

P.O. BOX 1142

Inspired by true events.

Dedicated to those who served at the top secret intelligence facility at Fort Hunt, Virginia, codenamed "P.O. Box 1142," where German-American Jews interrogated top-level Nazi POWs.

TITLE

"Survival is a privilege which entails obligations. I am forever asking myself what I can do for those who have not survived." -- Simon Wiesenthal, Holocaust survivor and Nazi hunter.

Earsplitting SOUNDS OF BROKEN GLASS, SCREAMS, SHOUTS.

The following is inspired by true events.

FADE IN:

EXT. STREET, BERLIN, GERMANY - NIGHT

Sounds of GLASS BREAKING. SIRENS, HORNS, SHOUTS.

SUPERIMPOSITION:

BERLIN, GERMANY

NOVEMBER 09, 1938

"Kristallnacht," Night of Broken Glass

CHAOS on the street.

Jewish shops and apartments with broken windows.

Synagogues in flames.

NAZI OFFICERS arrest JEWS.

Some are beaten.

Some are killed.

HANNA LIEBEN (16), mature beyond her age, runs to the aid of an injured, as debris fall around her.

Her father, SAMUEL LIEBEN (40s), rushes to her side with his medical kit.

SAMUEL

(in German, grabs her)

Hanna! Be careful! Stay with me.

HANNA

(in German)

I can help papa.

As Hanna grabs a gauze pad from the medical kit, a NAZI OFFICER (20s) kicks over the kit, spilling the content all over the ground.

Samuel steps in between his daughter and the officer to protect her.

SAMUEL
(in German)
Please--

Nazi officer beats Samuel.

Hanna tries to help. She looks around for something.

Nearby is a building in flames.

As Hanna sees a brick and picks it up, DEBRIS fall on the Nazi officer causing injury to his head.

Samuel, ignoring blood on his own face and body, finds some supplies that have strewn across the ground from the kit.

SAMUEL (CONT'D)
(to Hanna)
Grab the supplies.

Hanna looks at the brick in her hand and the officer who hit her dad. She drops the brick and does as her father says.

Samuel attends to Nazi officer with Hanna's help.

A BOY of the Hitler Youth Group (13) throws stones at Samuel.

Nazi officer raises a hand and waves the boy away.

SOUND OF MORE GLASS BREAKING.

INT. BASEMENT OF A HOUSE - NIGHT

SOUND OF A WINDOW BREAKING UPSTAIRS.

IRENE LIEBEN (30s) is hiding in the small basement cluttered with books.

SOUND OF DOOR OPENING AND CLOSING UPSTAIRS.

Irene's eyes widen with fear.

Irene grabs a candlestick and heads upstairs.

INT. KITCHEN - NIGHT

Basement door cracks open. Irene drops the candlestick.

IRENE
(in German)
Sam! Hanna!

Hanna helps Samuel as he limps to the kitchen sink, he leans over the sink.

Irene runs to Samuel and Hanna. GASPS on seeing her husband beaten and bloody and Hanna bloody as well.

Hanna wets a towel to wash the blood off her father's face.

HANNA
Ma, I'm okay! It's papa.

SAMUEL
(winces in pain)
I'll be fine.

Irene quickly draws close the curtains over a broken window.

Irene helps Samuel to a chair, as Hanna gets a bowl of water, cloth, and a medical kit.

Hanna gingerly cleans her father's wounds. She is experienced and mature beyond her years.

IRENE
How bad is it?

Samuel and Irene exchange nervous glances.

SAMUEL
It's going to be okay.

His trembling hands belie his calm voice. Hanna notices.

HANNA
Whoever did this to you must pay.

SAMUEL
Hanna, stop the nonsensical talk.

HANNA
But--

IRENE
Let me help you to bed.
(to Hanna)
(MORE)

IRENE (CONT'D)
Go warm up some soup for your
father.

Hanna carefully finishes applying cream and a gauze pad over a cut on Samuel's head and then heads towards the stove.

INT. BEDROOM - NIGHT

SOUND OF CHAOS CONTINUES OUTSIDE.

As Irene tucks her husband in, Samuel grabs her hand.

SAMUEL
It's bad.

Irene nods. She's fully aware.

SAMUEL (CONT'D)
It's only going to get worse.

Irene fights back tears.

IRENE
I guess we have no choice now.

SAMUEL
No, we don't--

Hanna enters with a bowl of hot soup. Fully aware that she has interrupted an important conversation.

Irene and Samuel smile at their daughter lovingly.

SAMUEL (CONT'D)
Thank you, Hanna.

Hanna studies her parents' faces. Senses something is wrong.

IRENE
Go down to the basement. I'll be
down after I get your father
settled.

Hanna kisses her father on the forehead and leaves.

Irene tries to feed Samuel some soup, but he waves it aside.

SAMUEL
You have everything ready?

IRENE
Yes.

More SOUNDS OF GLASS BREAKING AND SHOUTING OUTSIDE.

They hold hands and look at each other with grave concern

EXT. STREET, BERLIN, GERMANY - DAY

Debris all over the place.

Buildings and synagogues have burned to the ground.

Some are still burning.

RIOTERS ransack and loot Jewish businesses.

It is utter CHAOS.

INT. CLINIC - DAY

It's a small place but filled with injured people.

Light MOANS and GROANS.

Most of the injured are seated except for about five who are lying down on the few beds in the clinic.

Samuel, in a doctor's coat, is attending to the injured.

Irene is helping with paperwork.

Hanna helps a BOY (13) whose face is covered in blood. She cleans the wounds. Boy's MOTHER (30s) sits worriedly with an arm around her boy.

MOTHER

(in German to boy)

I told you not to go out there.

The boy is silent. Hanna eyes the defiant boy and his mother who clearly disapproves of whatever he did.

Hanna continues to clean his wounds.

MOTHER (CONT'D)

(to Hanna in German)

Will he be okay?

HANNA

Yes. These are just surface wounds.

As Hanna dabs a cut on the boy's cheek, he shifts in pain, and something falls out of the inside of his coat -- HITLER YOUTH ARMBAND WITH A BLACK SWASTIKA.

Hanna stares at the armband. Pauses what she's doing.

The mother is appalled and embarrassed. Without anyone else noticing, she quickly grabs it and puts it in her pocketbook.

Hanna backs away from the boy. Studies him. She recognizes him as the one who threw stones at her father.

The mother looks at Hanna, begging her not to say anything.

Hanna looks at the other injured around her and then looks at her father and mother working diligently to help.

She walks away from the boy and mother.

The mother grabs the boy and pulls him towards the door.

As they head out, Hanna runs back. Without looking at the boy, Hanna places something in the mother's hands.

Mother looks down - it's a tube of cream.

HANNA (CONT'D)
Antibiotics for his cuts.

The mother mouths "thank you." Ushers her son out the door.

SAMUEL (O.S.)
Hanna! Come! Bring me a towel!

Hanna turns to see her father motioning for her to help him in the back of the room.

She opens a cabinet to retrieve a towel.

INT. KITCHEN OF LIEBEN'S HOUSE - DAY

Hands covered by a towel reaches into an oven. Pull out two loaves of freshly baked challah bread.

Irene sets the bread on the table and covers it with a decorative cloth. On the table is a beautiful kiddush cup filled with grape juice and three candles - each representing a member of the family. Fine dinnerware on the table.

Samuel and Hanna gather with Irene, who lights the candles.

IRENE

(in Hebrew)

Blessed are You, Source of Life,
who has drawn us close to You in
holiness through Your commandments,
and commanded us to kindle the
flames of Shabbat.

They SING A HYMN together.

Irene takes the wine cup, takes a sip and passes it around.

Irene then uncovers the challah and recites a blessing with
Hanna and Samuel joining her.

ALL

(in Hebrew)

Blessed are You, Adonai our God,
Ruler of the universe, who brings
forth bread out of the earth.

Irene salts the challah then breaks one apart and distributes
pieces to Hanna and Samuel.

Next, Hanna bows her head, and her parents place both hands
on her head and recite a blessing.

IRENE AND SAMUEL

(in Hebrew)

May God make you as Sarah, Rebekah,
Rachel, and Leah. May Adonai bless
you and care for you. May the light
of Adonai's countenance shine upon
you and be gracious unto you. May
Adonai's countenance be lifted upon
you and give you peace.

Hanna lifts her head. Smiles warmly at her parents.

Irene starts to place dishes of food on the table - chicken,
hummus, vegetables, and kugel.

They revert back to speaking in German.

SAMUEL

Let's eat. I'm hungry!

As they sit down to begin to eat, KITCHEN WINDOW SMASHES.

A hammer lands on the challah on their table. Breaking the
bread. Knocking wooden owl figurines off a shelf.

Irene SCREAMS.

Samuel and Hanna look out the broken window.

Samuel's POV -

TWO BOYS running away from the house. Other RIOTERS outside.

BACK TO SCENE

Irene is sad that the evening has been interrupted. She starts to clean up the debris.

HANNA

I want to report them.

SAMUEL

There's no one to report to, Hanna.

HANNA

Are you saying to just forget this?

SAMUEL

They are just boys. Victims of circumstances as we are.

(seeing bafflement on
Hanna's face)

We don't have to forget but we should forgive. There's no point harboring grudges.

More COMMOTION outside.

Hanna eyes the broken window. Looks around. Has an idea. Heads into the living room.

She returns with a large painting and a tool kit. Covers the broken window with the painting. Hammers to seal the opening.

Irene quickly takes another painting and does the same to another broken window.

CHAOS continues outside.

INT. BASEMENT OF LIEBEN'S HOUSE - NIGHT

SOUND OF CHAOS CONTINUES OUTSIDE.

Samuel and Hanna play chess while Irene knits a purple scarf, smiling and looking at her husband and daughter lovingly.

While there is chaos outside, there is clearly love, peace, and warmth inside in their private universe.

Hanna moves a knight near her father's king. She has amassed most of her father's pieces.

HANNA
(grins)
Checkmate.

Samuel throws up his hands.

SAMUEL
You're impossible to beat.

Hanna smiles widely.

SOUND OF ANOTHER WINDOW BREAKING UPSTAIRS.

Samuel and Irene exchange worried looks. Samuel nods to Irene to indicate that it's time.

IRENE
Hanna, you're going on a trip.

HANNA
(perplexed)
Where?

IRENE
You are going to London. They have good schools there--

HANNA
Why don't we all go?

Irene fights back tears. Samuel tries to be strong.

SAMUEL
We need you to go first. I have to wind down my practice.

His trembling hands again belie his calm voice.

HANNA
(to Irene)
Ma, can you come with me?

Irene wants to, but she's too heartbroken to say anything.

SAMUEL
We will join you. Later. Your Uncle Jonathan and Aunt Elsa in America will sponsor passage for us.

Irene grips her husband's trembling hands so Hanna doesn't notice. But she does.

IRENE

We will unite in Brooklyn, America.
Doesn't that sound lovely?

HANNA

When?

They have not planned that far.

IRENE

In a few months, dear.

SAMUEL

Yes, in a few months.

Hanna studies her parents' faces, which appear calm but she sees fear in their eyes. She tries to stay strong for them.

Despite her fear, she reaches out to hug her parents.

HANNA

We'll only be apart a few months.

With that, Irene breaks down in her daughter's arms, and Samuel feels a lump in his throat.

SOUND OF MORE BROKEN WINDOWS UPSTAIRS.

EXT. TRAIN STATION - NIGHT

SOUND OF A CLOCK TOLLING.

A clock shows midnight.

It's raining.

A group of 100 CHILDREN stand quietly on the platform with their parents.

Each child wears a manila tag with a number on the front. Each carries either a small suitcase or a rucksack.

Hanna is among the children. She is wearing a tag with number "36" and the purple scarf that her mother has knitted for her. Samuel and Irene stand on either side of her.

Hanna notices that she is the tallest and likely the oldest of the children.

Hanna tries to put on a brave face for her parents but that face belies fear.

The children are quiet but anxious.

Most are simply confused.

The parents try to contain their fear and agony for their children's sake.

A train pulls into the station.

Once it stops, the children load into the cars one by one.

Samuel and Irene hug Hanna tightly.

HANNA

See you in a few months!

IRENE

Yes, dear. Be safe. Be strong.

Irene kisses her.

SAMUEL

We will write you.

All the children have boarded.

A WOMAN ushers Hanna to get on the train.

WOMAN

Come, get on, or the train will
leave without you.

Samuel kisses his daughter gives her a little wooden box present then nudges her to get on.

As Hanna is about to hop on, Irene runs to her.

IRENE

Hanna!

Irene removes her gold wedding band from her ring finger on the left hand with a noticeable BIRTHMARK and places it on Hanna's right middle finger.

Hanna touches the ring.

IRENE (CONT'D)

Never forget why we are doing this,
and how much we love you. And never
forget who you are, Hanna Lieben.

Samuel hands her a wooden box and cups her face in his hands.

SAMUEL

(kisses Hanna's forehead)
Study and work hard. Be a doctor.

Hanna hugs her parents one last time in such a lingering fashion that she almost misses the train.

INTERCUT BETWEEN TRAIN CAR AND TRAIN STATION

As Hanna hops on and the train pulls away slowly, she leans out the window to look at her parents one last time as if to etch their faces into her memory forever.

Once the train pulls out of the station, Irene falls to the ground and sobs uncontrollably. Samuel embraces her, but she's inconsolable. His own heart breaks.

INT. TRAIN CAR - NIGHT

Hanna looks around at the car full of scared children.

Then she sticks her head out again to see her parents getting smaller and smaller in the distance.

She looks down at the wooden box on her lap, opens it revealing - a wooden owl figurine and a prayer book.

Hanna suddenly realizes she may never see her parents again.

Her thoughts are disrupted by the sobbing of a LITTLE GIRL (5) sitting next to her.

Hanna draws the little girl close to let her cry in her arms.

EXT. MAJDANEK CONCENTRATION CAMP, LUBLIN, POLAND - DAY

SUPERIMPOSITION:

SIX YEARS LATER

JULY 1944

MAJDANEK CONCENTRATION CAMP, LUBLIN, POLAND

Brick buildings, smokestacks, and barracks are in flames.

A pile of SKELETAL BODIES at the crematorium area.

Near the top of the pile is a BODY OF A WOMAN- there is a BIRTHMARK on her left hand - it is Irene Lieben.

Beneath Irene is the naked body of her husband Samuel.

RUSSIAN ALLIED FORCES arrive at the scene, finding CHAOS.

NAZI OFFICERS scramble to burn evidence.

Those not burning evidence are trying to escape but stopped by ALLIED TROOPS.

Meanwhile, skeletal JEWISH MEN and WOMEN in prison uniforms move slowly and weakly to grab whatever food they can find.

RUSSIAN OFFICER #1 looks around in disbelief at the horrific scene. The officer's uniform denotes a man of high rank.

RUSSIAN OFFICER #1
(to his men, in Russian)
Round up all survivors! Retrieve
all evidence!

Russian officer #1 hears a GROAN. It's Irene.

Irene is so weak, she is not going to make it. She's trying to tell officer #1 something with her remaining breath. He leans in and offers her some water from his canteen. She doesn't have enough strength to even drink.

