

THE HEARTS OF MEN

FADE IN:

EXT. SMALL VILLAGE- NIGHT

SUPER: NOVEMBER 1, 1941. UZICE, CZECHOSLOVAKIA.

High up in the mountains are tall white houses with wooden shingles. In between are winding dirt roads with massive divots and holes from heavy rain. Clothes drying on lines and jagged wooden fences.

Close on two tiny kittens venturing out of a broken down wooden shed for the first time. Their little steps shaky and their heads bobbing.

A mangy dog murders both in an instant. The dog quickly runs away as boots drop into frame. A group of ten men strategically sneaking behind a house. William Cowger(35) is in the middle of the formation.

They brush past the two little cadavers. William looks down for an instant.

INT. BARN- CONTINUOUS

A very long table inside of a large barn. Twenty women and children making rifles in a assembly line.

--

In the attic is a kid with binoculars looking out of a small window.

POV: THE TEN MEN DISSAPPEARING BEHIND THE HOUSE, THROUGH THE BINOCULARS.

The kid picks up a wooden crate. It was upside down, covering a lit lantern.

EXT. HOUSE- CONTINUOUS

The team is staying close to the wall as they approach a door.

We close up on Will's face. He is breathing hard- steam coming out of his mouth like a train engine.

They freeze for a second. The lead steps in front of the door and lifts his leg up to kick...

Bullets shred through the door and the man in front of it. Shots from a sniper zip over the heads of the rest of the team as they retreat.

A wide shot of the mountain top village. The sounds of a gun battle echoing through the night.

CUT TO BLACK.

FADE IN:

INT. PRIORITY POSSESSIONS ROOM- DAWN

Birds eye view. A close up of gold teeth. There are also rings, necklaces, earrings, watches, and coins.

Hundreds of pounds of gold in personal artifacts. In a weapons crate.

GUARD #1 (O.S.)

Pozuri!

A man's voice echoes from the corner.

The crate containing the gold is lined with clothing. A little girl's silk dress is draped over the gold. It's tucked into the edges.

A beige wooden lid is placed. German writing.

Extremely skinny men in torn layers of sweaters and jackets nail in the four corners like a well oiled machine. There are four crates. The crates are from six-packs of rifles.

The building is a two story home, in ruins. They seized it from the original owners, and turned it into an administrative office of some sort.

The picture frames and furniture are smashed and kicked towards the walls.

We now see the uniformed men with MP-40's at both sides of the entrance.

The third is in the corner providing some close range motivation. IVAN(20).

IVAN

Hurry up!

EXT. JARZENOVAK- CONTINUOUS

We cut to the gazebo style garage outside. The men load the last of the crates.

Our image of the landscape grows wider. The formerly quaint property is the entrance to a camp.

IVAN gets in the truck and drives off. The four long-suffering men are taken out in front and shot to death by the two guards.

SMASH CUT TO:

INT. VITEZIC HOUSE- DAY

MARIJA(42) and IVAN are on the VITEZIC marital bed. Engaged in coitus. Dealers choice.

They hear the door downstairs open.

MARIJA VITEZIC

Shit!.

IVAN

(Pleading.)

No, no, no.

JOSIP (O.S.)

Mama!

MARIJA VITEZIC

(Angrily.)

What?!

Continuing the sex.

Downstairs--

Josip(16) whips his head up. He already knows what she's doing.

JOSIP

Where's Ivan?!

MARIJA VITEZIC (O.S.)

(Faint.)

What do you need?!

JOSIP

Tell him: I'm done putting it in the barrels!

You can sort of hear IVAN whispering to MARIJA.

IVAN (O.S.)
 (Very low.)
 Tell him I was just getting started
 putting it in your barrel.

She slaps him on the arm.

MARIJA VITEZIC (O.S.)
 Idiot!

IVAN (O.S.)
 (Still whispering.)
 Tell him to get lost.

MARIJA VITEZIC (O.S.)
 Just go do whatever you want.

EXT. VITEZIC HOUSE- DAY

Josip steps out of the house. High above the front door is a window. It opens. Marko(10) aims his rifle at Josip.

MARKO VITEZIC
 Stop right there!

JOSIP keeps walking.

MARKO knows what's wrong.

Josip angrily marches over to a similar gazebo style garage.

The 1940's OPEL BLITZ military utility truck sits beside a crowd of black oil drums.

He opens the lid to one of the unsealed barrels. A shirt is covering the contents. He moves it a bit and grabs a handful of something.

INT. VITEZIC HOUSE, MARKO'S ROOM- CONTINUOUS

MARKO watches from the window. He sticks his head back into his room. Puts the rifle on his bed. We notice the vast collection of fake weapons around the room. Mostly made of hard black-plastic hosing and authentic wooden stocks and handles.

He's choosing which guns to take outside. He's got himself an armament of MP-44's, Swedish K's, and AK-47's.

His prized possession is the actual CARCANO M1891, which has a special place in the middle of the bed.

MARKO VITEZIC

I need another bag.

The shot follows him out of the door and to the second floor hallway connecting his room to his parent's.

He goes to their door. He knows what's on the other side. We can hear it. He opens it.

MARIJA and IVAN are fucking. IVAN has her by the ankles. They see the him.

MARKO closes the door right away.

They continue fucking as MARIJA laughs.

CUT TO:

EXT. RIVER- DAWN

A snow covered riverbed and black water.

Three sets of hands violently rip down WW2 German fatigues, exposing a soldier's ass. A wide shot shows the silhouette of the three men perpetrating this abuse. The white snow all around them.

They turn the half nude hostage around. One of the three men puts his foot on the hostage's bundled up fatigues, restraining the ankles. Another puts a knee on the chest.

HOSTAGE

(English subtitles.)

Etwas damit zu tun Jarsenovac!

(Something to do with Jarsenovac!)

GOV(34) approaches the group, knife in hand. He is an enormous man. Large black beard.

CLOSE UP: GOV slices the hostage's penis off. We see it happen fast and in all its brutal glory.

The shot follows the severed penis up to the face. The German looks at his own penis in horror. Gov inserts the wet end into the German's mouth.

Back to the silhouettes as Gov begins slicing the throat. He reaches the neck bone...

A wider shot. The arm swinging down as it hacks. It sounds like someone hacking at hollow wood.

He gets it off and kicks it into the river. A string of blood connecting to the snow the whole way down.

Then they dump the body.

I/E. VAN, CROATIAN FOREST- DAY

Snow and trees. Bumpy back road. A column of soldiers on horseback. They are in civilian clothing. Weapons strapped over their soldiers.

WILLIAM(35) does his best Ernest Hemingway impression. The inner monologue is his note pad and pencil.

WILLIAM COWGER (V.O.)

Once again I am stuck here. Stuck in a impenetrable blockade of anti-logic. A abattoir of civility; consuming all morality. Like God told these people he wouldn't be watching.

GOV and JJ POLANSKI are behind WILLIAM. Glaring at the man who holds the posh posture of royalty.

JJ hands GOV a gold ring, some gold coins, and a single gold veneer.

We go back to WILLIAM, who is lost in his own world

WILLIAM COWGER (V.O.)

The ghostly monsters of ethnic conflicts, lurking since the beginning, has given fuel to a terrible form of battle. Where the heroes are as evil as the villains.

FADE TO:

FLASHBACK: EXT. THE RUZICA GRAD- DAWN

An ancient castle on the mountains of Papuk in Croatia. The broken roof has allowed nature to flourish through the floor.

In the middle of the biggest room, in what is now the plaza; a line of fifty uniformed soldiers are on their knees. They have been bound, beaten, and blindfolded.

Twenty armed men and women in plain clothes are aiming their rifles at the prisoners. WILLIAM and JJ are there as witnesses.

In the middle of the plaza they have installed a seven foot tall metal post.

One of the armed guards guides a highly ranked prisoner to the post and positions his back against it. The six foot-four, three hundred pound Gov walks through the crowd.

He is holding a piece of fabric with both ends tied to pieces of rebar.

GOV passes the loop above the post, and over the man's face.

BACK TO:

EXT. VILLAGE- DAY

All the buildings have been razed to the ground. The ragamuffin guerillas are riding up the large road into town. There are enormous piles of dead bodies on either side of them.

A large group of people are watching them from the village entrance.

GOV is still wearing bloody clothes, casually riding up to the group.

GOV

We are looking for anyone who is willing to fight!

ATTENDANT

(In Czech.)

Are you Chetnik or Partisan?

GOV

(Also in Czech.)

We are with Tito.

WILLIAM COWGER

Hey!

The young man mumbles something derogatory in Albanian. Will directs his horse up to Gov.

WILLIAM COWGER (CONT'D)

(Interrupting.)

Excuse me, private . May I have a word?

WILLIAM aggressively whispers at GOV.

WILLIAM COWGER (CONT'D)
 Why in God's name are you telling
 him that?!

Gov looks him in the eye.

GOV
 Listen, if they have any questions
 about your political loyalties, you
 can clear that up at the camp.
 First we have to recruit them.

Gov turns his horse back towards the civilians.

GOV (CONT'D)
 May we trouble you folks for any
 food you can spare.

DUSK-

Our group departs.

Young men and women with sacks over their shoulders join the caravan.

CUT TO:

EXT. FOREST- DAY

JOSIP walks along a path beside a creek. He's with his comrade, MOSES(16). They stop at a completely demolished brick structure.

JOSIP VITEZIC
 Do you remember what we used to do
 out here, by ourselves.

Moses is frozen in fear.

JOSIP VITEZIC (CONT'D)
 You remember, don't you?

MOSES
 No.

An awkward pause.

JOSIP VITEZIC
 You want to do it again?

JOSIP looks at MOSES with lust. Moses punches him in the face. Josip falls. Gold jewelry spilling out of his pocket.

MOSES
That is fucking faggotry!

Josip is on the ground, holding his jaw.

JOSIP VITEZIC
What the fuck does that mean?!

MOSES leans down and grabs JOSIP by the neck.

MOSES
You are a sodomite!

JOSIP VITEZIC
But you-

MOSES
That was your idea! I never knew
what it meant!

MOSES lets him go.

MOSES (CONT'D)
I'm glad you're leaving, you
faggot!

He catches a glimpse of the gold; quickly snatches it up; puts it in his pocket; and then walks away.

INT. KARLA'S HOME- NIGHT

Josip is sitting on Karla's bed. He's sitting upright fully clothed, while Karla lays in bed, completely naked.

KARLA
So does it get hard?

JOSIP VITEZIC
(As if it's obvious.)
I can still have sex with women!
I've had sex with you?!

KARLA
Does it get hard with men?

JOSIP VITEZIC
(Hesitant.)
Yes.

They both pause.

