

"Is This Just Infatuation"

by Andrew Son Junwoo

\*Unless otherwise specified, all dialogue spoken by Germans are subtitled

\*Neither characters & story are historically accurate.  
(several real people were modified)

BLACK.

WE HEAR A SMALL VOICE IN THE DARK. IN GERMAN-

NAZI SERVANT (I.G)  
Everyone, it's Mein Führer.

INT. HUGE NAZI STADIUM- LATE EVENING

SCENE REVEALS TO A MASSIVE FORM OF DIGNIFIED SOLDIERS IN UNIFORMS LINING UP. WE SEE ALL THE SS AND NAZI PEOPLE SITTING NEXT TO THE SPEECH TABLE. FROM THE STADIUM ENTRANCE, A MAN IN DEFINITE POWERFUL ENERGY WALKS UP. GERMAN LEADER, **ADOLF HITLER**, IN FULL OF TENSION. A COMPLETE SILENCE REMAINS FOR A MOMENT UNTIL:

ADOLF HITLER (I.G)  
(Raises up his eyes, salutes) SA &  
SS, Heil!

SOLDIERS  
(Salutes loudly) Heil, Mein Führer!

ADOLF HITLER (I.G)  
(Grim) It has been 9 years since I have become the man of Germany and our society. Doesn't mean 9 effortless years. The time has come for us to rise again. (Pause) It's the Jews. We have to make them now realize their real mistake.

HITLER OPENS UP HIS EAGER EYES POWERFULLY:

ADOLF HITLER (I.G) (CONT'D)

You shall not act in yourself! You must obey, must give in, you must prove yourself and the world that you are the strongest man.

(Ordering angrily) Now, you shall bring the remaining ones from Poland.

ADOLF PAUSES AND TURNS TO A HIGH-RANK SS MAN, **RUDOLF HÖSS**, (RUDOLF HOSS) WHO IS SITTING NEXT TO HIM.

ADOLF HITLER (I.G)

Thanks to SS-Obersturmführer Rudolf Höss, the commandant of Krakow-Plaszow and Auschwitz concentration camp.

RUDOLF HOSS STANDS UP. AS THE SOLDIERS CLAPS THEIR HANDS, HITLER SEES HIS TIME AND KEEPS HIS MOUTH CLOSE TO RUDOLF'S EARS, WHISPERS ON A WICKED FAST TONE.

ADOLF HITLER (I.G)

(Rudolf not facing towards him)  
I've heard a lot about you, Hoss.  
Now you have an important job.

HITLER PATS HOSS' SHOULDER, GLANCING BACK AT OTHERS TO CHECK. RUDOLF TAKES BACK HIS SEAT, NOT SEEMING TO KEEP HIS ORIGINAL SMILE ON A BRIEF MOMENT AGO.

ADOLF HITLER (I.G)

Enough, stop your claps!

EXT. A POLISH VILLAGE STREET- MORNING

INSERT: 1942- POLAND, WINTER

WE SEE A BLACK SCREEN. THEN WE SEE A BIGGER GLEAM OF LIGHT IN THE DARKNESS. IT IS A BOX COVER- CAREFULLY OPENS, NOT BY ITSELF, BY **HARLES HOSSER**. A SLIGHTLY SHORT CHUBBY, SMALL 15-YEAR-OLD JEWISH BOY WHO ADAPTS THE WORLD BY HIDING INSIDE HIS BROWN BOX.

HARLES WALKS UP AND PEEKS OVER THE WINDOW. HIS SAME-AGED FRIENDS' WAVES OF LAUGHTERS CATCHES HIS ATTENTION. (LIVES IN A PART OF PLACE WHERE POLISH-JEWS SETTLES)

HOSSER WATCHES THEM OUT OF THE WINDOW GETTING READY TO ENTER BACK TO THEIR MUSIC CLASSES AS AN OLD TEACHER SHOUTS.

TEACHER

(Clapping his hands twice)  
Attention!

TAG-PLAYERS LINES UP IN A SINGLE FILE IN FRONT OF AN AMUSING-LOOKING OLD TEACHER THAT MAKES IT INTENSELY TOUGH FOR THE BOYS RESIST EXPLODING OFF WITH IRRESISTIBLE LAUGHTER. GIGANTIC FOREHEAD AND NOSE, TRIPLE-LINES OF LONG CHIN, POINTY FLAT EARS AND HAIRLESS HEAD EXCLUDING A FEW SILVER STRIPS OF THEM DANCING ALONG WITH THE FLOW OF WIND. SOME ARE COVERING THEIR MOUTHS IN ORDER TO AVOID MUSIC DETENTION.

TEACHER

(Eyes opened earnestly) The class bell has just ringed vociferously; by which is immediate, but very vocal teacher. Feel the sound of music- calling and calling, until someone allows it finally speak.

HARLES STOPS HIMSELF GLANCING THE BOYS WITH JEALOUSY. HE TAKES DOWN THE STAIRS IMPATIENTLY.

KITCHEN- RIGHT NEXT TO THE LIVING ROOM

HIS MOTHER **CLARAMOND PUGO** HEARS HIS MOVEMENT. SHE TURNS AROUND AND SEES HIM WHILE WASHING A FEW DISHES WITH HER BARE HANDS.

CLARAMOND

Why are you bringing that box again? Don't you know it contains a danger of suffocation? Where are you trying to go and do this early? Go up to your room and use that box as your storage of personal equipment rather than storage of yourself.

HARLES

(Looks her at a way she misunderstands) Suffocation isn't the point of using boxes. I have always used to be a person who hated my name being recorded on people's memories. So I hid in this box to be in my world, mom. But now, I want to be a person living in reality.

CLARAMOND

I don't expect you to become as perfect, but just be a normal boy.

HARLES

That's what I'm going to do. Search for a way to help myself.

HARLES SLAMS THE DOOR, GIVING A SIGN OF HER MOTHER NOT TO CHASE AFTER HIM. SHE LOOKS UP, AND BACK DOWN ON LAUNDRY WORK.

EXT. IN FRONT OF THE MUSIC STUDIO- STREETCORNER- MORNING

HARLES ENTERS THE STUDIO AND STARES UPON THE CLASSROOM OF STUDENTS PLAYING PIANO. HARLES STARTS KNOCKING ON THE DOOR CONTINUOUSLY, WHERE STUDENTS RECOGNISES HIM, AND LAUGHS.

STUDENT

(Giggling) Teacher, it's our daily visitor again.

THE TEACHER GLANCES AT HIM AND SLAPS HIS FOREHEAD.

OLD MAN

Why you were just standing in front of the classroom, do you expect me to be your servant?

HARLES

No. To be my piano teacher.

OLD MAN

You have your hands to open it up, staring isn't the key. (Harles enters in slowly) Good. Now what I want you to do, in front of these boys, explain what are you here again.

HARLES

You expect me to do something? I came here because I'm the one who want you to do something for me which is fair enough for your students who needs a new friend.

OLD MAN

Ok.. (Intolerably) then I would have to acknowledge you that we don't have any students who never even introduces himself and asking me to teach him for entirely free!

HARLES

I want to join this class. I would love to play the piano.

OLD MAN

Why is that?

HARLES

I find it might change or enhance me into a better person.

OLD MAN

(Asks coldly) From what?

HARLES POINTS THE BOX HE'S HOLDING, NODS HIS HEAD.

OLD MAN (CONT'D)

(Muddled) That's not an original characteristic! Translate what you are saying.

HARLES REMAINS SILENT, WE SEE THE CLUELESSNESS REMAINING ON HIS FACE.

OLD MAN

I know your job isn't a Translator, but.. nevermind. Do you think you fit in this class? (Harles nods his head) Well, but speaking of your first impression, lack explanation and words, but- great insanity.

THE STUDENTS START LAUGHING AGAIN, BUT HARLES TRY NOT LOOKING DOWN TO MAINTAIN HIS INSANITY AS TEACHER SAID.

HARLES

I'm not leaving until you find how pianist I am.

OLD MAN

Then I guess you would have to stay here until the last second of your life.

HARLES WALKS AND SITS ON THE PIANO AT BACK OF THE CLASS, BUT A BARE AMOUNT OF STUDENTS TURNS BACK TO 'TAKE A LOOK'. HE PLAYS A SHORT, EASY SONG THAT LASTS FOR ABOUT TEN SECONDS WHERE SARCASTIC WATCHERS CLAPS THEIR HANDS AS HARD THEY COULD AT THE END OF THE PERFORMANCE.

OLD MAN

(Flashing a fake smile) Very persuasive, friend.

HARLES

You have a nice sarcastic accent.

OLD MAN

It just felt like you were also talking to yourself. You also sounded sarcastic.

THE ELDER TEACHER PUFFS HIS CHEEKS, AND WALKS CLOSER TOWARDS HIM WITH NO PATIENCE.

OLD MAN

(Speaks slightly faster) I don't consider people as one of my students who want to play instruments excused by eccentric

(MORE)

OLD MAN (CONT'D)

reasons and bringing a box, then comes up to me to call himself a nickname. Then do you know what I give to that type of teenagers like you? A present. (Smiles briefly) Wrapped with nothing, but the interior, a remaining punishment.

THE TEACHER TAKES HIS BOX AND POINTS HIS FINGER TOWARDS THE DOOR. HARLES EXITS SILENTLY, FOLLOWING THE DIRECTION.

- IN FRONT OF THE CLASS

HARLES CLOSES THE DOOR SLOWLY, AND TURNS BACK. HE STARES AT THE PRECEDING CLASS OVER THE SMALL WINDOW ABOVE. THE TEACHER EXITS VERY SOON, HARLES NOTICES AND COMES DOWN IMMEDIATELY. THE TEACHER WALKS TO ANOTHER DIRECTION WHILE HOLDING THE BURNT BOX.

OLD MAN

(With no turning around) No following, friend. I'm delivering the sentence this dying box wants to speak.

HARLES LAYS BACK TOWARDS THE WALL UNDER THE SOUNDS OF PIANO BEING PLAYED BEAUTIFULLY THAN HIS.