IRENE
(in between gasps for
breath)
Please... give the
letter...to...my... daugh--

Irene dies with her eyes open.

Russian officer #1 feels around and retrieves a letter from her. Pockets it. Says a quick prayer and closes her eyes.

INT. MEDICAL ROOM IN A BRICK BUILDING AT THE CAMP- DAY

Two operating tables in the room - Body parts on one table.

A handsome-looking SchutzStaffel (SS) doctor (early 30s), ALBERT HESS, burns medical equipment and supplies.

He sets on fire a small pile of bodies in the corner.

There's smoke coming in from the hallway.

The building is on fire.

He sees PEOPLE run down the hall to get out.

Albert is making sure anything incriminating is burnt.

He cracks a slight smile - revealing a GOLD TOOTH near the back - on seeing all the evidence being destroyed.

Smoke starts to get into his eyes, so he does not see --

INSERT -

A black notebook on the desk partially covered by debris.

BACK TO SCENE

He COUGHS and rushes out of the room and collides with a young NAZI GUARD. More debris fall, injuring both.

INT. HALLWAY - DAY

Smoky.

Russian soldiers storm in, searching for survivors.

Russian officer #1 and few others enter the medical room, while some grab injured NAZIs in the hallway.

Young soldier #2 notices a NAZI GUARD (early 30s) lying on the floor adjacent to a man in a doctor's coat.

Soldier #2 nudges the doctor to find that he is disfigured and dead. He nudges the Nazi guard, who groans. His face is also disfigured. Soldier #2 grabs the guard.

INT. MEDICAL ROOM - DAY

Russian soldiers look around at the items ablaze in the room and the falling debris.

With one arm partially covering his mouth and nose, Russian officer #1 motions with the other arm for his men to get out.

As the last person to leave, Russian officer #1 notices the black notebook on the desk. He grabs it. Saves it from burning. Stuffs it inside his coat and runs out.

EXT. BRICK BUILDING - DAY

Building is in flames.

Russian soldiers emerge with Nazi officers and push them into a truck with other Nazi officers.

Russian officer #1 emerges and heads over to the truck where the Nazis are held and hops on board.

A young officer #2 loads the last Nazi onto the truck - the guard - then hands officer #1 a large notebook and a pen.

INT. TRUCK - DAY

Nazi officers line both sides of the truck. Grim looks.

Russian officer #1 opens the big notebook.

He begins with the Nazi guard at the outer end. He studies the guard's disfigured face.

RUSSIAN OFFICER #1

Name?

Defiant, the guard ignores him. The other Nazi prisoners observe intensely.

Russian officer #1 points the pistol at the guard.

RUSSIAN OFFICER #1 (CONT'D)

Name!

Still nothing. He shoots the guard's right hand. Guard YELPS in surprise, pain and anger. Grabs his bleeding right hand.

ERICH BRAUN, (30s) stoic and worn from the war, across from Josef, studies him.

NAZI GUARD

(grumbles)

Josef.

Russian Officer #1 writes down the name in his notebook.

RUSSIAN OFFICER #1

Surname.

NAZI GUARD

Schutze.

EXT. MILITARY CAMP, WASHINGTON D.C. - DAY

SUPERIMPOSITION:

FIVE MONTHS LATER

FORT HUNT, VIRGINIA

EXT. UNIDENTIFIED MILITARY CAMP, WASHINGTON D.C. - DAY

Snow covered trees and ground. Barbed-wire fences surround a compound.

A nondescript bus with darkened windows rolls through a gate.
A sign outside reads -

INSERT -

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BACK TO SCENE

INT. MILITARY BUS - DAY

Josef, now more ragged, sits among other Nazi prisoners.
Fully alert. Looks through the tinted windows.

Erich again sits across Josef. Still studying him quietly.

JOSEF'S POV -

Numerous, massive concrete structures, lofty guard towers,
and barracks. GUARDS in American military uniform.

BACK TO SCENE

Erich is now staring. He leans in towards Josef.

ERICH
(in German)
I know you.

Josef is alarmed but contains himself. Nobody else hears.

JOSEF
(whispers in German)
Yes, Commandant.

The bus slows.

KARL (O.S.)
(in German)
Do you know where we are,
Commandant?

KARL SCHRODER (late-20s), sitting on the other side of Josef,
looks uneasy.

ERICH
(in German)
Some American camp.

GUNTER MULLER (30s), rough around the edges, pipes in.

GUNTER

(in German)

The Americans have a lot of these secret camps in order to hold us in custody. Their own people don't even know about them.

KARL

How do you know then?

Gunter ignores him.

ERICH

(To Gunter)

Who are you?

GUNTER

U-boat Commandant, Gunter Muller.

The prisoners become more deferential towards him.

GUNTER (CONT'D)

You?

ERICH

Deputy Commandant of Majdanek.
Erich Braun.

GUNTER

(to Karl)

And you?

KARL

Karl Schroder. Economic and
Administrative Office. Accountant.

JOSEF

Josef Schutz. Guard.

Erich looks at Josef again with interest.

Suddenly all the prisoners jerk forward. Bus comes to an abrupt stop.

Bus door opens. An AMERICAN SOLDIER ushers them to get off.

EXT. CAMP - DAY

One by one, the prisoners get off of the bus.

AMERICAN SOLDIERS WITH MACHINE GUNS on the massive compound motion for them to put hands in the back of their heads and walk in a single file line.

Josef defiantly follows orders. He observes the high level security here, the guards, the barbed wires.

He notices an infirmary nearby with emergency vehicles.

Karl walks behind Josef.

KARL

They are going to kill us all.

JOSEF

If they wanted to kill us, they would have killed us on the spot.

Gunter, in front of Josef, chimes in.

GUNTER

They are going to torture us for information.

Erich walks in the head of line, quietly observes.

JOSEF

And work us as slaves.

KARL

I have a wife and a kid on the way -

JOSEF

You can forget about them.

KARL

Don't you have family?

Josef doesn't answer.

GUNTER

We're going to die here, so get used to that idea.

JOSEF

I am not dying here.

They look at him.

An AMERICAN SOLDIER yells at them. Shoves Josef.

AMERICAN SOLDIER

No talking!

A military truck arrives. The AMERICAN SOLDIERS salute MAJOR HEMINGWAY (30s), a battle-hardened man, in uniform, as he jumps off the truck.

Hemingway surveys the new arrivals lined up in the courtyard.

Each wears a tag on their gray prisoner uniform with a number. Some have the letter "S." Some don't.

Hemingway stops in front of Erich. His tag reads "2957" and has an "S" on it. Hemingway motions for him to take a step forward. Erich obliges.

Hemingway is separating the SS officers from the regular German army officers.

Hemingway then stops in front of Gunter, whose tag has number "2958" and an "S". Motions for him to step forward. Gunter resists. An American soldier pushes him from behind.

Next, Hemingway stops in front of Josef. Studies Josef's disfigured face before looking at his tag. Josef's tag does not have an "S." Just number "2959." Passes Josef.

The numbers are in numerical order of arrivals on campus.

Next, Hemingway stops in front of Karl. His tag is "2960" with an "S." Motions for him to step forward.

A soldier pushes Karl forward from behind with a gun.

INT. BARRACKS - DAY

The non-SS officers are flanked by American soldiers as they walk down the hallway of iron doors. Josef is among them.

One by one the doors open, and the prisoners are nudged into the cells, sometimes one at a time, sometimes two.

A GUARD documents the prisoner numbers assigned to each cell.

Josef is nudged into a cell.

INT. CELL - DAY

The door closes behind Josef.

The cell is small but clean with two beds, two desks, a sink, and a small window with bars on the outside.

One side of the room is clearly occupied, as the bed is loosely made, and a wooden block with chisels on the desk.

Josef looks out briefly through the barred window. Starts to reach out for the wooden block when --

Door opens.

RICHARD FRANK (20s), handsome, bookish smart type with Aryan features, is pushed into the cell. Door closes behind him. His tag is numbered "2111." He glares at Josef.

RICHARD
(in German)
Can't get a room to myself for a day.

JOSEF
(in German)
Was there a guy here before me?

RICHARD
Yes. He was transferred.

JOSEF
Why? To where?

RICHARD
Because he wasn't cooperating. They turned him over to the Russians.

Josef processes this information with unease.

Richard eyes Josef. Points to his disfigured face.

RICHARD (CONT'D)
What happened to you?

JOSEF
Caught in the fire at Madjanek.

RICHARD
Madjanek.... I did not know --

Richard sits on his bed close to the desk lamp.

INT. CLERICAL OFFICE - CONTINUOUS

Hands adjust a knob. Hanna's hands.

RICHARD (O.S.) (CONT'D)
-- we had something there.

Hanna, 22 years old now and pretty, is wearing a headset and transcribing at a desk. The gold ring her mother gave her is still on her finger. Adjusts a knob to increase the volume.

JOSEF (O.S.)
Yes, a labor camp. I was a kapo there. Josef Schutz.

RICHARD (O.S.)
Richard Frank. Lance Corporal in
the Air Force.

She works in a sizable room with LADIES operating a large apparatus at their desks with cords wired to their headsets. Hanna transcribes feverishly.

INT. CELL - CONTINUOUS

Josef and Richard eye each other.

JOSEF
So where are you from and how long
have you been here?

RICHARD
Berlin. Been here for two weeks.

JOSEF
What can I expect here?

RICHARD
Up by 0700 for breakfast, then at
0800 we start work--

JOSEF
Work?

RICHARD
Yeah, they have us building new
barracks. Lunch at 1200, then end
the work day at 1700. The food is
better than back home! I might have
gained three kilos in only two
weeks. Coffee is terrible though.

Josef makes a face.

RICHARD (CONT'D)
Is Madjanek like this?

JOSEF
(chuckles)
They wished! I ate okay because I
was a German prisoner, but the
Jews. No.

RICHARD
How many Jews were there?

JOSEF
Between 18 to 22,000.

RICHARD

They worked?

JOSEF

Oh yes, they worked alright....
They were made to dig their own
graves - and then every single one
of them from the oldest grey-beard
down to the new-born infant was
shot by a police squad.

INT. CLERICAL OFFICE - CONTINUOUS

Hanna GASPS in horror but continues to transcribe.

SUSAN MILLER (20s), American belle, next to Hanna, with the
same set-up at her desk, glances over at her. Wants to speak.

Hanna raises a hand to her to indicate she's not finished.
Adjusts the volume knob again.

RICHARD (O.S.)

I was also told that the Jews were
gassed in gas-chambers.

Hanna feels ill.

JOSEF (O.S.)

That is true. They gassed the
mental defectives too.

Hanna wants to vomit. But continues to type.

JOSEF (O.S.) (CONT'D)

What did you fly? I wanted to be a
pilot when I was a boy but my less-
than-perfect eyesight prevented me
from joining the Air Force.

RICHARD (O.S.)

I was a gunner. Did you touch my
wooden block?

JOSEF (O.S.)

No.

RICHARD (O.S.)

Don't touch my things.

INT. CLERICAL OFFICE - DAY

Hanna turns the knob. Nothing. The conversation has ended.

Susan pauses what she's doing.

SUSAN

You okay?

Hanna removes her headset. She looks pale.

HANNA

(to Susan in German
accented English)

The group that just arrived is from
the camp where my parents were held
as prisoners.

Susan's expression is one of sympathy and hope.

SUSAN

(cautiously)

So they were liberated.

Hanna is not so sure. She organizes papers on her desk. Her stack of papers is the tallest among the ladies. As she opens a drawer, she sees a photo of her parents.

HANNA

It was not a labor camp--

HEMINGWAY (O.S.)

Hanna Weaver.

Major Hemingway towers over Hanna.

Hanna gathers herself and stands.

HANNA

Yes, Major.

HEMINGWAY

Come with me.

Susan watches with curiosity.

INT. MAJOR HEMINGWAY'S OFFICE - DAY

Major Hemingway's office is the size of a shoebox. He closes the glass door behind him.

HEMINGWAY

Have a seat.

HANNA

That's okay. I sit all day.

HEMINGWAY

Very well. This won't take long.

Hanna waits anxiously.

HEMINGWAY (CONT'D)

I regret to tell you that your transfer request has been denied.

Hanna's heart sinks.

HANNA

Permission to speak, Sir.

HEMINGWAY

Go ahead.

HANNA

I can make a difference over there.

HEMINGWAY

I admire your desire to serve, but you are needed more here. You're one of our best transcribers.

HANNA

But I am fluent in German, English, French, and Dutch, I can be useful as an interpreter, a courier, anything --

HEMINGWAY

I know, but we just can't have you on the frontlines.

Hanna is clearly disappointed. The Major notices.

HEMINGWAY (CONT'D)

We need you more in here. We have a shortage of good transcribers.

Hanna looks out of the Major's office at the sea of ladies in the other room. There is plenty of them.

HEMINGWAY (CONT'D)

Your language skills are equally important in your current job.

Hanna sees Susan looking in from outside the Major's office expecting good news. Susan hesitantly does a double thumbs up but then lowers them on seeing Hanna's expression.

HEMINGWAY (CONT'D)

We can re-evaluate in a year.

With that, the Major opens the door for Hanna to leave.

INT. DINING ROOM, APARTMENT, ALEXANDRIA, VIRGINIA - NIGHT

Hanna and Susan are finishing a home cooked meal.

Hanna is clearing the table, and Susan leaves for the kitchen and returns with a chocolate cake with a candle on top.

SUSAN

Happy Birthday, Hanna!

Hanna looks sad but forces a smile. They sit down at the table. Susan sets two plates and forks.

SUSAN (CONT'D)

It's also Hanukkah isn't it? We should have celebrated it with your birthday!

HANNA

(hesitates)

I stopped observing long ago.

Susan notices Hanna's sadness.

SUSAN

Well, happy Hanukkah! That's probably not how you say it in Hebrew....

HANNA

It's Hanukkah Sameach.

SUSAN

(studies Hanna)

I am glad to hear you speak it. Anyway, I know you're disappointed about not getting that transfer.

HANNA

(touching her ring)

It's not that...

SUSAN

The reality is 10 times worse than what's reported. Patrick says so.

Susan looks down. Her turn to be sad.

SUSAN (CONT'D)

We still haven't heard from him.

Hanna reaches out to comfort her.

HANNA

No news is good news.

SUSAN

(studies her friend)

Same is true with your parents. I have to believe that God is watching over our loved ones.

Hanna wants to believe that but shakes her head sadly.

HANNA

I have stopped believing in God.

Susan still wants to believe.

SUSAN

My brother hates it over there. Says the krauts are brutal. You don't want to be there.

HANNA

But I do! I feel like I can be more useful over there with my skills and familiarity with the land.

SUSAN

But your parents sacrificed so much to get you out. Why go back?

Hanna looks down at the ring her mother gave her. Melancholy overcomes her.

SUSAN (CONT'D)

Help me understand something: Medical school is ultimately your goal, so why delay pursuing that? Why not start that now? Why waste any more of your time here?

Susan notices Hanna's pain.

SUSAN (CONT'D)

I can't imagine how your parents must have felt when they made the decision to send you away.

HANNA

(touches her ring)

It was sad, but I don't know whether I had the full grasp and meaning of it. Maybe that was good.

