

You're kidding.

NIGHTINGALE

A large and well connected communist party. I wouldn't put it past them to copy the blueprint of the bomb and send it as a birthday present to Stalin.

LUKAS

And then it's "amen".

(CONTINUED)

NIGHTINGALE
Hallelujah.

LUKAS
Then who will rebuild us?

NIGHTINGALE
The children of traitors and
cowards.

LUKAS
And liars.

NIGHTINGALE
And liars. And we'll be grateful
we're not alive to see it.

LUKAS
How do you know so much?

NIGHTINGALE
Have you seen me signing my name
with crosses? Universitet
Wilenski, Psiakrev!

LUKAS
(incredulous)
You're a Pole!?

NIGHTINGALE
(In polish, quoting Adam
Mickievich)
"I'm a Lithuanian-Pole, Lithuania
is my homeland, who cares."

132 EXT. GRAVEL ROAD, BY THE FOREST - DAY

132

Nightingale and Lukas, armed with machine guns walk on the road.

The sound of an APPROACHING HORSE AND CART (OS).

Nightingale and Lukas look at each other and stop where they are. waiting on the inside edge of the road.

The Cart approaches carrying EIGHT ARMED STRIBAS.

Lukas and Nightingale calmly stand still pointing their machine guns at the approaching cart.

As the Cart passes them the Stribas intently try to avoid looking at the two partisans who they have already recognised.

The Cart passes and continues into the distance.

Nightingale looks to Lukas.

(CONTINUED)

LUKAS

Are they still afraid of us?

NIGHTINGALE

Nobody wants to die today.

133 EXT. BUNKER, THE FOREST - DAY

133

NIGHTINGALE

Shortly after Ignacas betrayed us, an appeal for forgiveness by Elena was published in "The Truth". She denounced her involvement with us.

LUKAS

I know she would never do that.

NIGHTINGALE

I know. But you and I also know they would have made her pay a heavy price for such a redemption, if it is true.

LUKAS

I hope I never find out.

Nightingale and Lukas approach the bunker.

NIGHTINGALE

Ashes.

Nightingale removes the tree-branch from on top of the cover and the two descend.

134 INT. BUNKER - DAY

134

Lozorius is seated, there is only one candle lit. A partly started bottle of liquor is close by.

Lozorius stands up as Nightingale and Lukas enter.

LOZORIUS

So you made it, Lukas.

LUKAS

Where is Elena?

LOZORIUS

Don't worry, she's safe.

LUKAS

Where is she?

(CONTINUED)

LOZORIUS

I will tell you soon.

LUKAS

No, you will tell me now.

NIGHTINGALE

(suppressing rage)

Why did you bring him here? They knew he was coming. The Reds knew he was coming, so how did they know? Who is the rat? Is it London? Is it you, Lozorius?

LOZORIUS

Lukas, I needed you to get us out of here. We're lost. The war is lost. Only you can do it.

NIGHTINGALE

Idiot. Kurda. Lukas come with me.

Lukas relents.

135 EXT. BUNKER, THE FOREST - DAY

135

Outside Nightingale throws his hat on the ground. Spits.

NIGHTINGALE

He lured you here. That idiot. He should die. I will court-marshall him now.

LUKAS

If you do I won't find where Elena is.

NIGHTINGALE

I will, if she's close by, I will find her.

LUKAS

No, don't rush, let's talk more first.

136 INT. BUNKER - DAY

136

As Nightingale and Lukas enter with their guns, they discover the bottle of liquor is nearly finished.

NIGHTINGALE

What happened to the drink?

(CONTINUED)

LOZORIUS

I was sure you were going to kill me when you came back.

Nightingale smirks in Lukas' direction.

NIGHTINGALE

What's that?

He picks up a piece of paper near the bottle on which something has been scrawled.

LOZORIUS

(disheartened)

It's Elena's address.

Lukas looks at him canny.

NIGHTINGALE

Do you still have a radio?

LOZORIUS

Yes it's the only transmitter that still can't be traced by the slayers. It's over there.

Nightingale stalks across to it, removes the radio lamp and pockets it carefully.

NIGHTINGALE

London will never hear about the safe arrival and cordial welcome of Lukas in his homeland.

LOZORIUS

(quietly)

Yes, but I think Moscow already knows.

Lukas looks at Nightingale.

NIGHTINGALE

We're going to my bunker, we need sleep.

They leave, the cover of the bunker SLAMS (OS) after them.

Lozorius pours the last of the liqueur and downs it.