TWO HOURS LATER- HARLES WAKES UP AFTER ASLEEP FOR A FEW MINUTES WHEN STUDENTS FINISHES AND EXITS THE CLASSROOM- HOSSER WATCHES THEIR REACTION, STANDING STILL. NOONE EVEN TURNS TO GLANCE AT HIM. HARLES FOLLOWS THEM BEHIND OUT OF THE STUDIO, STILL IN CONFUSION OF THEIR IGNORANCE.

EXT. IN FRONT OF THE MUSIC STUDIO- GARBAGE STREETCORNER

HARLES WATCHES THEM LEAVING THE STUDIO. BETTING THAT THE TEACHER HAS THROWN THE BOX AWAY IN THE TRASHCAN, HARLES LOOKS OUT AND AIMS FOR HIS TREASURE. AFTER A FAILURE, HARLES LIFTS IT UP AND PAUSES AS HE FINDS IT UNDER THE TRASHCAN.

AS HOSSER ENTERS THE BOX, CHECKING- HARLES HEARS A RUMBLE AND BRIEFLY PEEKS UP AT A GROUP OF THE CLASSMATES GLARING AT HIM, WATCHING ASIDE ON THE CORNER. HARLES ACTS WITH UNAWARENESS OF THEIR EXISTENCE, AND COUGHS ONCE- THE

STUDENTS STEPS BACK. WITH THE BOX, HOSSER MOVES BEHIND A TRASHCAN AND EXITS RAPIDLY WHILE MOVING BEHIND ANOTHER TRASHCAN.

AFTER A MOMENT, THE STUDENTS NOTICES AND APPROACHES TO THE CLOSED BOX. THEY START KICKING THE BOX, THINKING HARLES IS STILL IN IT.

STUDENT

What are you coming into our class  
all the time?

STUDENT 2

What's this box? Your world? (To  
his friends) Why is this so light?  
Is it him?

THERE IS NO SUCH MOVEMENT OF THE BOX. THE STUDENTS STOPS AND OPENS UP THE BOX WITH CLOSE OBSERVATION. IN THE MOMENT, HARLES MAKES A HOLE ON A BIN BAG AND THROWS IT UP TO THE STUDENTS. MEANWHILE THE BOYS SUFFERS, HARLES TAKES UP HIS BOX. WITHOUT TURNING BACK, HOSSER RUNS SWIFTLY AFTER HIS REVENGE.

INT. HARLES' SMALL APARTMENT- ABOUT DAY

AS HARLES ENTERS, HE IS ENCOUNTERED BY HIS MOTHER CLARAMOND, FATHER **PAUL HOSSER** AND OLDER SISTER **ABALA HOSSER**, SITTING DOWN ON THE DINING TABLE.

CLARAMOND

(Runs towards him, checking) What  
has happened to you?

CLARAMOND TURNS HER EYES DOWN TO HIS HANDS, AT THE FILTHY BOX, RAISING A CONCERNED EYEBROW:

CLARAMOND

Where have you been wandering with  
that box, Harles?

HARLES

Leave me alone. Sometimes, I'm so  
hopeful to be alone in this world.  
I've tried to define what the world  
is, but I couldn't. (Takes a seat  
on the table)



CLARAMOND

At least you have tried.

WE ARE ABLE TO SEE PAUL AND ADALBERT SERVING THEMSELVES BUTTER ROASTED POTATOES. CLARAMOND LEAVES HER SEAT FOR AWHILE, EXITS THE FULL SCREEN OF THE DINING TABLE.

PAUL

(Asks ascertainingly, chewing the potato) By the way, you are 15 this year, am I right?

HARLES NODS HIS HEAD AND LISTENS. HE NOTICES THE DISH FILLED WITH WARM, ROASTED POTATOES ARRIVING IN FRONT OF HIM AT THE POINT CLARAMOND SERVES IT UP.

PAUL (CONT'D)

It is the age that led to the start of your adolescence and bad behavior. It is right, you are kind of a bad teenager.

HARLES SMILES WITH A BRIEF PROUD SMILE:

HARLES

What makes you say I am so?

PAUL

You seem to feel yourself on a debate.

HARLES HOLDS UP THE FORK, TAKES A SMALL ONE FROM HIS DISH. HE STARTS CHEWING SLIGHTLY SLOWLY, LOOKS UP AT PAUL CURIOUSLY.

HARLES

(Shrugging) What? With who?

PAUL

(Without glancing at Claramond) The person you just had a complaining dialogue with. It could be me too, but the one you did when entering.

HARLES

Why would I have a debate with her?

PAUL

It's just my prediction, because the answers are only revealed to yourself or maybe inside the box, but I think you hide there in order to keep the anger you got while talking to your mother. So I don't consider the life in the box an outlandish idea. It may lead to be a key or solution against the problems you would face during teenage years. I mean the whole years of your entire life. You should think about it. You are doing what you want.

HARLES LOSES HIS WORDS AS FEELING A NEW MEANING AND POSITIVENESS ON THE LIFE IN HIS BOX.

CLARAMOND SEES HER DAUGHTER LOOKING AT A RING.

CLARAMOND

(Arches an eyebrow) What's that ring from, Abala? Where did you steal this from?

ADALBERT

Nowhere. There's this annoying boy Erdmann, who used to stalk me for months, and today has given me this ring and said he wants to marry me!

PAUL FACES HARLES, SMILE CONTINUES:

PAUL

Hey, son, when do you think will this kind of time come to strike you? Hmm?

HOSSER REMAINS QUITE STERN. HARLES TRIES NOT TO CONTINUE THE EMBARRASSING MOMENT ABOUT THE INCOMING DIALOGUE OF LOVE AS HE SIDESTEPS THE IMPLICATION BY:

HARLES

(With much focus) Dad, there is an issue to discuss.

PAUL

(Brisky smile, knowing what he's trying to do) You mean disgust. I know what you going to talk about. Your desire, right? The desire to fulfil your educational curiosity.

HARLES

Right, school. I've rarely held a pencil in my life!

PAUL

Unless we ain't no goods.

SOON- DOOR KNOCKING IS HEARD

PAUL OPENS UP THE DOOR, AND THE BOY WHO SHE WAS TALKING ABOUT IS STANDING THERE, **ERMANN BRAVED**, HE IS SMILING, GIVING A DIRECT, FONDLY LOOK TO ADALBERT. THERE IS A GROUP OF VENEGEFUL STUDENTS IN AN UNHYGIENIC MAKEUP, COVERED WITH TRASHY DIRT. HOSSER PAUSES WITH A MOTION OF FEAR AS PUTTING DOWN THE FORK, GIVING UP THE FOOD.

AS THE STUDENTS TRIES TO ENTER THE HOUSE AND APPROACH TO HARLES IMMEDIATELY, ERDMANN STOPS THEM FROM ENTRANCE. HOSSER RELIEVES IN FIRST SIGHT.

PAUL

Which one is Erdmann or whoever it is? (To Adalbert) Who are they? The gang. Did they get rejected by you? Or did you reject them?

ADALBERT

I don't reject anyone of them. I don't know them.

ERDMANN

(Frantically elated) You know me. And what clearly explains the statement in a more relationship, is that I thought love is always on

(MORE)

ERDMANN (CONT'D)  
 the air, but this time my love is  
 just waiting for me there!

ADALBERT  
 Yes, I'm waiting for you. Waiting  
 for you to leave.

ADALBERT GLANCES BACK AT HER FAMILY ON THE TABLE, ALL QUITE  
 ABRUPT.

ADALBERT (CONT'D)  
 What do you really want?

ERDMANN  
 (Expressively) The taste.

ADALBERT  
 Of our meal?

ERDMANN  
 No, of your love! (Passionately)  
 See ya' everyone, of course, you.  
 Wait there, I will bring you the  
 redest rose from the nearest shop.

THE BOY EXITS WITH BOUNCY STEPS- WE CAN FEEL THE BRIGHTNESS  
 SPARKLING ON HIM. THE HOSSER FAMILY NOW TURNS TO THE GROUP  
 OF MAD STUDENTS. AFTER A PAUSE OF STRANGE GAZE AT EACH  
 OTHER:

CLARAMOND  
 (Glances at Harles) Why are they  
 glaring at you? (Back to the boys)  
 What has happened to you all? Who  
 are you?

STUDENT  
 Sorry to interrupt, ma'am. Can I  
 have a talk with your son?

CLARAMOND RESPONDS AS SHE SEES HARLES GIVING A GESTURE OF  
 DEFINITE REFUSAL.

CLARAMOND

Go ahead.

STUDENT

Thank you, ma'am.

AS THE STUDENTS TAKES A STEP INSIDE THE HOME, CLARAMOND SPEAKS UP:

CLARAMOND

What are you doing? I thought you wanted to speak to my son, Harles! He's right here. You all shouldn't be in our house with anger now, you should be in shower, washing off the rage.

THE STUDENTS TAKE A LONG PAUSE AND LEAVES THE HOUSE, SHUTS THE DOOR WITH STRONG LOOK AT HARLES. THE FAMILY CONTINUES SERVING THEMSELVES, SPEAKING THEIR FEELINGS IN SILENCE, ESPECIALLY SORROWFUL HARLES.

LIVING ROOM- NEXT NIGHT

HE COMES DOWN WHEN ADALBERT SHOUTS AT HIM. SOMETHING QUITE DIFFERENT.

ADALBERT

(Shouts upstairs) We are leaving right now!

HARLES

(Comes downstairs, noticed) To where? This late?

ADALBERT

Actually, we all are invited to our neighbour's place next door for dinner just now.

HARLES

I'm pretty glad to hear that.  
(Hiding the happiness) I mean, about your lovely dinner that's going to happen.

CLARAMOND

(Persuasively) You'll surely regret you weren't there. There must be a bunch of food that satisfies your taste.

HARLES

(Personal) I just need to satisfy myself alone. And I'm also sorry for talking rudely to you from the beginning. Thanks for helping me.

