

**EP1/SC1. EXT. FIELD. DAY 1. 10:15**

**JOYCE, BEA, BILLY, ESTHER**

**NSE BABY WILLIAM, NSE LAND GIRLS**

[MUSIC OVER –

A LARGE FIELD OF GRASS IN THE SUMMER SUN OF  
A BYGONE TIME.

**NSE LAND GIRLS** – ALL HEAD SCARVES, PASTEL  
BLOUSES, DUNGAREES AND GUMBOOTS ARE  
MAKING HAY.

**JOYCE FISHER** MOPS HER BROW, ENJOYING THE  
WARM SUN ON HER FACE. SHE RESUMES  
GATHERING THE CUT, DRY GRASS, EXHAUSTED  
BUT HAPPY WITH HER LOT.

NEARBY, **BEA FINCH**, NOW A FARMER'S WIFE.  
ALSO COLLECTS GRASS. SHE SMILES AT HER  
FRIEND.

THE CUTTINGS ARE SCOOPED UP BY A HAY RAKE –  
WIELDED BY **BILLY FINCH**, HER HUSBAND. AN  
EASY SMILE BETWEEN HIM AND BEA. VAGUELY  
HAPPY (FOR NOW). A PRAM (CONTAINING AN  
UNSEEN BABY WILLIAM) SITS IN THE B/G. BEA  
GLANCES AT IT LOVINGLY, BEFORE RESUMING  
HER WORK.

**BILLY** HAULS THE HAY RAKE'S CONTENTS UP  
ONTO A HAY LOADER (AN OPEN TOP TRUCK THAT  
ATTACHES TO A TRACTOR) – WHERE **ESTHER  
REEVES** STANDS ALOFT – TRAMPING THE GRASS  
DOWN AND KEEPING AN EYE ON PROCEEDINGS.

(OTHER GIRLS ARE DOING ALL THESE JOBS TOO)

CLOSE ON ESTHER'S BOOTS AS SHE TRAMPS DOWN  
THE GRASS...]

**CUT TO:**

**EP1/SC2. EXT. COUNTRY LANE. DAY 1. 10:16**

**MARTIN**

[MUSIC CONTINUES –

FEET, RUNNING FLAT OUT...

**MARTIN REEVES** IS SPRINTING AS FAST AS HE  
CAN; ARMS EXTENDED. HE'S RACING SOMEONE...

OR SOMETHING...

SUDDENLY, A TIGER MOTH APPEARS ALONGSIDE  
HIM, FLYING PARALLEL...

FOR A BRIEF MOMENT THEY'RE NECK AND NECK...

MARTIN LETS OUT A GLEEFUL CHEER AS THE  
PLANE RACES OFF]

**CUT TO:**

**EP1/SC3. EXT. FIELD. DAY 1. 10:17**

**JOYCE, ESTHER, BEA, BILLY, MARTIN**

**NSE BABY WILLIAM, NSE LAND GIRLS**

[MUSIC CONTINUES –

ESTHER HEARS THE APPROACHING PLANE ENGINE  
AND STANDS, ALERT.

JOYCE, BEA, BILLY AND THE GIRLS HEAR THE  
PLANE A MOMENT LATER, SEARCHING THE SKIES.

THE TIGER MOTH APPEARS FROM BEHIND THE  
TREE LINE. IT TIPS ITS WINGS AS IT LOOPS ROUND  
TO BEGIN A DESCENT FOR LANDING.

EVERYBODY WATCHES. WHO IS THIS JOKER?

BEHIND THEM, MARTIN RUNS INTO THE FIELD AND,  
DESPITE BEING OUT OF BREATH, MANAGES TO  
YELL OUT]

**MARTIN**

Joyce! Joyce!

[BUT JOYCE ANTICIPATES WHAT HE'S ABOUT TO  
SAY – NOT THAT SHE BELIEVES..]

**JOYCE**

(TO HERSELF) No, it can't be...

[ON JOYCE, MISTRUSTING HER OWN EYES...]

**CUT TO:**

**EP1/SC4. INT. PASTURE FARM. KITCHEN. DAY 1. 10:19**

**FINCH**

**CHAMBERLAIN**

[CLOSE ON SINGLE, SHABBY CANDLE BLAZING ON  
TOP OF A SUNKEN SPONGE CAKE .

SMILING **FREDERICK FINCH** PICKS UP THE CAKE  
AND BLOWS OUT THE CANDLE.

HE TURNS AND TALKS TO SOMEONE UNSEEN.

SOMEONE’S BIRTHDAY...]

**FINCH**

(BEAMING WITH PRIDE) Happy birthday. Only one candle mind, but  
there is a war on. Still never thought you’d make it this far, did we?

[HE KNEELS AND FEEDS THE CAKE TO  
CHAMBERALIN THE PIG. WEARING A SIMILAR  
NECKERCHIEF TO FINCH – HE CHOMPS ON THE  
CAKE]

**FINCH**

Good lad.

[ON FINCH, CHUCKLING AND HAPPY]

**CUT TO:**

**EP1/SC5. EXT. FIELD. DAY 1. 10:21**

**JOYCE, JOHN, ESTHER, MARTIN, BEA, BILLY**

**NSE LAND GIRLS, NSE BABY WILLIAM**

[THE TIGER MOTH HAS LANDED. AS THE PROPELLER SLOWS TO A HALT, **JOHN FISHER** CLIMBS DOWN FROM THE PLANE AND PULLS OFF HIS FLYING HELMET.

JOYCE APPEARS. ESTHER AND MARTIN FOLLOW.  
BEA WITH THE PRAM AND BILLY IN THE REAR ]

**JOYCE**

John..?

**JOHN**

It's a bit late, but I've got your birthday present.

[HE KISSES HER. A PASSIONATE MOMENT – AS BEA LOOKS ON – CAUGHT UP.

HE PRODUCES A SECOND FLYING HELMET.

JOYCE REELING. BEA, CAUGHT UP IN ROMANCE.  
BILLY LOOKS A BIT AWKWARD.

JOYCE LOOKS TO ESTHER FOR GUIDANCE.

ESTHER – GO ON!

A GRINNING JOYCE RUNS WITH JOHN TO THE PLANE, AFFIXING HELMET AS THEY GO.

A MOMENT, THEN...]

**MARTIN**

Mum? You know when it's my birthday..?

**ESTHER**

No.

[THEY WATCH AS THE PAIR GET INTO THE PLANE.

BEA LOOKS AT BILLY – ISN'T IT WONDERFUL? – BUT HE'S ALREADY TRAMPING OFF BACK TO WORK.

THE MUSIC SWELLS –

BEA PIVOTS AROUND TO SEE THE TIGER MOTH FLY OVERHEAD. THE TAILWIND HITS HER, TAKING HER BREATH AWAY. SHE SEES JOYCE WAVING AND BEA SMILES, WISTFUL, CAUGHT UP IN THE ROMANCE OF IT ALL.

THE PLANE DISAPPEARS FROM VIEW]

**ESTHER**

Come on, girls. Let's get back to work.

[THIS BRINGS HER BACK TO EARTH WITH A THUD.

SLOWLY SHE FOLLOWS ESTHER BACK TOWARD THE WORK BUT HER GAZE REMAINS FIRMLY IN THE SKIES.

THE MUSIC ENDS]

**CUT TO:**

**EP1/SC6. INT. MANOR HOUSE. ENTRANCE HALL.**  
**DAY 1. 11:00**

**ELLEN, DIANA (OOV)**

[A SOMBRE, **LADY ELLEN HOXLEY**, WEARING WIDOW'S BLACKS LOOKS REFLECTIVELY AT A MAN'S JACKET. WITH CARE, SHE BRUSHES SOME LINT FROM THE LAPEL – SOMETHING DONE MANY TIMES WHEN LAWRENCE WORE IT. SHE MILES SADLY]

SHE HEARS SOUNDS OF A COMMOTION OUTSIDE...]

**DIANA (OOV)**

And I'm telling you – she won't mind. That tweed is fabulous!

[HOW UNSEEMLY! ELLEN – STERN FACED – GOES TO INVESTIGATE...]

**CONTINUOUS TO:**

**EP1/SC7. EXT. MANOR HOUSE. DRIVEWAY. DAY 1. 11:02**

**ELLEN, DIANA**

**NSE GI SOLDIERS, NSE SERVANT**

[ELLEN EMERGES TO FIND LOTS OF **NSE GI SOLDIERS** – FRENETIC ACTIVITY, JEEPS AND TRUCKS, AND MEN BUSY UNLOADING.

AND NEAR THE ENTRANCE, A TRUNK OF LAWRENCE’S CLOTHES – AND THE NSE SERVANT ARGUING WITH THE BOHEMIAN **DIANA GRANVILLE** OVER A MAN’S TWEED COAT THAT DIANA HAS FISHED FROM THE TRUNK]

**DIANA**

Just hand it over, there’s a good girl.

[DIANA GRABS THE COAT. ELLEN PUTS THE COAT SHE’S CARRYING IN THE TRUNK AND INDICATES FOR THE SERVANT TO GO – SHE’LL HANDLE THIS...]

**ELLEN**

Is there a reason why you’re purloining my dead husband’s clothes, Diana?

**DIANA**

Just following the ‘make do and mend’ policy, darling. There’s a little woman in Helmstead who’ll turn this into the most divine skirt and jacket.

**ELLEN**

Words fail me.

[DIANA CAN’T SEE THE PROBLEM...]

**DIANA**

You’re always on at me about setting an example...not flaunting our wealth...

**ELLEN**

*My* wealth. (SARCASTIC) Yes, I should be grateful, shouldn’t I? (BEAT) And talking fabric, I don’t suppose you’ve spent any time acquiring the uniforms for the new land girls?

**DIANA**

I’ve been busy.

[MORE NSE SOLDIERS PASS BY. DIANA LOOKS APPROVINGLY AT THEM]

**ELLEN**

We'll let them work in their underwear, shall we?

**DIANA**

(DON'T KEEP ON) I'll do it.

**ELLEN**

You keep saying you'll help...(SHAKES HER HEAD) Maybe it's time you faced the music instead. Went back to your husband.

[A SLIGHT NOTE OF PANIC FROM DIANA]

**DIANA**

But...I can hardly leave you alone with all that you've been through...

**ELLEN**

Alone? Half the US military are here in case you hadn't noticed.

[DIANA KNOWS SHE HAS TO CONVINCe ELLEN NOT TO MAKE HER LEAVE THE MANOR, SO...]

**DIANA**

Alright, I'll help more if it makes you happy.

**ELLEN**

Let's hope you do. Otherwise I might just pack your bags myself.

[FOR GOOD MEASURE, ELLEN SNATCHES THE TWEED COAT AND GOES BACK INTO THE HOUSE.

DIANA – THE WIND TAKEN OUT OF HER SAILS...]

**CUT TO:**

**EP1/SC8. EXT. PASTURE FARM. BARN YARD. DAY 1. 11:30**

**CONNIE, BILLY, BEA, ESTHER, MARTIN, FINCH**

**NSE GI SOLDIERS, NSE BABY WILLIAM**

[THE END OF A LONG MORNING, AS EVERYONE  
TRAIPSES ACROSS THE YARD FOR LUNCH.

BEA PUSHES THE PRAM – A DREAMY SMILE ON HER  
FACE. THEY REACH THE FRONT DOOR.  
SPONTANEOUSLY, SHE LEAVES THE PRAM AND  
TRIES TO JUMP INTO BILLY’S ARMS]

**BILLY**

What are you..?

**BEA**

Come on. Over the threshold.

[BILLY – CONFUSED – WON’T PLAY ALONG]

**BEA**

Only, you didn’t do it when we got married.

**BILLY**

(SMILING) Don’t be daft.

[A FLASH OF DEJECTION ON BEA’S  
FACE...FOLLOWED BY DETERMINATION. RIGHT  
THEN! IF SHE WANTS ROMANCE...