Hanna feels sad and tries to redirect the conversation.

HANNA (CONT'D)

When are you leaving for your
parents?

SUSAN

A day or two before Christmas.
Taking the train to Philadelphia.
Why don't you come with me? I mean,
I know you don't celebrate it, but
just to be with us.

HANNA

(smiles)
Thanks. It's okay.

SUSAN

Oh come on! How sad to be alone
during the holidays. We do
Christmas in a very traditional way
with a Christmas tree, the works!
(winks)
We can add a menorah for your sake.

Susan sees the candle still lit on the cake.

SUSAN (CONT'D)

Time to make a wish!

Hanna looks down at her ring. Touches it, closes her eyes,
pauses, then blows out the candle.

INT. BEDROOM - NIGHT

Dark - except for a flashlight under the bed cover.

Susan is fast asleep in the adjacent twin bed.

Under the cover of the other twin bed is Hanna mouthing the
words in Hebrew from the prayer book her father gave her.

INT. CLERICAL OFFICE - DAY

Ornamental lights flash on a Christmas tree in the office.

Hanna and Susan are back in the office. The office hums with
activity. Same old routine.

Hanna is bored transcribing, but she keeps typing.

Suddenly, she pauses. Adjusts a knob. Listens intently.
Adjusts again. Freezes.

She removes her headset then walks away.

INT. FILE ROOM, MILITARY CAMP - DAY

Stacks of boxes and files of papers fill the room.

Hanna approaches RUTH JOHNSON (70s) sitting behind a desk logging items.

A YOUNG MAN is in the back sorting boxes of items.

Ruth removes and lowers her glasses as she sees Hanna.

RUTH
Hello dear.

HANNA
Hi Mrs. Johnson. Have you logged a notebook that arrived yesterday?

Ruth shakes her head. Points to the volume behind her.

RUTH
We are backlogged.

Ruth sighs and looks at Hanna sympathetically. She knows what Hanna is searching for.

RUTH (CONT'D)
If it came yesterday, I probably won't see it for at least another couple of days.

HANNA
Please. I need to see it.

The young man overhears.

YOUNG MAN
Where is it came from?

HANNA
Majdanek.

Something clicks. The young man goes to one of the boxes. Returns with a black notebook.

Hanna holds it carefully as if it's delicate porcelain. Takes a deep breath then opens the notebook.

INSERT - NOTEBOOK

Name on the inside cover of the notebook: "DR. ALBERT HESS"

Location: "MAJDANEK"

Pages of Jewish prisoners' names with dates.

Pages flip. Pages flip. Flip, flip, flip, flip. Then Stops.

"SAMUEL LIEBEN"

Date of operation: July 5, 1944

Procedure: Open-heart; Injections: petrol and phenol

Date of death: July 11, 1944

"IRENE LIEBEN"

Date of operation: July 2, 1944

Procedure: kidney harvest

Date of death: July 12, 1944

BACK TO SCENE

Hanna's face is white as a ghost.

RUTH

Oh dear....

Hanna closes the notebook. Hands it back to Ruth.

Ruth and the young man exchange sad glances. They watch Hanna walk away quietly.

Hanna fights back tears.

INT. MAJOR HEMINGWAY'S OFFICE - DAY

Major Hemingway is on the phone when Hanna KNOCKS.

He waves for her to come in.

HEMINGWAY

(into the phone)

Yes, sir. We have ears on them.

Will have a plan by end of day.

He hangs up. He's busy. He shuffles papers on his desk, looking for something. Hanna stands. The door is ajar.

HEMINGWAY (CONT'D)
What can I do for you?

HANNA
I want to be an interrogator to
help identify Dr. Albert Hess. Sir.

This gets his attention. He looks at Hanna squarely. Rises to
close the door.

HEMINGWAY
(low voice)
How do you know about him?

HANNA
From a report I just transcribed.

HEMINGWAY
Nobody else can know that one of
the most wanted is unidentified. I
just found out myself.

HANNA
I want to help.

HEMINGWAY
You are a persistent one, aren't
you? I have people on this.

HANNA
Make me one of those people. You
won't put me on the frontline, so
put me in front of these people.

HEMINGWAY
I have to identify this doctor
among other top Nazi officers to
submit a list to the criminal
tribunal in two weeks. I don't have
time to train you.

HANNA
Given that timeline, I can be an
extra resource. I can learn on the
job. I am a fast learner.

Hemingway contemplates.

HANNA (CONT'D)
I've worked with doctors. My father
was a doctor. Sir.

HEMINGWAY

That doesn't qualify you to interrogate prisoners. We don't even know what he looks like. It's like finding a needle in the haystack.

HANNA

He's known as Dr. Death.

That's news to the Major.

HEMINGWAY

How do you know that?

HANNA

From my parents.

The Major starts to see Hanna in a different light.

HANNA (CONT'D)

So there must be people who know who he is. What he looks like.

Hemingway sees that she has a point.

HANNA (CONT'D)

I'll volunteer. During my off hours. I won't let it interfere with my day job.

The Major can't help but admire her tenacity. He doesn't know what his plans are yet, but he knows he needs one by the end of the day and doesn't want to foreclose any options.

HEMINGWAY

I'll think about it. Meet me in front of Room 12 at 1700.

INT. HALLWAY OF A BUILDING IN CAMP - NIGHT

Clock strikes 5.

Hemingway is speaking to CAPTAIN JAMES ODELL, an all-American classic in his 30s, in the narrow hallway of interrogation rooms with GUARDS by each door.

PRISONERS are escorted into the rooms one at a time.

Hanna crosses paths with the prisoners, one of whom is Josef, who eyes her. She has difficulty breathing being in such close proximity to Nazi officers.

She approaches Hemingway. Stops in front of Room 12. Hemingway and Captain Odell cease their conversation.

HEMINGWAY

James, this is Hanna Weaver, one of our best transcribers. I'm trying her out as an interrogator.

Odell looks at her skeptically.

HEMINGWAY (CONT'D)

Hanna, this is Captain James Odell, head of interrogations. He will train you.

Odell doesn't seem pleased on hearing this, wants to object but realizes better upon seeing the Major's expression.

HEMINGWAY (CONT'D)

(to Odell)

I want that list of our top criminals in two weeks. That includes the doctor!

Odell nods. He and Hanna salute the Major as he leaves.

ODELL

Come with me.

Odell opens the door to Room 12.

INT. ROOM - NIGHT

Hanna follows Odell in.

FOUR MALE TRANSCRIBERS (20s and 30s) wearing headsets each operates a machine at a table.

There is a mirror on each of the four walls. These are two-way mirrors. Each room on the other side of the wall has a table with two MEN facing each other.

There are observable differences in the dynamics in each of the rooms.

HANNA'S POV - INTERROGATION ROOM A

Karl Schroder, in rather decorated uniform which signals his senior rank, stands across an AMERICAN OFFICER (20s) who sits behind the table. The American is impatient.

AMERICAN OFFICER
(in fluent German)
Take a seat.

Karl does not sit. He is defiant.

KARL
(in German)
My name is Karl Schroder, my rank
is First Lieutenant, my serial
number is 2960.

AMERICAN OFFICER
(in a hostile manner)
I am not interested. I want to know
how many prisoners were in
Madjanek.

Karl does not answer.

AMERICAN OFFICER (CONT'D)
You were there in the Economics and
Administrative Office. Was it
20,000? 45?

KARL
My name is --

AMERICAN OFFICER
(angrily)
Speak when spoken to! You had an SS
doctor in the camp. What does he
look like?

Karl remains silent.

AMERICAN OFFICER (CONT'D)
Now Lieutenant, if you behave,
you'll be well treated, if not --

KARL
My name is --

AMERICAN OFFICER
We can give you privileges - or you
can be just a lonesome soldier
here.

KARL
My name is --

AMERICAN OFFICER
(barks again)
Guard!

GUARD opens the door and enters.

AMERICAN OFFICER (CONT'D)
Put this prisoner by himself for
awhile.

ODELL (O.S.)
That's all part of the game.

BACK TO SCENE

Hanna turns to Odell. Perplexed.

ODELL (CONT'D)
Lieutenant Schwartz quickly
realized that he had a tough nut to
crack, so in order to not waste
valuable time, he decided to put
him aside. A couple of days may
make him more pliable.

Hanna nods.

ODELL (CONT'D)
Here's the key: bait your hook to
suit your fish. In other words, use
your own common sense.

Hanna processes the information. She looks at the
transcribers in the room feverishly typing.

ODELL (CONT'D)
The prisoners need to tell us more
than their name, rank, and serial
number.

HANNA
But that's all they are required to
give under the Geneva Convention.

ODELL
Ah yes. The Geneva Convention. That
applies to POW camps.... We are
technically a "processing center."

Hanna looks at Odell. Baffled.

ODELL (CONT'D)
We bring prisoners here for
questioning before "processing"
them and reporting to neutral
arbitors in Switzerland and to the
Red Cross.

HANNA

Thus allowing us to circumvent the rules of the Geneva Convention, to a certain degree.

ODELL

Yes. To summarize what you just observed: One, before the interrogation, collect as much information about the prisoner's life and activities. Two, during the interrogation, observe the demeanor of the prisoner so you can bait accordingly. Three, use clear, concise, sharp questions. If the results are unsatisfactory, prisoners may be beaten up.

HANNA

I am to beat up prisoners, Sir?

ODELL

Well, you don't personally have to. One of our men can do it for you. You can also make threats to family.

Hanna looks uncomfortable. Odell notices.

ODELL (CONT'D)

I can talk to the Major so you don't have to do this.

HANNA

No.

ODELL

You can handle this?

HANNA

Yes, I can.

Odell is unconvinced.

ODELL

Any questions?

HANNA

Should I take notes when I am interrogating?

ODELL

Do you see them taking notes?

Hanna sees that none of the officers are taking notes.

ODELL (CONT'D)
Any other questions?

HANNA
I...I noticed the lieutenant's
surname--

ODELL
Yes, they are all like you--
(studies her)
Although your surname is Weaver...

Odell looks at her peculiarly but doesn't ask why.

HANNA
They are all German Jews?

ODELL
Yes. Okay, let's have you try one.

Hanna breathes hard.

Odell picks up a folder from the table. Hands it to Hanna.

She takes it. Feels the weight of the task. Flips through the folder as she listens to Odell.

ODELL (CONT'D)
Review this thoroughly. Your
subject will be U-Boat Commander
Gunter Muller. Ask him about
acoustic torpedoes and pattern-
running torpedoes.

Hanna continues to review the file, as Odell opens the door.

INT. INTERROGATION ROOM - NIGHT

Door opens.

Gunter, in uniform, is seated. He stands on hearing the door open but is surprised to see Hanna, a woman.

HANNA
(calmly in fluent German)
Please sit.

Gunter remains standing. His eyes follow her to the seat across from him.

Hanna glances briefly at the two-way mirror before sitting.

Hanna studies Gunter. Sees a proud man.

HANNA (CONT'D)
(motioning for him to sit)
Please. Commandant Muller. I will
be your interrogator.

Gunter ceases eye contact. Refuses to sit.

Hanna looks on the desk, opens a drawer, and pulls out a pack of cigarette to offer to Gunter. He takes one.

HANNA (CONT'D)
You are from Berlin. I was born
there.

Gunter ignores her.

HANNA (CONT'D)
You were commander of U-515.

Gunter appears annoyed and impatient.

GUNTER
My name is Gunter Muller. Rank
Commandant. Serial number 2958.

HANNA
You can relax.

Gunter remains standing.

GUNTER
My name is Gunter--

HANNA
I know. I am impressed that you
sank 24 ships totalling 150,000
tons.

GUNTER
(proudly)
155,714 tons.

HANNA
Very impressive indeed.
(glances briefly at the
two way mirror)
Can you tell me about the torpedoes
equipped on the U-515?

GUNTER
That's secret. I cannot tell.

Hanna's mind races on how to acquire the intel she needs.

HANNA

Tell me about the design of your submarine.

GUNTER

(scuffs)

It's designed to submerge.

Hanna ignores his patronizing response.

HANNA

Was it powered by six, eight, or nine diesel engines for use while surfaced? How many electric motors for use while submerged?

Gunter remains silent. Continues to smoke.

HANNA (CONT'D)

(tries again)

How many torpedoes was the U-515 fitted with?

Door opens.

Odell walks in with a guard.

ODELL

(in fluent German)

Take the prisoner away.

The guard escorts Gunter out.

Odell closes the door. Hanna notices his disappointment.

ODELL (CONT'D)

This won't work. I don't think we can keep you in this role.

HANNA

Please give me a chance.

ODELL

I don't see how these senior ranking officers will talk to you.

HANNA

Because I am a woman?

ODELL

I need to discuss with the Major. You may go now.

Hanna looks disappointed. Glances at the two-way mirror.

INT. WASHROOM - NIGHT

Josef's disfigured face in the mirror.

Behind Josef, in the reflection in the mirror, is a GUARD.

Josef opens his mouth to inspect a loose tooth. Jiggles it with his mangled right hand. Winces in pain.

With his good left hand, he pulls out the loose tooth. As he does so, further back in the mouth is a GOLD TOOTH. The same gold tooth seen earlier in the SS Officer Albert Hess during the liberation of Majdanek camp.

BEGIN FLASHBACK:

INT. HALLWAY OF BRICK BUILDING, MAJDANEK CAMP - DAY

Albert Hess collides with a YOUNG NAZI GUARD as he runs out of the medical room where he has set evidence on fire.

Smoke grows thick. Debris, people, and bodies all around.

Albert sees RUSSIAN SOLDIERS run into the building. Takes a knife from his pocket. Kills the young guard. Disfigures the guard's face.

Removes the guard's coat and his own doctor's coat. Switches.

As Albert sees the Russian soldiers close in, he grabs a hot iron pipe that has fallen near him, and bears the pain as he places it to his face, disfiguring his own face.

GUARD (O.S.)
You're done. Let's go!

END FLASHBACK.

INT. WASHROOM - NIGHT

The disfigured face in the mirror is SS Doctor ALBERT HESS, under assumed name of the Nazi Guard he killed, Josef Schutz.

GUARD
Move it!

Josef/Albert takes the tooth in his left hand and puts it in his left pocket.

The guard opens the door and gives Josef/Albert a push out.

INT. HALLWAY - NIGHT

Josef/Albert collides into Hanna, nearly knocking her over.

Hanna recognizes him from the interrogation room.

Josef/Albert winces in pain from the tooth he just pulled.
Hanna notices.

The guard continues to push him.

HANNA
(in German)
Wait, you alright?

Josef/Albert seems taken with her. He hasn't seen a woman in months, let alone a nice one.

GUARD
I have to get him back to his cell.

Guard moves Josef/Albert along.

An idea occurs to Hanna. She walks with them.

HANNA
(to the guard in English)
I report to Major Hemingway. I am
to see their accommodations.

Guard nods, and she walks along.

INT. UNDERGROUND TUNNEL - NIGHT

The guard, Josef/Albert, and Hanna walk past some other guards, some escorting prisoners, some not.

HANNA
(to Josef/Albert in
German)
So are you finding the living
quarters comfortable here?