LOZORIUS

(acerbic)

Nobody's going to kill me.

137 INT. BUNKER - NIGHT (EVENING)

137

Lukas, Nightingale and Lozorius are gathered round the radio receiver, listening to *Voice of America* which is broadcast in Lithuanian. The telecast has a distinctive tone and rhythm.

VOICE ON THE RADIO

This is the voice of America from Washington. People of Lithuania, don't give up hope. We will come to liberate you before this Christmas.

Nightingale laughs sardonically. The other men look at him.

NIGHTINGALE

He promised the same thing last Easter. They should have come while we were all alive.

VOICE ON THE RADIO

And now Judy Garland will perform the Oscar-winning song: "Somewhere over the rainbow".

The song plays through the speaker.

The men for a moment are inclined to listen. This little taste of the outside world has some mystical, revitalising property.

LOZORIUS

I could eat a horse.

The other men look at him.

138 EXT. A FARM - NIGHT

138

Lukas, Nightingale and Lozorius approach the small farm house.

139 INT. FARM HOUSE - NIGHT

139

A distinctive KNOCK (OS) at the door. A balding FARMER answers the door. His lean WIFE comes with him.

Lukas, Lozorius and Nightingale are armed.

FARMER

We haven't seen you for a while.

(CONTINUED)

LOZORIUS

We're very hungry.

FARMER

Come in, come in. Have some milk.
It's still warm.

On a wooden bench are two three-litre glass bottles of milk, one is half full. The farmer goes to the half-full jar and pours out three glasses.

The farmer and his wife take the glasses to the three men expectantly.

FARMER (cont'd)

Here, drink up, gentlemen.

There is a keenness about the farmer's behaviour which raises the antennae of Nightingale, who hands the glass back to the farmer.

NIGHTINGALE

Why don't you have one with us?

The Farmer forces a smile.

FARMER

No, I couldn't. It's for you.

NIGHTINGALE

But you'll have it anyway.

FARMER

No, I can't drink milk, it upsets
my stomach, I get bloated...
don't I, Audra?

His wife nervously nods her head in agreement.

WIFE

Yes, he does.

A pause. The farmer and his wife are still smiles.

Nightingale darkens, puts the glass in the farmer's hands and says slowly.

NIGHTINGALE

Drink. It. Now.

The Farmer's smile dissolves, he perspires. His wife lets out a whimper.

NIGHTINGALE (cont'd)

It's still warm, Hmmm?

The Farmer begins to cry.

FARMER

I'm sorry, they forced me, They
forced me, no-one has to know you
came, I won't tell them. We won't
tell them you were here.

Nightingale lifts up his rifle.

FARMER (cont'd)

We have children. We won't tell
anyone. We have children here, we
just want to be left in peace.

Lozorius hits the man in the face with the butt of his
rifle.

LUKAS

Nightingale, let's go. We're
hungry.

Nightingale relents.

The men exit in silence.

140 EXT. ANOTHER FARM HOUSE - NIGHT 140

The three men are standing at the door. Nightingale knocks
on the door in his distinctive way.

The door opens. JUSTINAS lets them in without a word.

141 INT. ANOTHER FARM HOUSE - NIGHT 141

JUSTINAS waits upon the men, handing them dry meat and
bread. He feeds them smoked sausages, pickled cabbages,
cutlets.

These are delivered to the men who eat at the table with
their rifles by their side.

Justinas' WIFE wraps a large slice of salted fat and
home-made bread. She puts these on the table with a bottle
of samagonas.

Nightingale finishes his drink.

WIFE

Take these with you, gentlemen.
Keep going. The truth will
prevail.

Three SMALL CHILDREN emerge dressed for bed.

Justinas kisses them all.

(CONTINUED)

WIFE (cont'd)
Would anyone like some milk?

The three men uniformly reply: "no thank you".

NIGHTINGALE
I need to take a piss.

The wife leads the children away.

Nightingale gets up and heads out the front door.

142 EXT. FARM - NIGHT 142

Nightingale trudges out in the dark.

143 INT. FARM HOUSE - NIGHT 143

Nightingale KNOCKS (OS) at the door of the previous house.

The wife opens. Nightingale moves past her and stalks toward the balding farmer who is nursing the bruise on his face with a poultice.

They are puzzled by Nightingale's return. The Farmer stands up and steps back for every step that Nightingale takes toward him.

NIGHTINGALE
You said you have children?

FARMER
Yes, I have children.