KARLA

So did you pay me to fuck, or just talk?

JOSIP VITEZIC

You have the money; what's it matter?

KARLA

So talk.

JOSIP VITEZIC

I'm occasionally-(Beat.) paralyzed by a thought.

Karla looks at the jewelry Josip paid her with.

KARLA

(Interrupts.)

Where are you getting all of this jewelry?

JOSIP VITEZIC

My dad brings cases of the stuff.

KARLA

Cases?!

Josip ignores her.

INSERT CUT:

EXT. VITEZIC RANCH- DAY

A beautiful spring day. Flowers in bloom. A small trail beside the home.

BACK TO:

INT. KARLA'S HOME- NIGHT

Josip looks blankly at a wall.

JOSIP VITEZIC

I guess he just wanted to see what it felt like. So then I showed the game to MOSES, as a game. I-(Beat.)We didn't know what it was. We never heard the term sodomite!

KARLA

So you and MOSES used to-?

JOSIP VITEZIC

No! We used to take turns pressing each others penis into our butt-holes.

KARLA

No insertion?

JOSIP VITEZIC

(Offended by the question.)

No!

He puts his head in his hands.

JOSIP VITEZIC (CONT'D)

We didn't know what we were doing

KARLA sits up.

KARLA

I always knew. You know how?

JOSIP VITEZIC

What? That I got sodomized when I was ten?

KARLA

No. That you liked boys!

JOSIP VITEZIC

I don't!-I like girls! I fuck you, don't I?

KARLA

Occasionally we have a good fuck.

JOSIP VITEZIC

Only, I get this thought, sometimes. I can't look a man in the eye.

KARLA

You want to take a good fucking.

JOSIP VITEZIC

I don't know. Maybe I want to fuck them. I don't know! Is it because I got sodomized when I was young? Or was I always going to be a pervert?

There's a knock at the door.

KARLA

The old chicken or the egg, eh?
We'll have to figure it out some
other time.

CUT TO:

EXT. HILLS OUTSIDE OF JARZENOVAK- NIGHT

Gov, JJ, and the new recruits are sitting around a small
fire.

KID #1

What is America like?

GOV

By far the best place to live on
this God damned marble. If you ever
go there, go to college.

Gov stokes the fire with a stick.

GOV (CONT'D)

My parents sell Potitsa and Burek
from a little cart. I worked at the
docks while I went to preparatory
school to help them. When I went to
college, these rich kids made fun
of my clothes. Treated me like dirt
for being poor. I saw that these
rich guys were on the offense of
the football team. I joined the
defense. One day- during practice,
I crashed heads with one of them.
Killed-'em. They never messed with
me again. Then I helped the team
win three national championships.

One of the young girls they recruited from the village,
DRAGIKA(15), approaches from outside the camp. Climbing the
hill towards the group.

DRAGIKA

(Out of breath.)

Trucks are pulling in!

GOV and JJ POLANSKI stand.

GOV

How many?

DRAGIKA

Twenty. Plus the captain and the two guards.

GOV

Tell the Brit I said he got lucky.

Dragika walks away.

J.J. POLANSKI

Fucking Brit was right. At least we're prepared.

Gov begins inspecting his rifle.

GOV

There must be something important on that truck.

J.J.

How many are going?

GOV

Us, the Brit, and three others. Go tell them to suit up.

INT. WILLIAM'S TENT- CONTINUOUS

William has already heard everything and is suiting up. Dragika pokes her head into the tent.

DRAGIKA

More men arrived.

Will does not respond.

DRAGIKA (CONT'D)

How did you know-

WILLIAM COWGER

They posted two guards by the shipment. Something important is on that truck, and sending less than twenty soldiers up here is not worth the bloody trip.

EXT. JARZENOVAK, TREELINE- NIGHT

GOV, JJ, and WILL are waiting along the bush with the six horses. The foliage providing cover. All three using their binoculars.

GOV

We wait until they get in the truck. Start thinning out a couple of them from here.

WILLIAM COWGER

(Whispering.)

We're not doing anything! Did you order them to do anything other than surveil?!

GOV

(Flippant.)

Something important about that shipment.

WILLIAM COWGER

(Whispering.)

We are intelligence officers! For fucks sake! Does the OSS not teach intelligence gathering?!

GOV

Yeah, well. If those Nazi pricks win; we'll be executed as murderers and terrorists. If that happens, do you think our superiors will claim us as "intelligence officers"?!

WILLIAM COWGER

Call it off, soldier! If you don't, I will have your superiors court-

GOV

Fuck you!

William draws his weapon. So does JJ.

GOV (CONT'D)

What are you going to do with that?

J.J. POLANSKI

What's the move?! (Asking Gov.)

WILLIAM COWGER

Call it off!

A team of USTASHI and Nazi soldiers begin circling the trucks.

WILLIAM COWGER (CONT'D)

Fuck!

He aims his weapon towards the crowd.

TREELINE CLOSE TO THE GATES--

With only the hum of the big engines and the gravel being crushed by footsteps, the first shot springs out. The sound echoes.

A three man team tactically picks off some of the crowd. The shooters have the high ground. The team of Nazis take cover and return fire.

The driver of the front personnel carrier gets hit in the face.

The second truck gets lit up.

IVAN climbs in the lead truck through the passenger door and throws the dead driver out.

A close up of Ivan shitting his pants as he closes the door. WE see him drive off.

Three grenades get tossed out, aimed at Ivan's truck. They bounce and roll too far.

Shots start tearing through the canvas top and wooden frame.

The grenades then blow soil and the dead driver's corpse into bloody fucking particles. The truck takes off.

THE THREE GUNMEN sprint back up towards the exit road through the forest.

IVAN makes it to the main road. He turns right.

From the left, our allies quickly bring the horses near the entrance of the road. They stop and wait for a bit. The THREE men run out of the trees towards the road.

The slowest gets shot in the leg. The person ahead turns back to help. He gets shot through the skull as soon as he touches the wounded man's hand.

The fastest gets onto his horse and the group speeds away in a hail of gunfire.

I/E. CROATIAN FOREST- NIGHT

WILLIAM is furious. They are all sitting around another camp fire.

WILLIAM COWGER
I bloody told you! Did I not tell
you?!

GOV
Shut the fuck up! They were my men!

WILLIAM COWGER
Yeah, it is bloody tragedy that I
have to protect them from you!

Gov stands up. Struggling to keep his balance. He throws his canteen on the ground and pulls out his knife.

WILLIAM COWGER (CONT'D)
Do you really want to do this?

Gov rushes him. William sidesteps, catching and twisting the arm with the knife. The knife falls. William then sinks in a choke. The group watches as Gov struggles to escape. He starts elbowing Will in the ribs as he passes out.

CUT TO BLACK.

SUPER: September 11, 1943.

Germans have occupied Rome. Italy surrendered to the Allies three days prior.

FADE IN:

INT. RESTAURANT, BEACHSIDE- DAY

Two older men sit at one of the outdoor tables of a beach side coffee establishment. A picturesque village called Prizba, off the coast of modern day Korcula, in Croatia.

White sands and clear blue waters.

STJEPAN VITEZIC(45) looks like Super Mario. If Mario could afford a 1940's, peak of fashion and expense, Egyptian cotton beach outfit.

The other is a tall man in his fifties. He has the uniform of a fifty year old Italian man at the beach. White dress shirt with the sleeves rolled up. Black vest and black slacks with a fedora.

SUPERIMPOSED: ITALIAN OCCUPIED KORCULA.

STJEPAN VITEZIC
 (Repeating himself.)
 Yes!

UNNAMED
 We will not be taking any! I don't
 care if it's the fucking Fuhrer
 himself, Stjepan!

STJEPAN VITEZIC
 I got it!

UNNAMED
 And I better not fucking see anyone-

STJEPAN VITEZIC
 (He's had it.)
 Nobody is coming with them!

Looks him in the eyes

STJEPAN VITEZIC (CONT'D)
 I know what you're asking me. Yes.
 I will have my affairs in order.
 (Beat.) And I will ask the Ustase
 to handle any problems with the
 customers.

UNNAMED
 (Trying to justify.)
 They will find their way without
 you. (Beat.) Everyone involved in
 this war are animals. Even if we
 turned their families in, they
 would have met a horrible fate,
 eventually. Let us pray to God that
 they don't need us.

STJEPAN VITEZIC
 It's looking like they might. Get
 the papers ready- and the scales.

The waitress walks up to the table with the espressos. Tiny
 cups and all. They each take a sip.

GERD(35), A tall blond man walks up to the table. We notice
 the very nicely ironed white dress shirt and khaki shorts, as
 he pulls a chair from the neighboring table.

The two men put on a relaxed face.

STJEPAN VITEZIC (CONT'D)
 Look at this! The casual Nazi!

The man is visibly upset.

GERD

My next payment will be my last. I
want to leave as soon as possible.

Stjepan and the old man ping pong a look at each other.

GERD (CONT'D)

The window for you to ship it out
is closing fast.

STJEPAN VITEZIC

(Chuckles.)

We will take care of that.

GERD

We are not very far from losing
Rome-

UNNAMED

We know.

STJEPAN VITEZIC

Do you still have the men to
provide security?

GERD

(Interrupts.)

My superiors maintain an illusion.
To the soldiers, the possibility of
a unfavorable outcome is zero.

STJEPAN VITEZIC

It's looking bleak, huh?(Extended
beat.) Is the Fuhrer interested in
our services?

GERD

His insanity prefers to go down
with the ship.

UNNAMED

Say what you will about the man,
his devotion for that fantasy him
and those jokers conjured up. It
was from deep in his soul.

GERD looks at both of them slightly murderous.

GERD

We had to do something to end the
cycle of corruption and the
pestilent poverty.

(MORE)

GERD (CONT'D)

People in Germany were living like animals while outsiders bled our system from the inside. It's an amazing thing how money seems to disappear around disloyal bureaucrats, isn't it?

STJEPAN VITEZIC

I guess this is why you became a bureaucrat. (Beat.) I-

GERD

(Interrupting.)

The SS and the Chetniks will have the Partisans in graves by the end of the month.

Stjepan tries to downplay how great the news is.

STJEPAN VITEZIC

(Smirking.)

You flipped the Chetniks.

The UNNAMED man gets his only point across.

UNNAMED

Gerd. (Beat.) Your men do understand, there are no families coming? There is no contact. (Beat.) The British and Americans, along with the Jews, will not stop chasing them. If your men are found- We will not leave their silence to chance. Their life will be that of the hunted. They need to live as such.

Looks at STJEPAN.

GERD

What about my family?

UNNAMED

They cannot come with you.

GERD

Can I leave some with my family?

UNNAMED

As we agreed. The account will extend to your family.