...SUDDENLY, AN AMERICAN JEEP APPEARS, FULL  
OF NSE GI SOLDIERS, FORCES RADIO BLARING OUT  
‘CHATTANOOGA CHOO CHOO’

...SINGING ALONG IS **CONNIE CARTER**, A DASH OF  
BRIGHT RED LIPSTICK; A CONTRADICTION OF  
VULNERABLE AND TOUGH; TOMBOYISHLY SEXY]

**CONNIE**

(SINGING, PARTIALLY AUDIBLE AT FIRST)  
You leave the Pensilvania Station ‘bout quarter to four  
Read a magazine and then you’re in Baltimore  
Dinner in the diner, nothing could be finer...

[BABY WILLIAM WAKES WITH THE NOISE. BEA  
COMFORTS HIM.

AS THE JEEP SKIDS TO A HALT, WE HEAR...]

**CONNIE**

Than to have your ham and eggs in Carolina  
When you hear the whistle blowing eight to the bar  
Then you know that Tennessee is not very far

[FROM THE HOUSE, FINCH APPEARS AND CLOCKS  
THE SCENE. ONE OF THE SOLDIERS LOWERS  
CONNIE TO THE GROUND, A CHEEKY HAND ON HER  
BACKSIDE...]

**CONNIE**

(NOT THROWN) Shovel all the coal in

[SHE PLANTS A SMACKER ON HIS SURPRISED LIPS]

**CONNIE**

(FLIRTY) Gotta keep it rollin’

[BEA LOOKS STUNNED.

CONNIE BREAKS AND WIPES THE RED LIPSTICK  
FROM HIS FACE. SHE PLUCKS SOME GUM FROM HIS  
POCKET. HE SMILES – SURE, TAKE IT]

**ESTHER**

I’ve seen it all now.

[AS CONNIE’S CASE IS LOWERED FROM THE JEEP]

**CONNIE**

(TO BILLY) Alright sweetheart, give us a hand with my case, will you?

[BILLY SCURRIES TO GET THE CASE. BEA – PUT  
OUT. ESTHER TURNS HER ATTENTION TO THE  
YANKS]

**ESTHER**

Clear off. Haven’t you got barracks to go to?

[CONNIE SAUNTERS OFF TOWARD OUR WATCHING  
GANG, SOAKING UP THE WHISTLES FROM THE  
DEPARTING SOLDIERS.

(NOTE; SHE BEHAVES LIKE THIS PRIMARILY FOR A  
NEED FOR ATTENTION)]

**ESTHER**

Are you Connie Carter?

**CONNIE**

The one and only, pleased to meet you.

**ESTHER**

(TO THE OTHERS) She's our new land girl...

[CONNIE SURVEYS HER NEW FAMILY...ALL SHAKING HEADS IN WONDERMENT. SHE'S HAPPY TO BE THE SOLE FOCUS...]

**MARTIN**

Why were you kissing that Yank?

**CONNIE**

Small price to pay to save walking from the station.

**ESTHER**

Right. The show's over everyone. Come on.

[WITH A SNIGGER, FINCH WALKS OFF. THE OTHERS FOLLOW INTO THE FARM – EXCEPT CAPTIVATED MARTIN WHO HOLDS BACK.

CONNIE RUFFLES HIS HAIR AS SHE GOES PAST.

HE CHUCKLES.

ON MARTIN, INTRIGUED WITH HIS NEW FRIEND...]

**CUT TO:**

**EP1/SC9. EXT. CLEARING. DAY 1. 11:35**

**JOYCE, JOHN**

[A SECLUDED SPOT. THE PLANE IN THE B/G. WE FIND JOYCE AND JOHN ENTWINED – BUT JOYCE DISTRACTED. JOHN KNOWS WHY...]

**JOHN**

(HANDS TIED) This was only ever a surprise visit. I've got to get the old crate back to Conover.

**JOYCE**

(RALLYING HERSELF) I suppose.

**JOHN**

Temps de partir, ma cherie. (It will soon be time for me to leave, my dear)

**JOYCE**

What was that?

**JOHN**

Been learning it. (BEAT) In case I meet any French birds.

[A PLAYFUL DIG FROM JOYCE]

**JOHN**

(THE TRUTH) Part of the evasion training.

**JOYCE**

Well, you can evade those French birds for a start!

**JOHN**

(NO) Give me a Coventry girl any time.

**JOYCE**

Glad to hear it.

[HE PULLS HER IN FOR A KISS]

**JOYCE**

So when are you off?

**JOHN**

(SHRUGS) Soon. But know what?

[JOYCE SHAKES HER HEAD – WHAT?]

**JOHN**

I've fixed things so I can swing by the farm tomorrow evening. See you again before I go.

**JOYCE**

Hmm, I don't know, I was planning on reading my Agatha Christie...

[PLAYFULLY, HE PULLS HER IN AND SQUEEZES  
HER. WE LEAVE THEM KISSING AND ENJOYING  
THEIR MOMENT IN THE SUN...]

**CUT TO:**

**EP1/SC10. EXT. PASTURE FARM. BARN. DAY 1. 11:40**

**FINCH, MRS GULLIVER, ESTHER, CONNIE, MARTIN**

[CONNIE AND ESTHER EMERGE FROM THE FARM.  
(CONNIE HASN'T GOT HER UNIFORM YET)]

**ESTHER**

And before breakfast, I expect the eggs collected. We have a rota so that a different girl does the honours each day.

**CONNIE**

(KEEN) And do you have names for all the hens?

**ESTHER**

(TARTLY) It's a working farm, not Winnie the Pooh.

[FINCH COMES OUT FROM A BARN, OILY HANDS.  
MARTIN IS WITH HIM. ESTHER – WELL?]

**FINCH**

(GRUMPY) Still won't start.

**ESTHER**

Why doesn't that surprise me?

[FINCH AND ESTHER SHARE A SMILE. MEANWHILE  
CONNIE GOES BOSS-EYED FOR MARTIN]

**ESTHER**

I don't know why you bought his tractor. I wouldn't trust Vernon Storey as far as I could throw him.

**CONNIE**

(KEEN TO HELP) I could have a look. I used to court a mechanic. Some of it might have rubbed off. (TO MARTIN) His oily hands certainly did.

**ESTHER**

You've got enough to do, lady.

[MRS. GULLIVER APPEARS ON HER BICYCLE, WITH  
A CLIPBOARD AND A SENSE OF SELF-IMPORTANCE]

**ESTHER**

(TO FINCH) Here comes trouble...

[CONNIE AND ESTHER GO.

FINCH AND MARTIN SHARE A WORRIED LOOK]

**MARTIN**

We've already had the post, haven't we?

**MRS GULLIVER**

I'm not here as post mistress, child. I'm here in my other official role. I have been asked, on behalf of the Parish Council...to conduct an audit of livestock.

[MARTIN, WORRIED. FINCH, DEFIANT]

**FINCH**

You know what you can do with your audit...

[MRS. GULLIVER STEAM ROLLERS ON...

FINCH, WORRIED]

**MRS GULLIVER**

Shall we start, Mr Finch? I'll need your inventory...

[RELUCTANTLY, FINCH STRIDES OFF.

MRS. GULLIVER TURNS HER NOSE UP AT MARTIN  
AND FOLLOWS...]

**CUT TO:**

**EP1/SC11. EXT. CLEARING. DAY 1. 11:45**

**JOYCE, JOHN**

[JOHN TICKLES JOYCE'S NOSE WITH A BLADE OF GRASS. BOTH HAPPY IN THEIR BUBBLE]

**JOHN**

You know, we never really talked about having a squadron of our own...

**JOYCE**

(AMUSED) Well, the war got in the way, didn't it?

**JOHN**

And when it's over?

[SHE NODS, WISTFUL. YES, SHE'D WANT THAT]

**JOYCE**

My mum was always on about grandchildren, wasn't she?

**JOHN**

She'll be looking down, pleased we're talking about it now.

[JOYCE SMILES]

**JOYCE**

Can you imagine us, old and wrinkly? House full of children... maybe even grandchildren, all round the table eating Sunday lunch. Plates piled high. And everyone asking about the time you swept me away in a Tiger Moth. (BEAT) The war'll just be a distant memory, but we'll never forget today, will we?

**JOHN**

I can't wait.

**JOYCE**

It'll keep me going each time you go off risking your neck.

**JOHN**

I'll always come back.

[JOYCE NODS, IF ONLY THAT WAS TRUE]

**JOYCE**

How many men have said that to their wives?

**JOHN**

You've got to hold on to... that Sunday lunch. Yeah?

[JOYCE NODS. BRAVE FACE.

JOHN CHECKS HIS WATCH]

**JOYCE**

Is it time for you to go already?

**JOHN**

(NODS) It's only au revoir.

[A TENDER KISS. HE WALKS TO THE PLANE]

**JOHN**

We'll say our goodbyes tomorrow!

[SHE WAVES, SMILING, STIFF UPPER LIP...

...JOHN GETS INTO THE PLANE...

...SMILES AND A WINK...

...WE PULL UP ABOVE JOYCE'S HEAD UNTIL THE  
FRAME IS PURE BLUE SKY...]

**CUT TO:**

**EP1/SC12. EXT. MILITARY AERODROME. DAY 1. 11:50**

**JACK, GENERAL GARWOOD**

**NSE GI SOLDIERS**

[...BLUE SKY...BROKEN BY A DC3 MILITARY PLANE  
DESCENDING TO LAND ON A PRIVATE RUNWAY.]

**NSE GI SOLDIERS** BUSY THEMSELVES TO RECEIVE  
THE VISITOR. THEY LINE UP, SMART, STOOD TO  
ATTENTION, AS **GENERAL GARWOOD** WALKS THE  
LINE TOWARD THE PLANE, WHICH HAS TAXI'D TO  
A HALT.

...THE DOOR OPENS.

....TENSION BUILDS. THE GENERAL NERVOUS.

...A PUFF OF CIGAR SMOKE EMERGES FROM THE  
OPENING. FOLLOWED BY **JACK GILLESPIE**,  
RUTHLESS INDUSTRIALIST AND MILLIONAIRE. A  
HAT AND AN EXPENSIVE SUIT – JACK TAKES IN HIS  
NEW ENVIRONMENT, BEFORE LANGUIDLY  
DESCENDING TOWARD THE GENERAL]

**JACK**

General Garwood.

**GARWOOD**

(SHAKING HANDS) Mr. Gillespie. It's a privilege.

**JACK**

Hope it wasn't a problem travelling with the gear myself. I wanted to keep  
an eye on these babies all the way...

[B/G: SOLDIERS BEGIN TO UNLOAD THE PLANE  
WITH BOXES MARKED 'GILLESPIE INC']

**GARWOOD**

My men will take great care.

[GARWOOD USHERS JACK TOWARD HIS CAR]

**GARWOOD**

They'll be stored in a secure base. And we've requisitioned part of a country  
estate for a few weeks for testing and planning.

[A NOTE OF HOPE IN JACK'S VOICE...]

**JACK**  
In Helmstead?

**GARWOOD**  
Just outside. Place called Hoxley Manor.

**JACK**  
Outstanding.

[JACK NODS, PLEASED. AS HE GETS IN THE CAR, HE  
PAUSES...HUSHED, SECRETIVE...]

**JACK**  
And is there...any news concerning my son?

**GARWOOD**  
We're pursuing a number of leads. I'm sure it's only a matter of time.

[JACK'S NOT HAPPY]

**JACK**  
Make it a priority, I've got to be back in Chicago in three weeks, General.

**GARWOOD**  
Yes Sir.

[JACK GETS IN.

ON GARWOOD, KNOWING HE HAS TO PULL HIS  
FINGER OUT...]

