

THE PAWNBROKER

Written by

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FADE IN:

INT. AUSCHWITZ-BIRKENAU BUNK HOUSE - EARLY AM

SUPER: January 27th, 1945

All is quiet as several PEOPLE are huddled together for warmth. Many potbellied stoves for heat come into view. ETHEL ALEKSANDER (34) suddenly wakes up and feels around for her daughter KATIE ALEKSANDER (4).

ETHEL

Katie, where are you!? Katie!?

Ethel lets out a loud searing SCREAM. In a panic, she runs out of the bunkhouse door. JONATHAN ALEKSANDER (6) wakes up and runs over to the doorway, where he watches his mother Ethel crying, pointing towards the main headquarter buildings and running wildly towards the fence. Jonathan looks at several other WOMEN pointing and yelling for the guards. The spotlight above their heads swings in Ethel's direction as loud machine GUNFIRE rips through the air. Suddenly, a ghastly vision of Ethel's bullet-riddled body, holding out her bloody hands, appear.

ETHEL (CONT'D)

Help me, Jonathan! Help me! --

INT. CHOCK FULL O'NUTS - 7:00 AM - PRESENT DAY CONTINUOUS

SUPER: NEW YORK 1964

JONATHAN

(crying)

No, No, Momma! Momma! Someone  
please help my Momma!

A sweat-soaked and crying JONATHAN ALEKSANDER, (now 26), sitting in a booth, violently awakes from his dream. MALCOLM WILLIAMS (24), looks over at his best friend, worried. Suddenly, Jonathan shakes the table knocking his COFFEE and half-eaten breakfast plate on the floor. The PLATE and GLASSWARE shatter as they hit the floor. A WAITRESS (30) sees the incident and walks toward Jonathan and Malcolm. Jonathan straightens up, takes some napkins, and wipes the tears from his eyes and face. He looks across at Malcolm.

MALCOLM

Jon, are you ok?

JONATHAN

I'm ok, it's these damn dreams! I have them from time to time. They're from my past, and they're very realistic.

MALCOLM

I can see that.

The waitress looks down at the scattered broken dishes on the floor and then focuses on Jonathan.

WAITRESS

(angry)

You ok mister?

MALCOLM

He's ok. Right, Jon?

JONATHAN

Yes, yes I'm fine! Is my to-go order ready?

WAITRESS

It's ready, you can pay at the counter and you'll have to pay for the broken dishes too.

Jonathan looks over at Malcolm and shakes his head.

JONATHAN

Let's go, we're gonna be late again.

They get out of the booth and walk towards the register.

INT. NEW YORK CITY - PAWN SHOP - EARLY MORNING

Jonathan and Malcolm enter the shop and make their way through the crowded pawn shop: there are several JEWELRY COUNTERS, some ANTIQUE FURNITURE and several large ZENITH TV CONSOLES and various COLLECTABLES. Jonathan approaches the owner CHARLIE ROSS (60s), Caucasian, and his beautiful Puerto Rican wife, ESTELLE (30s). Jonathan throws his backpack down and places the food on the counter. Malcolm takes a seat behind the jewelry counter.

JONATHAN

I brought breakfast!

CHARLIE

Good boy, Jonathan! Whatcha got?

JONATHAN

Egg, bacon and cheese sandwiches  
and some--

Jonathan pauses as the BELL over the front door JINGLES.

ESTELLE

Thanks, I'll take one!

JONATHAN

Sure.

Jonathan gives Estelle a breakfast sandwich. He turns his eyes toward the front door, and they acknowledge the customer who just walked in. HANS ROLAND (47) short, with a LONG SCAR across the right side of his face, heavy set turns to Jonathan.

HANS

(thick Germanic accent)

Yah, I would like to sell some  
things, yah?

JONATHAN

Sure, just talk to the owner  
Charlie over there, he'll assist  
you.

HANS

Danke. Uh, thank-you.

Jonathan stares at the man. Hans looks deeply at Jonathan as he rests his medium suitcase on the glass counter. Charlie walks over to greet the man.

HANS (CONT'D)

Yes, yes, are you the owner?

CHARLIE

Yes, I own the shop. Whatcha got?

Still resting his eyes on Jonathan.

HANS

I've got many items to sell you  
today, but can that young man  
assist me?

CHARLIE

No, Jonathan is moving equipment in  
the back. I'll deal with you.

INT. NEW YORK CITY - PAWN SHOP - LATER

Jonathan finishes and returns from the storage room. He sets his GLOVES on the counter. Charlie is making price tags for several GOLD WATCHES and DIAMOND JEWELRY.

CHARLIE

Jonathan, I brought a lot of unique pieces from that German guy. I could use your help tagging them.

JONATHAN

Sure, I'll get right on it.

INT. NEW YORK CITY - PAWN SHOP - AN HOUR LATER

Charlie walks over to Jonathan and hands him a uniquely crafted GOLD POCKET WATCH.

CHARLIE

(excited)

Malcolm said you can speak and read German, what does this say?

Jonathan leans in, opens the watch lid, and sees a tiny FAMILY PHOTO with an inscription on the inside, which he mumbles to himself.

JONATHAN

Zu meinem geliebten Carl auf die Veranstaltung von unserer Hochzeit. Liebe, Ethel.

He furrows his brow, stands up, and quickly closes the lid looking even closer at the watch's outer case.

JONATHAN (CONT'D)

Oh my God --

CHARLIE

Don't tell me it's fake?

JONATHAN

No, Charlie! This was my father's watch!

CHARLIE

Your father's watch? What?! Don't be ridiculous, Jonathan. How is that possible?

Jonathan grabs a magnifying glass, opens the watch again, and examines the family photo.

JONATHAN

Charlie, this is my father's watch!  
This is my family in the photo!

Jonathan is sweating and he takes a deep breath.

JONATHAN (CONT'D)

We were all sent to Auschwitz when  
I was six. Look, this is me, my  
sister Katie and these are my  
parents.

CHARLIE

What?

JONATHAN

They were both killed and my sister  
was taken --

CHARLIE

You were in that German death camp?

JONATHAN

Yes, that's where I got this!

Jonathan rolls up his left sleeve and exposes a camp TATTOO.  
Charlie's eyes grow wide. Charlie takes another look at the  
watch. He turns the watch over.

CHARLIE

So what does the inscription say?

JONATHAN

It says--

Jonathan takes a breath, composes himself and tries not to  
cry.

JONATHAN (CONT'D)

It says, "To my beloved Carl on the  
event of our wedding. Love you  
Always, Ethel."

Jonathan and Charlie look at each other, at a loss for words.

FLASHBACK TO:

SUPER: GERMANY 1944

EXT. AUSCHWITZ II BIRKENAU - THIRD TRAIN RAMP - NIGHT

Auschwitz II-Birkenau NAZI Extermination Camp.

A TRAIN rolls slowly towards RAMP THREE. Excess steam shoots from the brakes as NAZI SOLDIERS take strategic positions to open the boxcar doors. Some soldiers holding vicious barking GERMAN SHEPHERDS run to the stopping train. COMMANDANT JOSEF KRAMER (40s), barks orders over a P.A. SYSTEM

**\*NOTE - The following scenes in Germany are spoken in GERMAN with English subtitles.**

JOSEF KRAMER

Caution! Keep back until the train comes to a complete stop!

The train comes to a stop. Soldiers move toward the boxcars and open the doors. A foul stench of death emanates from several of the cars as PEOPLE and FAMILIES huddle together.

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

Sort like always: men and older boys for work; then women and children.

INT. BOXCAR - NIGHT

SERGEANT HANS ROLAND (27) short, heavysset with a LONG SCAR across the right side of his face, and other NAZI soldiers are visible. The boxcar doors slide open. Suddenly, LARGE STORM CLOUDS form above their heads. They are startled by THUNDER and flashes of LIGHTENING.

EXT. AUSCHWITZ II BIRKENAU - THIRD TRAIN RAMP - NIGHT

Commandant Kramer and the other soldiers react in awe at the sudden and violent electrical storm, which intermittently illuminates and shakes everything around them. Dogs WHINE and cower at the soldier's feet. In the distance, two young TEENS jump off the train and run towards the open camp gates. Several attack dogs are released, and the loud firing of MACHINE GUNS rings throughout the camp. The bullets rip through the two teens, and they fall to the ground motionless.

Scientist CARL ALEKSANDER (52), ETHEL ALEKSANDER (34), and their children JONATHAN (6) and KATIE (4) are the last to get off boxcar number 4. Katie has BLOND HAIR and a small, but noticeable birthmark on her right cheek. Jonathan watches as Carl checks the time on his uniquely crafted GOLD POCKET WATCH. The watch is uniquely handcrafted and has a small FAMILY PHOTO with a written ENGRAVING on the back.

Suddenly, MACHINE GUN FIRE rings out. Many of the train occupants begin to scramble frantically but are reigned in by the guards.

LOUD SPEAKER

The men go to your left. Women and children, go to your right.

ETHEL

Carl, they're splitting us up!

Carl looks composed and tries to keep it together.

ETHEL (CONT'D)

I'm scared, Carl.

CARL

Don't worry; this must be some serious mistake, I'll see if I can speak with the Commandant. Once they find out I work for the Reich, they'll let us go. Take care of the children and I'll be back.

Carl smiles and kisses Ethel, then looks down at a frightened Jonathan. Katie is crying and tightly clutches Ethel's hand.

CARL (CONT'D)

Don't cry, sweetheart. It will be ok. Jonathan, look after your mother and sister until I get back. And if for some reason I don't come back --

He looks deeply in Jonathan's eyes.

CARL (CONT'D)

Don't forget the game we played with the equations and codes, OK? Do you remember all of the numbers we discussed?

JONATHAN

Yes, father. I won't forget.

Carl smiles and nods.

ETHEL

I love you, Carl!

CARL

I love you too. Now, don't you worry. I'll be back.

Ethel and the children are lead in one direction, and Carl and several other mostly ELDERLY MEN are lead to another part of the camp. Ethel and Jonathan focus on Carl, watching as the large steel gate opens. A GUARD approaches Carl.

GUARD  
Are you Professor Aleksander?

CARL  
I am.

GUARD  
Come with me.

CARL  
Please, I urgently need to speak to the Commandant!

GUARD  
That's not necessary, but Lieutenant Volker would like a word with you.

Carl swallows hard as they walk down a roadway and walk into MAIN BIRKENAU HEADQUARTERS.

INT. MAIN BIRKENAU HEADQUARTERS - CONTINUOUS

Carl is lead into a room as the doors close behind them. Seated behind an OAK DESK is LIEUTENANT HELMUT VOLKER (26).

VOLKER  
(sarcastic)  
Professor Aleksander, I see you've made it safely.

CARL  
Why are we here, Lieutenant!?

VOLKER  
When we last spoke, you made it clear you wanted out of the program, but you and I both know that can't happen. Relocating you here might change your mind, though.

CARL  
You know Professor Reingold is trying to ruin me! You've taken the word of a drunk and liar over mine.  
(MORE)

CARL (CONT'D)

I've been with the program from the beginning and to call me a traitor is crazy. I had to leave.

Volker stands and walks over to a closet and pulls out a small TAPE RECORDER and places it on the desk.

VOLKER

Then how do you explain this?

Volker plays a tape recording of Carl speaking with an American from the US State Department.

AMERICAN

Professor, your involvement in this program is critical to the United States government and we need your help in gathering...

CARL

Look, we can not continue to meet like this! My colleagues are being followed by the gestapo and it's getting to dangerous talking to you, I need to know me and my family will be safe.

Volker abruptly turns off the tape recording.

CARL (CONT'D)

How did you get that!?

VOLKER

We have our ways, professor. Now, I'm going to make things easy for you and your lovely family. I would like the decryptions to your notes. We've had our top decoders try, but no one can decipher them.

CARL

And you will not be able to! I'm not giving you a damn thing! I want my family and I released from here immediately!

Volker slams his hand on the table.

VOLKER

Professor, you are in no position to negotiate! I promise you that no harm will come to your family and especially your beautiful little girl. What's her name again, Katie?

(MORE)

VOLKER (CONT'D)

But I need your notes decrypted  
immediately!

CARL

You bastard!

Volker calls out to the guard.

VOLKER

Take the Professor and his family  
to my quarters. Make sure nothing  
happens to him.

GUARD

Ya vol!

VOLKER

Think about our next visit  
Professor. I will not be as  
hospitable the next time we meet.

The guard salutes and escorts Carl out of the office.

EXT. MAIN BIRKENAU HEADQUARTERS - MOMENTS LATER

Carl is taken out of the building and walked through several lines of INMATES. A fight breaks out, and the guard motions to Carl to stay as he investigates. The guard is distracted, and another guard in all the confusion takes Carl with several other older men.

INT. MEN'S SHOWER AREA - CONTINUOUS

They are lead inside a large BUILDING with no WINDOWS and told to strip. They watch as a guard takes their RINGS, WATCHES and other KEEPSAKES, and tosses them into a large metal bin. Carl takes off his clothes and places his WATCH in his hand. Each man is given a new towel and bar of soap and directed toward the shower. Carl turns to Sergeant Hans Roland, frustrated.

CARL

Can I please speak with Lieutenant  
Volker!? There has been a terrible  
mistake! I was being brought back  
to my family.

Carl reaches down to his discarded pants pocket and pulls out his BADGE and CREDENTIALS and shows them to Roland.

CARL (CONT'D)

Look, I'm a scientist working for  
the Reich. I need to see Volker,  
Lieutenant Volker --

ROLAND

Get back in line, Jew!

Roland rises from his chair and STRIKES Carl several times with the butt of his WEAPON, sending Carl flying backward. Carl drops the watch, and it rolls across the floor, coming to a stop at Roland's feet. Roland picks up the watch and tosses it into the metal bin. Carl stands, picks up the towel and soap, and reluctantly enters the shower doorway with tears rolling down his face. Roland and the other guards laugh as they close and seal the shower door. Roland gives the nod and the shower nozzle SPRAYS. The men inside the shower room YELL, PANIC, and STAMPEDE towards the large sealed door, where they BANG LOUDLY. Eventually, the banging becomes a gentle tap until it fades off into silence. Suddenly, a Guard frantically runs into the room.

GUARD

Sergeant, that old man, Lieutenant  
Volker's man, did he go in there?!  
What have you done!?

BACK TO PRESENT:

EXT. TRAIN STATION - SEVERAL BLOCKS FROM THE PAWN SHOP

Roland walks down the dimly lit stairs of the subway station. A MUGGER (22) African American jumps out, wielding a KNIFE and points it at Roland's neck.

MUGGER

Look what I got here! Mister, give  
me your wallet, and whatever's in  
your pockets, and I'll take that  
briefcase too. If you yell or try  
to run, I swear I'm going to stick  
you real deep.

Roland smiles.

ROLAND

Is that so?

MUGGER

You think I'm fuckin' kidding, man?  
I'm not asking twice!

ROLAND  
Neither am I.

The mugger lunges forward to attack Roland, but Roland easily blocks the attack with military precision. Roland extends his right arm, and a long blade springs from his sleeve and into the mugger's throat and then into his chest. Roland calmly wipes the blood from the long blade off on the pants of the mugger and uses the SUBWAY wall to push the blade back into its spring-loaded position in his sleeve. He walks away as several WOMEN approach the scene as deafening SCREAMS echo throughout the stairway and subway entrance. Roland deposits a token and walks through the TURNSTYLE as the uptown "A" train approaches and then stops. He steps onto the train and the doors close.

INT. EAGLE EXPORTS BUILDING - LATER

Roland takes the ELEVATOR to the 12th floor. Two muscular TWIN BODYGUARDS (30s), stand outside the main Eagle Exports office door. One of the bodyguards opens the door for Roland, who enters.

INT. EAGLE EXPORTS 12TH FLOOR OFFICE - CONTINUOUS

Roland steps inside, and MAJOR HELMUT VOLKER (now 46) is talking on the phone.

VOLKER  
No, we want 12 million for the shipment and the rest in heroin and guns! Yes, I know that's a lot of cash to prepare, but the pieces are exquisite, mostly diamonds and gold. You're getting a steal. The shipment is worth at least 20 million. My men will be waiting for the payment tomorrow night at the city pier. Please don't disappoint me.

Volker hangs up. He smiles at Roland.

VOLKER (CONT'D)  
Herr Roland, my good man, how are you today?

Roland salutes.

ROLAND  
Heil! Major.

VOLKER  
Heil, so how much did we get today?

ROLAND  
\$114,000 throughout the five  
boroughs.

VOLKER  
(in German)  
Excellent!

ROLAND  
We still have tons of gold and  
diamonds left to get rid of, and  
plenty of pawnshops yet to visit.  
We also have several buyers  
interested in purchasing the last  
of the shipment tomorrow before the  
show.

VOLKER  
That's perfect! Once we get the  
notes deciphered, we can finish the  
machine. The Fuhrer would have been  
proud.

Volker stands.

VOLKER (CONT'D)  
I'm looking forward to having  
dinner with him again. Nothing will  
stand in my way of ridding the  
world of the Jews, Niggers, and  
anyone not supporting our cause.

ROLAND  
I'm looking forward to our  
resurgence as well, Mein Fuhrer.  
Have they made any progress in  
translating the Professor's notes?

VOLKER  
It's been very costly. We have the  
finest minds in the world working  
on the translation now, but based  
on the diagrams and documents  
inscriptions, they're the missing  
pages to the entire project. We've  
already tested the equipment, but  
we're not quite ready to launch.