GERD

I'm just supposed to trust you?

STJEPAN VITEZIC

It's looking like you might not have a choice.

GERD

Us taking Rome is the only thing keeping this deal alive!

UNNAMED

Don't concern yourself with our side of business.

GERD

(Under his breath.)
Schmutzige Verrater. (Filthy traitor in German.)

They all stay quiet.

GERD (CONT'D)

I want to leave it all to them. I'll figure things out myself in South America.

UNNAMED

No need for that. The last payment will come in. We wait. If it is not needed; you will get it back, minus our storage fee, of course. Also, we would ask you to remember us when you sit on your high post in the new world.

Gerd looks out towards the sea.

GERD

I don't think that dream is meant to become reality.

INT. OFFICES OF THE SPECIAL OPERATIONS EXECUTIVE- NIGHT

Colonel William Cowger is combing his hair back. Traditionally handsome, square jaw, tight suit jacket. He is sitting in a statuesque posture, as if a camera was there in the room with him.

The dateline appears in the bottom left corner.

SUPER: LONDON, ENGLAND.

The place looks like a expensive Victorian era study. A small spiral staircase leading to a library in a nook above.

Candles are lighting up the old terrace. Candle light shows us the burgundy wall paper. Pictures are still crooked from the bombings.

Behind the desk is Frank Gubbins(60's).

Another man sits in, supervising from the corner of the room. John Nash(42) is glaring at Will.

FRANK GUBBINS

Ah the young adventurer. Sir
"Lawrence of Arabia, circa 1943".

They suffer through a jockeying silence.

FRANK GUBBINS (CONT'D)

I read your book.

WILLIAM COWGER

Are you going to petition me to
refute its contents?

FRANK GUBBINS

I've been told to do so. A lot of
blokes are taking it as an attack
on their future successes.

WILLIAM COWGER

I cannot take it back now.

FRANK GUBBINS

Hey, I personally love a good
caper, old chap.

Frank's eyes change.

FRANK GUBBINS (CONT'D)

Those unhappy gents are very
powerful people. They have enemies
who will use the facts you wrote,
and hold them accountable. They
were in charge of those operations,
after all.

WILLIAM COWGER

I understand. But those were
necessary brutalities. Trust me. I
will reiterate that fact to the
grave. I will also remind any
readers that England had nothing to
do with the barbarism-(Cuts to the
chase.) No one will blame them for-

FRANK GUBBINS
Can you guarantee that?

WILLIAM COWGER
Pardon?

FRANK GUBBINS
Can you guarantee that no one will
be blamed?

WILLIAM COWGER
With all due respect, sir- Are we
not soldiers? Is this not war? The
horrible things we did to those
monsters were mere appetizers to
what they truly deserve.

(His eyes change.)

Old veterans such as yourself know
that wars have never been as
chivalrous as the historians
claimed. One fights with the devil
in their heart. Not heroism.

(He takes a drink.)

There is something different in the
Balkans. It's as if God himself
told the whole country he was not
watching. As if a magician turned
the lands into a catalogue of
horrors, with the swipe of a wand.

Gubbins processes this.

He looks at John. John looks like he doesn't believe it's as
bad as all that.

FRANK GUBBINS
Bloody hell! Stop reciting your
book to us.

Gubbins stands up and walks to the bar.

WILLIAM COWGER
(Grins.)
Only being cheeky, sir.

FRANK GUBBINS
I'll be perfectly honest. We need
you back there. What would it take?

WILLIAM COWGER
What's going on over there? The
villains are elderly, with very
little support.

FRANK GUBBINS

Not all of them. (Drinks.) Do you recall mentioning the shipments? Out of a camp called Jarsenovac.

WILLIAM COWGER

I remember being told never to mention it to anyone.

Gubbins walks back to his chair.

FRANK GUBBINS

Precautionary, good man. TITO is hosting a meeting. He invited us to witness the establishing of a democratic Yugoslavia. He hopes it might finally convince Churchill and Roosevelt to send support.

WILLIAM COWGER

Well we champion a man who is actively working with the Germans, whilst hiding in Serbia. Meanwhile, Tito has fought off him, the Germans, the Croatians, and the Italians- And us.

FRANK GUBBINS

(Interrupts.)

That is enough of that, Colonel.

Another silence.

FRANK GUBBINS (CONT'D)

Tito has reached out to the Americans. They have dispatched GOV and his pet. You are to go back, and rendezvous with TITO and GOV. Gov is going to take this opportunity to try and intercept the shipment. We cannot let that happen. We must find out where it's headed, and why.

WILLIAM COWGER

You don't understand, sir. That is not a war down there, It's the ninth bloody circle of hell-

INSERT CUT:

EXT. A CASTLE IN RUINS, THE MEETING AREA- DAWN

The post sticking out of the middle of the plaza. The soldiers pointing their guns. The prisoners on there knees. The villagers witnessing.

Around the soldiers and their USTASHI hostages are corpses. Lying on the ground with their faces smashed in. Like it was stepped on by a two ton elephant.

WILLIAM COWGER (V.O.)

They had this ritualistic execution for captured commanders. They tied him to a post, passed a leather strap over a pole and around the man's head. The head of this Ustasa captain, for example.

The mans been tied to the post. Heavy on the chest and legs.

WILLIAM COWGER (V.O.)

That giant fucking cunt, GOV, spins the rods attached to the ends of the strap. Twisting the rods and tightening the strap- until there is a snap.

We see what looks like a giant red mohawk pop out of the hostage's head. It's a fountain of blood.

WILLIAM COWGER (V.O.)

Strap keeps tightening. You can hear the man's scream turn into some ungodly noise. A beast-like squeal that will stay with me for the rest of my life. You start to hear the bones crack. The man's eyes pop out.

The men kneeling get shot.

An elderly woman runs at the still warm bodies and jumps up and down on their heads. Eyes closed, groaning. The bottom of her white skirt getting covered in blood.

BACK TO:

INT. OFFICES OF THE SPECIAL OPERATIONS EXECUTIVE- NIGHT

John's sour puss face starts moving its mouth.

JOHN

The great Bill Cowger, afraid of a group of terrorists.

Will is about to snap at John. Frank's secretary enters.

SECRETARY

Sir, you're next meeting has arrived.

She proceeds to linger by the door, signaling that the current meeting is over.

FRANK GUBBINS

Thank you.

(Turns back to Will.)

You'll do us proud, chap.(Beat.)
All right, piss off. Be careful over there. I want to read the next book.

Will smiles and salutes. They shake hands. He goes to leave.

FRANK GUBBINS (CONT'D)

You did the right thing, Bill.
Remember, it is honorable to be accused; by those who deserve to be accused.(Beat.) It'll all be over soon.

William walks out of the office.

IN THE CANDLE LIT BULL PEN.--

Three men in trench coats and bowler hats await. For the more observant among us, there is a hint of bishops cassocks peeking from beneath their coats. They are barely visible in the dark lighting.

William walks away in slow motion. Behind him, the trench coats enter Gubbins's office.

INT. APARTMENT- DAY

A small and simple apartment. Baroque artist portraits of individuals and a family. William is letting a young woman ride him into an orgasm. He came about thirty seconds earlier. All up inside, with no protection no less.

TIME CUT: The girl is gone. Will sits at his desk. Buck naked.

He writes:

WILLIAM COWGER (V.O.)
 A region of the world nobody cares
 about is now entrenched in a global
 war.

INSERT CUT:

GRAINY FOOTAGE FROM THE JARSENOVAK CONCENTRATION CAMP.

Film of a Bishop baptizing refugees from a concentration
 camp.

Bodies on a riverbed. Bodies piled up in a ditch.

WILLIAM COWGER
 Small powers are playing tug of war
 with the country. Puppeteers have
 unleashed a satanic level of
 violence and depravity.

A man in a ceremonial military uniform with a chest full of
 medals is shaking hands with Mussolini.

WILLIAM COWGER (V.O.)
 Pavelic happily fosters this world.
 The perpetrators eagerly listen to
 his orders to purify their country.
 It is said he kept a basket by his
 desk with seventy kilos of Gypsy
 eyes, gouged out by his minions at
 the work camp. He used a group in
 the area called the Ustasa. This
 organization made themselves the
 boots of God. Their mandate from
 the puppet leader: Cleanse the
 filth. From their Priests: Smash
 the blasphemous insects and you
 will find yourself in front of St.
 Peter with a papal decree of
 innocence.

IVAN(18) IS LOOKING AT US. HIS FACE SHOWS THE SADNESS THAT
 THE JOB IS BRINGING.

POV: IVAN.

A filth covered man in tattered clothes is getting beaten to
 death by a rifle stock we are wielding.

WILLIAM COWGER (V.O.)

We have all done some awful things in this war. After all, this is war we speak of. If you are no longer labeled a hero by your sacrifices for freedom. Those awful things that helped construct your new reality; they do not sit in invisibility for long. The things you did for freedom sometimes feel like too expensive a price.

BACK TO:

INT. APARTMENT- DAY

There is a knock on his door.

WILLIAM COWGER

Just a moment.

He walks briskly towards the bathroom.

EMELIA

Are you descent?

WILLIAM COWGER

You can enter now.

A small woman enters with a picnic basket.

She places the basket on the chair, cleans Will's writing supplies and their byproduct off of the table. She places the papers and inkwell on a desk that is buried in books international trinkets.

She opens the basket and places a plate with a traditional English breakfast on the table. She unpacks an empty glass and a bottle of milk.

INT. KITCHEN- CONTINUOUS

The tea pot is whistling. Emelia dries off her hands, the dishes are washed beside the sink. She takes the pot off of the old wood pellet stove and pours it into a cup on a saucer.

INT. APARTMENT- CONTINUOUS

William is reading the paper at the table. Emelia drops off the tea.

WILLIAM COWGER
Thank you, Emelia.

EMELIA
Your welcome, dear.

She pets him on the head he looks up at her. Her eyes start to water. Will quickly stands and gives her a tight, consoling hug.

EMELIA (CONT'D)
May God protect you out there.

WILLIAM COWGER
It might not be God who is protecting me.

EMELIA
Be quiet!

She pulls away and slaps him in the arm.

WILLIAM COWGER
You need to remind that lazy son of yours to collect rent. And if he takes one minute longer than an hour, drag him out of that pub.

EMELIA
Don't-

WILLIAM COWGER
I'm serious Emelia! If anything happens to me, this will be your building.

EMELIA
Nothing is going to happen to you.

INT. BEDROOM- CONTINUOUS

Will is packing a bag, he sticks a small notebook and pencil into one of it's pockets. He stops and thinks of something. Then quickly pulls the book and pencil out again. He writes:

WILLIAM COWGER (V.O.)
What evil we do as individuals is small, but when likeminded people with authority give permission for a great number of us to do evil. It quickly devolves a person. To have that sublime objective.