Their three CHILDREN have come out. The farmer's wife ushers them to stand close to her.

NIGHTINGALE
Don't we also have children?

Nightingale takes his gun and fires it exploding the farmer's head.

The wife jumps at Nightingale screaming.

Nightingale shoots her too.

The three children, four, five and six are glued against the wall, stunned.

NIGHTINGALE
The war is going on, children.
Get your things and run to your
uncle, now.

He exits the house, closing the door behind him.

144 INT. ANOTHER FARM HOUSE - NIGHT

144

Nightingale arrives back. He knocks distinctively again.
Justinas opens the door.

Nightingale takes his seat near Lukas and Lozorius.

Lukas turns to him.

LUKAS
You took your time.

NIGHTINGALE
Milk makes me bloated.

145 EXT. BUNKER, THE FOREST - DAY

145

It's clear autumn day. Lukas is sitting against a tree and
writing a letter.

He hears a TWIG SNAP(OS) and looks up cautious, reaching
for his rifle nearby. He waits.

Ahead is a familiar figure, gangly and tall, rigid,
wearing a beret, scarf and glasses, his clothes are two
sizes too big; it is Rimantas carrying a satchel and
waving benignly back to Lukas.

Lukas still has his hand on his rifle and doesn't let go.

RIMANTAS
Lukas! is it really you?

LUKAS
Who are you? What are you doing
here?

RIMANTAS
You haven't forgotten me, have
you?

LUKAS
Rimantas, how did you find us?

RIMANTAS
He does remember! It's such a
comfort to see a familiar face.
Don't worry, Morkunas told me
where to find you.

LUKAS
Morkunas was sent to Siberia.

RIMANTAS
(grimaces)
Poor man, they sent him back.

(CONTINUED)

LUKAS

No-one ever came back from
Siberia.

RIMANTAS

I know, but he did. Probably they
want something from him. Don't
you believe me?

LUKAS

What do you want here?

RIMANTAS

To fight for the truth, isn't
that enough?

LUKAS

(smiles)

No, it's not. What can you do?

RIMANTAS

I can write, listen to this.

Rimantas opens his satchel, produces a creased piece of
paper.

RIMANTAS (cont'd)

My poems have really improved
this past year, you'll be
surprised: "I walk on thin ice
before the teetering cup."

"I walk on thin ice before the
teetering cup/ the cup's
poisonous storm is poised to
swallow me up/" (alliteration,
you see?)

Lukas nods perturbed.

RIMANTAS (cont'd)

"along this cosmic precipice, I
shout and cannot be heard:/ 'when
will you hear, o hammer?/ when
will you see, o scythe?'/ but one
voice responds; it's a bird."

A pause, Lukas feels he should clap, he does.

RIMANTAS (cont'd)

But the reds won't publish me so
I have to use my talent in the
fight.

LUKAS

Do you know how to use a gun?

RIMANTAS

No, but you will teach me, right?

LUKAS

I think you should go home.

RIMANTAS

I can't, I'll be drafted.

LUKAS

No chance, they'll never find a uniform that's your size.

Nightingale approaches with a back pack full of supplies, he quickly assesses the situation.

NIGHTINGALE

(to Lukas)

I've brought some food, who's this clown?

LUKAS

We knew each other from Uni.

NIGHTINGALE

I think we should shoot him.

Rimantas backs away.

NIGHTINGALE (cont'd)

He'll bring slayers here.

RIMANTAS

I won't, I'm on your side, .

Lozorius emerges from the bunker inebriated.

LOZORIUS

It's Rimas! "Take thy beak from out my heart and take thy form from off my door."

RIMANTAS

"Quoth the raven "Nevermore"."

LOZORIUS

How are things, Mr Poe?

RIMANTAS

They're going to shoot me.

NIGHTINGALE

This clown is going to get us all killed.

LOZORIUS

No, it's Rimas, we went to Uni together.

RIMANTAS

Lukas and I burnt the student files at the Kaunas library. You remember, Lukas?

LUKAS

You should go back, Rimantas. Not the same way you came.

RIMANTAS

I'll bring you some more poems another time.

NIGHTINGALE

Don't come back. It will go badly for you.

Rimantas takes one more look at Lozorius and Lukas. He stalks off hurt.

LOZORIUS

He's harmless, you know.

Nightingale looks at him canny.

NIGHTINGALE

Don't drink so much.

Lozorius stumbles back to the bunker and gets in.

