

ENIGMA

Directed by Michael Apted

Written by Tom Stoppard, based on the 1995 novel by Robert Harris

Scene 1. North Atlantic Ocean

VOICE

Akelei. Akelei.

Scene 2. Train

TOM

Claire?

(Flashback)

A WOMAN

Move up.

CLAIRE

Thank you. Roast mules go topsy-turvy. Ten letters ending in 't'. I'm hopeless at this.

YOUNG WOMAN

Me, too.

TOM

Somersault.

(Back to present)

AN OFFICER

Bletchley.

Scene 3. Train Station

AN OFFICER

It's a walk.

TOM

I know. I've been here before.

Scene 4. Outside Bletchley Park

BUS DRIVER

This bus is for Yardley and Grafton Regis!

Scene 5. Bletchley

OPERATOR

Hello? Yes, I'll try that extension for you. Please hold the line. I'm just putting you through. Yes, you're through.

AN OFFICER

Mr. Skynner?

SKYNNER

Come in.

AN OFFICER

(To Tom) It's been a pleasure, sir.

Scene 6. Skynner's Office

SKYNNER

I never wanted you back. Logie says he needs you. Well- he's got you. Conference in half an hour. And keep your mouth shut. You're only there for show.

Scene 7. Bletchley's yard

LOGIE

Oh dear, oh dear, oh dear. You do look bloody terrible. We missed you, Tom.

TOM

I know why you want me back, Guy. You've lost the crown jewels, haven't you? You've lost Shark.

LOGIE

We got a call from one of the intercept stations in Scarborough. They started picking up a single word broadcast on the hour, every hour, coming out of U-boat headquarters in Sainte-Assise.

TOM

In Morse?

LOGIE

No, it was a human voice. 'Akelei'.

TOM

Meaning what?

LOGIE

It's a flower.

TOM

I know it's a bloody flower, Guy. Aquilegia. Columbine. But what did it mean?

LOGIE

It meant: 'Change the weather code'. The Germans switched their U-boats to a new code book. We're blacked out again.

TOM

Is that why the Yanks are here?

LOGIE

Skynner's in a panic. They want to take over his empire. Here comes our team.

TROWBRIDGE

You! You!

AN OFFICER

Hello.

TROWBRIDGE

You in the Royal Navy?

AN OFFICER

Oh, I'm sorry. Only for a day or two on a ship.

TROWBRIDGE

What was your ship?

AN OFFICER

Look. I can't be expected to remember every little thing. Sorry.

SKYNNER

Welcome to Bletchley Park, sir.

Scene 8. Bletchley

CAVE

Three convoys left New York in the past week and are presently at sea. Convoy SC 122: fifty merchant ships carrying fuel oil, tanks, iron ore, bauxite, also meat, sugar and wheat. Convoy HX 229 departed New York on Monday, forty merchant vessels carrying explosives, manganese, timber, powdered milk. Convoy 229-A left New York on Tuesday carrying steel, timber, powdered milk.

TROWBRIDGE

I don't want a shopping list. What's the total?

CAVE

141 merchant ships, gross tonnage just under a million tons plus cargo of another million.

HAMMERBECK

And where are the U-boats?

VILLIERS

A submarine tracking rumor had three U-boat packs operational in the North Atlantic as of 00 hundred Thursday here, here and here.

HAMMERBECK

Midnight Wednesday? So where are the U-boats now?

VILLIERS

I'm afraid I have no idea. I thought that was why we were here. Our intelligence has been shut off.

HAMMERBECK

You're telling us that the largest assembly of merchant shipping we've ever sent across the North Atlantic is now steaming towards the largest concentration of U-boats the Germans have ever put in the North Atlantic and you don't know where the hell the goddamn U-boats are?

SKYNNER

Gentlemen, if I may-

TROWBRIDGE

Shut up. What are our convoys making?

CAVE

Something over 220 miles a day.

TROWBRIDGE

I'd say we have four days, maximum, before the convoys come in operational range of where you last had the enemy. So, Leonard, this blackout, will it be over in four days?

SKYNNER

Uh, it's possible.

TROWBRIDGE

Well, all things are possible, but is it likely? Is it likely that you can break this code, this- what'd you call this- this Shark, before our convoys come in range of the U-boats?

SKYNNER

We'll give it every priority.

TROWBRIDGE

I know damn well you'll give it every priority. Leonard, that's not the question.

SKYNNER

Well, sir, as you press me, yes, we may be able to do it.

TROWBRIDGE

Is that what you all believe?

LOGIE

Uh, well, I suppose you could say we know more about Shark now than we did the last time.

SKYNNER

If Guy thinks we can do it, I would certainly respect his opinion.

TROWBRIDGE

(To Tom) And you? You don't seem to have much to say.

SKYNNER

Tom Jericho. He's the one who got us into reading Shark. If there's anyone alive-

WIGRAM

(To Tom) Can you break Shark in four days?

TOM

Have you any idea what you're talking about?

SKYNNER

Tom's been on sick leave for the last month, so I don't think he's fully in the picture-

TOM

Enigma is a very sophisticated enciphering machine and Shark is its ultimate refinement, so- We're not talking about the Times' crossword.

Scene 9. Museum

TOM

It weighs 26 pounds, battery included and goes anywhere. The Enigma machine. The Germans have thousands of them.

HAMMERBECK

What's it do?

TOM

It turns plain-text messages into gobbledygook. Then the gobbledygook gets transmitted in Morse. At the receiving end, there's another Enigma machine to turn it back into the original message. Press the same key any number of times, it will always come out different.

HAMMERBECK

And you have one of your own.

LOGIE

Courtesy of the Polish Cipher Bureau.

HAMMERBECK

So what's the problem?

TOM

Problem? The Problem is the machine has 115 million million million ways of doing it, according to how you set these three rotors and how you connect these plugs.

HAMMERBECK

And that's Shark.

TOM

No. This is one we can break. Shark is enciphered on a machine with a fourth rotor specially developed for U-boats which gives it about 4,000 million billion different starting positions. And, uh, we've never seen one.

HAMMERBECK

Holy shit!

TROWBRIDGE

I haven't understood a word. Can somebody give me a straight answer to a straight question? Will his blackout definitely be over in-

SKYNNER

Nobody can say definitely, sir.

TROWBRIDGE

Yes or no?

LOGIE

No.

TROWBRIDGE

Thank you. So if it isn't over in four days, when will it be over? Hmm? Hmm? Hmm? (to Tom) You.

TOM

Well, all I have to measure it by is how long it took last time when Shark first came in.

TROWBRIDGE

And how long did it take?

TOM

Ten months.

HAMMERBECK

Well, this is a great day for Adolf Hitler.

TROWBRIDGE

Ten months?

HAMMERBECK

But you did break it.

TOM

Yes.

HAMMERBECK

How?

TOM

I'm afraid I can't tell you that.

