

**The Final Solution**

By

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FADE IN:

EXT. RUMBULA FOREST - DAY

Four men finish digging a MASS GRAVE.

An SS-STURMSCHARFÜHRER and an SS-OBERSTURMFÜHRER overlook.

SS-STURMSCHARFÜHRER  
Get out! Schnell! Put the shovels  
over there! Line up at the edge.

Four SS soldiers walk up from behind the men; with pistols,  
they shoot them in the head.

A long line with Jewish people; men, women, families -- await  
their turn. Some cry, others are in shock.

The next four souls take a few steps toward the edge.

One of the German SS soldiers hesitates and then stiffens.

SS-Sturmscharführer walks up to him --

SS-STURMSCHARFÜHRER  
You choose; it's either the Eastern  
Front or shoot a sub-human who's  
face you don't see.

The SOLDIER still stands frozen. The SS-Sturmscharführer  
pushes him aside and takes his place.

As he wants to shoot the FACELESS CHILD, it turns around:  
it's a BOY, about seven years old, his EYES BEGGING...

SS-STURMSCHARFÜHRER  
(hoarse voice)  
Turn around.

He raises his Luger pistol and shoots.

EXT. TRAIN STATION - DAY

The TRAIN STEAMS as passengers disembark. Stepping down from  
the carriage with luggage is BALDEWIN BRANDT(30's), black  
hair, intense green eyes, immaculate Nazi uniform, stoic.

SUPER: "Berlin-Grunewald station, February 25, 1943"

Baldewin searches the busy station. His eyes rest on a woman  
in her 30's, blonde hair, sky blue eyes, ELEONORE BRANDT.

ELEONORE  
There he is boys!

Baldewin and Eleonore's sons, ALVIE (11), playful and scrawny, and BERRIN (7), shy and giggly both race toward their father.

He wraps his arms around his sons, kissing them on the cheeks.

A DRIVER schlepps Baldewin's luggage to a waiting TAXI.

Baldewin carries Berrin and holds Alvie's hand as they walk over to Eleonore; the parents kiss.

EXT. BRANDT RESIDENCE - DAY

The driver opens the car door for the family as they exit, standing in front of the family quarters on the principal street of Berlin.

Their house stands two-stories tall with a garden parallel to the west wing. A fence gates off the house to the street.

INT. BRANDT DINING ROOM - DAY

The sun shines through the open curtains. The family sits at the table eating breakfast.

Baldewin sings marching songs. Eleonore smiles as the boys eat, bobbing their heads to the singing. A Jewish maid, NAOMI SISKIN (20s), enters from the kitchen to refill the boys' milk glasses.

During mid-song, Baldewin stands and dances with Naomi around the dinner table. She laughs as the family claps along.

Baldewin finishes and bows to the table and Naomi. She curtsies.

EXT. BERLIN STREETS - DAY

People mosey down the sidewalks going about their shopping or dine at outside restaurants.

The Brandt family takes an afternoon stroll. Eleonore has her arm hooked around Baldewin's, and Berrin holds on to Alvie's hand, walking ahead of their parents.

A WOMAN, an armband with a star, briskly approaches them from the opposite direction of the sidewalk.

Alvie notices she seems timid as she gets closer to the family, eyeing Baldwin's Nazi uniform.

She steps out of their path and keeps moving, bowing her head.

EXT. BAKERY - MOMENTS LATER

The family steps out of line after buying their pastries. As they continue their stroll while eating, Alvie turns to a commotion.

The woman from earlier is questioned in line by GESTAPO OFFICERS.

They pull her aside and search her coat, finding biscuits hidden in a bag.

GESTAPO OFFICER #1

What are you doing with these? Jews can't bake or sell bread. It's illegal.

WOMAN

(scrambles)

I was returning them. They are old.

The GESTAPO OFFICER (#1) takes a bite out of the biscuit.

GESTAPO OFFICER #1

(mouthful)

Taste fine to me.

She looks down. The German officer spits the biscuit onto her coat.

GESTAPO OFFICER #1

You're under arrest.

WOMAN

No!

The woman runs from the Gestapo Officers. Everyone in the vicinity watches. The Gestapo officers chase after her, yelling.

Two more GESTAPO OFFICERS at the end of the street cut her off. She stops, spinning in circles for an escape.

She sobs as they get closer. One of the officers punches her in the face... she falls back. All four Gestapo officers kick and stomp her as she crawls away, bleeding.

She pulls herself onto the sidewalk, and GESTAPO OFFICER (#1) removes his revolver, cocks the hammer, and puts it to the back of her head.

GESTAPO OFFICER #1  
Fucking Jewish vermin.

BANG! A bullet rips into her skull. Blood mist. The whole street jumps at the gunshots ECHO.

Eleonore covers her sons' eyes by pressing their heads into her chest.

ELEONORE  
Don't look, boys.

GESTAPO OFFICER (#1) smirks at her dead body. Alvie peeks underneath Eleonore's arm; the cold dead eyes of the Jewish woman stare at him.

The Gestapo officer sees Baldwin's uniform and gives him a Nazi salute.

Baldwin hesitantly returns the gesture. His eyes show contained distress, as he's distraught that his family had to witness the execution.

Without looking at the dead Jewish woman, a German pedestrian steps over the pool of blood forming on the sidewalk.

With the kids secure in Eleonore's arms, Baldwin gently takes Eleonore by the arm to escort her.

BALDEWIN  
Let's go home.

EXT. BERLIN STREETS - MOMENTS LATER

The family is quiet, still in shock. Eleonore cries, and Alvie consoles her with a hug.

Berrin looks lost and turns to his father.

BERRIN  
Is mama okay?

Baldwin kneels, eye to eye with his son, searching for the right words to explain.

BALDEWIN  
We're living in a time that was not made for good people.

BERRIN

Like us?

BALDEWIN

Yes. Like us.

Berrin ponders what his father said.

Eleonore wipes her tears, and the family carries on toward home.

INT. BALDEWIN'S STUDY - DAY

A walnut desk, bookshelves on both sides, and expensive paintings express Baldwin's taste in comfort.

A RADIO PLAYS the BBC evening news, commenting on the war efforts in Germany and across Europe.

Baldwin shows his sons on a rotating globe all the countries the Reich has conquered. He drags his finger from Russia to France, illustrating his experiences.

BALDEWIN

... And now, I am back where I love  
life the most.

He slowly takes his pointed index finger off the globe and pokes Berrin in the stomach.

BALDEWIN

Here!

He tickles him, Berrin squeals with laughter... Baldwin walks over to his desk, and the boys follow.

He takes a seat and pulls a bottle of cognac from a drawer with three glasses. The boys' eyes light up.

Baldwin pours a shot in each glass.

BALDEWIN

It's time my boys put some hair on  
their chest.

He puts the glasses in each of their hands and toasts; they do the same.

BALDEWIN

Here is to Germany, Hitler, and an  
evening of adventure.

He gulps down his glass while the boys do the same. They both cough and wince. Baldwin laughs.

BALDEWIN

More?

Berrin shakes his red face, sticking his tongue out. Alvie holds back the disgust and offers his glass for a refill.

BALDEWIN

That's a good Brandt. Berrin, run and see if dinner is ready and asks Naomi for a glass of milk.

Berrin takes off, and Baldwin hands Alvie another glass of cognac.

BALDEWIN

The proper way to celebrate amongst comrades or for special occasions is like this.

Baldwin hooks his arm around Alvie, and they become entwined. He smiles at his son.

BALDEWIN

Cheers.

They tilt their heads back and finish the glasses. Alvie shakes his head and coughs... the liquor burns. Baldwin slaps his son on the back, proud.

ALVIE

Do all soldiers drink like this?

BALDEWIN

Only the brave.

ALVIE

I can't wait to be in the Wehrmacht someday.

BALDEWIN

Very admirable, my boy. But that's why dad is fighting now. So you don't have to later. I want you to be a good German when you grow up.

ALVIE

I want to be like you.

Berrin storms into the room.

BERRIN  
Dinner is ready!

Baldewin holds up the cognac and a glass.

BALDEWIN  
You want one more before supper, my  
dear boy?

Berrin's face cringes, and he races off down the hallway.

Baldewin and Alvie chuckle.

INT. ALVIE AND BERRIN'S ROOM - NIGHT

The room is filled with laughter. Eleonore lies in between both the boys tickling them at the same time. They kick and roll on the bed with glee.

ELEONORE  
Had enough?

The boys are out of breath, still giggling.

BERRIN  
Not me.

Eleonore pounces on Berrin, using both her hands to tickle him. He squeals like a girl.

ALVIE  
(laughing)  
He's going to wet the bed!

Eleonore stops and slides off the bed.

ALVIE  
Mom, will you sing us to sleep  
again?

Berrin claps his hands in joy.

ELEONORE  
Tuck in, and I will.

The boys scramble under their covers as Eleonore begins to sing, sitting next to Berrin's bed, head draped over the quilt. Her blonde locks spread.

As she sings, Berrin, with his eyes closed, runs his fingers through his mother's hair, dozing off. Alvie nods off too.



Eleonore finishes the song, gets to her feet, and pulls the covers tighter over her sons.

ELEONORE  
(whispers)  
Good night, my princes.

She kisses them on the foreheads and quietly walks out of their room, leaving the door cracked.

INT. BALDEWIN'S STUDY - MOMENTS LATER

Baldewin sits in his chair, jacket unbuttoned, reading the newspaper.

Eleonore walks over and sits on his lap. She lights a cigarette.

BALDEWIN  
Sounded like you and the boys were  
having a party down the hall.

ELEONORE  
It's a little trick I learned. The  
harder they laugh, the faster they  
fall asleep.

BALDEWIN  
Does it work on husbands?

Eleonore sets her cigarette in the ashtray. She raises her hands, fingers curled, and tickles Baldewin.

He restrains her arms while leaning back, laughing.

BALDEWIN  
Okay! I believe you!

She stops, and Baldewin holds onto her wrist, gently moves his hands to her soft palms. He interlocks his fingers with hers and holds them up to his lips... kisses. Eleonore embraces his yearning.

Baldewin hugs his wife tight, her chin resting on his shoulder.

A thought strikes Baldewin; he sits up in his chair. Eleonore walks over to the liquor cabinet and pours herself some vodka.

BALDEWIN  
(urgently)  
Before I forget.

He bends over and goes through his desk drawer, rifling through files.

Baldewin pulls out three papers and three train tickets.

BALDEWIN

Here are you and the boys' tickets for the train. Don't be late, and I've already told Naomi to help remind you when the train leaves. Also, these are far more important than the tickets. Keep these on you at all times.

He hands her Aryan papers, which depict her face and contain information confirming she and her sons are Germans.

She flips through them.

ELEONORE

(jokes)

Even a German has to prove they're German.

Baldewin laughs.

ELEONORE

I'm so proud of you. You, my husband, are going to be Obersturmbannführer.

BALDEWIN

Part of this promotion is yours too. I wouldn't fight so hard if I didn't have the most beautiful wife in the world to come home to.

Eleonore looks aroused by his love for her. She gulps her vodka and leads him by the hand out of the study.

EXT. BRANDT RESIDENCE - DAY

A car is idling while the driver loads Baldewin's luggage into the trunk.

Alvie and Berrin stand in their pajamas, half asleep.

Eleonore wears her silk robe.

ELEONORE

Give your dad a hug and kiss before he goes, boys.

Baldewin crouches in front of them.

BALDEWIN

I know our time was short, my sons,  
but dad has duties. I wish I could  
stay longer.

ALVIE

Don't worry, dad. I'll take care of  
us.

Baldewin smiles at his eldest and hugs both of them tight. He  
kisses them on the head and stands.

Eleonore holds back tears.

ELEONORE

(English subtitles)  
Auf Wiedersehen, Liebchen.

Baldewin kisses her passionately.

BALDEWIN

(English subtitles)  
Auf Wiedersehen.

Baldewin gets in the car, and it pulls away from the curb. He  
turns to see his family waving while getting smaller in the  
distance.

EXT. STREET ALLEY - DAY

Alvie hangs out with OLDER GERMAN BOYS -- troublemakers. They  
take turns throwing stones at a tree. A bird lands on a  
branch.

GERMAN BOY

I bet you can't hit that bird,  
Alvie.

Alvie winds up his arm and throws the stone. It hits the  
bird; it's dazed for a moment and flies off.

The German boys are impressed. The eldest German boy throws  
his arm around Alvie's neck.

GERMAN LEADER

So, Alvie, tell me, have you shoved  
it in a girl yet?

All the boys laugh. Alvie blushes.

ALVIE

No! Have you?!

GERMAN LEADER

Of course I have. That girl you like in class. The one you're always staring at.

The boys laugh louder.

GERMAN LEADER

I made her bleed last time.

Alvie shakes his head in disgust but can't help joining in on the laughter.

The cackling stops when one of the German boys notices a GROUP OF JEWISH BOYS round the corner into the alley, star armbands on their coats.

They quickly form a line of defense and scowl.

GERMAN LEADER

You know where you're at, Jews?

The Jewish boys are quiet. Their leader speaks up.

JEWISH LEADER

We thought it was empty. Sorry. We just came to play.

GERMAN BOY

This is our alley, Jews! You want to play here, then you got to fight us for it!

The German boys get riled up.

JEWISH LEADER

We'll go.

GERMAN BOY

Fucking right, you will! We should give you a beaten anyway, you six-nosed bastards.

The Jewish leader stares down the German boys. His FRIEND pulls him by the arm; he gives in and turns away.

GERMAN LEADER

My father said Germans are entitled to kill Jews.

The Jewish leader stops dead in his tracks and turns slowly, anger in his eyes.

The German boys jeer for a fight.

The Jewish leader charges toward the German boys. He grabs a stick from the ground mid-run, and his friends do the same.

The German boys ante up, grab big rocks and thick lumber.

They collide in a fury of swinging and yelling.

The Jewish leader and the German leader bash each other with the lumber sticks, leaving welts.

The German leader tackles the Jewish leader to the ground and cracks him over the head with a rock -- bleeding ensues.

The Jewish leader rolls him over and bites down on his left cheek, makes the German leader scream.

As the kicks and punches fly, Alvie stands frozen in fear, his knees shaking... pissing his pants. Ashamed, he runs from the brawl as fast as he can.

INT. BRANDT RESIDENCE - MOMENTS LATER

Alvie comes in through the front door, out of breath.

ELEONORE

Alvie!

Eleonore's FOOTSTEPS MARCH toward the front door.

Alvie composes himself as Eleonore approaches him.

ELEONORE (O.S.)

Where were you, young man?!

ALVIE

I went with some of my friends.

ELEONORE

Did I say a damn thing about you hanging out with your friends after school? Did I?!

Alvie hangs his head.

ALVIE

No.

ELEONORE

Berrin and I were waiting forever  
for you. I get very angry when I  
don't know where you are!

Eleonore smells urine and looks down at his pants.

ELEONORE

What's wrong?

ALVIE

Nothing.

She squints at him.

ELEONORE

Nothing? You wetting your pants is  
nothing?! You're becoming more and  
more of a little liar. Just because  
your father left doesn't mean you  
get to lie or go wherever whenever  
you want. This family has rules,  
you know.

ALVIE

Someone has to protect this family.

ELEONORE

And you're the man of the house  
now? A little boy who wets his  
pants will fight for us?

Reflecting on the fight he fled from, Alvie's eyes tear up  
with rage.

ALVIE

Yes, I will!

Eleonore backs off.

ELEONORE

Go to your room and don't come down  
until dinner.

Alvie stomps up the stairs.

INT. BRANDT KITCHEN - DAY

Naomi draws the curtains, crosses to the stove, and returns  
to preparing dinner, stirring pots as they boil.

She opens the oven and checks the bread.

She takes a seat at the table, chopping vegetables as Berrin walks in. She smiles at him.

NAOMI

I know what you're here for.

Berrin sits on her lap, and she reaches over to a block of cheese and cuts him a slice.

NAOMI

Just one.

Berrin bites into it, and she goes back to chopping vegetables. He finishes it and looks at her again.

NAOMI

I said one.

Berrin makes a sad face, his eyes go big, and he sticks out his bottom lip. Naomi rolls her eyes.

NAOMI

One more. That's it. Dinner will be ready soon.

She slices him another piece of cheese. Berrin giggles.

NAOMI

(playful)

You know they say Alvie is the rascal, but you're the one they need to watch. I can see you selling out your mother for a good pair of legs. You are the spitting image of your father. A handsome devil. Only more sly.

BERRIN

You think I'm a devil?

Naomi sets him on his feet and gets close to his face.

NAOMI

Yes.

She rubs her nose against his.

NAOMI

Now run along, you cheese bandit.

Berrin leaves the kitchen, and Naomi resumes chopping.

INT. BRANDT DINING ROOM - LATER

Porcelain figurines and different sized lamps decorate the wall.

Above the large dining table hangs a sparkling chandelier. A radio plays "Lili Marleen."

