

GLORIOUS AMATEURS
EPISODE 7
ALSACE ALICE

Written by

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based on
the true stories of
WWII OSS Spies

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EXT. ROAD NEAR FRONT LINES IN ALSACE REGION - BEFORE DAWN

Charlie is in a jeep, driven by his sergeant COHEN, traveling down a road on the outskirts of a small Alsatian town. The jeep's cats eyes are on. Charlie looks at his watch. A title appears:

"ALSACE REGION, FRANCE - JANUARY 1945"

CHARLIE (V.O.)

I was on my way to OSS headquarters to attend an early morning meeting. We were going to discuss how to destroy a huge German artillery gun, nick-named Alsace Alice. I wasn't happy about it, as I was freezing my ass off in an open Jeep.

COHEN

We should be there by 0730 sir. We're about an hour away.

CHARLIE

It's good to know I'll be an "on-time" popsicle.

Cohen smiles. Just then we hear a screaming artillery shell overhead. Cohen yanks the jeep to the side of the road. They both jump out, and hurl themselves into a nearby ditch. The shell hits the road directly in front of them. The explosion is deafening.

CHARLIE'S POV

His view through the smoke is foggy. We hear the ringing in his ears. He stumbles over to Cohen, and helps him up.

ON CHARLIE AND COHEN

CHARLIE (CONT'D)

You okay?

Cohen nods, and rubs his forehead. He is just as dazed. Charlie coughs, and his vision starts to clear. They climb back on the road and inspect the jeep. It has been pushed back several feet by the blast. The windshield is blown out the there is a large piece of shrapnel imbedded in the passenger seat, where Charlie had been sitting. They look at each other.

CHARLIE (CONT'D)

Well there goes one of my nine lives!

They pick out the windshield glass, clearing it from the seats. Cohen gets into the jeep, and turns over the engine. It starts.

COHEN
At least it starts.

OLD FRENCH WOMAN (O.S.)
(in French)
Help! Help Me!

Cohen turns off the jeep, and grabs a flashlight. He and Charlie run through the smoke. They circumnavigate a huge crater in the road and come upon a building on the right side that is missing part of its front facade.

OLD FRENCH WOMAN (O.S.) (CONT'D)
(in French)
I'm here upstairs...Help!

The woman's voice is coming from the blown out building.

Charlie and Cohen head over to the building. They cautiously go into the open side of the structure, climbing over the rubble.

CUT TO:

INT. BLOWN OUT BUILDING - BEFORE DAWN

Charlie and the sergeant make their way carefully up the stairs. They walk into what was a bedroom at the front of the house. The bed has been blown over to the back side of the room. Charlie calls out.

CHARLIE
(in French)
Madame, where are you?

OLD FRENCH WOMAN (O.S.)
(in French)
I'm here.

Cohen points to beneath the bed. They lift the bed carefully up, walking it off of an OLD FRENCH WOMAN, who is lying in the corner. She moans. Charlie goes to her and checks to see if she is bleeding. He sees only little cuts and bruises.

CHARLIE
(in French)
Can you move your legs.

She does so but groans. He checks for any broken bones, but does not find anything.

CHARLIE (CONT'D)
I don't think she's broken anything.

COHEN
It's a wonder she survived.

OLD FRENCH WOMAN
I was asleep in my bed.

CHARLIE
Ah, you speak English! Well, I think the mattress saved your life. Can you get up?

OLD FRENCH WOMAN
I don't think so.

CHARLIE
It's okay, I'll carry you.

Charlie carefully lifts her into his arms with the Sergeant's help. Cohen retrieves her blanket. Charlie carries her down the stairs, and out the front.

CUT TO:

EXT. BLOWN OUT BUILDING - BEFORE DAWN

By now several of the neighbors have gathered in the front. One of them sees Charlie carrying the Old French Woman.

NEIGHBOR
(in French)
Bring her to my house, she can rest there.

Charlie carries her toward the neighbor's home followed by Sergeant Cohen.

CLOSE ON CHARLIE AND THE OLD FRENCH WOMAN

OLD FRENCH WOMAN
Merci Monsieur.

Charlie smiles at her and nods.

CUT TO:

INT. OSS HEADQUARTERS MEETING ROOM - EARLY MORNING

Charlie walks into the meeting that is already in progress. COLONEL WALKER is seated at the head with MAJOR REYNOLDS by his side. CAPTAIN MITCHELL is seated across from him, and LIEUTENANT CARTER is next to him. Charlie salutes the Colonel.

COLONEL WALKER
Glad you could make it major. Tell
us all what made you...

He looks at his watch.

COLONEL WALKER (CONT'D)
Twenty minutes late.

CHARLIE
Well I was doing some first hand
research on our topic today, Sir.
Alsace Alice sent a shell which
blew out our jeep's windshield, and
put a piece of shrapnel about...
(He indicates the size)
that big into my seat. Oh, and we
also carried an old French woman to
safety out of a building it
destroyed. But I can guarantee Sir,
it will not happen again.

The men all chuckle at this.

COLONEL WALKER
(smiling)
Well, that's what we are all here
for. Have a seat.

Charlie sits.

COLONEL WALKER (CONT'D)
Major Reynolds why don't you show
us what we are up against.

Reynolds takes a photo of the gun mounted on the train car,
and passes it around.

MAJOR REYNOLDS
She is a 340 millimeter gun mounted
on a railway car.

Charlie takes the photo and looks at it.

CLOSE ON PICTURE

It is a black and white photo of the huge gun.

WIDE ON THE GROUP

Charlie passes the photo along. Lieutenant Carter takes it.

LIEUTENANT CARTER

Why can't we just bomb the hell out of it, Sir?

MAJOR REYNOLDS

Because Lieutenant, the Germans stash her in tunnels during the day, and bring her out after sunset to shell our front lines all night long.

They all nod in understanding.

CAPTAIN MITCHELL

Can we send a force in to sabotage her?

COLONEL WALKER

She's heavily guarded, and any sizable force will be easily detected. The Germans will stop us cold.

CHARLIE

What about a small two man team?

MAJOR REYNOLDS

That's a possibility. We'd need an explosives expert, and someone knowledgeable about railroads.

COLONEL WALKER

We need to mount this mission soon. Does anyone know of any operatives who might have those qualifications.

There is a silent pause. No one speaks.

CLOSE ON CHARLIE

CHARLIE (V.O.)

This is one of those times when I should have kept my big mouth shut...but I just couldn't.

Charlie sighs, and reluctantly raises his hand.

CHARLIE

I can only think of one railway expert, sir, and as far as the explosive expert, we would have to check his availability, and see if he is willing to do it.

COLONEL WALKER

Of course. This mission would be purely voluntary. What makes these men qualified?

CHARLIE

Well, the explosive expert was head of demolitions for a major mining company, and the other one can operate most locomotives because his family made them.

COLONEL WALKER

Sounds like they're perfect. What are their names.

CHARLIE

I'm the railroad expert, sir, and the other man I am referring to was member of my team, dropped into France before D-day.

Again, there is a silence in the room.

COLONEL WALKER

I understand, Major. Well then check to see if he is willing to do it. We will meet back here when you get an answer.

The Colonel gets up, and they all stand.

CUT TO:

INT. OSS HEADQUARTERS - DINING ROOM - AFTERNOON

The OSS Headquarters is situated in a large French country house. Charlie is in the dining room, just finishing his lunch. Red walks in the door. Charlie sees him, and jumps up. The two embrace warmly.

RED

You must have some clout. I was told to get my ass down here ASAP.

CHARLIE

You made it here in just a few hours. Where the hell were you?

RED

Just 35 miles away. I was attached to Patton's Third Army.

They both look at each other.

CHARLIE

It is really good to see you.

RED

Same here. Look at you...you're a major now.

CHARLIE

And you're a captain.

RED

Yeah, they must be desperate for officers to promote us!

CHARLIE

You want some lunch?

RED

No, I've already eaten. But I would like some water.

Charlie goes to a side table, and pours him a glass of water.

RED (CONT'D)

So what is this all about?

Charlie hands him the glass, and looks around to make sure they are alone. They both sit down.

CHARLIE

It's a two man voluntary mission, behind enemy lines to blow up Alsace Alice.

RED

Oh...who would be my partner?

CHARLIE

Me...It's mounted on a train.

RED

Oh.

Red nods his head. He pauses thinking about it.

RED (CONT'D)

Then...I'm in.

CHARLIE

Whoa! This is not going to be easy.
We need to really think about this.

RED

I did.

CHARLIE

I was actually hoping you'd say no.

RED

You and I are the only ones with
the expertise to actually pull
something like this off. I think
we've got to do it.

Charlie sighs.

RED (CONT'D)

And besides, think of all the fun
we'd be missing.

Charlie shakes his head.

CHARLIE

I know I'm gonna regret this.
Alright, I'll let the powers that
be know.