HAMMERBECK

I think it's time we- I think it's time I got back to London.

Scene 10. Bletchley

TROWBRIDGE

It's not just a million tons of shipping. It's a million tons of shipping every week! It's our capability to supply Russia, to support the army in North Africa, to invade Europe and drive the Germans out. It's the whole fucking war.

SKYNNER

Sir.

(To Logie) Satisfied? No, send the stupid bugger back to where he came from.

WIGRAM

(To Logie) Don't waste a match.

LOGIE

Back to Mayfair?

WIGRAM

No. How many people knew about the German weather code, how important it was to us?

LOGIE

A dozen, maybe. Why?

WIGRAM

Make me a little list?

LOGIE

What are you doing here, Mr. Wigram? Do you think there's a spy in Bletchley Park?

Scene 11. Museum

CAVE

I'm Cave. Naval Intelligence. I'll be liaising with the admiralty. They've given me an office in your hut. I'm ultra-cleared.

TOM

What does that mean?

CAVE

That means I know how you broke Shark. In principal, you used a captured copy of the German Navy's weather code book. It gave you a pretty good idea of what their weather signals were supposed to be saying. Can I see it?

TOM

Midnight, two days ago, the Germans changed to a new book. So we lost that crib.

CAVE

Why do you think they did that?

TOM

I don't know.

CAVE

And the other one?

TOM

Short signal code book. The U-boats employ it for reporting their position, course and speed. Unfortunately, if you don't know where the U-boat is or what it's doing, the short signal code book isn't much help as a crib.

CAVE

Two men died saving those little books from a sinking submarine. Fasson and Grazier. We caught the U-boat on the surface in the eastern Med. The sub went down when they were inside trying to bring out its four-rotor Enigma. November '42. I was in destroyers. It was my last ship. Bletchley is the lucky number in this war.

Scene 12. Canteen

A WOMAN

I'm off. See you later.

HESTER

Yes, I'll see you later.

TOM

Miss Wallace?

HESTER

Mr. Jericho? When did you get back?

TOM

Just today. How- how are you?

HESTER

How am I?

TOM

Yeah, all right. How is she?

HESTER

She's- She's Claire?

TOM

Well, will you tell her?

HESTER

If I see her. She hasn't been sleeping at home the last two nights. Sorry.

Scene 13. Enigma machine room

PUCK

Worrying about your babies?

TOM

Puck.

PUCK

Thomas. So, they say you're not crazy anymore.

TOM  
Thinks it's found a possible.

PUCK  
It thinks?

TOM  
Why not?

PUCK  
Been in the hut? Come on. Get it over with.

TOM  
No, I'm fine, Puck.

PUCK  
Sure, you are.

Scene 14. Hut 8

PUCK  
Gentlemen, we have a ghost.

DE BROOKE  
Tom, how the hell are you?

TOM  
Very well.

KINGCOME  
Have you escaped or what?

TOM  
I thought this was the asylum.

PROUDFOOT  
How are you?

TOM  
Good.

ALEX  
Bloody hell!

TOM  
How's the revolution, Alex?

ALEX  
Coming along, Comrade. Coming along.

PINKER  
T-t-

TOM  
Yes, it's me. I want to see all the Shark traffic we haven't been able to break.

PUCK  
In at the deep end.

TOM

Why not?

PUCK

Yes, why not? Besides, it wasn't really Shark that made you crazy, was it, Tom?

TOM

I suppose you all know. Do you think I made a fool of myself?

PUCK

Forget about it. You're among friends.

Scene 15. By the pond of Bletchley

WIGRAM

So, what about the code breakers? Kingcome. De Brooke. Upjohn. Pukowski. Spot the odd one out.

GUY

Puck lost his parents when Poland was invaded. His kid brother is missing in action. He hates the Germans.

WIGRAM

Pinker? Bit of an arty, isn't he?

GUY

He writes detectives stories.

WIGRAM

Baxter. They say he sleeps with a picture of Stalin under his pillow.

GUY

Perhaps you haven't heard, Stalin's on our side now.

WIGRAM

Jericho. The famous Mr. Jericho.

GUY

Mathematician.

WIGRAM

Went off his trolley, didn't he? About some girl.

GUY

We took him out of Cambridge on the first day of the war. He worked himself into a breakdown, so we shipped him back to Cambridge to get well. And that's all there is to it.

WIGRAM

That's never all there is to anything.

Scene 16. Hut 6

MERMAGEN

Shift's not over yet, ladies! The 3:00's from Beaumanor all need blisting. (To Hester) You know, without your glasses, you don't look half bad.

HESTER

Do you know, without my glasses, nor do you?

Scene 17. Claire & Hester' Cottage

TOM  
Claire?

(Flashback)

CLAIRE  
I'm here. Sorry, it took an age. Well, now you know where I am.

TOM  
It's off the beaten track.

CLAIRE  
Yes, well, it's better than being snooped on by land-ladies. Welfare found out I had a spare room, so I have to share. But Hester's a sweetie. There's no sugar, I'm afraid, but it's lapsang. I always think sugar would rather spoil lapsang, don't you?

TOM  
I don't know. You're my first lapsang.

CLAIRE  
I knew you'd ask me out.

TOM  
I thought you asked me out.

CLAIRE  
Well, I had to get you started. Any pretty girls in Hut 8?

TOM  
How do you know where I work?

CLAIRE  
We've got an interesting men tracking down room in Hut 3.

TOM  
You're not supposed to tell me where you-

CLAIRE  
Besides, you're rumored to have done something clever and I want to know what it is.

TOM  
Oh, my God. Where did they find you?

CLAIRE  
Where did they find any of us? I'm the lucky one. You know, they've got perfectly clever girls working like post office clerks, not like me on the German book. I want that for my scrapbook.

TOM  
Can I see it?

CLAIRE  
If you want. It's upstairs. That's Hester. And this is me.

TOM  
Oh. You've been busy. Where is this?

CLAIRE

Loch Feochan, in Scotland, where I'd like to be old, if I'm ever old. Do you think it's beautiful?

Scene 18. Claire & Hester' Cottage

CLAIRE

Why are you a mathematician? Do you like sums?

TOM

I like numbers. Because with numbers, truth and beauty are the same thing. You know you're getting somewhere when the equations start looking beautiful and you know the numbers are taking you closer to the secret of how things are. A rose is just plain text.

Scene 19. Claire's bedroom

TOM

My God. What have you done?

HESTER

What has she done? Mr. Jericho?

TOM

Miss Wallace. I- I came looking for Claire. I was worried about her.

HESTER

I could fill a bus with men who are worried about Claire Romilly but that's no reason why I shouldn't go to the police.

TOM

She'd be the first person they'd arrest. Miss Wallace, please put that poker down. And if you know where she is, for God's sake, tell me.

HESTER

She's gone missing. What are those, exactly?

TOM

Intercepts. German signals.

HESTER

Yes, I know that much.