Spread out in the middle of the table are fruits, cakes, and sausages.

Alvie and Berrin take bites from the appetizers while Eleonore watches from the head of the table.

Naomi enters the room with a pot of soup and dishes out steamy full ladles into bowls. The family slurps away.

BERRIN

Thank you, Naomi.

Naomi winks.

NAOMI

Would you like anything else, Mrs. Brandt?

ELEONORE

A refill on drinks for the table and more bread please... Thank you, Naomi.

A NEWS BREAK interrupts the MUSIC as Naomi leaves the dining room.

The BBC BROADCASTER announces the Reich's most recent victories.

BBC ANNOUNCER

(radio broadcast)

Hitler has taken over more of Europe in rapid succession. And now with a special message from the Reich.

A NEW GERMAN VOICE takes over --

GERMAN PROPAGANDIST

(radio broadcast)

Hitler loves peace. Then why is it impossible to reach an understanding with a peaceful method?



Eleonore cringes at the radio as the boys listen, trying to understand.

GERMAN PROPAGANDIST

Perhaps of the different meanings we give to the same word. The Reich chancellor's peace means "Give up all hope and resistance and surrender to all my claims. Do not discuss the justice and accept my wishes as to the inevitable law of the historical development of the greatness of the Reich."

Eleonore gets up and turns off the radio.

She sits back down as Naomi walks in with a pitcher of milk.

As Naomi refills their glasses, Berrin itches with a question.

BERRIN

Mother, what's the Reich?

Naomi becomes uncomfortable as she pours. Eleonore notices.

ELEONORE

That's not something we need to talk about at the table, Berrin.

Alvie has a mischievous smile.

ALVIE

The Reich is who daddy serves. Their job is to relocate all of the snipcocks and six-noses. And if they resist, then they-

Eleonore slaps Alvie hard across the face. Naomi is shocked, and Berrin starts to cry.

ELEONORE

Apologize to Naomi and go to your room.

Alvie has a red mark on his cheek; he snuffles.

ALVIE

Sorry, Naomi.

Alvie runs out of the dining room. Berrin cries, and Naomi picks him up.

NAOMI  
It's alright.

ELEONORE  
Give him to mama.

BERRIN  
No!

NAOMI  
It's okay.

Eleonore cradles Berrin, rocking him back and forth.

INT. BALDEWIN'S STUDY - DAY

Eleonore sits in Baldwin's chair, going over the train schedules and departures, smoking a cigarette.

As she leafs through papers, off to the side are the train tickets for the trip.

Typing away, she glances over at the grandfather clock.

INSERT - TYPEWRITER.

A letter regarding Naomi's maid status and her value as a worker.

INT. BRANDT DINING ROOM - DAY

Naomi serves the boys' breakfast -- sausage and biscuits.

They scarf down the food.

NAOMI  
Eat fast boys. The taxi will be  
here soon.

Berrin stuffs a whole biscuit in his mouth and chugs his glass of milk -- it runs down his chin.

Alvie looks up at his cheeks full of food.

ALVIE  
You look like a chipmunk.

Naomi smiles and pinches Berrin's stomach.

NAOMI  
He's getting nice and fat like a  
hen.

The boys snicker.

INT. BALDEWIN'S STUDY - CONTINUOUS

Naomi enters with one of Baldwin's uniforms on a coat hanger.

NAOMI

I had this pulled out of storage and cleaned.

NAOMI

Had the britches taken in so that it looks nice and new for his promotion ceremony. I'm packing it in one of his suitcases, along with the other clothing items you asked for that he will need.

Naomi neatly folds the uniform into the suitcase and clicks it shut.

Eleonore doesn't look up from her typing.

ELEONORE

Thank you. When will the taxi be here?

NAOMI

Any moment now. All your luggage and the boys are waiting by the front door. Is all your itinerary in order?

Eleonore straightens up her back.

She takes the stack of papers, sets them neatly on the desk, and places the train tickets on top.

ELEONORE

It appears so. Naomi?

NAOMI

Yes, Mrs. Brandt?

ELEONORE

We are not going to be gone very long, and there is something I want you to do while we are absent.

NAOMI

What's that?

Eleonore reaches into the top drawer and pulls out some documents. She walks over and places them into Naomi's hands.

They are forged Aryan papers. Naomi looks confused.

ELEONORE

I want you gone before we come back. Now those are top quality forgeries. Paid really good money for them. You shouldn't have trouble getting past checkpoints with those.

Naomi's face turns dreadful.

NAOMI

Where will I go? This is the only place I have to live. The only place that I have a working permit to protect me.

Eleonore walks back to the drawer and pulls out a stack of banknotes, thousands in currency. She slaps it in Naomi's other hand. Naomi is speechless.

ELEONORE

Darling, I'm getting more and more frightened that even though my family is German and you are working for us as a Jew, soon that won't be good enough to protect you from what the Nazis have planned. You've become family to us. And I know some other housewives treat their maids like garbage to be thrown away. I, for one, am not that cold-hearted. I don't want to come back to something terrible having happened to you.

Naomi cries, she becomes weak and her body falls into Eleonore's chest. She holds her up with a hug.

ELEONORE

It will be fine, love. Everything will be okay. You're going to leave Berlin and never come back.

(tears up)

Understood?

She cradles her like a baby.

A TAXI HONKS from outside the household.

EXT. GRUNEWALD STATION - DAY

A MASS OF JEWS await for the carriages to arrive.

Some Jews lie down with their heads in their companion's lap; others sit on their possessions or crouch on the ground; some sit back to back. Two rabbis discuss their journey.

RABBI #1

(Yiddish)

I had to pay direct money deposit  
to the SS to be deported?!

RABBI #2

(Yiddish)

I'm excited to be resettled for  
work in the East!

Armed GERMAN SS SOLDIERS at the end of the station pace back and forth, smoke cigarettes and keep a watchful eye.

In the distance a LOCOMOTIVE CHUGGS toward the station.

All the Jews stand and form lines to board, pulling out their tickets, adjusting their yellow armbands to be visible.

The LOCOMOTIVE STEAMS and comes to a stop.

Eleonore has both her sons' hands gripped, pushing through the lines, dignified.

As she strides past the LOWER CLASS JEWS, the TAXI DRIVER follows behind her with a cart containing the families' luggage.

In broken Yiddish, POLISH GUARDS yell at Jews to have their tickets ready. Most are confused but understand his gestures of holding up a ticket, so they all mimic.

Eleonore sees ahead, the FIRST-CLASS JEWS, well-dressed, with yellow armbands. Appointed to the third-class carriages.

*(NOTE: occasionally WO1 hero's, and well-known Jewish people traveled third-class towards their final destination)*

She makes her way toward those lines; stopping there, she turns to the taxi driver and pays him.

He thankfully nods and races back to his taxi.

ELEONORE

Boys, stay with the luggage.

They nod. Alvie takes Berrin's hand.

A MAN'S VOICE  
Eleonore?!

She turns.

A man (50s) with a special Judenrad star surrounded by his family -- waves at her...

MAN  
How's my daughter?

ELEONORE  
She's well.

A faint smile.

ABRAHAM  
Tell her I love her.

ELEONORE  
I will. Don't worry.

A beat, and she refocusses on the task ahead.

Approaches a POLISH GUARD (#1) nearby.

ELEONORE  
(English subtitles)  
Ktory pociag nie jest dia Zydow?

He seems puzzled... She speaks German.

ELEONORE  
(English subtitles)  
Welcher Zug ist nicht fur Juden?

He stares at her, lost.

At the station, GERMAN SS OFFICERS board a carriage. They are drunk and cheery. Eleonore quickly points at them.

ELEONORE  
(English subtitles)  
Mein Mann ist beim SS! Er erwartet mich!

He smiles and shakes his head, clueless.

She hands him the first-class tickets.

He examines the tickets, laughs, responds in broken German.

POLISH GUARD #1  
 (English subtitles)  
 Nur Juden diese Zug.

Eleonore does not communicate, agitated. He smiles and hands her tickets back.

She pushes out a smile and points to her luggage.

ELEONORE  
 (English subtitles)  
 Machen Sie sicher, dass mein Gepäck  
 berücksichtigt wird.

She grabs her sons' hands and they march for the carriage at the end of the station.

Polish guard (#1) laughs. He pushes her cart to the LUGGAGE BOXCARS at the opposite end of the station, behind the Jewish cattle carriages reserved for Jewish plant workers and Jewish welfare workers.

POLISH GUARD #1  
 (Polish)  
 That's one audacious Jew.

The WHISTLE for the train BLOWS and the CHIMNEY PUFFS.

Moments from leaving the station, she and her sons run for the first carriage with the German officers. They are close to boarding. Another POLISH GUARD (#2) stops her.

POLISH GUARD #2  
 (Polish)  
 This is for Germans only. Where is  
 your yellow armband?

Eleonore gets frustrated.

ELEONORE  
 I don't know what you're saying!  
 I'm an SS officer's wife! Let me  
 board!

She shoves the tickets into his chest. He looks offended.

The WHISTLE BLOWS again.

A GERMAN SS SOLDIER at the end of the station yells down to Eleonore.

GERMAN SS SOLDIER  
 (English subtitles)  
 Verflucht nochmal, besteige den  
 Zug!

Polish guard (#2) grabs Eleonore by the arm and pulls her to the third-class Jews' carriage, connected to the German carriage.

ELEONORE  
 Unhand me!

Polish guard (#2) opens the carriage door and pushes her on board; the boys run in after her. He turns to the German SS soldiers and gives them a signal of reassurance.

Down at the boxcar that contains all of the passengers' luggage, Polish guard (#1) takes Eleonore's cart of suitcases and tosses them into the pile, all of which have Jewish last names written on them with chalk.

He slides the boxcar door shut and blows into his whistle.

The train slowly pulls out the station.

INT. THIRD-CLASS CARRIAGE - CONTINUOUS

Eleonore and her sons are frazzled as they look at the crammed compartment. Jews holding belongings and family in their laps.

She takes her sons' hands and spots an empty seat near the back. Eleonore hurries toward it. They squeeze by the Jewish family on the opposite side of the aisle, and sit down.

She lets Berrin sit near the window, Alvie in the middle, and herself closest to the aisle. In front of them, rabbi (#1) and rabbi (2) start to pray.

As the train pulls out of the station, Berrin watches out the window at the station as it passes by.

He sees the Polish guard (#1) strip hidden jewelry taped to a young boy's chest. His mother stands by crying, being frisked by Polish guard (#2), who takes off her rings.

Eleonore breaks Berrin's focus, tugging on his jacket.

ELEONORE  
 Here's some chocolate. Sit down.

Berrin sits and unwraps his chocolate bar; Alvie does the same.



The GERMAN OFFICERS' carriage connected to the third-class Jews' carriage, SING, LAUGH and drink.

ELEONORE

You hear that boys? Those are soldiers like dad. Having a grand old time.

ALVIE

Why can't we sit with them?

ELEONORE

Because there wasn't enough room. The soldiers deserve the better carriage. They're our protectors.

BERRIN

Why did that man grab you?

ELEONORE

He was doing his job poorly. I'll be telling your father about him when we see him. Big trouble.

Eleonore smiles at her sons, and they grin back.

ELEONORE

Any moment now, the conductor will announce that an officer's wife and her sons are aboard the train and should receive special treatment.

The boys find comfort in their mother's words. Eleonore pulls a chocolate candy from her purse and comforts herself.

INT. THIRD-CLASS CARRIAGE - LATER

The beautiful scenery passes by outside the window.

Eleonore has cradled Berrin in her lap while Alvie rests next to them.

Passengers stare and whisper about a woman and her two asleep sons; they do not seem to fit in.

A group of passengers near the front finally send a woman over to inquiry.

FEMALE PASSENGER

Excuse me.

Eleonore turns to acknowledge her.

ELEONORE

Yes.

FEMALE PASSENGER

Where is your armband?

ELEONORE

I'm not Jewish.

She is caught off guard. Eleonore turns back to the window.

The Female Passenger returns to her group.

FEMALE PASSENGER

She says she is not a Jew.

MALE PASSENGER

Maybe she's Polish? She looks more Aryan than Jewish.

FEMALE PASSENGER

It's not possible the Germans would mix up one of their own in this mess. All this strict planning and an Aryan family gets lost in the shuffle? Nonsense.

MALE PASSENGER

I don't know. Maybe she is Jewish or Polish and is trying to fool them?

FEMALE PASSENGER

Maybe she is crazy.

The group snickers.

Eleonore gazes at the sun setting, shining orange through the trees. She closes her eyes and falls asleep.

INT. THIRD-CLASS CARRIAGE - NIGHT

As the carriage carries on, a JEWISH MOTHER instructs her two YOUNG DAUGHTERS in the cramped seat.

JEWISH MOTHER

If a German hits you. Bow your head and he will spare you. You must not run away when you are beaten. You will just make them more angry.

The daughters nod.

In the front of the carriage, Jews of all ages and genders have gathered around, discussing the "Resettlement Program."

MALE PASSENGER

I feel somewhat safe now that we have made it this far into the night. I honestly thought this would be a short ride to a forest to be gunned down.

FEMALE PASSENGER

Nonsense! We are being relocated to Ukraine. Only the Jews who are stupid enough to resist are shot. This benefits us.

The group ponders.

FEMALE PASSENGER

Besides, why go through all this trouble just to kill us?

ELDERLY JEWISH WOMAN

I hear they only kill the old and the sick.

The group becomes nervous.

FEMALE PASSENGER

Quiet.

JEWISH MOTHER

My sister in Prague mailed me a letter weeks before we were to be relocated. She talked of children escaping to London, smuggled away on a train.

MALE PASSENGER

Not the parents?

The group is quiet.

FEMALE PASSENGER #2

(chimes in)

Before we left, I heard gunshots coming from the edge of the forest near my town. Some of the members of my community were missing after that.

She tears up.

FEMALE PASSENGER

They must have fled to America or to elsewhere to avoid all of this. Naturally, they will have a tougher time finding work.

FEMALE PASSENGER #2

Then what about the gunshots?

FEMALE PASSENGER

The Germans were using it as a rifle range. Did those members of your community have working papers?

FEMALE PASSENGER #2

I don't know.

FEMALE PASSENGER

See, there is your answer.

The female passenger genuinely smiles at everyone, seemingly unaware that the others might not share the same optimism.

MALE PASSENGER

That's enough now. We should all rest.

The passengers all go sit back in their seats, worried about the outcome of where this train takes them.

The elderly Jewish woman wipes some tears from her eyes.

She opens her suitcase and pulls out a paper, a pencil, and an envelope.

She writes while crying; tears drop onto the page.

The Jewish mother notices and so do other passengers of the carriage.

JEWISH MOTHER

What are you doing?

ELDERLY JEWISH WOMAN

Just in case.

She signs her name at the bottom and puts it in the envelope, sealing it with a lick of her tongue.

She opens her WINDOW, and the WIND BLOWS in.

She hold the letter out the window -- it flaps in the gust of wind from the speed of the train. She holds onto, closes her eyes, praying to herself.

She releases the letter and it disappears with the wind and into the night.

The elderly Jewish woman closes the window and sits back down, covers her face as she cries.

The carriage of Jews is affected by this last act of desperation to be remembered.

A domino effect of all them pulling out paper, pencils, and envelopes. Some tear up as they scroll their last thoughts and wishes.

Envelopes are limited, so they put more than one family into a single envelope.

The female passenger lets the truth sink in, she writes a letter herself.

EXT. THIRD-CLASS CARRIAGE - MOMENTS LATER

As the train steams on, all the windows on the left side of the track slide open, dozens of hands stick out into the HOWLING WIND and release their letters.

The gust of air blows on Berrin's face; his hair whips to the side, and he cracks open his eyes. As he stirs about, he sees everyone throw their letters out the windows.

Berrin tries to wake Alvie and Eleonore but to no avail.

He looks over at the two Jewish daughters as they climb up onto a seat and throw letters out the window for their grandmother.

Berrin digs in Eleonore's purse and pulls out their train tickets and Aryan papers, opens the window next to him, and throws them out.

He turns to the Jewish daughters for approval, delighted.

They stare back at him, unamused. Berrin's smile fades.

Eleonore finally wakes from the wind that blows on her.

ELEONORE

Berrin, close that window, it's cold.

He slides it shut.

ELEONORE

Lie down next to your brother. Go  
back to sleep.

INT. THIRD-CLASS CARRIAGE - DAY

As the sun rises, the locomotive pulls into a train station,  
the BRAKES HISS, the WHISTLE SCREAMS.

Eleonore awakens abruptly; she sees the passengers stare out  
the windows, curious.

The passengers see a little station, branches woven around  
barbed wire fence and trees planted around the perimeter.

As the carriage rolls along, they see the signs "to the spa"  
and "to the trains to Wolkowisk".

To the further left, the locomotive connects with a PLATFORM.

DREAD SETS IN.

She turns to the nearest passengers who look out the window.

ELEONORE

We are not in Posen?!