JOSEF/ALBERT
(in German)
It's adequate.
(studies her)
You're German.

HANNA
From Berlin.

JOSEF/ALBERT
Me too.
(studies her again)
Jewish.

Hanna ignores the last comment.

HANNA
Do you miss it?

JOSEF/ALBERT
Berlin? Yes.

There is a GUARD sitting at a desk at the end of the hall.

Josef/Albert notices a small Christmas tree on the desk. The bored guard shoots rubber bands at the ornaments for fun.

Hanna notices Josef/Albert looking at the tree.

HANNA
Do you still have family in
Germany?

Josef/Albert is silent but his expression says that he does.

HANNA (CONT'D)
I'm an only child but sometimes I
wished I had siblings.

JOSEF/ALBERT
I have a brother I sometimes wished
I didn't have.

HANNA
(curious)
Why? You didn't get along?

One the ornaments falls off and rolls towards Josef/Albert.

Hanna notices that he picks it up with his left hand and hands it to the guard. She sees his mangled right hand.

They turn a corner.

INT. HALLWAY OF BARRACKS - NIGHT

They proceed down a hallway of cells.

Josef/Albert winces in pain again.

HANNA
You alright?

Josef/Albert nods. They continue to walk down the hall.

HANNA (CONT'D)
Have you gotten word to your
family?

Hanna interprets Josef/Albert's silence to mean no.

The guard stops in front of a cell and starts to open it.

HANNA (CONT'D)
We can get a word to your family to
let them know you're alright.

Josef/Albert looks at her in disbelief.

Hanna looks again his mangled hand. He notices and hides it.

HANNA (CONT'D)
If I can help you write the letter,
let me know.

Guard opens the door and gives Josef/Albert a shove.

JOSEF/ALBERT
(turns to Hanna)
What's your name?

HANNA
Hanna.

Door closes.

INT. CLERICAL OFFICE - DAY

Ladies are diligently operating transcriber machines.

Through the windows of Hemingway's office are Hanna and Odell in an animated conversation with Hemingway behind closed door. Hemingway dismisses them.

Door opens.

Outside Hemingway's door, Odell turns to Hanna.

ODELL
I don't know how you got some intel
last night, but you did. He clearly
sees something in you.

HANNA

Sir, I won't disappoint.

ODELL

Let's see what you can do today.
 (thinks, eyes her)
 Are you willing to roll up your
 sleeves?

Hanna nods eagerly. Odell can't help but crack a smile. Even he is beginning to admire her diligence and tenacity.

INT. MESS HALL - DAY

It's a large hall with long rows of tables with PRISONERS seated on benches eating.

PRISONERS line up along a food station with a plate, as SERVERS scoop food onto the plates. Hanna is one of the servers.

Josef/Albert is in line with Richard, Gunter, and Erich.

Gunter looks at Hanna with disdain.

GUNTER

(in German)

Damn Jews everywhere.

Hanna wants to say something but refrains. Doesn't give him him food. Puts food on Josef/Albert's plate instead.

JOSEF/ALBERT

(in German)

Thank you.

Hanna and Josef/Albert lock eyes momentarily.

Richard notices the exchange and studies Hanna with interest.

Erich eyes Hanna and smiles lustfully.

ERICH

(in German)

At least this one is a pretty one.

Erich winks at Hanna. Hanna ignores him.

Hanna places food on Richard's place. Notices his deep penetrating brown eyes. There is something familiar about Richard that Hanna cannot pinpoint.

The line moves along. Gunter, Josef/Albert, Richard move on.

Hanna sees Josef/Albert, Richard, Erich, and Gunter sit together. They turn to glance at Hanna then they all laugh, except for Josef/Albert and Richard.

She ignores them. Continues to serve food.

INT. KITCHEN OF MESS HALL - DAY

Dirty plates are placed in the sink. Hanna is placing dirty dishes and utensils in the sink for washing.

There are others in the kitchen with her. Some are PRISONERS. She chats them up.

Richard is nearby. Watching Hanna with interest.

HANNA
(to a prisoner in German)
That's fascinating what you did.

Prisoner 1198 shrugs. Continues to work.

HANNA (CONT'D)
So have you seen them?

PRISONER 1198
The shelters at St. Nazaire? Yes,
they are terrific. You simply can't
imagine what these vaults are like.

They continue to put dishes away.

HANNA
How many U-boats can get in there
at one time?

PRISONER 1198
Oh, dozens of them. They laugh at
the bombing of St. Nazaire. I
myself saw the effect of one of
those heavy bombs on one of those
things; it's made of special
cement, not the normal kind, and it
knocked out a piece this size.

HANNA
Ten centimeters?

PRISONER 1198
Yes. Let them go to St. Nazaire as
much as possible. Everything has
been damaged there.

(MORE)

PRISONER 1198 (CONT'D)
Only the shelters are standing and
they have been partially damaged.

One of the other PRISONERS gestures for PRISONER 1198 to help
him with pots and pans.

As Hanna places utensils into the sink, she cuts herself.

RICHARD (O.S.)
(in German accented
English)
You okay?

Startled, Hanna turns to see Richard.

Richard sees her index finger bleeding. He puts down the
dishes in his hands. Rips off one of the ties from his apron
and hands it to her.

RICHARD (CONT'D)
Wrap this around your finger to
stop the bleeding.

Hanna takes it, runs her finger through water, then wraps the
tie around her finger. Studies Richard.

HANNA
Where are you from?

Richard continues to put dishes away.

RICHARD
Berlin.

Hanna nods in understanding. Mixed feelings on her face.

RICHARD (CONT'D)
What?

HANNA
There's a lot of you from Berlin.

RICHARD
It's a big city. You?

HANNA
From the same big city.

Hanna continues to put dishes away. Pauses. Looks at him.

RICHARD
Sorry about those fools laughing.

Hanna shrugs. Continues to put dishes away.

HANNA

Did you come from Madjanek too?

RICHARD

No. I'm Richard Frank. Lance
Corporal in the Air Force.

Hanna notices his tag. Reads "2111."

RICHARD (CONT'D)

(studies her)
What's your name?

HANNA

Hanna. Weaver.

RICHARD

(looks at her curiously)
Weaver. Thought you were a Jew.

Hanna is silent. Keeps washing dishes.

RICHARD (CONT'D)

What is Hanna Weaver doing in a
place like this?

She washes the dishes.

RICHARD (CONT'D)

Why here?
(looks around)
In the kitchen.

Hanna does not have a good answer.

HANNA

Why are you here?

Richard is amused.

RICHARD

(smiles)
For the food. It's better than
anything I would get back home.

HANNA

How are you finding the
accommodations?

RICHARD

I wish I had a room to myself, but
instead I'm with the defective man.

HANNA
The disfigured man?

RICHARD
Josef Schutze.

He studies her. He continues to wash dishes as well.

RICHARD (CONT'D)
He's from Madjanek.

Hanna's hands shake a bit. Richard notices.

RICHARD (CONT'D)
Apparently it's not a labor camp.

Hanna tries to control her breathing. She turns pale.

RICHARD (CONT'D)
(lowers his voice)
I hear there's an SS doctor from
Madjanek who is planning an escape.

This is news to Hanna, prompting her to turn to him.

HANNA
How do you know? When?

WHISTLE BLOWS. A GUARD motions for the prisoners to gather.

RICHARD
My time is up here.
(glances at her finger)
Take care.

Hanna looks perturbed.

Before joining the other prisoners, Richard turns to look at Hanna once more. Smiles.

INT. CLERICAL OFFICE - DAY

Hanna is back at her desk. Instead of being hooked up to the transcription machine, she is typing up reports feverishly.

Susan notes with curiosity Hanna's reinvigorated attitude.

SUSAN
What have you got there? You're
busier than usual.

HANNA

Can't say. Have you heard from your brother?

Susan shakes her head sadly.

Odell comes over to Hanna. Nods respectfully to Susan.

ODELL

I have a task for you in an hour.

HANNA

Yes, Sir.

As Odell starts to walk away, he notices Susan's pale face. Despite the paleness, he is taken by her delicate beauty.

ODELL

You okay Miss?

SUSAN

No, Sir. Haven't heard from my brother since he was dropped behind the enemy lines.

Odell frowns.

ODELL

Name?

SUSAN

(looks at him with hope)
Patrick Miller, Sir. With the 101st Airborne.

Odell turns sympathetic. Puts a hand on her shoulder.

ODELL

I'll see what I can find out.

SUSAN

Thank you, Captain.

Susan smiles. Susan and Hanna exchange a look of hope.

EXT. BARRACKS - DAY

Prisoners walk back to the barracks construction site.

Josef/Albert, Erich, Richard, and Gunter are walking together along a 10-foot-high fence that runs along the interior enclosure. Gunter studies it.

GUNTER

You think it would be possible to scale it?

ERICH

Don't be stupid Gunter.

Josef/Albert and Erich study the inner fence. There's another enclosure beyond it, a second wall, the main wire, that must be scaled in order to escape the compound.

Gunter considers this.

GUNTER

(to Richard)

Can you scale that?

Richard eyes the walls.

RICHARD

(sizes it)

Sure I can. But it will require at least two people.

JOSEF/ALBERT

(lifts his mangled hand)

I can't, but you guys can.

They silence themselves momentarily as the GUARDS scurry the prisoners along.

They reach the construction site and begin to work.

GUNTER

There are rumors of someone, some doctor, planning an escape.

Josef/Albert looks at Gunter then at Erich who shakes his head to indicate that it wasn't him who said anything.

Richard studies Gunter curiously.

GUNTER (CONT'D)

I need to beat him to it, or I will never get out.

RICHARD

Don't be stupid Gunter.

JOSEF/ALBERT

You have contacts out there once you get out?

Gunter hasn't thought of it.

ERICH
(shakes his head)
You have to think these things
through. You have to have a plan.

GUNTER
Do you have a plan?

ERICH
No, but I have contacts outside.

Josef/Albert's turn to look at Erich with interest. Richard studies him as well.

GUNTER
Tell me.

ERICH
If you're going to act stupid, I
won't tell.

Exasperated, Erich moves to work in another section. Josef/Albert follows him. Passes by the infirmary with an ambulance outside.

JOSEF/ALBERT
Did you--

ERICH
Not me. If I wanted to rat you out,
I would have already.

JOSEF/ALBERT
So who are your contacts outside?

ERICH
You have a plan?

Josef/Albert is quiet.

ERICH (CONT'D)
(examines him)
You're the smartest one here. Maybe
we can work together. You have the
brains, and I have the contacts.

Josef looks at Erich then glances again at the ambulance in front of the infirmary.

JOSEF/ALBERT
Hey, where's Karl?

INT. HALLWAY OF BARRACKS - DAY

SOUND OF KEYS being inserted into a keyhole opening an iron door. GUARD opens a door.

Karl is red-eyed from lack of sleep.

INT. INTERROGATION ROOM - DAY

Hanna has a file in her hands. Odell is in the room with her.

ODELL

And who told you this?

HANNA

(tries to recall)

2111. Frank. Richard Frank.

Odell contemplates this. Nods.

ODELL

Whenever we get intel, we need to corroborate. So try to do that with your subject.

Door opens. Karl is escorted in by the guard.

Odell gives Karl a polite salute. Karl salutes back. Odell excuses himself.

Hanna closes the file on the desk. Motions for him to sit.

HANNA

(in German)

My name is Hanna. I will be your interrogator today. Please have a seat.

Karl relaxes a little. Sits.

Hanna pulls out a pack of cigarettes from a drawers. Offers Karl one. He takes it.

HANNA (CONT'D)

You must miss your wife. And your baby must be born by now?

Karl is surprised that she knows. Contains himself.

KARL

My name is Karl Schroder. My rank is Lieutenant--

HANNA

I know. Alsace is lovely isn't it.

She pulls out a photograph from the file. Hands it to him.

Karl takes it - it's a photograph of a beautiful, pregnant woman. He is visibly emotional.

The lamp light flickers. Hanna looks over at the mirror.

INT. ROOM - CONTINUOUS

Odell is watching Hanna through the two-way window from the room they were in previously. Arms crossed, shaking his head.

Transcribers are busy listening and transcribing.

INT. INTERROGATION ROOM - CONTINUOUS

Karl looks longingly at the photograph.

HANNA

Tell me about Madjanek.

Karl remains silent.

HANNA (CONT'D)

How many prisoners were there?

Karl remains silent. He's staring at the photograph.

HANNA (CONT'D)

You want to see them again?

Karl nods.

HANNA (CONT'D)

Then talk to me. How many prisoners were there.

Karl looks up from the photograph.

KARL

It varied.

HANNA

Tell me what you know.

KARL

The camp started in 1941 initially for Soviet prisoners.

(MORE)

KARL (CONT'D)
Over the years, approximately
360,000 people died.

HANNA
How many Jews?

KARL
(thinks)
About 120,000.

Hanna tries to contain her dismay.

HANNA
How did they die?

Karl looks back down at the photo.

Hanna takes it away and puts it back in the file.

HANNA (CONT'D)
How did they die?

KARL
Most died simply from being there.

HANNA
How?

KARL
Disease, starvation, exposure to
extreme temperatures, overwork,
exhaustion.

HANNA
You said mostly died that way. How
else did they die.

Karl looks down. Mumbles.

HANNA (CONT'D)
I can't hear you.

He looks up.

KARL
We would often hear loud music in
the background.

HANNA
I don't care about that--

KARL
The loud music was played to drown
out the noise of the killings.

Hanna feels ill.

KARL (CONT'D)

There were beatings, mass shootings
into large pits.... Gas chambers.

Hanna controls her emotions.

HANNA

What about the doctor? What does he
look like?

KARL

I don't remember.

Hanna doesn't believe him.

HANNA

You must know something about him.

KARL

(thinks)
I really don't.

HANNA

Why are you protecting him?

KARL

I am not! I don't even understand
why he's important to you.

Door opens. Odell walks in with the guard. Hanna is flustered
by the intervention and frustrated that she does not have
full control over her interrogation.

ODELL

(in German)
Let's go.

Guard grabs Karl.

ODELL (CONT'D)

(to Hanna)
Come.

KARL

Where are you taking me?

INT. AMMUNITION DEPOT - DAY

Karl is seated with hands tied behind his back.

A MAN IN RUSSIAN MILITARY UNIFORM holds a knife to Karl's throat.

Karl looks at the knife but remains defiant.

Odell sits across Karl. Hanna stands next to Odell.

ODELL

This is your last chance. Tell me about the doctor, or I'll turn you over to our Russian friend.

KARL

Put that knife away first.

Odell motions for the Russian to back away.

Karl doesn't appear hurt.

ODELL

Did you ever meet Dr. Albert Hess at the camp?

KARL

I don't think so.

Odell motions for the Russian to get ready.

ODELL

It's a yes or no question.

KARL

Please -- I really don't remember. That name is not familiar to me.

Odell motions for the Russian to put the knife back against Karl's throat.

Hanna is appalled by this method of interrogation.

HANNA

What about Dr. Death?

Odell glares at her for interjecting. Hanna gives him an apologetic look.

KARL

(remembers)

Oh yes, yes! Once. Just once.

