

THE MONUMENTS MEN

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Based on The Monuments Men by Robert M. Edsel

4th draft

Smokehouse Pictures

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INT. ST. BAVO CATHEDRAL - GHENT, BELGIUM - NIGHT

Extremely close on a painting. Abstract.

The face of a lamb. Blood flowing into a chalice. The eyes of Christ.

This is the Ghent Altarpiece, One of the most important works of art in the world.

As we pan through the panels of the piece we see one of them lifted from the altar and placed in a padded crate.

A priest directs the men. They wear white gloves.

PRIEST
(In Belgium)
Careful.

EXT. ST. BAVO CATHEDRAL - GHENT, BELGIUM - NIGHT

It's pitch black. The crates are quietly loaded onto a truck as a man paints a Swiss red cross on the side of the vehicle.

CLAUDE looks at a map on the hood of the truck.

PRIEST
Take only the back roads...the
Germans are coming from the East,
so head South to Brussels.

CLAUDE
Yes Father.

PRIEST
Hurry Claude.

CLAUDE jumps in the truck with another passenger, there are two armed guards in the back. They drive off and we watch the PRIEST cross himself as the truck disappears into the night.

EXT. SMALL BELGIAN VILLAGE - NIGHT

Our fake Red Cross truck travels through a small village. A few of the villagers stop and take notice. Inside the truck our men watch every face as they pass.

EXT. BELGIAN DIRT ROAD - NIGHT

The truck drives down a tiny dirt road with nothing around it. They pass a car with its headlights on•••

It's just a local farmer in his truck.

EXT. BELGIAN BARN - NIGHT

We see a garrison of German trucks driving down a dirt road past a barn. Inside the barn the men and the truck hide. They watch the garrison as it passes.

EXT. BELGIAN FIELD - DAWN

The truck drives through a field as the sun starts to come up. The men keep a careful eye out.

As the truck drives over a hill it runs directly into a German panzer division waking up at camp.

The truck stops. The men watch nervously. Several Germans stand and look. No one moves.

Close on a Nazi, EIGRUBER, as he comes out of his tent. He puts on his jacket and starts towards the truck.

CUT TO:

"PARIS FRANCE 1941"

INT. JEU DE PAUME - PARIS - DAY

We're in the Jeu de Paume a museum used by the Nazis as their clearinghouse for the spoils of France.

CLAIRE SIMONE, manager of the museum, and her assistant, RIE, a French scholar, are covering a Picasso with the canvas of another painting, carefully stretching the canvas and tacking it to the frame.

They speak French in hushed tones.

MARIE

Where should I place this?

CLAIRE

On the wall, next to the Vermeer•••how many more?

MARIE

There's still another Picasso and a Dali.

CLAIRE

Then we must work quickly.

MARIE

Why would they destroy these?

CLAIRE

They're modern art. Hitler has called it degenerate and ordered all of it destroyed.

MARIE

But why?

CLAIRE

Just find more canvases and tell no one...trust no one.

We follow MARIE up the stairs and into a gallery where we see hundreds of paintings jammed on the walls. GERMAN SOLDIERS stand guard at every doorway. We follow MARIE as she places the painting next to Vermeer's "Astronomer." We stay on the painting as we...

DISSOLVE TO:

"APRIL 1942"

INT. PENTAGON - SMALL AUDITORIUM - DAY

An image of Vermeer's "Astronomer" on a large screen. The image changes to Michelangelo's "David." We see these images projected behind our speaker.

PRESIDENT ROOSEVELT, Secretary Of War LEWIS STIMSON and Secretary Of State Cordell Hull, sit in chairs facing the screen.

Speaking to them is Professor, FRANK STOKES, 50.

STOKES

The point of fact is that we're in a war that is most dangerous to the greatest historical achievements known to man...and while we must and will win this war...We should also remember the high price that will be paid if the very foundation of modern society is destroyed. It is our belief that we can both win the war and protect these great achievements.

The lights come up. We stay on STOKES, a milky image of the Mona Lisa projected on the screen behind him.

We hear a voice from the dark. ROOSEVELT.

ROOSEVELT

Well that's fine...thank you Professor.

STIMSON

Professor...thank you...And we'd like to assure you that we will take this in consideration as we pClairecute this war. Keeping in mind that no monument nor work of art is worth even one single American life. We all agree with you sir that we must be cautious...But understand that this is war...And lives are lost...And empires are crushed into sand. And with them often times their greatest achievements. This is the agony of it all.

HULL

Professor Stokes...I do want to make it clear that we are not unaware of what you've illustrated this afternoon, and want to assure you that we'll do our very best to preserve as many of these monuments and artworks as humanely possible.

STOKES

I understand Mr. Secretary but...

HULL

We have no interest in levelling
all of the culture of the last
thousand years...We're the good
guys.

STOKES

Of that there is no question...Nor
is there any question of intent.
But sir, how will you know? How
would any officer know?
When we all get to Berlin we will
have blasted our way through
Naples, Rome, Florence and east
through France and Paris. Who will
be with us to make sure the David
is still standing and the Mona Lisa
is still smiling? Who will be the
protectors? Patton?

INT. PENTAGON HALLWAY - MINUTES LATER

STOKES sits on a bench. He's doodling in a small notebook as
PAUL SACHS, STOKES' boss at Harvard's Fogg Museum, walks up.
STOKES stands to meet him.

SACHS

They wanted me to thank you for
coming in.

STOKES

That's a no?

SACHS

(Shrugs)

They've got a war to win.

STOKES

I'll join up.

SACHS.

You're too old to pass muster...no
offense. Roosevelt wants you to
take the lead here. I'll help. We
need to store everything safely in
case we're attacked.

STOKES

Allright..where should we start?

SACHS

Start with the Met.

As they leave they pass by a desk. STOKES tears off the sheet he was doodling on and tosses it. We push in to see it's an ink pen drawing of Roosevelt. (STOKES's view of him as he saw him sitting in the auditorium.)

INT. JEU DE PAUME MUSEUM - PARIS - DAY

CLAIRE walks down the hall. As she turns the corner she sees DR. HERMAN BUNGES, a corrupt art scholar serving under Reichsmarschall Hermann Goring, staring at the Vermeer. CLAIRE stops, BUNGES doesn't turn around.

BUNGES
Madame, why is it that you've never married.

CLAIRE
Pardon me?

BUNGES
(Turning to her)
Could it be that any man would find your arrogance beyond approachable?

He walks to the paintings that have been covered over and takes the Picasso off the wall. He tears the canvas to show the original.

Then...as he takes each painting from the wall.

BUNGES (CONT'D)
Picasso...Klee...Max
Earnst...Dali...

Yelling.

BUNGES (CONT'D)
Marie!

She runs down the hall.

BUNGES (CONT'D)
(to Claire)
You've been allowed to stay here because you're familiar with this museum and have some understanding of art conservation.

MARIE enters. She avoids looking at Claire.

MARIE
Oui Monsieur.

BUNGES
Marie will be working for me now.

MARIE just looks at the ground.

BUNGES (CONT'D)
(To Marie)
Take these out back.

She takes the paintings.

MARIE
Oui Monsieur.

She exits.

BUNGES
Marie understands that we can help
one another.

CLAIRE
Yes I see that.

BUNGES
If I find you interfering again,
you will not be fired...you will be
handed over to the SS. Is that
clear to you?

She nods. He exits. .

EXT. JEU DE PAUME MUSEUM COURTYARD - CONTINUOUS

We see a pile of Modern art burning. BUNGES breaks apart a
frame and tosses a Dali painting into the flames. As it
burns, we•..

CUT TO:

"MILAN AUGUST 1943"

Fade up.

A NUN'S elderly face looking past us.

We hear planes overhead...bombs going off.

We wait with the NUN until a sandbag is placed in her
wheelbarrow. As she starts in the other direction we follow
her.

We see bombs destroy a building. The Nun keeps going.
PRIESTS and other NUNS run past her but she keeps going.

We move past her and push through people being taken away on stretchers, through fires being put out, people fleeing, chaos.

Finally we go through a brick building that has been bombed, only a small part of it still standing.

Monks are lined up passing sand bags to one another. We follow their line until we see what it is they are protecting.

On the only wall standing is a fresco: da Vinci's "LAST SUPPER".

Sandbags are beginning to cover its lower half...the wall is barely standing, and the fresco is completely exposed to the outside•.

A PHOTOGRAPHER takes a photo.

Standing next to the photographer, two Italian soldiers bark orders, as we push in on the fresco until we only see the apostles.

The camera holds on their faces and we...

DISSOLVE TO:

INT. NYC METROPOLITAN MUSEUM OF ART - THE CLOISTERS - DAY

Close on the face of JAMES GRANGER his glasses fixed to his nose. He is carefully etching a piece of a large mural, repairing its chipped paint.

We pull back to reveal GRANGER is laying on his back, thirty feet high atop of a giant scaffolding, inside the Cloisters Museum. Other men lay on their backs watching him work.

STOKES enters the chamber and looks up.

STOKES
(to Granger, loudly)
There's a Michelangelo joke to be made...

GRANGER
(never looking down)
And you're just the man to make it.

STOKES
You hungry?

GRANGER
You buying?

STOKES
Uncle Sam is.

Now GRANGER looks down, and on his look we•••

CUT TO:

INT. SID MELDMAN'S DINER - NYC - DAY

GRANGER and STOKES both eat while looking at pictures and newspaper clippings. We see photos of a destroyed Monte Cassino and a nearly destroyed "Last Supper." STOKES shows GRANGER the Italian headlines.

STOKES Barbarians...The
Allies leveled Monte Cassino where
St. Benedict is buried...and
nearly destroyed "The Last Supper."

GRANGER
So that shook Roosevelt off the
fence?

STOKES
That and the word that a lot of
very important art is missing.

GRANGER
Looting?

STOKES
(smiles)
Sure...the good news is Stimson
called...wants me to put a team
together and get over there.

GRANGER
How many men?

STOKES
Six.

GRANGER
Jesus.

STOKES
With you, seven.

GRANGER
That's much better.

STOKES
Our team goes through basic in
Shrivenham England and then we wait
for orders.

GRANGER
You'll need a point man in England.

STOKES
Donald Jeffries

GRANGER
He's a drunk.

STOKES
You're a drunk.

GRANGER
That's true.

Pointing to the wine bottle.

GRANGER (CONT'D)
Pass me that.

STOKES
We've got a lot of ground to cover
with seven men.

GRANGER
With any luck the Germans won't
blow it all to hell.

STOKES
Not the Germans I'm worried about.

TITLE SEQUENCE

The following will be over our theme music.

JEFFRIES is taking his physical with a cigarette in his
mouth, a scarf around his neck, he looks hungover.

GARFIELD is working on a giant sculpture. Someone gets his
attention and hands him a telegram.

SAVITZ is in a theater for a ballet rehearsal and is brought
a phone.

CAMPBELL is walking off a construction sight where he is giving orders and looking at plans. He gets in a military jeep with bags in the back.

JEAN-CLAUDE is crossing the English Channel in a small boat, he's dressed in all black. He gets to the English shore, tips his hat to his resistance friends, and heads onto the street.

INT. - DARK ROOM

A dark room. A hand slowly going over a cardboard model of Linz - the birthplace of Hitler - Down the paper roads - over the monuments-

The hand leaves frame as the camera keeps moving through this fantasy riverfront until it lands on the Fuhrer Museum.

The camera pans up revealing the top of the museum adorned with an all white cardboard swastika.

We hold there until we cut to a wide shot over the entire model, only lit by the light from the open doorway. And we see a silhouette of HITLER, standing...looking at his massive model.

END TITLES.

EXT. SHRIVENHAM AIR FIELD - DAY

A plane lands at Shrivenham, Civil Affairs Training Center.

STOKES and GRANGER get off the plane. They're greeted by, MAJOR JEFFRIES, fifty, British. They salute each other and shake hands as they work their way through the propeller draft.

JEFFRIES

Good to see you Frank, James...the fellas are all anxious to get started.

STOKES

Major? They are getting desperate over here.

JEFFRIES Don't

tell that to Churchill...How's Margie?

STOKES
Fine. She told me to send you a
kiss which I'm not prepared to
deliver.

JEFFRIES
I'll shake.

GRANGER
You usually do.

JEFFRIES
Not true, I'm on the wagon.

GRANGER
Since when?

JEFFRIES
9am this morning.

GRANGER
Congratulations.

As they walk towards the jeep we see our driver, PRIVATE SAM
EPSTEIN, an eighteen year old German American. He stands and
salutes.

STOKES
(Saluting)
Thank you Private.

STOKES tosses his pack in the back of the jeep.

JEFFRIES
That's Private Epstein from New
Jersey.

STOKES
You don't say. Where about's
Private?

EPSTEIN
(Thick German accent)
Newark...but really the north side.

GRANGER
Of Newark?

EPSTEIN
Yes sir, but really the north side.

STOKES looks at GRANGER who smiles.

STOKES
That's what I thought.

JEFFRIES
Yes indeed.

EPSTEIN
I was born in Germany.

GRANGER
(To Stokes)
The North side of Germany.

STOKES
How're the fella's making out?

JEFFRIES
Like Olympians.

As the Jeep pulls away we-

CUT TO:

EXT. SHRIVENHAM TRAINING GROUNDS- WALL - DAY

We're at a training wall - the face of each young man pops up as he reaches the top of the wall and then flops over two men at a time. Then, slowly, on the right we see two hands grasp the top, a tired 45 year old, JEAN-CLAUDE CLERMONT'S head, slowly enters frame.

Under this we hear JEFFRIES.

JEFFRIES (V.O.)
We have a Frenchman named Jean-Claude Clermont...Director of Design at the Chalet School of Fine Arts.

CLERMONT struggles to reach the pinnacle. He stays there breathing heavily when another set of hands come into frame...then a head. It's 42 year old, CAPTAIN RICHARD CAMPBELL...gasping.

JEFFRIES (V.O.)
And an American I found over here, Captain Richard Campbell, an architect, designed and built runways for the army in the North Pole.

CLERMONT and CAMPBELL look at each other with half-hearted smiles and then awkwardly throw themselves over the barrier.

CUT TO:

EXT. SHRIVENHAM TRAINING GROUNDS - RANGE - DAY

STOKES (V.O.)
Is Preston here?

JEFFRIES (V.O.)
Private Preston Savitz?

Men are firing handguns. PRIVATE Preston SAVITZ, fifty, is standing there as the others stand and fire at targets. SAVITZ holsters his weapon then draws it like Gary Cooper and fires. He's good at it and enjoys it.

EXT. JEEP - SHRIVENHAM - DAY

We now cut back to STOKES and JEFFRIES driving in the jeep.

STOKES
Private? That's not going to sit well with him.

JEFFRIES
It doesn't.

GRANGER
Don't you know that he started the Harvard Society for Contemporary Art... ..

JEFFRIES
Everyone knows...and the American Ballet Company.

STOKES
And he's a novelist and an artist.

JEFFRIES
AND a Private First Class pain in the ass.

GRANGER
But he knows his art.

EXT. SHRIVENHAM TRAINING GROUNDS - OBSTACLE COURSE- DAY

We approach the end of an obstacle course, the fellas crawl on their bellies as soldiers fire over their heads.

STOKES and JEFFRIES approach and watch as the guys jump up after finishing. Finally, WALTER GARFIELD, forty-eight, pops up and walks halfway through the course. We stay on GARFIELD as we hear:

JEFFRIES
And finally we have your sculptor,
Captain Walter Garfield..•

STOKES
He's a good egg, I worked with him
on the World War 1 Memorial in St.
Louis.

JEFFRIES
St. Louis?

GARFIELD approaches them. He's out of breath.

GARFIELD
Say Stokes...how are you old boy?

STOKES
Just fine Walter. How're they
treating you so far?

GARFIELD
They're taking it pretty easy on
us...I think they feel sorry for us
old guys.

STOKES
I don't much fancy an obstacle
course.

GARFIELD
It's not so bad. By the end you're
just crawling on your belly while
some teenager shoots blanks over
your head.

JEFFRIES
Well yes and no...

GARFIELD
How's that?

JEFFRIES
Yes they are teenagers.

GARFIELD
And no?

JEFFRIES
Those aren't blanks.

They laugh.

JEFFRIES (CONT'D)
We're meeting up after mess...Let
the rest of the fellas know.

STOKES
Try not to get shot between now and
then.

CUT TO:

EXT. SHRIVENHAM BASE - DAY - LATER

We see EPSTEIN driving his jeep along the compound. He stops,
gets out and salutes as JEFFRIES and GARFIELD get in.

Under this we hear-

STOKES (V.O.)
For those of you who are not
familiar with me, I'm Lt. Frank
Stokes. When not at war•..

We see EPSTEIN pick up GRANGER, CAMPBELL and JEAN-CLAUDE,
they all pile in.

STOKES (V.O.)
I work in art conservation at the
Fogg Museum at Harvard.

EPSTEIN picks up SAVITZ and now drives all the men to the
Operations Center building where we see STOKES waiting. As
they arrive he shakes all their hands.

STOKES (V.O.)
I'm guessing you fellas all know
each other by now.

INT. BUILDING - OPS CENTER - CONTINUOUS

We're inside the operations room. The men sit at school
desks, STOKES and JEFFRIES stand in front of them.

STOKES (CONT'D)
Basic training will do that to you.
You've all been selected by myself
or Major Jeffries because we're
going to need your knowledge and
your skill. We've been tasked to
find and protect monuments and art.

He looks to JEFFRIES.

STOKES (CONT'D)
Major...

JEFFRIES goes back to turn on the projector.

STOKES pulls down a projection screen.

GARFIELD
(aside to Jean-Claude)
Did you know they were shooting
real bullets at us?

JEAN-CLAUDE
Yes.

EPSTEIN turns off the lights. JEFFRIES starts the slide
show, a picture of Adolph Hitler appears on the screen.

JEFFRIES
Everyone's favorite dictator.

JEAN-CLAUDE
Napoleon?

JEFFRIES
Yes...Napoleon.

GRANGER
He's taller than I thought.

The slide changes to a shot of a young Hitler attending art
school in Vienna.

JEFFRIES
At nineteen, even before his
romance novel, "Mein Kampf," he was
a failed art student at the Academy
of Fine Art in Vienna.

The slide changes to one of his many drawings.

GARFIELD
Hitler did that?

SAVITZ
It's not bad.

GRANGER
It's not good.

Next slide is Hitler looking at a piece of art.

JEFFRIES
With nothing to fall back on and no
real talent, he created the Third
Reich, took over Germany and
started the second world war.

SAVITZ
Naturally. •.

A picture comes up of Hitler standing over a large model.

JEFFRIES
These are photos obtained by the
OSS...it's a model of his planned
Flihrermuseum, to be built in his
hometown of Linz, Austria.

CAMPBELL
Flihrermuseum?

JEFFRIES
It would be the biggest in the
world.

GRANGER
Gonna need a lot of art to fill it.

STOKES
That's exactly right. We have word
that they're already stealing art
out of Rome, Florence, Paris...the
French hide it, the Germans find it
and take it.

JEAN-CLAUDE
This is why Hitler didn't bomb
Paris.

JEFFRIES
Well he bombed London •..

JEAN-CLAUDE
Yes I know...

JEFFRIES clicks to another shot of the Flihrermuseum.

SAVITZ
Have they started building?

GRANGER
No, that's the point...they're
stealing the art and hiding it
somewhere.

The next slide is a map of Europe.

STOKES
The Germans are getting hit hard
from the South, so it's our turn
next...over the channel and into
France.

CAMPBELL
When?

JEFFRIES
Soon.

CAMPBELL
How many of us are there?

STOKES
Seven. We're it fellas. No
calvary...no equipment...no
transportation.

SAVITZ
Do we get to kill anybody? I don't
know about you but I'd like to kill
somebody.

CAMPBELL
You want to kill Hitler, Private?

SAVITZ
I wouldn't mind that. Hitler,
Goebbles, Rommell. And Robert, if
you ever call me Private again,
I'll take a shot at you.

They all laugh.

SAVITZ (CONT'D)
I might not kill you but I'll wing
you.

Bigger laugh.

STOKES

We'll need to choose carefully
where we can do the most good...
And let's just pray we get to Paris
before the Russian's do.