The passengers make out an SS OFFICER (#1), a few UKRAINIAN  
GUARDS carrying WIPS, and MEN who WEAR BLUE ARMBANDS, their  
bodies motionless. The men scowl.

As the locomotive comes to a complete stop, the SS officer  
gives a faint smile.

A silence falls inside the carriage.

Eleonore looks around and sees the mute consent on every  
face.

She presses her sons' faces to her breast.

ELEONORE

Mama is going to take care of us.

SUPER: "TREBLINKA"

EXT. RECEPTION AREA - CONTINUOUS

The JEWISH COMMANDOS open the third-class carriage doors and  
board, yanking the closest Jews out.

## JEWISH COMMANDO

Everyone out of the carriages now!

The Jews flood out the carriage door, squeezing and stumbling.

A domino effect from the rest of the carriages, as the Jewish commandos and Ukrainian guards yell, rushing and pushing Jews out onto the MAJOR PLATFORM.

Jews are beaten as they exit the carriages. They stagger.

Some hold their valuables. Some hold children.

Many of them slip and fall off only to be dragged by the hair back onto the platform.

RABBI (#2) drops to his knees and begins to pray in Yiddish.

## RABBI

(subtitles)

Hear, o Israel, the Lord thy God,  
the Lord is one!

A UKRAINIAN GUARD (#1) walks over with his dog. It tears into the flesh of the Rabbi's arm while the guard kicks him.

Eleonore comes out of the carriage into the chaos of JEWS screaming and UKRAINIANS shouting.

She holds Berrin in one arm and hugs Alvie tightly with the other. She stops, crouches, and speaks into the boys' ears.

## ELEONORE

If you boys get separated from me,  
hold onto each other. Mama will  
find you.

She looks at her sons; they are frightened, tears run down their faces.

## ELEONORE

Understood!

They nod.

Eleonore looks at Alvie.

## ELEONORE

Don't you let your brother go.

Alvie squeezes Berrin tight.

TWO BIG GATE DOORS SWING OPEN.

As the crowd moves toward the gate, Eleonore pushes against the flow and pulls her sons along.

She sees an SS OFFICER (#2), a fat middle-aged man, and straightens her clothes, marches toward him.

ELEONORE  
 (haughty)  
 Excuse me! My name is Eleonore Brandt, and I am the wife of SS officer Baldwin Brandt.

The German officer is drunk and looks at her, glassy-eyed.

ELEONORE  
 Clearly, a mistake has been made and my sons and I have boarded the wrong train. We are to be in Posen by this evening.

His yellow teeth show when he smiles.

ELEONORE  
 My husband is being promoted to Obersturmbannführer. And if you value your job, you will remove my family and me from these intolerable surroundings! I refuse to be shouted at by drunk Ukrainians.

SS OFFICER #2  
 Where is your Aryan passport?

Eleonore quickly searches her purse. She panics, dumps the purse out... nothing. She digs in her pockets... again, nothing.

ELEONORE  
 It must be in our luggage and I insist you have your men find it!

He laughs.

SS OFFICER #2  
 Your eyes are blue, but maybe you're the bitch of a German who fucked a Jew whore.

ELEONORE  
 It's the truth, God damn it!



He shoots her a stare of violence.

Eleonore begins to cry and walks her sons toward the choke point of the open gate.

EXT. DEPORTATION SQUARE - CONTINUOUS

All the Jews have been corralled into the square, the two big gate doors swing closed.

A mass of scared Jews split into columns. ARMED UKRAINIANS, posted in the middle, make them divide.

They form lines. Once they reach the front, they give up all their valuables, jewelry, banknotes, onto a table. Sorting Commandos collect them into piles.

LOUDSPEAKER (O.S.)

(blares)

Men to the right! Women to the left.

A HUSBAND and WIFE hold onto each other, eyes closed, not assembling into the lines.

A UKRAINIAN (#2) strides over and lashes her with a whip, her husband shields her, and the Ukrainian pulls out his pistol and shoots him in the head.

The Ukrainian sees her wedding ring on her finger. He pulls a knife and cuts her finger off. She screams.

He walks over to a bucket full of rings and throws in the finger.

An OLD MAN who stands in line closes his eyes to this horror. He holds a bird cage with a BLUE PARROT. It flaps around scared.

He opens the gate and it flies out. He cries as German soldiers take shots at it. They laugh as they fire at the bird.

In the women's line, the Ukrainians pull a couple of BEAUTIFUL YOUNG JEWISH WOMEN from the line by the hair. They go with their hands up.

Behind a barracks the women are forced down to their knees at gunpoint. (censored)

A UKRAINIAN (#3) unzips his pants... the girl pushes the man away and runs for the two big gates.

With his trousers on his knees, he slowly draws his revolver, aims, and fires. She DROPS, and DUST KICKS UP.

The Ukrainians are finished with raping the young Jewish girls (O.S.) and push them back toward the lines, weeping.

A GIRL slaps the Ukrainian (#3), and they push her to the ground, bayoneting her to death with their rifles.

A TALL WOMAN in a zigzag suit cradles her BABY. She rushes over to the overseeing SS OFFICER (#3) and holds out her child while on her knees.

TALL JEWISH WOMAN  
Please. Spare my child.

He takes the baby and kicks the woman hard in the chest. She gasps for air and is pushed back into the women's line.

The SS officer carries the baby over to the WATER WELL and drops the infant into it. (censored) He turns back to the lines as a SPLASH ECHOES from the well.

Ukrainians see Eleonore and her sons stand by the gate, petrified. They move toward her, smiling.

She sees the SS officer and runs for him in the middle of the square; her sons barely keep up with her pace.

ELEONORE  
Please sir! I beg you! I am an  
honest Aryan like yourself. Look at  
me! I'm a good German.

The SS officer mulls over her German features.

ELEONORE  
Please, look at my boys!

Eleonore desperately pulls their pants down, exposing their uncircumcised penises (O.S.).

The SS officer is puzzled.

SS OFFICER #3  
Now you and your sons undress.

Eleonore does not hesitate and strips her clothes off till she is naked. Her sons undress not fast enough. She yanks at their clothing, nearly tearing them.(all censored)

The SS officer looks behind him to other SS and Ukrainians who linger about.

SS OFFICER #3

Kiwi!

SS officer KURT KÜTTNER (30s), nicknamed KIWI; short, bull-necked, cruel -- stubs his cigarette out and walks over.

SS OFFICER #3

(grins)

I apologize for bothering you. I know you haven't had your breakfast yet, but I need your expertise.

Kiwi stares at Eleonore and her boys, bodies trembling.

KIWI

You know I can't have breakfast until I have killed at least two Jews.

SS OFFICER #3

Well perhaps you could kill these ones.

KIWI

Why are they on display and not in line?

SS OFFICER #3

She claims she is German. She has blue eyes and blonde hair, but she could just be Polish? But her sons are not circumcised.

Kiwi looks at their penises, then back at Eleonore.

KIWI

Where are you from?

ELEONORE

I'm from Berlin. My husband is Baldwin Brandt. He is being promoted to SS Obersturmbannführer in Posen. My sons and I are going to his promotion.

Kiwi is not sure -- he taps his boot on the dirt.

KIWI

Take the boys to the HOSPITAL. And she goes back in line.

SS OFFICER #3

Thank you. All of you pick your clothes up. Bitch, back in line!

Eleonore almost faints, her boys quickly cling to her bare back.

The SS officer signals two Ukrainians over.

SS OFFICER #3  
Take these boys to the hospital!

As they walk over, Eleonore pulls herself together.

ELEONORE  
Boys, listen to me. You go with them. Everything will be okay. Your father will come get us. Just be good and go.

The boys uncontrollably cry, shaking their heads.

The Ukrainians rip the boys away from Eleonore.

BERRIN  
No!

Eleonore picks up her clothes and walks backward to the line.

She can't look away.

Alvie grabs Berrin and pulls him along with the Ukrainians.

Berrin slips loose and runs for Eleonore.

ELEONORE  
No Berrin!

The Ukrainian hits Berrin in the head with the stock of his rifle; he hits the ground, dazed.

Alvie runs over and carries him, joins the Ukrainians as they walk to the hospital.

ELEONORE  
Just go! Mama loves you!

She turns her back on her sons, covers her naked body with her clothes, cries, and gasps for air.

INT. WOMEN'S BARRACK - UNDRESSING ROOM - CONTINUOUS

The women are crammed into lines, frightened. A FEMALE SS OFFICER stands at the head of the women.

FEMALE SS OFFICER  
 Put your clothes in the pile! You  
 will be able to find them after the  
 shower!

The women undress, except for Eleonore who is already naked.

These women are divided from the group once they relinquish  
 their clothes to a heaping pile.

FEMALE SS OFFICER  
 Tie your shoes together with the  
 string handed to you and place them  
 in the separate pile.

A FEMALE KAPO (#1) walks down the line passing out strings to  
 the women. They tie their shoes together and toss them into a  
 pile.

They move forward into the next room.

INT. WOMEN'S BARRACK - BEAUTY SALON - CONTINUOUS

Eleonore is instructed to sit down on a bench alongside four  
 others. Behind them are barbers with electric clippers.

A FEMALE KAPO (#2) steps forward facing the remaining women  
 and conducts them into a quartet.

FEMALE KAPO  
 You know the words to "Aheim  
 Aheim"! Begin!

She waves her hands in the air as the crying women stagger to  
 harmonize the old Yiddish melody.

The clippers BUZZ as it slashes. The whole head of hair falls  
 into a sack placed beside each hairdresser.

A young woman weeps as her hair is taken away.

Eleonore sits on the bench and her golden locks are shaved.

She is ordered to stand in one of the two ten-row lines as  
 the barrack's door opens and they file out.

EXT. THE TUBE - CONTINUOUS

The women stare down at a long narrow pathway; it seems  
 endless and terrifying. "The road to heaven."

Kiwi is off to the right of them, waiting. He grins at the women. Stationed behind him are UKRAINIAN GUARDS armed with whips.

KIWI

Before you clean yourselves, I want to see who is fit for higher work positions.

He walks between the two lines; half of the women still cry.

The other half survival mode has taken over, ready for anything (partly O.S.).

He makes his way to the end of the line and turns back toward them --

KIWI

If I tap you on the head, you run over to the door on the left, form a line, and await further instructions.

He cherry picks only the pretty women and the young girls. He moves quickly, tapping them on the head. They race over to the door, relieved. (censored)

Kiwi walks past Eleonore; he stops mid-step and spins back around, then he taps her on the forehead.

She runs over and joins the other women.

Female Kapo (#2) comes over with a bundle of dirty rags for dresses and tosses them to the women, who cover their bodies.

FEMALE KAPO #2

Get dressed.

The women clamor over the pile of dresses, pulling their clothes on quickly.

KIWI

(points to the door)  
You women should feel so fortunate.  
Now go through those doors. Welcome to Treblinka.

The women rush in as Female Kapo #2 opens the entrance to the LIVING CAMP.

FADE OUT:

FADE IN:

INT. RECEPTION CAMP - THE HOSPITAL - DAY

UKRAINIAN GUARDS are stationed in the corners of the vicinity.

Rows of DINGY MEDICAL BEDS are crammed together with the elderly and the young, the wounded, and the sick lying in them. Some naked fresh from the carriages, others are in tattered work clothes. Flies buzz around the dying.

A couple of JEWISH DOCTORS work with patients, dressing their wounds, and then injecting them with a syringe.

Alvie and Berrin sit on a medical bed. The JEWISH DOCTOR finishes examining Alvie's uncircumcised penis.

JEWISH DOCTOR  
How old are you?

ALVIE  
Eleven.

JEWISH DOCTOR  
How old is your little brother?

ALVIE  
Seven.

He looks at his shoes, frustrated. He takes a deep breath then looks at Alvie.

JEWISH DOCTOR  
You are thirteen. You hear me?

ALVIE  
But why?

JEWISH DOCTOR  
(aggressive whisper)  
No discussion. You are thirteen. If you want to live and work. You are thirteen. Do you understand?

Alvie nods, worried.

Kiwi walks into the hospital to follow up on the young boys particular situation. The doctor walks over to give him an update.

KIWI  
So doctor, what do you have for me?

JEWISH DOCTOR

The boys might be German. They look somewhat Polish. The only thing not Jewish about them is their uncircumcised penises.

Kiwi looks over at them.

KIWI

Well, we can't have them or their mother reporting back about this place. German or not, no one can know about Treblinka. To the Reich and the rest of the world, this place does not exist. Right doctor?

The doctor nods.

KIWI

How old are they?

JEWISH DOCTOR

The older boy is thirteen and the younger boy is seven.

KIWI

Spare the older boy to work in the ghetto and get rid of the useless eater.

Kiwi exits the hospital, and the doctor rubs his forehead processing the news.

He walks over to the boys. He leans into Alvie's ear.

JEWISH DOCTOR

When you get to the ghetto, if anyone asks, you are a bricklayer.

ALVIE

But I don't know how to-

JEWISH DOCTOR

(jerks Alvie by the arm)  
Just say it.

The doctor motions a UKRAINIAN GUARD (#4).

JEWISH DOCTOR

Take this boy to the ghetto for work.

Alvie looks confused then turns to Berrin.



ALVIE  
But what about my brother?

The doctor says nothing.

ALVIE  
Why can't he come with me?

The Ukrainian guard pulls Alvie off the medical bed and walks him toward the exit.

Alvie grabs his brother and clings to him for life.

The guard forcefully pulls them apart.

BERRIN  
Alvie! I want to go with you!

Alvie looks at his brother.

ALVIE  
It'll be okay Berrin. Mom and dad  
will come get us!

The Ukrainian shoves Alvie out the door, and it closes behind them.

Berrin's big eyes brim with tears. He looks at the doctor for comfort.

BERRIN  
Can I go with my brother, please?

The doctor is emotionally cut off; he does not answer.

BERRIN  
Do you like me?

The doctor cannot look the boy in his eyes.

BERRIN  
(desperate)  
Am I your friend?

Berrin's lip shakes. The doctor motions for another Ukrainian guard over.

JEWISH DOCTOR  
Take this one to the field.

Berrin is grabbed by the arm, pulled off the medical bed, and lead to a back door. He looks over his shoulder at the doctor, who has his back turned to him.

Once Berrin has left the hospital and the DOOR SHUTS; the doctor lets the tears roll from his eyes.

EXT. HOSPITAL DITCH - CONTINUOUS

The Ukrainian guard walks Berrin to the edge of a huge pit, a mass grave.

Inside are charred bodies of Jews stuck in agonizing positions from their last moments burning alive.

Berrin sees the bodies, and he tries to run away. The guard pushes him back and points his pistol at him; Berrin freezes.

He wets himself, shaking at the edge of the pit. The guard presses the barrel to Berrin's forehead and shoots him. The weight of his body pulls him into the ditch.

The Ukrainian holsters his pistol then looks over at a JEW in charge of burning corpses. He points at Berrin and the Jew nods.

He hurries over with a GASOLINE CAN and pours it over Berrin.

He lights a match and drops it on the little boy. He jumps back as Berrin goes up in flames.

INT. REICH'S QUARTERS/IMPERIAL CASTLE (POSEN) - NIGHT

A promotion after-party is in full swing.

GERMANS drink, sing, and eat. WOMEN dance on tables while the men cheer. GERMAN MUSIC plays.

BALDEWIN sits at a table amongst other SS OFFICERS who are drunk; smiles with conversations he doesn't listen to.

He looks around to see if his family will surprise him, nothing.

A SS GENERAL walks through the party and makes his way to a balcony. Baldwin leaves the table to join him.

EXT. BALCONY - CONTINUOUS

The SS General smokes a cigar. Baldwin's FOOTSTEPS makes his head turn slightly to his right shoulder, acknowledging he is not alone.

SS GENERAL  
Don't be shy.

Baldewin walks over to the railing and they stare at the twinkling stars.

SS GENERAL  
Beautiful, aren't they?

Baldewin cherry's the cigar with his own zippo.

BALDEWIN  
They're like diamonds in the sky.

The SS General smiles.

SS GENERAL  
Watching over us rich men.

BALDEWIN  
My wife has many diamonds. Of course -- she is beautiful without them -- I always tell her.

SS GENERAL  
But these diamonds in the night sky are nothing special, unlike your wife. Billions of them. Just as many of us on this planet. After we conquer this planet, the Germans will seek conquest on another one.

He laughs, and Baldewin does too.

The General takes a puff.

SS GENERAL  
Speaking of wives. Where is yours? I thought she was going to attend your promotion? A good German wife should not miss such an occasion.

Baldewin blushes.

BALDEWIN  
Yes, you're right. That's what I came out here to ask you about. All the trains headed here should be arriving on time?

SS GENERAL  
Certainly, the Reich is too much of a well-oiled machine to lose track of one of our man's most prized possessions, his family.

Baldewin puffs his cigar, nodding. But the General sees his reluctance.

SS GENERAL

Cheer up, soldier. You are an Obersturmbannführer now. You have nothing to worry about. You're part of a select group now.