TOM

Five-letter groups. German navy signals are sent in four-letter groups, so this must be army or Luftwaffe.

HESTER

Picked up by the radio scanners at Beaumanor.

TOM

All sent between 9:30 and midnight on April 17, nine days ago, but never deciphered.

HESTER

How do you know that?

TOM

Well, if it'd gone through the machine, then plain text would be stuck on the back. All from the same source. A.D.U. A.D.U. Does the call sign A.D.U. mean anything to you, Miss Wallace? Miss Wallace?

HESTER  
Angels Dance Upwards.

TOM  
What?

HESTER  
Well, that's how we'd reference it.

TOM  
Who is it? Who is A.D.U.?

HESTER  
I don't know.

TOM  
But you could find out.

HESTER  
Do you have any idea what you're saying? We can't just go digging through Bletchley looking for information about missing cryptograms.

TOM  
If we want to find Claire, then we need to find out what she was hiding.

HESTER  
You think Claire is a traitor.

TOM  
Would it matter if she were?

HESTER  
Of course it matters. Look, if she was- probably flirted with an officer and forgot to file those intercepts, so she hid them rather than get told off.

TOM  
Or she stole them and then she ran away.

HESTER  
You really are mad, aren't you? And I would have to be even madder to have any part in this little amateur sleuthing adventure.

TOM  
Miss Wallace. Miss Wallace. You said yourself that she was missing. Now, is that normal? Is that her habit?

HESTER  
Well, she does always come home to change her clothes.

TOM  
Well, there you are. Is she seeing anyone, do you know?

HESTER  
What exactly is your interest here?

TOM  
You can reach me at Armstrong's Guest House in Albion Street. A.D.U., Miss Wallace. Angels Dance Upwards.

Scene 20. Claire's bedroom

HESTER

You silly, silly girl.

Scene 21. Commercial Guest House

MRS ARMSTRONG

These people keep such funny hours. I haven't heard-- Oh, Mr. Jericho! You have a visitor. You can have the parlour. We don't have guests in the bedrooms after ten o'clock.

WIGRAM

Oh, Mrs. Armstrong, it's perfectly sweet of you to worry, but I don't mind taking the risk just this once.

MRS ARMSTRONG

Well, I suppose it's all right if you're from the park. Mr. Wigram, would you care for a cup of Ovaltine?

WIGRAM

Ovaltine? I haven't had Ovaltine since-- No, no. Ovaltine. Thank you. I don't think my system could take it. What a charming house. And hunting prints. Do you hunt? (to Tom) Where are you based? Here? Bliss.

TOM

What can I do for you, Mr, um, Wigram?

WIGRAM

There's something I've been wondering about. You're the man who broke the U-boat code. Hmm? Champagne all around. Happy days are here again, all right? Then you fell out of your pram. So what happened?

TOM

It was personal.

WIGRAM

I can keep a secret. Wonderful thing about war: peacetime is about keeping the people in their place. But then war breaks out, and life was never so glorious. The toiling masses turn into heroes and their little women start dropping their drawers like debutantes.

TOM

Well, first-

WIGRAM

And best of all: the swots, dragged out in a cloud of dandruff from some dim backwater and invited to the ball. At Bletchley, you're as glamorous as fighter pilots. Girls you couldn't even hope to meet go weak at the knees at the thought of the size of your brain, isn't that right?

TOM

If talking through your arse is what they teach you in spy school-

WIGRAM

I'm talking about you and a girl called Claire Romilly. We're rather worried about her. Officially been missing for fourteen hours, give or take, I'm afraid it's more like forty-eight hours. She hasn't been seen since she went off-duty on Thursday. Rather a good friend of yours, I gather.

TOM

I- I haven't seen her since before I--

WIGRAM

Quite. Heard from her?

TOM

No.

WIGRAM

Apart from the postcard. Let's try to remember everything, it saves misunderstanding. Did you go to her cottage tonight? Don't think about it.

TOM

Yes.

WIGRAM

Yes. Yes! Mind if I sit down?

TOM

I've been away for a month. I wanted to look her up.

WIGRAM

You ever discuss your work with her?

TOM

Of course not.

WIGRAM

Um, how about a gun? Any guns?

TOM

A gun?

WIGRAM

A gun from that museum of yours, liberated from a captured U-boat, along with the code books, the captain's Teddy bear, and what have you; all very improper and unsigned for, but I turned a blind eye. No reason why you should know, a chap like you. Mind if I check the coat? While we're at it-- Are you sure you don't mind?

TOM

I'm beginning to.

WIGRAM

You see my point, though, don't you? One day the Germans black us out in the North Atlantic; next day, girlfriend of crack code breaker disappears. Vanishes. Code breaker returns, shiny new shooter goes missing.

TOM

She's not my girlfriend.

WIGRAM

Hmm? What is she then?

TOM

We were-- I suppose the phrase is "seeing each other" for about a month.

WIGRAM

Is that what happened to you?

TOM

What?

WIGRAM

Is Claire Romilly what happened to you?

TOM

There was a concert. I went on my own.

(flashback)

CLAIRE

Oh, it's you. You found my slipper.

TOM (narrating)

Afterwards, Claire, Hester --Miss Wallace, who shares the cottage and I, we came out together. Next week was going to be Bach.

CLAIRE

Oh, we must go.

HESTER

Oh, I can't. I'm on the night shift.

CLAIRE

Oh, Hester. Poor you.

TOM (narrating)

"Poor you," she said, that's one of her phrases. So I asked her.

CLAIRE

I say, I hope you don't think it fresh of me, but should we go together?

(back to present)

WIGRAM

Of course you did. And after that?

TOM

After that? I had the happiest month of my whole life. Not happiest. Something.

Scene 22. Club in London

CLAIRE

You can. You can. Yes. Ready? One, two, three, four, five, six, seven, eight.  
Oh-

TOM

Sorry.

CLAIRE

No, you can't.

AARON

Claire!

CLAIRE

Aaron!

AARON

May I?

CLAIRE

(to Tom) Do you mind?

Scene 23. Road

CLAIRE

It's my favourite club.

TOM

Mine, too.

CLAIRE

Oh, yes, I'm sure.

TOM

How do you get the petrol coupons to go zipping up and down to London?

CLAIRE

Secret, darling. I know a chap.

TOM

No, but how?

CLAIRE

It's not what you think. Do you have to know everything?

TOM

I don't know why you want me. Let's get married before it stops.

CLAIRE

Tom, don't.

TOM

I love you!

CLAIRE

They say you shouldn't fall in love in a war. You never know what's coming.

TOM

I love you. I really love you.

Scene 24. Outside The Commercial Guest House

TOM

No cottage.

CLAIRE

Is that code, darling?

TOM

Yes.

CLAIRE

I want to see where you sleep.

TOM

Landlady has rules.

CLAIRE

So have I. Hester's at home.

TOM

Oh.