CAMPBELL

Why's that?

GRANGER

The Soviets commissioned a trophy
brigade.

JEFFRIES

They lost a hell of a lot of men.

CAMPBELL

So?

SAVITZ

so, they're gonna take whatever
they find and they're gonna keep
whatever they find, you dumb hick.

They laugh.

CAMPBELL

Gotcha Private.

SAVITZ does his Gary Cooper quick draw pulling out his
service revolver. Everyone's laughing as they hit the
ground.

SAVITZ

Shit kicker.

As the men continue talking we push through them to a map of
Europe and closer into France and even closer on the word
uparis" in bold letters.

DISSOLVE TO:

EXT. PARIS STREET - DAY

As we dissolve to a Paris street the bold letters linger and
then dissolve away.

We're on the Champs-Elysee but it's not bustling with the
normal French flair. It's dark and foreboding with the
outdoor cafe's filled with Nazi soldiers and the streets with
military cars and tanks. Barbed wire surrounds the parks.
This is occupied Paris.

As we look down the street we see a convoy of perfectly washed German cars led by motorcycle guards. The middle car, a limousine with flags and all, roars through Paris. As it passes, everyone stops to look, even the soldiers are impressed by the sight. Hitler himself would be impressed.

The convoy barrels its way through the streets until it pushes its way to the door step of the Jeu De Paume.

EXT. JEU DE PAUME - DAY

The soldiers get off their motorcycles and out of their cars. They stand at attention.

DR. HERMAN BUNGES is there waiting to greet our celebrated guest.

The limousine door opens and out comes, REISCHMARSHALL HERMAN GORING, in all his splendor. Fat, dressed in all white with WWI Luftwaffe medals overdecorating his jacket. He's the Nazis second in command and architect of the London Blitzkrieg.

BUNGES salutes and aggressively shakes GORING'S hand. We can't hear what he's saying, it's in German anyway, but you can bet there's a lot of ass kissing going on from Bunges.

GORING and BUNGES walk up the museum steps.

BUNGES

(In German)

We still haven't found her...she was rumored to have been taken to the south...hiding in a chateau.

GORING

Yes Doctor.

BUNGES

We have been searching although it's not likely she'll just be hanging on a wall.

GORING

No Doctor, not likely.

BUNGES

We have found other da Vinci's if...

Goring stops.

GORING
But Doctor...she's the one...isn't
she? So let's find her and put her
back on the wall.

BUNGES
Of course Heir Reichsmarschall..

CUT TO:

INT. JEU DE PAUME - LARGE CORRIDOR - CONTINUOUS

BUNGES ushers GORING down a corridor towards a large gallery
filled with paintings and sculptures. Champagne is on ice
with just one glass set on the table.

Before GORING enters his "shopping mall" he glances down.
Seated at a desk just outside the gallery is CLAIRE SIMON.

GORING nods his head to her.

GORING
Fraulein.

CLAIRE glances up and nods.

CLAIRE
Monsieur.

Then right back down to her writings.

As GORING enters the gallery we stay with CLAIRE. We hear
GORING and BUNGES talking. CLAIRE glances up but never gives
away that she's listening.

GORING (O.C.)
(referring to the art)
Ah...beautiful...and
Champagne...you must join me Doctor
Bunges...get another glass.

BUNGES
With pleasure.

We're still on CLAIRE as BUNGES comes out.

GORING (O.C.)
I would place my bed right here in
the midst of it all...

BUNGES reaches CLAIRE in the corridor.

BUNGES
 Claire. • .we need another champagne
 glass.

CLAIRE
 Oui Monsieur.

BUNGES
 Schnell!

As she gets up.

CLAIRE
 Oui.

We hear GORING oohing over the paintings as we follow CLAIRE down the corridor and into another room where restaurant supplies are piled high. She pulls up a sheet that covers glasses and picks out a champagne glass. She looks eyes with another YOUNGER FRENCH GIRL, who is cleaning utensils. She walks over to the GIRL and in French says•..

CLAIRE (CONT'D)
 (Holding up the glass)
 It's dirty.

The GIRL takes the glass and is going to clean it with her dish rag.

CLAIRE (CONT'D)
 It's for Bunges.

They look at each other for a beat. CLAIRE takes the glass and spits in it. Then she holds it out to the young girl who looks at her for a beat and then spits in it as well.

CUT TO:

INT. JEU DE PAUME - CORRIDOR - CONTINUOUS

CLAIRE is walking back down the hallway with a dishrag, drying the champagne glass, a slight smile on her face.

CUT TO:

INT. JEU DE PAUME - GALLERY - CONTINUOUS

A tight shot of a glass being filled with champagne, then brought up to the waiting lips of BUNGES. As he sips we pull back to see GORING standing in front of a wall of art. A PHOTOGRAPHER takes pictures of the paintings as GORING makes his picks, a bust of Nefertiti under his arm.

Claire, rolling a cigarette, keeps a close eye on everything that's happening.

GORING points to different pieces of art as an aide follows behind taking notes.

GORING
Neuschwanstein...Neuschwanstein...
Carinhall both of these...and for
this, a gift to our Fuhrer,
Berchtesgaden. What else Doctor
Bunges?

CUT TO:

EXT. JEU DE PAUME - DAY

Back out in front of the museum our motorcade is readying to leave.

We see a canvas covered truck filled with pieces of art. One of the pieces is the Picasso that was to be burned.

All of the GUARDS and BUNGES stand at attention as GORING gives a small "Heil Hitler" and drives off.

BUNGES turns and walks back into the museum.

FADE UP TO READ "JULY 5, 1944"

INT. SHRIVINHAM OPS ROOM

Our men are gathered around packing their kits. A broadcast of the invasion of Normandy is playing in the b.g. STOKES holds court.

STOKES
Okay, we're gonna work in pairs,
Garfield and Jean-Claude. Jean-
Claude once we land it's your show
to get us to the front.

STOKES hands JEAN-CLAUDE a map.

JEAN-CLAUDE
My pleasure.

STOKES

That'll be fine. Donald, it'll be you and James, you'll focus on paperwork, the Jerries keep damn good records so you'll be coordinating that as well. James you're the best on art, if the buildings are gone they've probably stored the art. •.and you speak french. You do speak french?

GRANGER

(In French)

Of course. My cousin has a sweater from a toilet powered by gas.

They all pause...sounds okay.

STOKES

Okay good.

He hands GRANGER a map.

STOKES (CONT'D)

That brings us to. •.

SAVITZ, looking around the room, realizing the only ones left are he and CAMPBELL.

SAVITZ

Oh for Christ's sake.

STOKES

Campbell it's you and Preston, you'll head out North.

CAMPBELL smiles at SAVITZ.

SAVITZ

Have we no say? James and I both worked at the Met.

STOKES

There are only seven of us, we have to pool our talents.

CAMPBELL is still smiling at SAVITZ.

SAVITZ

And what the hell are you smiling about?

CAMPBELL

I outrank you!

All but SAVITZ laugh.

STOKES
So that's it. We land in Normandy,
get our bearings and head out.
Anything else?

JEAN-CLAUDE
Just one thing.

They all look at JEAN-CLAUDE.

JEAN-CLAUDE (CONT'D)
James, I don't think you speak
French.

They laugh.

STOKES
We leave at 0600. Lots of men
dying over there..try not to be
one of them.

They all get up to leave. SAVITZ is closest to the door and holds it open for GRANGER, but before SAVITZ can walk through himself, CAMPBELL steps in the doorjamb and faces SAVITZ.

CAMPBELL
Thank you.

CAMPBELL smiles and exits.

SAVITZ looks back at STOKES before leaving the barracks.

CUT TO:

INT. LANDING SHIP, TANK - MORNING

It's July 4th, 1944, a month after D-day. We're inside a landing ship tank (LTS) in rough seas. We can't see out. Sea water sprays down on the men. Some of the young men are sick...maybe a couple of the old ones as well.

Our guys are talking loudly over the sound of the engines and the water. They look overhead to the empty sky and see dozens of allied fighter planes buzzing by, explosions in the distance.

We can't hear what our guys are saying but they all stop talking as the boat slams into shore.

It's suddenly incredibly calm. No planes. The sea is calmer. The engines are off, no one moves.

Then, the sound of the massive ramp, dropping down to reveal to the soldiers and to us, for the first time, the beach of Normandy. This is not D-day Normandy but the Normandy of a month later. A destroyed landscape filled with the carcasses of tanks and trucks, planes burned and broken into pieces, all of it in near silence.

CUT TO:

EXT. OMAHA BEACH - NORMANDY - MORNING

Our men, along with the rest of the soldiers, walk down the ramp. To their right they see a line of injured, waiting to board their boat back to England.

A SERGEANT musters the debarking troops and moves them out, leaving the Monuments Men standing in awe of the massive devastation. No one is there to greet them. The injured are quickly loaded on their boat, the boat pulls up it's ramp and backs out to sea, leaving them literally on their own.

We pull back to see the men virtually alone in a sea of destruction. They start to walk up towards the ridge of the hill, following the infantry men who disembarked with them.

As we crest the ridge we see a bustling temporary city of two hundred thousand men. Tents, trucks, tanks, all of it set up in a matter of weeks. This is Advance Section headquarters (Ad Sec)

CUT TO:

EXT. AD SEC - MORNING

our men walk into Ad Sec, we hear fighting in the distance and planes flying overhead. There are thousands of injured soldiers basking in the summer sun.

GARFIELD walks up to a truck stopped in traffic and pops his head in the passenger window.

GARFIELD

Say Sarge...can you tell me where to find command and control?

SARGE

(laughing)

Just got here?

GARFIELD

(nodding)

Yep.

SARGE
(pointing)
Top brass if bivouacked about a
quarter of a mile that way...just
past KP.

The truck starts to move forward.

GARFIELD
(Nodding)
Thanks.

Our men continue on. There is traffic everywhere...like Times Square.

As they pass a temporary hospital they are stopped by the sight of thousands of newly dug graves just waiting for the inevitable tenants.

There are homemade 4th of July decorations but there isn't much to celebrate here. It's been a brutal campaign and it promises to get worse.

CUT TO:

EXT. AD SEC - COMMAND AND CONTROL TENT - MORNING

We're behind KP. Three or four soldiers are tossing a baseball back and forth. We follow a jeep as it breaks up the game and pulls up next to a tent. We stay on the tent.

CUT TO:

INT. AD SEC - COMMAND AND CONTROL TENT - MORNING

Our men are seated around a makeshift table with three top brass officials, including COLONEL GREGG, who is younger than all of our men. The brass look over the Monuments Men paperwork.

The driver of the jeep we saw outside comes in and hands COLONEL GREGG a rolled up map which COLONEL GREGG places on a table. He returns to the task at hand...the task is the Monuments Men.

COLONEL GREGG
Major...you want the truth? I
could give a shit...

JEFFRIES
Colonel if you could just read the
orders...

COLONEL GREGG
I don't give a shit! I can tell
you what these orders say. Don't
knock down old buildings, now•..

STOKES
To be fair Colonel.•..

COLONEL GREGG
Don't interrupt me Lieutenant. You
think I'm gonna write a letter home
to some kids mom, and tell her his
boy was killed because somebody
didn't want us to take out a church
tower? No sir I will not!

GRANGER
Colonel•..we don't want to risk any
lives, we just want to protect
what's left. We're commissioned by
the President.

COLONEL GREGG
Well you're not gonna be very
popular around here. You won't
have the equipment or manpower or
resources...so have at it.
Anything else?

Off of our fella's faces we...

CUT TO:

EXT. AD SEC - COMMAND AND CONTROL TENT - CONTINUOUS

Dejected, The MEN exit the tent. Not saying a word they
gather around each other.

Then-

CAMPBELL
I think that went well.

As we slowly pull back we see the men start walking...

Under this we hear Bing Crosby sing "For All We Know."

We continue pulling back until our group is lost in the
vastness of the temporary city.

EXT. NORMANDY - MORNING

JEAN-CLAUDE and GARFIELD walk along a road surrounded by hedgerows, they're headed to Valognes. They are passed by truck.

JEAN-CLAUDE yells out in French.

JEAN-CLAUDE
St. Malo? Say we're looking for
the church of St. Malo...

DRIVER
(In French)
Not much that way...might be closer
to the front.

JEAN-CLAUDE
Where's the front?

DRIVER
Good question.

He drives off.

GARFIELD
What'd he say?

JEAN-CLAUDE
The front is this way.

GARFIELD
Okay. Hey Jean-Claude, how long
did you fight with the Resistance?

JEAN-CLAUDE
I never fought with the
Resistance...I was an art dealer in
Marseille until I realized I was
Jewish...

GARFIELD
How'd you end up in England?

JEAN-CLAUDE
I escaped with my wife and
children.

GARFIELD
And now you come back?

JEAN-CLAUDE
The food is terrible in England.

GARFIELD
Ain't that the truth!

CUT TO:

EXT. DESTROYED CITY - LATER

A destroyed city block. A road runs through the middle of the Church of St. Malo, trucks drive right through it.

GRANGER is speaking in French to a villager as JEFFRIES looks at his monuments map.

GRANGER joins JEFFRIES.

They yell over the sound of allied trucks.

GRANGER
He says the church was fine after the bombers...just the tower was down!

JEFFRIES
Then what?!

GRANGER
Allies needed to clear a road...he said they just ran a bulldozer right through the middle!

JEFFRIES looks down and sees a statue of St. Malo smashed into the street like a cobblestone...St. Malo looking back at him.

JEFFRIES
We need to get to the front.

CUT TO:

EXT. ABBEY OF SAUVEUR-LE-VICOMTE - DAY

We're in the middle of a fire fight between German and allied troops, it's inner city fighting, tanks shelling buildings with German soldiers, snipers in church towers. The Allies are winning but at a heavy toll in both blood and treasure.

In the middle of the fighting we see two figures running across streets, ducking behind buildings, popping up and then running again. It's SAVITZ and CAMPBELL. They pop up and run along the sidewalk until machine gun hits make them jump into an abandoned building.

CAMPBELL
This is probably a bad time to
bring this up...

SAVITZ
Most likely.

CAMPBELL
Well...I think the Abbey is down
that street.

He points out the window and SAVITZ peeks, he's pointing to a cross street a block away. We can't see the Abbey but we can see a ferocious fire-fight going on. There is a tank rolling down the street with GI's hiding behind it. SAVITZ ducks back down.

SAVITZ
Well that's just fine.

CUT TO:

EXT. ABBEY OF SAUVEUR-LE-VICOMTE - MOMENTS LATER

SAVITZ and CAMPBELL scramble up to where three tanks are taking dead aim at the abbey. They fall in behind the Colonel in charge. There is small arms fire going side to side but nothing coming from the abbey. SAVITZ huddles up to the COLONEL.

COLONEL
(shouting)
Wait for it Jimbo...let me set the
table.

Then, talking into a walkie talkie.

COLONEL (CONT'D)
Where are you Potter? I don't see
you...

SAVITZ
Colonel?

We hear POTTER on the Walkie.

POTTER (V.O.)
Just pulling up now sir...

Down the block tanks are coming into view on the side street, they are also aiming at the Abbey.

COLONEL
(into walkie)
Roger, I see you now.

SAVITZ
Colonel can I speak to you?

The COLONEL looks at the Private.

There is a beat of confusion, and then:

COLONEL
Are you nuts?

SAVITZ
Colonel we've been commissioned by
General Eisenhower to protect
historical landmarks. •.

COLONEL
Well Private, if you find one let
me know.

SAVITZ
Colonel if there's no one in that
abbey •..

COLONEL
THAT'S NOT A GODDAMN ABBEY...THAT'S
A MUNITIONS DUMP!

SAVITZ
Sir if they're all gone •..I'm just
following my orders from General
Eisehower.

SAVITZ takes out his Ike letter and hands it to the COLONEL.

We see the tanks taking aim and hear the "All ready" from
POTTER over the walkie talkie.

Now we see a POV from inside the Abbey, GERMAN SOLDIERS
quietly position their machine guns in the windows.

The COLONEL reads through the orders. He looks to SAVITZ and
CAMPBELL, and then looks around at the situation.

Then:

COLONEL
ALRIGHT WE'LL WAIT, IF NOBODY'S •..

He's interrupted by a barrage of machine gun fire from several windows in the Abbey. The COLONEL grabs the walkie and yells...

COLONEL (CONT'D)
FIRE! FIRE! TAKE EM OUT!

The tank guns explode into a hail of cannon fire destroying the Abbey. The munitions inside explode as well, collapsing the walls.

SAVITZ sinks back sitting next to CAMPBELL.

CAMPBELL
Damn.

CAMPBELL pulls out his list of landmarks, takes a pencil and draws a line through the Abbey. Most of the previous landmarks have lines through them as well and we see the next landmark on the list, the Chateau of Comte de Germigny.

CUT TO:

INT. AD SEC OMAHA BEACH - SUPPLY TENT - DAY

A supply tent open on all sides, STOKES is talking to a REQUISITION OFFICER.

STOKES
Any luck on getting us those cameras?

The OFFICER piles a couple of boxes of supplies for STOKES.

REQ OFFICER
No sir..not a peep. We did get you some paint and brushes•...

STOKES
How about a jeep.

REQ OFFICER
Not a chance. You got Lucky Strikes...hash. •two pairs of boots size eleven, what size are you?

STOKES
Nine.

REQ OFFICER
Perfect.

STOKES signs a form and scoops up his pile of goods, then heads out of the tent. As he waltzes through tent city he sees an old rusty Volkswagen with its top cut off driving between the tents. At first he can't make out who's behind the wheel, but as the car passes a couple more tents, STOKES can see that it's Sam EPSTEIN. He starts running alongside the tents shouting for SAM.

STOKES
HEY NEWARK! Epstein! HARRY!!

EPSTEIN stops and looks to see who's shouting for him, he sees STOKES and waves.

EPSTEIN
Say Lieutenant, when'd you get over?

STOKES
I gotta tell you son you're a sight for sore eyes. • what the hell are you driving?

EPSTEIN
Nazis were *in* a hurry to get out of town...left a few things.

STOKES
Glad to see you didn't get left on the beach.

EPSTEIN
No sir, I got pulled when they found out I could speak German...I missed the fireworks.

STOKES
Pulled? You're a translator?

EPSTEIN
I'm nothing till we get to Germany.

STOKES
That's too bad.

Then - looking over his car.

STOKES (CONT'D)
Who's your CO?

Off of EPSTEIN'S confused look to STOKES, we..•

CUT TO:

EXT. ROAD TO ST. LO - VW - DAY

We're close on STOKES driving the Volkswagen, EPSTEIN in the passenger seat. They hit the horn as they pass a transport truck full of troops. Jammed into the back with all the troops are SAVITZ and CAMPBELL. SAVITZ looks through the flap and recognizes the cars driver, he looks back at CAMPBELL and shakes his head.

EXT. LISIEUX ROAD - ~ - DAY

We see EPSTEIN and STOKES approaching a group of trucks and British soldiers who are stopped.

As they pull up STOKES gets out and walks towards the soldiers.

STOKES
(saluting)
I'm looking for Major Feilding.

PRIVATE
Yes sir...back here.

FEILDING
Stokes!!

STOKES
Say John old boy...

He crosses to him.

FEILDING
I wasn't sure we'd find you.

They're walking.

STOKES
What've you got?

FEILDING
Let me show you something.

CUT TO:

INT. TRANSPORT TRUCK - LISIEUX ROAD - CONTINUOUS

The back of a transport truck, it's filled with German prisoners, FEILDING points his gun at them.

FEILDING
Lets go...schnell!

They put their hands over their heads and hop out of the truck. British soldiers keep their guns trained on the German prisoners making them sit down on the ground.

FEILDING jumps into the back of the truck, pulls the canopy back letting the sunlight shine on stacks of paintings.

FEILDING (CONT'D)
Look at this.

He pulls a couple of frames out and shows them to STOKES.

FEILDING (CONT'D)
As much as I'd like to keep them.. I think this fella is a Monet.

STOKES
The other is Max Ernst.

FEILDING
That's why I asked for you. We took a whole convoy of Germans hot footing it out of Vernon...a couple hundred crates filled with these...