CUT TO:

INT. OSS HEADQUARTERS MEETING ROOM - EVENING

The same group that met earlier is seated around the table
with the addition of Red.

COLONEL WALKER

Thank you both for volunteering for
this mission. What do you see as
your major obstacles?

CHARLIE

Well the Captain and I discussed
this earlier, and our biggest
problem is that we can't carry any
of the explosives across enemy
lines through the holes we
currently are using. We would be
found out immediately with just a
simple search.

RED

And there's no time or place to drop them in.

REYNOLDS

I think I have a possible solution to your problem. Because of the problems we are having in the Ardennes, The Seventh Army is planning to withdraw from parts of Strasbourg next week. We could hide you in a safe house, and let the Germans just overrun you. Then you'd be behind enemy lines, and you could proceed with your mission.

Charlie and Red nod, taking this new possibility in.

CHARLIE

That would give us a week to establish our cover stories, and get our forged documents in order.

COLONEL WALKER

I will have the Research and Development Branch start on this immediately.

DISSOLVE TO:

INT. CLÉMENT TOWNHOUSE IN ALSACE REGION - DAY

Charlie and Red are in an attic room overlooking the street. A title appears on screen:

"ONE WEEK LATER"

We hear the rumble of German tanks entering the town. Red sneaks a peak from the window.

POV RED

A large German Tank is coming down the street flanked by many German soldiers holding rifles.

WIDE ON CHARLIE AND RED

RED

The Jerries are here. Time to hide.

Charlie and Red open an armoire, and move aside several heavy large luggage bags.

CLOSE ON BACK OF ARMOIRE

There is a hidden latch that Charlie pushes on allowing the back panel to open up. MADAME CLÉMENT enters the room. She is carrying a package.

CHARLIE

(in French)

We'll be gone early in the morning.

MADAME CLÉMENT

(in French)

Here is some food.

She gives Red the package.

RED

(in French)

Thank you very much.

Charlie in turn gives her some bills.

CHARLIE

(in French)

You will need this while the Germans are here.

She takes the money, nodding.

MADAME CLÉMENT

(in French)

Most of the Germans will be guarding the western side of the town. So when you leave, go out the back, and down the alley to the east. Just outside the town, there is a bridge over the river.

CHARLIE

(in French)

Thank you for everything.

MADAME CLÉMENT

(in French)

Good Luck!

Charlie enters through the back of the armoire into an attic space picking up a rucksack on his way. He is followed by Red, who also takes another large rucksack from the ground.

Charlie shuts the back panel, and Madame Clément moves the heavy suitcases into the armoire.

CUT TO:

EXT. ALSATIAN TOWN STREET - AFTERNOON

The tank has passed by. There are SIX GERMAN SOLDIERS. One of them is an OFFICER.

GERMAN OFFICER

(in German)

Search all these buildings. You
two over there, go in this one, and
the rest in that house.

The first TWO SOLDIERS knock on the door. Madame Clément answers it. They push past her, and enter the house.

CUT TO:

INT. CLÉMENT HOUSE LIVING-ROOM - AFTERNOON

One soldier searches the sparsely furnished room. Another soldier enters from the kitchen. He shakes his head. They climb the stairs followed by Madame Clément. The both enter separate bedrooms, and we hear them moving around, searching as we go in for a

CLOSE SHOT OF MADAME CLÉMENT.

She breathes in and out controlling her breath.

WIDE SHOT OF HALLWAY

The soldiers come back into the hallway. They both continue up to the top floor. Madame Clément follows up behind them.

CUT TO:

INT. ATTIC BEDROOM - AFTERNOON

One soldier looks under the bed, and pulls back the mattress. The other goes to the armoire, and opens it. He takes one of the suitcases, and pulls it out and onto the floor. He opens it up. There are several blankets inside it. He looks through them. He leaves it, and goes to the second one.

CUT TO:

INT. ATTIC SPACE

We hear the soldier on the other side of the armoire door. Charlie and Red listen intently. Charlie pulls out his suicide pill, and rolls it between his fingers.

CUT TO:

INT. ATTIC BEDROOM - AFTERNOON

CLOSE ON SOLDIER

Instead of moving the suitcase, he leaves it in place, and opens it up. More heavy linens fall to the floor of the armoire. The soldier leaves the bags as they are, and stands up. He turns to the other soldier.

GERMAN SOLDIER

(in German)

There is nothing. We're done here.
Let's go.

They both exit down the stairs.

CLOSE ON MADAME CLÉMENT

She shuts her eyes, and lets out a breath.

DISSOLVE TO:

EXT. ALLEY IN BACK OF CLÉMENT HOUSE - NIGHT

Charlie and Red quietly close the back door, and look up and down the alley. They sneak away toward the east.

CUT TO:

EXT. EDGE OF ALSATIAN TOWN - NIGHT

Red peaks around a building. There is an orchard there. Red waits for a while, then crouches down crossing into the orchard. Charlie follows watching to the sides, and behind them. We follow them through the orchard until they reach the bank of the river.

They see the bridge spanning the river. It is quiet. No one is guarding the bridge.

Red starts to leave the cover of the trees, but Charlie pulls him back, just as a TRUCK FULL OF GERMAN SOLDIERS drives out of the town. It stops at the bridge. TWO SOLDIERS get out.

One is motioning across the bridge back and forth and then side to side. The German Soldier nods, and the other soldier gets back in the truck and drives away.

The soldier walks away from Charlie and Red to a small shed on the bank next to the bridge entrance. He checks the back of the shed, and then walks past the entrance to the bridge, checking the closer bank. He then turns goes the center of the bridge, and walks across it.

RED

(whispering)

How the hell do we get across now?
We'll have to kill him.

CHARLIE

(whispering)

We don't want to kill him. We have
to cross without alerting anyone
we're here.

They watch as the German Soldier crosses back over the bridge, and does the same patrol as he did before.

CHARLIE (CONT'D)

Thank God for German discipline.

When the German Soldier crosses back over the bridge, Charlie and Red quietly cross over to the outer stone wall on their side of the bridge. They crouch against the stone wall, between two bushes.

CLOSE ON CHARLIE AND RED

Charlie picks up a small stone from the ground. We hear the soldier's footsteps coming back across the bridge.

MEDIUM SHOT OF THIS END OF THE BRIDGE

Charlie and Red are hiding on the side of the wall. The German Soldier gets to this side of the bridge, and turns away toward the shack. Charlie sneaks a peak.

When the soldier is past the other wall of the bridge, Charlie and Red sneak around the end of the wall, and start to cross the bridge. Crouching and walking as fast as the can, but still remaining silent.

When they are a quarter of the way across, Charlie gets up and throws the stone toward the back of the shed. It hits the shed making a noise. Charlie ducks back down.

CLOSE ON GERMAN SOLDIER

He has turned to go back to the bridge, but upon hearing the noise, he spins around, and brings up his rifle. He cautiously moves to the side of the shed, and quickly jumps around to the shed's backside. He sees nothing. He then goes back around to the front of the shed. Seeing that it is padlocked, he continues toward the bridge entrance.

CLOSE ON CHARLIE AND RED

They have made it to the end of the bridge, and sneak around the corner of the far end of the wall.

CLOSE ON SOLDIER

He comes around the end of the bridge's wall, and looks across the bridge. He sees nothing, then continues on his "H" Pattern.

CUT TO:

EXT. FAR BANK OF THE BRIDGE - EARLY MORNING

Charlie and Red are breathing hard and smiling at each other. They make their way into the woods.

CUT TO:

EXT. WOODS - NOON

Charlie and Red are looking at a map which has been printed on some thin fabric. Charlie points to the map.

CHARLIE

Looks like we're somewhere around here, close to this town.

RED

I'm starved. Any chance we could go in, and get some chow?

CHARLIE

That's not a bad ideas. We can save our rations till we really need them. Let's hide our packs and weapons in these bushes, in case we get stopped.

They remove their packs and side arms, and stash them in the bushes. Charlie looks at the map again.

He pulls off the top of one of his jacket's buttons, revealing a tiny compass. He orients it to the map, and points off in one direction.

CHARLIE (CONT'D)

The town should be that way.

Charlie re-covers the compass with the button, and puts the map into the hidden knapsack. He and Red walk off towards the town.

CUT TO:

EXT. HILLSIDE ABOVE TOWN - NOON

Charlie and Red look down over the town,

RED

I don't see any Germans.

They begin to descend the hillside into its center.

CUT TO:

EXT. ALSATIAN TOWN STREET - NOON

Charlie and Red walk down a narrow street, and stop at the corner of a building. Red peaks around the corner, looking down the main street. There are several shops along the street. Red nods to Charlie. They walk around the corner, and down the street. Charlie spots a small food shop across the street. He points it out to Red, but just before they cross into the street, a VICHY GENDARME (French Policeman) walks out of an alley.