**CUT TO:**

**EP1/SC13. EXT. PASTURE FARM. YARD NEAR PIG STY.**  
**DAY 1. 11:55**

**FINCH, MRS GULLIVER, MARTIN**

**NSE CHAMBERLAIN**

[MRS. GULLIVER WALKS TOWARD A STABLE, HOLDING A DOG-EARED SHEET OF PAPER (FINCH'S INVENTORY). (A TROUGH OF BRACKISH WATER IS BEHIND HER). MARTIN TAGS ALONG.

FINCH CATCHES UP, KEEN TO CURTAIL HER VISIT. INTO FLATTERY MODE AS HE TRIES TO STEER HER PAST THE STABLE]

**FINCH**

It's good they've trusted you...with the wotsit...the audit. Recognised your true talents at last, eh?

[NOT FOOLED, MRS. GULLIVER EVADES FINCH'S STEERING GOING BACK TO THE STABLE DOOR]

**MRS GULLIVER**

Open it.

**FINCH**

There's nothing...

**MRS GULLIVER**

Mr. Finch!

[HE PULLS THE DOOR OPEN AND MRS GULLIVER'S FACE LIGHTS UP. AHA! SHE BENDS TO LOOK. FINCH DOES TOO. WE DON'T SEE WHAT IT IS]

**MRS GULLIVER**

It says here your pigs went to slaughter last week, why is this pig still here?

**MARTIN**

It's not a pig it's Chamberlain.

[THE PIG RUNS AT MRS. GULLIVER – SHE FALLS BACKWARDS INTO THE TROUGH. SPLASH!]

**MRS GULLIVER**

<SCREAMS>

[STUNNED AND APOPLECTIC WITH RAGE, SHE SITS IN THE TROUGH. MARTIN CAN'T HELP LAUGHING.

FINCH TRIES TO HELP. BUT, CLUMSILY HE LOSES  
HIS GRIP – DUNKING HER FOR A SECOND TIME]

**MRS GULLIVER**

Unhand me, I can...

[SHE CLAMBERS OUT]

**MRS GULLIVER**

What type of pig is it?

[FINCH SHRUGS. SO MRS. GULLIVER STARES AT  
MARTIN]

**MRS GULLIVER**

Child?

**MARTIN**

Large white, Landrace Cross.

[MARTIN, SORRY TO FINCH.

MRS. GULLIVER STARTS TO LEAVE (INVENTORY IN  
HAND)]

**MRS GULLIVER**

By the end of next week...you must...surrender that animal for slaughter.

[ON FINCH AND MARTIN SHARING A WORRIED  
LOOK...]

**CUT TO:**

**EP1/SC14. INT. PASTURE FARM. KITCHEN. DAY 1. 13:15**

**BEA, JOYCE, CONNIE**

[BEA AND CONNIE LISTEN TO JOYCE'S STORIES.  
BEA WRITES ON PIECES OF PAPER]

**JOYCE**

It was so cold out there I thought my face was going to freeze.

**BEA**

That explains why it's stuck in that smile.

**CONNIE**

Most romantic time I ever had involved an ARP warden and a blackout in Bermondsey.

[THEY GIGGLE. BEA, REMEMBERING WHEN SHE  
WAS ONCE THIS CAREFREE]

**CONNIE**

(TO BEA) What you writing?

**BEA**

(COY) It's a secret...

**JOYCE**

(TO CONNIE) So whereabouts in London are you from?

**CONNIE**

Stepney. In the East End.

**JOYCE**

Was your street bombed then?

**CONNIE**

(NODS) Best thing that happened to it. (EXPLAINING) I didn't see it as my street – it was just where...(TRAILING OFF IN THOUGHT, THEN, PERKY). Anyway I'd been gone a long time by then.

[JOYCE, A LOOK OF CONCERN]

**CONNIE**

(TO BEA, LIGHTLY) Here, you're not taking this down, are you? Don't want my words turning up nowhere.

**BEA**

(CONCENTRATING) Actually, I'm writing clues.

**JOYCE**

What for?

**BEA**

I'm surprising Billy. A picnic under his dad's tree.

**CONNIE**

Sounds dull.

[OFF BEA'S CONSTERNATION...]

**CONNIE**

Dull-ightful. (QUICKLY) Romantic.

**BEA**

It will be. Billy has to work out the clues and find me.

**CONNIE**

Easier to let him follow a trail of string, wouldn't it?

[BEA CHUCKLES]

**JOYCE**

So what are you going to wear?

**BEA**

Don't know. After the baby...they all need taking out a little bit.

[CONNIE SEES A WAY TO CEMENT FRIENDSHIP]

**CONNIE**

I might have a dress you could borrow. And maybe a pair of nylons.

**BEA**

Really?

**CONNIE**

Used to have a fancy fella in London. He'd get me all sorts.

[BEA TAKES THIS IN, AND THEN NODS. THANKS.  
CONNIE SMILES BACK – SLIGHTLY SAD AT THE  
MEMORY OF HER MAN.

IT'S A SMALL STEP ON THE PATH TO  
ACCEPTANCE...]

**CUT TO:**

**EP1/SC15. EXT. BOTTLE AND GLASS. DAY 1. 14:20**

**FINCH, MORGAN, MRS GULLIVER**

**NSE LANDLORD, NSE VILLAGERS**

[NSE VILLAGERS MILL ABOUT. WE FIND FINCH WALKING WITH PURPOSE.]

JUST THEN **DOCTOR WALLY MORGAN (50+)** LANDS AT FINCH'S FEET – SLUNG OUT OF THE PUB BY THE **NSE LANDLORD**. MORGAN IS AN UNSHAVEN, UNKEMPT MAN WHO LOOKS LIKE HE'S BEEN POURED INTO HIS SUIT. HE IS TIPSY]

**FINCH**

Here! I've been looking all over for you, Doc.

[A DOCTOR'S BAG IS FLUNG OUT TO JOIN HIM. AS MORGAN DUSTS HIMSELF DOWN]

**MORGAN**

Finch (BEAT) Just because a man finds himself in loud disagreement over the landlord's prices

[HE TRIES TO MOUNT HIS PUSHBIKE AND MAKES A PIG'S EAR OF IT. FINCH PUTS HIS HANDS ON THE HANDLEBARS, STOPPING HIM]

**FINCH**

I need your help...

[ON MORGAN, PERPLEXED...]

**FINCH**

The County show. Am I too late to enter Chamberlain for best pig?

**MORGAN**

But it's in two days time.

**FINCH**

It's his only chance. (CONSPIRATORIAL) He's got a notice for slaughter.

[OFF MORGAN'S LOOK, FINCH SHAKES HIS HEAD – NO TIME TO EXPLAIN IT ALL NOW]

**FINCH**

But if he can win the County show,...then he'll be considered prime breeding stock, won't he?

**MORGAN**

And be exempt from a grisly end. (MARVELLING) Clever.

**FINCH**

So..?

[BARELY NOTICED, MRS. GULLIVER APPEARS]

**MORGAN**

Mine's a pint? (BEAT) Oh, I see. Look, I'm sure they'll let you enter him late.

[MUSIC TO FINCH'S EARS. HE SAUNTERS OFF.]

AS MORGAN GETS ON HIS BIKE, HE LOOKS UP TO SEE MRS. GULLIVER. FEAR ON HIS FACE]

**MRS GULLIVER**

What did he want?

**MORGAN**

It was...a medical matter.

**MRS GULLIVER**

Don't lie to me, otherwise I'll paint you as guilty as him. (BEAT) Now, I'll ask you one more time...

[ON MORGAN, FEARFUL AND ABOUT TO SPILL THE BEANS...]

**CUT TO:**

**EP1/SC16. INT. MANOR HOUSE. ENTRANCE HALL.**  
**DAY 1. 15:10**

**ELLEN, DIANA, JACK, GENERAL GARWOOD**

**NSE GI SOLDIERS**

[DIANA OPENS THE FRONT DOOR TO TWO NSE SOLDIERS. THEY HOLD BOXES. SHE CHECKS THE COAST IS CLEAR...]

**DIANA**  
Quickly!

[THEY ENTER]

**DIANA**  
As far as I'm concerned, you brave boys deserve to use the front door.

[THEY'RE EMBARRASSED BY HER MANNER. THEY GO INSIDE THE HOUSE. AS DIANA GOES TO CLOSE THE DOOR, SHE FINDS JACK GILLESPIE STANDING IN THE DOORWAY. SHE LOOKS HIM AND UP AND DOWN AND LIKES WHAT SHE SEES]

[HE EXTENDS A HAND]

**JACK**  
Lady Hoxley. Pleased to meet you. (BEAT) That's what I call you, right?

**DIANA**  
You can call me anything you like.

[JACK – ENJOYING THE BANTER]

**DIANA**  
And whom do I have the pleasure of addressing?

[BEHIND THEM, ELLEN ENTERS THE MANOR – WITH GARWOOD. SHE FANS CIGAR SMOKE OUT OF HER WAY. COUGHING FOR EFFECT]

**ELLEN**  
(DISDAIN) Mr. Gillespie, I presume. If you must smoke in my house, does it have to smell like you're burning rolled-up carpet?

[JACK, INTRIGUED BY THIS ICY BEAUTY...]

**ELLEN**  
Lady Ellen Hoxley.

[SLOWLY, JACK TURNS TO DIANA. THEN WHO..?  
DIANA, SPARKY AND UNREPENTANT.

MORE SOLDIERS PASS]

**DIANA**

Diana Granville.

**ELLEN**

My sister. And I'm sure she's got work to do...

**DIANA**

(DISMISSIVE) It's all in hand. (TO JACK, FLIRTY) Lovely to meet you,  
Mr. Gillespie...

[GENERAL GARWOOD CLEARS HIS THROAT]

**GARWOOD**

(TO JACK) We're ready in the ops room when you are.

**JACK**

Business calls. Ladies.

[HE FOLLOWS GARWOOD DOWN THE CORRIDOR]

**ELLEN**

What do you think you're doing?

**DIANA**

Livening up this mausoleum.

[ON ELLEN, WONDERING WHAT LIES AHEAD...]

**CUT TO:**

**EP1/SC17. INT/EXT. PASTURE FARM.  
WOMEN'S BEDROOM / YARD. DAY 1. 15:30**

**BILLY, CONNIE, JOYCE, BEA, ESTHER**

[WE SEE BILLY FROM THE WINDOW OF THE DORM.  
HE IS READING A NOTE, LOOKING CONFUSED]

**BEA**

(EXCITED) Has he worked it out?

**JOYCE**

To be honest, he looks a bit confused.

**CONNIE**

I told you the clue was too difficult.

[BEA PICKS UP CONNIE'S LOANED DRESS FROM  
THE BED, AND ADMIRES IT THROUGH THE NEXT...]

**BEA**

"A big tea found with an R for romance ". That's obvious.

**CONNIE**

It is to you 'cos you know the answer.

**BEA**

Tea with an R... Tree! Tree!

**CONNIE**

I know the answer. It's your husband you've got to worry about. (BEAT)  
You're going to have to tell him.

**JOYCE**

That might take the fun out of it.

**CONNIE**

I suppose, he's got until tonight to work it out.

**BEA**

I hope so. Last time I planned something, Finch's ferret got under the bed  
and Billy spent all night trying to catch it.

[THE GIRLS AMUSED – AS CONNIE ROOTS IN HER  
CASE. SHE HANDS BEA THE STOCKINGS]

**CONNIE**

Nearly forgot.

**BEA**

Thanks so much.

**JOYCE**

They've got seams!

**CONNIE**

No cold tea on your legs tonight.

[AS CONNIE CLOSSES HER CASE]

**BEA**

What happened to your fella then? The one in London.

**CONNIE**

(WITH DISDAIN) He's still there. I'm not.

[CONNIE LOOKS HAUNTED. BEA INTRIGUED.

BUT THE MOMENT IS BROKEN BY ESTHER  
ENTERING]

**ESTHER**

Come on you lot. Talking isn't going to get the hay twined.