ROLAND  
What did Professor Reinhold say?

VOLKER

We should have a working targeting system soon. Once we do, we'll pinpoint our direct landing coordinates within a matter of feet. Those encrypted pages will help speed things up once they're adequately deciphered. Did you see the boy?

ROLAND

Yes, he was there.

VOLKER

Excellent! Our contact at the FBI was right. He will stumble upon the watch soon, and then he'll react accordingly.

ROLAND

Are you sure he can decipher the notes, Mein Fuhrer?

VOLKER

My contact says the boy loves puzzles and complex word problems; the boy is a genius and he knows something. It's a pity his father died before properly being interrogated.

Roland looks away ashamed.

VOLKER (CONT'D)

Twenty years have passed, but I still regret what I did to that young soldier, but I left complete instructions that the Professor was not to be harmed, and we're still paying for his incompetence.

Volker stands, takes out his HANDKERCHIEF, and softly wipes off the dust from one of the PICTURE FRAMES on his large WINDOW LEDGE.

VOLKER (CONT'D)

It seems that Professor Mannheim and his Nazi hunters are at it again. Get me Vogt! Have him see me immediately. Heil!

ROLAND

Heil!

INT. THE PAWNSHOP - AFTERNOON

Jonathan stands behind the counter, staring at his father's pocket watch in a daze. Malcolm walks over.

MALCOLM

What's up, Jon? You look like you've seen a ghost.

Jonathan snaps out of his daze.

JONATHAN

No, it's just -- It's just this watch -- A German man sold it to us today, and it belonged to my father. Look, there's a picture of me and my family inside.

Malcolm leans in and looks at it.

MALCOLM

Are you sure, Jon?

JONATHAN

Yes, Malcolm I'm sure. The last time I saw this watch, my father was checking the time.

MALCOLM

Damn, Jon!

JONATHAN

He kissed me, my mother, and my sister Katie, and then he was led off by the guards. We never saw him again.

MALCOLM

How did the watch end up here?

JONATHAN

This watch was very important to him. They must have taken it from him. He would have never given it up.

MALCOLM

I've read stories about the Holocaust in school, but I never met anyone who was there.

Jonathan shakes his head in disbelief.

JONATHAN

Now you have. I've kept my past a secret, but now it's coming back.

MALCOLM

Why did Hitler hate the Jews so much?

JONATHAN

He hated anyone that wasn't pure Aryan. Hitler considered us "parasitic vermin" worthy only of eradication. He sent us to our deaths for his radical and racist ideology. My Father had a brilliant mind, but he never stood a chance.

Jonathan looks at the watch again.

JONATHAN (CONT'D)

I'll be back! I need to see Professor Mannheim my Physics Professor. He said he worked with Simon Wiesenthal and he's an amazing man! He helped capture Nazi war criminals after the war. If anyone can help me, he can.

MALCOLM

Can I come along?

JONATHAN

Sure.

Just then, Estelle appears beside them.

ESTELLE

Where are you running off to?

JONATHAN

We're going to my school to speak with one of my professors. Tell Charlie I borrowed the watch, but I'll bring it right back.

Jonathan and Malcolm exit the pawnshop.

EXT. STREET - LATER

Jonathan and Malcolm walk towards the subway station entrance, but it's blocked by yellow tape and several POLICE OFFICERS investigating.

INT. MANHATTAN INSTITUTE OF TECHNOLOGY (MIT) - DAY

PROFESSOR CECIL MANNHEIM (60), caucasian, heavy-set renowned scholar, physics professor and Nazi Hunter, sits at his desk in his office. A Nazi hierarchy poster beginning with ADOLF HITLER with big red X's crossed over him and other THIRD REICH members is on the wall behind his desk surrounded by all kinds of GERMAN HISTORY textbooks. Jonathan and Malcolm enter through the open door. Professor Mannheim looks up.

PROFESSOR MANNHEIM

If it isn't my brightest student!  
How are you, Jonathan?

JONATHAN

Not so good, Professor. Malcolm  
Williams, this is Professor Cecil  
Mannheim.

MALCOLM

Hello, Sir.

Malcolm and the Professor shake hands. Professor Mannheim gestures for them both to have a seat.

PROFESSOR MANNHEIM

What can I do for you gentlemen?

JONATHAN

Remember I told you about my family  
and what happened in Auschwitz  
during the war? Today, a man by the  
name of Hans Roland walked into the  
pawnshop and sold us my Father's  
watch --

PROFESSOR MANNHEIM

Is that so -- You said Roland, Hans  
Roland?

Jonathan nods.

JONATHAN

You know him?

PROFESSOR MANNHEIM

Yes, I've heard his name mentioned  
many times. He runs in the same  
pack as his boss Helmut Volker.  
Volker's the owner of Eagle Imports  
& Exports. He and Hans Roland are  
very dangerous men. My organization  
has been tracking Volker and his  
party for years.

Malcolm looks uneasy.

MALCOLM  
Your organization?

JONATHAN  
Malcolm, I told you Professor  
Mannheim is a Nazi Hunter.

The Professor nods. Malcolm understands.

PROFESSOR MANNHEIM  
I'm semi-retired, my boy, but I  
know of many stories that have now  
surfaced about stolen Jewish gold  
taken from the unfortunate  
prisoners killed at the death  
camps. Their valuables smuggled out  
of Germany after the war.

MALCOLM  
So Jonathan's father's watch was  
stolen?

PROFESSOR MANNHEIM  
Most likely. Taken away before they  
exterminated him. There's a large  
cell of former Nazis living right  
here in New York. Their main goal  
is to restart the Nazi Party. They  
believe that if the same rules and  
laws apply as they did in the late  
1930s with one chancellor and an  
all Aryan nation, the world would  
be a better place. No one is safe,  
my boy. That's from what our  
intelligence has uncovered.

MALCOLM  
You were right, Jon.

PROFESSOR MANNHEIM  
Over the past few years, I've been  
working with the FBI and State  
Department to identify several of  
their key Nazi leaders, including  
Volker and Roland. The FBI also  
placed several moles deep inside  
their organization. You may have  
seen their posters. They're  
scattered all over the city. It  
seems that the Berlin Circus is a  
cover for their new regime.

(MORE)

PROFESSOR MANNHEIM (CONT'D)

They're calling themselves the New Generation Party. The new Fourth Reich.

JONATHAN

The Fourth Reich!?

PROFESSOR MANNHEIM

Yes, Jonathan. Fortunately, we've been on to them since after the war.

MALCOLM

The Berlin Circus!

PROFESSOR MANNHEIM

Yes, and they have other organizations too, but the Berlin Circus is their headquarters. That's not all; they're also associated with a project by the name of Operation Stepback.

JONATHAN

Operation Stepback?

PROFESSOR MANNHEIM

At the end of 1934, scientists by the names of Weber, Becker, and Rothschild recruited several prominent Jewish scientists, and together they discovered a way to create small stable wormholes and devised a crude way to travel back and forth in time. Several years later, one of the principal scientists spoke about defecting to the United States and went missing.

JONATHAN

Ok, so can you tell us a little more about the time machine and how it operates?

PROFESSOR MANNHEIM

I don't know much, but our sources indicate it uses a vast amount of energy to operate. It creates what they call a wormhole. A stable wormhole powerful enough to teleport anything or anyone through time to any period specified, if it's calibrated correctly.

MALCOLM

This isn't a movie, Professor,  
wouldn't this present some issues?

PROFESSOR MANNHEIM

Yes, any such theory that involves  
time travel would require problems  
of causality resolved. The classic  
example of a situation involving  
this is the "Grandfather Paradox,"  
do you know that theory?

Jonathan nods his head.

MALCOLM

No, sir.

JONATHAN

For example, Malcolm, what if you  
were able to go back in time and  
kill your grandfather before your  
father is conceived? Some  
scientists believe that paradoxes  
can be avoided by appealing either  
to the Novikov self-consistency  
principle or to the notion of  
branching parallel universes. This  
theory consists of special and  
general relativity, quantum  
gravity, and the spacetime  
continuum.

MALCOLM

What's that?

PROFESSOR MANNHEIM

It's believed that this machine  
uses so much electricity and  
possible atomic energy that it  
would resemble a powerful  
electrical storm. I've seen some  
crude drawings from some of the  
papers found, and from what I've  
seen, it was like going into a  
tunnel-- a time tunnel.

MALCOLM

And do you think it's possible?

PROFESSOR MANNHEIM

Well, with the right calibrated  
equipment and correct detailed  
mathematical equations, it seems  
possible, yes, I believe so.

Professor Mannheim opens his desk drawer and pulls out his case notes.

PROFESSOR MANNHEIM (CONT'D)  
Can I please see the watch?

Jonathan hands Professor Mannheim the watch and he opens it.

PROFESSOR MANNHEIM (CONT'D)  
Look at the intricate movements of this watch. This watch is no ordinary timepiece.

He hands the watch to Malcolm to inspect, and Malcolm gives it back to Jonathan.

PROFESSOR MANNHEIM (CONT'D)  
So, after the scientist vanished, his notes were useless because they were all encrypted. Our intelligence stated parts, if not all, of his records were left undeciphered and they hold the key to making the machine operate. For the past 20 years, the world's top code breakers have failed to decode his notes.

JONATHAN  
So if someone decrypts his notes, the time machine will work?

PROFESSOR MANNHEIM  
I don't really know, but most of our experts say yes.

MALCOLM  
Has there ever been any successful test of the machine? I mean, has anyone ever stepped through time?

PROFESSOR MANNHEIM  
That's still a mystery. An informant said during an early test of the machine, a young SS Officer attempted stepping back, but no one knows for sure what became of him.

JONATHAN  
And this Volker guy, who is he exactly?

PROFESSOR MANNHEIM

Lieutenant Helmut Volker was a gifted German mathematician and scientist. He was appointed by Adolf Hitler to oversee the construction of the machine. When the war ended, Volker was promoted to Major and assigned to continue the Stepback initiative secretly, but we heard he lacks funding and scientific discipline.

JONATHAN

You know a lot about Volker.

PROFESSOR MANNHEIM

Volker's Father, Colonel Wilhelm Volker, is one of the main reasons I became so fascinated with the destruction of the Nazi party. He had my fiancé murdered.

JONATHAN

I want to help your organization.

PROFESSOR MANNHEIM

No, my boy, you're too emotionally attached, and it's far too dangerous.

JONATHAN

Professor, I took an oath to defend the constitution when I became a U.S Citizen. I'm ready to help in any way I can.

Professor Mannheim exhales deeply, nodding.

PROFESSOR MANNHEIM

Jonathan, you saw firsthand what these animals are capable of doing. If they bring back their evil regime, the world will never be the same again. If you're serious about participating, a friend at the Bureau is looking for some much-needed assistance.

JONATHAN

I'd love nothing more than to stop them just like you have. I've seen enough death in my life, more than anybody my age anyway --

A long beat. Then --

JONATHAN (CONT'D)

What about your inside contacts, can you get me in contact with them?

PROFESSOR MANNHEIM

I'm afraid not, Jonathan. If their identities are known, it could jeopardize the government's case against them. The Circus starts tomorrow, but there's a run-through performance tonight for some state dignitaries. I can get you some tickets for tonight's show and put you in contact with our Agent.

JONATHAN

That would be great. Thank you, Professor.

PROFESSOR MANNHEIM

His name is Special Agent Shepherd and he's with the FBI. He'll be your immediate contact. I'll contact him and fill him in on what's going on. Remember, be careful. Please don't be heroes, plus you have a midterm exam next week.

Professor Mannheim smiles and shakes their hands. Jonathan and Malcolm leave his office.

INT. SUBWAY STATION - LATER

Jonathan and Malcolm step off the train and proceed towards the exit stairs.

JONATHAN

So, here's Anna's address. Meet me there in two hours and we'll leave for the show. You going to see your Mom?

MALCOLM

Yeah, she's not doing well.

JONATHAN

Is there anything I can do?

MALCOLM

Nah, you know how she feels about white people.

JONATHAN

Yeah, she made that clear the last time I saw her.

MALCOLM

That's the alcohol talking, Jon. She's a different person when she's sober, but she still doesn't like white people. So, how're things with you and Anna?

Jonathan laughs.

JONATHAN

It's terrific! I think Anna's the one, Malcolm.

MALCOLM

You're kidding, right!? What has it been, six months? Do you think it's a little too soon to talk about her being the one, just yet!? Do you even know her?

JONATHAN

No, not yet, but I'm serious about her and she's serious about me. I just need to gather up the nerve to have that conversation.

MALCOLM

Well, I got your back, man!

JONATHAN

Thanks! Hey, I'll see you later.

They reach the top of the stairs and go their separate ways.

EXT. MADISON SQUARE GARDEN - AFTERNOON

A striking blond with an athletic frame, KAY SCHMITT (now 24), with a small, but noticeable birthmark on her right cheek makes her way toward the main entrance of MADISON SQUARE GARDEN. Long sleeves covers her wrists. Kay enters the arena.

INT. MADISON SQUARE GARDEN - CONTINUOUS

Kay makes her way toward a tall, muscular man, CARLOS VOGT (50) who is in the corner of the arena fixing horse corals.

**\*NOTE - The following scenes are spoken in GERMAN with English subtitles.**

KAY  
Guten Tag!, Carlos.

CARLOS  
Guten Tag!, Kay.

KAY  
(smiling)  
It's hot out there. Look at me, I'm sweating like one of your horses.

Carlos laughs.

CARLOS  
Volker is coming to see our rehearsals this evening. Are you ready?

KAY  
Always. What time will he be here?

CARLOS  
I don't know, Kay, but he sure admires you.

KAY  
You tend to the horses, Carlos, I'll deal with Helmut.

EXT. CORRIDOR TO TRAILER PARKING LOT - CONTINUOUS

Kay walks through the long, dimly lit corridor to a bunch of circus trailers.

INT. KAY SCHMITT'S TRAILER - MOMENTS LATER

She opens the TRAILER door and enters and is startled by a husky short dark figure coming into view. It's Hans Roland.

ROLAND  
Good afternoon, Fräulein.

KAY  
Who the hell let you in here!?

ROLAND

Temper, temper, Fräulein Schmitt, what language for such a beautiful woman. You need to be nicer to me, Kay. We wouldn't want the Major to find out about your little secret.

Kay grits her teeth.

KAY

I don't know what you're talking about, you troll, but you'd better get out of here before I call Carlos.

ROLAND

Oh, don't worry! Your secret is safe with me, my dear. I only want one thing from you.

Roland grins and Kay SLAPS him hard across the face. She tries to run out of the dressing room, but he catches her by the wrist.

ROLAND (CONT'D)

You stupid girl! I've been watching you! You've got everyone fooled, don't you!? You're the worst kind of Jew: a secretive one. You better start being very nice to me, before your luck runs out!

KAY

You don't know what you're talking about, plus no one will ever believe an alcoholic little curmudgeon like you! Take your damn hands off of me, asshole!

Roland releases her arm.

ROLAND

Would you bet your life on that Fräulein? You work at the circus, my dear; have you found any magic to make that tattoo on your arm disappear?

KAY

What?

Kay folds her arms tightly against her body.

ROLAND

You know what I'm talking about  
Jew. I'll be back tomorrow night,  
and I suggest you change your mind  
or else.

Kay says nothing as she watches Roland open the door to the trailer and walk out with a smirk on his face.

FLASH TO:

INT. AUSCHWITZ-BIRKENAU BUNK HOUSE - MORNING

SUPER: January 1945

All is quiet as several PEOPLE are seen huddled together for warmth. Many potbellied stoves for heat are seen. Ethel wakes up and feels around for Katie.

ETHEL

Katie, where are you!? Katie!?

Ethel lets out a loud searing SCREAM. In panic, she runs out the bunkhouse door. Jonathan wakes up runs over to the doorway, where he watches his mother Ethel crying, pointing towards the main headquarter buildings and running wildly towards the fence. Jonathan looks at several other WOMEN pointing and yelling for the guards.

EXT. AUSCHWITZ-BIRKENAU BUNK HOUSE - CONTINUOUS

The spotlight above their heads swing and locks on an uncontrollably crying and angry Ethel. The WATCH TOWER GUARD cocks the handle on the 50 CALIBER MACHINE GUN.

ETHEL

Look over there, that's my little  
girl!? Katie, Katie! That woman  
took my baby!

GUARD

You! Get back inside!

Ethel runs over to the far gate and once again points to a WOMAN holding Katie's hand and walking fast. Katie looks back, crying. Another guard and spotlight shine in Ethel's direction. In the doorway, Jonathan tries to run out to Ethel but is held by one of the women. The 50 caliber machine gun fires as hails of bullets rip through Ethel's torso. Ethel falls to the ground. In the distance, Katie looks up at the woman in the German uniform, holding her hand.

The woman looks back to the fence line after hearing the gunshots and sees the shooting. Jonathan breaks loose and runs towards Ethel's lifeless body. He is in shock and crying uncontrollably.

JONATHAN

No, No, Momma! Momma, Momma,  
someone please help my Momma!

A long red stream of blood fills the spot where Ethel's mangled body lies. Jonathan kneels and grabs Ethel's bloody hands and lies on the ground beside her. Ethel squeezes tight as she takes her last few breaths. Jonathan stays there, weeping and crying out for his mother as the spotlight in the tower turns off.