BALDEWIN

Thank you.

SS GENERAL

What you did in Rumbula forest was most impressive. It's what got you standing out here with me.

Baldewin nods.

SS GENERAL

(lying)

We are covering much ground and making great strides over Russia.

BALDEWIN

Yes.

SS GENERAL

The Final Solution, however, is our little dark secret.

He grins.

BALDEWIN

You're referring to the death camps?

SS GENERAL

Yes. We have many. And to that we owe a great debt to the Technicians.

BALDEWIN

These men I hear of in whispers amongst us soldiers.

SS GENERAL

Well, you're an SS high-ranking now and will be informed much more. These men have designed such a system of death that by the end of December 1941, already thirty thousand Vilna Jews were exterminated in Ponary forest.

The General snaps his fingers, astonished.

SS GENERAL

Like that... and not a word leaked out. Not a soul knows.

BALDEWIN

What was the key to this victory?

SS GENERAL

Trust. They trusted us, and we cheated.

He laughs and coughs from his cigar smoke.

INT. LIVING CAMP - THE GHETTO - MEN'S BARRACKS - NIGHT

All the PRISONERS have finished their work shifts and settle into their living quarters -- a WOODEN CABIN with a sand floor. BUNK BEDS line the wall in rows.

The new prisoners to Treblinka claim empty bunks.

As the huge doors shut and a METAL LATCH LOCKS, all the prisoners ease their tension, a moment of peace and recovery.

BERNIE (27), savvy, lies in his bunk. He stares at the wooden ceiling, irritated by the prayers that start next to his bed.

He tilts his head up. Looks around...

His eyes rest on a SMALL GROUP of men that seem to make plans.

Bernie jumps down from his bunk and approaches the men in the corner. He stands before them.

BERNIE

I have nothing. I want in.

The men listen, motionless. GALE MINKUS (50), dignified air, without pride. JACOB CHOMSKY (27), short and wiry, brawler. ILAN LEVY (31), gaunt face, tall.

These are the leaders of Treblinka RESISTANCE COMMITTEE.

Bernie senses their distrust. Tears of rage run down his face.

BERNIE

Do you listen?! A man like me does not wish to live. Whatever you plan. I offer myself.

The committee doesn't flinch from his shouting.

GALE

You must live for one thing and one thing only.

Bernie waits for the word.

GALE

Revenge.

Bernie wipes the tears from his cheeks.

BERNIE

I am your man.

GALE

Welcome. My name is Gale. I was a businessman in Krakow.

JACOB

My name is Jacob. I was a hood.

ILAN

My name is Ilan. I was in the army.

BERNIE

My name is Bernie. I was an engineer.

A YOUNG MAN on the opposite end of the barracks ties his BELT to a WOODEN BEAM above him. He steps on a BOX and slips the belt around his neck.

YOUNG MAN

We meet in paradise father... Now!

His FATHER kicks the box out from underneath him. The SON drops, struggling. The barrack shudders from his weight jerking.

Alvie sprints over grabs him by the legs and holds him up.

The committee all watch Alvie's courage. Gale turns to Bernie.

GALE

Come on!

They all race over and hoist the boy up; Ilan removes the belt from his neck. They place him on the sand, and he starts to sob.

His father, his face guild written, lays his son's head on his lap.

ILAN  
(shows belt)  
You'll get this back in the morning.

The committee catches their breath.

Gale turns to Alvie.

GALE  
Where do you get the balls?

ALVIE  
My father taught me.

JACOB  
So you're a tough guy?

Alvie shoots him a look.

ALVIE  
Yes.

GALE  
Who's your family? What's your last name?

ALVIE  
They're all dead.

Gale with a serious, testing face --

GALE  
How many Jews go into an ashtray?

ALVIE  
I don't know.

GALE  
Far less than The Germans we're going to kill.

All laugh.

Gale rustles Alvie's hair.

GALE  
Run along now, renegade.

Alvie returns to his bunk not far from the committee.

They all join back in the corner.

JACOB

There will be more suicide attempts. It's our duty to stop them.

ILAN

There isn't as many as their used to be.

GALE

It gives the men a sense of camaraderie. We need to save as many Jews as we can. We're going to need them.

BERNIE

For what?

The committee looks at each other for permission to reveal the meeting's purpose. Bernie tries to read their eyes for the answer.

BERNIE

An escape?

A beat.

ILAN

A revolt.

Alvie, eavesdropping, murmurs under his breath.

ALVIE

A revolt?

ILAN

We are as good as dead in here. The only answer is to fight before we are killed.

JACOB

I'm not afraid of death.

Bernie is confused.

BERNIE

You want every Jew in Treblinka to fight to the death?

GALE

No. Only the members of the committee.



BERNIE

Seems like a small army. Are there more men involved in the operation?

GALE

We have combat units and captains in the committee throughout Treblinka. They will remain unknown to Alvie and you until need to know. Understood?

Minute later Ilan recites their obstacles by heart, calculating.

ILAN

Treblinka consists of rows of barbed wire, five central towers, plus an observation post every two hundred yards, equipped with a searchlight and a heavy machine gun, plus one guard to every five prisoners...

GALE

Correct.

ILAN

The area is swarming with troops that will intervene at the slightest suspicion.  
(mischievous smile)  
The children of Israel will remember us indeed.

INT. LIVING CAMP - UKRAINIAN QUARTERS - NIGHT

Eleonore wakes up on a EXAMINATION TABLE. All the WOMEN SPARED FROM THE GAS CHAMBER sit on EXAMINE TABLES or BARBER CHAIRS.

This is the MEDICAL AREA and HAIR PARLOR for the Ukrainians.

The entrance is locked from the outside.

The women barely ate or slept. They cry and whisper their fears and prayers.

The JEWISH WOMAN (#2) from the carriage stares at Eleonore.

JEWISH WOMAN #2

If you're not Jewish -- you are now.

Eleonore sits upright on her bed.

JEWISH WOMAN #2

Some of the women have already been taken away by the Ukrainian beasts. I don't believe they will make it. I could hear them screaming an hour ago. But now it's quiet.

ELEONORE

How long was I asleep?

UKRAINIANS barge in, and the women jump, holding each other.

They point machine guns at them.

UKRAINIAN GUARD #2

Outside! Now!

EXT. UKRAINIAN QUARTERS - CONTINUOUS

The women file out into the night illuminated by light bulbs above the doors. They can see their breath as they form a line shoulder to shoulder, waiting.

Striding down the path to the barracks, with a slight smile on his face, is FRANZ STANGL (35); the camp's leader, black hair and dark brown eyes.

He stands before the women in a white uniform, holding a small whip, his beret at a slight angle.

Several UKRAINIAN GUARDS stand behind him.

The women shiver.

FRANZ

It is cold tonight. So I will make this quick. I don't go inside any of the barracks. I believe all non-Germans until properly scrubbed and sanitized naturally are contagious.

He reaches into his breast pocket and pulls out a paper with a LIST of the women's names and skills.

FRANZ

I have been made aware that some of you have a background in being maids. So when I call your name step forward.

As he reads off the NAMES and barefoot women step forward, Eleonore trembles, for she is not a maid. He finishes the list, then turns to the UKRAINIAN GUARD (#2) in charge.

FRANZ

The women I did not call. You may do what you wish with them.

The Ukrainians pervertedly smile. The Ukrainian in charge speaks his language to another guard.

UKRAINIAN GUARD #2

(English subtitles)

Take these women to the living quarters. We're having fun tonight.

Eleonore's face turns white as she and the remaining women, forced at gunpoint, begin walking.

FRANZ

Wait! It says one of you is a typist.

The women freeze.

FRANZ

Who is it?

Eleonore gulps in relief. She raises her hand.

Franz is confused; a SHORTER WOMAN has raised her hand as well.

Franz smiles.

FRANZ

(playful)

Two typist or one?

The women look at each other with shock...

He points to the shorter woman and curls his finger to approach.

She stands before him, nervous.

FRANZ

Can you type in German?

She nods.

FRANZ

Can you speak German?

She keeps nodding.

FRANZ  
Say something in German.

She speaks the language. He looks over her shoulder at Eleonore.

FRANZ  
Now you.

ELEONORE  
(English subtitles)  
Ich bin ein polnischer Jude und ich  
war ein Schreibe kraft für eine  
Berliner Elementarschule. Ich kann  
Deutsch tippen.

Franz is stunned by her crisp fluency.

FRANZ  
You come with me.  
(to Ukrainians)  
You can have this one.

The shorter woman cries as she joins the rest of the women destined for rape and death.

FRANZ  
Come here.

Eleonore steps before him. He leans in, looks her in her big blue eyes.

FRANZ  
You have some pretty features  
despite being a Polish Jew. You may  
join the others.

To the Ukrainian Guards --

FRANZ  
Take those women to the living  
quarters for the maids and sort  
them out for their duties.

The Ukrainians round up the women and they walk to their last home.

FRANZ  
As for you. Follow me.

Eleonore follows Franz, hanging her head.

## INT. LIVING CAMP - FRANZ'S MANSION - MOMENTS LATER

The interior is luxurious, customized with a bar full of bottles, and the finest of decor from the rugs to the furniture.

FRANZ

This is where you'll be staying. A far cry from the labor camp.

Franz walks toward a room door.

FRANZ

Follow me. I will show you your room.

## INT. ELEONORE'S ROOM - NIGHT

A door opens to a tiny room with a bed and drawer. She walks in and sits on the mattress.

FRANZ

You will be locked in here at night. Do you need to use the bathroom before you sleep?

Looking down at her dirty feet, she shakes her head.

FRANZ

In the morning I will take you to your new job.

Franz stands in the doorway, staring down at Eleonore. Her blue eyes look up at him.

ELEONORE

Good night.

Franz, somewhat toughed, shuts the door, and BOLTS it from the outside.

## INT. FRANZ'S OFFICE - DAY

There is a picture of Adolf Hitler on the wall, along with a map of Europe highlighted with pins to show where the Nazis are hold or are losing territories.

A black leather SS trench coat and cap hangs on a rack.

Franz sits at his desk, full of military papers, a lamp, and a miniature statue of a white marble dragon.

He is in a serious discussion on the phone with SS-Reichsführer, HEINRICH HIMMLER.

FRANZ

Yes, everything in Treblinka is clockwork. Very busy. How are our Nordic friends in Antarctica?

Heinrich's tone is passive.

HEINRICH (V.O.)

Cold.

Both men laugh.

FRANZ

I am calling you this lovely morning here in Treblinka to inquiry about a little fruckus we have. Yesterday one of the convoys brought us a woman and her two sons. They claimed to be German but had no Aryan papers to identify themselves.

HEINRICH (V.O.)

I'm listening.

FRANZ

Well, they went through the process and now are residents here, but the woman put down on her job skills "typist." And that she could type in German. So naturally, that would make my job easier. When I went to collect this woman she spoke German very well too. She said she was a Polish Jew, but I don't think she is telling the truth.

(makes light)

Perhaps I could tell better if her head was not shaved.

HEINRICH (V.O.)

What's your point?

FRANZ

An officer told me that when she arrived, she pleaded with him that she was the wife of an SS officer. He checked her son's penises, and they were not circumcised.

Heinrich's voice switches to a deep concentrated tone.

HEINRICH (V.O.)  
What is the officer's name?

FRANZ  
Baldewin Brandt.

The phone on the other end MUFFLES and...

INT. HEINRICH'S OFFICE

FILE SLAMS on DESK.

HEINRICH  
Verdammt! He is a highly decorated  
officer! He was just promoted! How  
did you not catch this?!...

INT. FRANZ'S OFFICE - DAY

Franz looks stunned.

HEINRICH (V.O.)  
... This jeopardizes the Reich!  
Death Camps are for SS eyes only,  
SS eyes only, only!

FRANZ  
I apologize, sir.

HEINRICH (V.O.)  
Scheisse!

A silence fills the conversation.

HEINRICH (V.O.)  
I will be coming to Treblinka soon!  
You keep them alive and let them be  
thought of as Polish Jews!

Franz takes a deep breath.

FRANZ  
The youngest of the sons is dead.

HEINRICH (V.O.)  
... Du Narr!

Disconnected... Franz hangs up his phone.

He leans back in his chair, humiliated.

INT. ELEONORE'S ROOM - DAY

The door UNBOLTS and swings open. Eleonore sits up on her bed, worried. Franz stares at her, a newfound interest.

FRANZ

My apologies for such a long wait.  
You must be hungry.

Eleonore nods.

INT. DINING ROOM - LATER

A large table adorned with the finest of silverware and plates is dressed with the most delicious food.

Eleonore maintains her table manners with properly sized bites on her fork.

FRANZ

Don't be modest -- you must be  
starving. Indulge.

Eleonore gives into the hunger. She stuffs food into her mouth and washes it down with wine.

Franz lights a cigarette and leans back on two legs, balancing himself with his black boots on the table, entertained by her messy eating.

FRANZ

I want you to know that you can  
remain in my care for your stay  
here as long as you work hard.

Eleonore has cleaned her plate dry. She wipes her mouth with a napkin.

FRANZ

Pour yourself another glass of  
wine.

Eleonore pours wine into a glass.

FRANZ

Now that your mouth is empty. You  
came here with two sons did you  
not?

Eleonore's attitude shifts from relaxed to cautious.

ELEONORE

I did.



Franz sets his chair back down and stubs out his cigarette.

FRANZ

Do you believe they are still  
alive?

Eleonore becomes still... searching for an answer.

ELEONORE

I don't know.

FRANZ

I have it on good authority that  
they did not get lost in Treblinka.

Eleonore does not know whether to cry or pass out.

FRANZ

And should you prove to be an  
obedient Jew, I can let you see  
them. Would you like that? Food and  
shelter?

Eleonore looks down in her lap, hiding her tears.

ELEONORE

Yes.

FRANZ

Good. Very good. Lydia!

LYDIA HOFFMAN (19), a very thin Jewish girl, comes running to  
his call. She stands next to him, awaiting orders.

FRANZ

Clean up the table and please find  
some more suitable clothes for  
our... guest.

She nods and takes plates and food back to the kitchen.

FRANZ

Now if you'll excuse me. I must get  
more comfortable for bed.

Franz steps away from the table and heads for his master  
bedroom.

FRANZ

I'll come lock you in, in a little  
bit.

Eleonore watches him walk away and then stares at the kitchen  
knife next to her plate.

LYDIA

Don't do it. He will take it from you and you will regret it. Trust me. I'll be in your room shortly with new clothes.

ELEONORE

Thank you.

Lydia takes her plate, and Eleonore excuses herself and returns to her room.

INT. ELEONORE'S ROOM - LATER

Eleonore lies on her bed when Lydia KNOCKS on the DOOR. She enters. Her arms are full of blouses, dresses, and a pair of worn shoes.

LYDIA

Here are your clothes.

She sets them on the bed, and Eleonore sizes them up, holding them to her body... they fit.

Lydia leaves.

ELEONORE

Wait. How long have you been here?

LYDIA

I can't remember.

Eleonore holds out her hand.

ELEONORE

I'm Eleonore.

Lydia hesitates and shakes her hand. A cute smile spreads across her face.

LYDIA

I'm Lydia.

She turns to leave.

INT. ELEONORE'S ROOM - MOMENTS LATER

Franz walks in. He wears a white tank top and silk bottoms.

In his hand is a woman's blonde wig and a brown wig, curly locks. He has a boyish smile.

FRANZ  
Blonde or brown?

Eleonore runs her hand over her head. She had all but forgotten. Franz grins.

She quickly points at the brown wig. Franz thinks about it and tucks it in his pocket.

FRANZ  
You, my fräulein, are much more suited for a blonde look.

He snugs the wig over her scalp and plucks the locks to a bounce effect.

He stands back, transfixed.

FRANZ  
Take your clothes off.

Eleonore closes her eyes, preparing herself. Her prison rags fall to the floor.

Franz slowly runs his hands over her bare hips and up her back, holding her neck -- they lock lips.

He lays her on the bed covers, and she spreads her legs, he gets in between her, and the kissing intensifies. He penetrates her slowly while Eleonore stares at the ceiling.

INT. BALDEWIN RESIDENCE - DAY

The front door opens, and Baldwin steps in. He pockets the house key. He closes the door. It's quiet.

BALDEWIN  
Naomi?!

Naomi comes bounding down the stairs, surprised to see Baldwin.

NAOMI  
Mr. Brandt, what are you doing here?

BALDEWIN  
Eleonore and the boys never showed up to my promotion.

Naomi is confused.

BALDEWIN

Do you know what happened?

NAOMI

No, they left as scheduled.

BALDEWIN

Tell me what you saw.

NAOMI

I saw your wife and the boys get ready to leave. I packed their bags, the taxi showed up, and they got their tickets and left.

BALDEWIN

No!

Naomi stiffens. Baldwin has let his frustration get to him.

BALDEWIN

I'm sorry.