(MORE)

WILLIAM COWGER (V.O.) (CONT'D)

The one where you are to deliver punishment to monsters. Completely justified, unrestrained, well-deserved punishment. (Beat.) The awful crimes the Ustasa perpetrated against the Serbs gave us allies who were more than willing to distribute the same barbarism. Myself and a American OSS agent called Gov were parachuted into the area. It was called Operation Halyard. 48 of our pilots were shot down. The Serbs had a village up in the mountains where they kept these men.

He grabs the bag and opens his door.

INT. APARTMENT- CONTINUOUS

He walks up to Emelia and drops the bags. She starts tearing up again. He gives her a hug.

EMELIA

Are you going to visit your grandmother?

WILLIAM COWGER

No. I always seem to remind her of my mother's final day and those damn seizures.

EMELIA

It was just an awful thing. Even after death, that disease would not let her go.

--

He turns and takes one last look at the apartment. Then closes the door.

WILLIAM COWGER (V.O.)

In a book on the desk is the story as it happened. Keep it somewhere safe.

E./I. MILITARY TENT- DUSK

A column of soldiers on horseback climbs a mountain road, they are traveling up to a plateau.

The military compound is like the one on M.A.S.H.. Those massive dark green tarps and metal pipe framing.

Will has his head in a sack and his wrists bound.

INSIDE--

Three men walk WILLIAM towards the back of the tent. We see the shot in a "last supper" style. Sideways down the long table.

They stop at the middle. GOV is eating lamb.

GOV

Tell me you brought the vodka!

The two men behind William lift up two bottles each from their satchels. The whole tent cheers. GOV gets one right away and starts serving other people.

WILLIAM is standing there, moving his head like he's looking around under the sack. GOV is smiling with people and getting into chit chats.

The whole tent is alive with noise.

More men coming in with more bottles.

It dies down a little bit. GOV turns to the guy sitting next to him.

GOV (CONT'D)

Go do a check.

He stands up and takes the sack off WILLIAM's head.

With a hand signal he gets the rope off of his wrists.

GOV (CONT'D)

They must hate you. Sending you back here.

WILLIAM COWGER

I told them those people deserved it.

GOV

Deserve. Bureaucrats don't want to hear about who deserves what. They only want to know what was accomplished. Whenever the how comes up; it's only because of stupid egocentrics such as yourself. No offense.(Beat.) Sit.

WILLIAM sits.

GOV (CONT'D)
Why did they send you back here?

He quickly thinks of a even more pertinent question.

GOV (CONT'D)
Why'd you listen?

TITO (O.S.)
Look who's back!

WILLIAM remembers the voice.

GOV
(Under his breath.)
A boy scout.

TITO
Get out, Petr! Go!

The man sitting beside WILL and GOV leaves. It's like they're playing a hierarchal musical chairs. TITO(50) sits.

TITO (CONT'D)
How's it going, man?

WILLIAM COWGER
Hello, TITO.

Gov takes a shot of vodka.

GOV
(Swallows the shot.)
You want some?

WILLIAM COWGER
You wouldn't happen to have any
scotch?

GOV
Waitress! Bring us some scotch!...

The whole tent looks around. GOV pours the vodka into a cup and slams it in front of WILLIAM. Everyone laughs.

WILLIAM COWGER
(Nervously chuckles.)
Apologies, I meant, I have a bottle
of scotch. It's in my bag.

He takes his back pack off and puts it on the table.

GOV

Everyone knows! That's the crazy fucking part! And still they send this guy on secret operations! Where we have to do some horrific things. Now I know they don't give a hoot about what happens to these USTASHI. You must know something about someone important. That's why they sent you out here. Hoping "the animals" tare you to pieces.(Grins.) Who was it? Who fucked up?

WILLIAM COWGER

I don't know what you're talking about.

GOV goes back to drinking. Pouring himself another glass of WILL's expensive scotch.

William goes to grab his scotch. GOV quickly puts a hand on it.

GOV

What are you doing?(Beat.) You are our guest. Have some of our drink.

They hand him a bottle of clear liquid with no label.

GOV (CONT'D)

Word of advice. Anything you see here. Save it for the fucking book. Do not put this shit into any reports. None of this shit.(Beat.) Bureaucrats command the records to absolve themselves of guilt. Luckily your report disappeared the day they wrote it.

CUT TO:

E./I. VITEZIC HOUSE- DAY

A beautiful day outside. A close up of a corner window shows Josip at his desk writing.

INT. VITEZIC HOUSE- CONTINUOUS

STJEPAN and MARKO are riding into the property on their military style motorcycles. Riding behind Stjepan is the carcass of a good sized wild boar.

MARIJA VITEZIC
 You are not bringing that thing in
 my house!

STJEPAN VITEZIC
 The robot speaks!

MARIJA VITEZIC
 Why didn't you take Josip with you?

STJEPAN VITEZIC
 That boy of yours never wants to
 get his hands dirty.

They take the boar around back.

Close: MARIJA's right hand is in her apron pocket. She's
 holding a letter.

INT. VITEZIC HOUSE- CONTINUOUS

STJEPAN sits at a small square table in his wife beater and
 briefs.

MARIJA is frying something on the stove. Uncured bacon. She
 takes it out of the pan; drops it onto a plate with eggs; and
 takes it to the table.

She's wincing as she walks.

--

Marija is finishing washing the dishes. The sink is a waist
 high, tilted concrete surface; connected to a deep
 rectangular pool of water.

She uses a metal bowl to scoop water from the tank up to
 rinse the soapy dishes.

STJEPAN Gets up from the table.

STJEPAN VITEZIC
 How long did Ivan take to switch
 shipment's containers?

MARIJA remains still for a moment. She looks down at the
 knife she is washing.

MARIJA
 Same as always.

STJEPAN is looking out of the window. OVER THE SHOULDER shot shows the barrels next to the truck under the gazebo outside. STJEPAN's face in the reflection of the glass.

STJEPAN VITEZIC
The war is almost over.

Maria stops drying the dishes for a moment. Her eyes widen.

INT. JOSIP'S ROOM- CONTINUOUS

Josip is still writing.

JOSIP
My uncle once told me that his God,
was the god of love and truth. It
seems my god is the god pain and
loneliness.

FADE TO:

INT. VATEZIC HOME, LIVING ROOM- AFTERNOON

Marija drops the mail on the table. There is a letter addressed to STJEPAN, from IVAN.

Stjepan reads it and throws it away.

JOSIP recognizes the name.

We cut forward --

JOSIP does his chores. While taking the trash bin from his fathers desk, he sneaks the letter into the pocket on his coat.

JOSIP (V.O.)
Ivan had been gone for years. I had
almost forgotten about him.

FADE TO:

EXT. VITEZIC HOUSE, SIDE WALKWAY- DAY

The flowers. The trail beneath the trees, beside the large two story farm house. We are moving down the trail, in somebody's POV. Panning one hundred and eighty degrees reveals a sixteen year old IVAN, standing behind us.

YOUNG IVAN
Someone showed me this game.

BACK TO:

INT. JOSIP'S ROOM, VITEZIC HOUSE- CONTINUOUS

JOSIP is reading IVAN's letter to STJEPAN. MARIJA walks in, he quickly hides the note under the blanket.

MARIJA VITEZIC
Go feed the cats the food scraps.

JOSIP VITEZIC
Yes, Mama.

JOSIP goes to leave, he looks back. Marija is looking under the blanket and finds the letter. She starts reading it.

She stares off, possibly reminiscing about a sixteen year old IVAN.

INT. JOSIP'S ROOM- CONTINUOUS

Josip continues writing.

JOSIP (V.O.)
I hate my father.

INT. LUXURY CAR, BACK SEAT- DAY

JOSIP and STJEPAN are in the backseat of a 1939 MERCEDES-BENZ. STJEPAN is in his military uniform.

STJEPAN VITEZIC
You are going to meet some people. They are your family. Just, don't tell your mother.(BEAT.) I'm serious. You never say anything. I never want to hear anything about this coming out of your mouth.

JOSIP VITEZIC
Okay.

INT. LUXURY APARTMENT, ALBANIA- DAY

A family is lined up on the other side of the massive, swinging door.

The two blond twins are 7. The tall young blond lady is their mother, ANJEZE(25).

STJEPAN VITEZIC
 JOSIP, these are your half
 brothers.

INT. VITEZIC APARTMENT- NIGHT

JOSIP is exploring the apartment in the middle of the night. Maybe he couldn't sleep. We can hear the distant moans of pleasure.

He tip toes to a cracked door at the end of the hallway. STJEPAN is inside with ANJEZE. Making sweet tender love.

Immediately he remembers...

INSERT CUT:

INT. VITEZIC HOUSE- CONTINUOUS

We can hear MARIJA. The same shot, with a much younger JOSIP. She's not telling STJEPAN to stop, but it sounds like she is in agony as he angrily thrusts.

BACK TO:

INT. VITEZIC APARTMENT- NIGHT

He peeks in. We see JOSIP's silhouette. The light coming from the cracked door.

INT. VITEZIC APARTMENT- DAY

The family is having an awkward breakfast. Silence in between chewing and swallowing. ANJEZE smiles at JOSIP. JOSIP glanced at her and then back down to his plate.

The phone rings. STJEPAN, who was glaring at JOSIP, continues to do so as ANJEZE stands up to answer the call.

ANJEZE VITEZIC
 Hello. Yes.(Yells to STJEPAN) Love!

STJEPAN VITEZIC
 What?

ANJEZE VITEZIC
 Ante is on the phone.

Right away you can tell this is someone important, hierarchically speaking, Stjepan immediately wipes his face and jumps up from his seat.

STJEPAN VITEZIC (O.S.)

Yes, sir.

--

He hangs up the phone, picks it up again.

--

STJEPAN VITEZIC (CONT'D)

MARIJA. Remember the kid that helped us build the garage?

MARIJA VITEZIC (V.O.)

Yes.

STJEPAN VITEZIC

Can we trust him?

MARIJA VITEZIC (V.O.)

Yes, I think so.

STJEPAN VITEZIC

Can we absolutely trust him? Because if he fails us. The consequences will be very severe.

MARIJA VITEZIC (V.O.)

Yes.

STJEPAN VITEZIC

I am going to bring back JOSIP. Then pay a visit to this IVAN.

JOSIP is standing at the end of the hallway. Listening.

JOSIP VITEZIC

Father, please! I beg you! I want to come with you.

STJEPAN VITEZIC

We will be there tonight.