CLAIRE

I'll be quiet as a mouse. Promise.

Scene 25. Tom's bedroom (present)

WIGRAM

Sleep with her? I'll take that as a yes. And then you quarreled?

TOM

Quarreled? No.

Scene 26. Tom's bedroom (past)

TOM

Claire? Darling?

CLAIRE

Sorry, darling. Go Back to sleep.

TOM

What are you doing?

CLAIRE

I'm sneaking through your things. No photographs?

TOM

You've never given me a photograph.

CLAIRE

You're all secrets, aren't you?

TOM

I've no secrets from you. Please come back to bed.

CLAIRE

What's this? What's the entscheidungs problem when it's at home?

TOM

That's just something I was working on at Cambridge. It's a theoretical machine that-

CLAIRE

Theoretical. So it doesn't exist?

TOM

Please, come back to bed.

CLAIRE

Well, this will do. I want something of yours to keep.

TOM

Give it back.

CLAIRE

Why?

TOM

Because it means nothing to you and a lot to me.

CLAIRE  
Ain't I clever enough, darling?

TOM  
Please, Claire!

CLAIRE  
No.

TOM  
Give it back! It's not funny, Claire! Claire, I'm sorry. Please forgive me.  
Really, really sorry, Claire.

Scene 27. Tom's bedroom (present)

WIGRAM  
She moved on.

(flashback - a bridge)

TOM  
Why won't you answer my letters? Are you seeing someone else?

CLAIRE  
I'm always seeing someone else.

(back to present)

TOM  
Yes, she moved on.

WIGRAM  
[laughs] Not right, Mr. Jericho. Can't quite put my finger on it, but definitely not right. Were you surprised when they told you that Admiral Doenitz had changed the German Navy weather code? Any bells go off?

TOM  
Germans were always nervous about Enigma.

WIGRAM  
Germans are supposed to think that Enigma's an unbreakable system, because it would take thousand of years to go through every setting to find the one that turns the code back into the plain text. Next day it's different again. Using human beings, Enigma is safe forever; but we don't use human beings for that, do we, Mr. Jericho?

TOM  
No.

WIGRAM  
No. And that is the secret inside the secret. All they know is that the weather code opened a crack in the system because somebody told them. But what if somebody tells them just how we do do it? Your thinking machine, clackety-clack, day and night, programmed with a menu, thanks to your big brain, that reduces the odds to just a few million to one till it locks on to the winning combination. There goes the war. Oh, I've got a little list. You're on it. Communists, foreign nationals, geniuses just this side of barking mad; altogether a security nightmare. But of all these names, Mr. Jericho, you are the only one who got himself fucked into a nervous breakdown by a missing blonde. You live quietly from now on. Where does one pee around here?

TOM

To the right.

WIGRAM

Good night, Mrs. Armstrong.

Scene 28. Bridge (flasback)

TOM

Talk to me! What do you want to know? Do you want to know about Shark? Any secret. Ask me. Ask me! I'll tell you!

CLAIRE

Poor you. I really got under your skin, didn't I?

Scene 29. Commercial Gueshouse

MALE LODGE

Have you heard the latest? Utility knickers- one Yank and they're off.

LADY LODGE

Naughty, naughty.

MRS. ARMSTRONG

(to Tom) Came through the door for you.

Scene 30. Church - Morning Service

TOM

Thank you for your note. I take it it's about Claire. Have you heard anything?

HESTER

She hasn't turned up if that's what you mean.

TOM

But you've got something.

HESTER

I don't know why I'm doing this. A.D.U. is the call sign of Nachrichten, Regiment 537, a motorized German Army signals unit based in the Ukraine. Its messages are encoded in the standard chipper for the Russian campaign. We call it Kestrel.

TOM

Kestrel.

HESTER

Seven messages with the call sign A.D.U. were intercepted in March and April, not counting the last four on April the 17th, which you found. I've written down the dates and times of interception.

Scene 31. Churchyard

TOM

A spy doesn't steal the enemy's signals. Anyway, they were never- They were never decoded. Why would she steal four messages she can't read?

HESTER

She must have stolen them to read them.

TOM

She stole them to read them. There's no way she could have.

HESTER  
Why not?

TOM  
She couldn't. It just- Just take my word for it.

HESTER  
[sigh] God preserve me. Another one. I seem to move, Mr. Jericho, in an endless round from one patronizing male to another, forever being told what I am and what I am not allowed to know. Well, that ends here. So, what would she need to read them?

TOM  
I'm sorry. You can't ask me that.

HESTER  
But you can ask me to sneak into the Index Room and risk getting hung up by my thumbs. Cheerio, then.

TOM  
Oh, Chr- Miss Wallace. Miss Wallace! She'd need- She'd need a Typex machine. Every day, all the Typex machines have to be set the same way the Germans set their Enigmas. Otherwise, you just get nonsense from nonsense. Working out each day's settings is the hard part. That's where the code breakers come in.

HESTER  
How?

TOM  
Well, you- You need a crib. Suppose that grave-stone was in code. If I knew who was buried here, I'd know what the code meant. That's a crib. And when you've set the machine, you type in the coded message, if it comes out nonsense, the setting are wrong; if it comes out 'Mary Jane Hawkins', you've broken Enigma for that day.

HESTER  
Why would Claire get hold of the Kestrel settings for April the 17th?

TOM  
She couldn't have, unless she had help. Kestrel would be filed in Hut 6. It's your hut.

HESTER  
So now I'm a traitor, too. Well, maybe she got access to one of the Typex machines from you.

TOM  
Typex girls work around the clock. Sorry. Stuck.

HESTER  
Look. The first seven A.D.U.s were decoded. Now, what happens to decoded messages?

TOM  
They get written into the German book. That's Claire's job. Then what?

HESTER  
Then they get filed with everything else in the main registry.

TOM  
Ever been in there?

HESTER  
Once or twice to check some- No. No, no, no, no, no.

Scene 32. Main Registry

CLERK  
Reference or loan?

HESTER  
Reference.

CLERK  
Section?

HESTER  
Hut 6. Control.

CLERK  
What are they?

HESTER  
Kestrel intercepts, March and April.

Scene 33. Canteen

ALEX  
He's been a dark horse, hasn't he?

PUCK  
Surprise a minute.

HESTER  
But they are complications.

(flashback to Main Registry Office)

CLERK  
Sorry to have been so long. I've never come across this before.

(back to present)

TOM  
The file was empty?

HESTER  
There was a typewritten note dated April the 17th referring all inquiries to the Office of the Director General.

TOM  
That night, four final A.D.U. messages got in under the wire, never deciphered, never filed, taken home by Claire and hidden.

HESTER  
Who is the Director General?

TOM  
Chief of the Special Intelligence Service. And he gets his orders straight from the Prime Minister. We're stuck again.

HESTER

Maybe. Maybe not. I've got the hang of this detective work.