STOKES
A couple hundred paintings?

FEILDING
A couple hundred crates...sometimes thirty paintings rolled up inside.

He hands STOKES one of the crates. STOKES pulls out the rolled up canvases of Vermeer, Miro and Klee.

STOKES
Can I talk to them?

FEILDING
I don't know, can you?

CUT TO:

EXT. LISIEUX ROAD - MINUTES LATER

Outside the truck, STOKES, is interrogating the Germans with a British GI as translator. EPSTEIN leans against the VW, smoking.

STOKES
Where were you taking these?

The GI translates, doing a very British sounding German. The Germans just sit there not responding.

STOKES (CONT'D)
Ask them if there are more trucks
like these.

Again the translation with no response.

As the interrogation continues we push in on EPSTEIN watching the prisoners.

CUT TO:

EXT. LISIEUX ROAD - MINUTES LATER

STOKES and the TRANSLATOR are now talking fifty yards away from the PRISONERS.

We see the PRISONERS talking in German to one another in front of a very American looking EPSTEIN.

CUT TO:

EXT. LISIEUX ROAD - MINUTES LATER

EPSTEIN walks up to STOKES.

EPSTEIN
He said they were going to a town
called Merkers.

STOKES
Merkers?

They walk back to the truck where the artwork is being unloaded onto carts, the prisoners are doing the work.

EPSTEIN
There have been five truckloads
taken from this area.

STOKES
Five like this.

EPSTEIN
Yes sir.

STOKES points at the ranking German officer.

STOKES
Did he say that?

As they arrive at the prisoners.

EPSTEIN points.

EPSTEIN
No, he said it. He's the
cornmander...they switched uniforms.

STOKES
Well I'll be goddamned...•

As STOKES walks away, EPSTEIN speaks to the PRISONERS in perfect German.

EPSTEIN
When I see Bitler I'll be sure to
give him your best Captain.

On the PRISONERS shocked faces we...

CUT TO:

EXT. ST. LO STREET - DAY

The once bustling city of St. Lo is now reduced to rubble. GARFIELD and JEAN-CLAUDE are there, so are GRANGER and JEFFRIES. They stand as they look up and see STOKES and EPSTEIN driving up towards them, some of the men smile...only STOKES would find a car in all this hell. He pulls right up to the gang.

STOKES
Say fellas...you remember Sam from
Newark...

GRANGER
Hey sport...

JEFFRIES
Well whatdya know...••

STOKES gets out of the car with his packages.

STOKES (CONT'D)
We got ourselves a translator.

GARFIELD
Translator?

EPSTEIN
I think he wanted my car.

STOKES
You bet.

STOKES
Where's Campbell?

GRANGER
Savitz shot him.

STOKES walks up to JEFFRIES.

STOKES
Donald any luck?

JEFFRIES
Not much...not a lot left.

STOKES
(looks back at Epstein)
Sam grab those boxes.

As we follow Sam he picks up the packages from the front of the Volkswagen, he looks up and sees SAVITZ and CAMPBELL walking towards them in the distance.

EXT. ST. LO STREET - DAY

The men are all gathered around, they sit on crates and rocks. Surrounding them are the classic paintings STOKES and EPSTEIN recovered, they're propped up all around them.

STOKES
So now we know. These pieces were headed to a town called Merkers in Germany. You see these paintings? Everyone is a masterpiece...it's not random it's systematic.

JEAN-CLAUDE
We spoke to the curator of the Plausette in St. Malo, he said German art dealers inspected their collection a year before the invasion.

GARFIELD
They've been planning this a long time.

STOKES
We need to get ahead of the front...they might be retreating but they're taking it all with them.

GRANGER
I'd like to get to Paris then...leave first thing.
(MORE)

GRANGER (CONT'D)
I've got a man who'll know where
they're taking it.

SAVITZ
I'll go with you.

STOKES
James you go. Preston you and
Campbell head towards
Belgium...specifically Ghent.

CAMPBELL
What's in Ghent?

JEFFRIES
(nodding)
The Altarpiece. They take
anything, they take that.

CAMPBELL
What's the Altarpiece?

SAVITZ
I can go with Garfield.

STOKES
No. Garfield, you and Jean-Claude
get right to the front...into
Germany. We need to get to Merkers
before the Russians do.

GARFIELD
We'll leave in the morning.

STOKES looks at JEFFRIES.

JEFFRIES
What's say you take Sam from Newark
with you and I head up to my old
stomping grounds?

STOKES
Amsterdam?

JEFFRIES
Hah..Bruges. There's a lady there
I used to see when I was young.

CAMPBELL
You were young?

JEFFRIES
Savitz shoot him.

SAVITZ
My pleasure.

EXT. ST. LO STREET - LATER - NIGHT

JEAN-CLAUDE, CAMPBELL and EPSTEIN sit around a fire surrounded by great works of art. GARFIELD and SAVITZ stand staring at Vermeer's "The Geographer" which leans against a rock alone. They're all drinking wine from tin cans.

GARFIELD
"The Geographer"...one of only
three that Vermeer signed and
dated.

SAVITZ pointing to the stool in the painting that sits to the side of the geographer.

SAVITZ
He changed this. Originally there
was a paper on this stool but he
wanted the image to be darker here.

GARFIELD
It is odd. I remember I was at my
nephews high school graduation in
Champaign Illinois...and sitting
three seats away from me was Rita
Hayworth.

SAVITZ
Nuts...

CAMPBELL
(from the fire)
I like nuts.

JEAN-CLAUDE
(from the fire)
I like nuts.

GARFIELD
It was just so out of place. Those
perfect brown eyes with green and
gold flecks...in the real world she
just stood out that much more.
I've seen a Vermeer in person...but
it was on a wall next to a
Rembrandt and a Van Gogh...but when
you stand him here...in the middle
of all this...it's Rita Hayworth.

Then.

CAMPBELL
(from the fire)
More important, what was Rita
Hayworth doing in Champaign
Illinois?

They all laugh.

JEAN-CLAUDE has been filling cups with wine and now that
everyone's cup is full he holds his cup up.

JEAN-CLAUDE
I wanna make a toast.

Maybe a little too drunk.

JEAN-CLAUDE (CONT'D)
I'm not a sentimental Joe.

CAMPBELL
Uh oh.

JEAN-CLAUDE
I think you fellas are A-okay and
I'm proud to be a monuments man.
When this all broke out, I wanted
to be a flier pilot...fighter
pilot...but I got bad eyes...my
hearing is not good.

What? HANCOCK Say what? GARFIELD

Louder not getting it.

JEAN-CLAUDE (CONT'D)
My hearing. Right here is the only
way I get into this war. Now I'm
not some New York socialite, and I
haven't won any awards like all of
you, but I'm guessing you feel the
same...this is our time. My
country thanks you...and I thank
you. Fuck the Germans!

He looks to EPSTEIN.

JEAN-CLAUDE (CONT'D)
Present company expected...to the
Monuments Men.

They smile and quietly give in.

SAVITZ
(Toasting)
There you go...

CAMPBELL
To the Monuments Men.

INT. ST. LO BOMBED OUT HOUSE - NIGHT - CONTINUOUS

Thirty yards from the men at the campfire sits a bombed out house. Inside, STOKES and JEFFRIES work on two short wave radios.

GRANGER enters holding up some radio tubes.

GRANGER
These are German but they'll fit.

STOKES
They'll do fine.

STOKES starts replacing the tubes into the back of the radio. JEFFRIES is stripping wire at the ends to connect a microphone. They all continue to work on the radios as the scene plays.

JEFFRIES
(to Granger)
Any idea how you'll get to Paris?

GRANGER
Hitch a ride with the 3rd army and figure it out from there.

JEFFRIES
If you get to St. Germain, there's a bistro called cafe de Lon... I spent many a night there.

GRANGER
Will they remember you?

JEFFRIES
Unfortunately...yes.

STOKES
You might not want to mention his name.

JEFFRIES
It might be best.

Referring to the radio.

JEFFRIES (CONT'D)
Crank that a few times.

GRANGER does. The radio starts up.

GRANGER
Son of a bitch!

JEFFRIES
And you thought I was just a pretty face.

STOKES
With a nice set of gams.

GRANGER
(to Stokes)
How's it going Edison?

STOKES
Take your radio out by the boys and
lets see if this damn thing works.

GRANGER
You bet.

GRANGER picks up the radio and heads outside where the men are drinking.

EXT. ST. LO STREET - NIGHT

GRANGER reaches the men.

GRANGER
Monuments Men radio is about to go live.

CAMPBELL
I hope they play music.

INT. ST. LO BOMBED OUT HOUSE - NIGHT - CONTINUOUS

Back inside as they put the final touches on the other radio.

STOKES
Just connect this wire to that post
or vice versa.

Beat.

JEFFRIES
George...I wanted to thank you.

STOKES keeps working, doesn't look up.

STOKES
For what?

JEFFRIES
For another chance.

STOKES
Ronnie we've all screwed up on some level...your's was just...

JEFFRIES
At a high level.

STOKES
(smiles)
You're here because you are the best man for the job.

JEFFRIES
Not charity?

STOKES
Well...a little. Lets see if this thing works.

He turns it on. Then into the microphone

STOKES (CONT'D)
Calling London calling London and all the ships at sea.

EXT. ST. LO STREET - NIGHT - CONTINUOUS

All the men cheer as they hear STOKES over the radio.

GRANGER
We read you loud and clear...over...

SAVITZ
A product of rnispent youth.

STOKES (V.O.)
I heard that Savitz...over...

GARFIELD
How far will it reach.

GRANGER
We'll see tomorrow.

INT./ EXT. ST. LO BOMBED OUT HOUSE - NIGHT - CONTINUOUS

(We'll cut back and forth as needed.)

STOKES glances at JEFFRIES and then around at the masterpieces surrounding him.

Then. • into the microphone.

STOKES
James are all the fellas there?

GRANGER (V.O.)
Everyone.

STOKES
Okay listen up fellas. I'm not given to making speeches. Having said that...I think you should know the truth as I see it. This mission was never designed to succeed...we just have to look like we tried. If they were honest, they'd tell you with this many people dying...really, who cares about art. Of course they're wrong. Because you can wipe out a generation of people, you can take their homes, their land and somehow they'll come back. But if you steal their culture, destroy their achievements, then it's as if they never existed. • just ash floating. That's what Hitler wants. And it is the one thing we simply can't allow. I'll see you in the morning.

He clicks off the microphone...so does GRANGER. The men feel the weight of what they're doing.

Then.

CAMPBELL
Was that a pep talk?

Back inside.

JEFFRIES
Now I'm depressed.

STOKES
Now you're depressed?

JEFFRIES
I need a drink.

They smile and continue working on the radio.

EXT. ST. LO STREET - EARLY MORNING

The VW is packed to the gills and all seven of the men are strapping things in. Transport trucks are flying by.

JEAN-CLAUDE
(to Garfield)
Did I make a toast last night?

SAVITZ
You did indeed.

JEAN-CLAUDE
Shit.

As they're loading down the VW an AP photographer comes by, sees the sight, and stops to get out with his camera.

AP PHOTOGRAPHER
Fellas hop in...let me grab a shot
for ustars & Stripes.u

They stop and look around at each other, two of them sitting on the hood.

STOKES
Well allright...one for ustars &
Stripes.u

The guys all huddle on and around the VW as a photo is snapped. We freeze frame and see it fade to a sepia photo for the magazine.

We move in close to pan through our men, this will be the last time they're all together.

As the music plays on we're in the French countryside, jeeps and tanks roll down the road and we see our boys barrelling past them. Seven men and their packs, all piled into one VW.

They come to a cross in the road where SAVITZ and CAMPBELL hop off the VW and jump in the back of a truck going a different direction. They wave goodbye as the other five head off down the road.

EXT. CLAIRE'S APARTMENT - PARIS -NIGHT

Germans are running in every direction, in their jeeps, piling into trucks and tanks. CLAIRE is watching through her apartment window, she sees a silent expedient exit of Germans out of Paris.

INT. CLAIRE'S APARTMENT - NIGHT - CONTINUOUS

CLAIRE quickly throws on her coat and heads down to the street.

EXT./INT. JEAN DE PALM- NIGHT - MINUTES LATER

CLAIRE climbs the stairs of the Jean de Palm and finds the door unlocked. As she enters she finds the gallery walls nearly bare except for the outlines of the paintings that once hung there.

She makes her way through the building and finds the same in all the galleries.

As she runs out the back door she sees a truck pulling away. She grabs a bike from a shed and follows as best she can.

Losing sight of the truck she races to the train station. As she gets close she sees Nazis loading artwork into boxcars.

At the front of the train we see a confrontation between the French ENGINEER and BUNGES. The ENGINEER claims the train won't run..BUNGES barks out orders, SOLDIERS take out the ENGINEER, stand him up, and shoot him. Now BUNGES barks at the FIRE-MAN (shovels the coal) who goes up and starts the train.

In the midst of all this BUNGES hears his name called. It's Claire, a hundred meters away behind a fence, yelling to him in German (She could speak it all this time.)

CLAIRE
I SEE YOU BUNGES! WHERE WILL YOU
HIDE?!! I SEE YOU?

BUNGES turns, raises his Luger taking dead aim at Claire, but she stands there defiantly. He fires. She doesn't move. His shots miss..they lock eyes. If he had more time..but he doesn't. He jumps onto the train and rides away into the night.

EXT. FRENCH ROAD TO PARIS - DAY

GRANGER is walking the road alone looking at his map, almost no vehicles passing. This is mostly untouched French countryside. He walks up to a farmhouse and knocks on the door. An entire young family comes out, including EMILE. GRANGER show him his map, EMILE points, but GRANGER isn't getting it, so EMILE comes out to show him.

EXT. FRENCH ROAD TO PARIS - DAY - LATER

A horse and cart - EMILE and GRANGER ride on the front, they speak in French.

EMILE
My family were horne builders, my
father, his father... wanted a
simpler life.

GRANGER
There's nobility in working the
land.

EMILE
Yes, yes...you know James, your
french is not good...where did you
learn it?

GRANGER
Here and there...I studied for a
time in Canada.

EMILE
Canada? Ooh la la.

GRANGER
(Smiles)
Montreal.

EMILE
Oh no...

CUT TO:

EXT. CHAPEL

Outside of a small stone chapel, GRANGER hammers up a sign that reads, "DANGER MINES." He then places an official looking seal on the door.

EMILE
Mines?

GRANGER mimes and explosion.

GRANGER
Mines.

EMILE
There are no mines.

GRANGER
Keeps the tourists out...no
souvenirs.

EMILE
Ah...

GRANGER
Where does this road go?

EMILE
Leone...

Off of GRANGER'S look.

EMILE (CONT'D)
Where are you going?

GRANGER
Paris.

EMILE
Paris? A long way to walk.

GRANGER
(Shrugs)
Yeah.

EMILE smiles.

In English-

EMILE
Do you like to fly?

CUT TO:

INT./EXT. PLANE - DAY

An old two seat biplane, flying over the French countryside. EMILE in the front, GRANGER in the back. Below are signs of evacuated camps, trucks going in all directions, a battle going on between French resistance fighters and retreating Germans.

We see a platoon of GERMAN PRISONERS sitting on the road, they're being watched by guards. EMILE sees them, then turns the plane back towards them.

CUT TO:

EXT. FRENCH ROAD TO PARIS - DAY- CONTINUOUS

On the ground, several Germans sitting and smoking, waiting to be transferred to their prison camp, hear the plane and look up to see it. A giant cloud of powder flops down on their heads with a thud.

CUT TO:

INT./EXT. PLANE - DAY - CONTINUOUS

Back up in the plane we see our crop-duster with a trail of powder behind.

Closer on EMILE, as he smiles and throws his scarf back around his neck.

We see trains stopped on the tracks with bridges blown up. And we see Paris. Darker, quieter, but Paris.

EMILE lays his head back on the headrest of the pilots seat, maybe even closes his eyes.

EMILE
Paris.

GRANGER
(Smiles)
Pari.

CUT TO:

EXT. VEURNE, BELGIUM - DAY

We're marching into town with SAVITZ, CAMPBELL, and Patton's third army. Thousands of cheering villagers, girls piled on top of tanks, it's mass hysteria. A BEAUTIFUL GIRL, runs over and kisses CAMPBELL square on the lips.

CUT TO:

EXT. ROAD TO GHENT, BELGIUM - DAY

CAMPBELL and SAVITZ, ride on a tank as it passes burning trucks and dead bodies. The war left here just hours before. SAVITZ looks at a jeep with two dead passengers charred black and frozen in time like the victims of Pompeii. They pass the city sign of Ghent.

CUT TO:

INT. ST. BAVO CATHEDRAL - GHENT, BELGIUM - DAY

SAVITZ, CAMPBELL, and a TRANSLATOR are talking to the PRIESTS. The PRIESTS are very animated as they speak.

TRANSLATOR

He says they put all of the panels
in a truck and sent it to Brussels
but the Germans found them and took
them.

SAVITZ

Ask him how long ago.

The TRANSLATOR does.

The PRIESTS are all yelling at the same time.

TRANSLATOR

More than two years ago...he says
they took everything to Germany.

CAMPBELL

What's the Ghent Altarpiece?

SAVITZ

Van Eyck..."The Adoration of the
Mystic Lamb"...it's..•

Shakes his head.

SAVITZ (CONT'D)

It's the defining monument of the
Catholic church. That's how big it
is.

He stops in front of a souvenir stand that has hundreds of postcards of the Ghent Altarpiece, he pulls one off the rack and hands it to CAMPBELL. We see it in close-up.

CUT TO:

INT. TENT GHENT, BELGIUM / INT. RADIO TRUCK ST. LO - NIGHT

(We'll cut back and forth as needed.)

In the outskirts of Ghent, CAMPBELL and SAVITZ are bivouacked at a farm. Inside the tent CAMPBELL is looking over some postcards, while SAVITZ talks with STOKES, who is in the back of a radio truck near St. Lo. They talk over a short wave radio.

SAVITZ
It makes sense that Hitler wants
it.

STOKES
Jesus Christ...

SAVITZ
We're going to jump ahead of the
3rd army and get into Germany.

STOKES
Ask Patton not to blow it to hell
if he sees it.

SAVITZ
Or use it for firewood.

STOKES
Number one priority Preston, you
understand? The Nazis can't have
it.

SAVITZ
We'll find it.

STOKES
I know you will. Keep your head
down.

SAVITZ
Will do.

CAMPBELL reads from the postcard.

CAMPBELL
It says it's the most stolen piece
of art ever, stolen twelve times in
500 years. The Germans had it
last, had to give it back after
world war 1.

SAVITZ gets up to leave.

SAVITZ
How'd you read all that?

CAMPBELL
It's in English.

SAVITZ
I know that... I just wasn't aware
you could read.

SAVITZ walks out of the tent.

EXT. ROAD TO ST. LO - NIGHT

STOKES and EPSTEIN are packing up the VW.

STOKES
Harry, when did you leave Germany?

EPSTEIN
1938, I was thirteen.

STOKES
Did your family go with you?

EPSTEIN
My parents...my grandfather stayed
behind.

STOKES
What city?

EPSTEIN
Karlsruhe. There's a famous museum
there...it had Rembrandt's "Self
Portrait."

STOKES
How about that, you were born to be
a Monuments Man. I've never seen
that painting...

EPSTEIN
Me neither...we weren't allowed.
My grandfather would tell me it was
because we were too short.

STOKES smiles, then...

EPSTEIN (CONT'D)
But then war broke out and all of
Europe was too short for Hitler.

STOKES
Have you heard from your
grandfather?

EPSTEIN
Not for four years...he was taken
away.

STOKES
Away where?

EPSTEIN
Dachau.

EXT. GHENT BELGIUM - NIGHT - CONTINUOUS

SAVITZ walks down an empty road and goes behind some trees to relieve himself. It's very dark, but there is some movement in the trees. Before he can go to the bathroom he walks toward the bushes where he hears a sound. Suddenly, a young German soldier, charges forward, gun pointed at SAVITZ'S head, he speaks German in hushed tones.

GERMAN SOLDIER
Be quiet...

SAVITZ
Slow down...easy...

GERMAN SOLDIER
Quiet!

SAVITZ
Okay.