VICHY GENDARME

(in French)

Papers Please.

Charlie and Red reach into their pockets, and retrieve their documents. They hand them to the Vichy Gendarme. He looks them over scowling.

VICHY GENDARME (CONT'D)

(in French)

Where are you going?

CHARLIE

(in German)

To buy some food.

Charlie points to the store. The Gendarme doesn't want to speak German, but he explains what he wants slowly in German

VICHY GENDARME
(in Bad German)
Why are you here.

CHARLIE
(in German)
We heard they need workers at the factory.

The Vichy Gendarme nods, and hands them back their documents. He nods towards the shop.

VICHY GENDARME
(in Bad German)
Try the Alsatian Sausage, it is very good.

RED
(in German)
Thank you.

Charlie and Red cross the street.

MEDIUM SHOT

RED (CONT'D)
(under his breath)
Smart speaking to him in German.
Put him off balance.

CHARLIE
(whispering)
Most of the people in Alsace are bilingual.

They enter the store.

CUT TO:

INT. ALSATIAN STORE - NOON

It is a typical small town market store with a glass case filled with a few cheeses and sausages. Behind the counter is MONSIEUR COLBERT the store owner. He's in his late fifties and has a charming smile. There are baskets of fresh baguettes on the shelf in back of him.

MONSIEUR COLBERT
(in French)
Good Day.

Red is beaming as he smells the fresh food.

RED
(in French)
Good day sir.

CHARLIE
(in French)
We've heard good things about your
Alsatian sausage.

MONSIEUR COLBERT
(in French)
Yes, it's our specialty.

CHARLIE
(in French)
We'll take one of those, and two
baguettes, and a bottle of wine.

RED
(in French)
And a chuck of that cheese, please.

The Store Owner takes a wheel of cheese from the case, picks up a knife, and places it over the top of the cheese.

MONSIEUR COLBERT
(in French)
Like this.

RED
(in French)
Perfect.

Monsieur Colbert cuts the chunk off the cheese wheel, and places the wheel back into the case. A young nine-year-old boy enters the store.

MONSIEUR COLBERT
(in French)
Good day Jean-Pierre. I will be
right with you.

JEAN PIERRE
(in French)
Good Day, Monsieur Colbert.

MONSIEUR COLBERT
(in French to Charlie)
Where are you traveling?

CHARLIE
 (in French)
 South.

The Store Owner wraps up the baguettes, the cheese and sausage into a brown paper package. Red picks a bottle of wine up from one of the shelves.

MONSIEUR COLBERT
 (in French)
 Be careful. The Maquis recently captured 30 German Soldiers, and the SS will be retaliating.

CHARLIE
 (in French)
 Thank you the advice. What do we owe you?

Charlie takes some ration coupons from his pocket, and puts them on the case. The Store owner hands him the package, and takes the coupons.

MONSIEUR COLBERT
 (in French)
 7.50 Francs

CHARLIE
 (in French)
 Here.

Charlie hands him exact change. Just then three trucks drive up and park across the street. 14 SS STORMTROOPERS and ONE SS LIEUTENANT jump out of one of the trucks. Charlie, Red, Monsieur Colbert, and Jean-Pierre go to the window, and look out.

CHARLIE (CONT'D)
 (in French)
 Those are SS!

The SS Stormtroopers begin to round up pedestrians off the street, holding them at gunpoint. The young boy sees his FATHER amongst the rounded up group.

JEAN-PIERRE
 PAPA!

ON THE FATHER

He sees the boy in the window.

POV JEAN-PIERRE

The Father checks the guards. They are preoccupied elsewhere. He looks directly at his son, shakes his head definitively back and forth. Then he mouths the words "Je T'aime" (I love you).

Charlie sees all of this, and quickly pulls the curtains of the shop closed. The Store Owner locks the front door, and puts the door sign to "FERMÉ" (Closed).

MONSIEUR COLBERT
(in French)
The back door is this way.

They all move to the rear of the store. On his way out Monsieur Colbert grabs a baguette from the basket, and hands it to Jean-Pierre.

MONSIEUR COLBERT (CONT'D)
(in French)
Give this to your Mother.
(to Charlie in French)
Please make sure he gets home
safely.

Charlie nods. Colbert opens the back door. Charlie, Red, and Jean-Pierre start to exit.

CUT TO:

EXT. ALLEY BACK OF STORE - NOON

Charlie, Red and Jean-Pierre exit the store. Charlie kneels in front of the boy, who is visibly scared.

CHARLIE
(in French)
Your name is Jean-Pierre?

The boy nods.

CHARLIE (CONT'D)
(in French)
Jean-Pierre. Where is your house?

Jean-Pierre points down the alley.

JEAN-PIERRE
(in French)
That way near the church.

CHARLIE
 (in French)
 Good. Let's go there quickly.

They walk rapidly down the alley. They get about a half-a-block away when an SS Stormtrooper comes out a rear door into the alley about 20 feet in front of them. The door shuts behind him. They all stop.

SS STORMTROOPER
 (in German)
 Papers!

Red looks at Charlie, who smiles broadly. Charlie reaches into his pocket, and retrieves his documents. Red does the same. He hands Red the package of food, and takes Red's papers. The SS Stormtrooper holds out his hand.

Charlie walks to the SS Stormtrooper, seemingly to give him the papers. However, Charlie grabs his hand, and twists it as he learned in OSS School. The SS Stormtrooper is now bent over. Charlie knees him hard in the groin. The soldier falls to the ground. Charlie wrenches his rifle from him, and slams the butt end on the side of the SS Stormtrooper's head. We hear a crack, as the German goes limp.

Red, who has already put down the food, grabs the body, and drags it into a nearby shed. The young boy is in shock.

CHARLIE
 (in French to the boy)
 Let's go quickly.

Red picks up the food off the ground. Jean-Pierre snaps out of it, and turns to run down the alley. Charlie and Red follow.

CUT TO:

EXT. ALSATIAN TOWN STREET NEAR CHURCH - NOON

Checking if it is clear. Charlie kneels in front of Jean-Pierre.

CHARLIE
 (in French to the boy)
 Go find your mother. Tell her what has happened, and hide in the Church until the Germans leave.

Jean-Pierre nods, and runs across the street to his house still holding the baguette.

RED
Let's get the hell out of here!

Charlie and Red run into the woodlands near the other side of the road.

CUT TO:

EXT. FOREST - AFTERNOON

Charlie and Red have retrieved their packs, and are now walking through the woods. Charlie checks the map, and compass. They continue between the trees.

CUT TO:

EXT. FOREST - A LITTLE LATER

Charlie and Red cross a small stream. On the other side they both sit and open the food pack and the wine. Red hands Charlie a baguette and cuts him a piece of cheese. Charlie does the same with the sausage. They both eat hungrily

RED
I hope that kid and his mother make it.

CHARLIE
Yeah, the civilians always get the worst of it. This sausage does taste great.

Charlie takes a swig of the wine, and passes it to Red.

RED
The cheese is good too. A hell of a lot better than k-rations!

Red takes a swig of the wine. We hear trucks driving on the other side of the berm.

Charlie and Red clamber up to the top, and peak over the edge. There is a road below, and the three German trucks from the town are driving up the dirt road followed by a Staff Car. They stop a clearing about 300 yards ahead.

Charlie and Red climb down back to the stream, Charlie takes the binoculars from his knapsack, and they make their way closer to get a better look.

When they are parallel to the clearing, they sneak up to the ridge, and look over.

CUT TO:

EXT. FOREST CLEARING - AFTERNOON

15 SS STORMTROOPERS have gotten out of the truck, and go over to the other two trucks. Opening up the back flaps, Charlie and Red see the FRENCH CIVILIANS from the town. They are 30 of them. The SS Stormtrooper make the French Civilians get out of the trucks at gun point.

AN SS OFFICER exits the staff car.

CLOSE ON CHARLIE

He lifts the binoculars to his eyes.

CHARLIE'S POV THROUGH THE BINOCULARS

We see that the SS Officer is COLONEL RICHTER!

ON CHARLIE AND RED

He pulls down the binoculars and turns to Red.

CHARLIE
(whispering)
It's Richter!

Red takes the binoculars, and looks down at the clearing.

RED
Damn, you're right.

WIDE ON CLEARING

The SS Stormtroopers herd the civilians to the edge of the clearing where there is an long trench that has been dug.

RED (CONT'D)
Oh no!

Red tenses, and pulls out his pistol. Charlie puts his hand down on it.

CHARLIE
(whispering)
We can't do a thing. We'd be dead before we got close enough to shoot anything. There are over 15 rifles down there.

CLOSE ON FRENCH CIVILIANS

When the civilians reach the ditch they all know what is going to happen. The women start to whimper. Several of them have children, whom they hug tightly to their bodies.