CLARAMOND

It's alright. (Kisses his forehead) Always remember to forget about the bad past. However, make sure to care of the house. Of course yourself.

FAMILY MEMBERS EXCLUDING HARLES EXITS. PAUL TAKES AN AMIABLE SMILE AT HARLES BEFORE THE DOOR IS CLOSED. HARLES TAKES UP THE STAIRS.

- HARLES' ROOM

HARLES IS SITTING DOWN ON HIS DESK, REFLECTING THINGS HE REGRET. HIS BACK NOT TOUCHING ON THE CHAIR, LEANED FORWARD.

HARLES TAKES A SMALL BLADE FROM HIS SHELF; PAUSES AS HE IS ABOUT TO CUT THE BOX AND DROPS IT DOWN. HE JUMPS BACK INTO THE BOX, DECIDING HE CAN'T POSSIBLY LEAVE IT.

- INSIDE THE BOX:

HARLES FALLS INSIDE THE DREAMS OF HIS WORLD; SLOWLY CLOSING HIS EYES.

INT. NEIGHBOURS' HOME- LATE EVENING

- DINING TABLE

CLARAMOND, ADALBERT AND PAUL HARLES ARE SERVING THEMSELVES PLATES OF TRADITIONAL JEWISH FOOD WITH TWO OLD MEN, **FRITZ SHORES** AND **ABHEL HIRSCHE**.

FRITZ

(Swallows the food and smiles sweetly) So, Hosser family, how many years have you people settled around here?

CLARAMOND

12 years, our children Harles and Abala received a birthright here too. Although our son Harles isn't here now.

FRITZ

(Gives the family a glance and turns back down to continue eating) 12 years! That's amazingly interesting. We've settled here for a week.

PAUL

Where have you settled before?

ABHEL

(Amiably) We both are brothers, and we have been living in.. just on a rural place in Poland!

ABHEL SLIDES FRITZ A SLIGHT, READY LOOK. FRITZ SHAKES HIS HEAD AND STANDS UP ON A NORMAL PACE, WITH SPEED AND INNOCENCE. FRITZ WALKS TOWARDS PAUL:

FRITZ

We should have a talk for a moment.

AS HE TAPS HIS SHOULDER, FRITZ TAKES OUT HIS KNIFE AND STABS IT DEEP IN PAUL'S SHOULDER HARD AS HE COULD. MEANWHILE- IN FRONT OF THE HOME- WE HEAR TRUCKS SCREECHING AND ARRIVING. SCREAMS STARTS FROM THE JEWS.

PAUL, IDA AND CLARAMOND'S FACES TURN PALE IN SHOCK WHEN THE DOOR IS SWIFTLY OPENED.

INT. HARLES' ROOM- ABOUT DARK

HOSSER WAKES UP IN CURIOUS CONFUSION, BUMPS HIS HEAD ON THE BOX. STARTLED, WHEN HE HEARS GUN-FIRING SOUNDS (DROPPING SOUNDS OF BULLETS AND VIOLENT SHOOTING) AND SCREAMS OF

PEOPLE FROM OUTSIDE. HE EXITS THE BOX- RUNS AND LOOKS OUT OF THE WINDOW. WITH NOTICE, HARLES IMMEDIATELY HIDES IN THE BOX.

WE SEE SEVERAL NAZI AND SCHUTZSTAFFEL SOLDIERS SHOOTING ONES WHO TRIES TO RUN AWAY. THE SOLDIERS GRIPS AND DRAGS THE JEWS AND THROWS THEM ON THEIR VEHICLES. THE JEWS TRIES NOT TO LET GO THEIR OWN FAMILY. WE CAN SEE THE PETRIFIED TEARS AND EXPRESSIONS HIDING IN THEIR FACES.

WITHOUT ANY WORDS, SS MASTER-SERGEANT, **OSKAR DIRLEWANGER**, LEANLY TALL AND SS UNIFORM ON, ELEGANTLY HANDSOME, BOARDS THE CAPTURED PEOPLE ON THEIR VEHICLES.

OSKAR

(Calling him) Get on track right now!

SHOT OF CLARAMOND- SHE IS FORCED OUT OF THE HOUSE SURROUNDED BY SS SOLDIERS AFTER PAUL AND ADALBERT, WHERE SHOUTS OUT AS EACH VEHICLE DRIVES OFF:

CLARAMOND

(Trying to push the soldiers away)  
Harles, Adalbert, Paul!

ONE OF THE SS SOLDIERS KICKS BACK OF HER HEAD WITH HIS KNEE, WHERE SHE FALLS IN FRONT. THEY START STEPPING ON HER, LAUGHING, CONVERSING IN GERMAN:

SOLDIER (I.G)

Don't shoot her. We need every single one of workers. Excluding those dead Jews already.

THE VEHICLE WHICH OSKAR IS BOARDED, OSKAR SHOUTS AFTER LISTENING:

OSKAR (I.G)

(Indignantly) Then why did you shoot them without remembering Mein Führer's words! Use your ears first to listen, not your fingers to pull the trigger!

SOLDIERS HASTILY LEAVES THE AREA AND CLARAMOND BEHIND. MEANWHILE, THE GROUP OF PIANO STUDENTS RUNS THROUGH THE



STREET, TRYING NOT TO BE DISCOVERED- EXITS THE FRAME. VERY SOON WE HEAR FEW SOUNDS OF GUNSHOTS. THE BOYS ARE SHOT AND LEFT BEHIND BY TWO SCHUTZSTAFFEL OFFICERS.

ON THAT SAME VEHICLE, PAUL REMAINS WHILE COVERING HIS BLEEDING SHOULDER AS CARRYING HIS DAUGHTER WITH HER HEAVY EYES FILLED WITH STORED, HIDDEN TEARFUL WATER OF FEARFUL UNAWARENESS. PAUL TRIES TO LEAVE THE VEHICLE WITH ADALBRRT, GLANCING AROUND THE AREA FOR CLARAMOND AND HARLES- A SOLDIER SHOVES THEM BACK INSIDE.

AS DRIVING, THE SS DRIVER STOPS THE VEHICLE, WHERE OTHER VEHICLES ALSO STOPS AT THE BACK. SOLDIER GUARDING THE JEWS ON THE TRUCK LEAVES FOR AWHILE, WHEN HE CHECKS AT THE BACK OF ITS TIRES. CLARAMOND IS SCREECHED UNDER ONE OF THEM. HE BOARDS BACK ON THE VEHICLE, SHOUTS AT THE DRIVER:

SOLDIER (I.G)  
(Indifferently) Just a Jew. Carry  
on!

PAUL AND ADALBERT ARE UNABLE TO LOOK OVER WHAT HAPPENED. WE SEE THE FRIGHTENING WONDERS ON THEIR FACE. THERE IS A YOUNG BLONDE GIRL IN WHITE SKIRT SITTING BEHIND ADALBERT AND PAUL. SCREEN STARTS TO MOVE SLIGHT SLOWLY FORWARD TOWARDS THE FRONT, RIGHT SEAT IN THE SAME TRUCK.

THROUGH THE TRUCK WINDOW- COMMANDANT HOSS SCANNING AROUND THE OUTSIDE AREA TENDERLY WITH A PAUSE ON HIS FACE. THE SS SOLDIER CONTINUES DRIVING.

INT. IN FRONT OF HARLES' ROOM- NIGHT

HARLES EXITS THE ROOM WITH IMMEDIACY AND THE BOX. SHOOTING AND VOICES OF SS CONTINUES- THE SCREAMS OF THE BEWILDERED JEWS.

- OPPOSITE HOUSE GATE

WITH THE BOX, HARLES EXITS THE HOUSE THROUGH THE BACK DOOR AND HIDES RAPIDLY IN THE NEAREST STREETCORNER.

EXT. STREET IN FRONT OF APARTMENTS- NIGHT

SEVERAL SOLDIERS BURNS EVERY HOUSE AND APARTMENTS WITH FIRE-TORCHES TO MAKE SURE NOONE REMAINS HIDING IN THE BUILDINGS:

SOLDIER (I.G)  
 (Shouts to others) Burn all of the  
 buildings and capture them as if  
 they come out!

SILENCE REMAINS WITH BURNING BUILDINGS.

- IN FRONT OF THE MUSIC STUDIO

THE BOX SLIGHTLY OPENS, AND HARLES COMES OUT IN FEARFUL  
 WONDER.

HARLES SLOWLY WALKS AROUND THE STREET FILLED WITH EMPTY  
 SILENCE, SEES A FAMILIAR GROUP OF BOYS RIGHT DOWN ON HIM.  
 WHICH IS THE GROUP OF PIANISTS HE FOUGHT WITH. HARLES  
 STARES AT THEM FOR A MOMENT SHOCKINGLY, NOTICING THE  
 SIGNIFICANCE OF FRIENDSHIP.

HOSSER WALKS UP, STARTLED, A WOMAN LYING DEAD ON THE STREET  
 FLOOR. HIS MOTHER, CLARAMOND, CRASHED BY A VEHICLE OF ITS  
 IMMENSE TIRES. HARLES' TEARS STARTS JERKING IN HIS EYES. HE  
 PAUSES AND ENDS UP CRYING SILENTLY ON KNEES.

HARLES STANDS UP AND WALKS BACK IN THE BOX IN ABSOLUTE  
 DOOM.

HE GETS OFF FROM THE BOX- SCREEN IS TRANSFERRED TO **BLACK  
 AND WHITE** FROM NOW ON:

HE SLOWLY LEANS BACK ON HIS BOX WITH EYES OPEN.

EXT. POLAND NATIONAL RAILWAY- EVENING

THE SOLDIERS FORCES THEM DOWN ON THE TRACK OF THE RAILWAY.

A MASSIVE HUMANITY OF JEWS STARTS SHOUTING, SCREAMING AND  
 CROWDING IN FEAR WHILE THE SCHUTZSTAFFEL AND NAZI SOLDIERS  
 ARE FORCING THEM IN THE TRAIN ALTOGETHER. THE JEWS' FACES  
 ARE FULL OF BEWILDERMENT.