Scene 34. Filing Room

MERMAGEN

You're out of bounds!

HESTER

Mr. Mermagen.

MERMAGEN

What are you doing?

HESTER

Can you help me? Machine Room needs the Kestrel settings for the last couple of weeks. They've found a batch of intercepts fallen behind a desk.

MERMAGEN

They've done what?

HESTER

I know. But please don't tell. It was actually a friend of mine.

MERMAGEN

You girls. Ck, ck, ck, ck. You know, I should really report you for this, but- One good turn deserves another. Hmm?

HESTER

Why, Mr. Mermagen! What will your wife say?

Scene 35. Canteen

HESTER

The Kestrel settings for the whole of March and April.

TOM

Christ.

HESTER

At least there's a chance we can read the ones you found in Claire's bedroom.

TOM

I've burnt them.

HESTER

You what?!

UPJOHN

Hello, Tom. Mind if we join you?

PINKER

You can't m- m- mean it.

UPJOHN

Of course I mean it. Drowning herself was Virginia Woolf's greatest contribution to English literature.

TOM

Actually, we were just leaving.

PINKER

W-waste not, want not. Whale meat. Brain food, Tom.

Scene 36. Bletchley - by the pond

HESTER

You burned them?

TOM

I had a close call with Wigram from Special Intelligence. I panicked. But the worst of it is I could have read them.

HESTER

How?

TOM

I didn't need a Typex machine. We've got a real Enigma in the museum.

HESTER

When did you find that out?

TOM

Well, I knew. I just- I just forgot.

HESTER

You forgot? And you're the genius. You know, I won a newspaper crossword competition. I beat two men. All three of us were recruited for Bletchley. They're cryptanalysts now and I'm a glorified file clerk. 'Course, if I'd been a daddy's girl from some posh finishing school- God, look, it's time to go back on shift. You?

TOM

Not for a bit.

HESTER

Right.

TOM

Did she ever say anything about me?

HESTER

Well, she must like you, the way she talks about the others.

TOM

A bus load, you said?

HESTER

The Romilly effect. One look and they're Romillied.

TOM

Who was she seeing? I only mean it might be a way forward. I know what you think about me.

HESTER

No, you don't.

TOM

I feel like an idiot.

HESTER

And you aren't the one standing here with the Kestrel settings stuffed into your knickers. Look, I don't know who she was seeing and I really think we'd better call this a day, don't you? Bye, then.

TOM

Miss Wallace. I haven't been lookin' to the right or left, so there's something I didn't see clearly.

HESTER

What's that?

TOM

That you're a remarkable- I think you're simply wonderful.

Scene 37. Hut 8

LOGIE

Tom, nice of you to turn up.

TOM

Look, I don't know what Skynner's saying.

LOGIE

Shut the door. He wants you out. 'Send him back to Cambridge and this time make the bugger walk.' I got you the rail pass. [Somebody knocks on the door] Not now!

TOM

You can't do that, Guy. Tell him to give me a couple of days.

LOGIE

Why?

TOM

To see if I can find a way back into Shark.

LOGIE

Tom, it was you who announced that it couldn't be done in four days. It was you that made Skynner look a fool in front of his clients. Now you want me to tell him- [Someone still knocks] Piss off, for God's sake!

PUCK

Sorry, Guy. Hello, Thomas. (to Guy) You'd better come and hear this. Two long signals from U-boat headquarters in the last 12 hours; one just before midnight, one just after. Rebroadcast twice, then nothing. U-boat fleet is on radio silence.

LOGIE

Christ.

CAVE

They're on battle stations. Say twelve U-boats twenty miles apart possibly 2 lines, possibly 3. An ambush covering hundreds of miles of ocean. And this time we don't know where. And one golden rule: absolute radio silence.

PINKER

And wh- wh-

ALEX

What then?

CAVE

Either the convoy is lucky and misses the ambush or it isn't lucky. The first U-boat to make contact with the convoy breaks radio silence.

UPJOHN

How?

CAVE

Minimally. Using the short signal book. It compresses the necessary information to a few letters: sighting of convoy, position, course and speed. That's repeated every two hours. As it's picked up by the other U-boats on the line, they start to converge on the convoy and send a contact signal in their turn.

TOM

Contact signal.

CAVE

They shadow the convoy till nightfall. They prefer to attack in the dark. We haven't much time, I'd say a day- a day and a half at the outside.

TOM

Mary Jane Hawkins.

PUCK

The oracle has spoken.

TOM

They changed the weather code, but they didn't change the short signal code book. It's our way back into Shark as long as the U-boats find our convoy. Don't you see? It's our convoy. We know what the U-boats are sending. It's the crib we've been looking for.

LOGIE

Would you get enough material?

CAVE

How many signals do you need?

TOM

One group of letters for the convoy sighted, two groups for grid reference, one group for course, one group for speed. Five groups of letters per contact signal every two hours. Shadowing the convoy for maybe ten hours, twelve- That's twenty-five groups of letters. And how many U-boats joining in? Eight? Ten? Each one a contact signal every two hours.

ALEX

My God. He's right. He's found us a crib.

KINGCOME

Brilliant.

PINKER

A- A- Appalling.

TOM

We've never had an operation on this scale. The contact signals could build up to give us a crib of 100 groups of letters and we've got the short signal code book in the museum.

PROUDFOOT

He's right, Guy.

TOM

Where are the keys to the museum?

PUCK

Christ, Tom, we have to protect the convoys, not sacrifice them. You know what it's like out there. The success of this plan depends on arranging a massacre.

TOM

No. No. We are not arranging anything. What happens is going to happen, but if we can use it to our advantage, we'll be able to decipher every signal sent by every U-boat on the high seas for 24 hours.

ALEX

Including the weather reports.

TOM

Yeah. We'll have the plain text. We can make a start on reconstructing the new weather code.

CAVE

This puts us back in the fight.

TOM

And there will be many more convoys to protect.

LOGIE

You're back in the business, old thing.

Scene 38. Hut 6

MERMAGEN

Garbled text from Beaumanor. Somebody get on the blower. Miss Chamberlain, would you? Get them to check their file copy.

HESTER

Pam, does Beaumanor keep copies of everything they send us?

PAMELA

Yes, it's all there on the file.

HESTER

Thank you.

PAMELA (On the phone)

Hello. Could I have Beaumanor 392?

MERMAGEN

Miss Wallace?

Scene 39. Commercial Guest House

MRS. ARMSTRONG

No female visitors upstairs. That's the rule!

HESTER

Mr. Jericho, wake up! It's not over. We need to borrow your Enigma machine.

MRS. ARMSTRONG

Didn't you hear?

Scene 40. Beaumanor

HEAVISIDE

Top copy goes straight to your people by teleprinter or by dispatch rider, depending on priority. The second copy we keep, in case of garbles.

TOM

Can we see?