146 EXT. BUNKER, THE FOREST - DAY

146

Rimantas approaches carrying his leathern-satchel. He removes the tree-branches that conceal the wooden cover to the bunker.

Removing the cover quietly, he looks down to see Lozorius is sprawled on the floor, asleep.

He replaces the cover, looks right and left thoughtfully.

He paces during the pause that follows.

Several feet from the bunker, Rimantas opens his satchel and produces a grenade. He puts the satchel down.

He looks over the grenade, awkwardly trying to figure it out.

He unscrews the grenade's base slowly.

(CONTINUED)

LOZORIUS

You're not going to kill me,
no-one can kill me, except me.

With these words he places his pistol in his mouth and pulls the trigger.

With the impact of the blast, Lozorius falls back.

Rimantas looks on.

149 EXT. BEYOND THE FOREST, A ROAD OUTSIDE MERKINE - DAY 149

The SHOT (OS) is heard even this far from the pine forest, echoing to the street.

Nightingale hears it and is distracted.

He and Lukas have walked to this point and they stop.

Lukas seeing the familiar city of Merkine beyond, turns to Lakstingala, he passes him a letter which Lakstingala takes.

LUKAS

You know, if...

NIGHTINGALE

No "ifs", Lukas. Just good luck
and God bless you.

They stare at each other a moment.

Nightingale embraces Lukas, a real bear hug.

A friendly pat on the back, Lukas releases Nightingale and watches him depart back into the forest from whence he came.

Lukas, alone once again, faces the little town.

150 EXT. FOREST - DAY 150

Nightingale walks into the clearing, he is carrying his rifle.

It is quiet, a little too quiet.

For a moment Nightingale stops and listens, observing the forest not for the threat of attack but for the things that perhaps he hasn't noticed since he was a child: the air, the smell of moss, the sounds of birds, the light refracted through the thicket. All is calm.

(CONTINUED)

Nightingale's chest is punctured by two bullets. The Two SHOTS (OS) ring out afterward as Nightingale looks at his bleeding front with honest surprise. He looks up simultaneously picking up his rifle. He catches view of the SMALL DISPATCH OF NKVD SOLDIERS hidden in the thicket. Another two shots are fired and Nightingale falls back.

The small band of NKVD soldiers emerges from the thicket lead by a MAJOR who has a pistol in hand and Rimantas.

The Major strides over to Nightingale's body, shadowed by Rimantas. The Major is still pointing the pistol to make doubly sure. Rimantas looks over the shoulder of the Major.

RIMANTAS

Yes, that's him.

The Major replaces his pistol in its holster.

A SOLDIER has come forth to fleece the body of anything noteworthy. He produces Lukas' letter. The Major picks it up, reading and showing it to the other soldiers.

MAJOR

(in Russian)

To Paris, France. Paris, blet.

He laughs.

151 EXT. A STREET, A VILLAGE - DAY (DUSK)

151

A WOMAN dressed in widow's black from head to toe, is sweeping the many autumnal leaves from the middle of the road.

The woman stops sweeping, standing still as though galvanised when Lukas approaches.

Lukas, who in a hurry would not have paid her attention registers that she has stopped.

The woman turns to face him suddenly. A wrinkled, ashen face beams at him. She opens her toothless mouth and delivers a shrill laugh that echoes on the quiet street.

Lukas steps back in shock at the ominous portent.

The woman continues to laugh and starts sweeping.

Lukas steps away and continues down the street.

Death's harbinger, the old woman, has disappeared.

Lukas is not far from the address he is looking for.

(CONTINUED)

He approaches the door of a little brick house and knocks on it.

ELENA (OS)
Who is it?

LUKAS
It's me.

The door opens a little and Elena's still-youthful face appears now with a threatening scar across one side of it that she attempts to conceal with a strangely tied head-scarf. Her brow and features bear the furrows left by distress and worry.

ELENA
Who are you?

LUKAS
It's me, Lukas.

ELENA
You must have the wrong house.

LUKAS
Elena don't you recognise me?
It's Lukas.

ELENA
Oh, I had an accident, you can see. Don't laugh at an old cripple.

LUKAS
Can I come in?

ELENA
(confused)
No, I don't think so.

LUKAS
I can't believe you don't remember me. Lukas, Lukas Petronas.

Elena mumbles the name, chewing it over thoughtfully before looking at him again confused.

ELENA
I'm so sorry. I don't remember many things.

Lukas is doubly disturbed and simply enters brushing past her as he does so.