FLASH TO:

INT. AUSCHWITZ-BIRKENAU - LATER THAT MORNING

The camp ALARM sounds and RUSSIAN SOLDIERS enter Birkenau. PRISONERS start to scramble and hide in their BUNKHOUSES. Jonathan's skinny frame is picked up by one of the soldiers and given food and water from his canteen. In the distance, PRISONERS cry and beg the soldiers for food and water. Jonathan looks at the soldier as he wipes the tears and dirt from his face.

BACK TO:

INT. JONATHAN'S APARTMENT - AFTERNOON

CROSSWORDS and other MATH PUZZLE BOOKS are on the KITCHEN table. Pictures of Jonathan's FOSTER PARENTS and many with Malcolm and the pawnshop team adorn the wall, including many of Jonathan and his girlfriend, ANNA WAGNER, (23). Jonathan walks past a mirror and stops and suddenly places his hand on his face and begins to cry uncontrollably.

FLASHBACK TO:

INT. MANHATTAN INSTITUTE OF TECHNOLOGY (MIT) - MEN'S BATHROOM  
- FOUR YEARS EARLIER - CONTINUOUS

New STUDENT and FRESHMAN Jonathan (22) finishes crying and opens up his eyes. He wipes the tears from his face. He looks around and walks out of the BATHROOM.

INT. PROFESSOR MANNHEIM'S OFFICE - MOMENTS LATER

Jonathan walks into Professor Mannheim's office. He looks tired, unkept and uninterested as Professor Mannheim opens up his grading book.

PROFESSOR MANNHEIM  
Mr. Aleksander, please have a seat.

JONATHAN  
Is there something wrong,  
Professor?

PROFESSOR MANNHEIM  
Yes, I need to discuss your grades,  
young man.

JONATHAN  
My grades?

PROFESSOR MANNHEIM  
You're failing my class, son. I've  
been watching you this semester. Is  
everything ok? I mean, are you ok?

JONATHAN  
I'm fine, Professor. I've had a lot  
on my mind recently. Yesterday was  
my mother's birthday and--

PROFESSOR MANNHEIM  
That's splendid! Where did you take  
her?

A somber Jonathan sits back in the chair and cries.

PROFESSOR MANNHEIM (CONT'D)  
My boy, what's the matter?

JONATHAN  
Sorry, Professor, I didn't mean to  
cry like this.

PROFESSOR MANNHEIM  
It's ok. You want to talk?

JONATHAN  
My mother--, well she's dead. She  
was killed in Auschwitz during the  
war.

PROFESSOR MANNHEIM  
Oh my!

JONATHAN

So was my father and my sister went missing. Yesterday would have been her--

PROFESSOR MANNHEIM

I'm sorry, have you talked to anyone? What about a therapist or your girlfriend?

JONATHAN

I can't afford one on my salary, and I've never been in a serious relationship before.

Jonathan stands and looks around.

JONATHAN (CONT'D)

Look at me, Professor. Do I look like anyone would be with me? I'm so afraid they wouldn't be there for me and they would leave me.

PROFESSOR MANNHEIM

Jonathan, this is affecting your studies. You're an A student. You really need to talk to someone.

Jonathan wipes his eyes and looks over at the NAZI POSTER on the wall.

JONATHAN

What's that?

PROFESSOR MANNHEIM

I've been studying Hitler and the Third Reich for many years. I'm doing some research. Nevermind, that silly poster. You have two tests coming up that you need to prepare for and pass. I'm here to talk if you need me.

JONATHAN

Thanks, Professor.

PROFESSOR MANNHEIM

I'll leave it up to you to fix this, Jonathan. You've gone through enough, so I'm not going to alert the Dean this time.

Professor Mannheim stands.

PROFESSOR MANNHEIM (CONT'D)  
I'll give you a week to make up  
your grades.

Jonathan stands up and shakes Professor Mannheim's hand. He notices Jonathan's camp tattoo.

PROFESSOR MANNHEIM (CONT'D)  
Is that from the camp?

JONATHAN  
Yes.

PROFESSOR MANNHEIM  
I know all about the pain of losing  
someone. I lost someone very close  
to me too. Come to my office after  
your classes, and we'll talk  
through this.

JONATHAN  
Thank you, Professor.

BACK TO PRESENT:

INT. JONATHAN'S APARTMENT - AFTERNOON - CONTINUOUS

Jonathan looks in the mirror and wipes the tears from his eyes. His house phone RINGS.

JONATHAN  
Hello?

ANNA (O.S.)  
Hi Jon!

JONATHAN  
Anna, hi! I was just on my way to  
see you. I have a surprise for you--

ANNA (O.S.)  
A surprise? Ok!

JONATHAN  
I'll see you shortly.

He hangs up the phone and finishes getting dressed.

EXT. APARTMENT BUILDING - LATER

Jonathan exits his apartment building with his canvas bag in tow and makes his way toward the BUS STOP.

He stands next to and glances at a large POSTER in a glass frame at the bus stop advertising the Berlin circus at Madison Square Garden. The poster has giant ELEPHANTS, LIONS, and a beautiful BLOND WOMAN on a WHITE STALLION, shooting and throwing knives.

Jonathan stares at the poster and shakes his head in disbelief. The DOWNTOWN BUS slowly pulls up to the curb, drawing his attention away. The doors open, and he walks up the bus stairs.

INT. MABLE WILLIAMS' BROWNSTONE - AFTERNOON

An intoxicated MABLE WILLIAMS (46) is lying on the floor, her thin, frail frame nodding in and out of sleep. The powerful voice of MALCOLM X is preaching on TV, and an empty bottle of JOHNNIE WALKER WHISKEY is on the coffee table.

Malcolm enters.

MALCOLM  
Momma, you here?

MABLE  
Who's that?!

MALCOLM  
Momma, where's April and Marcus?

MABLE  
Goddammit! I'm not her secretary; I don't know where she is. They left here and went to the store to get Marcus some shit!

Mable tries to get up but stumbles back to the floor.

MALCOLM  
Momma, let me help you up.

Mable looks at the TV.

MABLE  
That X guy sure knows how to preach. Did you know he has a church right down the street?

MALCOLM  
Yeah, Momma, he's with the Nation of Islam. He's preaching right down the street. Have you eaten today? If not, I'm gonna make you some dinner.

MABLE

Why you always worried 'bout me?  
I'll eat when I'm good and goddamn  
ready!

MALCOLM

You need to take care of yourself;  
you know what the doctors told you  
about your sugar.

MABLE

I'm a grown-ass woman, Malcolm, and  
the hell with those doctors. I  
don't have sugar or a bad liver, so  
why don't you take your black ass  
down to the corner and get your  
Momma another bottle of Johnnie  
Walker and a pack of Winstons?

MALCOLM

Momma, I'm not doing that.

MABLE

What the hell you mean!?! You're not  
too old to get your ass whooped,  
Malcolm Williams! You're just like  
your father. Stubborn as hell!

MALCOLM

Look, momma, I told you before: I'm  
not contributing to your death and  
I know Daddy would agree. But, I'm  
going to open up this can of  
chicken noodle soup, and you're  
going to put something in your  
stomach.

The front door unlocks, the door opens, and Malcolm's Sister  
APRIL WATSON (24), and her son MARCUS WATSON (6) come in.

APRIL

Malcolm, it's about time you got  
here! You should have been here 45  
minutes ago. You know I have an  
audition today and Momma needs her  
medicine!

April pulls out a new bottle of WHISKEY.

MALCOLM

Medicine!?! April, how do you think Momma's gonna get well if you keep shoving this poison down her throat? I'm trying to ween her off that shit!

MABLE

April, you got my Johnnie Walker?

APRIL

Yeah Momma, you want coke and ice with it?

Mable staggers into the kitchen.

APRIL (CONT'D)

Malcolm, my friend says she's not ready to come off the alcohol yet. She shakes and sweats all night, and she keeps talking to Daddy. If she comes off too soon, it'll kill her. Let me deal with Momma!

MALCOLM

Your friend said!?! April, she needs professional help and not the kind you're giving her! There's a counseling program for alcoholics opening up soon, and I'm putting Momma's name on the list. They've helped a lot of people get back on their feet. I've saved up 700 dollars, and the program costs \$1,200, so can you help?

APRIL

I'm struggling, Malcolm. Marcus needs clothes and school supplies.

Marcus smiles and looks up at Malcolm.

APRIL (CONT'D)

You know his daddy ain't shit. He missed his payment. Dammit, look at the time; I need to hurry and get dressed! I got an audition for an off-Broadway musical.

MABLE

Stop talkin 'bout me! Your daddy's coming home soon, so stop whisperin' and start cleanin'.

MALCOLM

Daddy's not coming home. Go in the living room and sit down. Your soup will be ready soon.

MABLE

I don't want any goddamn soup!

APRIL

Malcolm, you heard Momma, she ain't hungry.

MALCOLM

You don't give a damn about anyone but yourself, April. I feel sorry for you. Find yourself another sitter tonight; I'm going to get Momma the rest of the money for that program and getting her the hell out of here!

APRIL

Malcolm, you can't do this, I have an audition tonight! Malcolm!

April continues to call after Malcolm as he goes into the living room and stares at his sleeping mother. Malcolm kisses Mable on the forehead and leaves the apartment.

INT. ANNA WAGNER'S APARTMENT - EVENING

ANNA WAGNER (23), Blond Hair, Slim, and her cat JUPITER, make their way toward the front door. She opens it, revealing Jonathan on the other side. Jupiter hisses as Jonathan steps inside.

ANNA

Hello Jon! I missed you.

JONATHAN

I missed you too.

They kiss then make their way toward the living room where they take a seat on the couch. She takes out a cigarette and lights it.

JONATHAN (CONT'D)

I thought you were going to quit smoking?

She takes a long drag and exhales.

ANNA

I am, so where's my surprise?

JONATHAN

Hold on, first; I found something today that belonged to my father.

ANNA

What did you find?

He shows Anna the watch.

JONATHAN

A pocket watch! It went missing 20 years ago, and it was sold in the shop today by a Nazi, and now I'm intrigued. There's something I need to tell you.

Anna takes a drag and then puts out her cigarette.

ANNA

What is it?

Jonathan rolls up his sleeve and reveals a six numeral tattoo "188992" etched into his forearm. Anna runs her fingers across the raised numbers.

ANNA (CONT'D)

I've seen these already Jonathan, but you never told me where you got them.

JONATHAN

My family and I were sent to Auschwitz 20 years ago. My parents died there and my sister went missing, but I survived.

ANNA

Jonathan, why haven't we talked about this? I had no idea--

JONATHAN

I didn't want to burden you with it, plus, being Jewish and all, we're subjected to a certain kind of judgment. That's all.

ANNA

Jonathan, I love you. I don't care about anything other than who you are in here--

She touches his heart. They share a smile.

JONATHAN

Thank you. I can't stop thinking about my past and everything that happened.

He exhales, remembering. Then he looks into Anna's eyes.

JONATHAN (CONT'D)

I was fortunate, Anna; I was one of a handful of children allowed into the United States after the war.

ANNA

Have you spoken with your foster parents about this?

Jonathan looks at Anna.

JONATHAN

(somber)

They only know what was told to them by family services or what I told them, but I couldn't go into detail about everything that happened to me in the camp. I bottled most of that stuff up. Hell, it still comes back to me in pieces when I least expect it.

Anna holds Jonathan's arm and pulls him close to her.

JONATHAN (CONT'D)

I can't believe he pawned my father's watch. Why did he have it? I have to find them.

ANNA

Find them? What are you talking about?

JONATHAN

Anna, I heard women being raped and beaten by the guards! My sister was taken and I watched my mother gunned down right in front of me!

ANNA

Oh my God, that's terrible, but how are you going to change anything, Jonathan?! You work at a pawn shop!

JONATHAN

The FBI has infiltrated a Nazi organization run by a man named Helmut Volker.

Anna stands up nervous and paces.

JONATHAN (CONT'D)

Those bastards are starting up again, Anna. They're right here in New York, and I want to help the FBI.

Anna relaxes and sits back down next to Jonathan.

JONATHAN (CONT'D)

I was there, and I saw firsthand how evil they are and how they intimidate people. What's next: killing Negroes, Latinos, and anyone that don't agree with their ways? I have to help stop them!

ANNA

Do you even know where to look?

JONATHAN

Yes, they're using the Berlin Circus as a cover for the Fourth Reich, so surprise! We're going to the circus tonight!

Anna is at a loss for words. Jonathan sighs and walks back toward the door.

JONATHAN (CONT'D)

I need some fresh air. I'll be right back.

He opens it and exits.

EXT. ANNA'S APARTMENT BUILDING - CONTINUOUS

Jonathan emerges through the front door and goes down the front steps. Out of his peripheral, he notices someone behind him and quickly ducks into a dark corner. The stranger turns and comes out of the darkness and into the moonlight. FBI Special AGENT GERALD SHEPHERD (38), Caucasian, muscular build, wearing a black suit.

JONATHAN

Hey Mister, why are you following me?

SHEPHERD

Calm down, kid, my name is Agent Gerald Shepherd, I'm with the FBI.

Shepherd shows his credentials.

SHEPHERD (CONT'D)

I received a call from Professor Mannheim. He said you wanted to work with us. He said you might be useful.

JONATHAN

Oh! Well, what would you need me to do?

SHEPHERD

First of all, kid, this isn't a game; many lives are at stake here. To be clear, I wasn't a big fan of the Professor's idea.

JONATHAN

Ok, and neither was he, but--

SHEPHERD

If you want to help us, you do it because you can assist us, but I'm advising that you stay out of this, go and enjoy the show later and live a good life. Is that clear, kid?

JONATHAN

Crystal, but I really want to help you bring these guys down.

SHEPHERD

Ok then. Well, here's what we need you to do. We lost communication with our inside agents. Most of our other agents are on assignment, and we don't have enough time to find replacements.

JONATHAN

So, what do you need me to do?

SHEPHERD

Snoop around the circus trailer area and look for any evidence that might help locate them. Agents Baker and Jonson are their names.

(MORE)

SHEPHERD (CONT'D)

Whatever you do, kid, be careful.  
Stay out of sight, and if you're  
captured or killed, we will deny  
any knowledge of your actions. Is  
that clear?

He looks at Jonathan sternly, then he pulls out a business card.

SHEPHERD (CONT'D)

My number's on the card, kid,  
report in after the show.

Shepherd walks toward a waiting car.

INT. MAJOR VOLKER'S OFFICE - EVENING

Volker is in his office with his two BODYGUARDS as he questions a Caucasian hostage, OLIVER JONSON (41), who has a swollen face and is bleeding from the mouth.

VOLKER

Herr Jonson, we've been watching  
you for weeks. You've taken  
thousands of dollars of the party's  
money. Is there no loyalty anymore?  
You took an oath to be loyal to  
this party and me. Do you think  
you've lived up to your promise?

Unable to speak, Jonson nods his head.

VOLKER (CONT'D)

Stand him up!

The two bodyguards stand Jonson up. Volker continually punches Jonson in his BROKEN JAW and kicks him in his GROIN until he loses consciousness.

VOLKER (CONT'D)

Wake him up and keep waking him up!

Jonson wakes up. A glass of water is poured on his face. His eyes begin to close again as blood flows out of his broken nose.

VOLKER (CONT'D)

I'm not a violent man, but I hate  
thieves and liars, especially  
informants who work for the  
Americans and marry outside of  
their race. One of my people tells  
me you work for the FBI.

Volker walks to his desk and pulls out a GOLD LUGER with an SS LOGO on the GRIP. He pulls back the chamber and loads a bullet.

VOLKER (CONT'D)  
Do you have children?

Jonson nods.

VOLKER (CONT'D)  
That's right. You have a beautiful wife and two precious daughters. What were their names again? Oh yes, Carol and Jasmine.

Volker grins at the solemn Jonson.

VOLKER (CONT'D)  
You're going to get one last chance, so don't disappoint me. Where is my money? You've got ten seconds to answer.

Jonson says nothing. Volker begins counting through clenched teeth.

VOLKER (CONT'D)  
5 seconds 4... 3... 2...

Jonson closes his eyes and painfully GRUNTS.

VOLKER (CONT'D)  
Do you want to tell me something?

Volker signals to his bodyguards.

VOLKER (CONT'D)  
Please get him something to write on.

Jonson is handed a piece of paper and pencil. He writes something and then hands the paper back to the guard.

VOLKER (CONT'D)  
Now you see Herr Jonson, or should I say, Agent Jonson, the truth will set you free.

Volker balls up the paper.

VOLKER (CONT'D)  
Oh, and speaking of the truth, your family is dead.

Jonson SEETHES in anger.

VOLKER (CONT'D)

Yes, there seems to have been a nasty electrical fire at your home, and no one survived.

Volker grins and holds up a bag of jewelry.

VOLKER (CONT'D)

Pee, Pucky, Poo, Agent Jonson, look what we have here. We seem to have located our jewelry and money! What a relief.

Jonson sobs uncontrollably. Volker raises his weapon and FIRES! Jonson's brains are sprayed on the wall behind him.

VOLKER (CONT'D)

Clean up this mess and get my car.

INT. MADISON SQUARE GARDEN - KAY'S DRESSING ROOM - AN HOUR LATER.

Kay's dressing room door opens and Volker steps in.

VOLKER

Kay, my love, how are you!?

He kisses Kay on both cheeks, and they share a long passionate kiss. He gently runs his finger across the birthmark on her cheek.