HEAVISIDE

Well, if you want. There's not much to it. It's a treat for us, you know, a visit from head office, the country cousins.

HESTER

It's good of you to say so, but a fat lot of use we'd be without your intercepts, Major.

HEAVISIDE

We keep them a couple of months, file chronologically. These sets are tuned to the Eastern Front: Kestrel, Buzzard, Kite.

HESTER

And you're intercepting everything?

HEAVISIDE

Absolutely. Except that time the other week, of course.

HESTER

Kestrel, wasn't it?

HEAVISIDE

Yes. Your Miles Mermagen came on the blower in a frightful panic. 'No more A.D.U., thank you very much. Not now, not ever.' What's that about?

HESTER

Orders from above.

HEAVISIDE

We just sent him four good, clean signals. It was Kay here who handled our mystery station. Carry on. He has a good fist, A.D.U. Touch like a concert pianist.

TOM

He's still transmitting?

KAY

Of course I don't take him down anymore, but he was awful busy last week. Excuse me, sir.

HEAVISIDE

What was it you said you did again, Mr-

TOM

Jericho. Can't say, I'm afraid. Catch you up.

HESTER

Major, how many machines do you say you have here?

HEAVISIDE

We have 48 here.

FEMALE VOICE  
Excuse me.

KAY  
He's on how, if you're interested, sir.

TOM  
Thank you.

KAY  
I don't mean to bother you, sir, but it is important, isn't it? I know I shouldn't ask, but, I mean, no one ever tells us. You are making sense of it? It is important?

TOM  
Yes.

KAY  
This is our only war, you see, in here. Beep, beep, bloody beep. It's always nonsense, nonsense, nonsense.

TOM  
Yes, we are making sense of it and it is important.

Scene 41. Road

TOM (to Hester)  
Eleven A.D.U. signals and launchings.

LEVERET (to driver)  
That's the car. Man, woman, two-seater roadster. Invite him to stop, shall we? Take him, man! Take him!

HESTER  
Stop! Stop!

LEVERET  
Look out!

HESTER  
Bravo, Mr. Jericho!

TOM  
Reckon, given the circumstances, Miss Wallace, we might now risk first names.

HESTER  
Hester.

TOM  
Tom.

HESTER  
This might be good. It looks deserted enough.

TOM  
Well spotted.

Scene 42. Barn

TOM  
Bliss.

HESTER

What would they do to us if they knew?

TOM

Feed us to the dogs.

HESTER

Charming. Right. March and April Beaumanor log sheets and the intercept from March 28, April 3, April 9, 15,16,17- and Kestrel settings- last one first; might tell us why Claire disappeared.

TOM

Right. April 17. Rotor order?

HESTER

3-5-4.

TOM

3-5-4.

HESTER

R-X-O.

TOM

Plug board settings?

HESTER

A-O-E-M.

TOM

The current passes from the keyboard to lamps by way of the rotors and plugs. Every time you press a key, it changes the path of the current. Press the same key ten times, it comes out ten different ways on the lamp board. You never know which letters will light up. Simply brilliant.  
Message key X-A-T.

HESTER

Ready?

TOM

Ready.

HESTER

Y.

TOM

K.

HESTER

E.

TOM

A.

HESTER

W.

TOM

C.

HESTER  
U.

TOM  
Z.

HESTER  
M. V. Q.

TOM  
X.

HESTER  
It's not right, is it? This isn't German.

TOM  
Keep going. Sometimes the operator pads out with nonsense. Keep going.

HESTER  
Um, K.

TOM  
Z.

HESTER  
E.

TOM  
R.

HESTER  
O.

TOM  
A.

HESTER  
F.

TOM  
D.

HESTER  
Is it German? Come on, genius!

TOM  
I'm sorry. It's double coded, or the settings must be wrong. It's all been for nothing.

WIGRAM  
I'm afraid I have to ask you to hurry up. (to policemen) Search the barn. This is Mr. Leveret. Detective Inspector Leveret. He wants to know what you've been up to. But first things first.

Scene 43. Bridge by the lake

(to Tom) You've been here before? (to Hester) And you?

POLICEMAN  
Line up in the street and search the area. (to Wigram) Have a look at this, sir.

(flashback)

TOM

Please, talk to me. What do you want to know? I'll tell you anything you want.

(back to present)

POLICEMAN

(to Hester) Give me your hand.

(flashback)

TOM

You want to know about Shark? Any secret? Ask me!

(back to present)

POLICEMAN

Come this way.

WIGRAM

I've got something to show you. (to Leveret) Get your notebook out. Miss Wallace first. I am showing the witness one ladies' coat, colour grey, trimmed with black velvet, label Hunters, Burlington Arcade. And the witness responded--

HESTER

Yes. It's hers.

WIGRAM

Yes. Next. One ladies' shoe, black, high heel, uh, heel snapped off. And the witness responded--

HESTER

Yes.

LEVERET

It's an old quarry. They built the town with what they dug out.

WIGRAM

That makes sense, making one hole out of another. How deep is it?

LEVERET

Sixty, seventy foot in the middle.

WIGRAM

Christ! We'll need a submarine. I would very much like to arrest you, but we don't have a body. It's a quarter to eight. Mr. Leveret will take you back. I believe your day is just beginning.

Scene 44. Bletchley - Hut 8

LOGIE

Chaps.

SKYNNER

Easy, everyone. Just stopped by to wish you luck. I'm sure you're all aware as I am, what's at stake here. I don't think I'm exaggerating when I say this could be one of the decisive nights of the war.

ALEX

So shut up, then.

SKYNNER

A mighty battle. Probably the greatest convoy battle of all time is about to start. Three hours ago, convoy HX 229A, 229 and SC 122 had entered the presumed operational area of the U-boat packs. Now, in our long Ireland history we have picked up the gauntlet more than a few times.

DE BROOKE

Shakespeare coming up.

SKYNNER

'Out of this nettle, danger, may we pluck this flower, safety.' So, gentlemen, go to it.

Scene 45. Claire's bedroom

CLAIRE

Come and dance. Come on. Come and dance.

HESTER

No, I can't.

CLAIRE

Yes, you can. It's easy.

HESTER

No, really. You do it.

CLAIRE

Right, left. Left, left. You're getting the hang of it.

Scene 46. Hut 8

PINKER

Can someone remind me? Are we hoping for the U-boats to find the convoys, or not?

KINGCOME

Not.

ALEX

I am.

KINGCOME

Yes, well, you would, Baxter.

PINKER

You'd sacrifice our-

ALEX

Sacrifice a convoy to get back into Shark? Of course. How many men has Stalin had to sacrifice so far? Five million? It's called the greater good.

CAVE

Spoken, of course, by someone who doesn't happen to be in North Atlantic at the moment.

PUCK

You can only fight your own war. What do you think, Tom?

TOM  
About what?

Scene 47. Claire & Hester' Cottage

HESTER  
So, Claire, what were you doing? What were you hiding?