I/E. VEHICLE, ALBANIAN COUNTRYSIDE- CONTINUOUS

JOSIP and STJEPAN are being chauffeured back to the faire dock on the southern coast of Croatia. JOSIP looks miserable. STJEPAN turns to him.

STJEPAN VITEZIC
Trust me, you do not want to see
that place.

JOSIP says nothing. STJEPAN returns to looking out of the window.

JOSIP VITEZIC
You don't understand.

He stops.

STJEPAN VITEZIC
What don't I understand?

JOSIP keeps it down. He is starting to tear up.

STJEPAN VITEZIC (CONT'D)
I know he's your friend. (Beat.)
Listen to me. I am going to give
him a job. He will be delivering
supplies to the farm.

CUT TO:

INT. VITEZIC HOUSE- CONTINUOUS

Josip writing.

JOSIP VITEZIC (V.O.)
"My friend", "Delivering supplies".
Why must the assumptions remain the
truth?

EXT. VITEZIC BARN- DAY

JOSIP finds IVAN checking the engine on the truck. JOSIP looks around.

JOSIP VITEZIC
Hey.

IVAN
How have you been?

JOSIP VITEZIC
Fine. I wanted to talk about-

He stops in front of the truck, looking at Ivan lustfully.

IVAN also scans the area for any potential witnesses.

He climbs down from the big cargo truck.

Josip gets really close, they are face to face. Ivan is caught off guard. He tries to back up, but JOSIP has him pit between the truck and himself. Josip starts kissing Ivan's neck and unbuckling his belt. Josip slips his hand down IVAN's pants.

IVAN
(Chuckles a bit.)
JOSIP.

JOSIP continues. Continues moving his hand up and down. Continues kissing his neck. Ivan pulls JOSIP's hand out. Ivan escapes out from the side and bumps into the stack of crates. They fall, spilling Gold.

JOSIP VITEZIC
What the fuck is that?!

IVAN
Help me pick it up!

JOSIP wipes his hand off on a rag.

Ivan buckles his belt.

INT. JOSIP'S ROOM- CONTINUOUS

He stops writing and looks out of the window.

JOSIP
Why am I slave to such things? Why is he not? Why does he unwittingly destroy my world, every time I see him?

EXT. VITEZIC HOUSE, STORAGE ROOMS- DAY

Cabin like rooms, built to store grains and old furniture. Josip is looking for something. Or someone.

We can hear moans.

JOSIP VITEZIC (V.O.)
The man who invaded me. I thought he was my best friend. I thought I loved him. Even at that tender young age, I knew we were doing something wrong. Especially after we were caught and he told me I couldn't say anything.

He turns the corner a bit and catches a flash of IVAN and MARIJA fucking. We see it. The stabbing betrayal in the form of Ivan's penetration of Marija.

JOSIP VITEZIC (V.O.)
There he is. Doing the same thing
with my mother. Four years later.

BACK TO:

INT. VITEZIC HOUSE- CONTINUOUS.

We see JOSIP writing again.

JOSIP VITEZIC (V.O.)
When IVAN leaves, everything
suddenly goes back to normal.
Mother said she would kill me if I
ever told my father that Ivan
stayed here at night. I wanted to
tell papa. He works in Albania as a
sort of ambassador to Pavelic. My
uncle works for the...

**-- The reel burns out. The film winds up and starts again.
Josip writing.**

JOSIP VITEZIC (V.O.)
Ivan has told me what they do to
the people in the camps. The
extermination of a cowardly army of
Gypsies and Jews.

JOSIP goes to the outhouse to pee. He goes back to his desk.

JOSIP VITEZIC
This is where IVAN comes from.
Bringing crates full of the gold
that these insects were stealing
from our country.

He looks up at the window, at his own eyes in the reflection.

JOSIP VITEZIC (V.O.)
My mother began writing Ivan. I've
read some of them.

SMASH CUT TO:

E./I. JARZENOVAK- DAY

A camp with lines of JEWS and GYPSIES being robbed of their belongings.

--

IVAN is sitting on his cot, in the barracks. He's writing.

--

We snap into his point of view as he kills prisoners. He does this with his rifle stock, hammers, shovels, executing them while they stand in a ditch.

This is a more personalized experience. Seeing it through the eyes of the perpetrator.

BACK TO:

INT. VITEZIC HOUSE- CONTINUOUS

MARIJA reading the letter IVAN wrote. She starts writing one back.

SMASH CUT TO:

INT. GUARD'S OFFICE- DAY

IVAN opens the letter from Marija and starts reading. He is now at his new desk. With a new uniform.

CUT TO:

INT. WILLIAM'S TENT- NIGHT

William lays on his cot. Staring at the top of his tent. He quickly sits up and grabs his notebook and pencil.

WILLIAM COWGER

Should I believe that my report of
what transpired has disappeared?
What does it all mean when heroics
must live in shame?

FADE IN:

EXT. CROATIAN FOREST- NIGHT

SUPER: 1941.

A small road. A forest of Aleppo Pine on each side. Our group of guerrillas and fresh recruits are still traveling.

The group is now two soldiers short. Making their way down the road, a small church begins appearing from behind massive bushes.

WILLIAM COWGER

We must be close to a town. Three of us should ask them for directions.

EXT. CHURCH- CONTINUOUS

SOLDIER #1

We should not be here.

WILLIAM COWGER

How so?

SOLDIER #2

This is a Franciscan church.

--

WILLIAM walks up a few steps to a small door. The door has one of those barred up little windows. He knocks.

We hold for a beat. The anxiety wares off on Will and JJ. They start showing their little quirks while they wait. JJ starts shadow boxing. WILLIAM stares off into nothingness.

Soldier #1 walks towards us and cautiously looks around.

We hear the door opening. A short dark haired priest opens the door. His thick glasses magnify how shocked he is.

WILLIAM COWGER

Hello sir we were wondering if you could inform us as to what the nearest village.

PRIEST

Yes, um. Lipovljani is a day down the road to the left.

BEHIND THE PRIEST--

A curtain moves. It's separating the front door of the church from the worship hall. A man's eye peeking from behind the curtain.

William sees this, and immediately notices the nine point star with the U in the middle. It's pinned on the collar of the man's black pea coat.

The man makes eye contact with Will and quickly closes the curtains.

Will looks back at the priest.

WILLIAM COWGER

Thank you.

PRIEST

Where are you coming from, my son?

WILLIAM COWGER

We are a camera crew, father.
Filming the countryside.

--

Soldier #1 and JJ are having they're own little conversation. JJ starts squirming.

J.J.

(Whispering to himself.)
Fuck. I have'ta take a shit.

SOLDIER #1

Whatever we do; we have to stick together.

J.J.

Why? This is just a church.

SOLDIER #1

FRANCISCAN church. These fuckers are smuggling USTASHI up into the mountains. They're the ones encouraging the slaughter of all the-

PRIEST (O.S.)

(Loud enough so they can hear.)
Would you and your friends care to come in?

Soldier #1 quickly declines by wagging his finger.

WILLIAM COWGER

It's fine, father.

PRIEST

I insist.

J.J.(O.S.)

Is your bathroom around back?!

Will and the priest turn towards the two twenty somethings standing further down the driveway.

Soldier #1's face tells the whole story. JJ ignored the conversation they just had and does the exact opposite.

PRIEST

Yes.

JJ takes off and goes around the corner.

WILLIAM COWGER

Yeah. Um. Me and my mate will just wait for our associate out here, and be on our way.

PRIEST

No, no, no, no, no.

WILLIAM COWGER

Yes, sir. Really, it's no bother.

EXT. CHURCH, REAR- CONTINUOUS

JJ is jogging towards the outhouse. He spots the small building with a curtain for a door. SERB opens the curtain.

There is a soldier sitting on the toilet.

JJ is catatonic.

SHITTER #1

Who are you?

J.J.

I was just trying to take a shit.

SHITTER #2 (O.S.)

He asked: Who the fuck are you?!

JJ turns to find another soldier shitting in the bushes.

J.J.

I'm just lost.

JJ runs back around the corner to the front of the building.

--

WILLIAM and Soldier #1 are waiting near the church. JJ approaches.

WILLIAM COWGER
You ready, mate?

J.J.
Yeah. Two guys were already
shitting back there.

The shit twins walk up with their posse.

SHITTER #1
Who are you?

Our guys are caught off guard.

SOLDIER #1
Uh... We are a camera crew. We hear
you like to shit in subordinates
mouth's. We would like to document
it.

The Ustasi captain's posse looks at him half curious. A guy
in the background looks as if he knew all along.

SHITTER #2
That's not true!

Everyone wonders what is going on.

SOLDIER #1
What were both of you doing back
there?

WILLIAM COWGER
(Interrupts.)
Listen. We have some friends that
are coming by. We are going to wait
right there. (Points to the main
road.) They will come to pick us
up. We will leave; and never come
around here, EVER again.

MAIN ROAD--

WILLIAM, JJ, and Soldier #1 get back to the group.

WILLIAM COWGER (CONT'D)
The following left. There is a town
on that road.

J.J.
 There are some Ustashi at the
 church.

INSERT CUT:

WE SEE A IMAGE FLASH.

The two men and the priest, along with four others were positioned against the wall. Laying in a bloody heap. Severed penises in their mouths.

BACK TO:

INT. INDIVIDUAL MILITARY TENT, HILLS- DAY

An oil lantern illuminates WILLIAM. He is laying down, staring at the top of the tent. Sits up to close his journal with the pencil inside.

WILLIAM COWGER
 Bloody hell!

He stands and exits the tent.

EXT. PARTISAN COLONY- DAY

WILLIAM starts walking. Graffiti on a large wall to WILL's left reads- "Death to fascism, power to the people."

He stops and puts a cigar in his mouth, spots another painting. This one shows three arms holding rifles up towards the sun.

THREE WOMEN in military uniforms approach. All of them with flirtatious smiles as they walk past.

WILLIAM smiles back. Follows.

WILLIAM COWGER
 Where are you ladies heading to, on
 this fine spring morning?

They stop. The girl in the middle approaches. She gets really close. William is smiling. He takes the cigar out of his mouth. Preparing his lips for a possible kiss.

She grabs the hand with the cigar; snatches it out of his soft grip; puts the cigar in her mouth and walks back to her crew.

WILLIAM COWGER (CONT'D)

Hey!

They laugh.

He stares for a bit.

A group rides into the village on horseback. A child spots Will and runs towards him.

PARTISAN MESSENGER

Are you Lt. Cowger?

WILLIAM COWGER

Yes.

She hands Will a letter. Will looks down to thank her but the girl has already turned around. She is sprinting back towards the group, where men are carrying the wounded.

William follows the wounded to the medical tent. He stands at the opening of the tent. The tragic casualties of war are everywhere. Doctors and nurses rush to help the fresh bodies.