They stand there, frozen, neither knowing what to do.

A long time. Then...

Thirty yards away, CAMPBELL pops his head out of the tent, he can see SAVITZ with his hands up, but not the German.

CAMPBELL
(referring to his hands)
How's that work?

No reply.

CAMPBELL (CONT'D)
Look Ma...no hands.

SAVITZ and the SOLDIER stay frozen, CAMPBELL starts walking towards them.

CAMPBELL (CONT'D)
What the hell are you doing?

As he gets closer, he sees around the tree and sees the frightened German. He keeps slowly walking then quietly draws his gun, holding it on the soldier.

CAMPBELL (CONT'D)
Well, this seems to be a bit of a problem.

SAVITZ
A bit.

CAMPBELL
(To the Soldier)
Here's a thought...how about we both set these guns down and go on our way, no harm no foul.

They stand there in silence.

CAMPBELL (CONT'D)
He doesn't speak English does he?

SAVITZ
Not a word.

CAMPBELL
Swell.

Then CAMPBELL goes to sit down, slowly, as the other two look on.

CAMPBELL (CONT'D)
Okay.

SAVITZ
Just thought you'd sit down?

CAMPBELL
Maybe we all just sit down for second.

SAVITZ
(To Soldier)
Okay? Zer gut?

SAVITZ starts to sit.

The SOLDIER looks at the two men sitting down and he slowly sits as well.

They just sit.

SAVITZ (CONT'D)

Now what?

CAMPBELL slowly reaches into his pocket, he pulls out a candy bar and tosses it to the SOLDIER. The SOLDIER picks it up and puts it in his pocket. Then, the SOLDIER takes out a cigarette and lights it, he offers one to SAVITZ.

SAVITZ (CONT'D)

I don't smoke.

CAMPBELL

Take the cigarette.

SAVITZ

I don't smoke.

CAMPBELL

Take the goddamn cigarette!

SAVITZ takes the cigarette, the SOLDIER tosses him his lighter, SAVITZ lights his cigarette and takes a puff. There's no chance in hell he'd cough. He tosses the SOLDIER back his lighter. CAMPBELL lights and smokes his own. Now all three just sit there. Finally the SOLDIER smiles.

SOLDIER

John Wayne!

The two men smile.

CAMPBELL

John Wayne.

We cut to a wide shot just seeing these three men sitting down.

CUT TO:

EXT. TENT - GHENT BELGIUM - NIGHT

A few minutes later, CAMPBELL and SAVITZ walk back towards the tent, the soldier has disappeared into the woods.

SAVITZ

Good Christ... shouldn't we have arrested him?

CAMPBELL

Where's he gonna go?

CUT TO:

EXT. PARIS STREET - DAY

We're on the streets in Paris, it's a wild ride. People celebrating, thanking Americans. Bicycles everywhere, fires in the streets, Vichy collaborators hanging from the lamp posts, fighting between French, accusations of traitors. A woman getting her head shaved because she slept with a German. It's alive, invigorated, and very dangerous. Unless you're an American...and James Granger is very much an American right now. He rides down the street in the back of a bicycle taxi.

CUT TO:

EXT. MUSEE DU LOUVRE - PARIS - DAY

GRANGER walks up the museum stairs. To his left are German prisoners encircled in barbed wire. Standing opposite, French citizens spit on them.

CUT TO:

INT. MUSEE DU LOUVRE - PARIS - CONTINUOUS

As GRANGER enters the museum, he sees the walls have only hanging wires, no paintings, but instead there are chalk letters telling us what painting used to hang there.

In the vast hallway the long tapestry of "Bayeux" is being laid out. Overseeing this is, JAUJARD, director of the French National Museums. He looks up and sees GRANGER, smiles, and walks up to him. They shake hands.

JAUJARD
Well it's about time...

GRANGER
Am I late?

JAUJARD
By about four years. How are you James?

GRANGER
Fine, fine. You look well.

JAUJARD
But I am...do you see?

He walks GRANGER towards the tapestry.

JAUJARD (CONT'D) Look at this...the "Bayeux" tapestry, almost nine hundred years old, the story of William the Conqueror's invasion of England. Nothing's new...everyone wants to rule the world.

CUT TO:

INT. MUSEE DU LOUVRE - PARIS - NIGHT

JAUJARD shows GRANGER a room where he can sleep. They hear shouting outside. Taking a bottle of wine and cups, they walk out on a balcony to view the commotion. They lean out to watch, as people are marched out and interrogated in front of an angry crowd.

GRANGER
How much of the art did you save?

JAUJARD
The national collection is safe, tucked away. Versailles...Arnould, but the private collections are all gone.

GRANGER
Gone where?

JAUJARD
Goring, Rimmler, Goebbels, Hitler...they came here...to the Jeu de Paume.

GRANGER
All the private collectors?

JAUJARD
All the private Jewish collectors, by decree, are illegitimate. That's Rothchild, Seligman, Alphonse Kann, all of them, Goring used the Jeu de Paume to shop.

GRANGER
And take them where?

JAUJARD
Germany. To their homes. They want to hang Van Gogh on their dining room wall while they eat schnitzel and drink beer.

GRANGER

Well Jaques, the US army would like
to help you get them back.

JAUJARD takes a big swig of wine from the bottle.

JAUJARD

I'm happy to hear you say that.

GRANGER

So where do we start.

Handing GRANGER the bottle and smiling.

JAUJARD

Claire Simone!

INT. JEU DE PAUME - PARIS - CLAIRE'S OFFICE - DAY

Sitting in her office, CLAIRE compares notes on two large
ledgers. There is a knock at the door.

(they speak in French.)

CLAIRE

Come in.

GRANGER pops his head in.

GRANGER

Excuse me.

CLAIRE

Yes?

GRANGER

I was hoping to have the chance to
speak with you about the art...the
stolen art.

CLAIRE

Yes?

GRANGER

I'd like to properly introduce
myself.

CLAIRE

I know who you are.

He closes the door and sits down in a chair. He looks around
the room.

GRANGER
Then you know I'd like to help.

CLAIRE
I know nothing of the kind.

Now in English.

CLAIRE (CONT'D)
And stop speaking in French...or
whatever language you're speaking.

GRANGER (getting
irritated)
Well if it wasn't for us, you'd be
speaking German.

CLAIRE
(snapping back)
No...if it wasn't for you I might
be dead...but I would still be
speaking French.

He smiles. She lights a cigarette and shrugs her shoulders.

GRANGER
Okay.

CLAIRE
So how can I help you?

GRANGER
I was told you were here in the
museum during the occupation.

She nods.

CLAIRE
I was.

GRANGER
I'd like to know what you saw.

CLAIRE
Goring came here more than twenty
times...took whatever he wanted.
Thousands of pieces.

GRANGER
Thousands?

CLAIRE
Soldiers would fill these halls
five deep, Renoir on top of Matisse
on top of Manet...

GRANGER
And where would he take them?

CLAIRE
Who knows.

GRANGER
I think you do.

CLAIRE
You've been talking to Jaques.

GRANGER
You were here the whole time?

CLAIRE
I've already been interrogated by
the Americans.

GRANGER
The Americans?

CLAIRE
Yes, I'm a collaborator, haven't
you heard? I helped the Germans
steal our art.

GRANGER
The Germans are gone..why wouldn't
you help your countrymen?

CLAIRE
My countrymen sold our art for
food...your countrymen would just
give it all back?

GRANGER
Do you know where the art was
taken?

CLAIRE
Who's asking...the curator of the
Met?

She smiles and walks away.

EXT. BRUGES BELGIUM - NIGHT

We hear gunfire in the near distance.

JEFFRIES, on his motorcycle, rides up to a British camp outside the city. He approaches a private.

JEFFRIES
Where's your CO?

PRIVATE
Colonel Langton sir. • I'll take you to him.

JEFFRIES
Hop on.

CUT TO:

EXT./INT. BRITISH CAMP - BRUGES - NIGHT

A large tent. Colonel Langton and a few officers sit around a table with a map.

JEFFRIES enters and salutes.

JEFFRIES
I was hoping to speak with Colonel Langton?

COLONEL LANGTON
Langton here Major.

JEFFRIES comes forward and shakes Langton's hand.

JEFFRIES
Donald Jeffries, nice to meet you sir. Do you have a moment?

COLONEL LANGTON
Jeffries?

LANGTON points at the others.

COLONEL LANGTON (CONT'D)
Piper, Loudon, and Peterman.. •

They all shake hands.

COLONEL LANGTON (CONT'D)
Can I tempt you with a cognac?

They all sit, JEFFRIES pulls up a crate.

JEFFRIES
I'm afraid you could easily tempt
me...but no.

COLONEL LANGTON
Major, are you bringing us bad
news?

JEFFRIES
Not at all sir...I was hoping to
get into town.

COLONEL LANGTON
What town? Bruges?

Bruges.	JEFFRIES	COLONEL LANGTON
		Why?

JEFFRIES
Colonel my job is to protect art,
so that when this war is over there
is some left, you see. In a
cathedral in Bruges is
Michelangelo's, "Madonna and
Child." His only sculpture to
leave Italy..And if it can be
helped, I'd like to see it still
standing tomorrow.

COLONEL LANGTON
You do have an unusual job Major.
Perhaps there is some good news for
you. We're not going into Bruges,
we've made a deal with the mayor.
We won't bomb the city, the Germans
won't hold up, they'll leave
tonight, and we'll resume fighting
outside Bruges.

MAJOR PIPER
we catch them. They're running
at a fair clip.

JEFFRIES
Are there guards in the city
tonight?

COLONEL LANGTON That
would be a breach of our agreement
Major, and then I think, you would
see the city gutted.

JEFFRIES pulls out a "Stars and Stripes" photo of a destroyed
Florence, he hands it to LANGTON.

JEFFRIES

Have you seen this Colonel? The Nazis destroyed Florence on their way out and they're going to do the same to Bruges.

COLONEL LANGTON

No Major, they're not. This isn't Italy. The war is coming to an end and these Germans just want to get home..they've not destroyed any French villages, they're on the run.

JEFFRIES

If you could sir, just send a couple of guards with me into town for the night.

COLONEL LANGTON

The Germans don't have the time! They don't have the explosives! They don't even have the goddamn tanks! No sir, I will not risk a street to street battle. We will honor our agreement, and in the morning you can finish your job in the cathedral. Understood?

JEFFRIES

I understand.

CUT TO:

EXT. WALL - BRUGES - NIGHT

JEFFRIES scales the wall into the city of Bruges. He jumps onto a roof, then down, and runs smack into some LOCAL TOWNSFOLK, hiding behind a chimney. They watch as a German truck pulls out of town. As it leaves their sight, the TOWNSPEOPLE shake JEFFRIES'S hand, then run across the street and disappear.

CUT TO:

EXT. STREET - BRUGES - NIGHT

It is eerily quiet and still. JEFFRIES stays on the sidewalks, in the shadows, stopping when he hears a car or truck. He head towards the cathedral.

EXT. CATHEDRAL - BRUGES - NIGHT

Finally reaching the cathedral, he climbs the stairs and opens the door.

CUT TO:

INT. CATHEDRAL - BRUGES - NIGHT

FIVE MONKS, who were kneeling to pray, stand up and stare at JEFFRIES. All he can see though is Michelangelo's "Madonna and Child." Lit from ambient moonlight coming through the window, she has the look of a saint. It's breathtaking.

The MONKS approach JEFFRIES.

Beat.

JEFFRIES
Any of you speak English?

CUT TO:

INT. CATHEDRAL - BRUGES - NIGHT

JEFFRIES and the MONKS move an altar table to block the front door.

JEFFRIES
We'll put it back tomorrow..it's
just for tonight.

MONK
Are you Catholic, Major?

JEFFRIES
Father, I am tonight.

The MONK takes off his rosary and gives it to JEFFRIES as a sign of thanks. JEFFRIES smiles.

CUT TO:

INT. CATHEDRAL - BRUGES - NIGHT

JEFFRIES, sitting alone in a pew, stares at the Madonna. He pulls out a pencil and paper and starts to write.

JEFFRIES (V.O.)
Dear Father, weep you might when
you hear of my many adventures with
these fine men. It would remind
you of our treasure hunts when I
was a boy.

As JEFFRIES continues reading in V.O., we...

CUT TO:

EXT. OFFICE - BRUSSELS - DAY

STOKES walks into an office building, soldiers guard every door.

JEFFRIES (V.O.)
But rather than a whistle or a top,
our prizes are Rembrandts and
Reubens...

CUT TO:

INT. OFFICE - BRUSSELS - DAY

STOKES walks into a room where two soldiers stand. STOKES walks towards the desk, confused. He salutes.

A box sits on the desk.

JEFFRIES (V.O.)
It feels odd that in a place with
so much death, I've never felt more
alive.

We recognize one of the soldiers as COLONEL LANGTON. He pushes the box towards STOKES.

STOKES opens the box, looking through JEFFRIES's personal effects, until he finds a blood stained letter. He begins to read it.

JEFFRIES (V.O.)
My thoughts soar with the tales
these street could tell of
Napoleon's march to Austria, and
with it his spoils...Michelangelo's
"Madonna and Child."

CUT TO:

INT. CATHEDRAL - BRUGES - NIGHT (PAST)

We now flashback to the Cathedral, JEFFRIES alone with the sculpture as he writes.

JEFFRIES (V.O.)
Her porcelain hand, gently holding
the small boy, as if to guard him
from a fate she knew would come.

CUT TO:

EXT. CATHEDRAL - BRUGES - NIGHT (PAST)

A red cross truck pulls up outside the Cathedral. Four workers carry someone on a stretcher up the stairs. They knock on the door.

CUT TO:

INT. CATHEDRAL - BRUGES - NIGHT (PAST) CONTINUOUS

The MONKS, seeing the red cross workers, pull back the table and let them in. JEFFRIES hides behind the altar.

JEFFRIES (V.O.)
■ know in a time of war my endeavor
must seem small, and perhaps it is.

We now see that the red cross workers are Nazis. They corral the MONKS and lock them in the back sacristy. They return with an old mattress, lying it on the ground below the Madonna. JEFFRIES draws his gun.

JEFFRIES (V.O.)
But I remain diligent and resolute
in my belief, that great works of
art can never belong to any one
individual. At least not in
spirit.

We see the Madonna roughly being wrapped in the mattress and placed on the stretcher.

Then we see the Nazis react all at once. Maybe they hear a sound. One of the Nazis draws his gun and walks behind the altar.

JEFFRIES (V.O.)
The Madonna is as much mine as it
was Napoleons.
(MORE)

JEFFRIES (V.O.) (CONT'D)
And her hand gently guards me from
a fate I know will come.

We can't see what's happening, but by the others reactions we can tell that something is going wrong. We see the soldier, limping out from behind the altar, yelling at the rest of the men. He has JEFFRIES'S revolver in his hand.

The Nazis quickly whisk the Madonna out the door, into the truck, and drive off into the night.

We slowly track back inside the Cathedral to see behind the altar.

JEFFRIES (V.O.)
I am humbled and grateful and
longing for home.

We see JEFFRIES sitting up in a pool of blood. One hand covers his stomach, while he slowly moves his other hand to pick up the rosary the Monk has given him.

JEFFRIES (V.O.)
And rest...I'm in great need of
rest.

When we leave him he's still alive, but we know not for long.

CUT TO:

INT. OFFICE - BRUSSELS - DAY (PRESENT)

We're back with STOKES as he holds the rosary and bloody letter.

JEFFRIES (V.O.)
Kiss the girls for me...I'll write
when I can. Cheers and Godspeed.
Donald.

STOKES takes the rosary and JEFFRIES notes, he places the bloody letter back in the box with the rest of the belongings.

STOKES
(To LANGTON)
You'll see to it that his family
gets these.

LANGTON
We will.

STOKES
Have you had any luck tracking down
the Madonna?

LANGTON
We have not.

A beat. They look at each other.

STOKES
Thank you sir.

And with that he's gone.

EXT. ROAD TO METZ - DAY

STOKES, lost in thought, drives in the VW by himself. Not too far off in the distance we can see and hear a battle raging.

INT. HITLERS BUNKER

We see the inside of Hitler's bunker, the room with the model of the museum. The door is open casting light on the model. In the hallway we see soldiers running by. HITLER speaks with his aides in an angry animated silhouette. The aides exit, leaving him standing there, alone, staring at his dream..the museum.

EXT. AACHEN GERMANY - DAY

GARFIELD and JEAN-CLAUDE walk through the devastated German city with the local Vicar. They move through the rubble and into a bombed out cathedral.

INT. AACHEN GERMANY - CATHEDRAL - DAY

VICAR
(in French)
There were six young men that have
worked as the fire brigade...your
soldiers took them.

He shows them a room still standing in the Cathedral. Mattresses are spread out on the ground, this is his home now.

VICAR (CONT'D)
They were staying here with
me...they saved the dome.

JEAN-CLAUDE
(in French)
Why were they taken?

VICAR
They're good boys. Yes, they
belonged to the Hitler youth,
but...

He points to his heart.

VICAR (CONT'D)
They did not feel it here.

JEAN-CLAUDE
If you give me their names I'll see
what we can do. Do you have food?

VICAR
I have some in the cellar.

JEAN-CLAUDE
Where are your relics Father?

The Vicar doesn't understand.

JEAN-CLAUDE (CONT'D)
Your treasures...are they in the
crypts?

VICAR
(shaking his head no)
The Nazi's took them for
safekeeping.

JEAN-CLAUDE
Where?

VICAR
(shrugs)
I want those boys released.

CUT TO:

EXT. AACHEN GERMANY - MAKESHIFT HOLDING AREA - DAY

GARFIELD and JEAN-CLAUDE are driving in an old German car.
They pull up to a holding pen with hundreds of German
prisoners behind wire. As they get closer, we see that the
prisoners are all fifteen year old boys, even younger.

GARFIELD
This war's coming to an end if
they're using kids to fight.

They pull over in front of the American guard. They get out
to talk to him.

CUT TO:

EXT. ROAD TO AACHEN GERMANY - LATER

We see JEAN-CLAUDE and GARFIELD driving their car back to
Aachen with six boys piled in

EXT. AACHEN GERMANY - CATHEDRAL - DAY

We are back with the VICAR. We see six boys changing out of
their Nazi uniforms and putting on plain clothes. They toss
their uniforms onto a burning pile.

JEAN-CLAUDE speaks with the Vicar in French

JEAN-CLAUDE
And what was taken?

VICAR
The bust of Charlamagne...the
shrine holding the robe of Mary.

JEAN-CLAUDE
And how far East father?

VICAR
I heard one commandant mention the
town of Siegen.

JEAN-CLAUDE
Siegen?

VICAR
Monsieur please...we have no
quarrel with you.

JEAN-CLAUDE
And we have none with you...so....

VICAR
Let us have them back..don't keep
them...

JEAN-CLAUDE
Father....

And at the moment a shot rings out close to JEAN-CLAUDE'S head. GARFIELD, JEAN-CLAUDE and the VICAR hit the ground, as do five of the BOYS who are close by. One is missing.

JEAN-CLAUDE and the VICAR are hiding behind one pillar and GARFIELD behind another.

They look to where the sniper might be. GARFIELD pops his head out and a bullet hits close, but now they can see where the shooter is. It's an eleven year old BOY that they just brought back, he's in a window across the street.

GARFIELD and JEAN-CLAUDE pull out their guns. The VICAR sees this and steps out to Plead with the BOY to stop.

GARFIELD and JEAN-CLAUDE count to three and both run in opposite directions away from the cathedral and towards the front of the building across the street. They meet in the middle.

GARFIELD

Okay, well one of us has to distract him while the other one takes him out.

JEAN-CLAUDE

Sounds like a good plan.

GARFIELD

Right. So I'll do the distracting.

JEAN-CLAUDE

I'll do the distracting.

GARFIELD

You have a family.

JEAN-CLAUDE

So do you.

GARFIELD

Yes, but I hate my family.

JEAN-CLAUDE

That's a lie.

GARFIELD

It's true, I can't stand any of them.

A beat.

JEAN-CLAUDE

Well I hate my wife and kids too.

GARFIELD
Bullshit!

JEAN-CLAUDE
My kids are pains in my ass and my wife is always telling me what to do.