ODELL

What happened?

KARL

I had a very high fever once. I never see a doctor, but it was really bad that night, so I went to see him, and he was kind enough to give me antibiotics.

ODELL

Kind?

Karl nods, eyeing the knife that's too close for comfort.

Odell motions for the Russian to back down.

HANNA

How did he get the name Dr. Death?

Odell glares at her again. Hanna cannot help herself.

KARL

Because he experimented on Jews.

Hanna maintains her composure. Odell notices she's perturbed.

ODELL

Why?

KARL

So he could become a better doctor.

ODELL

What does he looks like?

KARL

I don't remember. I am telling the truth. He kept mostly to himself. Out of sight of the rest of the camp. And I was burning up, so I couldn't see straight.

ODELL

What else can you tell me.

Karl thinks hard. Looks at Hanna briefly.

KARL

There were about a dozen bodies in there. It stunk real bad, so god knows how long they had been there.

ODELL

What about what he looks like. Hair color, eyes, distinguishing features--

KARL

I really don't know -- he's about my height.

Odell jots down notes.

KARL (CONT'D)

I was awfully sick. That's all I remember.

Odell believes him. Closes his notebook.

ODELL

We'll be watching you. Everything you do and everything you say, so don't try anything stupid. We know you have family in Alsace.

Karl nods. To him this is worse than physical torture.

Odell motions for the guards to take him away.

When Karl is out of the room, the Russian man removes his hat and puts the knife on the table.

Odell hands him his notes.

HANNA

Sir, permission to speak.

ODELL

(to Hanna)

Go ahead.

(to the man)

Take this to the secretaries along with notes from the other interrogations this morning to be consolidated into one report.

The man starts to remove his outer Russian coat - revealing an American military uniform underneath.

Hanna suddenly understands what just happened.

MAN

(in perfect English)

Yes, sir. You think a good picture will emerge of what this doctor looks like?

ODELL

I hope so.

The man is now in full American private rank uniform. Salutes Odell and leaves with the notes.

ODELL (CONT'D)
 (turns to Hanna)
 You wanted to say something?

HANNA
 No Sir.

ODELL
 I didn't like you interrupting, but
 you did alright.
 (realizes what she wants
 to say)
 We had to roughen him up to get him
 to talk.

Hanna nods.

ODELL (CONT'D)
 Dismissed.

EXT. AMMUNITION DEPOT - DAY

As Hanna walks out, Richard is escorted in by guards. They exchange a look. They each carry on.

INT. AMMUNITION DEPOT - DAY

Richard sits across from Odell.

Odell motions for the guards to wait outside.

Odell and Richard are now alone. Odell offers Richard a cigarette.

Richard takes it but sees whiskey in the back. Points to it.

RICHARD
 (in English)
 Give me some of that.

ODELL
 (laughs)
 Cigarettes are not good enough for
 you anymore, Sargeant?

Odell brings over the whiskey and two glasses. Pours each of them a glass.

They smoke and drink.

ODELL (CONT'D)
Your new accommodations suitable?

RICHARD
Terrific. You should try it
sometime.

ODELL
(smiles)
Why did you tell Hanna about the
doctor planning an escape?

RICHARD
Figure we're working on the same
side.

ODELL
So who is this doctor?

RICHARD
I'm still working on that.

ODELL
Then how good is this intel?

RICHARD
It's good. And they have contacts
in DC.

ODELL
Like an underground network?

RICHARD
Yes.

ODELL
Tell me more.

RICHARD
I will as soon as I have more.

ODELL
What else you got?

RICHARD
The Krauts are counting on the V-3
rockets.

ODELL
You mean the V-2.

RICHARD
No, the V-3.

Odell frowns. This is a surprise. Starts to take notes.

ODELL

What's that supposed to be?

RICHARD

It's a bigger rocket that is said to have longer range and several times the effect of the V-1.

ODELL

Controlled by a pilot?

RICHARD

No, by wireless.

Odell takes feverish notes.

RICHARD (CONT'D)

The Krauts plan to have 25 gun installations at Mimoyecques near Calais and fire up to 300 shells an hour on London.

ODELL

London? When?

RICHARD

Anytime between now and February.

ODELL

Anything else?

RICHARD

More whiskey?

ODELL

(smiles)

Get out. Guard!

Richard downs the remaining whiskey and puts out the cigarette, as the guard enters to take him away.

INT. CELL - NIGHT

The door is ajar.

Josef/Albert and Richard are in their respective beds.

Richard is up carving, while Josef/Albert is tossing and turning in bed.

Suddenly Josef/Albert jolts out of bed in sweats.

RICHARD
Nightmare again? Why not go for a walk?

Richard and Josef/Albert look at the open door with a green light outside. It's the nightly 10-minute fresh air break.

JOSEF/ALBERT
No. How do you sleep so well?

RICHARD
(shrugs)
My parents used to make me go to Church to confess.

JOSEF/ALBERT
Catholic?

Richard nods.

JOSEF/ALBERT (CONT'D)
My parents made me go too.
(laughs)
But that didn't help me.

RICHARD
It's never too late.

Josef/Albert considers this. Grabs a notebook to try to write. Suddenly touches the right side of his face in pain.

RICHARD (CONT'D)
Aren't there doctors at all the camps?
(points to his face)
Was there one at yours that could have helped you with that?

Richard observes Josef/Albert carefully. Detects a slight smile.

JOSEF/ALBERT
He wasn't that kind of doctor. He couldn't have helped me.

RICHARD
What kind of doctor was he?

JOSEF/ALBERT
Let's just say he was experimental.

Suddenly LOUD SIRENS SOUND.

Richard and Josef/Albert peer out the barred window. They see red lights flashing outside.

EXT. COMPOUND - NIGHT

The GUARDS rush to the inner, 10-foot-high fence.

A PRISONER has vaulted this inner wall and is making a run for the second wall.

One of the guards aims at the prisoner and shoots him in the leg as he scales the second wall.

INT. BEDROOM DORMITORY, CAMP - NIGHT

Josef/Albert's POV -

An ambulance arrives. MEDICS attend to the prisoner.

The prisoner is Gunter.

BACK TO SCENE

A thought occurs to Josef/Albert.

EXT. COMPOUND - NIGHT

The medics put Gunter on a stretcher. Odell arrives on site.

ODELL
(roars)
Is this the doctor?

GUARD
(checks his notes)
It's Gunter Muller, Sir.

ODELL
The U-Boat Commander?
(turns to the guards)
Status?

MEDIC
Code red, Sir.

ODELL
Make sure he doesn't die.

The medics take him away in the ambulance.

ODELL (CONT'D)

I want more guards on patrol, and
the Commander in isolation.

GUARD

Yes, sir!

Odell storms off, upset that an escape has been attempted.

INT. ISOLATION CELL - NIGHT

Gunter is in a windowless isolation cell. His left leg
wrapped from the injury sustained.

He retrieves a small razor blade from under the gauze wrap.

Slits his wrists with the blade.

EXT. CAMP GROUNDS - DAY

It's a sunny, peaceful day. Beautiful on the premise where
the guards patrol.

EXT. ISOLATION CELL - DAY

A GUARD with a tray of food in hand, opens the door with the
other, and enters with the food, when he sees --

GUARD'S POV -

Gunter lies in a pool of blood from his slit wrists.

BACK TO SCENE

The guard puts the food down and runs down the hall.

INT. BRIEFING ROOM, CAMP - DAY

Odell is leading a meeting in a windowless room. He is angry.

In the room are about a dozen officers, among them Hanna.
She's the only woman.

Major Hemingway is in the back reviewing a stack of reports
and observing.

Behind Odell is a blackboard. There is a long list of
prisoners' numbers on the board. Among those listed is 2959 -
Josef/Albert.

ODELL

2900 to 2998 are from Madjanek.

(point to the short list)

One of these is the SS doctor. We must find him. No one else tries to escape or dies under my watch!

A young OFFICER raises his hand. Odell points to him.

OFFICER #1

2959 is the only one who is not an SS officer. He can't be the doctor.

ODELL

He is on this list, so he can be.

OFFICER #2

Why do we care about this doctor? We have brothers behind enemy lines. Don't we have more important priorities than the doctor?

ODELL

He's one of the most wanted Nazis, so we must bring him to justice. He conducted horrific experiments on Jews and murdered them. Is that enough for you? Any other questions, Private?

Hanna hides her emotions.

OFFICER #1

So what's our plan of attack?

ODELL

You tell me. Use all the sources and methods at your disposal.

Hanna cautiously raises her hand. All eyes on her.

Hemingway watches her curiously. Odell points to her.

HANNA

I have an idea, Sir. I think these prisoners miss home and most of them are Catholics. With Christmas fast approaching, maybe we can organize some festivities for them--

LAUGHTER erupts in the room.

Hemingway is not laughing. He is contemplating. He stands and moves up to the front of the room. The laughter fades.

HEMINGWAY

Continue, Hanna.

HANNA

You can get them to open up more in a more casual, relaxed setting. Organize recreational games, take prisoners out on walks and for dinner. I can organize to have group photographs taken to send to their next-of-kin as a Christmas present.

HEMINGWAY

(nods in understanding)

That's clever.

Even Odell is impressed with that idea.

HEMINGWAY (CONT'D)

(waves the reports in his hand; to Hanna)

I've read your reports. You're on to something.

(to Odell)

Captain, make resources available for this. Current methods aren't working, so we need to make some changes around here.

ODELL

Yes, Sir.

MONTAGE - VARIOUS

A) EXT. COMPOUND - DAY - MEN set up a large Christmas tree with Hanna orchestrating. Light snow falls.

B) EXT. COURTYARD - DAY - PRISONERS play soccer with AMERICAN SOLDIERS supervising. Hanna talks to some of the prisoners.

C) INT. CHAPEL - DAY - Some PRISONERS are quietly sitting. Some pray. Hanna observes.

D) EXT. BARRACKS - DAY - PRISONERS are working on the construction of a new barrack. Karl chats up Erich, David, and Josef/Albert.

E) INT. RECREATION ROOM - NIGHT - PRISONERS play chess and ping pong. Hanna plays chess with Karl. Karl leans in to tell her intel he has gathered on his comrades.

F) INT. CLERICAL ROOM - NIGHT - Hanna types up reports. She maintains a list of numbers from 2900 to 2998. She crosses off several.

END OF MONTAGE

INT. RECREATION ROOM - NIGHT

PRISONERS are playing chess and ping pong.

Richard is not playing. He's sitting in a corner carving and observing. Sees Hanna approach him.

HANNA
(in German)
Richard, right?

Richard nods.

She sits down next to him on the floor.

HANNA (CONT'D)
What are you carving?

The wooden block doesn't look like anything right now.

HANNA (CONT'D)
My dad is...was a carver. He used
to carve me wooden owls...

RICHARD
(in German)
What happened to your parents?

HANNA
(looks down, touches her
ring)
Your people killed them at
Madjanek.

Richard feels her sadness.

RICHARD
How did you end up here? In
America?

HANNA
My parents sent me to England when
I was 16. My uncle and aunt in
Brooklyn sponsored my passage to
America. I wish--

RICHARD
You wish what?

HANNA
I wish I never came.

RICHARD
I don't think the choice was yours.

Hanna looks at Richard. Amazed at his understanding.

HANNA
You still have family in Berlin?

Richard tries to hide his pains.

RICHARD
No.

He continues to carve. Hanna watches him. His expression has hardened. There's something about him that draws her to him.

HANNA
Why did you join the S.S.?

Richard studies her. Finds her a curiosity.

RICHARD
I joined a cause.

Hanna seems disturbed by that.

RICHARD (CONT'D)
Just as you have a cause too.

Hanna considers this.

HANNA
But mine doesn't involve killing
innocent people.

RICHARD
Neither does mine.

He manages a smile. Hanna is not sure whether to feel disgusted or comforted. He is so charming when he smiles. There's something about him.

RICHARD (CONT'D)
In Berlin, I saved Jewish girls,
who were to be sent to
concentration camp.

HANNA
You did? How?

Richard continues to carve.

RICHARD
My father was a judge. My mother a social worker. They had the power and resources to help, so I helped alongside them.

HANNA
Why did you do it?

RICHARD
(shrugs)
I also got a male Jew away, all by train.

Hanna can't help but see Richard in a new light. But she withholds her emotions. He is still a Nazi.

HANNA
Weren't you afraid of being caught?

RICHARD
I was afraid of living with guilt.

Hanna studies him.

RICHARD (CONT'D)
I was able to save quite a few... but not all... Not even--

HANNA
Not even what?

Richard's smile is gone. Melancholy overcomes him. He doesn't look at her. Continues to carve.

There's a vulnerability about him at this moment that makes Hanna want to reach out, but she refrains. Not wanting to forget who he is.

Richard looks over at Josef/Albert sitting alone at a chess table across the room.

RICHARD
You should chat with my friend Josef there. He seems lonely.

INT. JOSEF/ALBERT'S TABLE - REC ROOM - NIGHT

Josef/Albert sits alone staring at the unplayed chess pieces in front of him.

Hanna comes and sits across from him.

HANNA
(in German)
Do you know how to play?

Josef/Albert shakes his head no.

HANNA (CONT'D)
I can teach you.

Josef/Albert looks at her.

HANNA (CONT'D)
(points to the pawns)
These pieces are called Pawns.
(points to the other pieces)
This is a Castle, and this is how you move it. This is a Knight, and this is how it moves. This is a Bishop, and it moves like this. This one, the Queen, can move wherever it wants. The King, ironically, is limited to move one space at a time like this.

Josef/Albert nods. Examines the pieces. Starts to lift his right hand then lowers it. Hides it. Hanna notices again his mangled right hand.

He uses his left hand to moves a Knight. He's a fast learner.

She makes one swift move with the King and Castle.

JOSEF/ALBERT
(in German)
What was that?

HANNA
That is called "castling." It's a way to protect your King.

Hanna notices his tag.

HANNA (CONT'D)
My parents were at Madjanek.

Hanna studies Josef/Albert. He just looks at her.

HANNA (CONT'D)
Were there games like this at
Madjanek?

Josef/Albert scuffs.

JOSEF/ALBERT
Games were played only by the
officers.

HANNA
Like what?

Josef/Albert is hesitant.

HANNA (CONT'D)
Like shooting the prisoners.

Josef/Albert looks at her, surprised that she can be so
strong and blunt. Makes a move on the board.

JOSEF/ALBERT
(nods)
The blockfuerhers have the right to
decide who'll live and who'll die.
They may decide to have some "fun" -
and order exercises like crawling,
jumping, and running until you
faint. They execute you as soon as
you faint.

Hanna tries to remain stoic as she makes a move.

It's now Josef/Albert's turn. He winces in pain. Touches his
right side of his face. Hanna notices.

HANNA
Did you play games too?

Josef/Albert is silent. He forces himself to make a chess
move. Then stops. He is in too much pain.

INT. CORNER OF REC ROOM - CONTINUOUS

Richard quietly observes Hanna and Josef/Albert. Sees
Josef/Albert leave. Hanna stares at the chess pieces.

Richard continues to carve.

INT. CELL - NIGHT

Richard is carving in bed while Josef/Albert is tossing and turning in his bed.