IN THE MIDDLE OF THE MASSIVE CROWD, PAUL, AND ADALBERT GETS  
 IN THE TRAIN AS WELL, INTENSELY SQUASHED THAT ONLY PART  
 THEY COULD MOVE IS ONLY ON THEIR FACES. IN FRONT OF THE  
 TRAIN- A SMALL FORM OF PEOPLE ARE LEFT BEHIND WHEN THERE IS  
 NO SINGLE EMPTY SPOT.

SOLDIER 2 (I.G)  
Seatless ones, sir.

OSKAR (I.G)  
Do they even have a seat? What are  
you doing? Let the train leave  
first!

THE TRAIN STARTS MOVING AS EVERYONE IS ON BOARD TO  
SOMEWHERE UNKNOWN, WITH NO SUCH TICKETS. SEATLESS ONES, 31  
NUMBER OF JEWS, 14 TOTAL MEMBERS OF FAMILIES, 6 MEN, 10  
YOUNG WOMEN, AND A HOMELESS BOY. THE SERGEANT ASKS HIS  
SOLDIERS:

OSKAR (I.G) (CONT'D)  
How many guns?

AS SERGEANT THROWS A QUESTION, SOLDIERS ANSWERS IT BY DOING  
SOME COUNTING MATH; DROPPING THEIR WEAPONS ONE BY ONE,  
COUNTING THEM, UNTIL THE SERGEANT HANDS OUT HIS HALT HAND  
WHEN THE SUM IS JUST ABOVE THIRTY-ONE IN AMOUNT.

OSKAR (I.G) (CONT'D)  
That would take too much time.  
Would have to leave five of people  
now, then. In lives. (Points a  
soldier) Soldier Henry, drive them.  
And you remaining folks, get ready  
to live rather than watching the  
show.

THE SOLDIER TAKES THE JEWS, TIGHTENS THEM IN ROPES ON THE  
ROAD TRACK. THE SOLDIER GETS IN THE VEHICLE, HITS THE GAS,  
DRIVES OVER THEM, SCREECHING AND STOPS THE VEHICLE. THE  
REMAINING PEOPLE TRIES NOT TO LOOK AT THE SCENE. THE  
SERGEANT TURNS BACK AND LOADS THE GUNS.

OSKAR  
(Passes each six guns to each  
person and looks at the children's  
faces in fear) First time seeing  
it? These are guns. The materials  
appeared in shows.

THE HOMELESS CHILD QUICKLY AIMS TOWARDS THE SERGEANT WITH  
THE GUN AND PULLS THE TRIGGER, BUT SLOWLY DROPS DOWN THE  
GUN AS HE FIGURES THERE ARE NO BULLETS INSIDE. THE SOLDIERS

STOPS HIM AND TAKES AND PUTS THE SAME GUN IN HIS MOUTH,  
HOLDING THE TRIGGER. THE CHILD TRIES HIS BEST TO SAY WHAT  
HE WANTS TO SPIT IT OUT.

OSKAR (CONT'D)

Don't talk. That's not the right  
way to use your mouth.

THE BOY TRYING TO PUSH THE GUN FROM HIS MOUTH:

HOMELESS BOY

(Curtly) Stop introducing yourself!  
That's not the right way to treat  
my mouth!

OSKAR

(Ignores and turns back to the  
people) Okay, now each one of you  
is given each four guns. From the  
left side, each individual has to  
deliver the bullets by shooting the  
next person one by one. You might  
be lucky because just like his  
given gun, some of these guns are  
out of bullets. What is the result  
of spewing out words too much?

OSKAR PULLS UP THE TRIGGER IN HIS MOUTH AND A GUNSHOT SOUND  
RADIATES. THE BOY FALLS AS HIS A SMALL FLOOD OF BLOOD FLOWS  
OFF FROM THE LIPS.

OSKAR

Get the game started!

CLOSE SLOW DOLLY SHOT OF PEOPLE IN THE ROW:

THE FIRST MAN AIMS THE GUN TOWARDS HIS CHILD, HESITATES FOR  
A MOMENT AND DELIVERS OUT THE BULLETS; NOTICING IT IS THE  
REAL ONE. TRYING HIS BEST TO IGNORE THE LIED CHILD, HE  
TAKES THE CHILD'S GUN AND MOVES CLOSER TO HIS WIFE. THE  
SAME MAN TAKES HER GUN AND SHOOTS THE NEXT WOMAN,  
CONTINUOUSLY TAKES HER GUN AND DOES THE SAME TO TWO LAST  
MEN. THE SERGEANT AND SOLDIERS STARTS CLAPPING THEIR HANDS.

OSKAR

(Lits a cigarette) What's your name?

THE MAN

(Low, feared voice) Gluck Woodman.

OSKAR

(Takes up his gun and aims him)  
Gluck, I want you to run away before I shoot you.

WITHOUT A PAUSE, **GLUCK WOODMAN** IMMEDIATELY RUNS AWAY WITH SLIGHT RELIEF WITH A FEELING OF LESS RISK. BUT HE FALLS AS HIS SOLDIER SHOTS HIS RIGHT LEG. THEY APPROACH TOWARDS HIM, LAUGHING FOOLISHLY.

GLUCK

(Rolling over in pain) Oh my God!

OSKAR

Am I your God? Then you have to listen to me. Stay. (Turns to a soldier) His beard.

THE SOLDIER SQUATS AND GRABS HIS BIG BROWN BEARD, START PULLING IT- GLUCK STARTS HOLDING THE GRASS WITH PAIN. THE SOLDIER TAKES A SCISSOR, CUTS HIS BEARD OFF AND THROWS IT AWAY ON THE OTHER SIDE OF THE GROUND.

OSKAR

You see that? Just like your beard, your life will also blow away. Did you think you could run away from us?

OSKAR SHOTS IN GLUCK'S LEFT EAR WITH A GUN AND GLUCK FALLS BACK, BLOOD FLOWING BACK OUT FROM HIS OPPOSITE EAR. AS GLUCK IS COVERING HIS BLEEDING EARS, THE SERGEANT AND HIS SOLDIERS LEAVES THE AREA AND GETS IN THE SS VEHICLE.

THE VEHICLE EXITS THE SCREEN- WE SEE GLUCK TRYING TO DRAG HIMSELF OUT OF THE SPOT, WHERE THE VEHICLE IMMEDIATELY ENTERS BACK THE FRAME- DRIVES OVER HIM.

- IN THE RUNNING TRAIN

ADALBERT

That two men put us into this  
trickery. Where are mom and  
brother..

IN THE SILENCE OF GLOOM, PAUL WHISPERS TO HIS UNAWARE  
DAUGHTER, TRING HIS BEST TO GET CLOSE TO HER EARS.

PAUL

Do you want them to be here? I  
promise you, one day, we may meet  
each other without such fate or  
luck. But Adalbert, best key of the  
door to peace is silence. The more  
you ignore me, the more you become  
ignorant and do it, then the more  
they will find more about you, and  
the easier to leave the door locked  
forever.

ADALBERT LISTENS AND TRIES TO KEEP HER QUESTIONS, AND AFTER  
A MOMENT REPLIES AGREEINGLY BY NODDING HER HEAD A LITTLE.

INSERT: KRAKÓW PLASZOW

THE TRAIN ARRIVES ON THE DESTINATION, WHERE EVERYONE IS  
FORCED OUT OF THE TRAIN. THE VOCIFEROUS, SPOOKY VOICES FROM  
THE JEWS STARTS.

ADALBERT

Dad, where are we going?

PAUL TRIES TO REMAIN SILENT, JUST LOOKING AT HER WITH  
CLUELESS EYES.

EXT. GHETTO ARCHED ENTRANCE- NIGHT

AN UPBEAT MUSIC OF ORCHESTRA PLAYS FROM A STEREO WHILE THE  
JEWS ARE BEING FORCED ON A LINE WITH ALL OF THEIR  
BELONGINGS CONFISCATED, WHERE A SOLDIER IS ABOUT TO TAKE  
ADALBERT'S RING A BOY GAVE HIM FOR PROPOSAL. SHE TURNS TO  
CONSIDER HIS PROPOSE- WITH A SHOCKING REALISATION OF WHAT  
ERDMANN MEANT.

ADALBERT

(Tries not to let it go) No, this  
is me and my boyfriend's  
anniversary ring!

THE SS SOLDIER GESTURES HER TO CONTINUE MOVING, SIGNIFYING  
THE UPCOMING DEATH. EVERY JEWS IS FORCED DOWN TO A MASSIVE  
BASEMENT, THAT SEEMS TO JUST LOOK LIKE A UNSANITARY SHOWER  
ROOM THROUGH ADALBERT'S VISION.

- GAS CHAMBER ROOM

OFFICER

Get in right now! Clothes off!

EVERYONE TAKES OFF ALL OF THEIR CLOTHES AND MOVES INSIDE  
THE CHAMBER ROOM. THE MUSIC CONTINUES IN THE DARK.

ADALBERT

Dad, why is everyone taking off  
their clothes?

PAUL

(Takes off his clothes) Just copy  
what we do.

IN SEXUAL HESITATION, ADALBERT AVOIDS, LOOKING AWAY FROM  
THE MEN'S BODIES.

ADALBERT

Copying is a crime. I can't get  
naked; that's a crime as well.

PAUL

Sometimes, listening to what the  
crime speaks can save you.

THE DOORS ARE CLOSED AND LOCKED, WHERE MOST PEOPLE STAYS IN  
UNAWARE SHOCK AND SILENCE. LIGHTS TURNS OFF.

PAUL

(Trying to ask louder in the loud)  
Adalbert!

THE CARBON MONOXIDE EXHAUST STARTS FLOWING INSIDE THROUGH  
THE PIPES.

ADALBERT NOTICES SHE ISN'T THE ONLY ONE IN CLOTHES WHEN SHE LOOKS AROUND- FOCUSED ON ERDMANN, INCLUDING OTHER AFRAID CHILDREN. BUT THE VERY MOMENT, WHEN ERDMANN ALSO TURNS TO NOTICE HER, THE YOUNG LOSES THEIR CONSCIOUSNESS AND FALLS. RIGHT INSTANTLY, REST CONTINUOUSLY FALLS. ERDMANN AND ADALBERT'S RING DROPS ON THE GROUND, MELTS.