GARFIELD
My wife tells me I'm not good enough.

JEAN-CLAUDE
She might have a point there.

GARFIELD
She might at that...••

JEAN-CLAUDE pulls out a coin.

JEAN-CLAUDE
Heads or feathers?

GARFIELD
Feathers.

He flips the coin, it's heads.

JEAN-CLAUDE
Okay, I go distract and you take care of business.

GARFIELD
Alright. I've never shot at anybody before.

JEAN-CLAUDE
It's easy.

GARFIELD
Have you?

JEAN-CLAUDE
I'm about to...••

GARFIELD
Okay lets go.

And in a flurry JEAN-CLAUDE runs back into the street firing backwards towards the second story window. For a moment the BOY is firing back.

EXT./INT. AACHEN GERMANY - BUILDING - CONTINUOUS

We see GARFIELD rush up the stairs and kick the door in. The BOY drops his gun and starts crying like you would expect an eleven year old boy would do.

CUT TO:

EXT. AACHEN GERMANY - CATHEDRAL - CONTINUOUS

GARFIELD walks out with the boy by his ear and tosses him in the back of the car. JEAN-CLAUDE joins him and they get in to drive.

GARFIELD
Maybe we keep this to ourselves.

EXT. AACHEN GERMANY - MAKESHIFT HOLDING AREA - DAY

We are back at the pen where the boys were being held prisoner. We see the SNIPER BOY being put back in the fenced in area. JEAN-CLAUDE is walking away from the boys, he meets up with GARFIELD who is talking on a shortwave out of the back of a captains truck.

GARFIELD
The Vicar gave us the town of
Siegen...he thinks they stored some
pieces there.

STOKES (O.C.)
Siegen?

CUT TO:

EXT. ROAD TO METZ - DAY

STOKES talks on his radio, the VW pulled over to the side of the road. EPSTEIN points to Siegen on a map.

GARFIELD (O.C.)
Yeah S-I-E-G-E-N Siegen.

EPSTEIN circles it on the map next to the other circle, MERKERS.

STOKES
Got it. Anybody get hurt?

GARFIELD (O.C.)
Everybody's fine. Bell of a thing
about Donald...

STOKES
Hell of a thing.

EXT. AACHEN GERMANY - MAKESHIFT HOLDING AREA - CONTINUOUS

STOKES (O.C.)
Word is the Germans are making a
push. Hightail it to Metz..we'll
meet you there.

GARFIELD
See you in Metz. Hey, any word
from Granger?

STOKES
(O.C.) Nothing yet.

CUT TO:

EXT. TRAIN STATION - OUTSIDE OF PARIS - DAY

It's a large station with railcars sitting on the tracks,
some of them open. Outside one of the boxcars stands,
Claire, we hear GRANGER inside the boxcar.

GRANGER
There's nothing here...Nothing of
value.

He pops his head out holding a couple of paintings.

GRANGER (CONT'D)
Just local artists, street vendors.

CLAIRE just smokes and looks at him.

GRANGER (CONT'D)
It's junk.

INT. TRAIN STATION - OUTSIDE OF PARIS - DAY

CLAIRE and GRANGER walk into the massive station, they're
stopped by the sight of a giant pile. Chairs, furniture,
ovens, clothes, lamps, all piled two stories high and a
hundred yards long. Boxcars are lined up against the pile
with things spilling out the side doors.

GRANGER
(Dumbfounded)
What is it?

CLAIRE
Peoples lives.

GRANGER picks up a painting in a frame.

GRANGER
What people?

CLAIRE
Jews.

GRANGER walks through the piles picking up things and looking at them.

CUT TO:

EXT. TRAIN TRACKS - DAY

CLAIRE and GRANGER ride their bicycles along the tracks, it's bitter cold. GRANGER carries a painting under his arm. Neither speak.

CUT TO:

INT. JEAU DE PALM - PARIS - NIGHT

GRANGER sits at a desk in his makeshift office, he's looking over the painting he found. On the back written in French, it says, "To Papa, happy birthday Love Gerarde 1939." Down in the corner of the frame he sees a name and address, Philippe Baer, 31 Rue de Genoa #4. GRANGER writes down all this information on a pad of paper.

From out in the dark hallway CLAIRE watches him. GRANGER looks up but CLAIRE is gone.

CUT TO:

EXT. APARTMENT - PARIS - NEXT DAY

A sign that reads 31 Rue de Genoa on an apartment building. GRANGER with his painting, checks his notes and walks in. We see CLAIRE lighting a cigarette, she stands on the corner of the street watching him.

CUT TO:

INT. APARTMENT - PARIS - CONTINUOUS

Inside the vestibule it's empty, though a few people still live in the building. GRANGER walks down the hall until he comes to #4. He knocks on the door. Nothing. The door is unlocked and he goes in. The apartment is empty except for papers piled up on the floor. GRANGER kneels down to look through the papers, mostly letters addressed to Philippe Baer. As he reads through the letters a shadow appears behind him.

CLAIRE
They're gone.

GRANGER, startled, turns to the front door and sees CLAIRE standing there. He also sees the wall next to the door where the word Juden is painted.

GRANGER
You get around.

CLAIRE
I'm a spy, remember?

GRANGER
Where did they go?

CLAIRE
(Shrugs)
Ran away...taken away...away.

GRANGER looks around the room, he goes to a wall where the light from the window shines. He finds a nail in the wall and starts to hang the picture.

CLAIRE (CONT'D)
They're not coming back.

GRANGER
Well Claire, my job is to find art
and return it.

He turns and looks at her.

GRANGER (CONT'D)
And this seems like a good place to
start.

EXT. METZ FRANCE - ROAD - DAY

Pattons's Third Army are readying themselves for the Ardennes and The Battle of the Bulge.

CAMPBELL and SAVITZ walk down the road with hundreds of other soldiers. They pass a cemetery where all the headstones with the star of David have been broken off. This isn't lost on SAVITZ.

CUT TO:

EXT. METZ FRANCE - LARGE CAMP - NIGHT

It's a huge camp, thousands of Patton's army camping out. KP tents, makeshift offices, showers. It's December fifteenth and bone chilling cold.

CUT TO:

INT. METZ FRANCE - MAIL TENT - NIGHT

CAMPBELL and SAVITZ are collecting care packages from home.

CUT TO:

EXT. METZ FRANCE - LARGE CAMP - NIGHT

CAMPBELL and SAVITZ walk to their tent. A radio speaker plays Christmas music.

CUT TO:

INT. SAVITZ & CAMPBELL'S TENT - NIGHT

SAVITZ is opening his package; expensive crackers, caviar, brie, photos of friends. CAMPBELL watches.

CAMPBELL
Well if that don't beat all.

SAVITZ
Just because we're at war doesn't
mean one can't eat well.

They both smile, SAVITZ offers him a cracker.

CAMPBELL (Taking the
cracker)
I'll take a pass on the caviar.

SAVITZ
You don't know what you're missing.

CAMPBELL
I spent a year in Nova
Scotia...it's all I ate.

CAMPBELL spreads beans on his cracker.

SAVITZ
Aah...Nova Scotia.

SAVITZ looks at CAMPBELL who is holding his care package.

SAVITZ (CONT'D)
Aren't you going to open it?

CAMPBELL
It's not Christmas yet.

SAVITZ
(Smiles)
Okay...

SAVITZ opens a letter and starts to read it, laughing a bit
for CAMPBELL\$ benefit. CAMPBELL watches.

Christmas music plays.

As they listen, CAMPBELL opens his package. He pulls out two
home made dolls, a letter, and a 78 rpm record. He reads the
note but holds the record against his heart. SAVITZ watches
him.

SAVITZ (CONT'D)
(pointing to the record)
What's that?

CAMPBELL
Message from home.

He sets the record in the box and closes it.

CAMPBELL (CONT'D)
We might have to confiscate a
phonograph.

CAMPBELL picks up a towel, puts on his coat, and head out to
the showers.

CAMPBELL (CONT'D)
Be back.

SAVITZ
Take your gun...remember what
happened last time.

CAMPBELL
I never shower without it.

He leaves, SAVITZ looks down at his box.

CUT TO:

EXT. METZ FRANCE - SHOWER TENT - NIGHT

CAMPBELL is in the shower. It's a cold shower, the kind that makes you work very quickly. Christmas music has been playing on the camp loud speaker. Suddenly it stops. Then over the speaker we hear a child's voice. CAMPBELL doesn't recognize it at first, but as he does, he stops. He's dried himself off and thrown his coat back on. But now he can't move.

CAMPBELL'S SON (V.O.)
Hey daddy!

CAMPBELL'S WIFE (V.O.)
We miss you so much sugar..woogie
made you a special Christmas hat..

CAMPBELL'S SON (V.O.)
(Overriding)
CHRISTMAS HAT!

CAMPBELL'S WIFE (V.O.)
He's very proud..we loved our
postcards sugar.

CUT TO:

INT. METZ FRANCE - RADIO TENT - NIGHT

we see SAVITZ standing in the radio tent. He holds a microphone to the phonograph.

CUT TO:

EXT. METZ FRANCE - SHOWER TENT - NIGHT

CAMPBELL sits on the floor listening.

CAMPBELL'S WIFE (V.O.)
Ready honey?..Okay..

Singing.

WIFE AND SON (V.O.)
 We wish you a Merry Christmas, we
 wish you a Merry Christmas•..

We cut to other guys sitting in their tents, listening to
 CAMPBELL's record. Men in the KP, men in thmakeshift
 infirmary.

WIFE AND SON (V.O.)
 We wish you a Merry Christmas and a
 Happy New Year.

CAMPBELL'S SON (V.O.)
 (By himself)
 We wish you a Merry Christmas and a
 happy New year.

CAMPBELL'S WIFE (V.O.)
 We love you baby...come home to us
 soon.

CAMPBELL'S SON (V.O.)
 Bye-bye daddy.

CUT TO:

INT. METZ FRANCE - RADIO TENT - NIGHT

We see SAVITZ as he slowly sits.

Now we cut around to others in the camp, until we find
 CAMPBELL. He sits motionless on the floor, a smile on his
 face.

EXT. METZ FRANCE - LARGE CAMP - DAY

The Battle of the Bulge is in full swing. EPSTEIN and STOKES
 help carry injured soldiers into the field hospital. It's
 cold and snowing and muddy..it's the worst kind of
 conditions. They shuffle into the tent full of badly injured
 soldiers rushing their patient towards the back.

STOKES
 Head to the back Harry..•Doc!

One of the DOCTORS performing surgery looks up. EPSTEIN and
 STOKES make a makeshift bed out of crates, then set their
 patient down. The DOCTOR comes over.

STOKES (CONT'D)
We picked him up on the side of the
road...he's got one in the chest
and he's bleeding pretty bad from
his leg...we put a tourniquet on
it...

DOCTOR
Okay lets get his shirt off and see
how bad it is.

EPSTEIN
I got it Lieutenant.

DOCTOR
What's his name?

STOKES
Don't know.

EPSTEIN and STOKES open up his jacket and shirt revealing a
gaping hole in the center of the kids chest. The DOCTOR
looks for only a second.

DOCTOR
Okay son...you're gonna be
fine...we're going to get you some
morphine...

The young soldier is yelling.

DOCTOR (CONT'D)
Can we get some morphine over here!

Then to STOKES.

DOCTOR (CONT'D)
You can close that jacket
Lieutenant...

The three men look at each other.

EPSTEIN
(not understanding)
Is he gonna be okay?

STOKES holds the soldiers hand.

DOCTOR
He's going to be fine...

The DOCTOR reaches down and takes the tourniquet off of the
PATIENTS leg. We hear blood starting to pool on the floor.

A NURSE brings over a shot of morphine, the DOCTOR shoots him up, and almost immediately the patient becomes quiet.

Beat.

DOCTOR (CONT'D)
(to STOKES)
Can you get the Chaplain?

STOKES looks down, he hadn't realized that he was holding the soldiers hand. He looks at EPSTEIN.

EPSTEIN
I'll get him.

EPSTEIN and the DOCTOR walk away, leaving STOKES virtually alone with his dying patient...the sound of blood dripping on the floor.

DISSOLVE TO:

INT. TRAIN STATION - OUTSIDE OF PARIS - DAY

Dozens of boxcars are open. Thirty men are carefully re-boxing hundreds of masterpieces, this was the train of stolen art. GRANGER and JAUJARD are excitedly identifying pieces as they're placed back into boxcars.

JAQUES is yelling at some workmen in French.

JAQUES
Careful gentlemen! Your countrymen
died for these.

GRANGER inspects the back of a painting and writes down something on a list. He looks up to JAQUES.

GRANGER
Most of these are from private
collectors, should we separate them
from the museum pieces?

JAQUES
Let's do that in Paris.

GRANGER picks up the painting, he carries it into the boxcar where we see stacks of paintings and sculptures. GRANGER hears a commotion outside, he pokes his head out to see. A young worker runs towards JAQUES with a book. He hands the book to JAQUES who opens it. It's a photo book of stolen art. GRANGER jumps down and goes to him.

GRANGER
What is it?

JAQUES
(smiling)
You have to admire the Germans.
They kept such detailed
records...even of the things they
stole.

The two men flip through the book and a piece of paper falls out. We see that it's signed by Hitler.

INT. JEU DE PAUME - CORRIDOR - DAY

GRANGER walks down the hall of the Jeu de Paume, the photo book under his arm. The corridor has stacks of paintings against the walls. He turns and walks into Claire's office, she sits at her desk. He sets the paper down in front of her.

GRANGER
They brought the train back today.
I have a thank you present for you.

CLAIRE
Don't thank me, thank the
Resistance.

GRANGER (pointing
to paper)
You know what this is?

CLAIRE
No.

GRANGER
It's a directive...signed by
Hitler, that says if he dies...if
Germany fails, they're to destroy
everything.

CLAIRE sits there, stunned.

GRANGER (CONT'D)
Where did they take the art?

CLAIRE
(shrugs)
Germany...Austria.

GRANGER
You understand, I'm here to help
you.

CLAIRE
I understand you are. But you are
not in Germany.

GRANGER
My men are.

CLAIRE
(Shrugs again)
I don't know your men. I have work
to do.

She exits, leaving GRANGER alone.

EXT. METZ FRANCE - LARGE CAMP - DAY

We're back at the camp outside of Metz, The Battle of the Bulge *is* in full swing. We see STOKES driving his VW in the snow with EPSTEIN. The car is strapped down with boxes, crates, and paintings. Soldiers stop and take note of the odd sight, including SAVITZ, who is outside his tent cooking something in a big pot over an open fire. He waves as the car pulls up.

JEAN-CLAUDE
Smells good.

SAVITZ smiles and pulls his clothes out of the pot with a stick.

SAVITZ
Lice!

INT. METZ FRANCE - TENT - LATER

All the men sit on crates, they look over the paper laid out on the table.

STOKES
It's called the Nero decree.

SAVITZ
Modest.

STOKES
Granger got it from the
French...they found a train full of
art headed to Germany.

GARFIELD
How many pieces?

STOKES
Roughly five thousand.

CAMPBELL
That's rough.

STOKES
One of the train conductors said
that there were at least twenty
trainloads taken out of Paris in
the last five years.

SAVITZ
That's rougher.

CAMPBELL
(eating a piece of jerky)
You think it's all in Siegen?

STOKES
(nodding)
And Merkers...hidden somewhere in
the town.

GARFIELD
That's a lot of art to hide in a
couple of towns..

JEAN-CLAUDE
A couple of towns we might be...how
do you say?...blowing up to hell...

CAMPBELL
Let's hope they have a lot of wine
cellars.

SAVITZ
In Germany?

CAMPBELL
They make a nice Riesling.

SAVITZ
What are you eating?

CAMPBELL
Homemade jerky..want some?

SAVITZ
No.

STOKES
So we'll split up. Garfield, you
and Jean-Claude work your way to
Merkers...the rest of us will find
a way into Siegen. The allies go
first...understand?

CAMPBELL
I just hope it's not all blowing up
to hell.

He bites down on some jerky and we hear the pop of a tooth.

CAMPBELL (CONT'D)
Shit.

STOKES
We'll meet up in Nuremberg, Good
luck.

INT. HITLER'S BUNKER

We see the model of the Fuhrer Museum, there is a lugar
sitting amongst the white buildings. The gun is lifted and
we stay on the model illuminated by the hall light.

Now we cut to the silhouette of Hitler gun in hand. He has
one last look at his dream before he closes the door and
plunges us into darkness.

EXT. SIEGEN - STREETS - DAY

We see a town sign that reads "SIEGEN." It's broken and
leaning over in the road. Most of the mountain town is
broken. American soldiers are everywhere. We see STOKES and
EPSTEIN driving along the devastated roads. German POWs,
hands tied, are being marched through the rubble.

EXT. SIEGEN - LATER

STOKES, CAMPBELL and SAVITZ stand over an abandoned well, a
rope dangling down the center.

CAMPBELL
(his jaw swollen)
How long can he hold his breath?

SAVITZ
I'm sorry I don't understand
you...what?

CAMPBELL
I said you have lovely breasts.

SAVITZ
You've got to get that fixed.

We hear gasps from the well.

Then, EPSTEIN, yelling from the well.

EPSTEIN
Nothing!

EPSTEIN pops out soaking wet.

EPSTEIN (CONT'D)
Just a lot of Nazi uniforms.

SAVITZ looks around at all the plain clothed citizens.

SAVITZ
(To himself)
Yeah...you're all victims.

STOKES, looking around frustrated.

STOKES
It's not here. Lets go to Merkers.

CAMPBELL
If it's okay with you I need to
find somebody to pull a tooth.

SAVITZ
I'll do it.

STOKES
You won't find one here. Head
North...see if you can find a
dentist in Trier...we'll meet up in
Cologne.

SAVITZ
I'll go with him.

CAMPBELL
Thanks...

STOKES
Alright...

EXT. ROAD - OUTSIDE OF ODERHAFF POLAND - DAY

A Russian convoy has taken over several German trucks. We see a Russian Trophy Brigade, in red berets, carrying painting after painting from the Germans trucks and loading them into a Russian truck. Russian guards hold guns on the German soldiers. Then we hear a train whistle and..

CUT TO:

EXT. ROAD TO MERKERS - DAY

JEAN-CLAUDE and GARFIELD are driving along. They see tanks broken down...dead bodies..they're close to the front.

GARFIELD
Lets cut up a little higher..wait
for it to clear up.

JEAN-CLAUDE
Yes, good.

INT. TRIER GERMANY - BUTCHER SHOP - DAY

We're inside a butcher shop, a little boy runs with a hammer, we follow him to the back of the shop where CAMPBELL sits in a chair, his mouth open. SAVITZ stands next to CAMPBELL and an older German man, a dentist wearing a bloody butchers apron. The DENTIST has his head in CAMPBELL'S mouth, he speaks broken English.

DENTIST
Ya...that looks very painful.

He looks up to get the hammer from the boy.

CAMPBELL mumbles something though we can't make it out.

DENTIST (CONT'D)
We could, but it will get worse day
by day.

SAVITZ
Were you here during the raid?

The DENTIST unrolls a group of stainless steel dental tools...CAMPBELL'S eyes open wide.

DENTIST
If you're asking if I was a Nazi,
the answer is no.

He shoves a rubber block into CAMPBELL'S mouth.

SAVITZ
We haven't met anyone who was a
Nazi..•

CAMPBELL looks at SAVITZ and angrily mumbles something. The Dentist laughs.

DENTIST
(to Savitz)
He said not to make me angry.

The DENTIST laughs again.

DENTIST (CONT'D) There
were uniforms worn...there were
armbands...but here there were very
few Nazis.

The DENTIST has placed a tool in CAMPBELL'S mouth and picks up the hammer with his other hand.

SAVITZ
I'm sure you're all innocent.

The DENTIST laughs and pulls back with the hammer. CAMPBELL is muttering away furiously, the DENTIST swings down with the hammer and just before we see the hit•..

CUT TO:

INT. TRIER GERMANY - BUTCHER COUNTER - DAY - CONTINUOUS

An older woman stands at the counter waiting for service when she hears CAMPBELL scream in pain. She looks around and leaves in a hurry.