Suddenly, Josef/Albert sits up from his bed in sweats.

Richard glances at him.

RICHARD

Again?

Josef/Albert wipes the sweat off his face. He looks miserable.

JOSEF/ALBERT

I slept well back at the camp.
Something about this place....

RICHARD

What do you think it is? Conditions
are better here.

Josef/Albert is pensive.

JOSEF/ALBERT

I'll tell you a secret. The wife of
the Commandant at Madjanek had her
lampshades made from human skins
taken from the inmates, selected
before they were put to death,
because of their attractive
tattoos.

Richard hides his disgust and disbelief.

RICHARD

How do you know?

JOSEF/ALBERT

(proudly)
Because I gifted her the
lampshades.

Richard's expression hardens.

RICHARD

How did you manage that as a kapo?

JOSEF/ALBERT

(smiles)
As a German at the camp, I was well
treated. I felt important.

RICHARD

Lucky you.

JOSEF/ALBERT

I am desperate for sleep. Tell me
how to get sleep.

RICHARD

Try the chapel maybe.

MONTAGE

A) INT. CHAPEL - DAY - Josef/Albert, among other prisoners, are scattered in the chapel. Most are praying. Josef/Albert looks around. Feels out of sorts.

B) EXT. BARRACKS - DAY - PRISONERS, including Josef/Albert, Karl, and Richard, work.

C) EXT. POTOMAC RIVER - DAY - Josef/Albert and Hanna take a walk along the river near Georgetown.

D) INT. RESTAURANT - DAY - Odell is out with some prisoners in civilian clothes. Wining and dining them.

E) INT. CLERICAL OFFICE - DAY - LADIES work diligently on the transcription machines. Hanna types up reports as she chats with Susan. Hanna crosses off a few numbers from the list.

F) EXT. COURTYARD - DAY - Hanna walks with Richard. There is laughter. Strong wind blows. Richard removes his coat and puts it on Hanna.

G) INT. CLERICAL OFFICE - NIGHT - Hanna types up reports. Crosses more numbers off the list.

H) INT. A TOY STORE IN GEORGETOWN - DAY - Hanna takes Karl shopping at a children's store. Karl is in civilian clothes. They are picking out a teddy bear.

I) INT. CLERICAL OFFICE - DAY - Hanna types up reports. Crosses more numbers off the list.

END OF MONTAGE

EXT. BARRACKS - DAY

Prisoners wrap up their work. Richard is finishing with Josef/Albert, Erich, and Karl.

Erich glances again at the tall walls.

JOSEF/ALBERT
Don't even think about it. Not
after what happened.

ERICH
I'm not stupid.

JOSEF/ALBERT
(whispers to Erich)
So assuming you get out, how would
you get in touch with our people
once outside?

The guards change shifts. Josef/Albert notices.

ERICH
(looks around, whispers)
Braumeister Brewery in Georgetown.

KARL
What was that?

The guards pass by them. They remain quiet.

ERICH
Nothing.
(whispers to Josef/Albert)
You're the smartest one of all of
us here. Give us a plan.

Josef/Albert remains silent.

ERICH (CONT'D)
Ask for Yetta. You might need some
money to pay her.

Josef/Albert contemplates this then walks ahead of the group.

Karl catches up with Josef/Albert to walk with him.

Erich and Richard are alone walking together.

ERICH (CONT'D)
(whispers to Richard)
Hey, ever thought about getting out
of here?

Richard considers this. Nods.

RICHARD
How?
(glances at the walls and
patrolling guards)
Look at this place.
(MORE)

RICHARD (CONT'D)
 (studies him)
 We would need at least another
 person to plan an escape.

ERICH
 I know someone. He's smart.
 Discreet. A doctor with a plan.

RICHARD
 (smiles, surveys the
 prisoners)
 Who is he?

ERICH
 I can't say yet. I need to know
 first whether you're in or out. He
 has the plan. I know people on the
 outside. We just need a third
 person who is physically and
 mentally strong.

RICHARD
 (eagerly)
 I'm your third man.

Erich studies Richard.

EXT. COURTYARD - CONTINUOUS

Richard and Erich cross the section of the courtyard where
 the Christmas tree is.

Richard notices Hanna setting up rows of chairs to prepare
 for the Christmas photography session.

Hanna is wearing the purple scarf her mother made.

She's making trips back and forth from the storage room to
 the courtyard with the chairs.

Erich eyes her lustfully. Richard notices.

Hanna feels the eyes on her. Ignores and continues to set up.

ERICH
 (to Richard)
 She is one Jewess beauty, isn't
 she? When was the last time you
 were with a woman?

Richard doesn't answer. Tries to usher him along.

RICHARD
I'm hungry. Let's go.

ERICH
(to Hanna)
Hey, have you ever experienced the
prowess of a purebred stallion?

Hanna looks over at Erich with disgust, as he makes an obscene gesture down by his crutch. She then looks momentarily at Richard with disappointment then ignores them both and continues with her work.

BUZZER SOUNDS.

GUARD
Move it!

Erich continues to gaze at Hanna. Suddenly has an idea.

ERICH
(studies Richard)
Before I make you our third man, I
need to know that I can trust
you.... Come with me.

Erich discreetly moves into the storage room, evading the scrutiny of the guards. Motions for Richard to follow him.

INT. STORAGE ROOM - DAY

The storage room is filled with folded chairs, tables, table cloths, towels, miscellaneous tools, ropes, pipes, etc.

Erich is hiding behind the door. Richard next to him. Richard peers out through the small window.

RICHARD'S POV - COURTYARD

Hanna sets down a chair and approaches back towards the room.

BACK TO SCENE

Erich smiles mischievously. Motions for Richard to be quiet.

Richard hides his nervousness. Forces a smile.

Hanna enters the room.

Erich grabs her to keep her from screaming.

ERICH
(to Richard)
Close the door!

Hanna's eyes widen on seeing Richard, who does not fully close the door.

Hanna kicks Erich who YELPS and temporarily loosens her from his grip.

She grabs a pipe, but Erich knocks it out of her hand. Grabs her again. Covers her mouth and pushes her to the ground to try and force himself on her.

ERICH (CONT'D)
(to Richard)
Hold her down!

The pipe rolls over to Richard.

Hanna makes eye contact with Richard. Her eyes plea for help.

Richard grabs the pipe and strikes Erich with it.

Hanna frees herself. She's about to run out, when she sees Erich punch Richard hard knocking the pipe out of his hands. Erich grabs the pipe and starts beating Richard with it.

Horrified, Hanna looks around. Grabs a rope and attempts to strangle Erich, forcing Erich to drop the pipe.

Richard pulls himself up and crawls to the door.

RICHARD
Guards!

Erich chokes.

Hanna drops the rope as the guards rush in.

Richard makes some kind of gesture to the guards and they take Erich away.

Richard rushes over to Hanna.

RICHARD (CONT'D)
Are you alright?

Hanna is shaken up. She has a small bruise around her jaw but otherwise she is fine. She notices the bleeding and bruises on Richard. Richard suffers far worse injuries.

She looks around. Then looks down at her scarf, unwraps it from her neck and uses it to dab blood off of Richard's face.

Richard observes Hanna's delicate hand against his face.

They share a tender moment, until Hanna breaks away. Still shaken.

She runs out.

INT. APARTMENT, ALEXANDRIA, VIRGINIA - NIGHT

Hanna walks in through the door into the living room, where she finds Susan packing a suitcase.

SUSAN

Hi - oh my goodness! What happened?

Susan notices Hanna still visibly shaken. She sees the bruise on Hanna's face and the blood on her scarf and rushes to her.

Hanna goes towards the bedroom.

HANNA

I am okay. This is not my blood.
I... I fell while setting up for
the photo shoot.

Susan scrutinizes Hanna's expression. Not believing her, but lets it go.

HANNA (CONT'D)

I am going to lie down.

Susan looks at her friend worriedly as she walks towards the bedroom.

Hanna pauses then turns around to face Susan.

HANNA (CONT'D)

No, I didn't fall.

Susan is listening attentively. Motions for her to sit down.

SUSAN

I am listening.

They sit on the sofa.

HANNA

I can't tell you what I have been
doing, but it's something I believe-
or believed anyway- was important.
Now I don't know.

Hanna looks confused. Susan grips Hanna's hands.

SUSAN
Can you stop?

Hanna looks at her. She hasn't thought of quitting entirely.

SUSAN (CONT'D)
Whatever it is you are doing, if
it's causing you so much stress and
(studies Hanna's bruises)
physical pains, maybe it's not
worth it.

Hanna contemplates what Susan is saying.

HANNA
I think I am really going to lie
down now.

Hanna heads towards the bedroom.

SUSAN
Just remember, Hanna, you can quit.
You don't have to suffer like this.

Hanna considers the meaning of the word "suffer," pauses,
then closes the bedroom door behind her.

INT. BEDROOM - NIGHT

Hanna crawls onto her bed. Looks down and touches her ring.
Remembering the pain and suffering her parents went through.
She curls up into a fetal position and shakes under the bed.

INT. CELL - NIGHT

Richard is in bed staring at the ceiling. His right arm is
wrapped with gauze.

Josef/Albert is unable to sleep. Sits up in bed. Eyes
Richard's bruised and cut-up face.

JOSEF/ALBERT
I thought you never have trouble
sleeping?

Richard ignores him.

JOSEF/ALBERT (CONT'D)
They put Erich in isolation. What
happened between you two?

Josef/Albert is more worried about Erich than he is about Richard's injuries.

JOSEF/ALBERT (CONT'D)
Why didn't they put you in
isolation?

Richard sits up. Grabs the wooden block to carve - it's shaping into an owl.

RICHARD
Since you told me a secret, I will
tell you a secret too.

Josef/Albert is keenly interested.

RICHARD (CONT'D)
You can't tell anybody.... Erich
mentioned about escaping. He
invited me to be the third person.

JOSEF/ALBERT
(raises an eyebrow)
Who is the second person?

Richard doesn't respond. He pauses his carving to look for a reaction from Josef/Albert. But his face is hard to read.

RICHARD
The doctor from Madjanek.

Richard observes Josef/Albert again. He detects a slight reaction but again hard to read.

JOSEF/ALBERT
Who is that?

Richard studies Josef/Albert. Unable to get confirmation about Josef/Albert's identity.

RICHARD
I was hoping you might know since
you came from the same camp.

Studies Josef/Albert again.

JOSEF/ALBERT
Erich never said anything to me.
Did you agree? Are you going to
escape?

RICHARD
You must keep this to yourself.

JOSEF/ALBERT

Of course.

Richard studies Josef/Albert again.

RICHARD

Maybe. But I don't have a plan, so
I would like to speak to this
doctor. I was told he has the plan.

Josef/Albert's turn to study Richard.

JOSEF/ALBERT

Well that plan is botched isn't it -
now that Erich is isolation.

Richard and Josef/Albert study each other. They are like two
chess opponents.

JOSEF/ALBERT (CONT'D)

So what will you do?

Richard keeps carving.

RICHARD

(shrugs)
Don't know.

Josef/Albert gets back under cover.

JOSEF/ALBERT

I'll tell you what I'm going to do.
(pulls the blanket over
himself)
Sleep.

Josef/Albert turns away from Richard to face the wall. His
expression is pensive and anxious.

Richard looks at the back of his roommate momentarily then
turns off the lamp.

INT. APARTMENT BEDROOM - DAY

Sun creeps in through the window curtains.

ALARM SOUNDS. It reads 0700.

Susan sleepily turns it off. Looks over at Hanna's bed. It's
empty.

INT. CLERICAL OFFICE - DAY

Clock reads 0700.

Hanna is among the few transcribers in the office at this hour, typing reports at her desk. She is intensely focused.

INT. ISOLATION CELL - DAY

Erich is sitting against the wall looking disheveled because he hasn't slept.

Door opens.

Odell walks in.

Door closes behind him. Erich does not get up. He is defiant.

ODELL

We have the doctor in isolation too, so you might as well cooperate before we transfer you.

Erich examines Odell's expression to see if he's bluffing. Odell has a poker face.

ERICH

Why should I believe you? Either way, you're going to transfer me, so I have nothing to say.

Erich remains defiant.

ODELL

We know you have a wife and twin boys in Vienna.

Erich looks at him on hearing that. But still remains silent.

ODELL (CONT'D)

As you wish.

Odell leaves. Door closes.

Erich stares at the closed door. Pensive.

INT. CHAPEL - DAY

SOUND OF ORGAN PLAYING.

PRISONERS in the chapel. Some praying. Some reading the bible.

Josef/Albert is seated in the back trying to write a letter, but struggling because of his mangled right hand.

HANNA (O.S.)
(in German)
Who are you writing to?

Josef/Albert quickly turns over the letter. Looks up to see Hanna, as she sits next to him.

He looks ahead at the cross at the alter.

HANNA (CONT'D)
I didn't know you were a Catholic.

JOSEF/ALBERT
Not a good one. I am just desperate for sleep. That's why I am here.

Hanna looks baffled.

JOSEF/ALBERT (CONT'D)
I think maybe I haven't spoken to Him in too long, so He's forgotten about me.

HANNA
I think God is on holiday.

JOSEF/ALBERT
I think He's punishing me by depriving me of sleep.

HANNA
Sleep is what you want from God?

JOSEF/ALBERT
(studies the Crucifix)
Peace.

Hanna grows uncomfortable. There is so much she wish she could say but she refrains.

JOSEF/ALBERT (CONT'D)
(looks ahead at the Crucifix)
He was a better man than me.

HANNA
(perplexed)
Christ? Well, of course.

JOSEF/ALBERT

No. My little brother. You asked me why I wished I didn't have a brother. I love him and would do anything for him. And I did. But I wish I didn't have to.

HANNA

Because you felt responsible? What did he do?

JOSEF/ALBERT

He forged my signature on many occasions to obtain travel documents for Jews.

HANNA

He did?

JOSEF/ALBERT

He set up bank accounts to get Jewish refugees to Lisbon. He's been arrested many times by the Gestapo, and I helped to get him out.

Hanna is amazed. Maybe God is not on vacation.

JOSEF/ALBERT (CONT'D)

He even sent trucks to camps with requests for laborers only to later allow them to escape.

Hanna is stunned at how two brothers could be so different.

HANNA

I think I would have liked your brother.

JOSEF/ALBERT

Yes, you would have. He would have liked you. He is a man of deep moral convictions. Unlike me.

A thought dawns on her.

HANNA

How were you able to help him on so many occasions as a guard?

Josef/Albert realizes he's just shared too much.

HANNA (CONT'D)

You said he forged your signature
on occasions. You helped to get him
released from the Gestapo.

Josef/Albert remains quiet.

JOSEF/ALBERT

(whispers)

Can I trust you?

Hanna appears torn. Doesn't answer.

JOSEF/ALBERT (CONT'D)

If you're still willing to help me
write a letter, then I need to know
that I can trust you.

Hanna nods.

Josef/Albert turns over the letter he was trying to write and
hands it to Hanna with a pen.

JOSEF/ALBERT (CONT'D)

This is what I want you to write:
"Little Bear, I cherish you. I have
missed you."

Hanna starts to write as she studies the pains on his face.