INT. CREMATORIUM- NIGHT

THE JEWISH WORKERS DRAGS THE WHEELBARROWS WHICH THE JEWISH BODIES ARE ALL LAID, WE SEE ADALBERT AND ERDMANN IN ONE OF THE MIDDLE OF THEM.

EXT. FORREST ALONGSIDE OF THE RIVER- NIGHT

THE WORKERS BURIES HALF OF THE BODIES INSIDE THE DUG MUDS, AND OTHERS DEEP, INSIDE THE RIVER. SOMEWHERE UNDISCOVERABLE WHERE NOONE COULD FIND EXCLUDING FISHES. THE SOLDIERS PEES INSIDE MUD, LAUGHING. ONE OF THE SOLDIERS SPEAKS AS THEY COVER UP THE EXTERNAL AREA WITH MUD, USING THE SHOVEL:

SOLDIER (I.G)

Leave those bodies inside here forever. There are too many to throw them into the river.

CAMERA PANS OFF TO THE NAZI COMMANDANT, WHO APPEARED AT THE FIRST SCENE, COMMANDANT HOSS, LEANING ON THE TREE, WATCHING IT ANGRILY, TRYING NOT TO TURN EXPRESSIVE. HOSS TURNS LEFT- SEES ABHEL AND FRITZ LAUGHING, TALKING WITH SERGEANT OSKAR, WHO PASSES BOTH OF THEM A STACK OF MONEY. COMMANDANT WALKS TOWARDS OSKAR AS BOTH LEAVES THE PLACE:

COMMANDANT HOSS (I.G)

Why are you giving both of them money? Who are they?

OSKAR (I.G)

Oh, they are named Abhel and Fritz, they told they will work for us from now. They deserve this value; they showed first effort to us by tricking a Jewish family. Abhel says the family told them they have a son named Harles Hosser, but he wasn't there that time. We don't

(MORE)



OSKAR (I.G) (CONT'D)

know whether he is in the camp or not. Got to search the mugshot photos soon.

OSKAR WALK AWAY, FOLLOWING OTHERS LEAVING THE FOREST- HOSS TURNS BACK LEFT, LOOKING AT BOTH OF THEM- THEY ARE SMILING, SEEMING TO SEEK THEIR BENEFITS. SERGEANT NOTICES RUDOLF:

OSKAR (I.G)

You can't be standing there the whole day, commandant.

AS SERGEANT OSKAR NOTICES ABHEL AND FRITZ TALKING:

COMMANDANT HOSS (I.G)

(Enjoying the river view) Leave first, sergeant Dirlewanger. I'm not spending this moment with the deads, I'm spending it with the nature.

COMMANDANT TURNS BACK AND SEES THEM LEAVING THE NEARBY DISTANCE FROM HOSS. WITH THE RELIEF, HOSS SEES BOTH OF THE GERMAN ASSISTANTS, ABHEL AND FRITZ, STILL TALKING. HE WALKS OVER AND JOINS:

COMMANDANT HOSS (I.G) (CONT'D)

Good night. Not asking you to sleep, I mean in a way like 'good morning.' However, I'm the commandant of this camp, Rudolf Hoss.

HOSS SHAKES HANDS WITH FRITZ, THEN ABHEL WITH A PLEASANT SMILE.

FRITZ (I.G)

Hello, commandant. We are-

COMMANDANT HOSS (I.G)

(Cuts it off) I've already heard about both of you from the sergeant. So, you are joining us to help?

ABHEL (I.G)

Yes, commandant Hoss. But not as fully.

WE SEE THE COMMANDANT'S SMILE GETTING LESS AS MORE THEY SPEAK.

COMMANDANT HOSS (I.G)

So, I heard that very recently both of you managed to fish a Jewish family- (Trying to be impressed) while pretending to be a part of the Jew!

ABHEL (I.G)

(Starts smirking proudly) Our Nazis and SS could have just attacked through that village instantly, but we sweet talked with that family first. To show the SS we have respect to sometimes work for you, including them. (Doubtfully) But, I'm afraid, commandant, we remember the family had a son named Harles Hossler.

ON THE VERY MOMENT, COMMANDANT LOOKS MORE ENRAGED:

ABHEL (I.G) (CONT'D)

(Continues after noticing his slight glare) The kid wasn't there with us that time. I assume he is still hiding in that village. Who would have managed to find that Jewish boy on that busy moment.

AS RUDOLF SPEAKS UP, WE START TO HEAR A SMALL RAGE IN HOSS' VOICE:

COMMANDANT HOSS (I.G)

What do you want from him?

FRITZ (I.G)

(Notices the slightly angry voice) Why, what's wrong, commandant? I don't want anything from him, we need to put him in this camp!

COMMANDANT HOSS (I.G)

That action does take something  
from him. Not just his freedom,  
glory or happiness. His life.

AS ABHEL AND FRITZ PAUSES IN CONFUSION, HOSS TAKES OUT HIS GUN FROM THE SUITPOCKET AND SMACKS FRITZ ON THE HEAD ONCE, KNOCKS HIM DOWN. ABHEL TRIES TO RUN AWAY- RUDOLF CHASES AND SMACKS ABHEL BACK DOWN WITH THE GUN. RUDOLF DRAGS AND PUTS HIM DOWN ON TRACK RIGHT NEXT TO FRITZ. HOSS WALKS UP TO THE AREA WHERE JEWS ARE BURIED, HOLDS UP THE SHOVEL AND DIGS OUT THE MUD.

AS WE NOW SEE THE JEWS BODIES BURIED DEEP IN THE BURIAL, HOSS WALKS BACK AND DRAGS BOTH TOWARDS THE AREA. PUSHES FALL INSIDE.

COMMANDANT HOSS

You deserve a such place. See if  
you can crumble out from that deep.

EXT. STREETCORNER- EARLY MORNING

HARLES WAKES UP AND SEES A LITTLE PALE GIRL LOOKING SAME-AGED JUST AS HIS NUMBER OF TEENAGE AGE, SITTING ON THE OTHER SIDE OF THE CORNER. THIN, WITH SHOULDER-LENGTH BLONDE HAIR ON A WHITE SKIRT. EVEN THOUGH WE CANNOT SEE THE COLOUR CLEARLY IN THE B & W SCREEN.

WE SLIGHTLY RECOGNISE HER AS THE GIRL WHO SAT BEHIND AT THE SS TRUCK. HE STANDS AND WALKS TOWARDS HER.

HARLES

(Stares at her for a moment) Who  
are you? Are you alone like me?

LITTLE GIRL

My name isn't 'alone' like yours.  
This is my place- get away from me.

HARLES SITTING BACK FROM A SHORT DISTANCE:

HARLES

Who are you? What's your name?

LITTLE GIRL

Do names matter now? Whatever,  
seeing your point, I'm Ida.

HARLES

Oh, hi, I'm Harles. Harles Hosser.

HARLES ISN'T SATISFIED ENOUGH TO KNOW HER AS ONLY **IDA**. BUT HE KEEPS THE QUESTION OF HER FULL NAME, KNOWING SHE IS IN A SERIOUS CONDITION. HARLES CONTINUES- POINTS AROUND THE APOCALYPTIC PLACE WITH ALL BURNT BUILDINGS:

HARLES (CONT'D)

(Shrugs coldly) It's very cold,  
isn't? Are any of your parents or  
siblings.. here?

IDA

No. The situation looks very cold.

HARLES

At least glad to hear that. How old  
are you?

IDA

14 years old.

HARLES SPEAKS AND OFFERS IN A QUITE GENIAL WAY.

HARLES

Me as well, I mean close. I'm 15  
years old. I think we can be slight  
friends.

SHE TRIES TO IGNORE HIS QUESTION BUT ENDS UP TURNING TO ANSWER:

IDA

Well, I can rather be your..  
acquaintance.

HARLES

(Keeps an amiable smile) Did you  
know that having an acquaintance is  
sharing a growing piece of  
friendship? Maybe we can share each

(MORE)

HARLES (CONT'D)

other of our stories. (Pointing his mother at the street) First of all, do you see her lying over there?

IDA REMAINS TO LOOK AGREED, NODDING HER HEAD SLIGHTLY- BUT WITH QUESTIONS IN HER FACE.

HARLES

My mother became a woman crashed by a vehicle, body lying over there like an image of abstraction.

IDA IS STARING AT CLARAMOND, STANDS UP AND WALKS TOWARDS HER- HARLES FOLLOWS BEHIND. FROM A SHORT DISTANCE, HARLES AND IDA LOOKS AT CLARAMOND SILENTLY FOR A MOMENT.

SHE AGREES SIMILARLY:

IDA

All I know is that my parents left me like this. Just like you.

IDA STARTS GESTURING BEHIND WHILE TRYING TO TURN AWAY FROM HARLES.

IDA

Alright. Then you could stay away from me.

HARLES

.. To where?

IDA

Your original place. Or just a distance from me where I won't be able to see you. I just need some time to be alone.

HARLES

Okay, but, who really are you? Is this your original hometown?

IDA

(Trying to leave) Yes, so now  
please go.

HARLES TAKES A DEEPER APPROACH- WE CAN SEE THE TRUTHFULNESS  
FROM HIS EYES AND VOICE:

HARLES

What- why do you want me to go? We  
may be the only twos around this  
place. Nobody seriously knows  
whether they will be back or not.  
(Putting back their value of  
existence) We have to stay together  
for our first safety and out of the  
loneliness.

HARLES POINTS OVER TOWARDS THE BOX:

HARLES (CONT'D)

You see that box over there? I had  
encountered people who had ever  
properly spoken to me, where I  
started finding that as a solution,  
and hiding from the reality where I  
always have feared. But maybe until  
now. (Understanding realistically  
on the other way) I know my life  
will be robbed by the Nazis, but I  
want to use it as much as I  
possibly could before so.