VOLKER (CONT'D)

My car will pick you up after the show. You're coming back to my office.

KAY

Am I? But Helmut, I need my rest before the premiere tomorrow.

VOLKER

But, my love, I have a big surprise for you. Trust me; you'll die for it.

KAY

Well ok, but it better be good.

He kisses Kay's cheek. There's a KNOCK on the door.

STAGEHAND (O.S.)  
Ten minutes to curtain, Kay!

VOLKER  
What do the Americans say, "Break a  
leg?"

KAY  
Yes.

VOLKER  
Then break both legs.

He smirks and leaves. Kay takes a few deep breaths and then lights up a cigarette.

INT. MADISON SQUARE GARDEN - THE BERLIN CIRCUS - CONTINUOUS

Jonathan, Malcolm, and Anna locate their seats and then sit down. Jonathan hesitates and turns to them.

JONATHAN  
Ok, I'm going backstage to look  
around.

MALCOLM  
Are you sure you want to do this,  
Jon?

JONATHAN  
I've made up my mind, Malcolm. It  
has to be done.

MALCOLM  
Ok.

JONATHAN  
I'll be back soon.

MALCOLM  
You better, I need you to buy me  
some cotton candy.

ANNA  
Please be careful!

Jonathan smiles at her and then walks off. He quietly makes his way past a distracted SECURITY GUARD and into the dimly lit tunnel to the PERFORMER'S TRAILERS.

EXT. TRAILER LOT - CONTINUOUS

Jonathan eases back into the darkness of the hallway as Kay and her team exit her trailer and pass by him. Once they're out of sight, Jonathan proceeds into Kay's unlocked trailer.

INT. KAY'S DRESSING ROOM - CONTINUOUS

Jonathan creeps through the trailer, stopping to look at a photo of Kay and Volker with a signature on it that reads "To my love, Kay" signed Helmut. Jonathan then notices another larger photo of Kay and squints his eyes to get a closer look-- the distinctive birthmark on her cheek grabs his attention.

INT. MADISON SQUARE GARDEN - CONTINUOUS

Malcolm and Anna stand and applaud as Kay throws knives while standing on top of her stallion's saddle. The CROWD gets louder and louder with every throw. Anna turns to Malcolm.

ANNA

(yelling over the music)  
Do you think Jonathan is ok?

MALCOLM

He'll be fine.

ANNA

How can you be so sure?

MALCOLM

It's Jon. He's like a cat. The whole nine lives thing.

ANNA

How did you and Jonathan meet?

MALCOLM

We met nine years ago. My father had a catering business in Brooklyn. One evening, as we were finishing a delivery in Little Italy, a group of racists attacked us. My dad tried to fight them off and got hit in the head with a metal pipe--

ANNA

Oh my!

MALCOLM

And I was stabbed, beaten, and lost a lot of blood. My head got put against the street curb, and when I was about to get my skull smashed, I looked up and saw this skinny white kid with a baseball bat running up the street. It was Jonathan. They saw him and ran away. He even gave me some of his blood at the hospital. We've been brothers ever since.

ANNA

All this time, and I never knew that story! How's your dad?

MALCOLM

He died from the blow about a week later. It was a massive brain embolism.

ANNA

Oh. I'm sorry.

MALCOLM

That was four years ago, and my mom never forgot. A piece of her died with him. She's been drinking every day since the incident. Now, she blames all white people, including Jon. I owe him my life.

Anna smiles and rubs Malcolm's arm.

ANNA

Jon speaks about you all the time. He says Malcolm's doing this, he's doing that. He looks up to you. Are you in this crazy crusade with him too?

Malcolm shifts his eyes nervously and tries to change the subject.

MALCOLM

Uh, what about you, how did you and Jonathan meet?

ANNA

We met at a French cafe in Midtown. I was coming out of the cafe and we bumped into each other!

(MORE)

ANNA (CONT'D)

I dropped my bag and Jonathan picked it up. That was almost eight months ago.

MALCOLM

He talks about you all the time too.

ANNA

Yeah, we talk about everything. I know more about him than he does about me.

Anna reaches in her bag and takes out a pack of HB cigarettes and a lighter.

ANNA (CONT'D)

Mind if I smoke?

MALCOLM

No, go ahead. Hey, are those HBs imported?

ANNA

Excuse me, what?

MALCOLM

Your cigarettes? They're hard to find. My father served in the military and smoked the same brand. He had to get one of his friends overseas to send cartons to him.

Anna pauses and quickly places the pack in her handbag.

ANNA

Yes, I guess so. I have to do the same thing.

MALCOLM

Where is Jon?

EXT. TRAILER LOT - CONTINUOUS

Jonathan proceeds into Carlos Vogt's trailer.

INT. VOGT'S TRAILER - CONTINUOUS

The inside of the trailer is reasonably lit. Jonathan looks around and sees a small NAZI SWASTIKA on the wall next to a German officer's hat.

He moves toward the desk and spies some scribble written on a white tablet that reads "Oliver Jonson, 240 Buckner Rd. Staten Island," and the word "everyone" is circled in red.

He sees a red X over the name Dustin Baker, and more scribbles that say "Mannheim, 4560 Concord Ave," and the word "everyone" is circled once again. Jonathan sees a SHIPPING and CUSTOM RECEIPT from THE PORT OF NEW YORK and places it in his pocket. Suddenly, the handle on the trailer door SHAKES. Jonathan panics, looks around, and notices a small side window. He slides over to it and carefully climbs out. Just as he closes the window, the front door opens, and Carlos steps inside.

INT. MADISON SQUARE GARDEN - ARENA - LATER

Kay jumps off her horse and takes a bow. Jonathan looks into his BINOCULARS and sees Kay waving up to the owner's box to the man in the photo. Kay blows kisses to the crowd as the RINGMASTER claps and approaches the ring. Jonathan approaches Malcolm and Anna.

JONATHAN  
(excited)  
Let's go, we need to leave now!

EXT. MADISON SQUARE GARDEN - STREET LEVEL - NIGHT

Jonathan, Malcolm, and Anna pass a NEWSPAPER STAND. The headlines on the Late Edition of the NEWSPAPER reads, "Mother and two children killed in a massive house fire on Staten Island."

JONATHAN  
Holy shit!

MALCOLM  
What's wrong?!

JONATHAN  
Look at the paper, the people that died.

MALCOLM  
What people?

Jonathan points to the newspaper, and picks up a copy.

JONATHAN  
Look, the mother and children on the front of the paper; they were murdered.

MALCOLM

How do you know that?

JONATHAN

The address in the newspaper matches a piece of paper I saw in Vogt's trailer.

Jonathan retrieves the crumpled paper.

JONATHAN (CONT'D)

Look, -- Jonson 240 Buckner Rd, Staten Island. That wasn't an accident.

MALCOLM

Then we need to contact the authorities.

JONATHAN

Wait, that's not all-- Professor Mannheim is in danger too! I saw his name on the same piece of paper. We have to warn him!

MALCOLM

You need to call that FBI agent, what's his name?

JONATHAN

Agent Shepherd!

Jonathan frantically searches his pockets but comes up empty-handed.

JONATHAN (CONT'D)

Shit! I must have dropped his card.

MALCOLM

Why don't you put a dime in the payphone, call the operator and get the number to the FBI!?

JONATHAN

We don't have time for that, Malcolm! The Professor's apartment is only a few train stops away; let's go!

MALCOLM

The circus crowd will be letting out soon, we're not going to make it.

JONATHAN

Anna, can you get home and we'll meet you later?

ANNA

Jonathan, stop this! You're going to get yourself killed!

Jonathan points to the PAPER.

JONATHAN

If they killed that family, then the Professor and his family are in danger! Now let's go!

ANNA

Promise me you won't do anything stupid-- You work at a pawnshop, for Christ's sake!

JONATHAN

I can't promise that.

They run down the SUBWAY stairs.

INT. TRAIN CAR - FIVE MINUTES LATER

Jonathan and Malcolm take a seat. Jonathan puts his head back and falls asleep.

FLASH TO:

INT. BOXCAR - GERMANY 1944

We see a full BOXCAR full of FAMILIIES, CHILDREN, and many ELDERLY COUPLES with their KEEPSAKES and SUITCASES. Back in the corner are Carl, Ethel, Jonathan, and Katie. Carl and Jonathan are talking and writing.

CARL

You see, it's just like a puzzle, Jonathan.

JONATHAN

Yes, I see, Papa. Each letter is given a number and multiplied by three hundred and then encrypted and given its very own unique character, then deciphered using the backward process.

CARL

Yes, my boy, yes! You must never forget this.

JONATHAN

Yes, Papa.

ETHEL

Carl, Katie has to use the bathroom.

Carl looks down at the floor. He can see the train moving underneath him.

CARL

She has to hold it.

ETHEL

But Carl?

CARL

Until we know where this train is taking us, we have no choice.

The train slows down. Flashlights are coming through the slits of the train sides.

CARL (CONT'D)

We are stopping; we must be at our destination. Let's stay together when the doors open.

INT. TRAIN CAR - PRESENT DAY - CONTINUOUS

The train shakes as it comes to a stop, waking up Jonathan. Malcolm holds the passenger strap above his head tightly as the train comes to a halt.

JONATHAN

This is us, let's go!

EXT. PROFESSOR MANNHEIM'S APARTMENT - NIGHT

Jonathan and Malcolm run up to the building, out of breath and see AMBULANCE, POLICE, and CORONER vehicles parked in front of an apartment building. A large CROWD is outside observing. Three BODIES are carried out of the front entrance on gurneys. Jonathan stops one of the building TENANTS.

JONATHAN

Hey mister, what happened here?

TENANT

Some guy, his old lady, and  
daughter got killed up there.

JONATHAN

Did you get the last name?

TENANT

Heimy, Manfried, Mann?

JONATHAN

Mannheim?

TENANT

Yeah, that's it.

Malcolm puts his hand on Jonathan's shoulder. Agent Shepherd whistles from across the street. Jonathan and Malcolm sprint over to him.

SHEPHERD

Evening, gentlemen.

JONATHAN

Why didn't you stop this,  
Shepherd!? You're supposed to be  
his friend!

SHEPHERD

Don't get it twisted, kid; the  
Professor knew the risks and  
consequences for trying to stop  
Volker just like you did! But no  
one knew this would happen.

JONATHAN

Volker had him killed!

SHEPHERD

It's possible, but where's your  
proof, kid!?

JONATHAN

"Where's my proof"!?

Jonathan forcefully hands Shepherd the crumpled note.

JONATHAN(CONT'D) (CONT'D)

Here's my proof! It was in Carlos  
Vogt's trailer. I rushed over here  
to warn him, but--

Shepherd's eyes grow wide as he examines the piece of paper.

SHEPHERD

Good work! I'll get a warrant.

JONATHAN

No! I have a better plan.

SHEPHERD

A plan? Hold on, sport! When did you decide to have a plan?

JONATHAN

Did you hear about that house fire on Staten Island today?

SHEPHERD

Yeah, it's all over the news tonight, why?

Jonathan points to the name on the crumpled paper.

JONATHAN

Look, Shepherd! Look at this address. That's the same address in the paper.

SHEPHERD

You're good, kid, that was Agent Jonson's house. He was one of my best Agents. He'd infiltrated their organization last year. They just found his body floating in the east river with half his head blown off.

MALCOLM

Jesus, Jon!

JONATHAN

If I'm right, Agent Baker is dead too. I saw his name circled with a red X.

SHEPHERD

Ok, this is a little too much for you. I can't ask you to risk your life or the lives of your friends anymore, kid.

MALCOLM

Jon, he may be right! These guys are murderers and this is a suicide mission!

JONATHAN

I'm doing this for me, Malcolm! If you want out, I'll understand.

MALCOLM

Really!? But--

JONATHAN

But nothing, Malcolm, go home!

Malcolm thinks for a minute, then stays.

SHEPHERD

Ok, so what's your plan, kid?

JONATHAN

You know Volker well?

SHEPHERD

Not really, but we've studied him. He's the owner of Eagle Exports, an import and export company on 44th Street. He been involved in planning a series of Jewish Synagogue bombings and he's linked to the death of a prominent Black city councilman, but there wasn't enough evidence to indict him. Jonson's last report stated Volker's been romantically involvement with a young woman from the Berlin Circus: a Katherine Schmitt.

JONATHAN

I'll go to Volker's office tonight and look around. I'll contact you if we find anything.

Malcolm looks over to Jonathan.

MALCOLM

We'll go to Volker's Office.

Jonathan looks over at Malcolm and nods.

MALCOLM (CONT'D)

You don't think I'm gonna let you have all the fun? Besides, Anna's not gonna kill me!

SHEPHERD

You two be careful and report in.

Shepherd turns and gets into his car. Jonathan and Malcolm proceed to the subway station.

INT. SHEPHERD'S APARTMENT 7C - NIGHT - 40 MINUTES LATER

Shepherd approaches his apartment door and notices a BROKEN TOOTHPICK on the floor. He puts his ear to the door and hears FOOTSTEPS inside. He pulls out his service revolver and slowly pushes the door open and creeps inside.

INT. SHEPHERD'S APARTMENT - CONTINUOUS

Once inside, Shepherd hears the sounds of German VOICES coming from the back room. He tip-toes around the corner-- but he is STRUCK and falls to the floor unconscious.

INT. SHEPHERD'S APARTMENT - 15 MINUTES LATER

Shepherd comes to. He's now tied to a chair, and water is thrown in his face. Shepherd looks around and sees several MEN with machine guns. One of them is Carlos Vogt.

CARLOS

Agent Shepherd, I presume?

SHEPHERD

Who the hell are you?

CARLOS

You're a hard man to find. Luckily we have someone on the inside that provided your address. It's funny; you can't trust anyone nowadays.

SHEPHERD

What do you want?

CARLOS

We want answers! Answers we didn't get from the last guy we visited.

SHEPHERD

So, you killed Professor Mannheim and his family!

CARLOS

Don't be so dramatic, Agent Shepherd. We needed to know what he knew about us.

(MORE)

CARLOS (CONT'D)

Unfortunately, the Professor's been a thorn in the foot of our organization for quite some time. He knew if he kept shaking the hornet's nest this was bound to happen.

SHEPHERD

Do you think I'm the only one working this case, asshole?

Carlos snaps his fingers at one of his men, who then PUNCHES Shepherd in the face.

CARLOS

I don't care. I've been enforcing the policies of my party for many, many years. So many people like you and the Professor who think they can fix the unfixable and then they learn the hard way. Like you are about to. You see, I'm what you call an "exterminator" a patriot of the new Reich.

Carlos reaches in Shepherd's pocket and pulls out his FBI credentials.

CARLOS (CONT'D)

Now Agent Gerald Shepherd, badge number 63948, are you going to tell me everything I need to know, or do I beat it out of you?

SHEPHERD

(acting scared)

Look, I'll tell you whatever you want to know, please don't kill me!

Carlos looks at him sternly.

CARLOS

I need to know two things, where are the other pages to the machine; and, who else is undercover and assigned to our organization from the FBI?

SHEPHERD

OK, fine! I'll tell you everything you need to know, but you need to come closer. I don't want your men to hear.

Carlos rolls his eyes and leans into Shepherd.

SHEPHERD (CONT'D)

I just want to let you know that  
you can kiss my ass!

Before Carlos can react, Shepherd KNEES Carlos in the jaw, and he goes down hard. Still tied to the chair, Shepherd scrambles towards the living room window. The men aim their guns and FIRE-- but they're too late. Shepherd already jumped through the window, disappearing out of sight. A SPLASH is heard.

EXT. SHEPHERD'S APARTMENT - SWIMMING POOL - CONTINUOUS

Shepherd floats to the surface of the swimming pool. Broken chair pieces float to the top of the pool. Shepherd looks up seven stories to his window, where Carlos' men peer down. Shepherd swims toward the edge of the pool, as bullets ricochet all around, barely missing him. He climbs out of the pool and sprints into the darkness.

FLASHBACK TO:

SUPER: GERMANY January 1945

INT. HELGA SCHMITT'S HOME - NIGHT

HELGA SCHMITT (34) is sitting by a warm FIRE. She is sitting in a CHAIR, smoking a CIGARETTE, and watching the door. She looks worried. Suddenly, the front door opens, and Helmut Volker enters. He looks around and then closes the door.

**\*NOTE - The following scenes in Germany are spoken in GERMAN with English subtitles.**

VOLKER

Do you have her?

HELGA

Ya, the girl was filthy, so I bathed her as instructed. She's asleep.

Volker sits down and lights a cigarette.

VOLKER

Fräulein Schmitt. What you did tonight will not be forgotten. I understand you care for other children of the Reich, is that correct?

HELGA

Yes, when I'm not working at the camp, but --

VOLKER

I need for you to raise the girl, and I need your complete discretion. Do you understand my instructions?

HELGA

Yes, I understand, but I'm no one's mother. I have no family and many responsibilities. How am I going to explain this to my boyfriend? He's a soldier at the camp, and we're planning on getting married.

VOLKER

Not anymore. He will be transferred to the front immediately.

HELGA

But Sir!? I --

VOLKER

Look, Fräulein; I will use my position to make you as comfortable as possible. I will supply you with money and resources, at least until she's of age. Then you can get on with your life.

HELGA

But Sir, she's a Jew! You know the policy.

VOLKER

You will raise her as German. Have you seen her? She has beautiful blond hair and beautiful blue eyes. She will pass as one of us. You can school her at home, and no one is to know our arrangements, is that understood? Those are your orders, Fräulein Schmitt!