He hugs her. Over her shoulder he sees Naomi's luggage.

BALDEWIN

Are you going somewhere?

NAOMI

Mrs. Brandt told me to leave Berlin. After you left... it has become worse for Jews here. They are killing more in the streets every day, and I am afraid. Mrs. Brandt was getting worried I would be next.

She collapses in Baldwin's arms, crying.

NAOMI

I don't want to die!

Baldwin holds her.

BALDEWIN

That's not going to happen.

NAOMI

I was getting ready to leave. I haven't gone outside for groceries in days. I'm scared I'm next. I talked to my family that hasn't been relocated yet. These are false promises.

(MORE)

NAOMI (CONT'D)

They say that they aren't being given a new life... they say they are being killed at "death camps." They say that even certified labor Jews like me are next. Your wife said the same thing.

Naomi digs in her pocket and pulls her labor papers, but folded with them are the forged Aryan papers. She puts it in his hands.

Baldewin reads the document intently.

NAOMI

She wanted me gone before she got back because she feared for my life. But I haven't found a chance to sneak away. The streets are too dangerous.

Naomi cries hopelessly.

Baldewin grabs Naomi by the arm and walks her toward the bathroom.

INT. BATHROOM - CONTINUOUS

Baldewin turns on the light; moves hastily.

He opens the bathroom mirror and pulls out one of Eleonore's hair dye boxes.

He turns on the water faucet.

BALDEWIN

Wet your hair and follow the instructions on the box. Take off your maid clothes. You will wear Eleonore's nicest outfits. Hurry.

Naomi snaps to his command.

INT. BATHROOM - MOMENTS LATER

The bathroom mirror closes and in the reflection is no longer Naomi but Eleonore's doppelgänger; Blonde hair, red lipstick, fine jewelry, expensive dress, and a mink coat.

Baldewin stands behind her, satisfied.

EXT. TRAIN STATION - TICKET BOOTH - MOMENTS LATER

Baldewin lays some banknotes on the counter for a ticket out of Berlin into Copenhagen. The TICKETMASTER hands him his fair.

TICKETMASTER

The train leaves in one hour.

The Ticketmaster notices the new shiny medals on Baldwin's jacket.

TICKETMASTER

You just moved up the ranks. Very nice sir.

BALDEWIN

You serve?

TICKETMASTER

(prideful)

First World War. That mustard gas was a son of a bitch. Nearly blinded me.

Baldewin extends his hand for a shake. The Ticketmaster returns the gesture. Baldwin squeezes his hand firmly but does not let go.

BALDEWIN

Honored you served for Germany. Say, I was in a bit of a need of help. You see, these tickets are for my sister, but my wife days ago had boarded a train headed to Posen but did not arrive. I was hoping you could check the books and see if her ticket was accounted for. From one soldier to another.

Baldewin smiles charmingly. The elder Ticketmaster nods.

They release their handshake.

TICKETMASTER

You said a couple of days ago?

BALDEWIN

Yes.

The Ticketmaster rifles through paper logs and then runs his finger down the passengers that boarded.

TICKETMASTER  
What was the last name?

BALDEWIN  
Brandt.

He continues to search; he checks, double checks.

TICKETMASTER  
No. Looks like she didn't board.  
Perhaps she caught a different  
train by accident? She hasn't  
contacted you?

BALDEWIN  
No. What other trains left that  
day?

The Ticketmaster closes the book; he already knows. He leans  
in close to Baldwin.

TICKETMASTER  
Only trains headed for the camps.

Baldwin listens, spinning the worst in his mind.

TICKETMASTER  
Perhaps she accidentally got lost  
on the wrong train? But she should  
have been fine. She is an  
acknowledged German, right? Has her  
Aryan papers, correct?

Baldwin nods.

BALDEWIN  
Tell me what camp were those trains  
headed for?

TICKETMASTER  
Treblinka.

BALDEWIN  
When is the next train leaving for  
Treblinka?

TICKETMASTER  
They've all but stopped going their  
directly just recently. I suspect  
the Jews have gone to the promised  
land.

The Ticketmaster laughs. Baldwin forces a smile.

BALDEWIN

Do you know of any other way than driving I could get there?

He thinks for a moment.

TICKETMASTER

All Jews now are heading for Auschwitz. From there I suppose you can catch a ride or another train to Treblinka.

BALDEWIN

When does the next train depart?

The Ticketmaster checks the schedule.

TICKETMASTER

Tonight. At eight-thirty.

BALDEWIN

One ticket please.

He rings up the purchase and hands him his ticket stub.

BALDEWIN

Thank you sir. You've been very helpful.

TICKETMASTER

No, thank you. Thank you for serving your country.

The Ticketmaster stands at attention and salutes. Baldwin nods respectfully.

BALDEWIN

You have a great day.

He walks away --

TICKETMASTER

(jokes)  
Don't get lost.

EXT. TRAIN STATION - BOARDING AREA - CONTINUOUS

Naomi stands by her luggage. She wears a females' fedora that covers most of her face. She doesn't hear Baldwin approaching behind her; she has kept her eyes on the ground until his return.



BALDEWIN

Naomi.

She jumps.

NAOMI

Sorry.

BALDEWIN

Here's your tickets. Do not lose them. Your train comes in one hour. You will go to Copenhagen, and from there try to get the boat to Sweden.

The reality of escape sets in... she tears up.

BALDEWIN

Don't cry. You'll ruin your makeup. You need to be tough for a while. At least until you are out of Europe.

She nods, takes a deep breath, exhales.

NAOMI

What about Eleonore and the boys?

Baldewin pauses.

BALDEWIN

I'll find them.

Naomi fears the worst. She hugs him.

NAOMI

Thank you so much, Baldewin. I'll never forget you and your family. You're my family too.

Baldewin is moved.

BALDEWIN

Thank you.

He gets back to his mission mindset.

BALDEWIN

Now remember. You are a German. You're from Berlin. Keep your head low, and you have enough banknotes to pay for just about anything. No one questions a rich German.

(MORE)

BALDEWIN (CONT'D)

And I forbid you to lose your Aryan papers. Okay?

She nods. A TRAIN WHISTLES in the distance. Naomi looks down the tracks and then back at Baldwin. He's gone.

INT. OUTSIDE FRANZ'S OFFICE - DAY

Eleonore sits at a desk, tapping away at a TYPEWRITER; she is transferring Franz's handwritten notes into a report.

INSERT - TYPING OF REPORT

"After I had been informed that Dr. Viktor Schauburger was within Treblinka I immediately had him isolated in a barracks closer to my offices. These were orders handed down to me from SS General Hans Kammler. He spoke deliriously after going days without water in protest about, "Torsion Fields", "Egg Shapes" and a "Vril Society."

Franz steps out of his office and looks down over Eleonore's typing.

FRANZ

Is this report almost finished?

ELEONORE

Almost. Just a few more pages.

Franz seems impatient and takes the notes of her desk.

FRANZ

You may go early.

Eleonore does not say a word and excuses herself. She heads for the stairs to the first-floor.

FRANZ

Tonight, you may wear the brown wig.

Eleonore closes her eyes in agony as she walks down the stairs.

INT. ELEONORE'S ROOM - LATER

Eleonore is undressing her work clothes. Lydia KNOCKS on the door.

LYDIA

I have brought you clean towels and sheets.

ELEONORE

Thank you.

Lydia lays them on the bed.

Eleonore peels her wig off and sets it on the drawer.

LYDIA

I remember when I wore those wigs.

Eleonore is pulling on a dress.

ELEONORE

How long till you didn't have too?

Lydia stops and turns in the doorway.

LYDIA

Until my hair started to grow back.  
Franz thinks Jewish women are dolls  
to be dressed and played around  
with.

ELEONORE

I guess I know what's coming then.

LYDIA

Soon you will be joining me in  
doing the SS' laundry when he is  
tired of you.

There is a sense Lydia is jealous.

ELEONORE

Perhaps. But as long as I keep  
typing fast, I should be fine.

LYDIA

That's why he likes you so much.  
You're not indispensable.

Eleonore is tired and goes to the door to shut it.

ELEONORE

Thank you for the clean linen.

She closes the door on Lydia and lies down on her bed.

EXT. STATION SQUARE - TREBLINKA - DAY

Baldewin steps off the train. A SMALL NUMBER OF JEWS receives the harsh treatment from the Commandos once they step on the platform; DOGS BARK, UKRAINIANS shove them toward the Reception Square.

Baldewin is all business and walks over to SS OFFICER (#2) while sparking a cigarette. He sees Baldwin's medals and stands at attention.

SS OFFICER #2  
Evening sir!

BALDEWIN  
Take me to whoever is in charge of  
this camp.

SS OFFICER #2  
Certainly sir. Follow me sir.

The SS officer leads him through a gate that is German access only.

INT. FRANZ'S BEDROOM - MOMENTS LATER

Franz is asleep holding Eleonore in his bed. A KNOCK at his door awakens him. He answers it --

FRANZ  
What?

SS officer (#2) enters.

SS OFFICER #2  
Sir, a high ranking officer is  
here. He insisted he wanted to talk  
to the leader of the camp.

FRANZ  
Where is he?

SS OFFICER #2  
He's sitting in your office. He  
seems upset.

FRANZ  
Tell him I'll be there in five  
minutes.

He closes the door.

MOMENTS LATER

Franz is on his private phone with Heinrich.

FRANZ

I believe the SS officer who lost his family is here.

Franz listens as Heinrich gives direct orders.

FRANZ

Very well, sir.

He hangs up the phone. He glances down at Eleonore, sleeping.

INT. FRANZ'S OFFICE - CONTINUOUS

Franz opens his office door to see Baldwin waiting in a seat in front of his desk. He takes a seat.

FRANZ

Hello, what brings you here?

BALDEWIN

Germans.

FRANZ

There are plenty of Germans here, me, you.

BALDEWIN

My family.

Franz smiles at his direct approach.

FRANZ

Ah-yes, I was informed about this incident. Your family never made it to your promotion party.

He looks at his medals.

FRANZ

(impressed)

Very nice, Mr. Brandt.

BALDEWIN

So you know who I am and why I am here?

FRANZ

I'm afraid so. But I think I can help you with finding your family.

Franz reaches in his desk drawer and pulls out a Browning pistol... aims it at Baldwin.

FRANZ

I'll show you where they are here.

Baldwin furrows his brow.

BALDEWIN

Do you know who I am? I outrank you.

FRANZ

But you are not an SS officer. I just got off the phone with higher authority than both of our rankings. You see, these camps are top secret. The only ones to know of their existence are us Germans entrusted to run the camp and the Jews that must die here. And being that you let your wife and kids see this place... that is a breach of national security to the Reich. You might not know it, but in front of me sits a German that has been stripped of his SS status. All I see is a traitor to his country.

Franz smiles while Baldwin is enraged. Lightning fast, Baldwin snatches the pistol from him and swings the handle across Franz's face.

He drops to the floor, and three GERMAN SS SOLDIERS rush in and restrain Baldwin, placing him in handcuffs with a rifle barrel pointed at his head.

Holding his left cheek, Franz gets up off the floor, picks up his pistol and holsters it. Puts on his cap.

FRANZ

Strip him.

The German SS soldiers tear his uniform off, remove his boots, and throw his medals on Franz's table.

FRANZ

Will you please show Mr. Brandt his family. In Camp #2.

The German SS soldiers all grin and remove him from the office.

EXT. DEATH CAMP GATES - MOMENTS LATER

Baldewin is in prison fatigues escorted at gunpoint by two UKRAINIAN GUARDS. They approach a large wooden gate.

A MOTOR alternates from a SLOW HUM to a RAPID CHUGGING... something mechanical and industrial is behind the gates.

From beyond the barbed-wire fence covered in branches, he can see the tips of giant FLAMES CRACKLING and flickering into the night sky.

The guards open the gate, pushing the twin doors open; to reveal a corner of hell on earth.

INT. DEATH CAMP - CONTINUOUS

Baldewin covers his nose from the smell of rotting and burning flesh.

He looks to see three excavators, each with its immense pit, full of naked dismembered bodies.

The guards push Baldwin forward toward the butchery. He comes to the edge of the pit and is pushed in, landing on his chest.

He cranes his head up to see multiple dead men and women, their eyes frozen open.

UKRAINIAN GUARD #3

Get up!

Baldewin stands and looks up to see a long steel arm jerking as it comes down and opens its jaws.

A man in the pit with him stands back as a neatly stacked pile of dead carcass's is chomped by the steel teeth, bones CRUNCHING. It rises as severed limbs dangle than fall from the scoop.

The mechanical arm makes a wide circular rotation and swings the payload over the ROARING pyramid of burning corpses. It shudders, opens, and dumps body parts into the flames.

Baldewin is shocked. He cannot form words. A WHIPLASH cuts his back, tearing his shirt. He winces in pain.

UKRAINIAN GUARD #3

Get to work, Jew!

The man who prepares the next stack drags corpses by the leg and starts a new pile. He looks at Baldwin and motions for a helping hand.

HASSAN

Welcome to hell. My name is Hassan.

HASSAN (40), a hard worker, shakes Baldwin's hand firmly.

HASSAN

Make another stack over there.

He points to the ground. It's a mixture of blood and mud; puddles reflect the starry night.

Baldwin gets to work, grabs the first arm he sees, drags the corpse from the pile.

More bodies fall on top of the heap as he looks up to the edge of the ditch. A runner has just dumped a fresh batch from the gas chambers using a wheel barrel. He empties it and scurries off.

EXT. TREBLINKA - MILES AWAY - NIGHT

The fires light up the night sky as ashes float down to the surrounding forests, blanketing the treetops with the dust of the dead.

INT. BRANDT RESIDENCE - DAY

The front door burst open, and GESTAPO storms the house. They spread out into every room, ripping open drawers, flipping over furniture, lifting up rugs.

INT. BALDEWIN'S STUDY - CONTINUOUS

The Gestapo opens books on the shelves, searching through the pages, then tossing them on the floor. The GESTAPO CAPTAIN pulls a painting off the wall and discovers a wall safe.

GESTAPO CAPTAIN

Found it!

INT. BALDEWIN'S STUDY - LATER

The safe is mangled; the metal drilled near the spin dial. A crowbar cracks up the mini-door.



The Gestapo Captain removes from the safe a thick paper folder; he flips through the pages -- aircraft and rocket blueprints. The project's lead scientist --

INSERT - "Dr. Wernher Von Braun."

He picks up Baldwin's study phone and dials a number... the line picks up.

GESTAPO CAPTAIN

Hello. We have seized the papers requested... No. When we arrived, the house was empty. It appears whoever was here just left.

He nods his head intently.

GESTAPO CAPTAIN

Yes, sir.

He hangs up the phone and motions a Gestapo officer over.

GESTAPO CAPTAIN

This house is decommissioned and now the property of the Reich. There was a Jewish maid that lived here. Search the house for anything identifying her and then track her down.

(chuckles)

She might be hiding in the house.

The Gestapo salutes and runs off.

EXT. RECEPTION CAMP - SORTING YARD - DAY

Kurt Franz (29), second in command, baby face, blond hair, blue eyes, charming, stands on top of a pyramid of clothing. It's two-stories tall.

He can see all of the camp from his perch.

Down below, PRISONERS are sort through clothes, make piles for pants, jackets, shoes, etc. In concert, they sing the Treblinka anthem.

From atop of the pile of rags, Kurt conducts his arms as if the music were his symphony. UKRAINIANS stroll through the prisoners, making sure they are singing too.

## TREBLINKA PRISONERS

(singing)

"The tramp of the workers is heard,  
 Their faces are set and grave,  
 their columns leave for work,  
 always faithful and brave. This is  
 why we are in Treblinka, whatever  
 fate may send, this is why we are  
 in Treblinka, always ready for the  
 end. When the voice of our master  
 thunders, and when he seems to look  
 our way, we form columns and stand  
 waiting, always ready to obey. Work  
 is our existence, we must obey or  
 die. We do not want to leave... till  
 destiny winks its eye!"

A UKRAINIAN pulls a prisoner out of the sorting line.

Kurt notices. He shoot him through the head.

Carefully making his way down the slope, Kurt sees a piece of fabric. He pulls on a sleeve from the pile and holds up the wrinkled article of clothing. It's an SS officer's gray jacket, Baldwin's.

He drops it back in the pile and continues his way down.

INT. FRANZ'S QUARTERS - DAY

Franz instructs a snitch.

FRANZ

... Observe his every move and  
 report back to me.

EXT. DEATH CAMP - DAY

The snitch walks into the camp.

MONTAGE

A) EXT - DEATH CAMP - DITCHES - DAY

Baldewin working in the ditches.

B) INT. DEATH CAMP BARRACKS - NIGHT

Baldewin talks to Hassan. They Laugh.

C) EXT - DEATH CAMP - ROLL-CALL SQUARE - DAY

Baldewin and Hassan talk when they eat. Baldewin points in the direction of the snitch.