CUT TO:

INT. TRIER GERMANY - BUTCHER SHOP - LATER

The three men now sit around a table with whiskey glasses and a bottle. They talk.

DENTIST
Artists?

SAVITZ
Not artists. Collectors••In New
York. He's an architect.

CAMPBELL half smiles and waves his hand.

DENTIST
I always wanted to see New York.

SAVITZ
Greatest city in the world.

DENTIST
(smiles)
Ahh...have you ever been to Munich?

SAVITZ
No...but we will soon...

They sit there. There's a sadness to this. Then the DENTIST smiles.

DENTIST
I have a nephew who studied art in Paris. He lives a few miles from here...he may be able to help you.

SAVITZ
Is he a soldier?

DENTIST
He's a good boy.

SAVITZ looks to CAMPBELL.

SAVITZ
What do you say?

CAMPBELL mumbles again.

The DENTIST laughs.

DENTIST
He said he'd love to go.

He laughs, SAVITZ laughs, CAMPBELL gives a half hearted smile and drinks his whiskey.

EXT. TRIER GERMANY - MODEST COTTAGE - DAY

We're driving up a dirt road to a modest country house, two children are playing in the yard. The Dentist's nephew is chopping wood as his uncle yells out to him. The jeep pulls up and the dentist jumps out and hugs his nephew, he introduces both SAVITZ and CAMPBELL. He also hands him a package of meat.

INT. TRIER GERMANY - MODEST COTTAGE - DAY

SAVITZ, CAMPBELL, and the DENTIST, walk in the front door followed by the NEPHEW, who we now recognize as BUNGES, the SS officer from the Jeu de Palme.

INT. TRIER GERMANY - MODEST COTTAGE - DAY

The four men now sit around a table, BUNGES WIFE serves bread and beans.

SAVITZ
So how long were you in Paris?

BUNGES looks to his wife.

SAVITZ (CONT'D)
You studied in Paris?

BUNGES
(Understanding now)
Yes...two years...

CAMPBELL gets up during the conversation, he walks around the living room looking at the art hanging on the walls.

BUNGES (CONT'D)
My wife and I love Paris.

He speaks to her in German...she nods her head yes.

CAMPBELL
These are all beautiful
paintings...

BUNGES
Ah I wish. Just copies, Cezanne,
Renoir.

CAMPBELL
(To himself)
They're good.

BUNGES
(To Savitz)
So where did you study art?

SAVITZ
Harvard, the society for
contemporary art.

CAMPBELL, still walking around the room, sees some broken crates to be burned in the fireplace.

He looks down and pulls out some of the broken planks. He flips one over and sees it has the word SIEGEN stamped on it.

DENTIST

They're looking for artifacts, they want to protect the historic pieces.

BUNGES

It's an honorable thing in the time of war.

CAMPBELL walks back to the Cezanne, he lifts it up to see the back of the painting. He's behind BUNGES who strains to see what he's doing.

SAVITZ

Well we believe the ss took most of the great art pieces out through France and are hiding it.

DENTIST

I told them you might be able to help.

BUNGES

Well, I wasn't ss ...I was a soldier...like you. If I can help you in any way...

CAMPBELL

Do you know the collector Rothschild?

BUNGES

Rothschild?

CAMPBELL

He had one of the greatest collections of art in the world.

DENTIST

He's French.

CAMPBELL

He's Jewish.

BUNGES

No. I don't know him.

CAMPBELL sits at the table next to BUNGE'S wife.

CAMPBELL
(Smiling)
Does your wife speak English?

BUNGES
No.

CAMPBELL
Good. The back of that Cezanne
says Rothschild.

BUNGES
It was a gift.

CAMPBELL
The Renoir too?

BUNGES sits silently. CAMPBELL takes the broken piece of
crate that says SIEGEN and places it on the table. Everyone
looks at it. Then Bunges smiles, and with that everyone
smiles. The children are running around the table playing
red baron. CAMPBELL looks over to the children and says...

CAMPBELL (CONT'D)
Heil Hitler!

The CHILDREN stop immediately, turn to the table and raise
their arms in a Nazi salute.

CHILDREN
Heil Hitler!

CAMPBELL and SAVITZ look at BUNGES as his smile fades.

EXT. TRIER GERMANY - JEEP - FARM ROAD - DAY

SAVITZ drives, CAMPBELL is in back with a dozen paintings,
BUNGES is in the passenger seat, his hands and feet are tied.

EXT. SALT MINE - INGOLSTADT GERMANY - DAY

We fade up close on the Nero decree, which is weighted down
by a jewelled crown, as it sits atop the hood of a German
officers jeep. The German officer is EIGRUBER.

INT. SALT MINE - INGOLSTADT GERMANY - DAY

We see EIGRUBER inside the mine which is filled to the
rafters with classic art.

There are two one ton bombs sitting on the ground.

We push in on Rafael's famous painting, "Portrait of a Young Man."

German soldiers run out as Eigruber barks orders.

EXT. SALT MINE - INGOLSTADT GERMANY - DAY

Eigruber walks back towards his jeep. He picks up the decree and puts it in his pocket as the wires are attached to the plunger.

INT. SALT MINE - INGOLSTADT GERMANY - DAY

Back inside the mine we push closer on the portrait staring right back at us.

EXT. SALT MINE - INGOLSTADT GERMANY - DAY

Yelling

EIGRUBER
(In German)
FIRE!

The mine explodes. Some of the German soldiers look at each other, "What have we done?"

EIGRUBER gets in his jeep and drives down the road. He looks at a map indicating the location of mines, noting one that says "Ingoldstadt."

EXT. COLOGNE - DIRT ROAD AND FIELDS - DAY

A wide shot of a dirt road with nothing on it. The road is surrounded on both sides by fields, and beyond the fields is hedgerow.

EXT. COLOGNE - ANOTHER DIRT ROAD - DAY

We see GARFIELD and JEAN-CLAUDE driving a jeep down a different road. The road sign to Merkers is destroyed, they can't tell which way to go.

GARFIELD
(looking at a map)
Should be the next turn..who the
hell knows.

JEAN-CLAUDE
(driving)
Could a been the last one...

GARFIELD
If we get to a bell tower we've
gone too far.

They pull up to a crossroad and slow to a stop. Looking
around they see no road signs.

JEAN-CLAUDE
What'ya think?

GARFIELD
I don't think we want to go any
further that way.

JEAN-CLAUDE
(looking)
So?

EXT. COLOGNE - DIRT ROAD AND FIELDS - DAY

We now cut back to the road surrounded by fields and
hedgerow. We see that JEAN-CLAUDE and GARFIELD were driving
down a road perpendicular to this road and are stopped at a
crossroad two hundred yards away from camera. They then turn
and drive towards us (camera.) As they drive closer, we see
a beautiful brown thoroughbred standing in the middle of the
road.

INT. JEEP - COLOGNE - DIRT ROAD AND HEDGEROW - CONTINUOUS

Now in the jeep, driving.

JEAN-CLAUDE
(looking around)
Quiet.

GARFIELD
It is at that.

Then JEAN-CLAUDE sees the horse, a giant smile crosses his
face.

JEAN-CLAUDE
Well I'll be damned.

He stops the car in the middle of the road and gets out.

GARFIELD
That's a beauty.

JEAN-CLAUDE is walking slowly towards the horse. GARFIELD gets out and leans against the jeep, he lights a cigarette.

JEAN-CLAUDE
Look at him...that's not some plow horse...he's a runner. Hey fella...I haven't got a thing for ya.

GARFIELD
Offer him a cigarette.

JEAN-CLAUDE stops fifteen feet away from the horse and twenty feet from the hedgerow.

JEAN-CLAUDE
Hey my friend...you want a cigarette?

The wind blows through the hedgerow. Back at the jeep GARFIELD glances back over his shoulder at the other row of hedgerow across the road...maybe he sees something. He starts walking towards it.

Suddenly the horse spooks and takes off running.

JEAN-CLAUDE (CONT'D)
I guess he doesn't smoke.

Now JEAN-CLAUDE takes a step closer to the hedgerow on his side of the road. There's something in there. He moves closer until he can see dozens of German soldiers, guns drawn, facing him silently.

Everything happens at once. GARFIELD, on the other side of the road, sees American soldiers in the hedgerow. JEAN-CLAUDE turns and starts running back to the car.

JEAN-CLAUDE (CONT'D)
NAZIS...Garfield!!

The Nazis open fire, the Americans open fire, our boys are right in the middle of a raging battle. GARFIELD pulls out his gun and fires into the trees. JEAN-CLAUDE is running to GARFIELD. And then it happens. JEAN-CLAUDE is hit in the back, he's dropped fifteen feet from the jeep. GARFIELD runs over, grabs JEAN-CLAUDE by the arm and drags him to the other side of the jeep. GARFIELD looks at JEAN-CLAUDE'S wound.

GARFIELD
Goddarnnit! Goddamnit!

JEAN-CLAUDE
Where am I hit? Garfield?

GARFIELD takes off his jacket and stuffs it under JEAN-CLAUDE'S jacket to stem the bleeding.

GARFIELD
Jesus Christ.

JEAN-CLAUDE
Is it bad?

GARFIELD picks up JEAN-CLAUDE, in the middle of the fire fight, and tosses him into the jeep. He jumps in as bullets are pinging everywhere and drives down the road out of the eye of the fight.

JEAN-CLAUDE (CONT'D)
I'm bleeding like a son of a bitch.

GARFIELD
Hang on.

JEAN-CLAUDE
It's a hell of a thing...dumb
ass way to get killed...

GARFIELD
We'll get some help.

JEAN-CLAUDE
Goddamn lot of blood.

CUT TO:

EXT. COLOGNE - ROAD - SUNSET

The jeep is flying down the road.

CUT TO:

EXT. COLOGNE - FARMHOUSE - SUNSET

The sun is setting. A blood covered GARFIELD knocks on a farmhouse door. The German family closes the shutters wanting nothing to do with him.

GARFIELD
Please...help me!

CUT TO:

EXT. COLOGNE - ROAD - DUSK

As it gets darker out, GARFIELD drives down the road. JEAN-CLAUDE has stopped talking.

GARFIELD
Jean-Claude...Jean-Claude...hang in
there...we're gonna get you some
help.

GARFIELD pulls over and pulls his blood soaked jacket out from under JEAN-CLAUDE'S jacket replacing it with a towel. JEAN-CLAUDE'S eyes are still open but he's barely conscious. He looks at GARFIELD as he furiously works, they lock eyes.

JEAN-CLAUDE
(winking at Garfield)
It's okay.

GARFIELD
You hang in there buddy.

JEAN-CLAUDE
(smiles barely awake.)
I'm hanging...

JEAN-CLAUDE reaches into his pocket and pulls out a rosary.

JEAN-CLAUDE (CONT'D)
Hold on to this.

GARFIELD
Is that a rosary?

JEAN-CLAUDE
(Nods)

My wife gave it to me, I don't want to get blood on it.

GARFIELD, folding it in JEAN-CLAUDE'S hand.

GARFIELD
You hang onto it right now.

GARFIELD jumps back in the jeep and starts driving. We see the lights get smaller in the night.

EXT. COLOGNE - FIELD FARM ROAD - SUNRISE

A platoon of allied trucks drive down the road. As they get closer they see GARFIELD'S jeep pulled over on the side, GARFIELD sits on the road leaning back on the jeep. JEAN-CLAUDE sits up between GARFIELD'S legs leaning back on him.

As we get closer we see that JEAN-CLAUDE is gone. The soldiers, now stopped, get out and stand around the two men.

INT. COLOGNE - MILITARY HOSPITAL - DAY

GARFIELD, in a foot cast and using a cane, limps down the hall of a military hospital. SAVITZ and CAMPBELL walk up and greet him. There is the heavy burden of JEAN-CLAUDE's death weighing on GARFIELD'S face. They walk towards us.

Under this we hear...•

STOKES (V.O.) We lost
our second man yesterday...His full
name was Jean- Claude Clermont...he
had a wife, Marie, and two
children. Not much
more to say about it except he was
a good man...he did his job
well...and he'll be missed.

EXT. COLOGNE - MILITARY HOSPITAL - CONTINUOUS

All the men, including GARFIELD and STOKES, stand around the jeep.

STOKES (CONT'D) Walter
you can go stateside if you'd
like...get some R&R and meet up
with us later.

GARFIELD
All the same to you I'd like to
finish this.

STOKES
That's fine. It looks like we're
stuck here till Merkers is secure.

SAVITZ
Say George, we took this off and SS
officer who was stationed in Paris.
It's a map. He had a farmhouse
full of stolen art.

STOKES compares the map to his own. It has circled cities;
SIEGEN, MERKERS, ALTUSSEE, HEILBRONN, BERNTERODE.

STOKES
I don't follow...they don't make
sense, they're not a train route.

CAMPBELL
Are they airfields?

EPSTEIN
Sir, there is something...

STOKES
Okay?

EPSTEIN
These towns...Bernterode is a
potassium mine. Merkers, salt
mine..Heilbronn, salt
mine..Altussee, salt
mine...Siegen...

CAMPBELL
Copper...a copper mine.

Each town has a symbol next to it, either salt, potassium or
copper. Like an elemental table.

They all look down at the map.

EPSTEIN
Mines.

STOKES
Lets go back to Siegen.

EXT. ROAD TO SIEGEN - DAY

STOKES drives the VW with GARFIELD in the passenger seat and
EPSTEIN in back. They ride in silence for a while. We pass
some horses off to the side of the road. GARFIELD watches
them for a beat.

GARFIELD
How old was Jean-Claude?

STOKES
Forties I guess.

GARFIELD
It's a hell of a thing. He hung in
there...

They just keep driving.

STOKES
Hell of a thing.

They drive on to Siegen.

EXT. SIEGEN - MINE - DAY

We're at the entrance to the Siegen copper mine, a large doorway that opens into the side of a hill. STOKES, EPSTEIN and the rest, enter the mine.

CUT TO:

INT. SIEGEN - MINE - DAY

The mine is hot and damp, the walls are lined with German civilians hiding, a sea of humanity. It's dark, but as STOKES switches on his flashlight, he sees people on the ground, some sleep on their coats, some stand, others yell. STOKES and his men press on.

INT. SIEGEN - MINE - DAY

STOKES, EPSTEIN, SAVITZ, CAMPBELL and GARFIELD, are walking down the mine tunnel. The mine is deep. At every crossroad, down every off shoot tunnel they point a light down, you see more POW'S. It feels like it will never end. As they continue, STOKES shines his light on the ground and onto the rails. The rails are rusted except for one set that glistens bright in the shine of the flashlight. The bright rail takes a left turn up ahead and then abruptly stops at a cement wall. STOKES puts his hand on the wall, he knocks on it with his knuckles, then he pulls his pick-hammer from his belt and starts chopping away. He turns and hands EPSTEIN his flashlight.

STOKES

Hold this.

We stay on EPSTEIN'S face for a beat and then we...cut to:

EXT. SIEGEN - MINE - DAY - LATER

All of the civilians are sitting outside of the mine guarded by American soldiers. We see GARFIELD on crutches work his way into the mine. As he walks he sees four soldiers with pick axes pounding away at the wall up ahead, and a bright light beaming out from the side. As GARFIELD gets to the gaping hole, the soldiers stop pounding and we see a room, two stories high, a hundred feet long and wide, lit with gas lighting. There are racks and racks of artwork. Paintings are stacked on top of one another, there are statues, caskets, busts, a restoration table in the middle with a Van Eyck laid out on it. Bent over the table is STOKES, he looks up at GARFIELD.

STOKES
How much money you got?

GARFIELD
(Smiling)
Two francs.

STOKES
(Smiling)
That'll do. •we're charging
two francs entrance fee.

GARFIELD
That's a lot of scratch for an
enlisted man.

STOKES
It's worth it.

We see EPSTEIN smiling as he carries a bust of Charlemagne.

We see German POWs loading giant paintings onto US military trucks, as EPSTEIN barks orders at them in German.

Under this we hear:

STOKES (V.O.)
Dear James, even though we knew,
every one of us, we talked about it
everyday. But to see it...right
there in one room. More art than
the Vatican, more than the Met. It
takes your breath away.

Then we cut to EPSTEIN and STOKES helping to carry the bust of Charlemagne back into the Cathedral in Aachen from where it was stolen.

The VICAR and his five boys are also helping unload the truck.

STOKES (V.O.)
For the men it has lit a fire under
us...how many more hidden rooms?
When can we get there? What will
be there when we do? Enclosed are
your transfer orders, we'll need
you here with us as we've lost both
Jeffries and Jean-Claude. Safe
travels, Stokes.

CUT TO:

EXT. PARIS STREET - DAY

GRANGER walks down a busy Paris street with shopping bags in one hand. With the other he finishes reading STOKES's letter and pockets it. He stops to buy a newspaper from a French boy, "Le Figaro." He opens the paper, in the bottom corner is a picture of, BUNGES, and the story of his arrest. GRANGER isn't reading it though, he's looking at the other side of the paper as he continues down the street.

CUT TO:

EXT. PARIS CAFE - DAY

Outside a sidewalk cafe, CLAIRE is sitting alone drinking her coffee and reading "Le Figaro." She though, is reading about BUNGES arrest. A pair of legs stop in front of her, she looks up to see GRANGER. She's in a much different mood, smiling, she kicks out the other chair for him to sit.

CLAIRE
Bonjour Monsieur

GRANGER
Bonjour.

CLAIRE
May I offer you a coffee?

GRANGER has never seen her like this.

GRANGER
I'm not sure.

She signals for the waiter to bring another coffee.

GRANGER (CONT'D)
I almost didn't recognize you.

CLAIRE
My hair?

GRANGER
(shaking his head) I've
never seen you smile.

CLAIRE
Well James, it's April in Paris,
haven't you heard? They write
songs about it.

GRANGER
Is that so?

CLAIRE
(referring to his bags)
Shopping for your wife?

GRANGER
My wife?

CLAIRE
Every woman loves French perfume.

GRANGER
(smiles)
Even French Women?

CLAIRE
Especially French Women.

The coffee comes and there is a moment that the two look at each other after the waiter leave.

CLAIRE (CONT'D)
Do you write your wife everyday?

GRANGER
No, but I write her.

CLAIRE
(Smiles)
Are you a good husband?

GRANGER
I'd like to think that I am.

CLAIRE
Paris at night finds a lot of good husbands...out...

GRANGER
Well it's war.

CLAIRE
It's Paris.

GRANGER
(joking)
Even the wives have to pitch in.

They both smile. GRANGER picks up one of his bags, puts it on the table and starts to empty it.

GRANGER (CONT'D)
Sardines, some form of potted meat,
crackers...

CLAIRE
You're having a party?

GRANGER
No...just stocking up. I received
my orders last night...heading
east.

Beat.

CLAIRE
Germany?

GRANGER
(nodding his head)
Merkers...a mine. I'm meeting the
men there.

CLAIRE
I was just reading about your
men...they found art.

GRANGER
A lot of art.

CLAIRE
And they returned it?

GRANGER
What they could. But most of
it...they don't know who it belongs
to.

CLAIRE
When do you leave?

GRANGER
In the morning.

She pulls out a pen and writes on his shopping bag.

CLAIRE
Then we should celebrate tonight.
This is my address...you bring
the
potted meat and I'll bring the
wine.

GRANGER
What's the attire?

CLAIRE
(smiling)
Formal of course.

GRANGER
That's what I thought.

They smile.

CUT TO:

SHOT OF PARIS AT NIGHT.

Lili Marlene plays over this.

EXT. CLAIRE'S APARTMENT - NIGHT

GRANGER walks down the street reading the address off his shopping bag. He arrives at CLAIRE'S building and goes in.

INT. CLAIRE'S APARTMENT - NIGHT

CLAIRE opens the door. She sees GRANGER wearing street clothes. A short sleeve shirt and dark pants, he's not really dressed up. CLAIRE on the other hand is in a nice dress, pearls, her makeup done, she looks good. This stops GRANGER as he enters her apartment.

GRANGER
You weren't kidding.

CLAIRE
I never kid.

Referring to his own attire.

GRANGER
This is the best I have.

CLAIRE takes the bag out of his hand and walks into the main room of the two room apartment, a living room, dining room, kitchen in one, with a separate bedroom.