WILLIAM COWGER (V.O.)

In the battlefield there is no good or evil. The burden of such ideas are only afforded to the superiors. One must become death a hundred times over. Evil is not one side of the battlefield, it's a fog, hovering over the whole thing. A natural force. (Beat.) If one is naïve enough to look at war through a critical lens- recognizing your enemy as yourself- you see that Lucifer is not separate from human nature- it is one's alter ego.

The men on the cots who are well enough to talk are laughing and smiling at each other.

WILLIAM COWGER (V.O.)

And yet, after the memories of their evils pass; God rewards these slavish men with comradeship and purpose. The divine gift of knowing that life is too precious a commodity to leave in such a horrible place.

William turns. His peripheral caught Tito walking up.

TITO
We are starting.

WILLIAM COWGER
Smashing.

INT. CONVENT- CONTINUOUS

A crowd has gathered in a old convent school. There are three enormous paintings. One is of Churchill, one of Roosevelt, the last is of Stalin.

The room is filled with hardened generals and captains. Tables make a large square in the middle of the room.

Gov is sitting at the table. His crew stands against the wall behind him.

William takes his seat. He spots the three young ladies.

JOVANA(22) is the more attractive of the three. She still has the cigar in her breast pocket. She has large eyes and a cute little button nose.

To her right stands DRAGIKA(17), Her face has grown more traditional for the area; sharp structure with sunken eyes. She has dark hair and a scar on the left side of her mouth.

Finally there is ELENA(19). Homely, tall, thick; not thick as in obese, thick as in a natural for female power lifting.

CAPTAIN #1
Now that the allies have taken
Italy, will the Americans ever send
reinforcements?

CAPTAIN #2
They want to bleed us. They want to
kill us the coward's way. Why else
would they continue to supply
Mihailovic after he switched sides?

GOV
(Interrupts.)
We are still having logistical
difficulties-

Captain #1 slams his fist on the table.

CAPTAIN #1

Logistical difficulties! That's all we hear! From you! From the Russians!

GOV

We didn't even know you guys existed-

CAPTAIN #2

And they still do not acknowledge us or that man there!

He points as the room turns towards Tito.

CAPTAIN #1

(Comedically sarcastic.)

You give your support to a man who works with the Germans- to ambush us! They attacked our headquarters two years ago! This man is fighting everyone, including the people who claim to be our allies! Simply because of your government's pressure!(points at Gov) And his! (points at Will)

William shifts a little bit in his seat.

CAPTAIN #2

(Shouts in a heavy Russian accent.)

Tell your government to stop supplying Mihailovic! And start supplying him!

Gov looks at the man in silence.

TITO

Our American colleague is not in a position to help in those matters. We accomplished many things today that might persuade his superiors. We have elected a governing body for the new country. Along with it's president, mister Ribar. (Beat.) We do our job. Slay the monsters here in Yugoslavia. The Americans and Brits will be here when the job is done to take the credit.

Everyone laughs, everyone except Gov, JJ, and Will.

The people begin moving around freely. William watches Gov and his new team, made up of the three women and his old pal JJ, whispering to each other.

FADE IN:

I./E. TENT- NIGHT

Will sits in his tent with an intense look in his eyes. He has his jacket on, rifle in hand.

We hear an airplane for a second.

AN EXPLOSION blows his fucking tent halfway to hell. He emerges from the burning bundle of canvas. Face bloodied, ears ringing. He starts picking off incoming Germans.

SOLDIER #2
(In Yugoslavian.)
It's the Germans!

Will crouches down and looks towards the stocks. GOV and his team are riding away on horseback.

He spots a German in a motorcycle coming towards him. Aims, exhales, fires. The man falls a couple of yards away. The motorcycle rolls towards Will, who skillfully jumps on.

He takes off in the direction of Gov and his crew.

CUT TO:

INT. VITEZIC HOUSE- DAY

The three small bedroom doors at the top of the stairs. The house was made in the late Eighteen hundreds, for much smaller humans.

Josip's door opens quietly on the left. He takes a couple steps down the stairs. The middle door opens. Marko quickly runs out.

JOSIP
(Whispering.)
Shh!

MARKO VITEZIC
Can I come?

JOSIP
No.

He turns to continue descending the stairs.

MARKO VITEZIC

I just want to do something- I'll be quiet. I promise.

JOSIP

I said no!

MARKO VITEZIC

Are you going to meet your lover?

Josip turns angrily and marches to Marko. He clutches Marko's throat and slams the poor child against the wall.

INT. MARIJA'S BEDROOM, VITEZIC HOUSE- CONTINUOUS

A bottle of grain alcohol is tipped over on the floor. Hand rolled cigarettes in the ash tray beside the bed. Marija is sleeping. Mouth open and drooling, hair wild.

INT. VITEZIC HOUSE- CONTINUOUS

Marko struggles in Josip's grip.

JOSIP

You read my journal?! Have you told anyone?!

MARKO VITEZIC

No one!

Josip releases him and walks away.

He reaches the bottom of the stairs.

Marko rushes down the stairs. He pushes Josip into a small table of porcelain trinkets. The table and trinkets shatter.

INT. MARIJA'S BEDROOM, VITEZIC HOUSE- CONTINUOUS

Marija flinches at the loud noise. Her eyes painfully squint as they take in the sunlight.

I./E. VITEZIC HOUSE- CONTINUOUS

Josip's eyes show the immediate shock.

Marko bolts out of the front door. Josip chases.

--

Marko is in full sprint, heading into the woods.

Josip gives up as soon as he hits the doorway and calmly leaves.

INT. VITEZIC HOUSE- CONTINUOUS

Marija stumbles down the stairs. She finds the aftermath of her sons' skirmish.

MARIJA VITEZIC
 Josip!(Beat.) Marko!(Another Beat.)
 I'm going to kill these
 degenerates.

She walks to the kitchen where she finds the corn husk broom and tin dust pan. She walks back to the mess; sweeps most of it into the pan just as Marko comes back through the door. He's out of breath.

MARKO VITEZIC
 It was not my fault!

Marija is surprisingly calm.

MARIJA VITEZIC
 Come. Help me with the pan.

Marko is extremely suspicious. He skittishly walks towards his mother.

MARIJA VITEZIC (CONT'D)
 Quickly!

He hurries and takes the pan from her. He starts walking towards the kitchen.

Marija grips the broom with two hands and whacks Marko in the back. The top part of the handle hit him at the base of his little skull.

Marko drops to the ground. Blood leaking from his head.

FADE TO:

INT. DOCTORS OFFICE- CONTINUOUS

POV: An old man fades into focus. He is looking into Marko's eyes.

DOCTOR
 (Echoing.)
 Can you hear me, son?

MARIJA VITEZIC
 (Echoing)
 My baby!

DOCTOR
 You scared your mother half to
 death, young man.

CUT TO:

EXT. KARLA'S HOUSE- DAY

Josip walks up to the small house. The sound of running water catches his attention. Beside the house is a small structure split in two. Two curtains cover the doorways. One is the outhouse, the other is the shower.

Josip walks up to the structure.

JOSIP
 Karla?

Karla opens the curtain. She has pale skin and red hair. The body of a runner (thick legs with tiny breast). She closes the curtain.

KARLA (O.S.)
 Go inside.

INT.- KARLA'S HOUSE- CONTINUOUS

Josip opens the door. His old friend Moses is sitting on the couch along with some strange man. Both have rifles beside them.

CUT TO:

EXT. CAMP- NIGHT

The squad is gathered around the campfire. Two people are angrily debating.

J.J. POLANSKI
 What about the engineers?!

JOVANA

Oh! Fuck the bourgeoisie specialist!
They became the new bankers! And if
they really were innocent, they
should have never confessed! They
should have died with honor- and
let their families die with honor!
Not like cowards- Lying to save
their own lives! You Americans love
to label your conflicts as virtuous-
and ours as atrocities!

J.J. POLANSKI

Conflicts?! Conflicts! You
massacred millions!

JOVANA

And how many people have been
massacred during your country's
wars? During your revolution?
During the Spanish war? During the
civil war? During the slave trade?!

J.J. POLANSKI

The key word there is WAR. Those
were wars!

JOVANA

It's funny how one man's war, is
another man's massacre; isn't
it?(Beat.) So if your ideology is
responsible for atrocities and so
is ours; what's the difference?

They hear brush moving. Everyone stands up and draws their
weapons.

WILLIAM chimes in as he lays in the brush.

WILLIAM COWGER (O.S.)

I believe you have been outwitted
by a woman, sergeant!

The group looks at each other. Gov smirks.--

WILLIAM COWGER (CONT'D)

Do you plan to kill me? Or May I
stand?

GOV

Let's find out.

WILLIAM COWGER

I can help you get whatever is on that truck out of the country.

GOV

Okay. (Beat.) I'm interested.

--

William sits by the campfire eating like a pig. He finally swallows his final mouthful.

WILLIAM COWGER

(Chewing.)

So what's the plan?

GOV

I've had Dragika keep tabs on the camp while I was gone. She's recruited her friends to help out. They say the caravan has grown, but not the shipment. It's always twelve crates. (Beat.) Two large cargo trucks, one carrying the crates and a few soldiers, the other carries the rest of the men. Now there are also two smaller vehicles and two motorcycles.

WILLIAM COWGER

It's mighty progressive of you to recruit women. You aren't frightened that some harm might-

JOVANA

We know the dangers, mister Cowger.

GOV

Much like yourself, people tend to ignore and underestimate women.

DRAGIKA

And what is your opinion on our political discussion?

JOVANA

He's a chauvinist capitalist pig. What do you think his opinion.

WILLIAM COWGER

Well, Thomas Paine, one the founders of mister Polanski's country, and a fellow Brit;

(MORE)

WILLIAM COWGER (CONT'D)
 once said: "Government at it's
 best, is a necessary evil; at it's
 worst, an intolerable one." (Beat.)
 My theory is simple. Communist
 commit their evils for the sake of
 a better **present**, and they are
 often wrong. We commit ours for the
 sake of a better **future**. If we are
 mistaken, it is up to a brighter
 generation to accept our sins, or
 condemn them.

The group ponders this.

GOV
 So what's the plan?

WILLIAM COWGER
 (Matter of fact.)
 We follow the caravan.

GOV
 Horses won't be fast enough. (Gets
 an idea.) Hey! How did you get
 here?

WILLIAM COWGER
 I stole a motorcycle from a German.
 I don't think it will have enough
 fuel to follow them. (Beat.) We are
 going to need to infiltrate the
 caravan. One of us must replace one
 of them.

GOV
 How do we do that?