Scene 48. Claire & Hester' Cottage

HESTER  
Right. Start at the beginning. Kestrel setting. March.

Scene 49. Hut 8

CAVE  
Atlantic time is two hours behind. It's still dark.

Scene 50. North Atlantic

SAILOR 1  
Here, mate. I got a lighter.

SAILOR 2  
Thanks.

Scene 51. Claire & Hester' Cottage

HESTER  
Drell. Urgent. Mary Jane Hawkins. It is German.

Scene 52. Beaumanor

OPERATOR  
Signal 7-3-6-9-K-C-S.

Scene 53. Hut 8

LOGIE  
We're in business. Direction finders have a fix. Scarborough 2-5-9 degrees. Witt 2-4-6, 30 degrees. Flowerdown 2-6-8 degrees.

CAVE  
There she is. 37.5, 49.5. She's shadowing convoy HX 229. No air cover. Sitting ducks.

TOM  
Grid square?

CAVE  
BD 1491.

TOM  
Convoy course?

CAVE  
Seventy degrees.

TOM  
Convoy speed?

CAVE  
Ten knots.

Scene 54. Hut 8

PROUDFOOT  
From the code book we have C-K-S-A for convoy sighted.

LOGIE  
First message.

PROUDFOOT  
K-A-F-B-N-W-Z-Jacob for position. Q-K-D-X for course. Q-R-Z-A for speed. That's five four-letter groups.

LOGIE  
Message setting B-H-B.

TOM  
A-V, V-K, A-K.

CODE BREAKER  
Check.

ALEX  
Yeah, me, too.

UPJOHN  
M-S, S-M.

DE BROOKE  
Check.

LOGIE  
Two loops, confirmed? And no clashes. 10:04. One down. Now the wolves will be gathering.

Scene 55. Claire & Hester' Cottage

HESTER  
Still nonsense. Why?

Scene 56. Hut 8

CAVE  
Can you fix BD 1611? Convoy speed and direction same.

PROUDFOOT  
New position: K-A-F-V, N-C-L-A.

LOGIE  
Skynner's offered a bottle of Scotch to the first man to come up with a menu.

TOM  
Does he know I'm still here?

LOGIE  
He didn't ask. Oh, Puck, there's a message left for you at the switchboard. It said Adelphi 42-43. There's no name and I'm not your personal secretary. Message key: R-M-U.

PUCK  
Sorry, Guy.

CAVE  
How much more material do you need?

TOM  
We've got nine signals. Another 20, 25 would be better.

CAVE  
Suppose it starts before you have them?

Scene 57. Hut 8

CAVE  
Naval grid square: BD 1386. Course 70 degrees. Speed of convoy: 10 knots.

PUCK  
I'm pretty sure there's enough for a stab at a menu. Let's try it.

CAVE  
(To Tom) You have 17 contacts, Mr. Jericho.

TOM  
It's not enough.

CAVE  
Why the hell not?

TOM  
When I'm done, we'll be looking for a needle in a haystack, but if we stop now it'll be a hundred thousand haystacks. (to Puck) You know that.

CAVE  
Full moon. Ten U-boats somewhere. Thirty-seven merchants, five escorts, one of which has lost contact with the convoy. No rescue ship and no air cover.

KINGCOME  
Eighteen.

LOGIE  
Flowerdown 2-6-8 degrees.

CAVE  
It's what you might call a bitch.

Scene 58. Hut 8

ALEX  
Twenty-three.

TOM  
Not enough.

PUCK  
What have you got?

TOM  
I need one more link. I can't see it.

Scene 59. Claire & Hester' Cottage

HESTER

Names. They're names.

Scene 60. Hut 8

TOM

You?

PUCK

No.

CAVE

Getting a very bad feeling now.

Scene 61. Claire & Hester' Cottage

HESTER

Polish names.

Scene 62. Hut 8

PUCK

There.

TOM

Yes. Menu.

LOGIE

Let's hope to God it works.

CAVE

It's started. Bastards.

Scene 63. Bombe Hut

LOGIE

Don't you have homes to go to?

Scene 64. Hut 8

LOGIE

How's it going?

CAVE

Four hits so far. Probably 300 men lost. A Dutch cargo and a Norwegian freighter went straight to the bottom. And an American liberty ship's on fire. Half the crew are drowning, the other half are trying to save them.

LOGIE

Tom. Unfinished business. Congratulations. It's a half bottle, as it turns out. Typical Skynner. That should go back. Where's the museum key?

TOM

Oh, sorry, Guy. I've still got it.

LOGIE

Security around here. Then get off home, old thing. Haven't you got a girl waiting for you?

TOM

She's dead.

Scene 65. Commercial Guest House

HESTER

Tom. Oh, my God. Come on.

TOM

What?

HESTER

Come on.

Scene 66. Church

HESTER

It's Polish. Polish names, all of them. The Germans found a mass grave. Look, doesn't it say 4,000 corpses?

TOM

'Polish officers buried in the forest at Katyn in 1940 during the Soviet occupation. Shot in the back of the head.'

HESTER

Murdered by the Russians.

TOM

By our Russian allies. They were comrades-in-arms against the Nazis.

HESTER

My God. That's why the file was empty on the orders of Secret Intelligence. And that's why Beaumanor was ordered to stop intercepting the signals.

TOM

It was too big a secret. Just knowing that can get you killed. And Claire discovered it. She copied it into the German book and she had to tell someone. Adam Pukowski.

HESTER

What?

TOM

Missing in action. Kid brother of Jozef Pukowski. Claire stole those intercepts for Puck because he was looking for his brother's name. Puck!

HESTER

Wait, please! This Puck killed her. Why?

TOM

Because he had a secret, too, and she could've given him away.

HESTER

What secret?

TOM

I can't tell you that!

HESTER

Tom!

Scene 67. Hut 8

TOM

Hello. Could you get me London Adelphi 4243, please?

OPERATOR

I'm sorry. That number is not in service.

SKYNNER

What the hell is this about, you and some skirt waltzing around Beaumanor?

TOM

Unless you're asking me to dance, let go of my arm!

SKYNNER

I should've cooked your goose when you made a fool of yourself over that blonde--- who fuck half the park.

Scene 68. Train

WIGRAM

What the bloody hell do you think you're doing?

LEVERET

He's two carriages up. Snug as a bug in a rug. Morning, sir.

TOM

You knew?

WIGRAM

About Pukowski? We had no proof, but when Miss Romilly went missing-

TOM

Puck and Claire were having an -

WIGRAM

--were seeing each other, as you rightly ppput it. Seeing each other's brains out. Josef Pukowski who'd been wondering what could have happened to all those Polish officers who hadn't been heard from since the first year of the war and Claire Romilly who was reading the Wermacht traffic from the Eastern Front. They were made for each other. And lo, mass graves, Polish uniforms, names. We've been bracing ourselves for the Nazi propaganda.