The SS Stormtroopers line up bringing their rifles up to their shoulders. Jean-Pierres Father yells out in defiance.

JEAN-PIERRE'S FATHER
(in French)
Devils!

Richter is standing off to the side with no expression on his face.

RICHTER
(in German)
Fire!

Half of the French Civilians are hit, and fall back into the ditch.

ON THE SS STORMTROOPERS

They cock their rifles putting another round in the chamber, and fire again. All the rest of the French civilians are thrown backward into the ditch except one young woman who stands there alone uninjured.

Before any of the SS Stormtroopers can reload again, Richter has walked out in front of them holding up his hand. He walks over to the young woman.

CLOSE ON YOUNG WOMAN

She is petrified.

ON BOTH

Richter points to the woods, and motions for her to go.

RICHTER (CONT'D)
(in French)
Go.

The Young Woman is incredulous, frozen in shock. Richter motions again. Richter nods.

RICHTER (CONT'D)
(in French)
Run.

The young woman turns to go. Richter shrugs at his men. He brings up his Luger, and shoots her in the back. She falls to the ground near the edge of the ditch, and Richter nudges her body over into the ditch with his foot.

Then he walks to the right end of the ditch near the edge, and walks slowly along it.

Richter individually shoots any of the French Civilians who are moving or not fully dead.

ON CHARLIE AND RED

They look down at the scene in shock.

CHARLIE (V.O.)

I had never felt so helpless or horrified in my life. And then the anger started to well up in my gut. I wanted to kill everyone involved in what just took place.

Charlie and Red look at each other, and slowly retract themselves backwards from the edge of the hill. They make their way down the embankment, and back to the stream.

CUT TO:

EXT. FOREST STREAM - AFTERNOON

Red and Charlie pick up the rest of their food, and put it in their rucksacks. They put their Rucksacks over their shoulders, and walk off into the woods.

CHARLIE (V.O.)

Red and I couldn't speak to each other for the rest of the afternoon.

CUT TO:

EXT. FOREST - DUSK

Charlie and Red exit the woods near a railroad track. Charlie pulls out his fabric map and checks it.

CHARLIE

From the last reports of shelling, Alice appears to be along this piece of track.

Red looks at the map.

RED

There are mountains over here, so the tunnel where they stash it has to be down here.

CHARLIE

Yeah, if we follow this track, we are bound to find her.

Charlie puts the map away, and they begin to walk down the track.

CUT TO:

EXT. RAILROAD TRACK - EVENING

Charlie and Red come to a rail bridge over a small river. They get about halfway across when they here a train in the distance.

They start to run to get to the other side. The sound of the train is getting closer. They run faster. On the other side of the river is a bend in the tracks. They can now see the light of the locomotive, which has been greatly attenuated to make it less visible. Charlie and Red just make it to the other side before the engine lines up with the bridge. They throw themselves down the bank, and under the bridge.

The train passes overhead. Charlie and Red sneak a peak and see the huge rail gun being pulled behind the engine.

RED

Well that's her. Let's go find her hideout.

They continue down the tracks.

CUT TO:

EXT. TRAIN TRACKS - NIGHT

Charlie and Red continue down the track in the dim moonlight. They hear a huge boom go off in the distance.

DISSOLVE TO:

EXT. TUNNEL HILLSIDE - BEFORE DAWN

Charlie and Red are hidden on a hillside overlooking a railroad tunnel entrance. Charlie is looking through a pair of binoculars.

CHARLIE'S POV THROUGH THE BINOCULARS

There are just two guards on patrol on the outside of the tunnel.

ON RED AND CHARLIE

Charlie looks at his watch. He hands the binoculars to Red.

ON THE TUNNEL ENTRANCE WIDE

Alsace Alice and her locomotive return back to the tunnel entrance. It stops outside while about EIGHT GERMAN GUARDS jump off the large gun car.

There is a truck nearby from which FOUR OTHER GUARDS exit as well as a GROUP OF TEN WORKERS. All the Guards from the train help the workers load new shells into the rear of the gun car from a second truck.

CUT TO:

EXT. TUNNEL HILLSIDE - RED'S POV BINOCULARS - BEFORE DAWN

Our view moves from the entrance, to one guard, and then to the other. It proceeds up the side of the tunnel to a catwalk running along the upper left side, about twenty-five feet above the ground. The POV then goes from the cat-walk up the front side of the cliff to a bank of trees above the tunnel entrance.

CLOSE ON RED

He lowers the binoculars.

RED

The only way in I can see is the cat-walk on the top left side of the tunnel.

CHARLIE

Yeah, I was afraid you'd say that, but I think you're right. There is too much activity that goes on outside here during the day. We can drop in during the night, wait until Alice gets back just before dawn at 0800. We can take care of the two inside guards, and then set the explosives.

Charlie nods. Red looks again through the binoculars.

RED'S POV THROUGH THE BINOCULARS

The last of the shells are being loaded into the gun car. The workers and the eight guards get into the truck which drives away.

ON CHARLIE AND RED

They watch the locomotive push the gun into the tunnel. Two of the replacement guards follow it in while the other two take places on either side of the entrance to the tunnel. Charlie looks at his watch.

CLOSE UP ON WATCH

It reads 7:45

ON RED AND CHARLIE

RED

They have to have more than just four soldiers guarding this gun.

CHARLIE

They must bring in at least a company of soldiers to guard her during the day. Let's see when they get here.

DISSOLVE TO:

EXT. TUNNEL HILLSIDE - EARLY MORNING

Charlie is still watching the tunnel entrance. Red is sleeping. Another truck arrives. 15 more German Soldiers get out.

Charlie nudges Red, who opens his eyes, and looks down at the truck. Charlie looks at his watch.

CLOSE UP ON WATCH

It reads 8:45

ON CHARLIE AND RED

CHARLIE

The engineers left just before 0800. If we can set the charges within 30 minutes, we could just walk out the front entrance.

(MORE)

CHARLIE (CONT'D)

Shoot the two guards at the entrance, and escape into the woods, as Alice explodes.

RED

A walk in the park!

CUT TO:

EXT. MOUNTAINSIDE - NIGHT

Charlie looks at his watch.

CHARLIE

(whispering)

It's 0300. Let's start.

Red loops a rope around a tree.

RED

(whispering)

Would you say it was about ten feet to the catwalk?

Charlie nods as Red plays out another ten feet of rope. He grasps the rope and walks backwards to the cliff face. Red looks down. He moves over a few feet to the right.

POV RED

He sees the two guards lighting up some cigarettes on the far side of the hill, well away from his position.

ON RED

He nods to Charlie, and disappears over the edge.

CUT TO:

EXT. CATWALK - NIGHT

Red slides down the rope, his backpack on him. He gently lands on the catwalk, then freezes to make sure he hasn't been heard. He checks the guards.

POV RED

They haven't moved from their places.

ON RED

He tugs twice on the rope.

CUT TO:

EXT. MOUNTAINSIDE - NIGHT

Charlie is breathing hard. His heartbeat can be heard. He grasps the rope, and backs near the edge. He is also wearing his backpack.

CHARLIE (V.O.)

Don't look down...You can do this.
Just don't think about it.

He takes a big breath, then begins sliding down the rope.

CUT TO:

EXT. CATWALK - NIGHT

Red grabs Charlie's legs pulling them to the middle of the catwalk. Charlie touches down, and tries to slow his breathing. His heartbeat begins to slow, and get softer. He nods to Red.

Red pulls hard on the second rope pulling out the slip knot above, The rope falls from above. Red just manages to catch it before it bangs on the catwalk. They move into the dark tunnel. About 50 feet in, they come to a ladder that is attached to the side of the tunnel. Red signs to Charlie to stay, and he walks into the darkness

POV RED

He sneaks quietly down the catwalk until he can see a light ahead.

ON RED

He brings the binoculars up to his face.

POV RED THROUGH THE BINOCULARS

We see nothing but an empty tunnel.

WIDE ON RED

He turns, and makes his way back to Charlie and the ladder.

RED
(whispering)
It's empty.

They walk down the catwalk towards the light. There is a light on the tunnel floor about 100 yards into the tunnel.

CHARLIE
They must park it here. Let's continue on another 100 yards, and find a place to hide out til morning.

CUT TO:

INT. TUNNEL - MORNING

Charlie is lying in a niche on the cat walk. He is awake, and Red of course is sleeping soundly near him. We hear the locomotive pushing the gun into the tunnel far down the track. He wakes up Red, and they collect their rucksacks and use the rope to slide down to the tracks below. They hide in the shadows

CUT TO:

INT. TUNNEL - MORNING

TWO ENGINEERS finish up turning off the locomotive. They grab their kits, and jump down onto the tracks. They nod to the soldiers hanging out by the light near the rail gun, and walk towards the tunnel exit.