JOSEF/ALBERT (CONT'D)

"I hope you, Emmy, and daughter
Elsa, are well and happy. I hope to
reunite with you soon, but I am not
sure when, if ever. Should anything
happen to me, I want you to have
what's in my account at UBS.
Finally, don't believe everything
you hear about me. I will always be
your beloved brother. God bless."
You got that?

Hanna nods. Studies him curiously. Notices that Josef/Albert
is emotional. She finds herself warming up to him.

HANNA

Address?

JOSEF/ALBERT

(hesitates)

I want to keep my brother safe.
He's a good man.

HANNA

I know.

JOSEF/ALBERT

Cerchovska 6, 141 00 Prague 4,
Czech Republic.

Josef/Albert winces in pain. Touches his cheek.

HANNA

What is it?

JOSEF/ALBERT

Just a bad tooth.

BUZZER SOUNDS outside.

Prisoners rise and start to head out. Josef/Albert rises.

JOSEF/ALBERT (CONT'D)

Thank you.

He leaves with the other prisoners.

Hanna quickly folds the letter and puts it inside her coat.

EXT. COURTYARD - DAY

Hands straightens up a decorated army coat. They are Karl's hands proudly adjusting his military uniform with a group of 20 prisoners also in uniform in the courtyard with the Christmas tree.

There are rows of chairs set up in front of the tree.

Odell observes the prisoners helping one another look good.

Josef/Albert is on the sidelines in civilian clothes.

Hanna, wearing her purple scarf, talks to the PHOTOGRAPHER.

HANNA

(to the prisoners in
German)

Please take a seat. Any seat.

The prisoners start to take their seats. A few officers, including Karl, start out in the back row, but then move themselves to the back. One officer says something to Karl, prompting Karl and others to move to the front rows.

Odell is perplexed. Turns to Hanna.

ODELL
What are they doing?

Hanna jots down notes.

HANNA
(amazed)
I think they are organizing
themselves along rank and political
lines, Sir.

Odell is pleasantly surprised by this unexpected move.

As the prisoners finalize their seating arrangement, Hanna walks over to Josef/Albert.

HANNA (CONT'D)
(in German)
Why don't you join?

JOSEF/ALBERT
(in German)
I don't want a reminder of my time
here. I don't want them to see me
like this.

Hanna nods. Sees that the prisoners are all seated.

HANNA
(to the photographer)
Okay, go ahead.

CLICK - the camera snaps the photo.

INSERT - PHOTOGRAPH

The German officers all look distinguished and proud in their uniforms with the Christmas tree in the background.

It's a happy, official-looking photograph.

BACK TO SCENE

ODELL
Nice work, Hanna.

The prisoners start to disperse.

Hanna and Odell observe a new group of prisoners arrive, including Richard.

Hanna and Richard exchange polite glances. Sees Richard's bruised up face and injured arm.

HANNA
 (whispers to Richard)
 You okay?

RICHARD
 (smiles and winks)
 Have never looked better for a
 photo shoot.

Hanna smiles. They carry on.

Hanna sees Josef/Albert turn to start to leave. Hanna says something to the photographer, who nods.

HANNA
 (to Josef/Albert)
 Let's take a photo of just you. We
 can include with the letter to your
 brother.

This hits a chord with Josef/Albert. He nods.

The photographer adjusts his camera. Hanna helps Josef/Albert straighten the shirt he's wearing. He seems touched.

INSERT - PHOTOGRAPH

A dignified photo of Josef/Albert standing tall next to the Christmas tree.

The slight smile reveals - the GOLD TOOTH.

BACK TO SCENE

Hanna notices Josef/Albert in pain touching his cheek.

HANNA (CONT'D)
 Let me take you to the infirmary.

JOSEF/ALBERT
 I am fine.

He winces in great pain.

HANNA
 No you're not.

Richard observes Hanna escort Josef/Albert away.

PHOTOGRAPHER
 (in German)
 Take your seats please!

Richard joins in the photograph.

INT. INFIRMARY - NIGHT

There is no one except Hanna and Josef/Albert there.

JOSEF/ALBERT
This can wait.

Hanna looks around.

HANNA
No, it can't. Sit down.

Josef/Albert remains standing.

Hanna is already checking cupboards and taking out supplies.

JOSEF/ALBERT
You a dentist?

HANNA
No, but my dad taught me once.
(looks at him)
He is...was a doctor. He had a
clinic. I often helped him.

JOSEF/ALBERT
(studies her curiously)
You said he was at Madjanek?

Hanna's turn to look at him curiously. She nods.

JOSEF/ALBERT (CONT'D)
Being a doctor is different than
being a dentist.

Hanna spreads the tools and supplies on a counter.

HANNA
Just sit down. I've noticed your
pain for awhile. Let me help you.

JOSEF/ALBERT
You want to experiment on me.

He groans in pain. Reluctantly sits down in a chair.

Hanna starts to load a syringe with anesthesia.

Josef/Albert watches her intently.

She approaches him. He examines the syringe.

JOSEF/ALBERT (CONT'D)
I need more than that.

Hanna wonders how he knows. He notices her bafflement.

JOSEF/ALBERT (CONT'D)
Just a guess that's not enough for
a man.

Hanna adds a little more. Studies him momentarily as she motions for him to open his mouth, revealing --

GOLD TOOTH.

JOSEF/ALBERT (CONT'D)
I want to keep that tooth....

Hanna inserts the needle into his gum. Then takes an instrument for extracting the tooth. Goes in.

Dark.

INT. CELL - NIGHT

Dark.

A SCREAM. Josef/Albert turns on the desk lamp next to his bed and sits up. Sweating.

Richard is carving in the dark observing his roommate.

RICHARD
Going to church is not helping?

Josef/Albert shakes his head.

JOSEF/ALBERT
If you were to ask me "have we
deserved victory or not?" I would
say "no, not after what we've
done?"

Richard studies him with interest.

RICHARD
How so?

JOSEF/ALBERT
After the amount of human blood
we've shed knowingly and as a
result of our delusions and also
party instigated by the lust of
blood and other qualities, I now
realize we've deserved defeat, even
I am accusing myself as well.

RICHARD
Are you admitting guilt?

JOSEF/ALBERT
We are all guilty of something.

Josef/Albert reaches into his pocket and pulls out the gold tooth to look at it. Richard notices.

RICHARD
What is that?

Josef/Albert quickly puts it away. Richard studies him.

JOSEF/ALBERT
Why is your conscience so clear?

RICHARD
I told you--

JOSEF/ALBERT
I don't buy it.

RICHARD
Why don't you try confessing at church whatever it is that's keeping you from sleeping? That way you will be able to enjoy the Christmas party tomorrow evening without any burdens on your shoulders?

Josef/Albert considers this.

He looks out the barred window. Sees the well-lit courtyard with guards patrolling. Sees an ambulance nearly still parked in front of the infirmary.

CLICKS to turn off the lamp.

INT. CLERICAL OFFICE - DAY

SOUND OF TYPING. Hanna is feverishly typing up a report.

Hanna pauses on hearing Susan sniffing. Unable to focus on work. Today's newspaper spreads on her desk.

INSERT - NEWSPAPER, DECEMBER 23, 1944

Headline: American soldiers at Bastogne, Belgium, receive desperately needed supplies and offensive reinforcement.

BACK TO SCENE

HANNA

Isn't the news promising?

Susan fights back tears.

SUSAN

I don't know. I have a bad feeling.

Odell approaches.

ODELL

Miss Miller?

Susan gathers herself. Wipes away her tears. Looks at him with hope.

ODELL (CONT'D)

Can I speak with you for a minute.

The gravity in Odell's expression and voice causes Susan's heart to sink. She knows bad news is coming.

Hanna reaches out to squeeze Susan's hand then watches Susan go to an empty office.

Through the glass door and windows she can see Odell removing his hat respectfully and Susan falling into a seat and burying her head in her hands on the desk. Her body shaking. Odell's hand touches her shoulder, then he leaves her alone. He closes the door quietly behind him and walks away.

Hanna returns to her work.

A MAIL CLERK delivers a packet to her.

Hanna opens to see the Christmas photographs. Sees doubles of each photo. She sees one with Josef/Albert smiling with the gold tooth showing.

She looks around. Takes one photo and inserts it into a stamped envelope.

INT. HALLWAY OF CLERICAL OFFICE - DAY

Usual people traffic.

Hanna is in front of a mail drop.

She removes a letter from her coat jacket.

INSERT - LETTER

Little Baer
Cerchovska 6, 141 00 Prague 4, Czech Republic.

BACK TO SCENE.

She looks around, then drops the letter in the mail slot.

EXT. COURTYARD OF COMPOUND - NIGHT

Light snow falls on the beautifully lit Christmas tree.

Guards patrol the grounds.

INT. MESS HALL - NIGHT

The hall has been reorganized with most of the dining tables removed to create open space.

There is a stage with a band consisting of prisoners playing music.

Against the walls are tables with finger foods and beers.

On one of the walls are Christmas photos recently taken.

Some prisoners are partaking in the festivities, while others are more mellow.

There are some women in the room - most are transcribers.

Hanna notices Susan with a suitcase.

HANNA

I thought you already left.

SUSAN

I had to finish some reports.

HANNA

I'm very sorry.

SUSAN

Everybody loses in this war.

Hanna nods.

ODELL (O.S.)

Miss Miller?

Susan and Hanna turn to see Odell.

ODELL (CONT'D)
Can I do anything more for you?

SUSAN
(forces a smile, shakes
her head)
I appreciate what you've done for
me, Sir.

ODELL
Call me James.

Odell fidgets. Reaches into his coat jacket and retrieves a couple of items. Hands Hanna a letter.

ODELL (CONT'D)
And this is for you. Came from the
Eastern Front.

Hanna looks at it. Recognizes the handwriting. Emotional.
Puts it in her coat pocket.

Odell then puts something in Susan's hand.

Susan looks down.

SUSAN'S POV - HER PALM

Dog tag #1734032

BACK TO SCENE

Susan fights back tears.

SUSAN
Thank you.

Odell notices her suitcase.

ODELL
Can I give you a ride?

Susan nods.

ODELL (CONT'D)
(to Hanna)
You've worked hard. Enjoy a night
of rest, Hanna. Happy holidays.

HANNA
Thank you, Sir.

Odell takes Susan's suitcase and escorts Susan out.

Hanna takes out the letter and starts to open it, when --

JOSEF/ALBERT (O.S.)
Can I have this dance?

Hanna quickly puts the letter away on seeing Josef/Albert who extends a hand to her.

"O Tannenbaum" plays in the background.

Richard observes from a distance with a beer in hand.

Hanna feels nostalgic tonight. She would rather be alone, but she nods and allows Josef/Albert to lead her for a dance.

JOSEF/ALBERT (CONT'D)
Makes you miss home, doesn't it?

HANNA
This is my home now.

Hanna studies him. He looks preoccupied.

HANNA (CONT'D)
I mailed the letter today with a photo.

JOSEF/ALBERT
Thank you.

HANNA
How does your family usually celebrate Christmas?

JOSEF/ALBERT
(shrugs)
I suppose with food, drinks, and music like this. I never join.

HANNA
Why not?

Josef/Albert doesn't answer.

JOSEF/ALBERT
Do you think you could ever find peace again?

HANNA
I don't know.

JOSEF/ALBERT
Me neither.

Hanna studies Josef/Albert. She suddenly feels light-headed. She doesn't feel right being with a Nazi in this particular moment. She steps away from him.

HANNA

I am sorry. 'Scuse me.

She moves to the side to sit down.

Josef/Albert understands. Retreats. Grabs a bottle of beer. Leaves. A guard follows him.

EXT. COURTYARD OF COMPOUND - CONTINUOUS

A guard escorts Josef/Albert across the courtyard towards the barracks.

As they pass the infirmary, Josef/Albert sees the ambulance parked outside. There's nobody else around.

Josef/Albert clenches his chest and falls to the ground. The beer bottle falls out of his hand and breaks.

GUARD

What's the matter?

JOSEF/ALBERT

My heart! I have a condition.

GUARD

Medic!

Guard tries to help Josef/Albert.

Josef/Albert eyes MEDICS jump into the ambulance.

INT. MESS HALL - CONTINUOUS

The music has changed to "I'll Be Seeing You."

Karl is a little tipsy. Take another beer and eyes the pictures posted on the wall. Something catches his eye.

Hanna finds a chair and sits down.

She retrieves the letter from her pocket.

INSERT - LETTER

To: Hanna Lieben

From: Ma and Pa

BACK TO SCENE

She takes a deep breath and opens the letter. Starts to read it.

IRENE (V.O.)

My dear Hanna. If this letter has reached your hands, we have likely long gone. There was not a day that went by where your father and I did not think of you. Know that we managed as best as we could to survive as long as we could on the small chance that we might be reunited. You may be intent on finding the truth about what happened to us, but truth is that which conforms to reality, fact, or actuality. Those who survive this horrific period will have one interpretation of the truth, but those who perpetrated the crimes with have another --

RICHARD (O.S.)

Here.

Hanna quickly folds up her letter. She looks pale and ill.

Richard sits down next to her. Offers her a glass of water. She takes it. She cannot speak. She wants to move away from Richard but she's paralyzed.

Hanna takes a sip. Tries to keep her head from spinning.

RICHARD (CONT'D)

It's hard what we do.

HANNA

(looks at him, puzzled)
Pardon?

Richard hands her a wooden owl.

RICHARD

Hanukkah Sameach.

Hanna looks at him with surprise. Holds the wooden owl. Touched by his thoughtful gesture.

She looks around. Pensive.

HANNA

Thank you... Pardon me. There's something I have to do.

Richard watches her get up to make a plate of food.

INT. ISOLATION CELL - NIGHT

Hands carry the plate of food. Hanna's hands, as the GUARDS open the door, letting her into the room to face Erich.

Erich is surprised to see her.

She puts down the plate of food for him.

HANNA

I need to know who the doctor is.

ERICH

(smirks)

Ah, so you don't have him in isolation.

She looks at him, puzzled.

HANNA

You were at Madjanek, so you must know him. And you were plotting an escape with him. Who is he?

Erich eyes her.

ERICH

You Jews are people of strong determination. Why do you need to know so badly anyway?

HANNA

I need to know the truth.

Erich studies her. Shakes his head.

SIRENS suddenly sound outside.

Guards come in to try to get Hanna out.

HANNA (CONT'D)

Who is he!?

ERICH

You're smart, so you figure it out. He has a gold tooth.

Hanna's jaw drops. She now knows who the SS doctor is.

The guards usher her out and shuts the door.

EXT. COURTYARD OF COMPOUND - NIGHT

SIRENS sound as the music emits from the mess hall.

The party continues inside, while the MEDICS load Josef/Albert into the ambulance.

Richard arrives at the door just as the medics close the door to the ambulance.

The ambulance rushes across the courtyard through the gates and into the darkness of the night.

Karl joins them with a beer in one hand and a photograph in the other.

Hanna emerges into the courtyard. Runs up to the guard next to Richard.

Richard observes the panic in Hanna. Motions for the guard.

HANNA

What happened?

GUARD

A prisoner had a heart attack.