INT. DEATH CAMP BARRACKS - NIGHT

Blocked from the view of other inmates, Hassan holds a man in a choke while Baldewin shoves a cyanide pill down his throat.

The man cries out. The cry gets lost in the moans of other inmates.

Hassan covers the man's mouth and nose. He slowly dies.

DISSOLVE to another --

INT. DEATH CAMP BARRACKS - NIGHT

The resistance committee discusses Baldewin --

HASSAN

... I think we can trust him.

ARON

Let us wait a bit longer so we can study him.

EXT. DEATH CAMP - AN OTHER DAY

A UKRAINIAN talks to an SS MAN. The SS MAN walks toward the tube.

INT. LIVING CAMP - FRANZ'S LIVING QUARTERS

Franz JUMPS UP behind his table.

FRANZ

What!

EXT. LIVING CAMP - ROLL-CALL SQUARE - DAY

Baldewin stand bound to a pole. All six hundred inmates of the ghetto, Ukrainians and the Germans surround him. His son stands in the front row, facing his back.

Franz to everybody assembled.

FRANZ

You know what the meaning of the name Baldwin is? A hero. In this case...

Points at Baldwin --

FRANZ

... a hero who came to save his family. But what he did not realize is that there is now place for hero's in Treblinka. Treblinka has its own special rule set.

Points at the inmates.

FRANZ

You know it...

Points at Ukrainians and the Germans --

FRANZ

... they know it... AND I KNOW IT... because I made the rules. But Berliner... Berliner... in spite of all my efforts... still did not know it; he challenged the 'system'...

FLASHBACK of Berliner killing SS-Unterscharführer Max Biala at the roll-call square. END FLASHBACK.

FRANZ

You know what happened to Berliner?

FLASHBACK of Berliner standing as a stone figure.

FRANZ (V.O.)

With a shovel, we hacked him into little peaces... Now I think of it... not sure if he came from Berlin... like you.

END FLASHBACK.

Laughs from the SS and Ukrainians.

Franz to the executioner --

FRANZ

Give him ten lashes.

The executioner raises his WHIP --

SLASH!

Alvie inches in pain.

Hassan gases at Alvie. Hassan's eyes FREEZE --

and we DISOLVE to

BALDEWINS SLASHED BACK

accompanied by Franz's monologue.

FRANZ

So you're asking yourself "why did he not kill me." Good question? Right now I'm still contemplating the answer. All of this here...

Makes a wide gesture with his arms --

FRANZ

... this little micro-habitat... is the stage of my theater play... that... as you know... we technicians call "Treblinka's Endlösung"... You're like the wrong star in the right play. Yes... now I think of it... it almost feels like the silent movie "Siegfried und Die Nibelungen". Siegfried did not prevail. Neither will you. I'll leave your destiny in the incapable hands of...

Franz pauses for dramatic effect, and again makes a wide gesture with his hand toward the inmates -

FRANZ

... the antagonist forces.

BALDEWIN

(under his breath)  
He who saves one, saves the world.

FRANZ

What? He who what?

Subdued smiles from the inmates. Franz seems to miss the point.

INT. THE HOSPITAL - BED - DAY

Baldewin lies on his side while a doctor takes care of his wounds.

FADE TO BLACK:

FADE IN:

INT. DEATH CAMP BARRACKS - NIGHT

Hassan sits on his bunk with Baldewin next to him.

HASSAN

I need your full attention.

Baldewin senses something urgent.

HASSAN

How much experience did you have in the Polish army?

Baldewin laughs cynically.

BALDEWIN

Plenty. But we both know now that it wasn't in the Polish army. This fact is surely going to cost me my life somewhere in the process, but not now. I'm worth more to the resistance than ever before. And although you probably won't believe me, I'm not only doing this for my family.

Hassan contemplates for a moment.

HASSAN

I had family too. They were killed at Rumbula forest. I abandoned my wife and kid, fled... just before you killed them.

Baldewin rubs the top of his nose, holds back tears.

Hassan stares into the abyss --

HASSAN

Don't worry -- you're almost a Jew now. You carry the sins of the world, just like I do. Who am I to judge you?

Looks over at the Committee.

HASSAN

I have word from my friends in the corner looking at us right now.

Baldewin sees the Committee members of the Death Camp, watching the conversation.

HASSAN

We are planning something big.

BALDEWIN

Another festivity?

Hassan teases a smile.

HASSAN

Yes. One for the Jews though.

BALDEWIN

I'm not a good singer.

HASSAN

Very cute.

BALDEWIN

Spit it out.

HASSAN

We are planning a revolt.

Baldewin contemplates this idea.

HASSAN

With your war experience we could use as many soldiers as we can gather.

The Committee's stare shows Baldewin they mean business.

HASSAN

(sincere)

We could use you. When the fire starts. And the Jews run for their lives. What will you do? Will you run or fight?

Baldewin trails off; FLASHES from the Reich, his betrayal, his lost family.

His eyes change -- a moment of clarity.

BALDEWIN

Only a Nazi can strike fear into a  
Nazi...

Hassan is puzzled.

HASSAN

But we are Jews?

Baldewin has made up his mind.

BALDEWIN

No. The day of your revolt. We will  
be monsters in the flesh.

Baldewin look of determination sends chills of inspiration  
down Hassan's spine.

HASSAN

Then you will join us?

BALDEWIN

I need to know everything about  
your plan.

HASSAN

In the other camp, we have  
organized a plan through strenuous  
planning, various codes we use,  
debriefing daily.

BALDEWIN

Nice. But don't try to be smart. Do  
not try to overrun the death camp  
with the inmates of camp one. They  
will use machine guns on both sides  
of the gas chambers and mow  
everybody down.

Hassan gives the committee the signal that Baldewin will be  
part of the revolt. They nod. Hassan puts his arm around  
Baldewin's neck.

HASSAN

Let me introduce you to the men  
that have planned for a day of  
carnage.

They both get up and walk toward the committee.

BALDEWIN

How does it begin?



HASSAN

(low voice)

We will rehearse the plan with you.  
It will start at six o'clock in the  
morning...

Baldewin listens intently.

EXT. LIVING CAMP - ROLL-CALL SQUARE - AN OTHER DAY

It's the end of a work day.

Franz stands before the gettho's prisoners.

FRANZ (V.O.)

Next Sunday, you will not work. It  
will be dedicated to the noble  
sport of boxing.

All the prisoners' faces react in a strange curiosity.

Franz smiles at them.

EXT. ROLL-CALL SQUARE - LATER

CARPENTERS build what looks like a stage/boxing ring. This  
construction strikes everyone as odd.

A few barracks away, a FAMOUS COMPOSER is rehearsing MUSIC  
with his RAGTAG MUSICIANS.

Two well-known BOXERS train inside a square dug into the dirt  
with a shovel.

They are surrounded by prisoners, entertained by their  
physical prowess. Hoots and shouts.

The committee blends in with the excited crowd as a disguise  
to discuss the revolt.

GALE

Do you buy these distractions?

ILAN

Not at all.

JACOB

Nice to see some entertainment for  
once.

ILAN

What's the status on weapons?

GALE

We're all paid up. Those Ukrainians love gold. Luckily for us, I have access to all of it through the Goldjuden.

JACOB

They hate the Germans as much as we do.

GALE

Five hundred gold dollars for the pistols and grenades and two thousand for the rifles. Twenty grenades total.

ILAN

(pleased)

Since we will have grenades, the signal will be an explosion entrusted to a special commando... We have three commando units. Two in camp number one and another in the death camp. In camp two they will have no weapons other than the ones they can wrestle away from the guards... One of the two units in camp one's job will be to seize the armory. The other must take the guard house. A completely separate unit by this time will have taken the watchtowers down. What will be our most vital task is taking over the guard house near the south gate... A member of each unit will be selected after they have acquired weapons to race for the guard house. Gale is in charge of that.

Gale winks.

ILAN

If we do not take command of that tank, we are doomed. This will all take effect within minutes; by this time, Treblinka will be burning. The Germans will have recovered from their surprise and more will come from the south/west. We must have as many of us in the forest before this happens. The attack may be difficult but we have no choice.

GALE

Our chances are slim. But it's better than being killed for nothing.

ILAN

How about the key? We are nothing without that armory key.

GALE

We have already paid for it. The Ukrainians said he will have it for us at the festivities.

Jacob runs his eye over all the people's faces.

JACOB

You think they'll all follow us once we start shooting? Look at them, they are so frail.

ILAN

Then it will be our job to carry them through.

The committee feels a sense of pride and duty.

ILAN

Gale, get this information over to the death camp.

Gale casually walks away from the crowd.

INT. FRANZ'S MANSION - FRANZ'S BEDROOM - NIGHT

Franz stands in his underwear, and Eleonore helps him slip on his trousers. Then she helps with the boots and jacket. He places on his cap and marvels in the full-length mirror.

He turns to her.

FRANZ

Now I have something for you.

INT. DEATH CAMP BARRACKS - NIGHT

A GERMAN SOLDIER pushes Baldewin and his mates back into the barracks at gunpoint.

They shut the doors and BOLT them.

EXT. ROLL-CALL SQUARE - MOMENTS LATER

The light posts shine on the STAGE that sits in the middle of the ghetto. It's empty. Surrounding the stage, sitting in the dirt, are the prisoners having quiet conversations. The committee members sit spread throughout the other prisoners.

The second row of audience members are the KAPOS, who sit on a long bench. Behind them are empty armchairs.

Gale walks into the center of the stage. A spotlight from a watchtower follows him. The crowd hushes.

GALE

Begin!

The orchestra forms a line, and their conductor stands in front of them.

Gale BLOWS A WHISTLE.

GALE

Achtung! Mützen ab!

Everyone is on their feet, removing their caps.

The GERMANS walk into the square, smile, and joke. They take their seats in the third row.

Franz makes his way to his armchair, and in tow is Eleonore, wearing a white dress.

Franz salutes Gale.

GALE

Please be seated!

All the prisoners sit down.

Young men race to the Germans seated and pass out programs for the show.

Franz flips through the program, intrigued. While his eyes read over the events, Eleonore recognizes the young boy with a dirty face, Alvie. They both lock eyes.

Eleonore wants to hug him, but Alvie has become hardened by Treblinka. He shakes his head "no".

Eleonore looks straight forward as her son passes on down the line. A tear rolls down her cheek; she wipes it quickly.

FRANZ

Such an exciting night.

Eleonore nods smiling. Franz looks at Gale.

GALE

Quiet! We will now start the show!

The audience is silent as the conductor raises his arms... he begins to conduct them, and the orchestra plays a one act opera.

The audience is moved by the SWELLING of the MUSIC. Prisoners and Germans alike cry.

INT. DEATH CAMP BARRACKS - CONTINUOUS

Baldewin can faintly hear the MUSIC. He's also touched by the orchestra.

EXT. ROLL-CALL SQUARE - CONTINUOUS

The orchestra has finished; it is silent.

Franz slow claps. The rest of the Germans, including Kurt, join in, and it spreads to the prisoners sitting.

The orchestra and conductor are beaming from the performance.

Franz stands and bows directly at them; they return the gesture.

A YOUNG GIRL takes the stage in a BALLERINA ATTIRE.

GALE COMMANDS THE AUDIENCE'S ATTENTION.

GALE

Good evening! Ladies and gentlemen,  
tonight is a night of celebration!  
Our next performer is a ballerina,  
one of the finest Europe has ever  
seen!

Gale walks off the stage, and behind him, the orchestra and conductor are ready to play the notes to a fairy-tale ballet.

The ballerina takes the spotlight.

The MUSIC PLAYS, and she launches into a ballet of physical storytelling.

When she finishes, the audience does not wait for Franz to begin the applause; the prisoners are clapping and on their feet.

She curtsies to the audience and then to Franz.

Franz gives two sharp hand claps. The prisoners obey and quiet down.

The ballerina, orchestra, and conductor leave the stage.

The two FAMOUS BOXERS crawl into the ring, Gale stands at the center.

GALE

Our last piece of entertainment for  
Treblinka is the fighting prowess  
of these two brutes!

They are both in trunks, one white, one blue. They hold up their gloves and the crowd cheers.

Franz gives Gale the signal.

GALE

May the best man win!

He steps away from the men whose gloves go up, and they begin circling each other. The boxers exchange blows, and the audience is having a blast.

INT. ROLL-CALL SQUARE - MOMENTS LATER

Round 3. The boxers are both bruised, sweaty, and exhausted.

They are both still not backing down. White trunks throws a haymaker and misses blue trunks ducking, then gives an uppercut to his jaw.

This ends the fight and the audience applauds.

The boxers are helped off the stage and Gale resumes the center.

GALE

Well, folks I am sad to say that  
this has to be the conclusion of  
such a fine night.

The first two rows of the audience hang their heads. It is time to go back to Hell. Even the Germans in the third row look upset that the fun has to end.

Franz has seen enough, takes Eleonore by the hand, and they walk back to his living quarters.

The fires from the death camp illuminate the gathering place; the orchestra has retaken the stage and plays a last waltz, "The Blue Danube", fills the night air.

Gale walks off stage and scurries toward Ilan.

A look of bitterness rests on Ilan's face.

ILAN

This is humiliating.

GALE

I know.

ILAN

This won't last. And I know what the Germans are up to. They wanted one last big festivity before Treblinka is completely void of Jews.

Jacob and Bernie break through the leaving crowd.

Gale refocuses on the mission when he sees a bread basket tucked under Jacob's arm.

GALE

But this will be the last time a Jew does a song and dance for a German.

Jacob hands the basket to Ilan who rummaging through it.

JACOB

I've never seen dancing corpses.

GALE

You mean the Germans too?

Jacob winks.

JACOB

When this is all over, said and done, I say we make a promise to meet up in Jerusalem.

GALE

If we live you mean?

JACOB

Of course.

All of the committee members nod their heads naively. So does Alvie.

BERNIE

Are we satisfied?

Ilan takes a loaf of bread and rips open the middle; a DUPLICATE KEY FOR THE ARMORY is inside. He grins.

ILAN

Yes, we are happy.

The committee members turn around and leave the scene with the last of the other prisoners.

INT. FRANZ'S MANSION - ELEONORE'S ROOM - DAY

Eleonore sits on her bed; she's rubbing her hands, contemplating. She stops and looks at her palms. She has an epiphany.

INT. FRANZ'S STUDY - MOMENTS LATER

Franz leans back in his chair, boots rested on his desk, reading a book.

Eleonore walks in, her right hand wrapped in a kitchen towel soaked with blood. Franz sits up straight, concerned.

FRANZ

Are you alright?

ELEONORE

Yes. I just need to get my hand fixed. I apologize.

FRANZ

What happened?

ELEONORE

I bumped into one of your vases and it shattered. I tried to clean it up.

FRANZ

You should have called for Lydia to clean up the mess.

ELEONORE

I didn't want to be a bother.

FRANZ

Scheisse.



Blood droplets fall onto his white rug. Franz's face turns red.

FRANZ

Lydia!

Lydia's FOOTSTEPS can be heard running for the study. She appears in the doorway.

LYDIA

Yes!

Franz points at his rug; she sees the blood.

FRANZ

Look! Eleonore cut herself cleaning up your mess!

Eleonore can sense the plan going wrong.

ELEONORE

Franz it's fine! I'll just go to the hospital.

FRANZ

No! It's not fine! How are you supposed to type now?!

Eleonore is at a loss for words.

FRANZ

Precisely! Now I have no typist. I did not know you enjoyed picking up messes like a common house maid. Very well, if you cannot type but wish to clean up around the living quarter -- so be it. Lydia, go to the hospital and get yourself a checkup. Tell them you are sick and cannot perform.

Lydia's face goes white.

FRANZ

Eleonore. Now that you have a new job being a house maid, have Lydia show you how her job is done. And you can start now. Both of you are dismissed.

Eleonore and Lydia leave his study.

INT. HALLWAY - CONTINUOUS

Eleonore is shocked.

ELEONORE

Lydia, I am so sorry. I didn't mean  
for this to happen.

Tears run down her face. Lydia also begins to cry.

LYDIA

(despair)

I don't know what I did to deserve  
this life? I really don't know why  
I am suffering. Do you hate me? I  
didn't break that vase.

ELEONORE

I know. I did it to get out of my  
job and a means to get out of this  
house. I found my son. He's alive.

Lydia's mind is still spinning.

LYDIA

This was for your son?

Eleonore snuffles while nodding; she cannot bare eye contact.

LYDIA

... Then you find him. And you  
never let him go.

Eleonore collapses to her knees, holding Lydia's hand.

ELEONORE

Please forgive me.

LYDIA

God will.

Lydia steels herself.

LYDIA

Come on. I have to show you how to  
be a house maid. Pull yourself  
together.

Lydia pulls Eleonore onto her feet, makes her straighten her  
shoulders, then wipes away Eleonore's tears.

LYDIA

Look at me.

Eleonore musters eye contact.

LYDIA

I didn't want to live one more day  
than I had to here. So thank you.  
You are doing me a favor. Now,  
let's take care of your hand.