CUT TO:

INT. TUNNEL - MORNING

Charlie and Red make their way up the right side towards the gun. They can hear the two guards talking on the other side of the train. They sneak to a point parallel to them, checking the guards' feet under the train car.

CLOSE ON GUARDS

They hear a footstep on the gravel on the other side of the train. One looks underneath the car, turning on his flashlight and sweeping it around underneath.

POV GUARD

We see nothing.

ON CHARLIE AND RED ON THE OTHER SIDE OF THE GUN CAR

They have mounted the side of the gun car.

ON GUARDS

One guard shrugs.

GUARD #1
(in German)
I don't see anything.

GUARD #2
(in German)
I'll go around and check.

He turns on his light, and walks to the back of the car.

ON GUARD

He walks around the car. Charlie is under the carriage and pops up behind him. He slams his pistol on his head.

ON RED

Red jumps down from the upper side of the gun car landing on the first guard, and knifing him. The guard drops to the ground. Red looks under the car.

Charlie gives him the okay sign, which Red returns.

CUT TO:

INT. TUNNEL - MONTAGE

Charlie and Red take out the explosives from their rucksacks.

Red molds some plastique, and places it inside the large gun's breach.

Charlie puts one into the container which houses the shells.

Red places the detonator and timer into his plastique.

Charlie sets his timer for 8:35 AM

Red puts another charge on another one of the shells, and sets the timer.

Red puts another charge into the end of the gun's barrel. He places a timer on it.

Charlie puts a last charge on the gun's control panel. He also sets the timer to the same time.

Charlie looks at his watch.

Close up of watch reading 8:15 AM.

END MONTAGE

CUT TO:

INT. TUNNEL - EARLY MORNING

Charlie and Red make their way toward the tunnel entrance. Outside the entrance they see a truck drive up. They watch as about 15 SOLDIERS get out of the truck.

CHARLIE

They're here one half hour earlier!
Quick back to the engine.

They turn, and run back down the track to the locomotive.

RED

How do we get outta here now.

CHARLIE

We're gonna ride out. Cover the entrance in case someone comes in. I will get the locomotive ready to restart. It's still warm, so we can move it immediately. I'll disconnect Alice, and in ten minutes we'll leave.

Charlie jumps into the locomotive, and preps it to start.

ON RED

Red loads the two now half empty rucksacks into the locomotive. He goes to the gun car, and retrieves the two semi-automatic Gewehr 43s German rifles from the dead soldiers. He puts one of them and the extra magazines into the diesel locomotive. He takes the other, and goes to the front of the locomotive, covering the tunnel entrance.

CLOSE ON CHARLIE

He jumps down, and runs to the back of the engine. He disconnects the engine from the rail gun car.

He goes to where Red is crouched. He checks his watch.

CHARLIE (CONT'D)

When I turn on the engine someone may walk in to check what is happening. Just shoot them, and jump on.

RED

How fast will we be going past the soldiers?

CHARLIE

Only about 25 miles per hour at that point. So we need to shoot anyone who tries to board. You take the right side, and I'll take the left...Ready?

Red looks at his watch.

RED

Let's go, or in five minutes we'll be goners.

Charlie runs back, and jumps into the locomotive. He checks the gauges, the looks toward the tunnel entrance.

POV CHARLIE

No one is approaching.

CLOSE ON CHARLIE

Charlie adjusts some of the controls, and starts the diesel engine. It roars to life.

CUT TO:

EXT. TUNNEL - MORNING

ONE OF THE GERMAN GUARDS, near the tunnel entrance, hears the engine. He turns to the another GUARD.

GERMAN GUARD

(in German)

I'll see what's going on.

He walks into the tunnel.

CUT TO:

INT. TUNNEL - OVER RED'S SHOULDER - MORNING

Red waits for the guard to get out of the lighted part of the entrance, aiming carefully at him.

CUT TO:

INT. LOCOMOTIVE - MORNING

Charlie releases the break, and the locomotive starts to move slowly forward.

CUT TO:

INT. TUNNEL - CLOSE ON RED - MORNING

Red pulls the trigger, and the guard falls to the tracks. Red then swings himself up onto the engine. It slowly begins to move forward gaining more speed, as it moves toward the tunnel exit.

CUT TO:

INT. LOCOMOTIVE - MORNING

Charlie accelerates the engine. Red crouches low behind the right side doorway. He cocks the rifle. Charlie picks up the other rifle, checks and cocks it. He moves the accelerator up again. The locomotive picks up more speed.

CUT TO:

INT. TUNNEL - WIDE - MORNING

The engine passes by on it's way toward the tunnel's opening. It picks up more speed.

CUT TO:

INT. LOCOMOTIVE - MORNING

Charlie moves up the accelerator again. Then, he takes his place on the left side of the compartment.

CUT TO:

EXT. TUNNEL ENTRANCE - MORNING

The soldiers turn to watch the locomotive as it leaves the tunnel. There is no gun car attached. It is not slowing. They are confused. One of the soldiers who is closer to the train, moves toward engine, but before he gets near it, he is shot, and drops to the ground.

CUT TO:

INT. LOCOMOTIVE OVER CHARLIE'S SHOULDER - MORNING

Two more soldiers run toward the train, but Charlie takes them both out.

CUT TO:

EXT. TUNNEL ENTRANCE - WIDE SHOT - DAWN

Some of the soldiers run for cover. Others kneel, and return fire.

Some of these are shot by Charlie and Red.

CLOSE ON ONE GERMAN SOLDIER

He is running directly in back of the engine. He gains on the locomotive, and grabs one of the rear bumper guards. He lays across it.

CUT TO:

INT. LOCOMOTIVE - ON CHARLIE - DAWN

He crouches low, and shoots several of the Germans. Red does the same on the other side.

CUT TO:

EXT. TUNNEL ENTRANCE - WIDE SHOT - DAWN

The locomotive has almost cleared the soldiers.

THERE IS A MUFFLED BOOM, and A HUGE PLUME OF SMOKE SHOOTS OUT OF THE TUNNEL ENTRANCE.

The soldiers stop firing at the engine. We see the German Soldier on the rear of the locomotive has made his way higher, and is clinging to the right side rear of the engine.

CUT TO:

INT. LOCOMOTIVE - DAWN

Charlie has put down his rifle, and has again increased the accelerator. He is watching the track in front. Red also puts down his weapon, and looks forward.

RED

Sounds like Alice is no more.

CHARLIE

Now all we have to do is make it back across the Allied front lines.

RED

Yeah, with half the German Army after us.

Charlie smiles, and looks down the tracks. Suddenly the German Soldier attacks Red from the right door. Red sees him in time, and grabs his wrist which is holding a knife. Charlie is looking forward, and doesn't see or hear what is happening. Red strains to keep the knife away from his chest.

ON CHARLIE

He moves the accelerator forward. The noise of the diesel is so loud that Charlie still doesn't hear the struggle going on behind him.

ON RED AND THE GERMAN SOLDIER

The German twists around, wrenching his arm free. Charlie turns at that moment, and sees the German stab Red in the gut.

Reacting quickly Charlie pulls out his pistol, and rams the pistol into the German's chest. He pulls the trigger pivoting the soldier out the locomotive's door. He falls to the track below. Red slumps to the floor of the locomotive clutching his belly.

Charlie grabs a Nazi flag hanging on the back of the compartment. He rips it in two, and folds up half of it. He pulls aside Red's hand.

CLOSE ON THE WOUND

It is bleeding fresh red blood.

ON CHARLIE AND RED

He presses the folded flag into the open wound.

CHARLIE

We have to stop the bleeding.

Charlie finds his rucksack, and pulls a jacket from it. He puts it around Red's stomach, and ties the sleeves together around Red's back. He pushes on the wound. Red grimaces.

CUT TO:

INT. GESTAPO HEADQUARTERS - COL. RICHTER'S OFFICE - MORNING

Richter is talking to his staff.

RICHTER

(in German)

I want everyone on this immediately. We need to find those saboteurs at all costs.

He points to an area map.

RICHTER (CONT'D)

(in German)

They stole a locomotive here, and are traveling in this direction. This line continues into Allied occupied land. They will try to bust through the lines here. We need to stop them by blocking them is some way. We have just a short time to get this done. Now go!

The room quickly clears. Richter marches out after them.

CUT TO:

INT. LOCOMOTIVE - MORNING

Charlie is kneeling by Red who has substantially weakened. He empties one of the rucksacks into the other. He takes the map out.

CHARLIE

As far as I can tell we are about here.

CLOSE UP OF MAP

CHARLIE (CONT'D)

This rail track continues across the Allied front lines here.

ON RED AND CHARLIE

RED

(weakly)

They are bound to try to blockade it somewhere.

CHARLIE

Yes...we'll have to figure something out.

CUT TO:

EXT. TRAIN TRACK - MORNING

The locomotive cruises by down the track.