152 INT. KITCHEN, FLAT - NIGHT

152

Beyond the door is a little stairwell. Elena limps down the stairs following Lukas.

LUKAS

Elena, I'm Lukas, your husband.

ELENA

Of course you are.

At the bottom of the stairwell is her living area and kitchen.

Lukas stands watching her.

Without further word, she turns on a radio.

She limps around, draws all the curtains one by one around the successive windows that gird the room.

When the last one is drawn, she turns to him.

Her face is wet with tears.

She limps quickly to Lukas and hugs him deeply, mournfully.

ELENA (cont'd)

What have you done, Lukas? My darling Lukas, what have you done? Why did you come back?

LUKAS

I came to rescue you, we'll go to America.

ELENA

At least I could hope that you're alive and happy. What have you done?

She pulls apart from him.

ELENA (cont'd)

There's no escape, no happy ending for any of us.

LUKAS

I've brought you a gun and ammunition. We can find a way out, we've done it before.

ELENA

Sit down, Lukas. I'll make tea.

(CONTINUED)

He does as he's told. He is unnerved by her behaviour. Elena's warmth now alternates with a bitter waspishness that Lukas hasn't seen in her before.

LUKAS

Nightingale said you denounced us in "the Truth", is it true?

ELENA

I never signed anything, Lukas; I never betrayed you. I was four months in Vilnius hospital. With torn fingers, shrapnil. I wanted to die, I wanted to kill myself.

LUKAS

Elena, did they torture you?

ELENA

Oh you'd be surprised. They saved my life. Not for me. Not for the victory of a published apology in "the Truth"; They wanted to trap you. They made me a bait. They were waiting for you here for months. And you idiot, you fool, You still came.

LUKAS

So Lozorius is a traitor?

ELENA

No doubt he is. Before you shoot me as you should, there's something you need to know.

She staggers out of the kitchen to a little room as the KETTLE BOILS (OS).

Elena returns with a sleeping toddler, probably under three years - JONAS.

ELENA (cont'd)

Lukas, meet your son.

Lukas is confounded.

ELENA (cont'd)

You can hold him.

Lukas is overwhelmed, his hands shake as he reaches out to the boy who sleeps sound.

ELENA (cont'd)

His name's Jonas. I was too afraid to give him your name.

Lukas is in awe of the little child. He kisses him and holds him close, inhaling the delicate fragrance that infants have.

Elena takes the kettle off the boil and serves tea during the following.

ELENA (cont'd)

(bitter)

You remember the beetroots at that abandoned house? My moment of weakness? (clutches her stomach) I knew then, I had to be sure, after we swore never to betray, I thought it was best to wait.

Lukas nods perplexed.

ELENA (cont'd)

Do you still want to shoot me?

LUKAS

I don't think I could.

ELENA

I couldn't either. How could I? By the time they'd kept me in hospital for four months I couldn't keep them from finding out? Once they knew, it wasn't necessary to torture me, they could bargain for whatever they wanted. Now do you understand? They've won, Lukas. I'm not the woman you once loved. I'm a traitor. They broke me. That's all they wanted. To capture Lukas Petronas, the most evasive and powerful "bandit".

With the last words the baby stirs and starts vocalising in irritable protest.

ELENA (cont'd)

I'll take him.

They both stand up, she takes little Jonas from Lukas' arms and they go together in the direction of another room.

153 INT. BEDROOM, FLAT - NIGHT 153

Elena places little Jonas down in a crib.

The baby immediately quiets.

She covers him.

Lukas stays a minute to further admire his child.

154 INT. KITCHEN, FLAT - NIGHT 154

Elena enters and goes back to the table. Lukas follows after but remains standing.

ELENA

Tell me about your life, where you went. Were you happy?

LUKAS

I tried to be happy, I didn't succeed. Elena, we can leave, we can all escape. I'll take us away where they can't reach us.

Elena smiles sweetly, assuaging a bitter tear.

ELENA

Oh Lukas, dear Lukas. You're already surrounded. They're waiting for you to leave this house. If you try and resist them, they'll kill us all. You have to surrender. They'll probably torture you for a few months, but they'll kill you eventually. Lukas, as long as you let them take you alive, we have a chance to survive, even if it's in Siberia.

She looks at the clock. She goes to the window and opens the curtains.

ELENA (cont'd)

You have to go now, go out to them or they'll come in here for us.

She shuts off the radio.

ELENA (cont'd)

They won't wait.

Lukas heads quickly in the direction of the bedroom.