They cross to the maid's closet.

EXT. LIVING CAMP - GERMAN QUARTERS - MAIN GATE - DAY

Large gates unlock and swing open. A procession of shiny cars slowly parade into the German and Ukrainian living quarters.

Swastika flags flap from the hoods.

All heads are turning, WHISPERS of who is sitting in the backseat of a Rolls-Royce -- a tiny man, facial similarities of a ferret, circular spectacles. It is SS-Reichsführer Heinrich Himmler.

SUPER: "Operation Reinhard: camp inspection, end March 1943"

The vehicles all come to a stop and awaiting Heinrich is Franz.

He steps out of the car and Franz salutes.

HEINRICH

How are we today?

FRANZ

Excellent sir. Most pleased to see you paying a visit to Treblinka.

HEINRICH

Certainly. Let's go for a walk.

Franz relaxes and joins Heinrich side as his entourage keeps a few feet behind them.

FRANZ

I must show you our relaxation area.

HEINRICH

Tell me about the functionings here. How are the laborers in the factories?

FRANZ

(pleased)

We have eight hundred workers here, more or less at a given time. Their working methods are very modern, but they do well with what they have. Our sorting yard is very profitable and we have our gas chambers operating at twenty-five minutes or under.

Heinrich approves with a smile.

EXT. GERMAN QUARTERS - RELAXATION AREA - MOMENTS LATER

This is a MINI-PARK. It has a ZOO complete with birds, squirrels, and some monkeys in cages.

A grass lawn lined with flower beds that are four white gravel paths leads to all the areas of interest in Treblinka.

Franz and Heinrich sit on a bench, caps off, the sun in their eyes.

Franz wipes the sweat off his brow as he turns back toward the north explaining.

FRANZ

Over here, we have a garden area for Germans only, as well as an exercise area.

Heinrich sees GERMANS in TANK TOPS and SHORTS doing fitness routines.

FRANZ

And to the west, we have the Ukrainian barracks. To the south-west our living quarters, which has an armory, a water tower and our pride, as you can see.

Franz references the huge Swastika flag draped over the tower.

FRANZ

And to the east we have our cattle and chicken coops. Followed by our death camp.

HEINRICH

Well, you've constructed quit the town. Very pleased with your hard work.

Franz beams with pride.

HEINRICH

And what about our little fracas?

FRANZ

Fracas?

HEINRICH

The Brandts.

FRANZ

They are not a problem. They are ghosts to us.

HEINRICH

Good. Because I came here today to decommission Treblinka.

Franz's enthusiasm fades.

HEINRICH

Treblinka is to be liquidated within weeks. One day, Germans will come here and never know about one of the Technicians' greatest creations. Our industrial might for killing Jews does not match the Americans. For every airplane and tank we produce, they produce ten more.

Heinrich stands and Franz follows.

HEINRICH

You will surely be recognized by the Reich for your excellent management. I have precise instructions on how to dismantle and erase all evidence. I shall leave the file with you.

He puts on his cap and faces Franz.

HEINRICH

(Nazi salute)  
Heil Hitler!

Franz returns the salute. Heinrich proceeds back to his Rolls-Royce with his entourage in tow. Franz watches him leave with a look of defeat.

INT. LIVING CAMP - SS LAUNDRY AREA - DAY

WOMEN WASH and DRY CLOTHES. Eleonore folds clean linen, shirts, and pants. She hangs Franz's uniform jacket on a laundry cart with wheels.

She pushes her cart out the entrance headed back for Franz's living quarters.

EXT. LIVING CAMP - GHETTO - CONTINUOUS

Eleonore ceases the chance to find her sons by pushing slowly while scanning the faces of the youngest workers. They are all dirty and exhausted; work is their life.

She calms herself and SINGS out loud, hoping her sons will recognize her voice. The prisoners pay no attention, and the guards find it pleasant.

INT. GHETTO - SHOEMAKER SHOP - CONTINUOUS

Alvie has a job position making the soles of shoes for the SS boots, both for officers and foot soldiers.

He drops his tools and a shoe; his MOTHER'S SINGING sweeps him away.

He runs to the tiny window through which can see her pushing the cart.

EXT. GHETTO - CONTINUOUS

Eleonore is drudging through the dirt, HARMONIZING.

Alvie comes running alongside her and pushes the cart, helping as an alibi, a complete stranger.

Eleonore becomes flooded with emotions and goes to hug her son; he pulls away, still pushing.

ALVIE

Look busy.

She follows his directions --

ELEONORE

Alvie. My boy. Are you okay?  
Where's your brother?

ALVIE

They killed Berrin when we first  
got here.

Eleonore lets out a cry, falls to her knees, hopeless.

GUARDS TAKE NOTICE and walk toward her. Alvie quickly grabs her by the arms and pulls her to her feet.

ALVIE

Keep pushing mom.

The Guards lose interest once the laundry basket keeps pushing.

Alvie stares straight ahead as he talks out the side of his mouth.

ALVIE

Soon there will be an escape. A  
revolt from the prisoners. I'll  
come find you. I love you mom.

Alvie sprints back for the shoemaker shop.

Eleonore pushes on, tears running down her face.

INT. FRANZ'S MANSION - DINING ROOM - DAY

Franz and Eleonore have dinner and he seems rather quiet.

FRANZ

Did you eat this well where you are  
from?

Eleonore reminds herself of Berlin, her family, Naomi.

FRANZ

What was it like where you are  
from?

Eleonore can hear a generosity in his voice, a vulnerability.

ELEONORE

Very happy.

FRANZ

Tell me more.

ELEONORE

I had my family. We laughed and loved. Pretty plain.

Franz has a twinkle in his eye.

FRANZ

That's all good German can ask for.

ELEONORE

That's all any human could ask for.

FRANZ

I know you think of me as a monster. I must admit. I have had to remain faithful to my country which has permitted me to do what most men wouldn't.

Eleonore continues to eat her soup.

Franz gets up from his chair, walks over to Eleonore, and gets down on one knee.

Eleonore is timid about his submissiveness.

FRANZ

I want you to know that I look forward to a life beyond this camp. I do not wish to behave in this beast like manner forever. Perhaps I could save you? Pardon you from this place?

He takes her hand and interlocks their fingers.

FRANZ

I must admit I have grown fond of you.

FRANZ

Soon this war will be over and I would love if you could come with me. Start over. Yes?

Eleonore finds this odd, but her instincts are still sharp.

ELEONORE

Yes. That would be very merciful of you.

Franz kisses her hand.



FRANZ

You will see. When this place is  
long gone. I can be a better man.  
Would you like ice cream tonight?

ELEONORE

Yes, please.

Franz, acting like a child, gets the ice cream himself from the kitchen.

Eleonore is now suspect that Treblinka will be destroyed soon. She grabs a dinner knife and slips it under her dress.

EXT. DEATH CAMP - FIRE PITS - DAY

Thousands of dead bodies are sorted in an orderly fashion -- head to toe.

The bodies all lie on top of a massive grill. Many pyres in little piles of wood are carefully placed beneath the metal gate supporting the corpses.

Standing on the sand embankments, Kiwi and other SS cover their noses from the stench.

KIWI

I don't know what reeks more? When  
they're dead or alive?

A tiny blonde man, HERBERT FLOSS, who is an expert at cremation, gives a chuckle.

HERBERT

Please stand back.

He strikes a wooden match and tosses it at the piles. The flames catch; spread to the other piles and mount.

HERBERT

That's right. Go on.

The flames ignite in a ROAR; the entire grill of bodies burst into a hellish fire.

A BLACK CLOUD of smoke reaches the blue sky. The faces of the dead CRACKLE, the flesh bubbles.

All the men stand back at the magnificent display.

Herbert rubs his hands together, proud.

EXT. DEATH CAMP - FIRE PITS - NIGHT

Baldewin's work shift has begun, and as he and the other prisoners walk down the sand embankments, they discover nothing but ashes, six-inches deep.

A grave look comes over his face as the men stack more bodies.

INT. DEATH CAMP BARRACKS - DAY

Sunrise. End of the night shift. Prisoners settle in, crawling into their beds.

Baldewin goes to Hassan's top bunk and shakes him awake.

HASSAN

Baldewin? What's wrong?

BALDEWIN

They are going to destroy the camp soon.

HASSAN

Are you sure?

BALDEWIN

Yes. Why burn so many bodies at once? They are covering their tracks.

Hassan nods.

BALDEWIN

This place is a graveyard. You must tell the Committee in the other camp the day of revolt has to be sooner.

HASSAN

How soon?

BALDEWIN

Why wait? That soon.

Hassan hops off his bunk and walks over to other Kapos and members of the committee to give them the urgent information.

EXT. TUBE - DAY

Camp one (ghetto) meets camp two as the tube is cleaned.

Three INMATES out of camp one's beauty salon, and THREE INMATES coming out of a gas chamber start to clean the road to heaven.

Two GERMAN GUARDS stand between them; GUARD (#1) looks toward the salon, GUARD (#2) toward the gas chambers.

A CLEANER (#1) from camp one whistles.

Guard #2 looks around.

Baldewin hand signals a message...

Guard #2 turns back around, sees Baldwin's hands go down.

GUARD #2  
What were you doing? Signaling?

BALDEWIN  
Yes, I was signaling what an ass you are.

Guard point his rifle at Baldwin's head.

GUARD #2  
(while laughing to his  
made)  
Shall I shoot this traitor?

BALDEWIN  
Sure. Franz will send you to  
Stalingrad... Oh no... There is no  
Eastern Front anymore...

The Guard's smile fades.

EXT. LIVING CAMP - GHETTO - DAY

CLEANER (#1) approaches Gale, who has a lunch break, eats a tin of soup with bits of potato.

CLEANER #1  
(side of his mouth)  
Message from the death camp. They  
are burning the last dead bodies.

GALE  
Don't worry. The hourglass has been  
turned. Tomorrow, Treblinka becomes  
ashes. The sign will be an  
exploding grenade.

CLEANER #1 scurries off as soon as he showed up.

Gale sets his soup tin down and moves to a view of the death camp. A black smoke pollutes the sky.

EXT. RECEPTION CAMP - STATION SQUARE - AN OTHER DAY

A boxcar WHISTLE fills the air.

The orchestra is set up on the platform area and plays MUSIC for the new arrivals.

Men, women, and children are pushed, shoved, shot, and stabbed.

INT. GHETTO - MEN'S BARRACKS - NIGHT

Gale, along with the other committee members, has just finished the last details of the revolt; they are primed for war. They break away and go to their bunks.

Jacob digs up a bottle of whiskey from the sand near his bunk and slugs it down.

Ilan lies on his back, staring at the ceiling; many thoughts run through his head, and a calm has taken over him.

Gale digs up some notes in the sand, a personal diary.

INT. DEATH CAMP BARRACKS - CONTINUOUS

Baldewin does push-ups on the sand. Hassan watches him.

When he is finished he grabs the beam above him and does pull ups.

HASSAN

I thought you might rest to prepare  
for a day like tomorrow?

Baldewin drops from the beam.

BALDEWIN

A man like myself is prepared to  
die because he maintains his  
deadliest weapon. His will.

INT. LIVING CAMP - GHETTO - MEN'S BARRACKS - CONTINUOUS

Bernie crouches next to Ilan.

BERNIE

Do you still have hope we will  
succeed tomorrow?

Staring into space Ilan weighs his response.

ILAN

Do you?

Bernie contemplates.

BERNIE

Yes. I believe we can save as many  
lives as possible.

ILAN

A few lives is the smaller victory.  
The larger picture is that the  
world will know that humans took a  
stand against evil. Whether we live  
or die. We must not let the world  
forget that living is worth dying  
for.

Bernie stands.

BERNIE

Good night my brother. Tomorrow we  
make history.

Ilan walks back to his bunk. Alvie listened to the  
motivational talk from the bunk above. The eyes of the young  
boy reflect a grown man; he closes them, falling asleep.

INT. FRANZ'S MANSION - OFFICE - CONTINUOUS

Franz sits at his desk, holding Baldwin's medals in his  
hand.

He throws them at the wall.

EXT. LIVING CAMP - GHETTO - ROLL-CALL SQUARE - DAY

A morning mist crawls along the dirt.

SUPER: "August 2"

Gale stands at attention before hundreds of prisoners;  
they're gaunt and tired from another day in hell.

Members of the committee spines are erect, eyes wide open.

GALE

Every day is a new opportunity to do his job to the fullest capability. Our masters have promised us a decent living once we hold up our end of hard work. So we must continue to keep a strong spirit and...

The prisoners listening become confused. Gale has given an eye wink.

GALE

... go to work!

Gale turns and salutes a GERMAN SOLDIER. In one big motion the prisoners head to their work posts.

EXT. UKRAINIAN QUARTERS - LATER

The SANITATION WORKERS ride on a CARRIAGE with a flatbed, pulled by a HORSE. They round a corner outside the Ukrainian BARRACKS.

The wheels CREAK into the gravel as the reigns are pulled to a stop.

The UKRAINIAN who BROKER the weapons deal, points with his lips at a pile of rubbish.

The SANITATION WORKER sitting shotgun hops off and grabs arms full of trash.

He sets it down on the flatbed, METAL CLUNKS; he spreads the heap open, the butts of rifles bundled together.

He grabs another pile and places it on the cart; grenades are among the garbage.

He grabs a third pile, pistols bundled.

He climbs back on the carriage and the horse continues down the quiet street.

The Ukrainian walks toward the entrance gates to request time off from the camp.

EXT. UKRAINIAN QUARTERS - POTATO CELLAR - CONTINUOUS

The carriage stops in front of the cellar door.

Sanitation worker jumps down and collects trash while a committee member waits in the doorway.

Without looking at him, the sanitation worker bends over to pick up trash.

SANITATION WORKER  
Five rifles. Five grenades.

The committee member takes the bundle and awaiting hands rush it inside.

The sanitation worker sees the delivery is complete, gets back on the carriage, and the horse TROTS forward.

EXT. LIVING CAMP - GARAGE - MOMENTS LATER

The carriage comes to a stop; the sanitation worker repeats his garbage pick up. Another prisoner, standing by the doorway, waits for the signal.

SANITATION WORKER  
Five pistols. Five grenades.

The prisoner grabs the bundles and disappears into the garage. Before the sanitation workers ride off, he gives the confirmation while staring ahead.

SANITATION WORKER  
Today at three o'clock. Treblinka becomes ashes.

He WHIPS the horse and they pull away. Gale is nearby and gets a nod from the prisoners in the garage.

EXT. DEATH CAMP - FIRE PITS - MOMENTS LATER

The gaping ditch is heavy at work, the bodies are stacking, and the massive flames flicker into the blue sky.

Baldewin grabs another corpse, heaving it on the grill, prepping for another fire.

Hassan slyly comes up behind him and into his ear.

HASSAN  
(whispers)  
At three. The signal is an explosion.

He continues. Baldwin glances over and sees Hassan repeating the message into another committee members' ears; they act as if they heard nothing, dumping bodies, stacking bodies, setting the pyres for the grill.

EXT. LIVING CAMP - GHETTO - DAY

A lunch break WHISTLE.

All of the prisoners stand in line near the kitchen to return their empty tins for washing. As they wait they SING the Treblinka anthem.

For the first time, it is sang with true heart. "Till destiny winks its eye!"

Ilan and Alvie dump their dishes and return to the shoemaker shop. He scans all guards. They suspect nothing.

EXT. MULTIPLE WATCHTOWERS - CONTINUOUS

All committee members tasked with bringing down the watchtower guards are at their positions.

A committee member takes off his gardening gloves and opens his palm. A gold coin glints off the sun; he aims the ray at the Ukrainian high above who takes the bait and proceeds to climb down the ladder.

EXT. DEATH CAMP - KITCHEN - CONTINUOUS

Near a water well, prisoners pull up buckets to refill the tank inside the kitchen yards away.

A UKRAINIAN stands with them, exchanging jokes. Over his shoulder he sees a watchtower guard talking to a committee member with the gold in his hand.

INT. GHETTO - SHOEMAKER SHOP - CONTINUOUS

Ilan finishes polishing a shoe when he looks at a KAPO and points at his wrist.

The Kapo holds up two-fingers then three-fingers. It's two-thirty. Ilan nods. All goes as planned.

A SCREAM comes from somewhere inside the ghetto. Ilan runs to the window and sees two prisoners being kicked by Kiwi; they were hiding -- squealers.



Kiwi searches them, and he finds GOLD COINS and BANKNOTES. He senses an escape. He pockets them and forces the men at gunpoint to walk toward the hospital.

Alvie appears at Ilan's side.

ALVIE

They'll squeal. That's George and Theodore.

Ilan looks in the room as other committee members are looking at him for direction. Ilan removes a rifle hidden in some fabric, loads a round in the chamber.

ILAN

A volunteer?

Without hesitation, an EX-THIEF from Warsaw rushes over and shoulders the butt, sets the barrel on a WINDOW SEAL for accuracy.