CUT TO:

EXT. TRAIN TRACKS OUTSKIRTS OF TOWN - MORNING

Richter and his team have set up a blockade. Three passenger cars with an engine in the rear are on the tracks. There are two field cars on either side with mounted machine guns, manned by GERMAN SOLDIERS. Richter is watching from his own open staff car. A DRIVER and TWO OTHER GESTAPO OFFICERS are seated in it.

ON RICHTER'S CAR

RICHTER

(in German)

I can't believe there is no side rail here to divert the train.

OBERSTURMFÜHRER MULLER

(in German)

The nearest one is on the other side of the front lines, so we had to improvise.

RICHTER
 (in German)
 Well, in any case, they will have
 to stop.

A young SS STORMTROOPER comes running up to the car. He salutes a "Heil Hitler"

SS STORMTROOPER #3
 (in German)
 Colonel, a locomotive is reported
 approaching from the east.

RICHTER
 (in German)
 Thank you. Get ready men!

WIDE SHOT

The soldiers cock their weapons, and wait in anticipation. The Diesel engine appears around the corner moving toward them at least 40 MPH. The German soldiers watch, but it doesn't slow. They are frozen, not knowing what to do.

ON RICHTER

RICHTER (CONT'D)
 (in German)
 Open Fire!

WIDE SHOT

The machine guns begin to fire at the fast approaching locomotive. The bullets have no effect on the engine which is now moments from hitting the passenger cars.

ON RICHTER

Richter screams at his driver.

RICHTER (CONT'D)
 (in German)
 BACK UP, BACK UP!

The driver slams the car into reverse, pulling back from the inevitable crash.

The engine plows into the passenger cars buckling them, and sending them off on either side of the tracks. One of the machine gun cars is flipped over. The noise of the crash is deafening. The momentum of the diesel engine pushes it all way to the other locomotive.

It is pushed back, and also derailed. Eventually everything comes to a stop. There is an eerie silence.

CUT TO:

EXT. TRAIN TRACKS EDGE OF WOODS - MORNING

Charlie and Red hobble along the tracks.

CHARLIE

We need to get out of the open. Are you up to walking a little farther.

RED

I might be able to hobble.

CHARLIE

Okay, just let me know when you need to rest.

Charlie helps him as they hobble into the woods.

CUT TO:

EXT. TRAIN TRACKS OUTSKIRTS OF TOWN - MORNING

Two of the uninjured stormtroopers get to the locomotive's cab. They point their guns into the cab, but it is empty.

One of them runs over to Richter's car.

STORMTROOPER #2

(in German)

Colonel, they were not in the locomotive!

Richter ignoring his dead and injured men, turns to his officer.

RICHTER

(in German)

Give me the map!

His officer gives him the map. Richter opens it up, and looks down at it. He shows it to his officer.

CLOSE ON MAP

Richter points to a area on the map.

RICHTER (CONT'D)
 (in German)
 I want this whole area here
 searched. We will set up
 headquarters at some farm in here.

ON RICHTER

RICHTER (CONT'D)
 (in German)
 They must not escape.

CUT TO:

EXT. EDGE OF WOODS - NEAR A FARM HOUSE - MID DAY

Charlie and Red are in the woods on top of a hill, looking down at a farmhouse. There is a barn close by to it. A valley stretches out beyond it, with another hillside about a mile and one half away.

CHARLIE
 The front lines should be right
 over there.

He points to the distant hillside.

CHARLIE (CONT'D)
 It looks like this farm is
 deserted. To be safe, we can hole
 up in the barn until nightfall,
 then make our way across the lines.

Red nods weakly.

CHARLIE (CONT'D)
 Come on buddy...just a little
 further.

The two of them struggle to their feet, and start to walk towards the barn.

CUT TO:

INT. BARN - MID DAY

Charlie helps Red to the ground next to a large pile of hay. On one side of the barn are various pieces of farm equipment: A spiked rusty tiller; a plow; and a seeder. On another wall is a large stack of burlap bags marked "Engrais".

Charlie finds some water, and fills a canteen from his knapsack. He gives it to a grateful Red, who drinks it down. Charlie retrieves a ration from his knapsack, and opens it for Red.

CUT TO:

EXT. COUNTRY ROAD - MID DAY

A convoy of German vehicles is driving up the country road. It consist of two cars, 2 motorcycles with side cars, one troop truck, and one other truck towing a horse trailer. They turn into the driveway of a rural farm. We see that it is the same one in which Charlie and Red are hiding.

CUT TO:

INT. BARN - MID DAY

Charlie is peeking through the barn door to see what is coming up to the farm. He slides the door shut, and quickly goes to Red.

CHARLIE

We've got trouble! It's the SS.
We've got to hide.

He moves some of the loose straw, and pulls Red into a cluster of bales of hay. He stacks the hay bales around Red making a little hide. He puts the knapsack in with Red. Working quickly, he places some of the bales across the top, and covers the whole thing with loose straw.

CUT TO:

EXT. FARM HOUSE - MID DAY

The convoy pulls up in front of the farm house. Richter jumps out of his car. He points to SS Stormtroopers, and begins giving orders.

RICHTER

(in German)

You search the house, and you the barn. Look for any signs they were here. Then I want patrols to go out, and search this whole area thoroughly. Especially the woods from here to the tracks. I will be on horseback overseeing the search.

The SS Stormtrooper #5 walks toward the barn, while the other goes to the house.

CUT TO:

INT. BARN - MID DAY

Charlie quickly checks if anything has been left out. He sweeps the floor with some of the hay to cover any footprints. He spots the canteen, and grabs it, and then crawls backwards into the den in the hay. He throws some more loose hay on two stacked bales, and the ground around them. He pulls the bales backward, making the fourth wall of the straw hide. Just then we hear the barn door sliding open.

ON THE BARN DOOR

The young SS Stormtrooper with his rifle ready enters the barn. He listens for any noise, but hears nothing. He begins searching the barn. He climbs up into the loft, and checks it thoroughly.

He is making noise by moving things to search behind them.

ON CHARLIE AND RED

They are listening to the German Stormtroopers movements.

ON THE SS STORMTROOPER

He climbs back down, checks the farm equipment, and an empty stable stall. He walks over to the pile of hay, and sits down on one of the bales. He pulls out his canteen, and takes a swig of water, looking around at the old barn.

ON CHARLIE AND RED

They are looking at one another, not even breathing.

ON THE STORMTROOPER

Finished with the water, he stands, and walks out of the barn, sliding the door closed behind him.

CUT TO:

EXT. FARM HOUSE - MID DAY

Richter has his horse out of the trailer, and is tightening the saddle cinch. The other Stormtrooper from the house is standing next to him.

SS STORMTROOPER #4

(in German)

The house is deserted sir. I didn't find anything.

SS STORMTROOPER #5

(in German)

The barn is empty as well. No sign of them.

RICHTER

(in German)

You both join the search team. We will all meet back here in two hours.

Richter mounts his horse, and rides up towards the woods following the search party, which has spread out on the hillside.

CUT TO:

EXT. WOODS - BEGIN MONTAGE - MID DAY

A line of Soldiers walk through the forest poking under dead logs, and looking behind bushes.

Richter walks his horse along a path carefully checking the ground around him.

SS Stormtrooper #4 hears a noise in a thicket of trees. He shouldered his gun, and cautiously walks into the thicket. He hears the rustle of leaves ahead of him, and moves his hand to the trigger. A large hare bursts out of the grass, and dashes away.

THREE SS STORMTROOPERS come out of the woods near the rail road tracks. They continue down the tracks inspecting the ground.

Richter exits the woods, and walks his horse along the tracks. He sees some grass matted down and stops. He examines the area carefully. He then continues down the tracks.

A SS Stormtrooper #5 hears some branches breaking over a knoll. He sneaks to the top of the knoll, points his rifle down at another SS STORMTROOPER walking through the forest. He quickly points his rifle into the sky.

END MONTAGE

CUT TO:

EXT. FARM HOUSE - AFTERNOON

One of the Motorcycles is being worked on by a soldier. He kicks starts it, but it backfires. Richter rides up to the farm house. SS Stormtrooper #5 takes the reins. Richter dismounts. A staff car drives up, and SS OBERSTURMFUHRER gets out. He goes to Richter, salutes, and hands him an envelope.

SS OBERSTURMFUHRER

(in German)

My Colonel, since you are not going back to headquarters, I took the liberty to bring you today's reports.

RICHTER

(in German)

Thank you, Obersurmfuhrer.

He takes the papers, and tucks them away into his pocket.

SS OBERSTURMFUHRER

(in German)

Any sign of the saboteurs?

RICHTER

(in German)

Not yet, but we will get them. I know they are near here.

SS OBERSTURMFUHRER

(in German)

Do you want us to search in the valley?

RICHTER

(in German)

No, it is too close to the Enemy front lines, and I have had someone watching it since we arrived here.