IDA

(Hesitates for a moment) No.

HARLES

Our mouth and ears must be useless  
systems if it works in that way.  
Although we are currently close in  
distance, it has to be in  
friendship. I'm sorry. This has to  
be done for instance.

IDA  
 (Replies after a moment) For  
 instance.. right?

HARLES  
 Yes.

THEY DO A PINKY PROMISE, BEING SUSPICIOUS ON THE EXISTENCE OF THE DURATION OF ITS PROMISE. IDA LEAVES HER FINGER VERY SOON ON THE PROMISE.

EXT. IN FRONT OF A DESTROYED FLOWER SHOP- JUST BEFORE DUSK  
 HARLES GLANCES UPON THE BURNT-OUT SHOP.

IDA GIVES HIM A QUESTIONABLE LOOK AND HE NODS HIS HEAD TO ENTER AND OPENS UP THE DOOR, SEES BULLETS BELOW. THEY ENTER IN, IGNORING WHAT THEY HAVE JUST SEEN.

- IN THE FLOWER SHOP

HARLES AND IDA SOAKS IN THE ABSOLUTE SILENCE OF LEFT VIOLENCE. THEY WALK SLOWLY TOWARDS THE COUNTER, MAKING SMALL STEPS AS THERE IS AN EVERY SQUEAKING. THEY MOVE ALONG WITH THE FLOW OF NICE COMBINATIONAL SMELL FROM THE ROSE AND FLOWERS. HARLES STOPS WHEN HE SEES A ROSE LAID ON THE FLOOR. HE CAREFULLY PICKS IT UP, AVOIDING TO TOUCH THE TOP FLOWER PART.

HARLES  
 (In a barely hearable tone) He did  
 buy it for my sister..

IDA  
 What?

IDA EXITS THE FLOWER SHOP WITHOUT GIVING ANY SIGN. LOOK AWAY TECHNIQUE SHE USED, SUCCEEDING TO TURN HARLES TO FOLLOW HER.

SHE TURNS AROUND AND WALKS AWAY. HARLES SOON CHASES AND HIS EYES ARRIVES AT THE STREETCORNER, WHERE SHE IS LYING DOWN FACING THE OTHER WAY TO THE DARK.

HARLES PUFFS OUT HIS CHEEKS AND SITS DOWN WHEN HE LOOKS AT HER IN A DOUBTFUL WAY WHETHER SHE FELL ASLEEP OR MAYBE PRETENDING TO BE SO. TAKES A SLIGHT FOCUSED LOOK ON THE ROSE AND GLANCES BACK AT IDA. HE MOVES CLOSER TOWARDS HER-

HE STARES AT HER FOR A MOMENT OF SILENCE, AND SPEAKS IN A TONE THAT CONFUSES IT'S A WHISPER, OR SPEAKING.

HARLES

Hey, (Pauses and thinks of what he shall say) I'm sorry if I took you off from your dreamland right now. Or I am a thankful person if I took you off from your nightmare. Tonight, now, it's the first night of our promise. So I just want to make it unbreakable. This, is the rose which an older boy named Erdmann bought for my sister. He was more like an Erdman. He realistically thought she would be his husband. Just as how he wanted, I will promise.

HE PLACES THE ROSE GENTLY BEHIND HER LAID BODY.

HARLES (CONT'D)

(Tries to speak compassionately to show his honesty) Here, this is the rose. I'm just thankful for today and will be rest of the days of our promise until they are here. This rose isn't just a present. It's another promise, I want to return back the love Erdmann wanted to share. One day.

HARLES LIES DOWN CLOSE TO HER. REVEALING IDA'S TEARFUL, HIDING EYES AND FACE.

THE SCENE SLOWLY REVEALS TO BLACK AS SHE TAKES THE ROSE AND STARES AT IT.

REVEAL TO:

FIRST THING HE SEES: CURRENT UNEXISTENCE OF THE GIRL.

SECOND THING: SOMEWHERE VERY EMPTY AND NOT FAMILIAR- BUT DARKNESS- FAMILIAR.

LAST: THE FILTHY DOOR IS LOCKED. HIS BOX IS GONE, AND HARLES IS ATTIRED ON A STRANGE, STRIPPED LONG SLEEVE AND



PANTS.

INT. GRIMY PRISON ROOM- NIGHT

HE PINCHES HIS OWN SKIN, WHERE HE BECOMES AWARE IT'S NOT A DREAM. HE RUNS TOWARDS THE DOOR AGAIN AND ATTEMPTS TO OPEN IT UP, BANGING ON IT.

HARLES

(In wilder confusion) Ida! Where  
are you!

HARLES SQUATS DOWN FOR A MOMENT, SCANNING AROUND. HE STARTS KICKING ON THE DOOR AND SHOUTING. HE SITS BACK DOWN ALONE AGAIN WHEN FIGURES IT WON'T WORK. JERKING HIS HEAD ON THE WALL.

SOON- HARLES WAKES AND STANDS UP AS HE HEARS LOUD, SINGLE FOOTSTEPS AND A SOLDIER OPENS THE DOOR, HOLDING A CAMERA. RATHER THAN BEING UTTERLY SCARED, HE BEGS THE SOLDIER TO EXPLAIN WHAT HAVE HAPPENED AND THE LOCATION OF IDA.

HARLES

(Holding his legs) Where is she?  
Where am I?

SOLDIER

(Replies) There you are. (Forces  
him towards the wall) Stand  
straight!

THE SOLDIER CLICKS AND HARLES IS FLASHED BY THE CAMERA SHOT-LIGHT. THE SOLDIER TAKES UP A SCISSOR AND STARTS CUTTING OFF HIS HAIR, WHEREAS HOSSER TRIES TO BLOCK THE SOLDIER.

THE SS SOLDIER HOLDS UP THE GUN AND AIMS HIM- HOSSER SHUTS UP, PUTTING HIS HANDS AND WILDERNESS DOWN. AS THE SOLDIER STARTS CUTTING HIS HAIR- HARLES IS SCANNING AROUND THE ROOM WITHOUT KNOWING ANYTHING: CRANE SHOT- SCREEN IS SLOWLY SWEEPED BACKWARDS THAT IS REVEALED TO THE BIRD'S EYE VIEW OF THE FULL KRAKOW GHETTO PLASZOW EXTERMINATION CAMP SET OF CAVERNOUS BUILDINGS.

CROSS-CUT:

INT. BERGHOF- BERCHTESGADEN, BAVARIA, GERMANY- EVENING

- LIVING ROOM

WE SEE THE MASSIVENESS OF THE MIGHTY HOME, BERGHOF LIVING ROOM- SHOWING A DIFFERENT ATMOSPHERIC IMPRESSION FROM THE AUSCHWITZ CAMP. THERE IS A WINDOW-GATE THAT SHOWS US THE BEAUTIFUL VIEW OF BERCHTESGADEN. A CONCERNED STANDING GERMAN WOMAN, IDA'S MOTHER, **AMELIA CARLENE**, SHOUTS UP AT THE STAIRS- LOOKING FOR:

AMELIA (I.G)  
Elsabeth? Bertha? Ida?

A STOUT MIDDLE-AGED HOUSEMAID ENTERS THE FRAME- APPROACHES TO CARLENE.

MAID (I.G)  
Madam, shall I go and check your children-

AMELIA (I.G)  
(Shouts bitterly) Let them come down by themselves!

THE MAID REMAINS STERN. FROM THE UPPER HOME STAIRS, TWO TEENAGE GIRLS TAKES THE STAIRS DOWN TO THE LIVING ROOM, AMELIA: - IDA ISN'T THERE. **ELSABETH HITLER**- HER ELDEST BRUNETTE SISTER, **BERTHA HITLER**- HER ELDER SISTER. THEY ARE GOWNED IN BEAUTIFUL FLOOR-LENGTH VINTAGE DRESS.

AS ELSABETH BRIGHTENS WITH A SATISFIED SMILE, FLASHING HER OWN IMAGE ON THE MIRROR- AMELIA IMMEDIATELY PINCHES, PULLING THEIR DRESSES CLOSE:

AMELIA (I.G) (CONT'D)  
(Strict) What are you girls wearing!

ELSABETH (I.G)  
Why, ma! I was just testing out my dress. Tonight is the ball of pa's friend who is the General!

BERTHA (I.G)  
No, big sister, I'm going alone to stay up in the ball tonight! You are just going there to make up with some men!

ELSABETH (I.G)

You shall stay while I'm going out  
with maturity-

AMELIA (I.G)

Won't you stop fighting! Pa isn't  
even back here yet from Poland! He  
has prohibited outside entrance.  
So, no, girls. Take that dresses  
off now!

ELSABETH (I.G)

Beauty is something you can't  
steal!

AMELIA (I.G)

But I will! (Realises) Where is  
Ida?

BERTHA (I.G)

Oh, she was in her room from this  
morning!

AMELIA (I.G)

What? Oh, that- sleeping queen!

BERTHA (I.G)

I don't think she was sleeping. She  
seemed silent, refusing to open the  
door. She didn't even eat.

AMELIA (I.G)

(Pauses) Alright. Go up and take  
off your dresses in your rooms  
first.

- IN FRONT OF IDA'S ROOM- UPSTAIRS

AMELIA AND HER MAID STAYS CLOSE TO THE DOOR, LISTENING AS  
POSSIBLE. BERTHA AND ELSABETH ENTERS THEIR ROOMS IN B.G.

MAID (I.G)

(Knocking) Lady? Are you alright?  
Would you please mind opening the  
door?

- IDA'S ROOM

THE CURTAINS ARE ALMOST COMPLETELY CLOSED. WE DON'T KNOW WHY IS SHE HERE, BUT IDA IS SITTING ON HER BED, STARING AT THE PEEK OF THE CURTAIN VIEW. HER FINGERS ARE TAPPING VERY SLOWLY IN SILENT THOUGHT. HER EYES ARE SOB.