He runs his EYESIGHT down the CROSS-HAIRS; moving along the barbed-wire fence is Kiwi. His finger curls around the trigger.

Ilan removes a pistol from his waistband, pulls a grenade out of his pocket, and hands it to an ELDERLY MAN.

He pulls the pin and squeezes tight on the grenade release; his arm flung back.

ILAN

Wait till Kiwi is dead.

The man nods.

Ilan looks at Alvie, who has the ARMORY KEY in his hand, ready to begin his sprint.

EXT. GHETTO - CONTINUOUS

Kiwi walks behind the squealers, taunting them. A GUNSHOT, red mist sprays from his neck. The men stiffen and turn. Kiwi has fallen to his knees, blood running down his chest.

INT. SHOEMAKER SHOP - CONTINUOUS

The ex-thief reloads and sights Kiwi again; he squeezes the trigger... it blows Kiwi's brains out.

The squealers run.

The SILENCE in Treblinka has taken over. Ilan gives the elderly man the signal. He arches his arm to throw the grenade into the center of the ghetto.

A UKRAINIAN rounds the corner to investigate. He is shocked to see Kiwi dead.

The elderly man redirects the trajectory of the grenade's throw and lobs it at him. It lands between his feet, a BOOMING ECHO! The Ukrainian loses his legs, HOWLING.

ILAN  
(to everyone)  
Revolt!

THE COMMITTEE AND IT'S OTHER HIDDEN MEMBERS race out into the streets of Treblinka for battle.

EXT. UKRAINIAN LIVING QUARTERS - CONTINUOUS

The FIRST COMMANDO unit is running for the guard house stationed near the main gate, FIVE MEN TOTAL, Gale leading the charge.

GALE  
We must reach that tank before the  
Germans do!

As they run south down the main street, UKRAINIANS exit their barracks, machine guns in hand; baffled by the EXPLOSIONS and GUNFIRE that erupts from all over Treblinka.

They don't see the commando unit at first; they're spinning in circles.

GALE  
Shoot them!

The Commandos open fire and a hail of bullets tears into the unsuspecting Ukrainians. They fall to the ground dead.

As the Commandos reload, MORE UKRAINIANS come out of the barracks they have run past, they FIRE on the running men and two are killed.

GALE  
Throw your grenades!

The THREE REMAINING MEN turn mid-sprint, running backward, lob their grenades at the pursuing Ukrainians, BOOM! BOOM!

The commandos SPIN AROUND, still running.

EXT. MULTIPLE WATCHTOWERS - CONTINUOUS

ALL THE UKRAINIAN GUARDS LIE DEAD next to the ladders.

Stabbed to death or throat slit.

SEVERAL PRISONERS take turns dousing the wood framing in gasoline that was hidden in watering tins.

They each toss a match, and the flames climb up the tower, becoming giant torches for the whole camp to see.

EXT. SS LIVING QUARTERS - CONTINUOUS

JACOB AND THE SECOND COMMANDO UNIT use steel bars on the doors to trap the Germans in.

INT. SS LIVING QUARTERS - CONTINUOUS

GERMAN SOLDIERS and SS OFFICERS cock their weapons.

Catching up to the surprise attack, a group races for the front entrance to join the fight. They SLAM into the doors that won't open.

GERMAN SOLDIER

(in German)

They're locked from the outside!

He steps back, aims his machine gun at the handles... BULLETS BURST from the other side of the door; MOST OF THE GERMANS ARE BLASTED TO SMITHEREENS.

The REMAINING GERMANS run away from the entrance.

JACOB

Alvie!

INT. SS LIVING QUARTERS - ARMORY - CONTINUOUS

The room is full of weapons, machine guns, rifles, and pistols line the walls.

The entrance door JIGGLES... the bolt finally gives and turns. Alvie's weight pushes it open, and he looks around, amazed.

He turns to Gale at the doorway out of breath.

GALE

Quick! Carbines!

Alvie grabs carbines, two at a time, as THE FIRST AND SECOND COMMANDO UNITS ARRIVE. He hands them to Gale who passes them to Jacob behind him.

Alvie drags a crate of grenades over by the door and opens the latch, dozens of them.

When a commando gets a weapon he also grabs two grenades.

The commandos race to their positions.

EXT. LIVING CAMP - GHETTO - CONTINUOUS

Bernie runs for the GHETTOS' GATE, firing at German soldiers hiding behind the BAKERY BUILDING and held down by his constant SHOOTING.

He looks back and sees all the prisoners, men and women, are too scared to come out of the barracks and shops.

BERNIE

What the fuck are you waiting for?!

Seen from the ghetto, one of the WATCHTOWERS IS ENGULFED IN FLAMES. Bernie points at it. All eyes look up to the defiance that seemed impossible.

BERNIE

You want to live?!

The people find the courage to revolt. A STAMPEDE OF YELLING comes FLOODING out of the ghetto; every door is kicked open, and an entire population runs for their lives. Some cry, out of fear, others rage.

BERNIE

South! Head to the fences on the south side!

BULLETS WHIZZ past his head, he spins and opens fires at the Germans, killing one...

EXT. DEATH CAMP - WATCHTOWER - CONTINUOUS

The UKRAINIAN GUARD HOUSE has the doors wedged shut with steel pipes by the THIRD COMMANDO UNIT. They shoot through it, weakening the door.

Baldewin has manned the MACHINE GUN with a belt of ammo. He points the barrel downward at the guard house.

The door gives and Ukrainians rush out...

A RAIN OF BULLETS SHREDS FROM ABOVE AS BALDEWIN MOVES THE SPRAYING BARREL BACK AND FORTH.

The shooting stops and the commando unit toss in grenades to finish the kills.

All prisoners head for the east fence.

Baldewin spots an ambush of German soldiers hiding in the fire pits, ready to spring.

He shoots them and they roll into the pit of corpses.

EXT. DEATH CAMP - EAST FENCE - CONTINUOUS

Awaiting the prisoners are commandos who have already used WIRE CUTTERS to make man-sized holes in the fence.

The procession of men and women hit the chain links and shove through two at a time, then three.

EXT. DEATH CAMP - WATCHTOWER - CONTINUOUS

The belt of ammo is out. Baldewin's job is done here. He heads for the tube.

INT. LIVING CAMP - FRANZ'S QUARTERS - CONTINUOUS

Franz peers out his blinds, watches the CHAOS REIGN, nervous.

Eleonore stands not far behind him, anxious.

ELEONORE

How bad is it?

FRANZ

Bad enough. Come. We are leaving.

ELEONORE

I'm not going anywhere without my family.

FRANZ

Your whole family is dead.

Eleonore removes the dinner knife from her waist. She points the blade at Franz. He smiles.

FRANZ

Cute.

Eleonore speaks German sternly.

ELEONORE  
 (English subtitles)  
 Ich sagte. Ich gehe nicht ohne  
 meine Familie!

He removes his Browning pistol from his holster and aims the barrel at Eleonore.

FRANZ  
 You wish to see your family?

A tear of rage rolls down her cheek.

He pulls the trigger. CLICK. CLICK. He cocks the slide back, no bullet in chamber. He ejects the clip, confused.

FRANZ  
 What did you do?!

Franz cringes at her and holsters his pistol.

He walks toward her, she keeps the blade extended at him, stepping backwards.

ELEONORE  
 I'll kill you!

Franz snatches the dinner knife out of her hand, grabs her by the back of the neck, and puts his mouth to her ear.

FRANZ  
 Tell your family it was my  
 pleasure.

He runs the blade through her stomach. She gasps. He pulls it out and she drops to the floor.

Franz grabs a suitcase with his belongings and throws on his black leather SS trench coat.

He looks down at Eleonore, smiles with his gold tooth glinting -- tips his cap to her.

He opens the front door. Smoke is billows and GUNSHOTS rattle; he makes a run for it.

EXT. LIVING CAMP - GARAGE - CONTINUOUS

Ilan is rolling a DRUM OF GASOLINE to the steep hill that slopes down to the south side of the SS living quarters.

He gives it a nudge with his foot and it rolls downhill, tumbling till it bangs against the building.

He takes an axe and goes to a petrol tank; heaves the blade back and comes down on the tank -- It spews a fountain of gasoline. A thin river rushes down the hill and forms a tiny lake.

Germans from inside are at the windows, yelling at the sight of the danger.

Ilan pulls the pin on a grenade and tosses it at the gasoline drum.

It lands near it and EXPLODES. A GEYSER OF FLAMES takes out the south side of the building and a wild fire spreads. The ground QUAKES.

Ilan runs back to the ghetto.

EXT. LIVING CAMP - GUARD HOUSE - CONTINUOUS

Gale and his unit are hunkered down yards away from the two-story building, using the nearby forest trees as cover.

GERMANS cannot run out because of the commandos' gunfire, and the unit can't run for the tank because the Germans have the higher ground.

Bullets from machine guns RATTLE back and forth.

COMMANDO 1

The Germans are going to be  
arriving soon with reinforcements!

Gale decides. He sets his machine gun down, takes off his jacket.

GALE

When the Germans stop shooting,  
cover me!

The commandos nod.

The Germans SHOUT, then it's quiet, they reload.

Gale sprints as if he were a young man again. The commandos shoot the windows of the guard house, Germans duck and cover, others return fire.

Gale runs through a hail of bullets; he screams as he is steps away from the tank.

The firing stops, as both sides reload. Gale uses the tank as cover; he slips his hand under a latch -- it opens the hatch.

He climbs in. Bullets spark all around the tank as he drops into the seat.

INT. TANK - CONTINUOUS

Gale closes the hatch. He can hear the Germans panicking, "Scheisse! Scheisse!"... He starts the ENGINE and the tank is operational.

He swings the gun turret, making a wide turn, the barrel facing the guard house. He pulls the trigger: the gun rapidly FIRES BULLETS while BRASS SPITS out the side.

EXT. LIVING CAMP - GUARD HOUSE - CONTINUOUS

The south side of the building is PUMMELED with FIREPOWER; it shreds the concrete, turning it to dust as the wall falls.

Germans can't hide from the continuing SPRAY of bullets; wood beams splinter as heads explode, arms and legs are blown off.

The turret is out of ammo and every German is dead. The commandos CHEER.

INT. TANK - CONTINUOUS

Gale catches his breath. He leans his head back smiling. He winces and looks at his stomach; he has two bullet wounds.

EXT. LIVING CAMP - CONTINUOUS

All of Treblinka's GERMANS and UKRAINIANS, still alive, run to the north forest for safety.

EXT. LIVING CAMP - GHETTO

Through the branches of the barbed-wire fence, Bernie, Ilan and the last remaining men shoot every German and Ukrainian they can target.

Dead bodies litter the dirt...



EXT. LIVING CAMP - NEAR THE GHETTO

Baldewin takes a carbine machine gun from a dead German and carries on the search for his family.

BALDEWIN  
Berrin! Alvie! Eleonore!

EXT. FRANZ'S LIVING QUARTERS

Eleonore staggers out the front door, holding her blood soaked blouse. She hears Baldewin SHOUTING her family's names.

EXT. TREBLINKA - MILES AWAY

A second battalion of Germans in jeeps and horseback race for the camp. They can see the flames and smoke.

EXT. LIVING CAMP - CONTINUOUS

Alvie, Jacob, and the last of the COMMANDOS run for the east fence.

Alvie stops in his tracks when he hears his FATHER'S VOICE.

Jacob halts.

JACOB  
Alvie! What are you doing?! We have to go!

ALVIE  
I hear my father! I have to go find my mother!

JACOB  
They're dead Alvie! Come on!

The commandos have stopped yards away, reacting to the explosion; they see Jacob is far, Alvie is farther. Jacob screams in frustration.

JACOB  
(to commandos)  
We'll catch up!

EXT. SS LIVING QUARTERS - ARMORY/WATER TOWER - CONTINUOUS

The building is engulfed in flames; the armory is crumbling, the water tower still stands.

Eleonore drudges through the pain. Blood begins to trickle out her mouth.

Baldewin sees through the acrid smoke... his wife. Tears run down his face as he runs for her.

BALDEWIN

Eleonore!

She tears up and falls to the ground.

Baldewin comes to her side. He sees the knife wound. Puts his hand on her stomach to help stop the bleeding.

BALDEWIN

I found you. My love, I found you.

Eleonore's eyelids are heavy.

BALDEWIN

Where's our sons?

ELEONORE

(weak)

Berrin is dead. I don't know where Alvie is.

Alvie comes running from the middle of the living camp. In the distance, he makes out his mother and father through the mirage of heat from the burning building.

ALVIE

Papa!

Baldewin looks up and sees his son.

Eleonore's eyes widen.

ELEONORE

Alvie?

The GERMAN REINFORCEMENTS are minutes away from the main gate, the JEEP'S headlights are on, and the SOLDIERS ON HORSEBACK stride for the family in the middle of the street.

Baldewin scoops his wife up, his machine gun in one hand.

He sprints for his son.

BALDEWIN

Alvie, run!

Jacob shows up behind Alvie and sees the Germans gaining on them.

JACOB

Alvie!

The Germans are inside Treblinka; they FIRE shots at Baldwin running.

Jacob shoulders his machine gun and gives him covering fire.

Alvie ducks. Baldwin stops mid-run and fires the whole clip on the Germans.

The horsemen split up. The jeeps swerve and spin out.

He drops the machine gun and continues running.

BALDEWIN

Alvie run!

Eleonore barely utters.

ELEONORE

Run, my boy.

The horsemen are back on their stride, one of them one of them fires a pistol at Baldwin. A bullet penetrates his leg.

He falls with Eleonore in his arms.

ALVIE

Mama!

Jacob runs for Alvie and bear hugs him, but Alvie is in a wild rage, resisting. Jacob lets him go, spins him around, and punches him in the face. He falls. Jacob hoists him over his shoulder, leaving his weapon and runs for the south fence.

The jeep engine turns over and speeds up next to Baldwin and Eleonore. The wheels brake kicking up dirt. German soldiers hop out machine guns aimed at the couple.

He sits up cradling her.

BALDEWIN

(in German)

I'll love you forever...

One hundred rounds rip through their bodies. They die holding each other.

EXT. LIVING CAMP - SOUTH FENCE

Jacob has made it to the south fence hole. Alvie's unconscious body dangles from his shoulders as he charges into the forest, disappearing into the darkness that has set in.

EXT. LIVING CAMP - WATER TOWER - NIGHT - CONTINUOUS

The swastika flag that Treblinka wore so proudly burns at the tips. The swastika flag falls into a sea of flames.

INT. NUREMBERG TRIALS - INTERNATIONAL MILITARY TRIBUNAL

SUPER: (TEXT + V.O. NARRATOR)

"THE INTERNATIONAL MILITARY TRIBUNAL CONVICTED NUMEROUS NAZI PARTY MEMBERS. THEIR WAR CRIME CHARGES WERE: THE WAGING OF AN AGGRESSIVE WAR. CRIMES AGAINST PEACE. CRIMES AGAINST HUMANITY. ETHNIC CLEANSING. GENOCIDE. MISTREATMENT OF PRISONERS..."

TREBLINKA SURVIVOR 1 (V.O.)

My husband wanted me to go left with our little daughter and himself to go to the right. I told him it would be better to be together.

TREBLINKA SURVIVOR 2 (V.O.)

I had already stopped living. Suddenly at my feet there was huge ditch full of bodies.

TREBLINKA SURVIVOR 3 (V.O.)

...to live, so that someday I could tell this story.

"... BUT NOT FRANZ STANGL, HE WAS CONVICTED MUCH LATER, IT WAS NEVER CLEAR WHY IT TOOK SO LONG TO APPREHEND HIM"

MONTAGE

A) Franz Stangl, Theresa Stangl, and three daughters, being registered under their real names at the Austrian [consulate](#) in São Paulo.

B) Tracked by Nazi hunter [Simon Wiesenthal](#) and arrested by Brazilian federal police while leaving the Volkswagen plant where he worked on 28 February 1967, São Paulo region.

C) The Schwurgericht Düsseldorf court finds Stangl guilty on 22 December 1970 and sentenced him to life imprisonment.

JUDGE

Have you anything further to say  
Herr Stangl, before I pass my  
judgement?

FRANZ STANGL

My conscience is clear. I was  
simply doing my duty.

EXT. ICE CREAM STORE - ISRAEL - DAY (1976)

Alvie is now a grown man, a happy father. Alvie's wife sits next to him at a table outside. She hands him some cones, he calls for his kids.

ALVIE

Berrin! Eleonore!

A young boy and girl run over with glee in their faces. They take the cones and begin licking.

BERRIN #2

Dad, we were talking to that bird,  
and it talked back.

ALVIE

Which one?

ELEONORE #2

That one.

His daughter points at a blue parrot that is perched on the canopy of a cart on wheels, the color of its feathers identical to the one that escaped Treblinka.

A middle-aged street vendor is selling the 1976 Olympics merchandise --

Naomi smiles.

FADE TO BLACK.