SS STORMTROOPER #5

(in German)

Colonel, there is a stall in the barn, would you like me to unsaddle your horse.

RICHTER

(in German)

No, I'll do it myself. Is there any hay in there?

SS STURMANN #1
(in German)
Yes Colonel, there's plenty.

RICHTER
(in German)
Good, we will meet up in the house
in twenty minutes, to discuss what
we should do next.

SS OBERSTURMFUHRER
(in German)
Very good, Colonel.

SS Obersurmfuhrer turns on his heels, and strides to the house. SS Stormtrooper #5 gives the reins to Richter, salutes, and also walks to the house.

CUT TO:

INT. BARN - POV CHARLIE - AFTERNOON

Charlie is peeking through the door. He sees Richter.

CHARLIE
(under his breath)
Richter!

CUT TO:

EXT. TOWN SQUARE - FLASHBACK - AFTERNOON

Richter has his Luger pointing at the Fox. He shoots her twice in the chest. She dies, collapsing to the ground.

CUT TO:

EXT. FOREST CLEARING - AFTERNOON

Richter shoots the Young French Civilian in the back.

CHARLIE (V.O.)
All I wanted to do is kill the
bastard!

CUT TO:

EXT. FARM HOUSE

Richter pats his horse on the neck, and leads him to the barn door.

CUT TO:

INT. BARN - AFTERNOON

Now realizing he can not make it back to Red in time, Charlie crouches behind the stack of burlap bags.

Richter enters with his horse. He slides the door closed, and leads the horse over to the stall. He then unsaddles him, and puts the saddle over another stall's wall. He finds a comb, and combs the horse down.

ON CHARLIE

He watches Richter, trying to decide what to do.

ON RICHTER

He takes off the horse's bridle, and puts it with the saddle. Now, he goes over to the hay, and grabs a handful of the loose hay, and puts it in the feeding trough of the stall. He pats the horse one more time, before closing the stall door, and bolting it shut. He turns to leave, but something catches his eye on the ground where the loose hay had been. He goes over and kneels down.

POV RICHTER

There is a dark discoloration on the barn floor.

ON RICHTER

He touches it with his finger. It is blood. He draws his Luger from his holster and stands.

CUT TO:

EXT. FARMHOUSE

The soldier revs the motorcycle engine, it backfires again. He gets off and adjusts the gas flow. There are several other Stormtroopers just standing around talking.

CUT TO:

INT. BARN

Richter looks around barn trying to see where one could hide.

ON CHARLIE

He feels for his pistol, but realizes it is not there.

ON RICHTER

He looks up at the loft, but decides against it. He sees the pile of hay. He smiles, standing in front of it.

RICHTER

(in French)

I know you are in there. Come out
or I will shoot you now.

CHARLIE (V.O.)

Above all, I didn't want him to
find Red. So I did what I had to.

Charlie raises his hands over his head, and stands up.

CHARLIE

(in French)

I'm here.

He has stepped out from behind the burlap sacks. Richter turns, and points his pistol at Charlie. Richter is confused.

RICHTER

(in French)

Ah... a horse trainer, or should I
say spy.

They stand there for a long pause. Then Richter snaps.

RICHTER (CONT'D)

(in French)

Turn around.

Charlie does so. Richter steps up behind him, and pats him down looking for a weapon.

RICHTER (CONT'D)

(in French)

Okay, now let's go out the door.

Charlie doesn't move forward, so Richter puts the barrel of his gun on Charlie's back to push him forward.

As he pushes, Charlie makes his move. He twists to the side, and slams the Luger to the side. The Luger goes off, but the barrel is up against the burlap bag so the sound is muffled.

CUT TO:

EXT. BARN - AFTERNOON

The motorcycle backfires, and revs at the same time, so nobody hears the gun shot.

CUT TO:

INT. BARN - AFTERNOON

Richter drops the Luger, and Charlie chin slams him with the palm of his hand. Richter falls backward against the bags. Charlie kicks the gun out of reach. He jumps on to Richter, but Richter rolls to the side just in time before Charlie is on top of him. They both get to their knees. Eyeing each other.

Richter spots an old ax handle, and snatches it up. Charlie desperately looks around for a weapon, but doesn't find anything useful. Richter swings the piece of wood, and Charlie jumps back avoiding it. Richter swings again, but this time doesn't follow through. He brings it down, and then pushes it hard into Charlie's gut.

Charlie doubles over, but grabs the handle. Keeping hold of it with one hand, Richter gives Charlie a savage upper cut punch to jaw with the other. Charlie goes down to the ground on his back dazed.

Knowing he now is in control, Richter smiles down at Charlie. He kicks him hard in the gut twice. Charlie moans in pain. He is in the fetal position. Richter moves over Charlie, bringing the handle high over his head ready to deliver the final blow.

Charlie sees Richter's intention, and rolls on to his back. He shoves his feet on Richter's thighs at the same time as grabbing Richter's heels. He pulls on his heels at the same time as shoving Richter's hips with his legs. Richter is thrown backward completely off balance. He drops the handle, and hits the floor hard, knocking the wind out of him. Charlie snatches the handle up as he gets to his feet.

Richter clammers to his knees. Charlie, fire in his eyes, jabs the handle at Richter. Hitting him solidly in his shoulder. Richter staggers backward, but somehow manages to get to his feet.

He is holding his shoulder, and grimacing in pain. Charlie now jabs the handle into Richter's face, hitting him on the nose. Blood is now streaming down his face. Richter sees the gun on the ground. He goes for it.

Charlie swings the ax handle.

CHARLIE
This is for the Fox!

Richter has just grabbed the Luger, and starts to bring it around to aim at Charlie.

However, Charlie's swing is a home run, hitting Richter on the temple sending him sideways. Richter lands on the rusty thresher.

CLOSE ON RICHTER

The thresher has pierced him through the chest.

WIDE ON CHARLIE

Charlie is doubled over catching his breath. Behind him, we see Red who has managed to crawl out of his hide, but can only get to a sitting position, leaning against the bales of hay.

RED
(weakly)
I see you've been busy.

ON CHARLIE

He is bloodied and bruised. He goes over to the door and peeks out. He walks back to Red.

WIDE

RED (CONT'D)
You look terrible...
(referring to Richter)
But...he looks worse.

CHARLIE
It's Richter. The SS Colonel from Normandy.

RED
It's a small war.

Charlie picks up Richter's Luger, and goes over to his body. He searches through his pockets finding the envelope. He opens it, examines its contents. He brings it over to Red.

CHARLIE
Look at this.

Red is now breathing erratically. He checks out the papers.

RED
(weakly)
This is a complete list of the
German assets in the area. This is
worth it's weight in gold.

CHARLIE
Yeah, we've got to get it back over
the front lines...but right now we
are surrounded by SS.

RED
How many are there?

CHARLIE
At least 25.

They look at each other for a long pause.

RED
There is no chance we can shoot our
way out of this, and I can't even
stand up. You've got to try to get
there by yourself.

Charlie opens his mouth to speak, but Red holds up his hand.

RED (CONT'D)
Take his horse. Make a run for it.
I can hide under the hay. They'll
be after you. You're the Cavalry.
Come back to get me, later.

Charlie is hesitant.

RED (CONT'D)
Hey buddy, It's the only option we
have. Go! Saddle up.

Charlie goes to the stall, and puts the bridle, and the
saddle back on the horse. He then checks the front door
again, and then goes to Red. He pulls Red back into the
hide.

RED (CONT'D)
What a fine mess you've gotten me
into Ollie!

CHARLIE
I'll come back for you.

RED
I know you will. Give me the Luger.

Charlie gives him the gun. Red gives him back the report which Charlie tucks into his shirt pocket.

He nods to Red.

CHARLIE
See you soon.

He pushes the hay stack back together, and checks the floor, covering some of it with the loose hay.

He again looks through the front barn door. He goes to the stall, and leads the horse to the back of the barn. He looks through back door of the barn, and then opens it just enough for the horse to get through. He mounts the horse, and pats his neck.

CHARLIE (CONT'D)
It's up to us.

He spurs the horse forward, and they burst out the back of the barn.

CUT TO:

EXT. BACK OF BARN - AFTERNOON

Now cantering out the barn, Charlie rides down a dirt side road, and jumps over a small fence, taking off across a field towards the front lines.

CUT TO:

EXT. FARM HOUSE - AFTERNOON

A GROUP OF SS STORMTROOPERS see the horse and rider. The SS Obersturmfuhrer quickly assesses that it is not the colonel.

SS OBERSURMFUHRER
(in German)
That's not the colonel. Get him!

The Stormtroopers run for their vehicles. Two jump on the motorcycles, one armed with a rifle and the other with a pistol jump into the side cars. The SS Obersturmfuhrer opens the Barn door.