HELGA

Yes Sir, but I must leave town with the child immediately --

VOLKER

I'll alter our arrangement just this once, Fräulein.

(MORE)

VOLKER (CONT'D)

I won't alter it again. You'll be gone by daylight. I'll send a car for you in 30 minutes.

HELGA

Sir, I heard a woman screaming for the girl? I also heard gunshots --

VOLKER

Nevermind that nonsense, Fräulein Schmitt! She's not screaming for her anymore. Now take me to the girl!

INT. HALLWAY - CONTINUOUS

Volker's escorted down the darkened hallway. They come to a stop at the first bedroom door.

HELGA

She's in there, Sir.

VOLKER

Excellent, now leave us.

Volker quietly opens the door. Katie is asleep. He walks in, smiling and closes the door.

PRESENT DAY:

EXT. THE FRANCES BUILDING - NIGHT

Jonathan and Malcolm arrive at the FRANCES BUILDING and proceed to the rear of the building. Jonathan rechecks the large pair of walkie-talkies and gives one to Malcolm.

MALCOLM

When did you get these?

JONATHAN

I brought them as a gift a few days ago. I forgot to take them out of my bag. Turn it on.

Malcolm nods and turns it on.

MALCOLM

Testing one, two, three. So, we're going to break in and do what?

JONATHAN

We're going to look for any evidence associated with the Nazis that can help prove Volker was involved in the two FBI Agents' and the Professor's murder.

MALCOLM

Ok, but let's make it quick. I have a bad feeling about this.

They both look up at the building. Jonathan spies the FIRE ESCAPE up ahead.

JONATHAN

Here's the fire escape -- we can use that to get to the 10th floor and walk up to the 12th.

Malcolm nods and they creep over to it. Malcolm jumps and grabs the fire escape handle and pulls it to the ground. They ascend the stairs. After a few floors, Malcolm taps Jonathan's arm and points to a slightly open window. They crawl through.

INT. FRANCES BUILDING - CONTINUOUS

Jonathan and Malcolm use the inside stairs to reach the 12th floor -- home of EAGLE EXPORTS. They make their way down the main hallway until they reach a closed-door marked "HELMUT VOLKER". Jonathan tries to turn the handle, but it's locked.

JONATHAN

Dammit! How do we get in?

Malcolm looks up at the ceiling and points --

MALCOLM

We'll go through the ceiling. We can pop the tiles out and climb through.

He pushes a CHAIR up against the wall and climbs up on it and removes a tile.

JONATHAN

Good thinking. Give me a boost?

Malcolm nods. Jonathan pushes another chair beside Malcolm and climbs onto it. Malcolm clasps his hands together and helps leverage Jonathan up and into the ceiling.

INT. VOLKER'S OFFICE - CONTINUOUS

Jonathan drops down into the office from above. He notices an ALARM above the door. He pulls out his walkie-talkie to communicate with Malcolm.

JONATHAN  
Can you hear me?

Jonathan turns on his FLASHLIGHT.

MALCOLM (V.O.)  
Yeah, you gonna open the door for me or what?

JONATHAN  
There's an alarm.

MALCOLM (V.O.)  
Shit! Alright, I'll stand watch. Hurry up!

Jonathan flashes the light around on all kinds of German ARTIFACTS and Nazi MEMORABILIA. The whole office is a shrine to Adolf Hitler.

JONATHAN  
(into walkie-talkie)  
I've never seen anything like this. There's Nazi shit everywhere.

MALCOLM (V.O.)  
Do you see a file cabinet or a safe?

JONATHAN  
It's really dark, but I'll see what I can find.

He starts searching on the desk. He rummages through some loose papers until he finds a DELIVERY WORK ORDER from Germany.

JONATHAN (CONT'D)  
There's an order for hundreds of statues delivered from Germany.

MALCOLM (V.O.)  
I thought you said they were coming in cages?

JONATHAN  
They must have changed the  
manifest. Hey, wait--

MALCOLM (V.O.)  
What?

Jonathan grabs a document with a photograph of Kay paper-  
clipped to the top.

JONATHAN  
There's some kind of file on a Kay  
Schmitt --

MALCOLM (V.O.)  
What kind of file?

Jonathan rummages through the stack of similar documents.

JONATHAN  
It's with a bunch of others.  
Everyone here is Jewish. Which  
means Kay must be a --

Jonathan stares at her photograph a moment.

INT. EAGLE EXPORTS - OUTSIDE VOLKER'S OFFICE - CONTINUOUS

The elevator bell RINGS down the hall. Malcolm's eyes grow  
wide.

MALCOLM  
Jonathan, there's someone coming!  
Get out of there!

Malcolm looks for a place to hide, taking cover around the  
corner. Volker and Kay step out of the elevator and waltz  
down the hall holding hands, accompanied by two GUARDS. They  
stop outside his office.

VOLKER  
Wait downstairs. I do not want to  
be disturbed, is that clear?

GUARD  
Ya Vol Major!

The Guards retreat toward the elevator. Volker turns off the  
alarm, unlocks the door, and he and Kay step inside.

INT. VOLKER'S OFFICE - CONTINUOUS

Volker turns on the lights and begins pouring himself and Kay a drink. Jonathan hides under the maple desk, doing his best to stay still.

VOLKER

Do you know why I brought you here,  
my love?

KAY

So we can be alone?

VOLKER

Sort of.

Kay goes over to Volker and presses her body next to his as he slowly moves away.

KAY

What's wrong? You have me here, so  
what are you going to do now?

VOLKER

I was told an interesting story  
this afternoon by one of my men --

KAY

Oh really, what kind of story?

Volker turns and hands her the drink.

VOLKER

May I see your arm, my love?

Kay's expression turns grim.

KAY

Why are you interested in a little  
skin rash, Helmut? I've had it  
since I was a child, I told you.  
That's why I wear the wrist guards  
when I perform --

VOLKER

You're always wearing something  
that covers your arms, Kay. Why is  
that?

KAY

Because of my rash, that's why--

She takes a step back. As she does Volker GRABS her arm.

VOLKER

Don't lie to me, Kay! Tell me the truth, or --

His eyes blaze as he stares down at her.

VOLKER (CONT'D)

Why do you hide your wrist?! Tell me!

KAY

Fine! I don't have a rash, I'm hiding a tattoo! My camp tattoo --

She forcefully rips her arm away.

KAY (CONT'D)

Did you hear me, my Auschwitz camp tattoo! I'm a Jew, Helmut! A Jew!

VOLKER

Bravo, Bravo Kay! Finally, the truth! Isn't it wonderful getting that off of your beautiful chest, my love?

A tear rolls down Volker's face as he reaches in his pocket, and takes out a wire garrote and walks toward Kay.

VOLKER (CONT'D)

After all these years, I let my feelings for you blind me. I should have done this a long time ago before anyone knew the truth. I can't let anyone, including you, my love, impede the rise of this organization.

KAY

Helmut, what are you saying!?

Volker grabs Kay and places the garrote around her neck. Kay struggles and scratches her arm on a rusting barbed wired Hitler sculpture.

KAY (CONT'D)

No! Please, Helmut. Don't do this!

VOLKER

Look at what you're making me do. You were such a beautiful little girl!

KAY  
(gasping)  
Stop!

Just then, Volker is STRUCK over the head! CLINK!

Volker slumps over, knocked-out cold, on top of Kay's semi-unconscious body. Jonathan stands over them with a statue of Hitler in one hand and the walkie-talkie in the other.

JONATHAN  
Come in, Malcolm. Volker's out cold. I need your help, get in here.

Malcolm enters, and they move Volker's body off Kay and carry her over to the leather couch as Jonathan tries to revive her. Kay's eyes begin to open.

JONATHAN (CONT'D)  
Hi, Miss, my name is Jonathan.

KAY  
What are--? What are you doing here?

They pull Volker off of Kay and help her up.

KAY (CONT'D)  
Ow, my arm!

JONATHAN  
Sorry, it's cut pretty bad. I was looking for evidence against your boyfriend. Did you know he's a nasty and evil man?

KAY  
Are you with the Police?

JONATHAN  
No, Miss, we're Pawnbrokers.

KAY  
Pawnbrokers?

MALCOLM  
We need to leave before he comes to.

KAY  
If you're looking for anything important, look in the compartment under the Hitler statue.

Jonathan looks around the room.

JONATHAN

The room is full of Hitler statues,  
which one?

KAY

The big one. Over there.

Kay points toward a larger Hitler statue on a bookshelf. Jonathan lifts it and pulls out two small ledgers with shipping logs.

JONATHAN

Got it!

Kay looks over at Malcolm.

KAY

Who are you?

JONATHAN

He's with me. Come on, let's go.

Jonathan leads them out. Malcolm turns to Kay as they go.

MALCOLM

My name's Malcolm. I'm a big fan.

INT. JONATHAN'S APARTMENT - MORNING - A FEW HOURS LATER

The bathroom door opens and Kay steps out with a towel on and sees Jonathan looking at her from across the room.

JONATHAN

Sorry, I wasn't staring --

KAY

Then turn around. Can't you see I'm  
getting dressed?

She reaches for her shirt and pants and puts them on. Jonathan keeps his back to her while she does it.

JONATHAN

How's your neck, does it still  
hurt?

KAY

Yes, a little, but I'll be OK. You  
can turn around now.

Jonathan turns and smiles warmly. He looks at her arm; it's red and still bleeding.

JONATHAN

The first aid kit is in the closet,  
that cut needs looking after. It  
could get infected.

He goes to get the first aid kit, then crosses over and sits beside Kay and takes out the MERCUROCHROME and BANDAGES.

KAY

Where did you learn to do this?

JONATHAN

When I was young, I saw my mother  
do it. She was a nurse.

KAY

Your accent, where are you from  
overseas?

JONATHAN

There you go, all done.

Kay kisses Jonathan on the cheek.

JONATHAN (CONT'D)

What's that for?

KAY

For saving my life.

JONATHAN

I was in the wrong place at the  
right time, that's all.

She notices the stack of crossword and math puzzles on the table.

KAY

You like puzzles?

JONATHAN

Yeah, I love them. They keep my  
mind fresh.

KAY

I love puzzles too. I could do them  
all day if I weren't so busy.

JONATHAN

I need to get a hold of Agent Shepherd. You're in extreme danger.

KAY

I have a performance tonight, we've sold out the Garden. Look, I got to go. There are too many people counting on me.

JONATHAN

I understand your loyalty to the circus, but things have drastically changed. I can't let you risk your life for a silly show.

KAY

Excuse me, but that silly show is my life and the life of hundreds of workers! I won't let some Pawnbroker tell me --

JONATHAN

Until Volker is arrested, you're not leaving my sight.

Kay tries to SLAP Jonathan, but he catches her arm.

KAY

Hey, let go!

She tries to pull away, but Jonathan holds tight as he glances at Kay's uncovered wrist.

JONATHAN

Hey, where did you say you're from!?

He lets her arm go and looks at her curiously.

KAY

I'm from Krakow Germany, near the German-Poland border, why?

JONATHAN

Read me the numbers on your arm?

KAY

Why? --

JONATHAN

Please, just read me the numbers, Kay!

KAY

1-8-8-9-9-3.

JONATHAN

Were you born on January 22nd,  
1939?

KAY

Yes, January 22nd, 1939. How did  
you know that?

Jonathan fights back the tears and gets his father's watch.

JONATHAN

You were born to Carl and Ethel  
Aleksander.

Kay furrows her brow at him, confused.

JONATHAN (CONT'D)

Our father and mother died at  
Auschwitz-Birkenau. Our mother took  
her last breath on January 27th,  
1945. The same night, my little  
sister Katie disappeared.

KAY

What are you talking about?

Jonathan raises his sleeve and shows Kay his numbers.

JONATHAN

Read my numbers.

KAY

1-8-8-9-9-2.

Kay's hands begin to shake.

JONATHAN

Mother's ID was 1-8-8-9-9-1. Kay,  
you're my sister.

Kay faints.

INT. FBI FIELD OFFICE INFIRMARY - MORNING

Shepherd is getting stitches in his head and leg. FBI  
Assistant Director TOM GUNTHER (38), Caucasian, walks in.

TOM GUNTHER

Our guys are in your apartment now,  
Shepherd.

SHEPHERD

Are there any leads on those men I told you about?

GUNTHER

We're checking every angle, Shepherd. We'll find them.

SHEPHERD

I recognized one of them.

GUNTHER

Yeah, you said his name is Carlos Vogt? He works at the circus, right?

SHEPHERD

I think I broke his jaw.

GUNTHER

I've made arrangements for you to stay at the safe house.

SHEPHERD

I can't go there right now. I need a car, two agents and a new weapon.

GUNTHER

Why?

SHEPHERD

I've got too many things to do.

GUNTHER

There was a break-in at Eagle Exports last night.

SHEPHERD

Helmut Volker! Tom, I need that car and those agents.

INT. JONATHAN'S APARTMENT - CONTINUOUS

Jonathan calls Shepherd, but it just keeps RINGING.

JONATHAN

He's not answering.

A KNOCK is heard at the door. Kay goes to the door.

JONATHAN (CONT'D)

Who is it?

ANNA (O.C.)  
Anna! Open up!

Jonathan opens the front door. Anna looks at Kay.

ANNA (CONT'D)  
I should have known there was  
another woman!

Anna turns and runs down the hallway. Jonathan runs out the door behind her.

JONATHAN  
Anna, wait! Wait up!

INT. JONATHAN'S APARTMENT BUILDING - HALLWAY - CONTINUOUS

Jonathan catches up to Anna. She stops, turns and SLAPS him.

JONATHAN  
Anna, you don't understand.

ANNA  
Why would you do this to me,  
Jonathan? I thought you loved me,  
did you sleep with her!?

JONATHAN  
Don't be ridiculous, Anna, let me  
explain -- I just found my sister.

ANNA  
I know I've been working double  
shifts at the bank, but if you  
wanted out -- Wait, what?

JONATHAN  
She's my sister!

ANNA  
Your sister!?

Kay walks down the hallway to join in the conversation.

KAY  
I'm shocked too, Anna, but it's  
true! My name is Kay. Nice to meet  
you. You look very familiar.

ANNA  
I get that a lot. They say I look  
like Audrey Hepburn.

Kay shakes her hand but says nothing. Anna is stunned silent.

INT. JONATHAN'S APARTMENT - MOMENTS LATER

Malcolm enters the apartment and finds Kay, Anna, and Jonathan engaged in what appears to be a serious conversation.

MALCOLM

Hey everyone, what's going on?

JONATHAN

I just found out that Kay's my sister. Remember me telling you about her earlier? Katie, I mean Kay, was taken while we were at Birkenau.

MALCOLM

Yes, damn! Your father's watch returns, and now a long-lost sister is found all in the same week. What are the odds!

JONATHAN

You can say that again. We've got a lot of catching up to do, but first, we need to get those ledgers to Agent Shepherd.

Jonathan turns to Kay.

JONATHAN (CONT'D)

Kay, Volker said everyone knew about you being Jewish. Do you have any idea what he meant?

KAY

Well, the only people that knew Volker and I were involved were Carlos Vogt and Hans Roland. Roland threatened to tell Volker about me if I didn't sleep with him.

Anna walks towards them.

MALCOLM

Hey, what if everyone knew? What if you spread the word? He can't kill everyone, right?

Jonathan, Kay, and Anna are all ears.

JONATHAN

You're right, Malcolm. They'd have a much harder time keeping it secret if more people knew --

EXT. PARKED BLACK LIMOUSINE - CONTINUOUS

A tied-up Hans Roland is beaten and shoved in the back of a BLACK LIMOUSINE. Two flashes are seen through the black tinted back window of the Limousine as it speeds away.

INT. JONATHAN'S APARTMENT - LATER

Jonathan and Malcolm put on their jackets and prepare to leave.

JONATHAN

Malcolm and I will see Shepherd and give him the ledgers. We'll set a trap for Volker at the show tonight.

MALCOLM

We need to be careful and well prepared.

JONATHAN

Kay, please don't go anywhere. We're going to see Agent Shepherd, and we'll be back soon.

Jonathan walks over to Anna and gives her a long kiss.

JONATHAN (CONT'D)

(whispering)

Please keep an eye on Kay for me, will you? Keep the door locked. If I call, I'll let the phone ring twice and hang up. Then I'll call back, ok?

Anna looks over at Kay and nods.

ANNA

Be careful.

Jonathan and Malcolm exit.

EXT. STREET - MINUTES LATER

Jonathan and Malcolm walk down the sidewalk toward the bus stop.

MALCOLM

Do you think this will work?

JONATHAN

I do. First, we need to make Volker look bad and find a way to topple his organization. If his party sees that he's involved with a Jewish woman, then his credibility will be in question, and he'll have no choice turn to our government for protection.

MALCOLM

What about the ledgers?

JONATHAN

I didn't recognize anyone, but Shepherd might.

INT. EAGLE EXPORTS - MID MORNING

The elevator opens, and Shepherd and the two FBI AGENTS step out. They make their way down the hall and into Volker's office.

INT. VOLKER'S OFFICE - CONTINUOUS

Now inside, Shepherd and the agents see POLICE gathering evidence. In the corner of the office, Volker is talking to LIEUTENANT BARNES (37) Caucasian. Volker takes out a pack of HB cigarettes and pulls one out and lights it. Shepherd looks around the room and spots a series of photos on a bookshelf wall.