[CONNIE AND BEA START TO LEAVE]

**ESTHER**

Connie your uniform hasn't come yet. So you'll have to make do until we  
get you up to the Manor House.

[CONNIE NODS. HER AND BEA START TO LEAVE.

JOYCE, DISTRACTED.

SHE'S STILL BY THE WINDOW, LOOKING OUT]

**JOYCE**

(WINCING) I think he'll be out there for a while...

**CUT TO:**

**EP1/SC18. INT. PASTURE FARM. PIG STY. DAY 1. 15:55**

**MRS GULLIVER**

**CHAMBERLAIN**

[CHAMBERLAIN CHOMPS SCRAPS FROM A TRAY.

A DARK SHADOW FALLS ACROSS HIM. A THIN  
WOMAN WITH A BUN.

MRS. GULLIVER CHECKS THE COAST IS CLEAR.

FROM HER BAG, SHE PRODUCES AN OLD-  
FASHIONED LEMONADE BOTTLE FULL OF SOME  
NOXIOUS LIQUID.

SHE RECOILS AT THE SMELL.

SHE POURS SOME OVER THE LEFT-OVERS.

CHAMBERLAIN TUCKS IN.

MRS. GULLIVER SMILES DARKLY...]

**CUT TO:**

**EP1/SC19. INT. PASTURE FARM. YARD NEAR MILKING SHED.**  
**DAY 1. 16:00**

**BILLY, CONNIE, MARTIN, ESTHER, BEA**

**COW**

[CLOSE ON BILLY, SIDE-BY-SIDE, WITH CONNIE. AT FIRST, WE DON'T SEE WHAT THEY ARE DOING]

**BILLY**

And you grab it gently in your hand...

**CONNIE**

(UNSURE) Ohh.

[SHE DOES SO. HE SMILES, ENJOYING THE FUN]

**CONNIE**

Blimey. Doesn't feel like I thought it would.

**BILLY**

Everyone says that. Now, between your thumb and finger...

[PULL OUT TO SHOW THAT BILLY IS TEACHING HER HOW TO MILK A COW. MARTIN WATCHES FROM OUTSIDE, UNSEEN]

**CONNIE**

So are you doing anything special later?

**BILLY**

(THINKING IT'S A COME ON) Concentrate on the...

**CONNIE**

(FISHING TO SEE IF HE'S SUSSED IT) No, silly, I mean. You and Bea.

[HE SHAKES HIS HEAD. CONNIE ROLLS HER EYES]

**CONNIE**

Now I can see why your last night together ended up with you chasing a ferret...

[MARTIN STIFLES A LAUGH...]

**BILLY**

Has Bea been talking?

**CONNIE**

(REALISES SHE'S MADE A MISTAKE) No...I...guessed...

**BILLY**

You're not that smart.

**CONNIE**

Neither are you. That's the problem. The clues? Alright, I'll be straight with you. She's planning a surprise – and you've got to pretend that you're surprised, even though I'm telling you about the surprise, ok?

[MARTIN OUTSIDE THE SHED LISTENING]

**BILLY**

What are you talking about?

**CONNIE**

She's planning a picnic! Under your dad's tree.

**BILLY**

Why?

**CONNIE**

Because... girls need romance. Oh, come here.

[CONNIE GRABS HIS HANDS]

**CONNIE**

You pull her close. Tell her she's the most beautiful woman in the world...

[BILLY LAUGHS WITH EMBARRASSMENT]

**CONNIE**

Go on. Pretend I'm her.

**BILLY**

(NOT TRYING) You're the most beautiful woman in the world.

[MARTIN GIGGLES TO HIMSELF]

**CONNIE**

Then hook your hand on her waist. (BEAT) Go on.

[RELUCTANTLY, HE DOES SO]

**CONNIE**

Keep looking into her eyes, that's really important.

**BILLY**

This feels stupid.

**CONNIE**

Hold her close so all you can hear is her heart beat, she looks so beautiful she takes your breath away and when the moment feels right, lean in and...

[JOKINGLY, SHE PECKS HIM ON THE CHEEK.

INSTINCTIVELY, BILLY PULLS AWAY...

...KNOCKING THE GATE...

...CONNIE SCREAMS...

...AND SENDING MARTIN TUMBLING LIKE A RAG DOLL FACE FIRST ONTO THE HARD FLOOR. BILLY SCRAMBLES OVER TO MARTIN'S PRONE BODY – AS ESTHER AND BEA BURST IN]

**ESTHER**

Martin!

[ESTHER IS DISTRAUGHT. SHE THINKS HE'S DEAD]

**BEA**

What happened?

[BILLY, PANICKED LOOK TO CONNIE]

**ESTHER**

He's not moving! Why isn't he moving?

**BEA**

Billy?

[BILLY GOES TO SAY SOMETHING, BUT...]

**CONNIE**

It was my fault...I opened the gate and just...caught him.

[BILLY NODS AWKWARDLY...]

**ESTHER**

Oh, sweetheart...

[WE PULL BACK TO TAKE IN THE SCENE MOTIONLESS MARTIN. IS HE DEAD?]

**CUT TO:**

**EP1/SC20. EXT. MANOR HOUSE. DRIVEWAY. DAY 1. 16:10**

**ELLEN, JACK**

**NSE GI SOLDIERS**

[ELLEN WAITS, READY TO GO OUT. IDLY SHE WATCHES THE GI SOLDIERS MILL ABOUT. A BELCH OF CIGAR SMOKE AND JACK JOINS HER]

**JACK**

(OBLIVIOUS) Is this what they call ‘taking the air’?

**ELLEN**

(FANNING SMOKE, POINTED) It was. (RILED) Are you outside for a reason?

**JACK**

Think I asked first.

**ELLEN**

No, you didn’t.

**JACK**

Well, apologies if I was being kinda cryptic. (BEAT, A BIG GRIN) Waiting for my car. You?

**ELLEN**

(INDIGNANT) The same.

[JACK’S CAR PULLS UP DRIVEN BY A GI SOLDIER]

**JACK**

Wanna save gas and share a ride?

**ELLEN**

No, thank you. I’m going a different way.

**JACK**

(ENJOYING THE GAME) Of course. (WHISPER) You shoulda asked which way I was going first for that to work.

[HE WINKS AT HER AND GETS IN HIS CAR. ELLEN, SURPRISED THAT SHE HAS FEELINGS...]

**CUT TO:**

**EP1/SC21. INT. PASTURE FARM. MID LIVING ROOM.**  
**DAY 1. 17:30**

**ESTHER, MARTIN, MORGAN, JOYCE, CONNIE, BILLY, BEA**

[A BRIGHT LIGHT SHONE FROM DOCTOR WALLY MORGAN'S TORCH.

MARTIN SQUINTS AS HIS EYES ARE EXAMINED.

EVERYONE WAITING ON TENTERHOOKS]

**MORGAN**

Could have been a lot worse.

[A GUILTY LOOK BETWEEN BILLY AND CONNIE]

**MORGAN**

Does he have a headache?

**ESTHER**

Do you want to try asking him?

[SHE SHOOTS A LOOK AT JOYCE, WHO RAISES HER EYEBROWS. HOPELESS DOCTOR]

**MARTIN**

(NODS) Hurts a bit. And I'm dizzy.

[DURING THE NEXT, WE SEE MORGAN AND ESTHER – BUT BLURRED – FROM MARTIN'S POV]

**CONNIE**

He took quite a belt. Didn't he, Billy?

[BILLY NODS UNCOMFORTABLY. BEA HOLDS HIS HAND – COMFORTING HER HUSBAND. CONNIE ROLLS HER EYES]

**MORGAN**

Should go in a few days. Bit of bed rest and then he'll be playing with his building blocks, tickedy boo, right as rain.

**ESTHER**

He's not three, you know.

[ESTHER CLOCKS MARTIN TRYING TO FOCUS]

**ESTHER**  
(CONCERNED) Love?

[FROM MARTIN'S POV, HIS VISION CLEAR]

**MARTIN**  
I'm fine.

**ESTHER**  
You go upstairs and lie down then.

**JOYCE**  
I'll take him.

[CONNIE DARTS TO HER FEET]

**CONNIE**  
Save your legs, Joyce. I'll do it.

**ESTHER**  
Don't you think you've done enough? Joyce...

[JOYCE AND MARTIN LEAVE. CONNIE SITS DOWN.  
WHEN HER SON IS OUT OF EARSHOT...]

**ESTHER**  
Well?

**MORGAN**  
It's only a little concussion.

**ESTHER**  
Well it seems more than that, surely? He can't remember how it happened for a start...

[A RAISED EYEBROW FROM CONNIE – THAT'S  
GOOD. BILLY DOESN'T RETURN IT...]

**MORGAN**  
Which one of us is the doctor, Mrs. Reeves? Hmm?

[ESTHER STOPS HERSELF MAKING A COMMENT,  
BUT CAN'T RESIST A EXPRESSION OF 'WELL..'.  
MORGAN CLOSSES HIS BAG.

ON ESTHER WORRIED ABOUT MARTIN...]

**CUT TO:**

**EP1/SC22. INT. PRISON. CORRIDOR. DAY 1. 17:35**

**ELLEN**

**NSE PRISON OFFICER**

[ELLEN WALKS ALONGSIDE A **NSE PRISON OFFICER.**

SHE LOOKS PENSIVE.

THEY REACH A CLOSED DOOR.

ON ELLEN, BRACING HERSELF]

**CUT TO:**

**EP1/SC23. INT. PASTURE FARM. PIG STY. DAY 1. 17:37**

**FINCH**

**CHAMBERLAIN**

[FINCH OPENS THE STABLE DOOR AND ENTERS  
WITH A TRAY OF SCRAPS.

HE BENDS TO CHAMBERLAIN.

SOMETHING WRONG]

**FINCH**

(WORRY) Chamberlain?

[ON FINCH, PANIC...SHAKING HIS HEAD,  
DISTRAUGHT...

THIS IS BAD...

THE PIG IS STILL]

**CUT TO:**

**EP1/SC24. INT. PRISON. ROOM. DAY 1. 17:39**

**ELLEN, TUCKER**

**NSE PRISON OFFICER**

[ELLEN ENTERS. SHE NODS, HAPPY TO BE LEFT ALONE IN THE ROOM. THE NSE PRISON OFFICER GOES.

A TABLE. WE STAY ON ELLEN'S SIDE]

**ELLEN**

I understand the case has fallen apart.

[WE REVEAL – ON THE OTHER SIDE – **DENNIS TUCKER**. A SHADOW OF HIS FORMER SELF. ALTHOUGH PLEASED TO SOON BE A FREE MAN, HE IS BURDENED.

HE NODS HUMBLLY]

**TUCKER**

Your Ladyship.

**ELLEN**

How convenient they can't find the trekker.

**TUCKER**

That's one of the troubles with them. No fixed abode. And as for Miss Morrell...(I DON'T KNOW)

[ELLEN, A SMALL STING AT THE MENTION OF NANCY'S NAME]

**ELLEN**

She's also proved to be untraceable...

[TUCKER NODS]

**TUCKER**

Without anyone to dispute my version of events, there wasn't a case, your ladyship.

**ELLEN**

Your version?

**TUCKER**

The truth...of what happened.

[ELLEN EXAMINES HIM]

**ELLEN**

And you're the only one who knows. The only one who was there in the final moments.

**TUCKER**

Yes.

[BEAT]

**ELLEN**

That's why I need to hear you say it.

[A MOMENT, THEN...]

TUCKER TELLS THE LIE HE'S BEEN TOUTING FOR MONTHS...]

**TUCKER**

No. I didn't kill your husband.

[SHE LOOKS HIM IN THE EYE. HE'S UNFLINCHING.]

A PAUSE, THEN SHE NODS AND LEAVES.

ON TUCKER, LIVING WITH HIS GUILT...]