AMELIA'S VOICE (I.G)

Hey, no such happening. Ida, what are you doing for so long! Get out of this room!

IDA SLOWLY STANDS UP AND WALKS UP TO OPEN THE ROOM DOOR. AMELIA RUSHES TOWARDS HER, HUGS HER FOR A MOMENT. IDA REMAINS SILENT- ELISABETH AND AMELIA TURNS JEALOUSLY IRRITATED.

AMELIA (I.G)

Oh, my child, what was going on with you?

MAID (I.G)

You alright, miss? Oh, no. Your tears definitely throws the question.

IDA (I.G)

Tears will never fall upon my eyes!

AMELIA (I.G)

It's alright. Just explain it to me.

SHE IS UNABLE TO CONFESS TO THEM- ALTHOUGH WE SEE THE EMOTIONS THAT SHE WANTS TO SPIT THE WORDS OUT FROM HER EYES. AMELIA INDICATES BERTHA AND ELISABETH TO GET IN THEIR ROOMS, INCLUDING THE MAID.

AMELIA (I.G) (CONT'D)

(Trying to meet her eyes) It's alright. I'm not scolding you. Just tell me what is concerning you, Ida.

IDA (I.G)

(Mumbles) I, I have- tricked someone I shouldn't have done.

AMELIA NOTICES THE CURTAINS COMPLETELY CLOSED IN HER ROOM-  
WALKS OVER AND OPENS IT UP:

AMELIA (I.G)  
Leave the curtains open even at  
night! Who?

IDA (I.G)  
It's hard to explain.

AMELIA (I.G)  
Is explaining who the person is  
difficult?

IDA (I.G)  
Sometimes, that's what a person  
could be. Leave me alone.

AMELIA (I.G)  
Ida, I know you are becoming  
adolescent, but this is going too  
far. Like nearly reaching to  
adulthood.

IDA (I.G)  
Yes, and that proves I'm growing  
well as a woman. I'm fine, so don't  
interrupt me.

IDA ENTERS HER ROOM AND SLAMS THE DOOR.

- ELISABETH'S ROOM

ELISABETH HARSHLY SCRIBBLES A LETTER ON HER TABLE, KEEPS IT  
IN THE ENVELOPE THEN HER POCKET. SHE EXITS THE ROOM.

- IN FRONT OF THE DOOR

AS SHE WALKS UP:

ELISABETH (I.G)  
(To Amelia) Just to walk around for  
a moment.

EXT. BERGHOF ENTRANCE- LATE EVENING

ELISABETH PUTS THE ENVELOPE LETTER IN THE MAILBOX RIGHT IN  
FRONT OF THE GATE.

INT. NAZI BALLROOM- NIGHT

WE SEE A GRAND, LUMINOUS BALLROOM FULL OF NAZI OFFICERS DANCING STEADILY WITH FEMALE HIGH-RANKING OFFICERS ON THE FLOOR. MAITRE D' ENTERS THE SCENE, HOLDING THE LETTER FROM ELISABETH- SPEAKS TO SS GENERAL, **ADELEICO ELMAR**, WHILST HE IS DANCING WITH HIS WIFE.

ADELEICO GLANCES OVER AT HIS TEENAGE SON **ADLER ELMAR**, DRINKING ALONE ON THE ROUND TABLE- PAUSES DURING THE DANCE WITH HIS WIFE.

GENERAL ADELEICO (I.G)  
(To his wife) Just a moment,  
missus.

ADELEICO WALKS TOWARDS ADLER, CHECKING HIM:

GENERAL ADELEICO (I.G) (CONT'D)  
You alright, son? I want you to  
look good. Go up to the spotlight-  
shall I bring you the girls?

ADLER GLANCES AT THE OFFICERS' SAME-AGED DAUGHTERS IN FETCHING DRESSES- THEY LOOK PREPOSSESSING. HE ISN'T UTTERLY POSSESSED BY THEIR BEAUTY.

ADLER (I.G)  
No, pa. I have another girl in  
mind.

GENERAL ADELEICO (I.G)  
(Trying to help his want) Who is  
it, Adler?

ADLER (I.G)  
Ida.

GENERAL ADELEICO (I.G)  
Ida? Isn't that Führer's daughter?

MAITRE D' WALKS TOWARDS GENERAL ELMAR:

MAITRE D' (I.G)

Sir, I have received a letter from  
Elsabeth Hitler, addressed to you.

ADLER (I.G)

.. Hitler? (Elated) So is Ida  
coming?

MAITRE D' LEAVES THE SCREEN. ADELEICO TAKES A MOMENT OF  
READING.

GENERAL ADELEICO (I.G)

(Reads the letter) She wants us to  
bring her here? How about her  
parents?

ADLER (I.G)

Just help to bring her here,  
please, pa.

ADELEICO PUFFS HIS CHEEKS BRIEFLY- GLANCES BACK AT HIS  
WIFE, WAITING, WATCHING OTHERS ON DANCE. HE ENDS UP CALLING  
THE SERVER:

GENERAL ADELEICO (I.G)

Didi, call a coachman to head to  
the Berghof and take Elsabeth and  
Ida.

SERVER DIDI (I.G)

Yes, sir.

ADLER STANDS UP DELIGHTFULLY WITH A HALF-SMILE.

INT. ELSABETH'S BEDROOM- NIGHT

HER BEDROOM LIGHTS ARE TURNED ON. ELSABETH REMAINS PATIENT  
WATCHING THE GATE THROUGH THE WINDOW UNTIL A CARRIAGE  
ARRIVES AT THE VIEW.

EXT. BERGHOF ENTRANCE- NIGHT

THE HORSE-CARRIAGE ARRIVES IN FRONT OF THE BERGHOF. AN  
ELEGANT, NEAT YOUNG GERMAN GENTLEMAN IN DOUBLE-BREADED  
TUXEDO JACKET STOPS THE HORSE, AND GLANCES AT THE SS GUARD  
OF BERGHOF.

YOUNG GENTLEMAN (I.G)  
 I'm here to take two lovely ladies  
 Elisabeth and Ida Hitler to the  
 ball of General Adeleico Elmar.

SS GUARD (I.G)  
 Mein Führer has prohibited the  
 family's outdoor entrance.

YOUNG GENTLEMAN (I.G)  
 Sorry?

INT. BERGHOF UPPER FLOOR CORRIDOR- NIGHT

TWO FACING DOORS HALF-WAY SQUEAK OPENS- ELSABETH AND BERTHA  
 APPEARS IN EACH BOTH DOOR AT THE NEARLY SAME MOMENT. THEY  
 ARE DRESSED BACK IN THEIR VINTAGE DRESSES, WEARING SUITER  
 HATS WITH RIBBON BAND, LARGE BOWS, TALL FEATHERS.  
 ELSABETH'S HAT INCLUDES VEILS.

ELSABETH (I.G)  
 What are you doing?

BERTHA (I.G)  
 Why are you asking yourself? He is  
 down here already! By the way, what  
 perfume did you use? Where did you  
 get the veils on your hat-

ELSABETH (I.G)  
 (Lowers her voice) Shh. Everyone's  
 sleeping.

BERTHA (I.G)  
 But you are not.

ELSABETH TAKES DOWN THE STAIRS RAPIDLY WITH TRYING SILENCE-  
 SEEMS NOT ENOUGH TO STOP BERTHA CHASING HER BEHIND.  
 DOWNSTAIRS, SHE OPENS SLIGHTLY OF AMELIA'S BEDROOM, PEEKS  
 IN SHE IS SLEEPING. SHE CLOSES THE DOOR AND CONTINUES HER  
 JOB TO JOIN THE BALL. THE MAID WATCHES THEM BEHIND AND  
 HEADS UP TO IDA'S ROOM- SHE KNOCKS ON THE DOOR AND  
 WHISPERS:



MAID (I.G)

Miss, it seems the sisters are  
planning to head to the ball now!  
You better should get dressed.  
Don't worry, I won't tell madam.

BACK TO- ELSABETH OPENS UP THE FRONT DOOR AND RUNS OUT OF  
BERGHOF, WHERE BERTHA CHASES HER EVEN FASTER. SHE TRIES TO  
SPEAK CALMLY TO ELSABETH, CONTROLLING HER PANTING:

- ENTRANCE GATE

ELSABETH RUNS UP TOWARDS THE GENTLEMAN ON THE HORSE-  
CARRIAGE FIGHTING WITH THE GUARD. HE IMMEDIATELY TURNS  
SILENT AND KISSES HER HAND AND HELPS TO LIFT ELSABETH ON  
THE CARRIAGE, HOLDING HER HAND.

YOUNG GENTLEMAN (I.G)

(Trying to stop the guard) My lady,  
you look absolutely stunning  
tonight! Are you Elisabeth?

ELSABETH (I.G)

Sure do.

AS SHE TRIES TO BOARD ON THE BACK-SEAT, THE GUARD AND  
BERTHA CONTINUES TO STOP HER.

SS GUARD (I.G)

Miss, Führer has denied you to move  
out of this line!

BERTHA (I.G)

Something special is happening  
tonight!

SS GUARD (I.G)

How special of what are you doing  
now.

BERTHA (I.G)

(Screams piercingly to make  
attention) Alright! Let's make a  
deal. We go to the ball, without  
ever looking at each other,  
alright?

ELSABETH (I.G)

No way! I was meant to go alone!

BERTHA (I.G)

You have to listen to me. (Turns the decision to the young man)  
Hello, I'm Bertha, her younger sister. Would you mind if I could follow to the ball too?

YOUNG GENTLEMAN (I.G)

I won't mind, lady. By the way, do you know where is Ida?

ELSABETH (I.G)

Ida? I haven't mentioned her in the letter either! What are you talking about?

YOUNG GENTLEMAN (I.G)

I have received an order of bringing Ida to arrival as well.

ELSABETH (I.G)

What, Ida? (Realises) Oh, right. He must have requested it. But I don't she may be able to attend the ball- she isn't in the mood. And she must be sleeping.

YOUNG GENTLEMAN (I.G)

Sorry, miss, but this is an order I have received.