VOLKER

That's all that I know, Lieutenant.

LIEUTENANT BARNES

There's a small blood trail leading towards the fire escape, so we know she was injured. Just in case a ransom call comes in, we have all of your phone lines monitored.

VOLKER

Thank you, Lieutenant. I'll have my security detail give you a statement concerning their whereabouts last night.

Shepherd picks up a signed photo of two men in uniform. One of them is Adolf Hitler. Volker walks up beside him.

VOLKER (CONT'D)

That's one of my most prized possessions.

SHEPHERD

I recognize him, but who's he?

Volker smiles.

VOLKER

That's my father, Colonel Wilhelm Volker. Who might you be?

Shepherd takes out his identification.

SHEPHERD

My name is Agent Shepherd, and I'm with the FBI.

VOLKER

The FBI? Aren't you a little hasty, Detective?

SHEPHERD

Hasty, no; curious, yes. We deal with kidnappings.

VOLKER

You can call me Major.

SHEPHERD

Major, do you know a man by the name of Carlos, Carlos Vogt?

VOLKER

I know several people named Carlos. Do you have a description of this man?

Shepherd looks on the bookshelf wall behind Volker. He notices a group picture of German soldiers.

SHEPHERD

Yes, he's right behind you?

VOLKER

Oh yes, sorry, that was taken many years ago.

SHEPHERD

So you do know him? Did you know he's associated with the Nazi Party?

VOLKER

The Nazi Party? Don't be ridiculous; the Nazi Party disbanded after the war.

Shepherd laughs.

SHEPHERD

Surely you don't believe that, Major? We heard you were the head of the new Nazi Party?

VOLKER

No, I'm the head of an import-export company. The man you are referring to is a mastermind, someone attempting to bring fear to an already chaotic society. No, detective, I'm a businessman and a friend of the people, all the people. Including Negroes, Hispanics, and how could I ever forget about the Jews?

SHEPHERD

A businessman, my ass! Why did you order the murder of Professor Mannheim and his family!?

VOLKER

Was he murdered? Yes, I knew Professor Mannheim. We met at the Nuremberg Trials many, many years ago. He made a lot of enemies following his baseless and unfounded testimony! He sent a lot of my colleagues to prison and others to the gallows.

SHEPHERD

All the more reason you'd murder him.

VOLKER

All those lies he shoveled down the throats of those pompous ass Judges! We were soldiers, and we only did what we were ordered to do. Blame the higher-ups, not the men that followed the orders!

(low tone)

Honestly, my good man, as horrible as the things you said you heard, overall, we did the right thing. None of them deserved to live. Yes, I knew the Professor very well, and I must say as terrible as the outcome was, he got what he deserved.

SHEPHERD

Those so-called soldiers of yours and even your misguided father murdered a lot of innocent and decent people, including the Professor's father and fiancé. Every last one of you Nazis deserved to die for what they did! I've read your file, Volker, and I don't like you or know why you were spared the noose after all the shit that you did.

VOLKER

My father was a German Diplomat, detective. Nothing was ever proven, and remember, detective; we left no witnesses!

Volker half smiles.

SHEPHERD

Well, once this is all over, Volker, I promise you're going to get the electric chair and I'll be there when they pull the switch! All I want to know from you is, why did your security detail leave you and Ms. Schmitt alone?

VOLKER

I sent my men downstairs so that I could spend some quiet time with Kay.

SHEPHERD

Some quiet time? Then how did she  
getaway, and why didn't you go  
looking for her?

VOLKER

I already explained that to  
Lieutenant Barnes. I was knocked  
unconscious.

Volker looks at Shepherd's head.

VOLKER (CONT'D)

That looks like a nasty bump on  
your head, did you take a fall?

Shepherd takes a few steps toward Volker. His agents restrain  
him.

SHEPHERD

I know you killed the Professor, my  
two agents, and their families! You  
are a petty little Nazi bastard,  
and I'm gonna nail you! I promise  
you that!

VOLKER

Detective, perhaps you should watch  
your temper and get that nasty bump  
checked; it looks like it's  
starting to bleed. You may have a  
concussion.

Volker motions over to his Bodyguards.

VOLKER (CONT'D)

See that these agents get to their  
cars. Have a good day, Detective.

Shepherd and the other agents are escorted to the elevator.

INT. STATE DEPARTMENT OFFICE LOBBY - AN HOUR LATER

Jonathan and Malcolm arrive at the STATE DEPARTMENT Satellite  
Office. They proceed to the reception desk.

JONATHAN

We're here to see Agent Shepherd.  
I'm Jonathan Aleksander.

INT. SHEPHERD'S OFFICE - LATER

Shepherd escorts Malcolm and Jonathan into his office.

SHEPHERD

The shit just hit the fan, gentlemen. Kay Schmitt, Volker's girlfriend, is missing, and his enforcer Carlos Vogt can't be found. It looks like Volker is cleaning house. The body of one of his accomplices, Hans Roland, was found earlier shot to death on the lower east side. I know Volker's responsible, but once again, we can't prove it.

JONATHAN

Roland's the one that pawned my father's watch! Now is a good time to tell you, we retrieved two ledgers from Volker's office, and Kay Schmitt is alive and at my apartment.

Jonathan reaches into his canvas satchel and pulls out the ledgers and hands them to Shepherd.

SHEPHERD

She's where -- you have her!?

JONATHAN

Calm down, she's safe. You won't believe this but --

Jonathan explains to Shepherd the earlier events before they arrived at his office.

CUT BACK:

INT. SHEPHERD'S OFFICE - SEVERAL MINUTES LATER

Shepherd shakes his head in disbelief. He's taken aback.

SHEPHERD

She's your sister?

JONATHAN

We've got a plan to take down Volker. He doesn't know that we know everything. We've all seen what he'll do to cover his tracks.

SHEPHERD  
Jonathan, he's not going to  
incriminate himself, he's too smart  
for that. What's your plan?

As Jonathan is speaking, Shepherd reviews the Ledger pages.

SHEPHERD (CONT'D)  
Holy shit! Wait a minute!

JONATHAN  
What!?

SHEPHERD  
Tom Gunther! Goddammit! I knew it!

MALCOLM  
Tom Gunther?

SHEPHERD  
He's an FBI Assistant Director, my  
immediate supervisor, and he's in  
the ledger.

Shepherd gets up and starts pacing.

SHEPHERD (CONT'D)  
I need to find a secure room to  
make a call. I'll be right back.

Shepherd exits his office.

INT. SECURE COMMUNICATION ROOM - MOMENTS LATER

Shepherd walks into an empty, secure COMMUNICATIONS room. He  
picks up the phone.

SHEPHERD  
Can I speak with Director Hoover  
please? This is Agent Gerald  
Shepherd.  
(pause)  
Thank you.

He sits and waits for several moments. Finally --

SHEPHERD (CONT'D)  
Good Day, Director Hoover.  
(pause)  
My section is compromised.  
(pause)  
(MORE)

## SHEPHERD (CONT'D)

Yes, Sir, it seems that Assistant Director Gunther is involved with Volker and the Nazi Party. I need your permission to assume command of the team and treat him as hostile, and I also need --

(pause)

Sir, I know how important this assignment is to the Bureau. I wouldn't be calling, Director Hoover, if this wasn't urgent in bringing down --

(pause)

Yes, Sir, by any means necessary.

(pause)

It's a little bump, it hurts, but it's part of the job, Sir.

(pause)

I will, Sir; we are very close to getting them. I have a great team.

(pause)

Yes, Sir, it will be in my report and on your desk soon.

(pause)

Thank you, Sir, and you have a good evening too.

Shepherd hangs up the phone and proceeds out of the communications room.

INT. ASSISTANT DIRECTOR TOM GUNTHER'S OFFICE - MINUTES LATER

Shepherd enters the office of Tom Gunther, who acknowledges and hangs up the phone.

## GUNTHER

Shepherd, I was calling your office. I heard about your tactics at Volker's office this morning. You've got a lot of explaining to do!

## SHEPHERD

You first, Tom. I've known you for many years, but I could never put my finger on why and how you got promoted so quickly over me, until now.

## GUNTHER

What the hell are you talking about!?

SHEPHERD

At the hospital, I told you about Carlos Vogt and what happened at my apartment last night.

GUNTHER

So, what's your point!?

SHEPHERD

The point is Tom; I never told you he worked at the circus. How did you know that!?

GUNTHER

You told me, or I read it in your report, so what!

SHEPHERD

That's bullshit!

Gunther pulls out his service revolver and points it at Shepherd.

GUNTHER

You got it all figured out, don't you?

Shepherd pulls out the ledgers.

SHEPHERD

No, but it's all starting to make sense now. Take these two ledgers, for example --

GUNTHER

What ledgers?

SHEPHERD

Ledgers found in Volker's office. They list all of the members of his new Nazi Party, donors, and supporters throughout the United States and Europe.

GUNTHER

That's impossible, there's no ledgers!

Shepherd slowly turns the pages.

SHEPHERD

It lists all the names, dates, and addresses all wrapped up just waiting to go to Director Hoover.

(MORE)

SHEPHERD (CONT'D)

If you help us take down Volker,  
I'll make sure your name vanishes  
before I turn it over to Hoover and  
Interpol if you cooperate.

GUNTHER

You're bluffing!

SHEPHERD

You know me, Tom; I don't bluff,  
but if you'd like to bet on your  
chances, pull the trigger. There'll  
be 15 agents in here in 10 seconds,  
and an investigation. You wouldn't  
want that, would you?

Gunther puts down the gun. Shepherd picks it up.

SHEPHERD (CONT'D)

Tell me everything you know. How  
were you approached?

Gunther seethes as he slinks down in his seat.

GUNTHER

My grandfather and dad were members  
of the Nazi Party back in the early  
forties. I tried everything not to  
follow in their footsteps, but in  
1952 I participated in something  
illegal, and one thing led to  
another.

SHEPHERD

What'd you do?

GUNTHER

Let's say some local blacks got  
curious, and we dealt with them.

SHEPHERD

Go on.

GUNTHER

My dad introduced me to Helmut  
Volker. Several months later, I was  
a member of the party. I joined the  
bureau after that, and I kept  
moving up in the ranks. In November  
of 1963, I became the party's  
secret security officer after the  
assassination of JFK.

Shepherd furrows his brow.

SHEPHERD

Did the Nazis have anything to do with the JFK assassination?

GUNTHER

There was someone high up in the party who wanted Kennedy dead, but nothing else was ever said to me about it. I swear!

Shepherd gazes sternly at Gunther.

SHEPHERD

I need to know what's going on tonight?

Gunther hesitates. Shepherd steps closer with the gun aimed.

GUNTHER

Volker is meeting with the South African Consulate-General and other dignitaries tonight. They're collecting millions of dollars in weapons and jewelry taken from the victims in death camps throughout Europe in the '40s. I have several of my trusted agents working security.

SHEPHERD

We need to set up a wire at that meeting. We need this on tape. I have someone I need for you to add to the serving list. You better not be lying to me, Tom, or God help you!

GUNTHER

I'm telling you the truth! I'll follow this through, and afterward, I'll resign.

SHEPHERD

Start typing now.

GUNTHER

One last thing, Shepherd. They know about the boy, Jonathan. Volker instructed me to do a background check on him several months ago. I had him followed. He thinks the boy can decipher the codes.

SHEPHERD

Then it's not a coincidence.  
Everything makes sense now. The  
Professor was right.

GUNTHER

Roland went to that Pawnshop,  
looking for the boy and set  
everything into motion, including  
pawning the watch and planting the  
girlfriend. Volker's been two steps  
ahead of you.

SHEPHERD

Girlfriend?

Shepherd storms out of Gunther's office.

INT. SHEPHERD'S OFFICE - MOMENTS LATER

Shepherd marches in, on a mission.

SHEPHERD

The plan has changed. Malcolm, how  
are your serving skills?

MALCOLM

Huh?

INT. JONATHAN'S APARTMENT - TWO HOURS LATER

Anna and Kay are sitting in the living room, talking. The  
front door opens. Jonathan, Malcolm, and Shepherd enter.

JONATHAN

Guess what, Kay, one of the  
contacts in the ledger works with  
Shepherd!

SHEPHERD

Hello, ladies. I'm Agent Shepherd  
with the FBI.

Shepherd closes the window curtains. The phone RINGS and Anna  
answers nervously and leaves the room.

SHEPHERD (CONT'D)

It seems that shipments of weapons  
and jewelry are coming into US  
Customs tonight. We're going to  
seize them and let Volker take the  
fall.

(MORE)

SHEPHERD (CONT'D)

Once they learn Volker has double-crossed them, he'll come running to us for protection, and once he's in custody, he'll sing like a bird. Malcolm, are you all set for tonight?

MALCOLM

Yes. When everyone is seated at the table, I'll light the candle with the microphone in it; then, I'll slip out the back and join your guys in the communication van.

SHEPHERD

After the ceremony, Volker will go to the Garden. Once he sees Kay alive, he'll stop at nothing to finish what he started, and we'll catch him.

KAY

Wait, are you suggesting I still go and perform --

SHEPHERD

He won't do anything with thousands of people watching.

JONATHAN

You need to make sure your agents are watching Kay the entire evening. We don't need any more surprises.

MALCOLM

You got that right.

JONATHAN

The show starts at 7:00, I'll take Kay to the Garden at 5:00. Good luck everyone.

MALCOLM

Yeah right-- I'll see you all later tonight.

Malcolm leaves the apartment. Shepherd turns to Jonathan.

SHEPHERD

Jonathan, you got a sec?

JONATHAN

Sure.

Jonathan and Shepherd step into the Kitchen.

INT. JONATHAN'S APARTMENT - KITCHEN - CONTINUOUS

SHEPHERD

Look, there's something I need to tell you.

Jonathan looks surprised.

JONATHAN

What is it?

SHEPHERD

All of this is not a coincidence, Volker set all of this into motion. Finding the watch and possibly you finding your sister, I don't know, but --

JONATHAN

Why would he do that?

SHEPHERD

He knows about your father and he thinks you can decipher his code.

JONATHAN

What code?

SHEPHERD

Your father's notes. They were all encrypted, they're the key to finishing the time machine.

JONATHAN

I don't know any codes and if I did, I'll never help him, never!

SHEPHERD

Watch your back and be careful tonight. Don't worry about Kay, my men are good and they'll keep an eye on her. I have to run, I have a shipment to stop.

Shepherd leaves the Kitchen and walks over to Anna. Kay walks into the kitchen and over to Jonathan.

KAY

I'm sorry, Jonathan...

JONATHAN

Sorry for what?

KAY

For all those years you thought I was dead and in a split second, I jump back into your life and put you in danger --

JONATHAN

Kay, I spent all those years thinking about you, Mother and are Father. All the nightmares, now I have you back. I wouldn't have it any other way.

He walks over to Kay and they hug.

KAY

I was four years old; I vaguely remember bits and pieces of what happened in the camp. Smothered by the woman I thought was my mother. She kept me safe and raised me far away from newspapers and radio broadcasts. I must have blocked out everything from four until I turned into an adult. I first heard about the camps when I was 15 or so, and when I learned about the origins of my camp tattoo, I became furious, left home and joined the circus.

JONATHAN

Well, we have a lot of catching up to do. So, how accurate are you with throwing a knife?

Kay smiles. Shepherd and Anna talk.

SHEPHERD

Hi Anna, can I have a moment?

They walk into the living room.

INT. JONATHAN'S APARTMENT - LIVING ROOM - CONTINUOUS

ANNA

(smiling)

Sure. I'm so happy for Jon and Kay aren't you?

SHEPHERD

Very! Now, you need to get your  
shit, you're coming with me.

ANNA

Excuse me? What are you --

SHEPHERD

You know damn well what I'm talking  
about, Fräulein! Let's make this as  
easy and painless as possible for,  
Jonathan! He'll understand in time.  
Just say you're going to your  
mother's house.

Anna begins to cry.

SHEPHERD (CONT'D)

Stop the waterworks! Can't you see  
the kid loves you?

ANNA

Jonathan, was my assignment. Roland  
said I was supposed to gather  
information and report back to him  
and my Uncle. They desperately  
needed those documents decoded. My  
Uncle is a very powerful man. He  
usually gets what he wants.

SHEPHERD

Not this time. Your involvement has  
most likely killed a lot of people  
including my men. Get your things,  
Anna. Two of my agents are waiting  
downstairs for you.

Anna and Shepherd walk back into the Kitchen.

INT. JONATHAN'S APARTMENT - KITCHEN - CONTINUOUS

Anna wipes her eyes and hugs Jonathan.

ANNA

Never forget I love you.

Jonathan smiles and kisses Anna.

JONATHAN

I love you too, Anna. Will I see  
you later?

Anna looks over to Shepherd.

SHEPHERD

I'll walk Anna downstairs. I'll see you two tonight.

EXT. PORT OF NEW YORK - A FEW HOURS LATER - EVENING

Gunther and Shepherd wait in an UNMARKED CAR for the shipment to arrive from South Africa.

INT. UNMARKED CAR - CONTINUOUS

Shepherd sits beside Gunther.

SHEPHERD

Ok, the Coast Guard and my men are standing by to confiscate everything on that ship once it arrives. What about your guys, is everyone in place?

GUNTHER

Yes, everyone is ready; it should go as planned.

SHEPHERD

What about the cargo manifest?