**CUT TO:**

**EP1/SC25. INT. PASTURE FARM. MIDDLE LIVING ROOM.**  
**DAY 1. 17:55**

**BILLY, BEA, ESTHER, JOYCE, CONNIE**

[ESTHER, BEA, JOYCE. BILLY SHIFTING  
AWKWARDLY AS CONNIE IS GRILLED]

**ESTHER**

I don't understand. How could you just knock the gate into him?

**CONNIE**

What can I say? I'm clumsy.

**JOYCE**

You must have hit it hard as well.

**BEA**

And how did you not see him?

**CONNIE**

(INSISTENT) That's what happened.

[BILLY, A NERVOUS GLANCE TO CONNIE]

**ESTHER**

I just hope he's alright, that's all.

**JOYCE**

He will be.

[BILLY TRIES TO DIFFUSE THINGS...]

**BILLY**

Here, Bea, I worked out the clues. There's still time for us to get over to the tree, you know.

[BEA INDICATES THE DISTRAUGHT ESTHER]

**BEA**

Let's do it tomorrow eh?

**ESTHER**

So did you back into it? Or just not see it?

[CONNIE SIGHS – IT'S GOING TO GOING TO BE A  
LONG EVENING...]

**CUT TO:**

**EP1/SC26. EXT. PRISON. DAY 2. 07.00**

**TUCKER**

**NSE PRISON OFFICER**

[NEW DAY. THE PRISON OFFICER OPENS THE GATE  
FOR TUCKER.

TUCKER EMERGES INTO THE STREET, HIS FIRST  
FREEDOM FOR THREE MONTHS.

HESITANTLY, HE STARTS TO WALK AWAY AS THE  
OFFICER LOCKS UP AGAIN...]

**CUT TO:**

**EP1/SC27. INT. PASTURE FARM. MARTIN'S ROOM.**  
**DAY 2. 07:10**

**ESTHER, MARTIN**

[BRIGHT LIGHT, A BLURRED IMAGE OF A WOMAN  
BY A WINDOW.]

MARTIN SQUINTS AND HE SEES ESTHER PULLING  
THE CURTAINS. SHE'S BOUGHT IN A MUG OF TEA.  
SHE REALISES SOMETHING IS WRONG]

**ESTHER**

Love?

**MARTIN**

I'm fine.

**ESTHER**

Do you remember what happened?

[HE SHAKES HIS HEAD. A PAUSE THEN HE'S HALF-  
WAY OUT OF BED, INTO HIS CLOTHES...]

**ESTHER**

Erm, I've told you. You go just as far as the bathroom and back today.

**MARTIN**

(WHINING) Mum..!

**ESTHER**

(FIRM) You heard what Doctor Morgan said. Now, drink your tea and read  
your comic.

[SHE GOES.]

ON MARTIN, SLUMPING BACK IN BED, ALREADY  
FEELING TRAPPED AND MOLLYCODDLED...]

**CONTINUOUS TO:**

~~**SCENE CUT EP1/SC28. INT. PASTURE FARM. LANDING. DAY  
2. 07:12**~~

~~**ESTHER, BILLY, CONNIE**~~

~~{TEARFUL ESTHER LEAVES MARTIN'S ROOM AND  
GOES DOWNSTAIRS. WE FIND WORRIED BILLY ON  
THE LANDING. CONNIE COMES OUT THE DORM,  
CLOCKS HIS WORRY AND — FROM THE RETREATING  
FORM OF ESTHER — KNOWS WHAT IT'S ABOUT}~~

~~**CONNIE**~~

~~(HUSHED, ANGRY) I've taken the blame. They're all on my back. What  
more do you want?~~

~~{IT'S NO COMFORT FOR BILLY}~~

~~**BILLY**~~

~~But what if Martin says something?~~

~~**CONNIE**~~

~~There's nothing to tell, is there? It was just a bit of fun and you ran a mile.~~

~~**BILLY**~~

~~Bea won't see it like that.~~

~~{BILLY, GRABBING AT STRAWS}~~

~~**BILLY**~~

~~Maybe I should explain to her?~~

~~**CONNIE**~~

~~That's a great idea. And why don't you pack your bags and move into the  
spare room while you're about it?~~

~~{CONNIE, THROWING A LIFE LINE}~~

~~**CONNIE**~~

~~And you're forgetting something. (SPELLING IT OUT) He might not have  
seen.~~

~~{SHE LEAVES A THOUGHTFUL BILLY...}~~

**CUT TO:**

**EP1/SC29. EXT. PASTURE FARM. YARD NEAR PIG STY.**  
**DAY 2. 07:15**

**FINCH, BEA**

**NSE CHAMBERLAIN**

[A DISTRESSED FINCH MOPS CHAMBERLAIN'S  
BROW. BEA ENTERS, WITH A MUG FOR FINCH]

**BEA**

Did you get any sleep?

[A SHAKE OF THE HEAD. HE TAKES THE TEA]

**FINCH**

Thanks.

**BEA**

So how is he?

**FINCH**

Same. (BEAT) There's been one of his lot in my family since my great grandfather's day. He's the closest thing to a brother Billy's got. I can't lose him, Bea.

**BEA**

You won't.

**FINCH**

He may be just a pig to you...

[A CONSOLING HAND ON HIS SHOULDER...BUT IT'S  
NOT ENOUGH]

**FINCH**

Someone poisoned him.

**BEA**

(IT'S CRAZY TALK) Come on...

**FINCH**

I know what I know.

[BEA TAKES THE HINT AND GOES. ON FINCH,  
WORRIED ABOUT THE FUTURE...]

**CUT TO:**

SCENE CUT EP1/SC30. INT. MANOR HOUSE. DRAWING ROOM.  
DAY 2. 14:15

**ELLEN, DIANA**

[~~THE TABLE LAID FOR TEA. THROUGHOUT, ELLEN  
FIXES SOME LAST THINGS ON THE TABLE AS DIANA  
ENTERS, FULL OF ANTICIPATION~~]

**DIANA**

He is such an intriguing man.

**ELLEN**

(~~FOLDING A NAPKIN~~) It's a shame you don't find your own husband as intriguing. No wonder he keeps throwing you out.

**DIANA**

(~~WAVING IT AWAY~~) So how rich do you think Jack is?

**ELLEN**

(~~ARRANGING THE PLATE OF FOOD~~) (~~SHAKES HEAD~~) If you must flaunt yourself, I'd rather you didn't do it at the table. Also please don't discuss family matters. And while we're at it, we don't need your frivolous views on the war effort. Hitler is not a better dressed leader than Churchill.

**DIANA**

That probably only leaves the weather.

**ELLEN**

(~~ADMIRING HER WORK~~) Then so be it.

**DIANA**

Don't worry, I'm sure he'll soon realise where the cold front is coming from.

[~~DIANA GOES. ON LONG SUFFERING ELLEN...~~]

**CUT TO:**

**EP1/SC31. EXT. BIG TREE. DAY 2. 15:00**

**BILLY, BEA**

[BENEATH THE BIG TREE, BEA ARRANGES HER SOMEWHAT LESS IMPRESSIVE SPREAD OF FOOD.

...BEA IN CONNIE'S DRESS SURROUNDED BY A PICNIC. SHE HAS LOST THE FRUMPINESS OF THE LAST FEW MONTHS – REPLACED AGAIN BY HER PREVIOUS BRIGHTNESS AND VIVACITY. SHE LOOKS FANTASTIC.

BILLY ARRIVES IN HIS HOME GUARD UNIFORM, A LITTLE UNEASY]

**BEA**

You look smart.

**BILLY**

I was going to say the same. Have you used all the coupons?

**BEA**

It's Connie's. What do you think?

[BILLY NODS TERSELY. DESPITE THE LACK OF COMPLIMENT, BEA SOLDIERS ON...]

**BEA**

So...nice to be alone for a bit, eh?

**BILLY**

(NODS, THEN SORRY) We've been called in for the night shift. A Jerry plane came down near Conover. We've got to search for survivors.

**BEA**

(SIGHS) There goes my plan.

**BILLY**

What plan?

**BEA**

You don't need clues for everything, do you?

[BILLY REALISES AND GRINS. BEA SMILES]

**CUT TO:**

**EP1/SC32. INT. MANOR HOUSE. DRAWING ROOM.**  
**DAY 2. 15:05**

**ELLEN, DIANA, JACK**

[MILK POURS INTO A CHINA CUP AS ELLEN PLAYS  
HOSTESS TO JACK AND DIANA]

**ELLEN**

And it's been awfully warm for this time of year, wouldn't you agree?

[DIANA ROLLS HER EYES. THE WEATHER!]

**DIANA**

How would Jack know? He's only just stepped off the plane.

[ELLEN SHOOTS HER A LOOK. THE RULES!]

**JACK**

Actually, I'm familiar with your weather. I've been hopping back and forth  
for a while now.

**DIANA**

(THOUGHTFUL) So you're here for business?

[JACK GLANCES AT ELLEN. FROM DIANA'S TONE,  
HE WONDERS WHERE'S THIS GOING?]

**ELLEN**

My sister loves playing the detective.

**JACK**

(ANSWERING THE QUESTION) Mostly. Yes.

[HE LOOKS BACK AT ELLEN. SHE LOOKS AWAY.

DIANA, SMUG AT CAPTURING JACK'S ATTENTION.  
ONE-NIL TO HER...]

**DIANA**

And you must be very important?

**JACK**

Must I?

**DIANA**

Being flown around by the military like that.

**JACK**

Then yes, I'm very important.

**DIANA**

And yet you're a civilian.

[JACK SMILES]

**JACK**

You could just ask why I'm here.

**DIANA**

And would you tell me?

**JACK**

You don't know until you try...

**ELLEN**

(ABRUPT) For goodness sake. Mr. Gillespie. Why are you here?

[JACK APPROVES OF HER DIRECTNESS...]

[ELLEN SCORES ONE-ALL]

**JACK**

I'm head of a company. (DELICATELY) We've got a contract to make something that everyone's very excited about.

**DIANA**

(JOKING) The cocktail shaker!

**ELLEN**

The proximity fuse.

[JACK IMPRESSED. ELLEN SMUG. 2:1 TO ELLEN]

**JACK**

It's the most amazing innovation in this whole war.

**ELLEN**

I understand that it works with radio waves?

[DIANA EXCLUDED. HE PICKS A TEA SPOON,  
HOLDING IT LIKE A PLUMB WEIGHT]

**JACK**

Ok, here's your shell. In the old days, it'd hit the target and explode. Not that accurate and minimal damage.

**DIANA**

Still hurt your head, wouldn't it?

[NO ONE LAUGHS]

**JACK**

With this, the end of the shell sends out radio waves...and as it approaches the target, the waves bounce back. And when they reach a particular frequency...

**ELLEN**

There's a big explosion?

[JACK NODS]

**DIANA**

I do love a big bang, don't you Jack?

[JACK SMILES POLITELY...]

ON THE SISTERS LOOKING DAGGERS AT EACH OTHER...]

**CUT TO:**

**EP1/SC33. INT. PASTURE FARM. PIG STY. DAY 2. 15:10**

**FINCH, MORGAN**

**CHAMBERLAIN**

[CLOSE ON MORGAN AS HE ADMINISTERS AN INJECTION.

WE REALISE HE IS INJECTING CHAMBERLAIN.

HE NODS – IT’S DONE – TO FINCH]

**MORGAN**

Finest tonic known to man.

[FINCH HANDS OVER A WRAPPED UP BOTTLE]

**FINCH**

Finest gin known to man. Thanks, doc.

[THEY SHAKE HANDS AND LOOK AT CHAMBERLAIN, LAYING ON THE GROUND...]

**FINCH**

Will he make it?

**MORGAN**

Trust me, I’m a doctor.

[FINCH NODS, NOT SURE WHETHER TO BELIEVE HIM. MORGAN GOES.

ON FINCH, THE STRUGGLE AHEAD...]