TOM

Propaganda?

WIGRAM

Oh. Four thousand Poles murdered by Stalin? It's what Hitler would give his last ball for. Think of all those Polish names in the U.S. of A. Think of our convoys full of American goods, some of them in American ships, running the U-boat gauntlet so our supplies can keep Stalin in business.

TOM

But it's true, isn't it?

WIGRAM

The Katyn massacre? Oh, really, do shut up. There's a war to win and Stalin's helping us win it. And they hate the Russians, you know. Hated them for centuries. So what's Pukowski going to do to get back at them? Help the enemy, that's what. His enemy's enemy. And he's got a big piece of knowledge that can help the Germans: Shark, the weather code.

TOM

Claire couldn't have known what he'd do. She wasn't a traitor.

WIGRAM

I'm sure you're right. But then Pukowski heard that you were coming back. Jericho, the lover who wouldn't let go, who'd cracked once before, the swot who was invited to the ball, found Cinderella's slipper and went so crazy he would've told her anything. And you would have, wouldn't you? About how we lost Shark. A-and the rumour that there was a mole in the park, probably in your hut. How long would it take Claire to figure the traitor was Puck? About a minute. So he killed her.

LEVERET

One way to Manchester, according to the ticket collector.

WIGRAM

Change the watch. Well, let's see where and to whom he will lead us.

P.A.

Train approaching platform three. It's the 3:15 to Manchester.

(flashback)

TOM

How do you get the petrol coupons to go zipping to London?

CLAIRE

Secret, darling. I know a chap.

Scene 69. Train

P.A.

Train standing, platform three. 3:15 for Manchester only.

WIGRAM

Manchester, next stop. That's it for you. Go home, keep your head down and I might try and forget about you and your moll breaking the Highway Code and the Official Secrets Act on the same day.

TOM

You've been trying to frighten me into keeping my head down right from the start. Why? Because somehow I frighten you. Why? Because of Claire. My connection with Claire.

WIGRAM

Be careful, now.

TOM

The night you came to my room, you already had Pukowski in your sights yet you went out of your way to play the heavy with me. And then you were more concerned about Claire Romilly than you were about Shark. A girl who'd missed her shift. Why?

WIGRAM

Why? She was his girlfriend.

TOM

Oh, no. She was more than that. She was working for you. Claire was your agent. She told you everything, even how I found her shoe. Yeah, she said Bletchley was a security nightmare so you put a girl in the park to do your dirty work.

WIGRAM

Surely you mean her patriotic duty.

TOM

Everything that she did, she did because you told her to. You had her fucking for England. And then when she got to Pukowski, it went wrong. She took pity on him and she told him what she was writing in the German book. No wonder you were frightened. You'd made a terrible mistake, and your agent paid for it with her life. Claire-

WOMAN

He's jumped!

LEVERET

He's gone.

AGENTS

Come on! Back it up! Back the train up!

Scene 70. Station

LEVERET

Sir, please. The station is clear. Roadblocks are in place.

WIGRAM

Search the train again.

LEVERET

He's not on the train. We'll have to let it go.

Scene 71. Train

(flashback)

LOGIE

Oh, Puck, there's a message left for you at the switchboard. It's Adelphi 42-43.

Scene 72. Adelphi Hotel

TOM

Keep the change.

DRIVER

Thank you very much.

LADY

To the station, rather fast, please.

Scene 73. Hut 8

LOGIE

You bloody idiot. This time I can't save you. You broke Skynner's cheekbone.

PINKER

Tom, well, weather code is cracking open.

ALEX

Where's Puck?

TOM

How bad is it?

CAVE

It's bad. But we are reading Shark, thanks to you lot.

TOM

What's this?

CAVE

Grid square AM 29. We think it's a garbled signal.

TOM

Signal to a U-boat?

CAVE

Hmm. U-617. Ordered out of battle to proceed immedi- Yes?

(flashback)

TOM

Where is this?

CLAIRE

Loch Feochan, in Scotland, where I'd like to be old, if I'm ever old.

(back to present)

CAVE

So, it's the real thing. U-671, rendez-vous in 24 hours. Our turn to find a sitting duck.

TOM

My God.

Scene 74. Claire & Hester' Cottage

HESTER

Be careful.

TOM

I will.

Scene 75. Loch Feochan

PUCK

Damn it.

OFFICER

(To Wigram) Sir.

WIGRAM

Perfect. Just in time to bugger up the whole operation.

OFFICER

Do you want to abort?

WIGRAM

Are you serious?

PUCK

(To Tom) I didn't kill her.

TOM

I know. Do you think I'm here for that?

WIGRAM

That's right, my darling. Up you come.

TOM

What about the rest of it? The real secret you want to tell the Germans, about how we really broke the code, about my machines!

PUCK

Thomas, Thomas. You can have your enemy, let me have mine.

TOM

No.

PUCK

Well, shoot me, then.

OFFICER

(To Wigram) It's your show, but your man-

WIGRAM

He is not my man. Serve it up.

OFFICER

Go ahead.

OFFICER 1

Tell Auntie Mae the package is ready.

WIGRAM

Dinner's ready.

OFFICER 2

Bull's-eye!

Scene 76. Lake

TOM

You're looking in the wrong place.

WIGRAM

Oh, it's Mr. Jericho. Come home again with his batteries dried out. Well, you turned out to be some swot. I tip my hat to you.

TOM

She's not there. Didn't you hear me? She's moved on. The murder scene was like a pile of clothes left on a beach. Sometimes it means somebody's dead, sometimes it means somebody wanted to disappear. Like an agent who'd been turned by her target. It was you who saw it before I did.

WIGRAM

What makes you think that?

TOM

Pukowski was on the train and you were letting him run. He knew the secret that could lose us the war. Remember? The thinking machine. You were holding back to see who he would lead you to. Who the hell could it be to make you take that risk? Only Claire.

WIGRAM

Well, I was wrong, wasn't I? She wasn't with Pukowski.

TOM

She was waiting for him up the line to take him to her little Scottish hideaway where a couple of runaway lovers could sit out the rest of the war.

WIGRAM

Do you think I didn't check?

TOM

She loved him and Pukowski brought her all the way to the brink, but then he had to tell her what she didn't know, about the U-boat coming to pick him up and why. If they got caught, they'd both hang. But there was no going back, only forward to Germany. But then he didn't know Claire. She was no traitor. She's out there, somewhere, like a sword hanging over your head. In different ways, she fooled us all. She was unreadable.

WIGRAM

Stick to sums.

OFFICER

I think I've got something! Easy does it!

TOM

Do you want it to be her?

OFFICER

False alarm!

WIGRAM

[sigh] Shut up!

TOM

Keep looking.

WIGRAM

Oh, I will. I will.

Scene 77. London- Spring 1946

HESTER

Sorry, I'm late.

TOM

Are you all right? I was getting worried about you two.

=The End=