As CLAIRE goes to the sink to empty the bag, GRANGER looks at the table. Candles lit, a bottle of wine, two coffee cups for the wine, and a large stack of files.

CLAIRE
Would you pour the wine.

GRANGER
Sure...

His focus is on the files.

GRANGER (CONT'D) I
brought some
things...cheese...brie cheese. • and
croissants. •.

CLAIRE
Very French. Sit down •..I've
cooked a hen.

GRANGER
Hen?

CLAIRE
Yes, it should be ready soon.

CLAIRE goes into the bedroom leaving GRANGER alone...with
those files. He's come so close, he won't risk it now.
After a few beats CLAIRE comes out holding a tweed jacket and
a very loud red and yellow striped tie. She tosses him the
coat.

CLAIRE (CONT'D)
Put this on.

He puts on the coat, it's a little big. As he dresses,
CLAIRE throws the tie around her neck and ties it, then slips
it off. She goes over to GRANGER, slides the tie over his
head and onto his collar.

CLAIRE (CONT'D)
In France, if you are given an
invitation to a formal party, you
dress accordingly.

She finishes with the tie.

GRANGER
It matches my eyes.

CLAIRE
Then you may keep it.

She picks up her coffee cup of wine and toasts him, then goes
back to the oven.

CUT TO:

INT. CLAIRE'S APARTMENT- NIGHT -LATER

CLAIRE and GRANGER sit at the table trying to chew through
Claire's hen. GRANGER'S eyes constantly look to the stack of
files. They keep chewing and chewing. Maybe a drink would
help...but they keep chewing.

GRANGER
You say this is hen?

CLAIRE
Hen..yes...

GRANGER
He put up a good fight.

CLAIRE
Can I tell you a secret?

GRANGER
Yes.

CLAIRE
I've never cooked hen before in my life.

GRANGER
You'd never know.

They both smile, still chewing.

CUT TO:

EXT. PARIS - LATIN QUARTER - LATE NIGHT

Outside on the streets, drunk American soldiers walking with French girls arm in arm.

CUT TO:

INT. CLAIRE'S APARTMENT - LATE NIGHT

We pan through the table with open cans of potted meat, sardines half eaten, cheese and crackers all but gone, the wine bottle empty. CLAIRE now sits next to GRANGER at the table, both are looking at her files. She hands him photos and press clippings.

CLAIRE
Here is Clairenberg, Goring, Lohse, Von Behr, these are the key figures for the ERR, the "Staff for Special Purposes." They started with the Jewish collectors in 1940.

She shows him the newspaper with Bunes' photo.

CLAIRE (CONT'D)
You see Bunes?

GRANGER
The SS farmer?

CLAIRE
Farmer? Here he is with Goring
inspecting art to be stolen and
shipped to Germany.

She shows him another photo.

CLAIRE (CONT'D)
Vermeer's "Astronomer" stolen by
Goring.

GRANGER
This went to his private
collection?

CLAIRE
This went to Hitler in 1942. Most
pieces they would photograph then
take. They would send Hitler
albums filled with photos of the
stolen artwork. The modern masters
like Picasso, Klee and Max Earnst,
Goring would burn in the yard,
hundreds of paintings.

GRANGER
And you believe that these
paintings are all in the mines?

CLAIRE
Not these.

She jumps up and runs to her bedroom, coming back with a
wooden box that she sets on the table. She puts her hands on
top of the box.

CLAIRE (CONT'D)
This is all I have James. This is
my life.

GRANGER
I understand.

She opens the box, takes out a ledger and opens it.

CLAIRE
This is every piece of art that
came through the Jeu de Palme.
I've kept train manifests,
receipts, letters, for every single
piece.

(MORE)

CLAIRE (CONT'D)
Who it belonged to, who took it,
and where they took it. I put a
colored mark on every piece to
match this ledger.

GRANGER
(leafing through it)
Jesus Christ.

CLAIRE
I'm giving it to you. It's your
responsibility now.

GRANGER
(looks at her)
I understand.

She takes out a photo from the ledger.

CLAIRE
There's a castle in the Bavarian
alps, Neuschwanstein. You should
find most of the art there.

He looks at the photo, a castle high in the hills.

CLAIRE (CONT'D)
Tell them Claire Simone says hello
when you get there.

GRANGER
I'll do just that.

She smiles, a weight has been lifted off her shoulders.

CLAIRE
I'm out of wine but I have Cognac.

GRANGER
I should go.

They sit there silently for a beat too long.

CLAIRE
You could stay•••

They both smile.

CLAIRE (CONT'D)
It is Paris.

He stands up and kisses the top of her head. Then he leans
over to collect her work, he puts it in the box and leaves.

GRANGER
I do love my tie.

They both laugh as the door closes leaving her alone in her apartment.

INT. VILLA - NORTHERN GERMANY - DAY

The Russian trophy brigade, in their red berets, are going through the villa, taking pictures off the walls and rolling up beautiful tapestries.

EXT. VILLA - NORTHERN GERMANY - DAY - CONTINUOUS

A Russian commander, ELYA, inspects the trucks filled with artwork. He stops one soldier who is carrying a Cezanne. ELYA looks at the painting.

ELYA
(In Russian)
Put this in the last truck. •.

The soldier leaves with the Cezanne. We follow him to the last truck where we see a Renoir and several other pieces of classic artwork carefully packed in.

EXT. MERKERS GERMANY - DAY

We see a tank among a long row of allied troops rolling through the town of Merkers. But rather than a celebrating crowd, there are women and children standing with their hands out. It's the hard look at war we rarely see. STOKES, GARFIELD and EPSTEIN ride in the line in the VW, CAMPBELL and SAVITZ ride on the back of a tank.

EXT. MERKERS MINE - DAY

We're outside the Merkers mine. It's a barn like structure with an elevator that descends nearly a mile down.

INT. MERKERS MINE - ELEVATOR - DAY

Inside the elevator cage, GRANGER rides down with another soldier. As he reaches the bottom and opens the gate, we're introduced to a giant cavern of wall to wall art, including furniture, tapestries and rugs. Our men are everywhere, up in the rafters, laying on the ground taking notes. Some are wrapping pieces of art. As GRANGER enters they look up, everyone smiles. They're all filthy, covered in black soot.

GRANGER looks around.

GRANGER
Say fellas.

SAVITZ
Bounjour mon ami...

CAMPBELL
How was vacation?

EPSTEIN
Welcome back sir?

GRANGER
Where's Stokes?

CUT TO:

INT. MERKERS MINE

We're in a different part of the mine. STOKES is rummaging through piles of artwork. He finally stops and just stands there. GRANGER comes in behind him.

GRANGER
It's not here?

STOKES
(turning)
What?

GRANGER
The Madonna.

They stare at one another.

STOKES
Not here and not in Siegen.

GRANGER
She'll turn up.

STOKES
I'm not sure.

Long beat.

GRANGER
Donald was proud of what we're
doing•..proud to pitch in.

GRANGER lights a cigarette.

GRANGER (CONT'D)
He got a second shot...his first
shot didn't go so well.

STOKES
Still too young to die.

GRANGER
Everybody's too young to die, Jean-
Claude was too young to die. Comes
down to what you did when you
lived. There will never be a 1000
year reich...no fatherland...no
Fuhrer museum. And if Jean-Claude
and Jeffries had something to do
with that...well then I guess it's
okay.

STOKES
Did you work on that speech?

GRANGER
It was a long train ride.

They smile.

STOKES
I've just got some unfinished
business...•

GARFIELD gets up to leave.

GRANGER
You'll find her.

INT. MERKERS MINE - LATER

We're now deeper into the mine. CAMPBELL, GARFIELD, and
EPSTEIN are wheeling out sculptures on rail cars. They pass
a steel door, there is a sign written in German posted on it.

GARFIELD
Private what does that say?

EPSTEIN
Storage...

GARFIELD
(pointing to door)
See if there are any lanterns.

EPSTEIN
Yes sir.

He turns the wheel on the door and goes in with his flashlight. The men push the railcars forward but after a few beats begin to get concerned about EPSTEIN.

CAMPBELL
You okay in there private?

CAMPBELL and GRANGER look at each other.

GARFIELD
Sam?

They walk to the doorway and into the semi lit room. There are thousands of large canvas bags lined up as long and as wide as a football field. CAMPBELL looks over and finds a generator, he pulls on the starter rope a few times (think "old lawn mower.") The generator sputters and starts, lighting the whole cavernous room. EPSTEIN tries to lift one of the bags, but he can't. The bag falls over spilling out gold bars.

EXT. MERKERS MINE - DAY

There are now dozens of guards posted outside the mine, it looks like a prison. There are snipers on the roof.

EXT. MERKERS MINE - DAY

We're tight on the five star flag on EISENHOWER'S jeep. We can't see his face but we know who it is. We also see PATTON'S and BRADLEY'S jeeps.

INT. MERKERS MINE - DAY

The three Generals ride down the elevator. We only see the stars on their helmets we don't see their faces.

Under this we hear...

GARFIELD (V.O.)
The army may not care about art but
they sure as shit care about gold.

We now see GARFIELD, GRANGER, EPSTEIN, SAVITZ and CAMPBELL standing at the rear of about a hundred soldiers and press. The GENERALS now hold up the paintings and point behind them to the gold reserves. Soldiers are applauding, cameras are flashing.

GRANGER
It's the end...no money...no
gas...nothing.

SAVITZ
But still no Altarpiece.

The crowd cheers again.

STOKES walks in.

STOKES
Private, can you give me a hand?

EPSTEIN
Yes sir.

EPSTEIN follows STOKES to another chamber in the mine. As he enters, he sees all the guys looking at him and smiling. He looks around the room, and sees, leaning up against a crate, is Rembrandt's "Self Portrait", the painting his grandfather had the print of. He walks up to the piece and the men leave him alone with the masterpiece.

STOKES
I don't think you've been properly
introduced. Sam, this is your
neighbor Mr. Rembrandt. You tell
your Grandpa when you see him.

EPSTEIN
Nice to meet you.

We sit with EPSTEIN and Rembrandt for a beat.

Then-

CUT TO:

EXT. BERNTERODE MINE - DAY

CAMPBELL ceremoniously knocking a lock off the doors with a sledgehammer. The mines name posted on a sign.

CAMPBELL
Come on you son of a bitch.

INT. BERNTERODE MINE - DAY

We're in the cavern of the mine. Caskets of great Prussian leaders are stored down here, along with all the Kings jewels and ceremonially swords.

SAVITZ and CAMPBELL examine the caskets, EPSTEIN stands behind them translating the inscriptions. STOKES and GARFIELD are working hard to fit a casket upright into the elevator. GRANGER is prying open wooden barrels with a crowbar.

GARFIELD
(Reading)
uFriedrich der Grosse?u

EPSTEIN
Fredrick the Great...the son of the
soldier king.

GARFIELD
And this Von Hindenberg?

EPSTEIN
World war one hero.

SAVITZ enters.

SAVITZ
Sam I need a translator.

GARFIELD
Nothing?

SAVITZ
A farmer told me that he remembers
a truck with tall paintings on its
way to Ingoldstadt...that or he
told me his wife's name was
Ingoldstadt.

GRANGER
Fellas!...

GRANGER finally gets the barrel open. He just stares.
Then..

SAVITZ, CAMPBELL and EPSTEIN look at him...no one speaks.

They walk over and look into the barrel. It is full to the
brim with gold wedding rings. SAVITZ reaches in and scoops a
handful of them up.

SAVITZ
I don't follow...

They look down the cavern and there are rows and rows of
wooden barrels. The four men all grab crowbars and start
furiously cracking away at the tops.

STOKES and GARFIELD notice, they get down off of the elevator and come see. SAVITZ gets the top off of another barrel and reaches in. It's gold rimmed glasses by the thousands. He looks to STOKES. No one speaks, they keep opening barrels. Gold teeth and fillings, more rings, Jewelry, necklaces with the Star of David, Torah crowns. We pull back to see the enormity of the room and how many barrels there are.

INT. BERNTERODE MINE - ELEVATOR - DAY

The men are riding the elevator up on top of the upturned caskets. It's a tight fit and a lot of weight so it's slow going. They look at each other in silence. As they near the top they hear music playing, and yelling. It gets louder as they climb until they reach the top and hear "God Save the Queen" playing. They're just sitting there, confused. A private runs up to them.

PRIVATE

Major did you hear? The son of a bitch is dead.

STOKES

What?

PRIVATE

They just confirmed it. Hitler!!
Sounds like the Russians got him.

All around the mine soldiers are celebrating, everyone but our men, as they stand in the middle of it all covered in dirt.

EXT. ROAD FROM BERNTERODE - DAY

SAVITZ and CAMPBELL drive in a jeep, EPSTEIN, GARFIELD and CAMPBELL drive in another, STOKES and GRANGER are in the VW. The three vehicles pass by us.

We move inside the cars to see the faces of the men as they drive through a burned out town.

We see Austrian people waving white flags to our men.

INT. HITLER'S BUNKER - BERLIN

Russian Trophy Brigade Commander ELYA walks through Hitler's bunker. He passes almost a dozen dead bodies, all committed suicide.

He enters the room with the Fuhrer Museum model and stands over it. Looking around the room he sees a series of photo albums numbered one to sixty. He pull out number one and sees photos of great works of art. He flips through the album until he gets to the end where he sees the name, ALTAUSSEE, stamped right next to a picture of the Ghent Altarpiece.

He takes the photo album and leaves us alone in the brightly lit room. We see the model has now been demolished.

EXT. INGOLSTADT GERMANY - SALT MINE - DAY

The men stand around looking at the remains of burned paintings and shattered sculptures. A swastika is painted on the side of the mine. SAVITZ rummages through some burned panels.

SAVITZ
It's not Van Eyke. • it's not the
Altarpiece.

CAMPBELL
Christ!

American soldiers pick through the burned trash.

SAVITZ
Don't touch that.

STOKES comes out carrying some salvageable paintings,
GARFIELD looks at him.

GARFIELD
Anything?

STOKES
No...lets move.

GRANGER
Lieutenant..over here.

We see a small door with the words "Verbotin•..Mines" painted on it.

STOKES
What've you got?

GRANGER stands perfectly still.

GRANGER
Well, it seems as if I've stepped
on a mine of some sort.

STOKES
Why would you do something like that?

GRANGER
It was a slow day...

STOKES
Well I wouldn't move...

GRANGER
I'd like to at some point.

STOKES
Garfield, Campbell...we could use some help.

GRANGER
What are they gonna do?

STOKES
Well they're architects.

GRANGER
So that makes them experts on explosives?

STOKES
It's that or Savitz

GARFIELD
What've you got?

CAMPBELL
It's all burned to hell back here.

STOKES
Everybody just stand where they are.

They all stop.

STOKES (CONT'D)
It seems as if the Lieutenant here has found his way on top of an unexploded mine.

GARFIELD
Why would you do that?

STOKES
I asked him the same thing.

GRANGER

He did.

CAMPBELL starts walking closer.

CAMPBELL

Well the way I see it there's one option with only two outcomes.

GRANGER

Okay.

CAMPBELL

You're going to have to step off of it eventually.

GRANGER

Eventually.

CAMPBELL

And either the mine is so damaged by the fire that it's a dud.

GRANGER

How likely is that?

CAMPBELL

Most likely. But if not, there will probably be a sizeable explosion.

GRANGER

That would not be good.

CAMPBELL

Not good at all.

A long pause.

GRANGER

Well one way to find out.

To the guys.

GRANGER (CONT'D)

Better find a safe spot.

SAVITZ enters holding up a gold chalice.

SAVITZ

Anyone interested in a Prussian chalice from the 16th century?

They all look at him.

GARFIELD
James is standing on a bomb.

SAVITZ
Why?

GRANGER
You've all been spending too much
time together.

STOKES
Okay..what say you fellas head for
the exit.

GARFIELD
And what are you gonna do?

STOKES
I think I'll just stick around and
keep James company.

GRANGER
That's not necessary.

STOKES
I think it is. Fellas?

CAMPBELL
I'll be fine here.

GARFIELD
I'm not going anywhere.

They all look at SAVITZ.

SAVITZ
What the hell.

STOKES
Okay...that's how it's gonna be
James.

GRANGER
Well...on the off chance that this
thing blows us sky high, it's been
an honor to serve with you all.

(CONT'D)

GARFIELD
Same here.

CAMPBELL
Agreed.

GRANGER
Okay, I'll count to three and then
step off...

Good. STOKES

SAVITZ
Take your time.

GRANGER takes a deep breath...they all do.

One... GRANGER

And he steps of the mine. There is a loud click but no explosion..BUT, the shock makes all the men jump back.

SHIT! CAMPBELL JESUS! GARFIELD

SAVITZ
WHAT THE PUCK?!! Where was two and
three?!!

EXT. INGOLSTADT GERMANY - SALT MINE - DAY

The men are walking out of the mine. EPSTEIN stands by the jeep.

GARFIELD
Sam...be glad you didn't come in
there.

Why sir?

HARRY

GRANGER
(to Campbell)
How'd you know it wouldn't blow?

CAMPBELL
I saw it in a Spencer Tracey film.

YOU WHAT? SAVITZ

And on that, the mine blows, shooting flames and debris out of the mouth, knocking the men on their asses.

CAMPBELL

Wow...•

SAVITZ

Wow? Wow!!?

STOKES

Grab your kits...lets go to
Neuschwanstein.

EXT. ROAD TO NEUSCHWANSTEIN - DAY

A German army convoy is pulled over on the side of the road. Soldiers are carrying pieces of art and throwing them onto a raging fire already piled high with burning treasures.

The COMMANDER gets into his truck as do the rest of the soldiers. Sitting on the dashboard we see the Nero Decree.

We watch as the convoy pulls out passing a sign that reads, "Neuschwanstein 20km!"

EXT. AUSTRIAN ALPS - NEXT DAY

An old dirt road covered in trees. GRANGER drives by himself, EPSTEIN and GARFIELD follow in another jeep, STOKES, SAVITZ and CAMPBELL are in the VW.

Nestled on a hill we see Neuschwanstein Castle. It looks like Oz. Their view of the castle is often times blocked by trees.

They pull to a stop, get out of their jeeps, and walk down a dirt path into the woods.

As they get close to the castle they see five soldiers huddled together hiding in the trees. They pull their guns and run behind a tree. GRANGER looks at the soldiers again, they don't move. He takes a closer position, still, the soldiers seem frozen in place. As they creep closer, they suddenly realizes that they're not soldiers at all, but Auguste Rodin's bronze sculpture, "The Burghers of Calais," just sitting there.

The men walk up to the castle. As they go up the stairs they stand at the door for a beat. Should they knock? GRANGER tries the door and it opens. They walk in.

It's eerie quiet, no one is there. The hallway is packed full of French sculptures, it's like a room full of people made of stone.

GRANGER pulls Claire's ledger out of his kit as he moves into the next room. Every inch of every wall of every room is covered with famous pieces of stolen French art.

GRANGER looks to the base of the statue and smiles, he sees one of Claire's red stickers.

INT. NEUSCHWANSTEIN CASTLE -DRAWING ROOM - LATER THAT DAY

GARFIELD is at desk that sits in a large drawing room. He breaks the lock on the drawer and files through the papers.

INT. NEUSCHWANSTEIN CASTLE - GREAT HALL - DUSK - CONTINUOUS

GARFIELD runs into the hall where the men are going through the art.

GARFIELD
Altaussee!!

He hands SAVITZ the paper.

SAVITZ
What?

GARFIELD
The Ghent...it's in the mine at
Altaussee.

The men look at the leger.

STOKES
Let me see that...Sam?

EPSTEIN reads it.

EPSTEIN
It was stored there a year ago...it
says nothing after that.

GARFIELD
It's there.

STOKES
Alright, lets seal this place up
and head North...I'll be damned.

He looks to GRANGER.

STOKES (CONT'D)
You send that Claire a big kiss.

GRANGER
She'd like that.

EXT. HILLS OVERLOOKING NEUSCHWANSTEIN CASTLE - DUSK

CAMPBELL is watching a convoy of German trucks weaving its way down the mountain towards the castle. CAMPBELL jumps up and heads down the hill to the castle.