**CUT TO:**

**EP1/SC34. INT. MANOR HOUSE. DRAWING ROOM.**  
**DAY 2. 15:15**

**ELLEN, DIANA, JACK**

[THE TEA PARTY CONTINUES...]

**JACK**

Only place I could find was on the edge of town. And although I booked a double room, I didn't realise I'd be sharing. Place is infested with rodents. Heck they eat more room service than I do!

[DIANA LAUGHS]

**ELLEN**

Ghastly.

**DIANA**

You can't stay all the way out there in that flea pit.

**JACK**

Well, there's nowhere else. And believe me I've tried more doors than Joseph and Mary.

**DIANA**

Well, there is...another option. Isn't that right, Ellen?

[ELLEN CAN SEE WHERE THIS IS GOING]

**ELLEN**

You're not serious?

**DIANA**

The place is crawling with yanks already. What difference will one more make? You'll love it here. (BEAT) Just get my cigarettes.

[SHE GOES, HER WORK DONE]

**ELLEN**

You'll have to excuse my sister. She was dropped on her head as a child.

**JACK**

She's one full-on dame, that's for sure...(RE: THE OFFER) I appreciate the offer. And if you're ever in Chicago...

**ELLEN**

I don't think I'll be travelling anywhere.

**JACK**

I'm sorry to hear about your husband.

**ELLEN**

Thank you

[A SILENCE. HE TAKES IN THE ROOM]

**JACK**

You miss him?

[ELLEN – MOMENTARILY THROWN]

**JACK**

If it's any consolation. I know what you're going through.

[ELLEN LOOKS AT HIM, PART OF HER DESPERATE TO UNBURDEN HERSELF. BUT SHE CAN'T]

**JACK**

Maybe I should take up your offer. Stay here. (BEAT) Save a lot of time. It'd mean I could sort out...everything. What do you think?

**ELLEN**

Well, I suppose we are allies.

[THE MOMENT IS BROKEN BY DIANA ENTERING]

**DIANA**

What have I missed? Were you talking about me?

**CUT TO:**

**EP1/SC35. EXT. BIG TREE. DAY 2. 15:20**

**BILLY, BEA**

[BEA AND BILLY UNDER THE TREE, THE REMNANTS  
OF THE PICNIC.

[SHE'S WEARING HIS HOME GUARD CAP]

**BEA**

Joyce may have the excitement, but at least I've got you here all the time.

**BILLY**

Thanks. (BEAT) I think.

**BEA**

No, I don't know what I'd do. It's one thing dealing with the baby and living under your dad's roof when you're here...but if you went away...

**BILLY**

I'm not going anywhere.

**BEA**

You're out searching for Germans tonight...

**BILLY**

It's one night...and there's no danger. I'm searching for bodies.

[SHE SMILES AT HIM]

**BEA**

Romantic.

**BILLY**

I've been taking lessons.

[THEY SMILE AT EACH OTHER. UNTIL BILLY  
REMEMBERS THAT'S ACTUALLY SORT OF TRUE]

**BEA**

And you'll come back early if you can?

[BILLY NODS]

**BILLY**

Where's all this come from, Bea?

**BEA**

It's not my home, Billy.

[BILLY PERPLEXED]

**BEA**

I want it to be. I really try. But it's only when you're here I feel...settled.  
Never feel your dad's happy with us being here.

**BILLY**

He'd better be. Anyway, we'll get our own place one day. You'll see

[BEA NODS. SOUNDS GOOD]

**BEA**

Things are alright, aren't they?

[HE NODS. A BRIEF KISS, THEN HE GETS TO HIS  
FEET, SCOOPING THE CAP OFF HER HEAD]

**BILLY**

And I'll have that back.

**BEA**

Tomorrow afternoon in the hayloft. Don't you be late.

[A SALUTE. AND HE SAUNTERS OFF.

ON BEA, ALONE UNDER THE TREE WITH HER  
THOUGHTS...]

**CUT TO:**

**EP1/SC36. INT. MANOR HOUSE. CORRIDOR. DAY 2. 17:00**

**CONNIE, JOYCE, JACK, ELLEN**

[JOYCE WALKS QUICKLY AND IS ANNOYED THAT  
CONNIE – WEARING HER NEW WLA ISSUE UNIFORM  
– HAS LAGGED BEHIND.

[CONNIE IS TAKING IN THE SPLENDOUR]

**JOYCE**

Come on, I don't want to miss John.

**CONNIE**

But this place is beautiful. In the home when I was small, I used to pretend I was a lady in a house like this. All this space. And the quiet...

**JOYCE**

You were in a children's home?

**CONNIE**

We can't all have parents, you know.

[CONNIE STOPS TO CHECK HOW SHE LOOKS IN HER  
UNIFORM]

**JOYCE**

(IT'S HIT A NERVE) It looks lovely, now come on.

[BUT CONNIE HESITATES TO WATCH JACK AND  
ELLEN AS THEY APPEAR FROM A SIDE ROOM]

**ELLEN**

And if you require any laundry, please leave it for Sarah.

**JACK**

(PRE-OCCUPIED) Swell.

**ELLEN**

(WHAT'S WRONG) Mr. Gillespie?

**JACK**

I don't want you to feel obliged. Your sister backing you into a corner over this...

[ELLEN – A SMILE BORDERING ON WARMTH]

**ELLEN**

As long as you're house trained, I'm sure it'll be fine.

[THEN ELLEN NOTICES CONNIE (AND JOYCE WHO HAS COME BACK TO CHIVVY HER)]

**ELLEN**

(COMPOSING HERSELF) Ah, Joyce. Could I have a word?

**JOYCE**

(WORRIED) Yes, your ladyship?

**ELLEN**

I was going to send a messenger, but you'll save me the trip...

[SHE TAKES JOYCE TO ONE SIDE AND IMPARTS THE NEWS THAT JOHN ISN'T COMING TONIGHT.

JACK AND CONNIE ARE LEFT STARING AT EACH OTHER. HE TAKES A STEP TOWARD HER]

**JACK**

So, are you...a land girl?

**CONNIE**

What gave it away?

**JACK**

Have you been here for long?

**CONNIE**

Long enough to get back ache.

**JACK**

[IN] Are there just two of you?

**CONNIE**

Thought you Yanks knew everything.

**JACK**

(SERIOUS) There's a lot I've got to learn.

[ELLEN APPROACHES. RUN ALONG NOW. CONNIE TAKES THE HINT. FINDING DAZED JOYCE]

**JOYCE**

John's not coming. Been called away a day early.

**CONNIE**

You'll see him soon though, eh?

**JOYCE**

You don't understand. We never got to say goodbye.

[ON JOYCE, WORRY ON HER FACE...]

**CUT TO:**

**EP1/SC37. EXT. PASTURE FARM. TRACK. DAY 3. 15:00**

**CONNIE, BILLY, ULRICH**

[A NEW DAY. A WASHING LINE, WITH SOME OF BILLY'S CLOTHES ON THE FAR END.]

CONNIE CARRY'S EGGS FROM THE CHICKEN COUP. BILLY COMES OUT OF THE HOUSE JUST WOKEN UP FROM NIGHT SHIFT. CONNIE STOPS AND LIGHTS A FAG]

**CONNIE**

Afternoon sleepy head

[BILLY NOT AMUSED]

**CONNIE**

Find anything?

**BILLY**

Just a burnt out Jerry plane. The Sarge thinks that there were probably no survivors.

**CONNIE**

That's one bit of good news then.

[CONNIE EXHALES FOR DRAMATIC EFFECT.]

BILLY FEARS THE WORST... WHAT?]

**CONNIE**

Martin has started to remember. Well, bits of it. He's chirping on about being in the cow shed.

[BILLY LOOKS ALARMED.]

**BILLY**

Have you seen my Dad?

**CONNIE**

With the pig.

[WATCHING FROM ULRICH'S POV (BEHIND A BUSH) WE SEE CONNIE LIFT THE EGGS AND GO INSIDE SHE HASN'T GOT TIME FOR THIS.]

ANGST-RIDDEN BILLY HEADS OFF.

ULRICH RUNS TO THE WASHING LINE AND GRABS  
THE LAST TWO ITEMS – BILLY’S SHIRT AND  
TROUSERS...

ON THE WASHING LINE, THE PEGS SWINGING...]

**CUT TO:**

**EP1/SC38. EXT. PASTURE FARM. STABLE YARD. DAY 3. 15:05**

**FINCH, MRS GULLIVER, BILLY**

**CHAMBERLAIN**

[FINCH PATS CHAMBERLAIN. BILLY WALKS UP]

**BILLY**

Is he well enough to compete?

**FINCH**

Hope he's well enough to win. Otherwise (MIMES CUTTING THROAT)

[BUT HIS FACE FALLS AS MRS. GULLIVER ARRIVES  
ON BICYCLE WITH THE POST.

SHE HAS ALARM BELLS – WHERE'S FINCH GOING?]

**FINCH**

I knew I should have got a no trespassing sign.

**MRS GULLIVER**

Where are you taking that pig?

[BILLY TAKES THE POST FROM HER]

**FINCH**

Mind your own.

**MRS GULLIVER**

You can't take him to the Show. He's ill.

**FINCH**

And what would you know about that, eh?

[BILLY IDLY SIFTS THE POST, WHEN ONE OF THE  
LETTERS CATCHES HIS EYE]

**MRS GULLIVER**

Don't know what you're talking about.

**FINCH**

But you've come a cropper, haven't you?

[SHE GETS ON HER BICYCLE, IN A FOUL TEMPER]

**MRS GULLIVER**

I'm not through yet.

**FINCH**

Give it up woman.

**MRS GULLIVER**

Not letting you cheat people out of food. Stealing from others, this is, in a time of need. If those judges knew he didn't officially exist, they wouldn't let him enter...

[SHE RIDES OFF. FINCH TRIES TO COMPUTE HER NEXT MOVE. HE LOOKS TO BILLY FOR SUPPORT...

BUT BILLY IS LOOKING AT AN ENVELOPE]

**BILLY**

What?

**FINCH**

(BRAINWAVE) No time to lose. Got to get there before she does!

[FINCH MOVES FAST, TOWARD HIS TRUCK, CHIVVYING THE PIG WITH A STICK TO GET INSIDE. FINCH STARTS UP THE ENGINE.

BILLY STANDS STUNNED. HE GLANCES AT THE LETTER (UNSEEN).

ON BILLY LOOKING LIKE HE'S BEEN PUNCHED IN THE STOMACH]

**CUT TO:**

**EP1/SC39. INT. PASTURE FARM. HAYLOFT. DAY 3. 15:30**

**BEA**

[SEDUCTIVE ATMOSPHERE. SOFT MUSIC FROM A WIND-UP GRAMOPHONE.

BEA LAYS DOWN A RUG ON THE HAY.

SHE DABS SOME PERFUME BEHIND HER EARS, AND STASHES THE BOTTLE.

THEN SHE ARRANGES HERSELF ON THE RUG.

ON BEA, WAITING WITH A SMILE...]

**CUT TO:**

**EP1/SC40. INT. PASTURE FARM. MARTIN'S ROOM.**  
**DAY 3. 15:50**

**ESTHER, MARTIN**

[A BATTERED TIN BOX, OPENED LOVINGLY.  
PHOTOGRAPHS AND LETTERS. MARTIN TAKES ONE  
OUT.]

HIS POV: BLURRED WRITING ON THE LETTER.

ESTHER BRINGING TEA, AT THE DOOR SPOTS  
MARTIN TRYING TO FOCUS ON THE LETTER.  
SUSPICIOUS, SHE ENTERS. (HE'S IN BED)]

**ESTHER**

Is that one of your dad's?

[MARTIN NODS. ESTHER – A BITTERSWEET SMILE]

**ESTHER**

We'll have to write and tell him about your little accident, won't we?  
(BARELY HIDING HER FOREBODING) Why don't you read it **to** me,  
eh?

[HE OFFERS THE LETTER TO HER]

**ESTHER**

You do it.