CUT TO:

INT. BARN - AFTERNOON

He enters and quickly looks around. He sees the dead Colonel, and the back door open. Seeing no one else, he goes back outside. Several armed Stormtroopers jump into a truck, and the SS Obersturmfuhrer gets into the passenger seat. They take off after Charlie. Some of the men run out to the field, and shoot their rifles at the fleeing horse.

CUT TO:

INT. BARN - AFTERNOON

Red, with the last ounce of his strength, crawls out of the hide, and over to the wall of burlap bags, pulling the knapsack behind him. He lays close to one of the bags at the bottom of the pile catching his breath. Like the others it reads "Engrais". The subtitled translation appears on the screen.

It reads "Fertilizer"

Gritting his teeth from the pain, Red digs into the knapsack, and pulls out the last of the plastique. He pushes the blasting cap into the plastique, and gets a connector from the bag.

CUT TO:

EXT. FARM FIELD. - AFTERNOON

Charlie is galloping across the field. The motorcycles have made their way parallel to him, but have remained on the roads fairly distant from Charlie. Two SS Stormtroopers are firing at Charlie from the sidecars, but their shots are wild because the side cars are bouncing around too much.

CUT TO:

EXT. ALLIED FRONT LINES - AFTERNOON

AN AMERICAN CAVALRY SOLDIER is looking through some binoculars sitting on top of a tank covered in camouflage netting.

POV THROUGH BINOCULARS

He sees Charlie riding towards him.

WIDE SHOT

The Cavalry Soldier continues to look through the binoculars.

CAVALRY SOLDIER

Captain Sir, There is a guy coming
straight for us on horseback.
Should we take him out?

The Captain is standing beside the tank. It is ANDREWS from Fort Riley, Kansas.

CAPTAIN ANDREWS

Let me see Corporal.

Andrews takes the binoculars, and looks through them. He refocuses them.

POV ANDREWS THROUGH THE BINOCULARS.

He sees the rider, but then moves the view to the German motorcycles on the road beside him. They are firing at him.

ON ANDREWS

ANDREWS

That's a negative corporal, but as
soon as you have range. Take out
the Germans that are shooting at
him.

CUT TO:

INT. BARN - AFTERNOON

Red is now bleeding from his stomach wound. With the detonator in hand, he starts to sing slowly, and as loud as he can.

RED
Gave proof to the night that our
flag was still there.

CUT TO:

EXT. FRONT OF BARN - AFTERNOON

About 5 SS STORMTROOPERS have heard Red. They draw their
weapons.

RED (V.O.)
Oh say does that star spangled
banner yet wave...

They slowly close in on the barn door. Several other soldier
are curious, and are also walking to the barn.

CUT TO:

INT. BARN - AFTERNOON

Red continues to sing.

RED
Or the land of the FREE...

He pushes the button.

CUT TO:

EXT. FARM FIELD - DRONE SHOT - AFTERNOON

A huge explosion appears behind Charlie. A large cloud of
smoke billows up where the barn used to be. Charlie looks
back over his shoulder. He knows what Red has done. Charlie
cries out.

CHARLIE
NOOOOO!

Charlie jumps another fence, and continues toward the
American Lines.

ON GERMAN MOTORCYCLE

One of the motorcycles has stopped a little ahead of Charlie,
and the rifleman in the side car is taking careful aim at
Charlie.

Suddenly, both the rifleman, and rider are hit with a barrage of machine gun fire. They both are killed instantly.

WIDE SHOT

Charlie swerves away from a gully, and rides down a dirt road. The second motorcycle is close behind him. The man in the side car is shooting at Charlie.

DRONE SHOT

Charlie ducks as the bullets whiz past his head.

The motorcycle is gaining on Charlie. The Soldier in the side car is switching out his magazine. He aims, but just before he pulls the trigger, the front tire explodes hit by another round of machine gun fire. It sends both men flying into the air.

CUT TO:

EXT. FRONT LINES - AFTERNOON

Andrews is looking through the binoculars. The Corporal is behind the mounted machine gun.

ANDREWS

Nice shooting Corporal.

Andrews refocuses the binoculars.

ANDREWS POV THROUGH THE BINOCULARS

We clearly see the horseback rider as he gallops towards the American Lines.

ANDREWS (CONT'D)

No, it can't be. I don't believe it.

CUT TO:

EXT. DIRT ROAD - AFTERNOON

Charlie rounds a corner, but far ahead of him is a T in the road. The truck has taken a different route, and has already made it there. The soldiers jump out of the back, and take positions around it. Charlie is charging right to them. He looks to both sides of the road, and sees no way out.

Then...we hear the tank's main gun fire, and in an instant the truck, and all the men around it are obliterated.

Charlie's horse shies, and he is almost thrown off. He just manages to stay in the saddle. He looks toward the last field separating him from the front lines.

CHARLIE'S POV

He sees a flag waving between two trees.

ON CHARLIE

He canters down the road, then enters the field through an open gate. He canters up the slope towards the flag. He jumps over one last fence, and goes between the trees.

CUT TO:

EXT. FRONT LINES - AFTERNOON

Charlie comes to a stop, and jumps off the horse. He throws his arms around his neck, and hugs him.

CHARLIE

Your new name is Pegasus. You had to have wings to get me out of there.

Andrews walks up.

ANDREWS

I now know why you sent me to OCS at Mechanized. You needed me to save your butt.

Charlie looks up at Andrews. His mouth drops open. He grins from ear to ear, then he throws his arms around Andrews. They separate. Charlie has his arms on Andrew's shoulders. He shakes his head in disbelief.

ANDREWS (CONT'D)

(nodding)

I know. I know...You Okay?

Charlie takes stock of his condition.

CHARLIE

I'll be alright...

Charlie thinks about Red.

CHARLIE (CONT'D)

...but I lost a good friend back there.

ANDREWS

I'm sorry.

Charlie remembers the report. He feels for it in his shirt.

CHARLIE

I have to get to HQ as soon as possible.

A CAVALRY PRIVATE walks by, and salutes Andrews.

ANDREWS

Private take my jeep, and drive this man to HQ. Stay there until he's done, then drive him back here. He owes me a drink.

CHARLIE

I owe you a lifetime of drinks. Oh, can you get someone to take care of Pegasus. He's now on our side.

ANDREWS

Sure thing.

CUT TO:

I/E. MONTAGE

Wide shot of Allied trucks and jeeps crossing a bridge on the Rhine River.

CHARLIE (V.O.)

Within a few months the Allies had crossed the Rhine River,

Group of Europeans celebrating in the streets with Allied Soldiers.

CHARLIE (V.O.)

...and by the spring of 1945 the war in Europe was over.

Charlie packs up papers into boxes at OSS Headquarters in London.

CHARLIE (V.O.)

I was sent back to England to help wrap up OSS headquarters in London. This gave me a chance to ask Connie to for her hand in marriage...

Charlie and Connie walk hand in hand in front of Big Ben at night. They kiss.

CHARLIE (V.O.)
...and she happily agreed.

Charlie and Connie exit a country church being showered with rice.

CHARLIE (V.O.)
We did so in a small church with
her family attending.

Connie, in uniform, walks through a war room carrying a dossier.

CHARLIE (V.O.)
Since Connie was still in the
British Secret Service, she
couldn't immediately join me when I
was sent back to New York.

Shot of Charlie on the Queen Mary amongst OTHER SOLDIERS reading a cable.

CHARLIE (V.O.)
Sadly, I had received a cable that
my father had died of a heart
attack before I reached New York
harbor.

Charlie, in uniform walks into his father's offices in the Graybar Building. He hugs his mother, and kisses her cheeks. His brother embraces him warmly.

END MONTAGE

CUT TO:

INT. ALL AMERICAN LOCOMOTIVE COMPANY OFFICES - DAY

Charlie walks down the corridor to his father's office. The secretaries try not to stare at him. He goes up to Margaret, his father's secretary, and embraces her.

MARGARET
Congratulations on your marriage.

CHARLIE
Thank you.

MARGARET
When will I get to meet her.

CHARLIE

She should be free to travel here
in a month or so. Also, I have a
new horse coming too.

Charlie eyes the door of his father's office

MARGARET

(smiling)
You should go in.

Hesitantly, Charlie walks into the paneled room. He looks
slowly around the room.

CLOSE ON CHARLIE

Taking it all in his eye stops on something.

CHARLIE'S POV

We see the large display case holding their new diesel
locomotive. We move closer in. There is an object hanging on
its front. It is Charlie's Silver Star Medal.

CLOSE ON CHARLIE REACTING

CLOSE ON SILVER STAR

The music swells and we...

FADE OUT:

"Shortly after World War II ended, President Truman disbanded
the OSS. However, as the Soviet threat began to grow, the
need for a centralized intelligence organization became
clear. So two years later, out of the ashes of the OSS, the
CIA was born."

END OF EPISODE SEVEN