INT. NEUSCHWANSTEIN CASTLE - GREAT HALL - DUSK

The men are wrapping statues in blankets and German coats they've collected as CAMPBELL bursts in.

CAMPBELL
We've got company.

STOKES
Russians?

CAMPBELL
(shakes his head)
Bout a hundred Germans...

This stops the men.

SAVITZ
we can get out if we go now.

GARFIELD
There aren't enough of us to fight
em...

They're stuck.

Then...

STOKES
Well shit.

CUT TO:

EXT. NEUSCHWANSTEIN CASTLE - EVENING

EPSTEIN, dressed like a Nazi, is in the tower watching with binoculars. He sees high in the hills opposite the castle a kilometer away, five trucks each towing explosives, starting down the road towards the castle.

EPSTEIN whistles down to the guys, who are busy putting American uniforms on the statues they have placed throughout the trees around the castle. The men in Rodin's statue now carry guns and wear helmets. GRANGER looks up and gives EPSTEIN the thumbs up.

GARFIELD stands at the castle door like a royal guard.

The German trucks are now inching slowly down the hill, their commander seeing parts of the castle as they continue forward.

The men walk between the statues barking orders and making a lot of noise.

EXT. NEUSCHWANSTEIN CASTLE - DUSK

The five German trucks have pulled much closer to the castle. As evening is setting in their commander looks through his binoculars at what appears to be a lot of American soldiers around the castle.

COMMANDER
(in German)
Damn.

His next in command surveys the scene as well.

2ND IN COMMAND
(In German)
How many are there?

The COMMANDER doesn't answer because he hears a commotion at the castle. GARFIELD is pulling EPSTEIN, who is crazily yelling in German, to the front of the steps, his Nazi armband glowing in the night.

EPSTEIN
(screaming in German)
I pledge my allegiance to the
Furher...we will never give up! We
will never stop! Heil Hitler!
Heil Hitler...• !!

And on that, the COMMANDERS see GRANGER and GARFIELD raise their rifles, then shoot and kill EPSTEIN.

COMMANDER
Damn.

2ND IN COMMAND
Damn.

They crawl back to their trucks and begin the tricky move of turning around on the tight road and driving away.

We're now with GRANGER and GARFIELD standing over EPSTEIN.

GRANGER
Can you see em?

EPSTEIN playing dead but with a semi view of the mountain.

EPSTEIN
I think they're leaving.

GARFIELD
You think or you're sure?

EPSTEIN
Hard to tell from this angle..

GRANGER kicks EPSTEIN'S dead body over so he can get a better look.

GRANGER
How about now?

EPSTEIN
(smiles)
Yep...they're leaving.

SAVITZ
(smiling)
Son of a bitch.

STOKES Everybody
just sit
tight...just...sit...tight..
.

EXT. ROAD TO ALTAUSSEE - EVENING

The three vehicles are flying down the road away from Neuschwanstein.

EXT. ALTAUSSEE - EVENING

The men roar into town towards the mine where they see hundreds of GIs cheering and drinking as they pull up. A soldier stands in the road waving an American flag.

CAMPBELL jumps out first.

CAMPBELL
Soldier...what the hell are you
doing?

SOLDIER
THE WAR IS OVER!! THE KRAUTS
SURRENDERED!

The men all look at each other, they shake hands and pat each
other on the back.

GRANGER
(to Stokes)
Congrats Frank.

STOKES
(shaking hands)
That's fine.

GARFIELD
I can't believe it.

CAMPBELL
So what happens now?

STOKES
We have one thing left to do.

EXT. ALTAUSSEE MINE - AUSTRIA - DAY

Our men stand on a pile of rubble that once was the entrance
to the Altaussee mine. There are other soldiers there,
including CAPTAIN HARPEN.

STOKES
How long ago Captain?

HARPEN
Not sure...at least a week.

CAMPBELL
Are there any other entrances?

HARPEN
(nodding)
Two others...all blown to shit.

This sits with the men. HARPEN starts walking down a path,
STOKES and the men follow.

HARPEN (CONT'D) We figure they stored their armaments in here, then had orders to blow everything up so we couldn't get ern.

They stop in front of two one ton bombs lying unexploded on the path.

GARFIELD
Who gave the orders? The war is over.

HARPEN, Showing them a piece of paper.

HARPEN
We found this on the Kraut in charge. Eigruber.

STOKES takes the paper, the Nero Decree, looks at it, then hands it to EPSTEIN.

HARPEN (CONT'D)
Something about destroying all the weapons.

The men take this in.

STOKES
(with urgency)
Sam, you and Savitz find some locals and get a diagram of the mine. Walter, find us some explosives.

All the men start moving quickly.

STOKES (CONT'D)
Campbell, you and James take a look at the damage. Captain can I talk to that German.

HARPEN
You sure can.

INT. TENT - ALTAUSSEE AUSTRIA - DAY

A GUARD brings COLONEL EIGRUBER into a tent where STOKES is sitting at a table. EIGRUBER sits down. The GUARD leaves.

STOKES
I'm told you speak English.

EIGRUBER

I do.

STOKES

Would you like a cigarette?

EIGRUBER

I don't smoke.

A beat.

STOKES

I'd like to ask you some questions.

EIGRUBER

So I assumed.

STOKES

Why'd you blow the mine?

EIGRUBER just shrugs.

STOKES (CONT'D)

What was in the mine?

EIGRUBER

Salt, I think.

STOKES

You know the war is over?

EIGRUBER

Congratulations.

STOKES lays the Nero Decree in front of EIGRUBER.

STOKES

Did you take anything out of it?

EIGRUBER shrugs.

STOKES (CONT'D)

I was told before you were sent here you ran one of the camps.

EIGRUBER

Who told you that?

STOKES

A little bird.

Beat.

EIGRUBER
You're not Jewish Lieutenant?

STOKES
No.

EIGRUBER
Then you should thank me.

STOKES picks up the cigarette and lights it.

STOKES
You know I don't smoke either?

He takes a long drag.

STOKES (CONT'D) But I
want to enjoy this moment...because
I'm going to go home soon. I
have a nice apartment in New York,
the upper West side. There's a
deli down the street called Sid's.
Every morning I walk
there to have a cup of coffee and a
bagel while I read the newspaper.
I think about it everyday I'm
here...it'll be the first place I
go when I get stateside. I'm gonna
be having one of Sid Meldrnan's
toasted onion bagels, and I'm gonna
be looking at a tiny article on
page eighteen of the New York
Times, that's gonna say that you,
Colonel Eigruber, were hanged for
your crimes during the war. And
I'll think of you sitting here
smiling...then I'll finish my bagel
and my coffee and leave Sid my
newspaper to wrap fish in...and
never think of you again. You sure
you don't want a cigarette?

EXT. TENT - ALTAUSSEE AUSTRIA - DAY

SAVITZ and EPSTEIN catch up to STOKES as he leaves the tent,
HARPEN is standing there. The rest of the men catch up.

EPSTEIN
The Germans didn't blow it.

SAVITZ

The local miners did...they found out the Nazi's plan and sealed the mine entrances to stop them.

GRANGER

We can dig our way in.

STOKES

How long will that take?

CAMPBELL

Two or three days if we can get these miners to help.

HARPEN

You might want to move quicker than that. We have orders to pull out tomorrow.

STOKES

Who's orders?

HARPEN

Top brass...this territory goes to the Russians. • they're working their way south now...should be here in a couple of days.

STOKES

In two days?

HARPEN

Maybe less.

STOKES walks up the path to look back at the Alps where the Russians will be coming from. He looks back at the guys.

STOKES

We better move.

EXT. ALTAUSSEE MINE - AUSTRIA - DAY

Dozens of men with pickaxes and shovels, including STOKES, pound away at the mine opening. There's urgency in their work.

EXT. ALTAUSSEE ALPINE ROAD - DAY

A few miles away, on the only road leading to the mine from the North, GARFIELD, GRANGER and EPSTEIN, drive. This is the only road the Russians can take into Altaussee.

They're towing a cart holding one of the one ton bombs behind their jeep.

The jeep stops on a very high bridge. GARFIELD unhooks the trailer, EPSTEIN carefully turns the jeep around.

EXT. ALTAUSSEE MINE - AUSTRIA - DAY

STOKES, SAVITZ and CAMPBELL, have taken cover behind some big boulders. A dynamite explosion opens the seal into the mine. After everything settles they rush over with pick axes to make the opening bigger, it's about two feet square.

EXT. ALTAUSSEE ALPINE BRIDGE - DAY

We see GARFIELD, GRANGER and CAMPBELL running, jumping into the jeep and then racing off, leaving the one ton bomb behind.

EXT. ROAD TO ALTAUSSEE - DAY

We see our Russian platoon driving when they hear a giant explosion. They stop their trucks, jump out and draw their guns. They don't see anything.

EXT. ALTAUSSEE ALPINE BRIDGE - DAY

The men look back and see that the bomb just blew straight up, leaving the bridge basically intact.

They head back to the mine.

INT. ALTAUSSEE MINE - AUSTRIA - DAY

STOKES, SAVITZ and CAMPBELL are walking down the mine shaft, they carry lanterns. Again we see artwork stacked up against the walls. SAVITZ and CAMPBELL walk into a room with a long table in the middle. SAVITZ raises his lantern and just stands there, staring. CAMPBELL notices, he rests his lantern on the table and also stares. It's the fucking Ghent Altarpiece leaning up against the wall. It's disassembled into its separate panels...but it's the Altarpiece.

SAVITZ

Damn.

They just stare.

EXT. ALTAUSSEE ALPINE ROAD - DAY

GARFIELD, GRANGER and EPSTEIN are driving back on the dirt road about two miles from the Altaussee mine. They pass another small town, BAD AUSEG and see another mine. They drive past the mine, then they stop, back up, and stop to look at it.

EXT. ROAD TO ALTAUSSEE - DAY

The Russians are traveling down the hill. In the lap of the commanding officer is the book from Hitler's bunker, opened to the page with the Ghent Altarpiece.

EXT. ALTAUSSEE MINE - AUSTRIA - NIGHT

American trucks are lined up outside the mine entrance. It's night but lights are hung illuminating everything. As Gis load hundreds of classic pieces of art into trucks, SAVITZ and CAMPBELL take great care wrapping blankets around each panel of the Ghent Altarpiece.

SAVITZ
We're missing one.

CAMPBELL
You've gotta be kidding me.

SAVITZ
(walking back in the mine)
We're missing a goddamn panel.

CAMPBELL follows.

EXT. OTHER TOWN

GRANGER had turned the town sign around. He's painted ALTAUSSEE on the back, the other side still reads.....•

GARFIELD is changing the sign over the mine as well, to read ALTAUSSEE.

EPSTEIN runs through the small village pulling anything that would tip off the Russians.

INT. ALTAUSSEE MINE - AUSTRIA

STOKES walks back through the mine shaft looking for the Madonna.

INT. ALTAUSSEE MINE - AUSTRIA - NIGHT

SAVITZ and CAMPBELL go back into the room where they found the Altarpiece. They toss their pick axes and shovels on the table and go back looking through every space to find the lost panel.

EXT. ALTAUSSEE MINE - AUSTRIA

The GIs are furiously loading their trucks with art. Captain Harpen walks up to the shaft opening.

HARPEN
We have to go fellas...unless you
speak Russian•...

INT./ EXT. OTHER TOWN MINE - DAY

GARFIELD and GRANGER finish wiring the mine.

GRANGER
Why don't you let me do this.

GARFIELD
What do you know about explosives?

GRANGER
Nothing.

GARFIELD
Okay.

He hands him the wires.

GRANGER connects the wires to the plunger and blows the front of the mine.

EXT. ALTAUSSEE ALPINE BRIDGE - DUSK

The Russians are standing in front of the blown bridge, their commander, ELYA stares at the damage. He hears the sound of another explosion in the distance.

ELYA
(in Russian)
Damn.

He jumps into his truck and pushes through.

EXT. OTHER TOWN - DAY

GARFIELD and GRANGER jump into the jeep, Sam is driving. They head back. GRANGER looks at the homemade sign as they pass it.

GRANGER
How do you spell Altaussee?

They all look at the sign and realize it's spelled wrong. O
time to change it now..•

INT. ALTAUSSEE MINE - AUSTRIA - DAWN

Back in the mine, SAVITZ and CAMPBELL lean over the table with a blueprint of the mine spread over it, CAMPBELL uses his pen as a pointer.

CAMPBELL
We've covered all of this
area..if..•.

SAVITZ
(pointing)
We didn't look here.

CAMPBELL
(pointing)
We did. This is this.

CAMPBELL drops his pen to the ground. He leans under the table to pick it up and looks up to see that the table is the last panel of the Altarpiece turned upside down.

SAVITZ still looking at the map, sits on the table, pointing.

SAVITZ
This...is us right now.
This..is...

CAMPBELL stands up and starts taking all the tools stacked on the table, off.

SAVITZ (CONT'D)
What're you doing?

CAMPBELL
Give me a hand.

He goes to one end of the table, SAVITZ to the other.

CAMPBELL (CONT'D)
Who's your pal?

SAVITZ
What?

CAMPBELL
You're gonna miss me when this is
all over.

SAVITZ
I doubt it.

They flip the table over revealing the main panel of the
Altarpiece.

SAVITZ looks at it and smiles. CAMPBELL smiles.

CAMPBELL
Right about now you wish that
German shot you.

SAVITZ
I do.

EXT. OTHER TOWN - DAY

As the RUSSIANS pull up to the mine they see that it has been
blown. ELYA yells at his men to get at it with pick axes.
He heads back to the truck to look for explosives.

EXT. ALTAUSSEE MINE - AUSTRIA - DAY

SAVITZ a.11d CAMPBELL hand off the last panel of the Altarpiece
as CAPTAIN HARPEN gets in the last truck. GRANGER and
GARFIELD are also there.

HARPEN
You fellas get out of her now...I'm
not kidding.

GARFIELD
Right behind you Captain.

All of the men start back down the mine to find STOKES.

INT. ALTAUSSEE MINE - AUSTRIA - NIGHT

We're even deeper in the mine as STOKES walks through the
shafts. There is no art down here, not this far. He sees
some trash piled up in the corner of a room.

Empty crates, an old rolled up mattress, wine bottles. He's about to walk away when his light catches something that glows in the dark. He walks towards it. As he gets closer he moves a crate, and sees, rolled up in a mattress, laying on her side all alone in this room, the "Bruges Madonna." We move in on STOKES'S astonished face.

STOKES
Well you're a sight for sore eyes.

EXT. OTHER TOWN MINE.

The mine is blown and ELYA goes in.

INT. ALTAUSSEE MINE - AUSTRIA

As STOKES stands the Madonna up the men find him. They all stop and look. The moment is quiet and still. Then they all start to smile.

EXT. OTHER TOWN MINE

ELYA comes out and looks around. He sees the back of the sign reading the towns real name. He touches the sign and the wet paint comes off in his hands. He yells at the men to get back in there trucks.

EXT. ALTAUSSEE MINE - AUSTRIA

We see our three vehicles driving away. We start in the jeep with SAVITZ, CAMPBELL and EPSTEIN, then in the old German car with GRANGER and GARFIELD and finally we see the VW with STOKES driving and the Madonna in the passenger seat.

Over this we hear...

STOKES (V.O.)
Private Preston Savitz, Captain
Richard Campbell, 2nd Lieutenant
James Granger, Major Walter
Garfield, Private Sam Epstein and
myself, left Altaussee in a caravan
of seven trucks carrying some
12,000 pieces of stolen artwork,
including the Ghent Altarpiece. We
did leave something for our Russian
friends to take back to Leningrad.

INT. ALTAUSSEE MINE - AUSTRIA - DAY

The Russians arrive at the Altaussee mine finding EIGRUBER handcuffed and sitting in a cart. The Russian commander looks at him and smiles.

STOKES (V.O.)
We headed northwest. Savitz and
Campbell flew the Altarpiece to
Belgium and returned the panels

EXT. GHENT BELGIUM - TARMAC - NIGHT

SAVITZ and CAMPBELL are on the tarmac of an airport near Ghent. They help unload the wrapped pieces. The officials shake their hands and then drive off leaving them standing on the tarmac, alone.

INT. PENTAGON SMALL AUDITORIUM - DAY

We see STOKES in the same auditorium he testified in at the beginning of our story. Pictures are projected behind him on a screen. This time he's speaking with President Truman and his cabinet, though we still never actually see them.

STOKES
The priests placed the panels in
storage until the chapel could be
rebuilt. With 2nd Lieutenant James
Granger, a trainload of French art
found in a castle in Austria was
returned to Paris in late May.

INT. TRAIN STATION - PARIS - DAY

CLAIRE and JAMES at the station. They walk past the engine of a train, down the boxcars until they come to one marked, Jeu de Paume. They stop and CLAIRE looks down. The handle of the door is the tie she gave GRANGER. She breaks into a smile.

CLAIRE
(To herself)
Thank you James.

INT. TROOP PLANE - DAY

GRANGER, in a plane carrying him back to England. He sits there with a smile on his face.

STOKES (V.O.)
In all, 26,000 pieces...from
paintings to sculptures,
tapestries, even jewelry were
returned. The greatest collection
of private art in the history of
the world.

INT. PENTAGON SMALL AUDITORIUM - DAY

STOKES
We also found forty thousand church
bells...three hundred trolley
cars...

We see these pictures projected behind him on the screen.

STOKES (CONT'D)
Half a million books and thousands
of Torahs.

INT. SYNAGOGUE - AUSTRIA - DAY

EPSTEIN stand in a Temple, a frail RABBI walks towards them.
EPSTEIN holds a Torah in his arms.

EPSTEIN
Rabbi...we think this belongs to
you...

The RABBI slowly takes the Torah out of EPSTEIN'S arms and
looks at it. He then holds it to his chest and gently hugs
EPSTEIN.

RABBI
(in English)
Thank you.

As he stands there hugging EPSTEIN we hear:

STOKES (V.O.)
In all there were over five million
pieces recovered...

INT. PENTAGON SMALL AUDITORIUM - DAY

We see different photos projected showing the magnitude of
the theft. They shutter one after another in silence until
the land on Raphael's "Portrait of a Young Man."

STOKES

There are still of course many great works that have gone missing. Raphael's "Portrait of a Young Man," for instance. With your permission I'd like to keep looking for them.

TRUMAN (O.C.)

Well Lieutenant...let me have a talk with Secretary Stimson here and I'll give you an answer.

STOKES

Thank you sir.

TRUMAN

And you lost men on this mission Lieutenant?

STOKES

(Nods)

Two men. A Frenchman named Jean-Claude Clermont.

INT. PARIS CITY HALL - DAY

JEAN-CLAUDE'S wife and children are being handed the French Legion of Honor award and she's handed a French flag.

Behind her stands WALTER GARFIELD and around her neck is JEAN-CLAUDE'S rosary.

INT. PENTAGON SMALL AUDITORIUM

STOKES

And a Brit named Donald Jeffries who lost his life saving the Bruges Madonna and Child.

TRUMAN

Lt. Stokes, I have one question, You said the Madonna..••

STOKES

Yes sir, the Bruges Madonna...

INT. CATHEDRAL - BRUGES - DAY

A slow pullout starting close on the face of the Madonna. As we pull out we see it's back in the Chapel and there are tourists looking at it, a tour guide explains its history.

TRUMAN (V.O.)
Right...•Michelangelo made it right?

STOKES (V.O.)
Yes sir.

TRUMAN (V.O.)
And you lost a man trying to save it?

STOKES (V.O.)
Major Jeffries...yes sir...

TRUMAN (V.O.)
Here's what I don't understand...you think it was worth it?

STOKES
I do sir.

TRUMAN
And you think Major Jeffries would think it was worth it...if he could speak?

STOKES
If he could speak?

We now see a wide shot, our tour moving on, leaving an old man holding the hand of a little boy. On screen we read "1977." We cut in closer and see that the old man is STOKES, his grandson holding his hand. There is a slight smile on STOKES' face as we hear him answer Trumans question from twenty two years earlier.

OLDER STOKES
Yes...•

we cut to a wide shot of STOKES and the boy standing there. Then they walk off, leaving us alone with the Madonna.