[HE TRIES TO FOCUS ON THE PAPER. ESTHER  
GENTLY TAKES IT]

**ESTHER**

Why didn't you tell me?

[MARTIN LOOKS AWAY – SHAKES HIS HEAD – HE  
COULDN'T.]

ESTHER HUGS HIM. WHAT'S WRONG WITH HER  
BOY?]

**CUT TO:**

**EP1/SC41. INT. COUNTY SHOW. TENT. DAY 3. 16:00**

**FINCH, BILLY**

**NSE VILLAGERS, NSE OFFICIAL, CHAMBERLAIN**

[PASSING A TRESTLE TABLE OF FLOWERS AND VEGETABLES, FINCH GUIDES CHAMBERLAIN (WITH A STICK) TOWARD A SMALL ANIMAL PEN DECORATED WITH BUNTING.

HE SHAKES HANDS WITH THE **NSE OFFICIAL**]

**FINCH**

Chamberlain. Pasture Farm.

[THE OFFICIAL CHECKS THE NAME OFF AND OPENS THE PEN SO THAT THE PIG CAN GO INSIDE.

FINCH STEPS AWAY FROM CHAMBERLAIN, LIKE A PROUD AND NERVOUS FATHER AT A PRIZE GIVING...

FINCH, CROSSING HIS FINGERS AND SMILING AT CHAMBERLAIN. GO ON, BOY!...

IN THE B/G, WE FIND TROUBLED BILLY ENTERING THE TENT. HE HEADS STRAIGHT TO THE BEER STALL AND ASKS FOR A DRINK...]

**CUT TO:**

**EP1/SC42. INT. PASTURE FARM. HAYLOFT. DAY 3. 16:40**

**BEA**

[THE GRAMOPHONE MUSIC REACHES THE END...

THE NEEDLE STICKS FOR A MOMENT...

SCRATCH, SCRATCH...

BEA, LOOKING FED UP, PULLS THE NEEDLE AWAY  
FROM THE RECORD.

IT'S EVIDENT THAT SHE'S BEEN WAITING A LONG,  
LONG TIME FOR BILLY.

PISSED OFF, SHE SIGHS AND...

STARTS TO GATHER HER THINGS...]

**CUT TO:**

**EP1/SC43. INT. CHURCH HALL. OFFICE. DAY 3. 16:45**

**MRS GULLIVER**

[MRS. GULLIVER IN HER COAT, GRABS FINCH'S  
INVENTORY AND CHECKS THE DETAILS ...]

**MRS GULLIVER**

(MUTTERS) ...Check the details...

[BCU: ON THE INVENTORY SHEET...]

... 'LARGE WHITE, LANDRACE CROSS' ...]

**MRS GULLIVER**

(READING) Large white, Landrace cross...

[... '5' ... (NO YEAR ON THE DATE PLEASE – BUT  
OTHER BREEDS OF PIG, ALL WITH ZEROES)]

**MRS GULLIVER**

(AS SHE SUSPECTED) Perfect...

[THEN, AN AFTERTHOUGHT – SHE OPENS THE  
PARISH LEDGER BOOK... LOOKING WITH HER BIG  
MAGNIFYING GLASS]

**MRS GULLIVER**

...Now, Parish records...

[SHE SCANS THE PAGES]

**MRS GULLIVER**

...Back...back...Pasture Farm...Swine...Ah-a.

[...SHE FINDS THE CORRESPONDING ENTRY.

...BCU, WE SEE...

...5 LARGE WHITE, LANDRACE CROSS'...]

**MRS GULLIVER**

Five large white...

[...1 LARGE WHITE, LANDRACE CROSS']

**MRS GULLIVER**

One large white...

[...(BCU) 'STILL BORN'.

SHE STOPS IN HER TRACKS]

**MRS GULLIVER**

Well, well, well..

[ON MRS. GULLIVER, GRINNING IN TRIUMPH...]

**CUT TO:**

**EP1/SC44. EXT. FIELDS. DAY 3. 16:48**

**NSE DEAD GERMAN, ULRICH**

[IN THE LATE AFTERNOON SUN, A **NSE DEAD GERMAN** HANGING IN THE TREE, HIS NECK BROKEN IN THE FALL – HIS PARACHUTE SNAGGED IN THE BRANCHES. HIS FEET SWING SILENTLY BACK AND FORWARD IN THE BREEZE, ACCOMPANIED BY THE SOFT CREEK OF THE BRANCHES.

ULRICH WHO STOLE BILLY’S CLOTHES (AND IS NOW WEARING THEM), STANDS – BACK TO US – LOOKING AT THE DEAD MAN.

HE PRODUCES A KNIFE.

START OF MONTAGE:

...A PARACHUTE ROPE IS CUT...

...ULRICH TAKES THE WEIGHT OF THE DEAD MAN OVER HIS SHOULDER...

...DEAD MAN’S POCKETS BEING SEARCHED...

...A SPADE HITTING THE EARTH...

...AS THE BURIAL FINISHES, WE SEE FOR THE FIRST TIME THAT THE DEAD MAN WAS GERMAN – AS A LUFTWAFFE SYMBOL IS COVERED BY SOIL...

...ULRICH WIPES HIS BROW...

END OF MONTAGE]

**CUT TO:**

~~SCENE CUT: EP1/SC45. INT. COUNTY SHOW. TENT. DAY 3.  
17:30~~

~~MORGAN, FINCH, MRS GULLIVER, BILLY~~

~~NSE VILLAGERS, NSE OFFICIAL, CHAMBERLAIN, PIGS X2~~

~~[THE NSE OFFICIAL CONFERS WITH SOME OTHER  
NSE VILLAGERS AND THE HEAD JUDGE  
(WARDROBE NOTE: WEARING A FACE-OBSCURING  
SUMMER HAT) AROUND THE PIG PEN.~~

~~THREE PIGS—INCLUDING CHAMBERLAIN—FINCH  
REALLY NERVOUS]~~

~~**FINCH**~~

~~Come on.~~

~~[THE OFFICIAL TALKS TO THE HEAD JUDGE.~~

~~BILLY STAGGERS OVER AND TAPS HIS DAD ON THE  
SHOULDER.]~~

~~**FINCH**~~

~~What are you doing here?~~

~~**BILLY**~~

~~Need to...talk.~~

~~**FINCH**~~

~~Can't it wait son? (TO CHAMBERLAIN) Come on, you can do it.~~

~~[BILLY WANDERS OFF. WE MOVE AROUND FINCH'S  
HEAD, TO REVEAL...MRS. GULLIVER STANDING  
BESIDE HIM. FINCH STARTS]~~

~~**MRS GULLIVER**~~

~~Looks like I'm just in time.~~

~~**FINCH**~~

~~That's what you get travelling by broomstick.~~

~~**MRS GULLIVER**~~

~~I'll just have a word with the head judge, shall I?~~

~~**FINCH**~~

~~Do what you like. You're too late.~~

~~[BUT SHE'S OFF, ACROSS THE GRASS, GLIDING UP  
TO THE OFFICIAL. FINCH RUNS IN PURSUIT]~~

**MRS GULLIVER**

Who's in charge?

~~[THE OFFICIAL INDICATES THE HEAD JUDGE.~~

~~AS MRS. GULLIVER DRAWS BREATH, THE HEAD  
JUDGE TURNS ROUND AND FOR THE FIRST TIME WE  
REALISE IT IS...~~

~~...DOCTOR WALLY MORGAN. HE WINKS AT HER~~

~~MRS. GULLIVER'S FACE FALLS]~~

**MORGAN**

~~(IGNORING HER) Now ladies and gentlemen, the moment you've all been  
waiting for...~~

~~[ON MRS. GULLIVER REELING...]~~

**CUT TO:**

**EP1/SC46. INT. PASTURE FARM. KITCHEN. DAY 3. 17:35**

**CONNIE, JOYCE, BEA, MARTIN**

[CONNIE STIRRING A POT OF SOMETHING ON THE  
TABLE AS JOYCE WAITS]

**JOYCE**

So did you break things off?

**CONNIE**

Wouldn't have parted at all if we'd had our way.

[JOYCE IS IN INTRIGUED AND WANTS TO KNOW  
MORE BUT MARTIN ENTERS]

**CONNIE**

Are they clean?

[HE SHOWS HIS HANDS AND NODS]

**CONNIE**

Good lad.

**MARTIN**

Why can't I go out?

**CONNIE**

'Cos your mum said. Now get your laughing gear round this...

[AS SHE PLATES UP A FABULOUS STEW, FULL OF  
MEAT AND DUMPLINGS AND VEG, BEA ENTERS – IN  
A HUFF – AND SLAMS THE DOOR BEHIND HER]

**BEA**

(ANNOYED) Anyone seen Billy?

[THEY SHAKE THEIR HEADS.

BEA SLUMPS DOWN, FED UP.

CONNIE PULLS A 'YIKES' FACE TO MARTIN – AND  
THEN PASSES A PLATE TO JOYCE. JOYCE LOOKS AT  
IT

CONNIE PULLS A 'YIKES' FACE TO MARTIN – AND  
THEN PASSES A PLATE TO JOYCE. JOYCE LOOKS AT  
IT]

**JOYCE**

You've used up all the rations in the larder, haven't you?

**CONNIE**

(SO?) We live on a farm.

[CONNIE PLONKS A PLATE IN FRONT OF MARTIN

THEN GIVES HIM THE PACKET OF GUM THAT SHE  
TOOK EARLIER]

**CONNIE**

And a little gift for after...

**MARTIN**

Oh, thanks.

**CONNIE**

No, it's (BAD AMERICAN) gee thanks.

[SHE PECKS HIM ON THE CHEEK...

HE RECOILS IN THE WAY THAT YOUNG LADS DO...

AND...SUDDENLY, HE REMEMBERS...]

**MARTIN**

(REVELATION) You kissed Billy..!

[ON EVERYONE SHOCKED, TAKING THIS IN...]

**CUT TO:**

**EP1/SC47. INT. COUNTY SHOW. TENT. DAY 3. 17:38**

**MORGAN, FINCH, MRS GULLIVER, BILLY, ELLEN**

**NSE VILLAGERS, NSE OFFICIAL, CHAMBERLAIN, PIGS X2**

[THE NSE OFFICIAL CONFERS WITH THE HEAD JUDGE MORGAN AND LADY HOXLEY AROUND THE PIG PEN. THREE PIGS – INCLUDING CHAMBERLAIN – FINCH REALLY NERVOUS. MORGAN CALLS FOR ORDER]

**MORGAN**

(TO THE CROWD) Settle down. Settle down. And here to announce the winner, the generous lady who allowed us to pitch our tent on her land. Lady Hoxley...

[ELLEN STEPS FORWARD WITH A ROSETTE. BILLY AND FINCH WATCHING, WITH BALEFUL MRS. GULLIVER]

**FINCH**

Come on lad.

[BILLY SHOOTS A LOOK AT HIS DAD AND TRIES TO GET HIS ATTENTION – FEELING SECOND BEST]

**BILLY**

Dad

[MRS GULLIVER FLIES IN AND MAKES A BEELINE FOR THE JUDGES BUT SHE'S TOO LATE]

**ELLEN**

(IT'S BENEATH HER) And the winner is...Chamberlain. Pasture Farm.

[AWKWARDLY SHE HANDS THE ROSETTE TO MORGAN, HAVING NO DESIRE TO GET NEAR THE PIG HERSELF. HE PUTS THE ROSETTE ON THE PIG AND STARTS A ROUND OF APPLAUSE]

**MORGAN**

Chamberlain!!!

[MRS. GULLIVER SHAKES HER HEAD. ON FINCH WHOOPING WITH JOY...]

**CUT TO:**

**EP1/SC48. INT. PASTURE FARM. KITCHEN. DAY 3. 17:40**

**CONNIE, JOYCE, MARTIN, BEA, ESTHER**

[IT'S ALL NEARLY KICKING OFF...]