WILLIAM COWGER
 With that many soldiers in one
 place, one of them is bound to need
 some privacy at some point. We
 execute him quietly, take the
 uniform- try to not bring any
 attention to ourselves as they drop
 breadcrumbs at each turn the
 caravan takes.

Gov was listening intently.

GOV
 That's good! (Turns to the group.)
 Who wants to volunteer?

WILLIAM COWGER

I can do it.

GOV

I can't be certain you'll leave anything for us to follow.

WILLIAM COWGER

You honestly think I would go on a suicide mission and purposely lose my reinforcements?

GOV

Unfortunately, yes.

CUT TO:

EXT. JARSENOVAC- DAY

The shot from the bushes is spying on a group of guards horse-playing in front of the Priority Confiscations building.

WILLIAM COWGER (V.O.)

First we have to find out which cunts will be on the security team for the shipment.

Ivan exits the building. We can faintly hear him from this distance.

IVAN

Quit playing around!(Points.) You four! Go and get ready for tonight! The rest- get out there and put some rats out of their misery!

WILLIAM COWGER (V.O.)

Then we find the right opportunity.

GOV (V.O.)

Or we can make an opportunity.

WILLIAM COWGER (V.O.)

How so?

Two of the Ustashi men go into their barracks to suit up.

--

JJ and Jovana are watching from a short distance away. JJ helps Jovana crawl under the fence.

INT. USTASHI BARRACKS- CONTINUOUS

Jovana walks into the big room. The two men are at their cots. They stop and stare at the beautiful girl removing her top.

She approaches them. They stand as she seductively walks up to the nearest victim. She starts unbuttoning his shirt. They get it off. The other soldier presses himself against Jovana's backside, grabbing her by the hips.

She turns to the man behind her and kisses him.

JOVANA

Take off your clothes.

Both men do so immediately.

The door opens. The men turn their heads to look.

Jovana grabs her knife and viciously stabs one in the neck twice. Then stabs the other in the gut as he turns around.

A scream almost escapes. Jovana quickly covers his mouth.

--

JJ starts putting on the clothes.

EXT. CAMP- CONTINUOUS

JJ and Jovana calmly walk back to the fence dressed as Ustashi soldiers.

Her uniform is ill-fitting. JJ helps her sneak back out.

INT. BARRACKS- CONTINUOUS

JJ is hiding the sheet wrapped bodies under the cots. Someone tries to open the door.

He freezes.

USTASA OFFICER #1

Hurry up!

JJ gives the second corpse one big push. He pops his head up and looks around in a panic.

There is a tin mug on a nightstand. He takes the plunge and pours whatever is in the cup into his mouth.

EXT. BARRACKS- CONTINUOUS

The two men are waiting outside of the door. JJ bursts out of the building and immediately vomits. Both men are all at once amused and repulsed.

USTASA OFFICER #1
(Laughing.)
You better man up, sunny.

JJ runs off.

USTASA OFFICER #2
Is it coming out of your asshole
now?

The two men cackle as they enter the barrack.

I./E. PRIORITY CONFISCATIONS DEPT., JARZENOVAK- DUSK

Ivan holsters his pistol and walks out of his office. The shot follows as he walks towards the truck with the crates. There are two soldiers in the cab.

IVAN
I'll drive it to the front gate.

USTASA #1
Yes, sir.

The soldier in the driver seat hops off and Ivan gets on.

IVAN
(Asking the one in the
passenger seat.)
Where are the other two?

USTASA #2
Still getting ready. One guy was
feeling a little sick.

--

Ivan sits in the truck outside of the main gate. He's looking at the road out of the camp. Looks down at his gold pocket watch.

USTASA #1
That is a beautiful watch, sir.

He ignores the compliment and looks at the road again. The Nazi caravan is driving towards him.

They turn to line the vehicles up behind Ivan's. The engines shut off.

Ivan jumps off of his truck. He walks up to the Nazi officer in charge and salutes.

IVAN
Hello, Hans.

HANS
Ivan.

--

JJ is watching the caravan from a distance. Still inside the camp's fencing. He sees Elena approach the fence. She fills out the uniform perfectly. He helps her get in.

They both watch as the large crowd of Nazis mingle with each other. The two real Ustashi men are still on the truck. The one in the cab and the lonely soldier in the back.

Ivan and Hans are still talking.

HANS (CONT'D)
We're only leaving seven.

POV: Ivan looks at the trunk of Hans's 1942 Volkswagen Kubelwagen. There is a corner of fabric sticking out. The backseat of the car has a MG-42 machine gun, boxes of ammunition, first aid kits, and field rations.

HANS (CONT'D)
The people we work for are washing the blood off of their hands with what is in these crates. They are going to leave the blood of all those rats on us. (Extended beat.) Don't believe what they are telling you, Ivan. The war is already lost.

Ivan goes to check on his men. JJ and Elena sprint towards him.

J.J.
We are coming, sir. Our apologies we-

IVAN
Just get in!

JJ and Elena run towards the rig and climb on board. The engine starts. JJ closes the truck's tarp. The caravan takes off.

CUT TO:

INT. KARLA'S HOME- NIGHT

Josip sits on a chair in the middle of a room. The older gentleman has a handful of Josip's hair pulled back hard.

Josip is crying. The man lets him go.

KARLA
Are you telling the truth?!

JOSIP
(Sobbing.)
Yes!

KARLA
Why would they just leave it there with nobody but your family to protect it?

JOSIP
I don't know! The Germans drop the crates off! The next morning I add it to the barrels! And it just stays there!

KARLA
How many barrels are there?!

JOSIP
I don't know- sixteen, seventeen!

The three interrogators huddle in another room.

JOSIP (V.O.)
Please don't ask where it's going. You can't tell them. If you have to die here, then you die here.(Beat.) Why did I trust these people? Why am I in this place? Who would I have been if I hadn't been violated all those years before? Would I have still been here?

The geezer marches towards Josip and slams the rifle butt into his youthful face.

Moses runs up to involve himself in the assault. Kicking Josip in the ribs and face.

KARLA

Stop!

They turn around.

KARLA (CONT'D)

You might need him. Kill him at his home. Let the disgusting freak die with his family.

CUT TO:

INT. VITEZIC HOUSE- CONTINUOUS

Marija is tending to Marko who is laying on his bed with a blank look on his face. The bandages on his head are stained with blood. So is his pillow. She feeds him porridge.

--

She brings a single bag of luggage to the front door. Sits down at her desk and begins writing a note.

Close up on the writing.

Dearest JOSIP, please take care of your brother. I love both of you. You deserved a better mother. I never belonged here. I never had a choice.

CUT TO:

I/E. LIMO- CONTINUOUS

Stjepan exits a medium sized merchant vessel. There is a crew of men on the dock, sitting on barrels.

STJEPAN VITEZIC

When I come back I expect the new barrels on the boat within the hour!

He gets into his black Mercedes-Benz limousine.

Stjepan settles in, sighs, and smiles at his perfect family.

--

They are now traveling through the pitch black countryside.

STJEPAN VITEZIC (CONT'D)

When we get there, you stay in the car. No matter what you hear. I will go inside of the house to get Josip. (Looks At his wife.) We need him to drive the second truck.

CUT TO:

EXT. ROAD TO THE VITEZIC FARM- CONTINUOUS

MONTAGE:

JJ lifts the truck's tarp. He is throwing strips of paper from Will's notebook out of the side every time he feels the truck make a turn.

--

Will, Gov, Jovana, and Dragika ride up to a turn. They spot strips of paper on the side of the road.

--

This happens a couple of times.

--

One of the Nazi motorcyclist notices the pattern. He spots the hand throwing papers.

Hans is riding in the passenger seat of the lead Humvee. The motorcycle drives up to his window. Hans rolls it down.

NAZI #1

The lead truck is leaving a trail!

Hans nods and closes the window.

--

The caravan passes through a village.

E/I. VITEZIC ROAD- CONTINUOUS

The Nazi on the motorcycle rides up the caravan screaming in German.

NAZI #1

When we stop- surround the lead vehicle! Enemy on board!

--

INSIDE THE DARK TRUCK- JJ and ELENA look at each other. They each take grenades out of their pockets.

SMASH CUT TO:

EXT. VILLAGE- CONTINUOUS

A swollen Josip is being marched down a dark street. His assailants spot the caravan, traveling through the main road.

MOSES

Is that it?

JOSIP

Yes.

EXT. VITEZIC ROAD- CONTINUOUS

The grenades get tossed out. They bounce once.

NAZI #1

Granate!

The big truck slams on the brakes. All the vehicles behind it swerve out of the road. The explosion hits the cargo truck on the very back.

The grenades had barely cleared. The two blasts and it's shrapnel engulfs the whole cargo bed.

EXT. VILLAGE- CONTINUOUS

Our protagonists hear the sound and see the light of the explosion from the village.

EXT. FOREST- CONTINUOUS

So do Josip's group, currently trekking through a forest.

INT. MARIJA'S BEDROOM, VITEZIC HOUSE- CONTINUOUS

Marija creeps back up from hitting the floor and looks out of her window.

SMASH CUT TO:

I/E. VITEZIC ROAD- CONTINUOUS

Ivan stops the truck and draws his pistol. He proceeds to unload it through the cab's back windshield.

--

The remaining Nazis start shooting their rifles, shredding through every inch of the cargo bed.

--

Ivan jumps out of the truck with gun drawn.

IVAN

It's Ivan! Don't shoot!

NAZI #1 (O.S.)

How do we know you're not with them?!

IVAN

How in the hell am I supposed to answer that?!(Beat.) Hans!

--

Hans is taking cover behind the Humvee.

HANS

What?

IVAN (O.S.)

We need to get that truck out of the road, and get the gold loaded. Or we all have to make peace with never seeing our homes again. Every single one of us.

All the soldiers look at each other.

HANS

It's not all going to fit in one truck!

IVAN (O.S.)

There's another in the garage.

EXT. FOREST- CONTINUOUS

Our guerrillas sneak through the forest. Heading towards the light from the burning truck.

William spots a lantern through the trees. Nowhere near the explosion, but about a hundred feet to the left of it.

He decides to pursue.

EXT. VITEZIC HOUSE- CONTINUOUS

Ivan and two of the Nazis walk to the garage.

IVAN
Grab the chains, put them on the tractor. Get that truck moved!

INT. VITEZIC HOUSE- CONTINUOUS

Ivan enters the dark house.

--

Marija is taking cover in the kitchen with a double barrel shotgun.

--

IVAN
Marija!

MARIJA
Ivan?!

She comes running into the foyer.

IVAN
It's almost time! Where is Josip?

MARIJA
He hasn't returned since this morning.

IVAN
He was supposed to drive the second truck!

MARIJA
I don't know where he went! Marko and him got into a fight-

IVAN
Where's Marko?! He probably knows!