Gunther gives Shepherd the cargo manifest, and he slowly inspects the list.

SHEPHERD (CONT'D)

Jesus, there's over 22 million dollars worth of inventory here.

GUNTHER

We have a deal, right, I won't be prosecuted?

Shepherd opens the car door and looks back at Gunther.

SHEPHERD

I gave you my word, Tom. We're after Volker. We'll wait for your signal.

GUNTHER

Ok, testing 1,2,3 can you guys hear me?

A VOICE is heard over the CAR SPEAKERS.

COMMUNICATION AGENT  
We hear you, Assistant Director.

EXT. PORT OF NEW YORK - CONTINUOUS

Shepherd exits the car and walks down the PIER to a large WAREHOUSE. Shepherd and his team observe the unmarked vehicle and the surrounding area using BINOCULARS.

A VOICE comes over the radio.

AGENT HASKEL (V.O.)  
Agent Shepherd, someone's  
approaching the car.

Shepherd sees a man "CARLOS" approaching the car and sit in the passenger seat.

SHEPHERD  
Does anyone have eyes on Gunther,  
what about audio?

COMMUNICATION AGENT (V.O.)  
Yes, we have audio, Sir.

SHEPHERD  
On speaker.

The AGENT transfers the sound from his headset to the external speakers.

CARLOS (V.O.)  
Hello, Gunther.

GUNTHER (V.O.)  
What are you doing here, Carlos? I  
was handling the shipment tonight.

INT. UNMARKED CAR - CONTINUOUS

Carlos smirks at Gunther.

CARLOS  
There's been a slight change of  
plans. We've heard some disturbing  
news today.

GUNTHER  
What news?

CARLOS  
Didn't you know we have eyes and  
ears everywhere, Tom?

GUNTHER  
What are you implying?

CARLOS  
Your office is bugged. We know  
everything.

Gunther swallows hard.

EXT. PORT OF NEW YORK - CONTINUOUS

Shepherd alerts his team through his radio --

SHEPHERD  
Code Red! Move in! Code Red!

INT. UNMARKED CAR - CONTINUOUS

Carlos takes out a gun with a silencer.

GUNTHER  
Put that gun away, you fool, I'm a  
Federal Agent!

CARLOS  
You were a Federal Agent.

EXT. PORT OF NEW YORK - CONTINUOUS

Shepherd continues directing his team --

SHEPHERD  
Get down there! Someone get down  
there!

Suddenly, in the distance, two whispering GUNSHOTS and  
Gunther's SCREAMS are heard. On the radio, the sounds of the  
car door opening and closing. Several agents and finally  
Shepherd run to the car and sees Gunther's body slump over  
the steering wheel with two gunshots, one in the head and one  
in his chest.

SHEPHERD (CONT'D)  
Jesus, if the office is bugged,  
then they know what we have planned  
tonight. I need to get to the  
restaurant!

Shepherd jumps into another unmarked car and speeds out of the port.

INT. SECOND UNMARKED CAR - CONTINUOUS

Shepherd radios the FBI DISPATCHER.

SHEPHERD

Dispatch, this is Agent Gerald Shepherd. ID Badge Number 63948. I need you to transfer me to Communication Van 7! It's a priority one emergency!

DISPATCH (V.O.)

Transferring.

SHEPHERD

Hurry up!

DISPATCH (V.O.)

Agent Shepherd, no one is picking up.

SHEPHERD

Try again!

A long moment passes, Shepherd waits as he drives.

DISPATCH (V.O.)

I'm sorry, no one is answering.

SHEPHERD

Get a car down to Von Trapp's Steakhouse on 2345 Errald Drive in Manhattan immediately! Tell them to look for a 25-year-old Negro boy named Malcolm Williams and detain him until I get there!

Shepherd enters the highway, with bumper to bumper traffic is seen.

SHEPHERD (CONT'D)

Shit!

INT. VON TRAPP'S STEAKHOUSE - EVENING

Malcolm enters the steakhouse with the rest of the WAITERS. He pulls out the CANDLESTICK MICROPHONE and places it center on the table.

EXT. FBI COMMUNICATION VAN - CONTINUOUS

A MAN pushes a lifeless leg into the rear cargo bay of the van. Two other dead AGENTS are seen shot and tied up.

INT. VON TRAPP'S STEAKHOUSE - EVENING

Volker and his party arrive. Volker, now dressed in full military attire, greets the SOUTH AFRICAN DIGNITARIES, and their guests. Volker then sits at the head of the table and taps on his wine glass.

VOLKER

My friends, may I have your attention please. It seems that the State Department tried to stop a shipment of goods coming in from South Africa tonight, but I have better intelligence than they do.

The CROWD stands up and applauds.

VOLKER (CONT'D)

To all of my German comrades --

He begins speaking in German.

**\*NOTE - The following scenes are spoken in GERMAN with English subtitles.**

VOLKER (CONT'D)

We will educate the minds of our doubters and persecute anyone that doesn't believe in our cause. There are many groups out there that don't believe in what we are doing and don't understand our way of life. I'm telling each and every one of them tonight, that we as a German nation will rise again!

The crowd applauds.

VOLKER (CONT'D)

As I speak with you tonight, we learned that the FBI is spying on us. We also found a spy amongst us. Bring him in!

Bodyguards bring a badly beaten, semi-unconscious Malcolm into the crowded room. Several of the waiters try to help but forced away.

VOLKER (CONT'D)  
Wake up, nigger!

A shakenly stunned, scared, and bloodied Malcolm looks up at Volker and passes out again.

VOLKER (CONT'D)  
I said, wake up!

Malcolm is hit again and looks up at Volker.

MALCOLM  
Jonathan is going to whoop your  
ass!

Malcolm is hit and falls to the floor unconscious. The stunned and unsettled dignitaries look on, and some begin whispering to themselves. Volker turns to his guards.

VOLKER  
Take him to my office.

The bodyguards drag Malcolm and leave the room.

VOLKER (CONT'D)  
Meine Damen und Herren, bitte  
verzeihen Sie mir, was Sie gesehen  
haben, aber ich muss jetzt gehen.  
Ladies and Gentlemen, please  
forgive me for what you have seen,  
but I must leave now. I must take  
care of an unfortunate situation,  
but I want to thank you, the South  
African Consulate-General and the  
New Generation Party for attending.  
Please, everyone, have a good time,  
and enjoy the rest of the evening.

Volker raises his arm and salutes the crowd. They start to chant and repeat "Heil Volker" as he departs the room.

EXT. VON TRAPP'S STEAKHOUSE - 30 MINUTES LATER

A POLICE CAR with lights flashing is in front of the Restaurant. Two OFFICERS are questioning ONLOOKERS when Shepherd's car SKIDS to a stop. He jumps out of the vehicle.

SHEPHERD  
Did you locate Malcolm Williams!?

OFFICER 1  
No, Sir, we are still questioning --

SHEPHERD  
Where's the communication van?

OFFICER 2  
There wasn't a van here when we  
arrived.

Shepherd runs inside the restaurant.

INT. VON TRAPP'S STEAKHOUSE - CONTINUOUS

Shepherd barrels through the door. Some dignitaries are  
there, and some are leaving.

SHEPHERD  
I'm Special Agent Shepherd with the  
FBI. I'm looking for a black man by  
the name of Malcolm Williams, has  
anybody seen him?

A group of angry BLACK WAITERS approaches Shepherd.

BLACK WAITER 1  
Yeah, we saw him. Those Nazi  
bastards took him.

SHEPHERD  
Took him where?

BLACK WAITER 2  
We don't know, they grabbed the  
boy, but we tried to stop them.

BLACK WAITER 1  
I heard one of them say something  
about going to his office.

BLACK WAITER 3  
Yeah, that's right, and he told  
them he had to leave and had  
something important to take care  
of.

SHEPHERD  
Thank you.

Shepherd turns and runs out of the restaurant.

EXT. VON TRAPP'S STEAKHOUSE - CONTINUOUS

Shepherd rushes over to the Police Officer.

SHEPHERD

Call your Captain and get as many officers as you can down to the Garden. They need to protect Kay Schmitt and Jonathan Aleksander.

OFFICER 1

Yes, sir!

Shepherd runs back to his car and peels off.

INT. SECOND UNMARKED CAR - CONTINUOUS

A CALL comes through as Shepherd drives.

DISPATCHER (V.O.)

Agent Shepherd, are you there?

SHEPHERD

Shepherd here, go ahead.

DISPATCHER (V.O.)

They found the Communication Van!  
All agents are dead.

Shepherd SLAMS on the gas, his tires start to SCREECH as he speeds up.

INT. MADISON SQUARE GARDEN - KAY'S TRAILER - EVENING

Jonathan and Kay are in her trailer. Kay is pacing back and forth, smoking a cigarette.

JONATHAN

Settle down, Kay, and stop looking at the clock.

KAY

I'm nervous! Any word on Volker!?

JONATHAN

Nothing yet, but Malcolm and Shepherd should be here soon.

KAY

Anna left in a hurry. She didn't even say goodbye.

JONATHAN

Well, she's been under a lot of pressure at work.

(MORE)

JONATHAN (CONT'D)

She as a lot on her plate these days. She said her boss is crazy.

KAY

I guess, but leaving now, when you need someone by your side, is a little odd to me. Have you met Anna's parents?

JONATHAN

No, we never met, but she talks a lot about her Uncle. He lives in the city, and I think he raised her.

KAY

When this is all over, I'm finishing my thesis.

JONATHAN

Thesis on what?

KAY

On Quantum Theory.

JONATHAN

Wow, I'm just finishing up my thesis too. I'm studying Physics and Quantum Biology.

There's a KNOCK on the door.

STAGE MANAGER (O.S.)

Five minutes to curtain, Kay!

KAY

(yelling)

I'll be right out!

Kay kisses Jonathan on the cheek and leaves the trailer.

INT. MADISON SQUARE GARDEN - ARENA - NIGHT

The RINGMASTER introduces the start of the show to the waiting CROWD.

RINGMASTER

Meine Damen und Herren, Ladies and Gentleman. Thank you for being our guests tonight, and thank you for coming out to the one and only Berlin Circus!

(MORE)

## RINGMASTER (CONT'D)

There is no other experience like the one you are about to see. We are in our twentieth year, and this is our 3,000th show. You will see spills, thrills, lions, tigers and maybe a few bears, so please stand up for one of the stars of tonight's show, our pride and joy, Kay Schmitt.

The lights in the arena dim and a spotlight appears as the main curtain opens. Kay charges through the open curtain, standing on top of her horse. Volker and his party arrive at the owner's box. He acknowledges Kay by tipping his hat and blows her a kiss. Kay looks up in disgust and nods her head. Kay begins performing her act as the crowd cheers.

TIME LAPSE.

Several large and small CLOWNS entertain the excited AUDIENCE as Kay prepares for her final set.

TIME LAPSE.

The circus music changes and the clowns finish their funny act and scramble to move away from the main stage. The lights dim, and the spotlights shine down. The curtains open, and Kay's white stallion struts through the curtains without her. Volker stands and puts on his hat and coat as the crowd GASPS in confusion.

INT. MADISON SQUARE GARDEN - ARENA - MOMENTS LATER

Frantically, Jonathan looks towards the curtain and then looks up towards the owner's box.

JONATHAN

Volker!

Jonathan looks down at the performing stage but doesn't see Kay. Volker looks down at Jonathan and smiles. He tips his hat and quickly exits the box. Jonathan changes direction and runs down the stairs to the nearest exit.

EXT. MADISON SQUARE GARDEN - PARKING LOT - MOMENTS LATER

Volker gets into his limousine, and it quickly drives off. In the distance, APPLAUSE once again roars through the arena. Jonathan arrives just in time to see Volker's limousine disappearing at the other end of the lot. He starts running toward it when Shepherd's car pulls up beside him. Jonathan stops and calls to Shepherd through the window.

JONATHAN  
Shepherd, they killed the security  
detail and took Kay!

SHEPHERD  
And they got Malcolm too.

JONATHAN  
Malcolm? Come on, Shepherd, what  
happened!? Your men were supposed  
to watch him.

SHEPHERD  
Volker wants those ledgers, and he  
wants you too! You know he's going  
to kill 'em.

JONATHAN  
Just give him the damn ledgers  
then!

SHEPHERD  
Wake up and don't be so naive, kid!  
You know I can't do that! Plenty of  
good people are dead, and what are  
you going to tell Malcolm's family  
when he's dead? This ends tonight!

JONATHAN  
They're going to Eagle Exports,  
aren't they?

SHEPHERD  
Yes, and Volker knows we'll come  
for our people, plus he wants you.

JONATHAN  
He's been three steps ahead of us  
from the beginning!

SHEPHERD  
Let's go!

Jonathan gets into Shepherd's car. The car tires screech, and  
they ride off.

INT. VOLKER'S OFFICE - EAGLES EXPORT - NIGHT

Malcolm and Kay are tied to separate chairs near a lit  
fireplace. Carlos and Volker's Bodyguards are standing by the  
front door, speaking German.

MALCOLM

Can you translate what they are saying?

KAY

Yes, but it's not good.

MALCOLM

What are they saying?

KAY

They said we're going to die.

MALCOLM

Die?

KAY

You didn't think they were going to let us live, did you?

MALCOLM

Hell yes! If this is all about getting the ledgers, why kill us?

KAY

Let's see, Malcolm: you broke into his office, stole his property, knocked him out, foiled his plans on killing me, and tried to embarrass him publicly!

Malcolm considers.

MALCOLM

You have a point!

KAY

Hopefully, Jonathan and Shepherd have a plan.

The large office doors open and Volker smugly enters the room.

VOLKER

My precious Kay, how are you? I hope you don't have any bad feelings about our last encounter.

KAY

Nah, how's your head asshole!?

MALCOLM

Hey, can someone loosen these ropes?

(MORE)

MALCOLM (CONT'D)

They're cutting off my circulation.  
By the way, I'm not OK, thanks for  
asking. I think you chipped my  
tooth!

VOLKER

Shut up, you black fool; I'll get  
to you in a minute! Now, where are  
my ledgers, Kay!?

KAY

In a safe place.

VOLKER

Do you mean with the FBI?

KAY

Helmut, you've lost your mind! Do  
you think the United States will  
ever come under your control? Why  
would they give power to a sick,  
twisted psychopath like you? You're  
insane, just like Hitler!

Volker walks over to Kay and SLAPS her.

VOLKER

It's a damn shame you and this  
Martin Luther Coon-lover here,  
won't be around to see the Fourth  
Reich.

Volker walks back to his desk and motions to Carlos. Carlos  
reaches into the fireplace and pulls out a red-hot poker and  
turns towards Malcolm.

VOLKER (CONT'D)

Where are my ledgers, Kay?

KAY

I don't know!

VOLKER

Where are my damn ledgers!?

Kay wiggles around in the chair, trying to free herself.

KAY

Go to hell, Helmut, we don't have  
them!

The end of the poker is glowing orange. Carlo's hand begins  
to descend slowly towards Malcolm's right eye. Carlos looks  
over at Volker again.

VOLKER

What about you, Nigger, do you know!?

MALCOLM

Don't do this, man, we can get them for you!

Volker looks over to Carlos and nods. Carlos moves the poker closer and closer to Malcolm's eye.

MALCOLM (CONT'D)

No-- No-- Ahhhhh!

A loud GUNSHOT rings out, and Carlos falls to the floor, dropping the poker in Malcolm's lap.

MALCOLM (CONT'D)

Ahhhhh!

The dark silhouette of Shepherd comes into view in the background with smoke coming out of his service revolver. Volker reaches in his desk and pulls out a GOLD LUGER and FIRES several shots -- but misses. Volker pushes a button underneath his desk, and the bookcase wall opens, and he runs inside, and it immediately closes. One of the Bodyguards lunges at Shepherd, and is shot. Shepherd walks over to Malcolm and Kay.

SHEPHERD

Are you two alright?

MALCOLM

Do I look alright, Shepherd!? I almost became a eunuch! Dammit, look at my pants, look at my damn pants!

Shepherd unties Kay. The other Bodyguard runs toward them. Kay picks up and throws a SHARPENED PENCIL at the Bodyguard, hitting him in the neck. He falls to the floor, landing on top of the lodged pencil.

SHEPHERD

Nice throw Kay!

KAY

Where's Jonathan?

EXT. ROOFTOP - CONTINUOUS

The rooftop door springs open, sending roofing supplies and equipment flying in all directions.

Volker is panting and looks down at his watch. He adjusts the dial while looking upwards to the sky as clouds begin to form. Volker looks at the adjoining buildings and other rooftops of buildings in the surrounding areas. He runs towards the next rooftop to jump but suddenly stops. The rooftop door again springs open, and Shepherd runs out.

SHEPHERD

There's nowhere to go, Volker!  
Please put down your weapon; it  
doesn't have to end this way!

VOLKER

(mocking Shepherd)  
It doesn't have to end this way?  
Detective, it's going to end very  
badly, just not for me.

Shepherd looks up. The sky begins to glow and small streams of flashes start to light up the skyline.

VOLKER (CONT'D)

Look around you, Detective, isn't  
it beautiful? You will never see  
anything like this again.

Shepherd looks up again. Volker points his gun and FIRES. Shepherd falls backward, sending his service revolver flying several feet behind him. Volker walks over and looks down at Shepherd's motionless body.