(CONTINUED)

Lukas looks in at little Jonas. Clearly wanting to stay, he leaves abruptly as though he was pushed inwardly.

Lukas crosses the kitchen toward Elena who is waiting by the stairwell.

He embraces her tightly. She is in tears.

He kisses her on both cheeks

Into her damaged ear he utters.

LUKAS

Don't blame yourself, ever.
Promise you'll never blame
yourself for this! I'm just a
soldier.

He releases her from the embrace, she goes ahead of him to the top of the stairwell.

He ascends it.

He opens the door.

Lukas looks at her one last time before he passes through the door.

Lukas steps out the door.

The sound of an ELECTRIC GENERATOR FIRING UP (OS) Two large projector lights flood the darkness. CRIES (OS) from Russian soldiers: "stay still", "drop your weapon", "hands up" echo in the street.

Lukas opens his jacket and places his hands in the air one elbow is bent so his forearm is at a right angle the other stretched out and slightly bent and twisted back as portrayed on the Crucifix he saw at Dr Urbonas' house.

Elena closes the door and remains hugging it with arms stretched out pressing her face and body on the door in anguish.

Jonas WHIMPERS (OS)

FADE TO WHITE:

155 EXT. KAPSUKAS CENTRE, (FORMERLY MARJAMPOLE) - DAY (1972) 155

A luxurious and distinctive Ikarus coach pulls up in front of the Kapsukas centre building. Large lettering on its side reads: "Intourist". There is a large monument to the Liberating Soviet Soldiers to the left of the building.

SUPER: - Kapsukas (Formerly Marjampole) 1972

(CONTINUED)

Tourists file out of the bus. Among them is Monika who looks about in disbelief at the town formerly known as Marjampole, now so radically changed.

GUIDE

Here you can see the new party headquarters and next to it the monument to our Soviet liberators. We can meet back here in an hour, coffee and other refreshments are available at this shop across the street. You may wish to look around and do some shopping. If you can please meet me back here at one o' clock we will continue our wonderful journey to Kaunas.

There is a sign indicating the Library on the building:

Monika wanders away from the dispersing crowd and into the building.

156 INT. STAIRWELL, KAPSUKAS CENTRE BUILDING - DAY 156

Monika ascends the stairs. There is a library atop the stairs.

Monika looks about to check that she is unobserved.

She sneaks through the library door.

157 INT. LIBRARY, KAPSUKAS CENTRE - DAY 157

Monika sheepishly wanders through the library and encounters an OLDER LIBRARIAN who is busy stacking shelves. Monika walks over to her, interrupting her.

MONIKA

Excuse me, can you tell me anything about a partisan called Lukas Petronas?

OLDER LIBRARIAN

Partisan? You mean bandit?

MONIKA

Yes. Lukas Petronas, do you know about him?

OLDER LIBRARIAN

No, I know nothing.

The older librarian resumes her own work, abruptly finishing the conversation.

MONIKA
Nevermind, thank you.

Monika sneaks out in the direction she came passing a YOUNG WOMAN on the way out.

158 INT. STAIRWELL, KAPSUKAS CENTRE BUILDING - DAY 158

Monika is descending the stairs and is followed out by the same young woman. The following is rather conspiratorial.

YOUNG WOMAN
Excuse me, excuse me, Madam.

Monika turns to her. The young woman meets her on the stairs.

MONIKA
What is it?

YOUNG WOMAN
I know about Lukas Petronas. My grandparents told me. He was captured by the Russians and tortured. Two months later they left his body in the market square at Merkine as they always did. But his body went missing the same night. They never found out if it was taken or by whom. People believed he escaped, that he was still alive. For a few years there were stories from people who claimed to have seen him and talked to him. A resurrection, like Christ. Who knows.

She smiles.

MONIKA
Is that all?

YOUNG WOMAN
I don't know anymore.

MONIKA
I met him once in Hamburg after the war, his eyes were so blue. Thank you, thank you so much.

Monika turns away, confounded by what she's heard. The young woman watches after her a moment before returning to the library.

Monika descends the stairs.

159 INT. IKARUS COACH, OUTSIDE KAPSUKAS CENTRE - DAY 159

Monika enters the luxury coach and finds her seat.

The Coach fires up and departs on the road leaving the Kapsukas centre in the distance.

The driver turns on the RADIO (OS). "Ne me quitte pas" as performed by Merreille Matthieu starts to pervade the coach.

Monika weeps quietly whilst smiling all the way to Kaunas.

END CREDITS

THE END