MARIJA
Something happened.

EXT. MARKO'S ROOM- CONTINUOUS

Ivan and Marija are in Marko's dark bedroom. Ivan is checking on Marko, who is still catatonic.

MARIJA

We can't take him with us.

IVAN

Everything has gone to shit, anyway. Without Josip, Stjepan's brother will never allow us on the boat.

MARIJA

(Plan B.)

Africa?

IVAN

It's our only choice now.

Ivan turns to Marija.

IVAN (CONT'D)

We will be hunted. There won't be the big house. Our life will be running. This gold will only help them find us.

MARIJA

(Screams violently.)

I can't be here anymore!

Marija kneels down next to him.

MARIJA (CONT'D)

(Begins pleading.)

I can't-

IVAN

There will be consequences, either way. Hans told me we're losing the war. Which makes what we did to thousands of prisoners- cold blooded murder. We have been murdering people for the last three years.

Ivan stands up quickly.

IVAN (CONT'D)

We have to leave, now.

Marija spots the lights moving through Marko's window.

MARIJA
It's Stjepan.

EXT. VITEZIC ROAD- CONTINUOUS

The tractor is hauling the burning truck out of the road. The others are securing the area. Taking cover and scanning through their sights.

The limousine pulls up beside the Nazi officers. The window rolls down.

STJEPAN VITEZIC
What happened?

HANS
There were two imposters on the
Ustashi truck.

He points to the three dead bodies they pulled off of the truck. JJ and Elena have been shredded by the hail of gunfire.

HANS (CONT'D)
They were leaving a trail for
somebody.

STJEPAN VITEZIC
Change of plan. You will all be
escorting the shipment to it's next
point. We need to load the trucks
as quickly as possible.

CUT TO:

EXT. FOREST- CONTINUOUS

MOSES and THE OTHER GUY have JOSIP tied to a tree.

They're crouching. Spying on the house.

Josip looks into the woods, his eyes grow wide.

Both unaware capturers are smashed over the head with a rifle but. The aggressor finishes the job with a second and third shot to each man.

WILLIAM COWGER
Who are you?

Josip is stunned by the brutality.

WILLIAM COWGER (CONT'D)
Who are you?

JOSIP
That is my house.

WILLIAM COWGER
Where's the shipment going?

JOSIP
I don't know.

William raises the rifle butt. Josip tries to cover himself up.

JOSIP (CONT'D)
It goes on a boat, in Korcula.

WILLIAM COWGER
Where is that?

JOSIP
Fifty miles to the south

E/I. VITEZIC HOUSE- CONTINUOUS

The limo pulls up to the house. The one remaining Ustashi soldier and two Nazis are hard at work, loading the barrels onto the good truck.

--

Inside the car, Stjepan grabs his wife's hand.

STJEPAN VITEZIC
Everything's fine. I'm going to go in there and get Josip. We will be right out, and on our way.

He exits the limo and walks towards the house.

STJEPAN VITEZIC (CONT'D)
(To the two soldiers.)
Where are Ivan and Josip?!

Both men signal that they don't know.

INT. VITEZIC HOUSE- CONTINUOUS

Stjepan walks into the house. The lanterns have been lit.

STJEPAN VITEZIC

Marija!

He walks into the kitchen. Marija is chopping potatoes.

STJEPAN VITEZIC (CONT'D)

Did you not hear-

Ivan sneaks up behind Stjepan and slices his throat. He falls to the ground clutching his neck. A waterfall of blood falls through his fingers and down his chest.

Marija pounces. Taking sadistic jabs at his face and moves to his penile area. Stabbing until exhausted.

She stands up. Arterial spray all over her. Ivan looks out through the window.

The shot shows that the men are almost done loading the barrels.

MARIJA (O.S.)

No Markos!

Ivan turns just as the top of Marija's head gets blown off.

He looks to the stairs and tries to draw his weapon. A bullet hits Ivan in the chest. Ivan draws his pistol, he has the shot.

Ivan watches Marko cycle the firing mechanism. Marko takes aim.

Ivan lowers his weapon. The bullet hits him between the eyes.

EXT. VITEZIC HOUSE- CONTINUOUS

The twelve remaining Nazis and their Ustashi colleague have their weapons drawn.

--

Will and Josip haven't moved. They are laying in the brush.

--

The front door of the house opens. Marko opens steps out of the house. The scrawny ten year old is in his underwear, with his head heavily bandaged, and his weapon shouldered.

Josip tries to stand.

JOSIP
That's my brother-

William immediately pushes him back down.

WILLIAM COWGER
Shh!

--

Anjeze and her kids exit the limo and try running for their life. Marko opens fire.

The Nazis mow down all of them.

--

William covers Josip's mouth.

--

Gov, Dragika, and Jovana start picking off soldiers from the trees. Five of them fall to the first volley.

The surviving Nazis take better cover and return fire.

HANS
(In German)
Cover me while I get to the truck.

The Nazis oblige. Hans sprints to his car. Inside is the MG-42 heavy machine gun and it's corresponding ammo box.

He starts setting up the gun. Taking cover beside the car. He stands, holding the belt up with his right hand, the gun with his left.

Hans shreds through the treeline.

HANS (CONT'D)
Get to the vehicles!

They get in their cars and motorcycles. The cars speed off. Hans surfs the backseat, still shooting.

--

GOV, JOVANA, and DRAGIKA are tactically sprinting through the woods.

On their way to flank the now deserted garage.

GOV SPOTS SOMETHING IN THE DISTANCE.

William and Josip are sprinting towards the trucks from the opposite border of the property.

GOV
They're heading for the truck!

Gov starts shooting. The bullets whizzing by both Will and Josip.

They make it. Will and Josip each take a truck. They quickly take off.

I/E. TRUCK- CONTINUOUS

William is following Josip. He looks down at his midsection. He has been shot in the stomach.

EXT. VITEZIC FARM- CONTINUOUS

The GOV trio stands in the empty garage. Gov is extremely aggravated.

GOV
FUCK!!

He kicks a grease can as hard as he can.

Jovana is looking around the garage.

DRAGIKA
What do we do?! We can't go back!
Tito is going to think we betrayed
him!

GOV
I don't know!

Jovana looks under a tarp.

JOVANA
Hey!

She pulls the tarp off of the Vitezic's two motorcycles.

EXT. ROAD- DAWN

The trucks are speeding down dirt roads. Beside them are beautiful fields bordered by barbed wire fencing.

They are approaching a village. Behind it, the blue light of the ocean.

William looks through his rearview. He spots the two motorcycles closing in.

Dragika rides behind Gov, Jovana is on her own. Jovana makes it to Williams truck. She speeds up.

GOV

No!

Jovana rides up to the door with her gun drawn. She starts shooting into it.

--

William tries to move out of the way. He gets shot in the arm and again in the midsection. He screams in agony.

William then veers the truck to the left. Trying to pin Jovana against the barbed wired fence and the truck. Jovana slams into a fence post. **Her body mangled by the fence.**

I/E. TRUCK, BEACHSIDE VILLAGE- CONTINUOUS

Josip makes it to the village. He starts slowing down to make the turn towards the dock.

--

William passes out and veers into an establishment, a couple of feet from the turn.

Gov stops the motorcycle a couple feet away from the accident.

EXT. DOCK- CONTINUOUS

Josip reaches the dock. He hops out of the truck. The old Italian man exits the boat.

UNNAMED

Josip?!

JOSIP

Uncle! The other truck!

He points towards the plume of smoke rising behind some buildings.

EXT. WRECK- CONTINUOUS

Gov and Dragika tactically approach the truck.

Gov approaches the cab. Dragika watches his six. He fires a couple of rounds at the door then steps up to see inside the cab.

POV: the cab is empty. William escaped through the passenger door.

--

William is a bloody mess. He is limping in the middle of the street.

--

Gov runs out of the building and spots him. He jogs up to Will and presses the gun against his head.

William drops to his knees.

We hear the blast. Gov falls. He's been shot through the heart. A fountain of blood arches out of the wound.

DRAGIKA

No!

Dragika runs out to shoot Will.

Automatic gunfire mows her down from every angle. Her and Gov are left in bloody heaps, in the middle of a deserted cobblestone street. William is still on his knees.

--

Gunmen in plain clothes emerge from behind numerous buildings.

CUT TO:

INT. BOAT- CONTINUOUS

William is laying on a cot. Bandaged and weak.

FRANK GUBBINS (O.S.)

I knew if anyone could do it, it'd be you.

Will turns to see Frank Gubbins and John Nash standing in the doorway of the infirmary.

They approach.

FRANK GUBBINS (CONT'D)

How are you, old chum?

WILLIAM COWGER

We killed each other- It wasn't only about the gold, was it? Please tell me we it wasn't about you- (Coughs.) It was. (Begins to quietly weep.)

John and Frank look at each other.

JOHN

It was for our country, son. Britain will have no money after this God forsaken war. America will be the only power left. We were in desperate need of a dignified way to fund our reconstruction. You gave us that. It's because of you that we can hold our heads up high. We can proudly recover from this. On our own.

EXT. BOAT DECK- CONTINUOUS

Close on Williams face. The pale skin of death. The white sheet is thrown over him.

The unnamed man and Josip are standing beside him. Frank and John are standing on the other side of the body.

UNNAMED

Eternal rest grant unto them, O lord, and let perpetual light shine upon them. May their souls and the souls of all the faithful departed, through the mercy of God, rest in peace. Amen.

Josip, Frank, and John say Amen.

--

Josip is looking at the coast, far in the distance.

FRANK GUBBINS (O.S.)

Do you know who he was?

Josip turns around.

JOSIP

No. Who was he?

Frank starts to walk away.

JOSIP (CONT'D)
 Is that what this war is all about?
 Gold?

Frank stops. He turns to look at Josip and scoffs at the comment. Then walks away shaking his head.

Josip's uncle arrives to comfort him.

UNNAMED
 It was about a million different reasons. It depends on the individual. (Beat.) Your father would have been proud of you.

Josip's face twists with excruciating sorrow.

UNNAMED (CONT'D)
 Do not worry, my son. They are all with God now.

JOSIP
 How do you know?

UNNAMED
 Because I do.

INT. CELLAR- UNKNOWN

A large windowless cellar. Nine tables are spread out into a grid. Each table has a scale on it.

UNNAMED (V.O.)
 As it is written, "What no eye has seen, nor ear heard, nor heart of man"-

Men with dollies wheel in the barrels.

UNNAMED (V.O.)
 "Imagined, What God has prepared"-

Men in cassocks enter the room, with ledgers in their hands.

UNNAMED (V.O.)
 "For those who love him."

They sit at the tables.

CUT TO BLACK.