INT. VOLKER'S OFFICE - CONTINUOUS

Kay makes sure Malcolm's burns are ok. She runs over to the desktop and grabs two GOLD EAGLE CRESTED LETTER OPENERS. Kay pushes the button underneath Volker's desk and runs through the open wall up to the rooftop.

MALCOLM

Kay, wait!

EXT. ROOFTOP - CONTINUOUS

Volker drags Shepherd to the edge of the roof. He reaches down and retrieves his ledgers from Shepherd's jacket pocket. Shepherd's eyes slowly open, and Volker hits Shepherd with the butt of his gun, knocking him out. Volker smiles and looks down at the unconscious Shepherd.

VOLKER

This was too easy, Detective. I thought you would be a more admirable opponent, but I guess I was wrong.

Volker lifts Shepherd's unconscious body on the rooftop ledge and throws Shepherd's body off the roof's side. Jonathan climbs up from the fire escape and observes.

JONATHAN

Volker -- No!

Volker looks over at Jonathan. He raises his gun and pulls the trigger. CLICK! It's empty.

JONATHAN (CONT'D)

You're out of bullets, asshole! And now you're out of time!

Suddenly, Jonathan looks up. The powerful electrical storm is quickly approaching--deafening CRACKING of thunder rings out.

VOLKER

I'm not out of time, dear boy, time is just beginning!

JONATHAN

For everything you've done to my family and me, you're too dangerous to live! I'm turning you over to the authorities and this time, Volker, you're going to die for all the lives you destroyed!

VOLKER

I own the authorities and your weak, pathetic justice system. The only place I'm going back to is Germany.

JONATHAN

I don't think so.

Jonathan runs towards Volker. Volker takes another running start and jumps-- He barely reaches the other roof, hanging onto the ledge by a thread. He pulls himself up and stands on the roof ledge, smugly looking back at Jonathan. Kay bursts through the door and runs over to Jonathan. They both look across at Volker. Volker begins laughing and claps his hands.

VOLKER

Look, if it isn't Katie Aleksander and her big brother Jonathan!

KAY

What!?

VOLKER

Look at you, Jonathan, you have that tenacity just like your father!

JONATHAN

What the hell do you know about my father!? My father was brilliant, and he didn't deserve to die, none of them did!

VOLKER

Your father was a fool and an informant for the United States! He set my project back twenty-years. It's a pity I didn't get to interrogate him first. Who knew you'd survive the camp, and for you, my sweet Katie, I've waited a long time for you to become a woman.

KAY

What the hell are you talking about, Helmut!?

VOLKER

I waited 18 very long years!

A look of realization washes over Kay's face.

VOLKER (CONT'D)

All the planning and money needed to get a 4-year old smuggled out a concentration camp in the middle of the night? I had to pull a lot of strings. Many sacrifices like Helga Schmitt and Hans Roland and others who had to die to keep my secret.

JONATHAN

It was you!?

Volker laughs uncontrollably.

KAY

Why? Why me?

VOLKER

I came to your home to meet with your father, and then I met this beautiful, blond-haired, blue-eyed, 4-year old. Your blond hair smelled so good, and you reminded me so much of my deceased sister -- Well, once I signed the paperwork for your family to go to Birkenau, I decided to have you removed and raised by Helga Schmitt until you were of age and then --

KAY

You sick, perverted bastard! If you knew about me all this time, then why try to kill me?!

VOLKER

Because Hans Roland found out who you were and I couldn't have him blackmailing you any further --

Volker looks up towards the lightning.

VOLKER (CONT'D)

Auf Wiedersehen, I'll see you both again very soon!

Volker's watch begins to vibrate. He turns the dial on his watch again and looks over to Jonathan.

VOLKER (CONT'D)

And by the way, my boy, I don't need you anymore. I'm going to break your father's code, and when I do, I'm going to have my men pay you and all your friends a visit.

JONATHAN

The hell you are!

Jonathan reaches down and picks up a scattered CIRCULAR SAW BLADE and with powerful force hurls it at Volker -- striking him in the right leg!

VOLKER

Ahhhh!

Kay throws the two gold eagle letter openers. One letter opener hits Volker in the left arm and the other in his left leg. Volker's balance shifts and he STUMBLES off the ledge -- just as a powerful FLASH of lightning STRIKES his watch. Volker disintegrates right in front of them.

KAY

Oh my God, Jonathan, did you see that!? Where did he go!?

JONATHAN

(surprised)

I don't know! He just vanished.

A loud YELL is coming from the side of the building. Jonathan runs, looks over the ledge, and sees Shepherd on a fire escape, just a few feet below.

JONATHAN (CONT'D)

Shepherd! Are you OK!?

SHEPHERD

I'm shot; I have a broken arm and by the look on your faces, we lost Volker?

JONATHAN

Yeah, he just disappeared.

INT. VOLKER'S OFFICE - NIGHT - 20 MINUTES LATER

Jonathan, Shepherd and Kay come out of the open bookcase. Shepherd is holding his arm and Malcolm is reeling in pain. Jonathan walks over to Malcolm and hugs him.

KAY

I called an ambulance; they should be here shortly.

MALCOLM

Did you get him, Jonathan!?

JONATHAN

I don't know, Malcolm. I don't know.

POLICE OFFICERS and PARAMEDICS burst into Volker's Office. Malcolm stands up and hobbles over to Volker's WINDOW. Several of Volker's family photos align the ledge. Malcolm sees a familiar face.

MALCOLM

Holy shit! Jonathan come here.

Jonathan walks over to the window.

MALCOLM (CONT'D)

Jonathan, look.

Jonathan looks at one of the photos: it's a picture of Volker and Anna.

JONATHAN  
What the hell is this!?

KAY  
What's wrong?

Kay walks over to the window.

JONATHAN  
Look, it's Anna and Volker. What the hell is this?!

Shepherd joins the conversation.

SHEPHERD  
Kid, listen, I was going to tell you about that.

JONATHAN  
Tell me what?

SHEPHERD  
We arrested Anna this evening. She's an accessory to several murders associated with Volker and the New Generation Party.

JONATHAN  
She works for Volker?

KAY  
I knew she looked familiar, Jonathan! Now I remember her. I saw her in that picture many times. That's Volker's niece.

SHEPHERD  
I'm sorry, kid. Volker planted Anna to get information from you on your father's notes. We located months and months of surveillance tapes and recordings stashed in her apartment. She's a very dangerous woman and it's just a matter of time until she left you or killed you after getting what she needed.

KAY  
That bitch!

Kay walks over to a sad and upset Jonathan and hugs him.

KAY (CONT'D)

It will be alright.

SHEPHERD

Her real name is Anya Marie Volker. If this helps, Jonathan, she's cooperating and singing like a canary about Volker and the New Generation Party. Too bad she didn't get out sooner.

Jonathan turns away from Kay and Shepherd. He reaches in his pocket and pulls out a ring box and opens it revealing a DIAMOND RING. He closes the box turns around and puts it back in his pocket.

JONATHAN

No, it doesn't help. I'm going home.

KAY

Hold on; I'll go with you.

MALCOLM

Can someone take me home, please?

INT. JONATHAN'S APARTMENT - MORNING

Kay comes into the bedroom, carrying coffee.

KAY

You ok?

JONATHAN

No, I'm still stunned about Anna, Anya, whatever her name is! I'm so stupid.

KAY

You're not stupid, Jonathan, you were just in love. You deserved better, brother. I just called, our financiers canceled our remaining shows due to the negative publicity caused by Volker's involvement with the Nazis. I have to go back to Germany and talk to investors.

JONATHAN

When are you leaving?

KAY

I'm taking the first plane out this afternoon, so that doesn't give us much time together, but I promise I'll be back when I clear things up.

JONATHAN

Kay, it's too dangerous for you to go back to Germany. We need to figure this out and talk about what happened last night.

KAY

I can't explain what happened, but there has to be a logical explanation.

JONATHAN

Kay, I want you to have this.

KAY

What?

Jonathan takes out their father's gold pocket watch and hands it to Kay.

JONATHAN

Here, take Father's watch.

KAY

No, Jonathan, you keep it. He would have wanted you to have it.

JONATHAN

At least take the photograph.

Jonathan opens the watch cover and pulls out the family photo and gives it to Kay. She takes it and smiles.

JONATHAN (CONT'D)

They would have been very proud of you.

Kay looks at the photo and turns it over.

KAY

There's writing on the back of the photo.

JONATHAN

There is, what does it say?

KAY

1666 Strasse Street, Cologne  
Germany? Maybe it's our old address  
or the camera shop that developed  
the photo?

JONATHAN

Father was on that project Volker  
talked about, maybe that address  
has something to do with that.  
Perhaps it's a clue?

KAY

Perhaps, when I get back to  
Germany, I'll find out more. I  
should be running. Please give my  
best to Malcolm and Agent Shepherd.

EXT. JONATHAN'S APARTMENT BUILDING - LATER

Jonathan and Kay walk outside to the curb, where a YELLOW CAB  
is waiting. He opens the door to the cab for Kay, and then  
she turns back to him.

KAY

Wow, this has been one hell of a  
reunion.

JONATHAN

Wanna know a secret?

KAY

What?

JONATHAN

(laughing)

I still haven't paid my boss for  
Father's watch. I love you, Kay,  
and I'll see you soon.

KAY

I love you too, big brother.

They share a smile and then hug tightly. Kay pulls away and  
climbs into the cab and it drives away.

DISSOLVE TO:

SUPER: Several Weeks Later

INT. JONATHAN'S APARTMENT - MORNING

The phone RINGS. Jonathan answers.

JONATHAN

What's up Malcolm, how's Boston?

MALCOLM (V.O.)

It's cold as hell here, but Mom's treatments are going well. Hey, did Charlie sell the shop yet?

JONATHAN

Yeah, they sold everything. I guess we're out of the pawnbroker business.

MALCOLM (V.O.)

You were never just a pawnbroker Jon. Don't forget; you're a super agent too. So, have you heard from Kay yet?

JONATHAN

Very funny. No, she's still finalizing the sale of her shares in the circus and she's looking into a few things concerning our Father. I've been worried, but she promised to call me.

MALCOLM (V.O.)

I wonder what she found out?

JONATHAN

Me too. I tried contacting her on the number she left, but she hasn't returned any of my calls.

MALCOLM (V.O.)

She'll be fine, Jon, trust me. She can protect herself. Hey, I have to go. The phone is asking me to feed it. Call me if you're still coming. I'm telling our story to my family, and I need you to validate it. They're calling me 008.

JONATHAN

Take care, 008. Tell your Mom, hello.

MALCOLM (V.O.)

Will do, Jon.

Jonathan smiles and hangs up the phone. There's a knock on the door. Jonathan opens the door, and Shepherd steps in.

JONATHAN

Agent Shepherd, how are you?

SHEPHERD

I've been promoted; it's Assistant Director Shepherd now.

JONATHAN

Well, congratulations, Assistant Director Shepherd!

SHEPHERD

Thanks, they gave me Gunther's old position at the Bureau, and by the way, Director Hoover sends his best to you and Malcolm.

JONATHAN

I just spoke to Malcolm. He's in Boston taking care of his mother, who's in rehab, and he's finishing his law degree.

SHEPHERD

What about Kay, heard from her?

JONATHAN

Not yet, but she said she's returning to finish her schooling.

SHEPHERD

Speaking of schooling, we heard you graduated top of your class, and that's why I'm here.

JONATHAN

What, you offering me a job?

SHEPHERD

Well, kid, we may have something that might interest you. The State Department is working on designs found in Volker's office. We've secured hundreds of encrypted notes and schematics to Volker's time machine. Some crude designs dating back to the early '40s.

Shepherd shows Jonathan several intricate diagrams with encrypted notes.

JONATHAN

What do these notes have to do with me?

SHEPHERD

It turns out your these are your father's handwritten encrypted notes. They are duplicates found in Volker's safe.

Jonathan is dumbfounded.

JONATHAN

His encrypted notes?

SHEPHERD

We reconstructed some of the missing pages, but the numbers and words were specially encrypted to protect them.

JONATHAN

He had his way of keeping people out of his business. Can I have a look at the pages?

Jonathan takes the documents and sits. He looks them over carefully, thinking hard. Shepherd watches him curiously.

SHEPHERD

What is it?

JONATHAN

Father and I use to play games with numbers and letters, and we had our own unique words and numbering system --

A knowing grin spreads over Shepherd's face.

SHEPHERD

Wait, are you saying --

JONATHAN

Jesus, I'm surprised I can still remember it. Yes, it will take some time, but I know how to read these.

Shepherd is in disbelief.

SHEPHERD

Well, in light of what you just told me, I've been instructed to offer you a job with the State Department. You can help us tremendously.

The phone RINGS. Jonathan answers.

JONATHAN

Oh my god, Kay! What a coincidence, we were talking about you. How are you? I'm here talking to Shepherd, where are you?

KAY (V.O.)

Sorry I've been so distant, Jonathan, but I've been busy with closing the circus and looking into that address on the back of the photo.

JONATHAN

What did you find out?

KAY (V.O.)

The address is for a secret facility located outside of Cologne, Germany. It seems that many scientists, including Father, were assigned there.

JONATHAN

You don't say.

KAY (V.O.)

Father was working as an informant for the United States and was exposed by one of the scientists working there. As a retaliation, we were sent to Birkenau by none other than Volker's father. I'm still gathering all the details, but you need to see firsthand what's going on here. I have something else to show you.

JONATHAN

Kay, stay low, and I'll make arrangements to come there. I'll see you soon.

KAY (V.O.)

Wait, Jon, there's one more thing.  
I think I saw Volker.

JONATHAN

Volker's not alive, Kay. We saw him  
take the full impact of a lightning  
strike --

KAY (V.O.)

I know what I saw, Jonathan!

JONATHAN

I saw the same thing, Kay, but we  
need to think rational, you should  
probably --

KAY (V.O.)

Rational!? I used to sleep with the  
asshole! I know Volker when I see  
him!

JONATHAN

Ok, ok, Kay -- Are you still at the  
Ambassador Hotel, room 23a?

KAY (V.O.)

Yes, see you soon, Jon. Wait!  
Please tell your neighbor, Elbuort  
Nimi, I said hello, and I look  
forward to seeing him and Malcolm  
again when I come back.

Jonathan pauses, hesitates, and then speaks.

JONATHAN

Oh, ok, I'll tell him when I see  
him. See you soon -- Love you, bye.

Jonathan hangs up the phone.

INT. AMBASSADOR HOTEL - KAY'S ROOM - CONTINUOUS

A SILVER WALKING CANE comes into view. A hand wearing gloves,  
holding a gold German Luger hangs up the phone. Volker is  
pointing the gun at Kay's head.

VOLKER

Very good, my love. Very, very  
good.

KAY

Jonathan's not stupid Helmut, he's coming for me.

VOLKER

Yes, my love, that's what I want him to do.

INT. JONATHAN'S APARTMENT - CONTINUOUS

Jonathan picks up the phone and dials Malcolm's number in Boston.

JONATHAN

Hi 008, get packed, we're going to Germany.

MALCOLM (V.O.)

Germany, for what?

JONATHAN

Kay just called, and she's in serious trouble.

MALCOLM (V.O.)

What kind of trouble?

JONATHAN

She told me to say hello to Elbuort Nimi.

MALCOLM

Who's Elbuort Nimi?

JONATHAN

Elbuort Nimi is "I'm in trouble" spelled backward. I'll call you back with your flight details.

Jonathan hangs up the phone.

JONATHAN (CONT'D)

Kay's in trouble, and we need to help her.

SHEPHERD

What happened?

JONATHAN

She must have found out about Volker's project. She said she saw him.

SHEPHERD

She saw Volker!?! That's impossible; he's dead. Isn't he?

JONATHAN

We never recovered his body, so we have to assume he's alive. Kay may be on to something important.

SHEPHERD

Kid, I just offered you a position with the United States Government, I thought you'd be excited?

JONATHAN

I am and guess who's paying for our tickets to Germany, you are. All of this ties together, Shepherd, but I have to find my sister first. So, can I have a partner?

SHEPHERD

Malcolm?

JONATHAN

Yes, he'll make a great addition to your team.

SHEPHERD

You mean "our team", let's talk about it when you two get back. Remember, kid, don't be heroes. If you need anything, contact me on this number.

Shepherd hands Jonathan his secure number.

JONATHAN

I will.

Jonathan walks Shepherd to the door.

SHEPHERD

I'll arrange your flights. Be careful, both of you.

INT. SECRET WAREHOUSE LOCATION - COLOGNE GERMANY - EVENING

A half-mile below the surface, an ELEVATOR door opens. Three large turbine reactors power up. Electrical panels and several UNIVAC 1 computers hum throughout the heavily lit German military staffed room.

Several SCIENTISTS are walking around, monitoring different flashing consoles as a massive oval tunnel standing fifty feet in diameter behind them begins glowing rapidly. SCIENTISTS in a cleanroom with full white coveralls, gloves, and masks calibrate and tune several gold watches similar to Jonathan's father. Kay is sitting in a chair handcuffed with several GUARDS with guns around her. Volker turns to his CHIEF SCIENTIST and his staff.

VOLKER

Get the machine online.

The distinctive dial on Volker's watch lights and vibrates. Volker starts smiling as the indicator on the board in front of him reaches ten percent and rising.

EXT. OUTSIDE SECRET WAREHOUSE LOCATION - NIGHT

Moving clouds begin to fill the sky as flashing lights and the mighty crackling of THUNDER violently ring out.

FADE TO BLACK