HANNA

Who!

KARL

Yeah, who was that?

GUARD

Josef Schutz.

HANNA

Oh my god.

RICHARD

What?

Karl can't help but smile at the ingenuity of the doctor. He looks at the photo in his hand.

KARL

That's not Josef Schutz. That's Dr. Albert Hess.

Hands them the photo, then takes another sip of the beer and goes back inside.

Richard is alarmed on hearing this. He turns to the guard.

RICHARD
Where's Odell?

Hanna seems confused.

The guard glances at Hanna. Hesitant to speak in her presence.

RICHARD (CONT'D)
It's okay. Where's Odell?

GUARD
He's off premise, Sargeant.

Sargeant! Hanna is surprised. Now it all makes sense. Her mind races.

RICHARD
Shit.
(to the Guard)
Find the Captain and let him know
that Prisoner #2959 is the doctor.

Hanna studies Richard.

RICHARD (CONT'D)
(to the Guard)
And stop that goddamn ambulance!

Richard runs to a military jeep. Hanna follows him.

HANNA
I am going with you!

Richard pauses. Sees her determination.

RICHARD
Hop in.

They hop into the jeep. The jeep races through the gates out of the compound.

INT. BACK OF AMBULANCE - NIGHT

Albert Hess is lying down with a respirator on and an IV hooked to his arm. The medic is listening to his heart beat.

It's just Albert and the medic in the back.

Albert could overhear voices.

VOICE OVER RADIO (O.S.)
Private Davis, over.

PRIVATE DAVIS (O.S.)
Copy.

VOICE OVER RADIO (O.S.)
Bring prisoner 2959 back to camp
immediately.

INT. FRONT OF AMBULANCE - NIGHT

PRIVATE DAVIS, a 19-year-old driver, hangs up the mic.
Perplexed. Glances at the rear view mirror.

INTERCUT BETWEEN FRONT AND BACK OF THE AMBULANCE

The medic looks confused.

Private Davis slows the ambulance.

In one swift move, Albert rips the IV from his arm, grabs the
needle, and stabs it in the medic's eye. The medic SCREAMS.

Private Davis reaches under his seat and scrambles to find
something.

Albert locates a tool kit. Opens it - rummages through
protective gloves, compass, whistle, maps, fire extinguisher,
radio set, flashlights, wire cutters, ropes, and army knife.

Private Davis forces the ambulance to a screeching halt.

Albert pushes the medic out the back.

As Private Davis uncovers a gun from under his seat, Albert
stabs him from behind with an army knife. The private yelps.

INT. FRONT OF AMBULANCE - NIGHT

Albert jumps to the front. Pushes Private Davis out of the
door. Takes the driver's seat and speeds away.

EXT. ROCK CREEK AND POTOMAC PARKWAY, WASHINGTON D.C. - NIGHT

A military jeep is among the few cars on the road on this
quiet Christmas eve.

INT. JEEP - NIGHT

Hanna sits quietly, while Richard focuses on the road.

RICHARD
 (into the mic)
 What do you mean, there's no
 response, over.

VOICE OVER RADIO (O.S.)
 It's missing, Sir. Over.

Richard angrily hangs up. Hanna hasn't seen him like this.

RICHARD
 He must have taken control of the
 vehicle. Where could he be....

Richard taps on the steering wheel to help him think. Hanna thinks too.

RICHARD (CONT'D)
 Maybe a hospital. No. A brewery.
 They mentioned some brewery.

Richard speeds up. Exits toward "Georgetown."

HANNA
 Was everything you told me true?

RICHARD
 Yes.

HANNA
 I see....

RICHARD
 I couldn't save my own parents.

Hanna finds a kindred soul in Richard.

RICHARD (CONT'D)
 They were at Auschwitz.

Hanna's heart aches for him.

HANNA
 How do you cope with sitting
 across, face-to-face, with the
 enemies that destroyed your family?
 Our families?

RICHARD

They are the enemy. They are treated as the enemy. But you can't let your emotions get away from you. I have a job to do, so I just do it.

RADIO BUZZES, interrupting them. Richard grabs the mic.

ODELL (O.S.)

Sargeant Frank!

RICHARD

Captain, where have you been?

ODELL (O.S.)

(barks)

This operation is balled up! Where are you? Where's Hess!

RICHARD

Just got to Georgetown. Hanna and I are going to search for him.

ODELL (O.S.)

Han--? I'll check the train and bus stations. Do not lose him!

Richard steps on the gas.

EXT. STREETS OF GEORGETOWN - NIGHT

The jeep speeds along a main street.

INT. JEEP - NIGHT

Richard scans the surrounding. No sight of the ambulance.

Hanna sees a church. Something occurs to her.

HANNA

Drop me off.

Richard eyes Hanna. Not sure. But knows she's right.

RICHARD

Where are you thinking?

HANNA

Churches. You search breweries.

Richard pulls over. As Hanna gets out, Richard grabs her arm. Reaches under the seat, pulls out a handgun. Shows her quickly how to use it, then hands it to her.

RICHARD

Be careful.

She eyes the gun hesitantly, then takes it.

EXT. STREETS OF D.C. - NIGHT

Views of the Mall and Lincoln Memorial.

The ambulance drives along at a steady pace.

INTERCUT BETWEEN HANNA, RICHARD, AND ALBERT

Hanna goes in and out of one church.

Richard goes in and out of a brewery.

Albert checks a map on the side of a road.

Hanna checks another church.

Richard checks another brewery.

Albert resumes driving.

EXT. HOLY TRINITY CATHOLIC CHURCH - NIGHT

The ambulance pulls into a dark alley next to the church.

SOUND OF A CHOIR emits from the church.

INT. CHURCH - NIGHT

Albert sits in the back row as the choir stops and mass disperses.

Albert gets up to make his way towards the altar where the PRIEST (80s) is gathering his things.

ALBERT

Father.

The priest turns to Albert.

PRIEST

Yes?

ALBERT

I would like to make a confession.

The priest eyes him, his disfigured face. Looks beyond him to see that the church is now empty.

PRIEST

Come.

EXT. CHURCH - NIGHT

Hanna sees the cars driving away from the church.

Hanna suddenly notices the ambulance in the alley. Her heart pounds. She glances down at the gun in her hand. Tucks it away in her coat. Takes a deep breath and walks in. Passing the statue of Virgin Mary.

INT. CONFESSIONAL BOOTH - NIGHT

The priest sits on one side, and Albert kneels on the other.

Albert makes the sign of the cross.

ALBERT

Father, I haven't done this in awhile.

PRIEST

If we confess our sins, He is faithful and just, and will forgive our sins and cleanse us from all unrighteousness.

ALBERT

What do I need to do?

PRIEST

May the Lord be in your heart and help you to confess your sins with true sorrow.

ALBERT

Father, I have committed mortal sins. I have killed Jews with my own bare hands.

The priest is taken aback. Studies Albert. Silent.

ALBERT (CONT'D)

In choosing to do wrong and failing to do good, I have sinned against you. I firmly intend, with the help of your grace, to do penance, to sin no more and to avoid whatever leads me to sin--

The door to the booth abruptly opens.

Albert is surprised to see Hanna with a gun pointing at him.

The priest, scared, runs away through a back door.

INT. CHURCH - NIGHT

Albert and Hanna are now alone.

HANNA

Get out of there.

Albert does not move.

ALBERT

Hanna. I am here to repent so I can die in peace. I am not running away from my sins. I want to die.

Hanna does not believe him. Gun quivers in her hands.

ALBERT (CONT'D)

I've realized that's the only way I can find peace. To die.

HANNA

Do you think those you killed had a chance at peace?

Albert notices Hanna's pain.

ALBERT

I am sorry.

HANNA

Sorry?

ALBERT

Your father would be proud of you.

Hanna is so conflicted on hearing those words from a Nazi.

HANNA

Do not speak for my father.

ALBERT

I just realized that God cannot forgive me for what I have done. I must seek a Jew's forgiveness for my crimes. If I tell you about your parents, would you please forgive me?

Hanna tries to steady her hands from shaking, but her heart is pounding. She manages to steady herself. How can she possibly forgive someone who has butchered so many Jews including her parents? She remains silent.

ALBERT (CONT'D)

I remember their names were Sam and Irene Lieben.

Hanna's heart aches.

ALBERT (CONT'D)

Yes, I am the S.S. doctor assigned to the Madjanek Camp. I was trained with Dr. Joseph Mengeles. You know him? To carry out experiments on Jews. I mainly experimented with operations without anesthesia.

Hanna's expression hardens. Manages to stay steady as she listens.

ALBERT (CONT'D)

I needed an assistant, so when I found out that your father was a doctor, I chose him to be my assistant.

Hanna hides her disgust. Aims the gun at his face.

ALBERT (CONT'D)

He helped me poison the Jews with various injections directly to the heart. I used petrol, phenol, you name the poison, I used it, even water, to induce death.

Hanna starts to feel lightheaded.

ALBERT (CONT'D)

I removed organs from living Jews without anesthesia.

Hanna pulls the trigger. GUNFIRE, but purposely misses.

ALBERT (CONT'D)
Please, put that away. Let me tell
you more so you know the truth.

Hanna maintains the aim at Albert.

ALBERT (CONT'D)
I ensured that your father and
mother were treated well, since
your father was working for me.

HANNA
But you killed them both!

ALBERT
Well, that was unfortunate--

HANNA
Unfortunate!?!?

ALBERT
Your father stole anesthesia from
me. So against my better judgment,
I --

HANNA
You killed him, and you killed my
mother.

SOUND OF SIRENS outside.

ALBERT
Now that I have told you the truth
and confessed my sins, will you
please forgive me?

Hanna COCKS the gun. As she aims to shoot at Albert's chest,
Richard barges in with a gun. He sees Hanna and Albert.

Hanna is momentarily distracted on seeing Richard.

Albert quickly takes a knife from his back pocket and slashes
Hanna with it, causing her to drop the gun.

GUNFIRE from Richard towards Albert, but Albert is fast. He
has disappeared through the back door.

American GUARDS charge in.

RICHARD
Go after him! Out back!

Richard runs to Hanna, who arm is bleeding. He removes his
scarf and ties it tightly around her arm.

RICHARD (CONT'D)

Wait here.

Richard gets up and moves towards the door.

Hanna gathers her strength, grabs the gun from the floor, and follows him.

HANNA

No, I am coming.

INTERCUT BETWEEN GUARDS, ALBERT, RICHARD, AND HANNA

Richard and Hanna run down a dark alley. Sees the ambulance still there.

Albert finds refuge in a homeless shelter.

Richard and Hanna run down the main street.

Guards run in all different directions.

Richard and Hanna queries shops and residents on the street. They show them a photo. No one has seen Albert.

A building flares up in flames in the distance.

EXT. HOMELESS SHELTER - DAY

The homeless shelter has been burned to the ground.

Ambulances outside. Guards patrolling.

Hanna and Richard are speaking to some first responders. Then they move inside.

INT. HOMELESS SHELTER - DAY

Everything is charcoaled.

Hanna covers her mouth and nose with her scarf. She almost trips over a body. Richard gives her a hand.

HANNA

There are no survivors.

RICHARD

Doesn't hurt to check once more.

Hanna proceeds ahead of Richard and enters a room.

HANNA (O.S.)
Richard!

INT. BATHROOM - DAY

Hanna still covers her mouth and nose with her scarf.

There's a charred body hanging in the bathroom. They identify him as Albert Hess based on the clothing he is wearing.

RICHARD
Guards!

The guards enter. Richard motions for them to take the charred body away.

HANNA
He asked for my forgiveness.

RICHARD
What?

HANNA
He wanted forgiveness from a Jew.

RICHARD
Did you give it to him?

HANNA
I didn't say anything.

RICHARD
You should have denied it to him outright.

Richard turns to leave. Hanna looks around at the charred surroundings and ashes. She sheds a few tears.

INT. HEMINGWAY'S OFFICE - DAY

Richard, Odell, and Hanna are standing before Hemingway.

Hemingway turns to each of them.

HEMINGWAY
(pins a tag on Richard)
Congratulations on your promotion to Staff Sargeant.

RICHARD
(salutes)
Thank you Sir.

Turns to Odell.

HEMINGWAY

(to Odell)

We are promoting you to command a secret camp in Austria with our allies. You ship out tomorrow at 0600.

ODELL

(salutes)

Thank you Sir.

Turns to Hanna.

HEMINGWAY

Miss Weaver.

HANNA

Lieben. It's Hanna Lieben, Sir.

Richard looks over at her. Smiles.

HEMINGWAY

Hanna Lieben. Are you sure you want me to grant your resignation? What I really wish to grant is the rank of Leader in Interrogations.

HANNA

Thank you, but yes, Sir. I wish to resign to attend medical school.

Hemingway admires her.

HEMINGWAY

All my best to you then.

HANNA

Thank you. Thank you for the opportunity to serve here.

HEMINGWAY

(nods)

Dismissed.

EXT. COURTYARD OF COMPOUND - DAY

Odell parts ways with Richard and Hanna.

HANNA

I guess we part ways here too.

RICHARD
You'll be a great doctor.

Hanna manages a smile.

HANNA
Good luck, Sargeant.

Hanna starts to head towards the gate.

Richard follows her.

RICHARD
Would you like to check out that
brewery in Georgetown?

Hanna turns. Richard smiles sheepishly and winks. She nods and smiles back.

HANNA
Oh, and--

She reaches into her pocket. Hands him the letter from her mother.

Richard is confused.

HANNA (CONT'D)
You will need this as evidence.

RICHARD
What does it say?

HANNA
The truth.

With that she turns and leaves.

EXT. SMALL MODEST HOUSE - DAY

SUPERIMPOSITION:

SIX MONTHS LATER

BUENOS AIRES, ARGENTINA

A POSTMAN inserts mail into a mailbox of a small modest house where the name on the box reads "HELMUT BECKE."

A shadowy figure peeks from behind a window curtain.

The postman moves to the next house further down the street.

A MAN wearing a hat that casts a shadow on his face emerges through the front door.

He opens the mailbox to find an envelope with cash and a passport bearing the name "Helmut Becke" under a picture that resembles Albert Hess.

The face under the hat -- Albert Hess.

SUPERIMPOSITION:

9,000 Nazi war criminals fled to South America after World War II. As many as 5,000 Nazis went to Argentina. Between 1,500 to 2,000 ended up in Brazil. Around 500 to 1,000 settled in Chile. The rest started new lives in Paraguay and Uruguay.

These numbers do not include several hundred more who fled to the safety of right-wing regimes in the Middle East.

From 1942 to 1946, military interrogators questioned more than 3,400 prisoners of war at a Fort Hunt, Virginia, code named P.O. Box 1142 - the majority of whom were Nazi soldiers or naval men - and about 500 key German scientists.

The staff at P.O. Box 1142 discovered information about German advances in jet engine technology, rocketry and weapons systems.

The mostly Jewish-American interrogators extracted mountains of information humanely and professionally, without inflicting any sort of physical harm.

Though inspired by true events and characters, this is a work of fiction. All characters and incidents are products of the writer's imagination, and any resemblance to actual people or events is coincidental or fictionalized.

FADE OUT.