[BEA AND CONNIE FACE TO FACE]

**BEA**

You kissed my husband?

**CONNIE**

Why would I want to do that?

**BEA**

Did you, or didn't you?

**CONNIE**

Alright, but it was just a peck!

**JOYCE**

Come on...

**BEA**

Keep your filthy hands off him.

[BEA PUSHES CONNIE...]

**CONNIE**

I was trying to help you. Stupid.

[CONNIE PUSHES BEA]

**BEA**

Go take a running jump at yourself!

[THEY START TO HAIR PULL AND SCUFFLE]

**CONNIE**

You're making a big mistake, girl.

[EVENTUALLY, CONNIE – THE STREET FIGHTER – GETS THE UPPER HAND AND PUSHES BEA'S HEAD AGAINST THE TABLE – JUST AS ESTHER ENTERS WITH LAUNDRY. ESTHER INSTANTLY GETS INVOLVED]

**ESTHER**

Hey. Break it up. Break it up now.

[MARTIN USES THE DISTRACTION TO RUN OUT  
FROM THE FARM...]

JOYCE PULLS BEA BACK. ESTHER PULLS CONNIE  
AWAY]

**ESTHER**

Stop it. Unless you want to be digging silage until the end of the war...

[THE TWO OF THEM, HYPED UP – SEPARATE.

BEA BACKS OFF, SAVING ONE LAST WARNING FOR  
CONNIE...]

**BEA**

Stay away.

[BEA LEAVES THE ROOM.

CONNIE, A SMALL SNORT OF BRAVADO TO SAVE  
FACE. ESTHER THROWS DAGGERS AT HER.

CONNIE SITS AND STARTS TO EAT AS JOYCE  
WATCHES HER IN AMAZEMENT...

THEN, ESTHER REALISES...]

**ESTHER**

Where's Martin?

**CUT TO:**

**EP1/SC49. INT. COUNTY SHOW. TENT. DAY 3. 18:55**

**MORGAN, FINCH, MRS GULLIVER**

**NSE VILLAGERS, NSE OFFICIAL, NSE CHAMBERLAIN**

[BY THE JUDGING PEN, MORGAN SLUMPED IN A HEAP – AN EMPTY DEMI-JOHN BESIDE HIM.

FINCH STAGGERS TO HIS FEET AND SMILES AT CHAMBERLAIN SITTING NEARBY – HIS WINNER’S ROSETTE IN PLACE]

**FINCH**

I am so proud of you.

[BOTTLE IN HAND, HE GUIDES THE PIG OUT.

THEN, A DARK FIGURE STEPS IN THEIR WAY. MRS. GULLIVER]

**MRS GULLIVER**

Not putting him on your inventory...that could just be slap dash book keeping, couldn't it?

[FINCH, SHRUGS. SUPPOSE]

**MRS GULLIVER**

But actually lying in the Parish records...that'll get you locked up for a good stretch of time...

[FINCH – CAUGHT]

**MRS GULLIVER**

You said he'd died at birth.

**FINCH**

It's no big crime...we didn't think he'd make it. Poorly little thing he was. (GIVES UP) What are you going to do?

**MRS GULLIVER**

It's not what I'm going to do...Its what you're going to do.

[SHE TAKES HIS BOTTLE AND POURS IT AWAY.

...GLUG...]

**MRS GULLIVER**

(ENJOYING IT) From this day, you will dance to the Lord's tune.

[FINCH – WHAT?]

**MRS GULLIVER**

No drinking.

[...GLUG...GLUG...]

FINCH, ALARMED]

**MRS GULLIVER**

No gambling. No missing church. No slothfulness.

[FINCH, EVERY PLEASURE DISAPPEARING FROM  
HIS LIFE, ONE BY ONE]

**MRS GULLIVER**

From now on, you live a pure life. (BEAT) And you trade so much as a  
button, I'll send the inventory to the authorities. And you'll be inside and  
the pig'll be pork chops.

[FINCH, GLANCING DOWN AT HIS PRIZED PIG...]

...KNOWING HE COULD LOSE HIM AND SO MUCH  
MORE BESIDES.

A TENSE MOMENT.

THEN HE NODS. YOU WIN.

MRS. GULLIVER NODS – HANDS HIM THE EMPTY  
BOTTLE – AND WALKS AWAY]

**CUT TO:**

**EP1/SC50. EXT. PASTURE FARM. BACK STEPS.**  
**DAY 3. 18:57**

**ESTHER, CONNIE**

[CONNIE SMOKES A FAG. ESTHER APPEARS,  
WORRIES HEAPED; PENT-UP, READY TO LET RIP]

**CONNIE**

Did you find him?

[ESTHER SHAKES HER HEAD]

**ESTHER**

(HOLDING IT TOGETHER) He's ill ...you were supposed to keep him in.

**CONNIE**

Why's it always my fault? Bea went for me but you don't crib at her.

[ESTHER SHOCKING CONNIE WITH HER ANGER]

**ESTHER**

She didn't hurt my son and lie about it, did she? Well, you'd better buck your ideas up or you're going to have me to deal with. I've half a mind to send you straight back to London.

[CONNIE – SHAKEN]

**CONNIE**

(GENUINE FEAR) Please don't do that.

**ESTHER**

Give me one good reason.

**CONNIE**

You won't hear another peep out of me.

**ESTHER**

(SOFTER) Good. We'll start tomorrow with a clean slate. Now, I've got to find my son...

[SHE LEAVES. ON CONNIE, A SCOLDED  
CHILD...VULNERABLE. A LUCKY ESCAPE...]

**CUT TO:**

**EP1/SC51. INT. MANOR HOUSE. DRAWING ROOM.**  
**DAY 3. 19:15**

**ELLEN, JACK**

[ELLEN ENTERS, POURS A BRANDY.

SHE IS SURPRISED TO SEE JACK ON HER SOFA.

HE STANDS, SOMBRE, LESS BRUSQUE]

**JACK**

I could really do with a night cap...

**ELLEN**

(UNDER HER BREATH) And an invitation...

[SHE HESITATES THEN POURS HIM ONE.

SHE HANDS IT OVER. THEIR FINGERS TOUCH.

BOTH PULL BACK – EMBARRASSED.

THEN TO HER SURPRISE, JACK DOWNS HIS DRINK  
IN ONE – STEELING HIMSELF FOR SOMETHING]

**JACK**

I lost my son. My only son. He's all I had.

[JACK STRUGGLES WITH HIS COMPOSURE. ELLEN  
LOOKS AWKWARD – THE LAST THING SHE WANTS  
IS TO HAVE TO CONSOLE HIM]

**ELLEN**

I'm sorry.

**JACK**

He didn't come back from the battle at Kasserine Pass...

[ELLEN NODS WITH UNDERSTANDING]

**JACK**

Truth is, I could have sent someone else to deliver the munitions, but I wanted to see Helmstead. See where he was first stationed; breathe the same air, soak it up. The same place. Father and son. Here at separate times. Like different grooves on the same seventy eight.

[ELLEN, TOUCHED...]

**ELLEN**

If there's anything I can do..?

[JACK BRACES HIMSELF...A DEEP SIGH]

**JACK**

Maybe...He may have got a local girl pregnant. But I don't know whether she kept the baby or even where she is now.

[ELLEN TAKING IN THE STORY]

**JACK**

All I know is that at some point she was here. (BEAT) All I know is...she was a land girl...

[ON ELLEN TAKING IN THIS BOMBSHELL...]

**CUT TO:**

**EP1/SC52. INT. PASTURE FARM. MIDDLE LIVING ROOM.**  
**DAY 3. 19:20**

**BEA, BILLY**

**NSE BABY WILLIAM**

[THE PRAM – BABY ASLEEP.

BEA SITS, STARING NUMBLY.

BILLY ENTERS, UNSTEADILY (WORSE FOR WEAR).  
HIS LETTER IN HIS HAND]

**BILLY**

Bea? There's something I need to tell you.

**BEA**

I already know.

[BILLY, CONFUSED. THAT'S NOT POSSIBLE.

BUT HE DOESN'T HAVE LONG TO STAY  
CONFUSED...]

**BEA**

Where do you want to start? The fact you lied to me? Lied to Esther? Or  
that your head can be turned by any woman who isn't me?

[SHE GOES. THE BABY STARTS CRYING.

ON BILLY, WHAT HAVE I DONE? HE PUTS THE  
LETTER IN HIS POCKET]

**CUT TO:**

**EP1/SC52A. EXT. PASTURE FARM. YARD. DAY 3. 19:25**

**ESTHER**

[ESTHER, WORRIED, LOOKING INTO THE DUSKY EVENING FIELDS, DESPERATE TO KNOW WHERE HER SON IS...]

**ESTHER**

(CALLING) Martin? Martin? Where are you?

[ON ESTHER, WORRIED...]

**CUT TO:**

**EP1/SC53. INT. DERELICT COTTAGE. DAY 3. 19:30**

**MARTIN, ULRICH**

[A FEW OF MARTIN'S THINGS – A TOY PLANE, A COMIC... THIS IS MARTIN'S BOLT HOLE. HIS DEN.]

MARTIN ENTERS AND SITS DOWN, TAKING SOMETHING FROM HIS POCKET.

THE GUM THAT CONNIE GAVE HIM...

THEN A NOISE MAKES HIM TURN. HE LOOKS AROUND BUT CAN'T SEE ANYTHING]

**MARTIN**

Hello?

[NO REPLY. BUT MARTIN ON EDGE]

**MARTIN**

Is someone there?

[ULRICH (WEARING BILLY'S CLOTHES) ADVANCES FROM THE GLOOM.]

A HAND GRABS HIS SHOULDER MARTIN TURNS, TERROR RISING...

**HOOK ONE]**

**CUT TO:**

**EP1/SC54. INT. MANOR HOUSE. CORRIDOR. DAY 3. 19:35**

**ELLEN, JACK, GARWOOD**

[AS ELLEN CLOSES THE DOOR OF THE DRAWING ROOM, SHE HEARS VOICES IN THE CORRIDOR.

TURNING TO LOOK, SHE SEES GARWOOD AND JACK IN A CONSPIRATORIAL HUDDLE...]

**GARWOOD**

According to our source, the fight concerned a local girl.

**JACK**

Does your 'source' know who she is?

**GARWOOD**

He's not the most reliable...(EXPLAINING) Drink problem.

[JACK'S FACE SETS STERNLY]

**JACK**

At the moment, that drunk is the only lead I've got. So you lean on him. Find out if he knows something or whether he's just angling for a free drink. Do whatever it takes. Do you understand?

[JACK STRIDES OFF. GARWOOD GOES THE OTHER WAY.

ON ELLEN, SHOCK AT THE CHANGE IN JACK...

**HOOK TWO]**

**CUT TO:**

**EP1/SC55. EXT. PASTURE FARM. STABLE YARD.**  
**DAY 3. 19:40**

**FINCH, BILLY**

[FINCH LEANS ON THE FENCE, ROSETTE ON HIS  
JACKET HAVING A DRINK, BILLY APPROACHES  
FROM THE HOUSE]

**FINCH**

(SPOTTING BILLY) He only went and won!

**BILLY**

Good to know your priorities. He's obviously ahead of me in the pecking order.

**FINCH**

Don't be daft.

**BILLY**

I tried to talk to you earlier, but you didn't have time.

**FINCH**

I had things on me mind.

**BILLY**

That makes two of us.

[HE STARTS TO WALK AWAY]

**FINCH**

Tell me now then.

[BILLY LOOKS ROUND, TEARS IN HIS EYES]

**FINCH**

(CONCERN) Son?

[BILLY STUFFS A LETTER INTO HIS DAD'S HAND]

**BILLY**

I've got my papers today. I've been called up...

[ON FINCH AND BILLY – FATHER AND SON SOON TO  
BE TORN APART...]

[HOOK THREE]

**END OF EPISODE**