THEY NOTICE A SOUND OF HEELS AND TURNS AROUND- IDA WALKS TOWARDS THE CARRIAGE, DRESSED IN CRYSTAL-WHITE SEQUIN DRESS. BERTHA AND ELSABETH ARE ROUSED TO HER ABSOLUTE BEAUTY, ELSABETH TRIES TO LEAVE HER AWAY.

ELSABETH (I.G)

Just go, go!

SS GUARD (I.G)

No, miss! You can't do that!

YOUNG GENTLEMAN (I.G)  
 (Loses gentlemanliness) Elisabeth-

SHE TAKES THE ROD HE'S HOLDING AND WHIPS THE HORSE WITH IT.  
 THE STIMULATED HORSE WHINES- ENDS UP RUNNING, LEAVING IDA.

INT. GENERAL'S BALL ROOM- NIGHT

ELSABETH, BERTHA AND THE YOUNG COACHMAN STANDS STERN IN  
 FRONT OF ADLER NEXT TO GENERAL ADELEICO. DANCE CONTINUES IN  
 THE B.G.

GENERAL ADELEICO (I.G)  
 I have clearly ordered you to bring  
 Ida here as well! And you can't  
 come here without your parents!

YOUNG GENTLEMAN (I.G)  
 Sir, according to her, Ida seemed  
 unwell, but-

ADLER (I.G)  
 I don't want to know what was going  
 on. I'm wondering if I could visit  
 your father's place next time. And  
 see her well. Bring them back to  
 their place.

- IN FRONT OF THE BALLROOM PALACE

THE COACHMAN STARTS PULLING THE HORSE IN WHICH ELSABETH AND  
 BERTHA IS SEATED DESPERATELY SILENT AT THE CARRIAGE.

BACK IN KRAKOW-PLASZOW EXTERMINATION CAMP:

INT. COMMAND ROOM- EVENING

WE SEE HOSS STANDING IN FRONT OF THE ROOM WINDOW, WITH  
 SMOKING A CIGARETTE. WE HEAR A WOMAN SCREAMING BRUTALLY  
 FROM THE FIELD. WE SEE A DISCOMFORTING SYMPATHY IN HIS  
 FACE.

COMMANDANT HOSS' POV- FIELD- A JEWISH WOMAN AND A MAN IS  
 BEING FORCED TOWARDS THE FIELD BY TWO SS OFFICIALS.

## FEMALE JEWISH WORKER

(Explaining her innocence) I was not even close him! He is not my husband!

## MALE JEWISH WORKER

We were all focused on doing our work!

AS ONE OF THE OFFICER PUTS HER FACE DOWN TO THE GROUND, NOT LETTING HER OFF, THE OTHER OFFICER STARTS KICKING DOWN THE BACK OF HER HEAD. THE MALE JEWISH WORKER IS FORCED TO WATCH- TRYING NOT TO BE MOVED BY THE SHOCK. HOSS ENDS UP SHOUTING THROUGH THE WINDOW:

## COMMANDANT HOSS

Stop, stop it! (Repeats) Leave it!

THEY ARE UNABLE TO HEAR. A KNOCKING IS HEARD ON THE DOOR-

## OSKAR (I.G)

(From in front of the door) May I interrupt you for a moment, commandant?

## COMMANDANT HOSS (I.G)

(Still looking at the scene of the field) Go ahead.

SERGEANT OSKAR LISTENS AND ENTERS THE COMMAND ROOM, HOLDING A THICK BOOK- HOSS IS STILL STARING OUT MISERABLY AT THE MOANING WOMAN BEING KICKED. OSKAR WALKS UP TOWARDS THE COMMANDANT, WHERE RUDOLF GLANCES AT HIM AND TURNS BACK HIS FOCUS BACK TO THE WOMAN.

## OSKAR (I.G)

(Checking him) Commandant Hoss?  
(Riffling through the pages) Do you remember the kid I've told? Harles Hossler?

OSKAR STOPS THE PAGE AT THE MUGSHOT PHOTO SECTION OF THE JEWS, POINTING THE NEW PHOTO OF HARLES HOSSER.

OSKAR (I.G) (CONT'D)  
(Smiling gladly) He was actually hiding in that village, and is caught now. In this camp! That's all, commandant. Just to inform you. (Reminded importantly) Oh, by the way, commandant. Let me ask you about Abhel and Fritz that time in the forest.

COMMANDANT HOSS PAUSES IN SILENT SHOCK AND TURNS TO OSKAR.

OSKAR (I.G) (CONT'D)  
I remember you were the last person to be there with both of them. Mein Führer wants to see you next morning in his bureau, commandant.  
At 5.30 am.

OSKAR TURNS AND LEAVES THE ROOM. AS THE DOOR CLOSSES, HOSS GLOOMILY RUBS HIS NOSE. MIXED IN COMPLICATION OF CONCERNS, HE SITS DOWN ON THE TABLE. HOSS PUTS THE CIGARETTE IN FRONT OF HIM, AS HE PUTS HIS HEAD ON THE DESK.

MEANWHILE ON THE FIELD- THE SS OFFICERS DRAGS BOTH OF THE COUPLE WORKERS ON THE BUILDING WALL AND FORCES THEIR BENT HEAD EACH ON IT, CLOSE ALTOGETHER. HE OFFICER PAUSES BRIEFLY, IMMEDIATELY TAKES OUT HIS RELOADED GUN AND SHOOTS IN THE MIDDLE ON THE BOTH OF THEIR HEADS. THEY DON'T FALL- THEIR HEAD IS STILL PLACED ON THE WALL. A BIG AMOUNT OF BLOOD IS BEING SPLATTERED AROUND THE BUILDING WALL.

SERGEANT OSKAR COMES OUT FROM THE BUILDING WITH HIS REMAINING SMILE, WALKS TOWARDS THE WALL. USING HIS FINGER, HE DRAWS A LINE OF A HEART WITH THE BLOOD ON THE WALL. OSKAR THEN DRAWS A SYMBOL OF NAZI FLAG IN THE MIDDLE OF THE BLOODY DRAWN HEART.

- BLOCK 11

THE SOLDIER BRINGS HIM DOWN TO A LONG, DIRTY HALLOW BLOCK, WHERE SOUNDS OF TORTURE AND MOANS COMES FROM NEAR DOORS. HARLES TRIES TO GET OUT BY SHAKING HIMSELF OFF AS HARD HE COULD, BUT THE SOLDIER PULLS HIM OFF TO:

INT. ANOTHER PRISON- EVENING

THE SOLDIER OPENS THE PRISON DOOR AND THROWS HIM IN WHERE IT LOOKS MORE FILTHY. THEN HARLES SHOUTS AGAIN BANGING THE DOOR, BUT EVERYTHING HE CAN POSSIBLY HEAR IS THE DOOR-LOCK AND LEAVING FOOTSTEPS. HOSSER IS COMPLETELY BALD NOW. SITS DOWN, LEANING ON THE DOOR WRATHFULLY.

SLOWLY TURNS BACK AND LOOKS AROUND- TWO YOUNG DOOM MEN SHADED IN DARK, AND ONE OLD MAN SITTING ON THE DARKEST CORNER FACING THE GROUND, COVERING HIS EARS WITH HIS HANDS. IN SAME ATTIRE. HARLES SPEAKS UP:

HARLES  
(Enduring the darkness) Reveal yourselves.

ONE OF THE MEN  
(Darkly) Just one of the prisoners caught in this camp.

HARLES TURNS TOWARDS THE HIDING OLD MAN.

HARLES  
Who are you?

THE OLD MAN TAKES NO WORDS.

MAN 2  
(Gives him a look of stop) He is unable to hear. Don't peek in his sensitivity.

HARLES  
Why is he covering his ears?

MAN 2  
Well, he.. cut off his own ears.

HARLES  
What? Why did he do that?

MAN 2  
Shh, kid. You can't talk about him just because he can't hear. However, most of the time he says it's painful. But said he became a happier person so that hearings of

(MORE)

MAN 2 (CONT'D)

fear, Nazism is forever gone. Says he doesn't hope them to implant another ears to him again.

HARLES

Okay, look. I don't know how am I here. (Explaining his situation) There are things I don't understand.

A SOLDIER UNLOCKS AND SWING UP THE DOOR, KEEPING HIS GUN TIGHT NEAR THE CHEST.

A SOLDIER

(Points the kid) Harles Hosser.

AS HE STANDS AND STARTS FOLLOWS HIM UPSTAIRS. HARLES TRIES TO LOOK UP AT THE LIGHT TO KEEP HIMSELF AT LEAST A HOPE.

INT. KRAKOW PLASZOW FACTORY- EVENING

HARLES IS FORCED IN THE FACTORY BY THE SS SOLDIER. A MASSIVE FACTORY, FILLED WITH SMOKE AND HUGE AMOUNT OF LABOURED JEW WORKERS. GUARDED BY THE PREYING EYES OF SS SOLDIERS. HARLES IS FORCED SOMEWHERE ELSE.

CONTINUOUS- INT. CREMATORIUM- EVENING

SAME PLACE AFTER THE GAS CHAMBER, HARLES IS FORCEFULLY HIRED BY THE SOLDIER:

SOLDIER

First of all, look at those workers so clumsily laid to burn the remaining ones involved in the latest chamber, like this one. This is the result. Look.

THE SOLDIER BRINGS THE WOMAN CLOSE, PUTS HER FACE IN THE FIRE. WORKERS WORKING AROUND AND HARLES TRIES TO STOP THEMSELVES FROM WATCHING IT. SOON, HE TAKES HER OFF FROM THE FIRE AND HOLDS UP HER FACE TO HARLES, WHERE FLAMES AND SMOKE LITS FROM HER BURNT FACE. THE SOLDIER TURNS RIGHT. A MAN STARING AT THE WOMAN, HIS TEARS SLIGHTLY DROPPING.

SOLDIER

Are you crying?

THE SOLDIER GIVES HIM A SMILE AND SHOOTS HIS LEFT CHEST ON THE HEART.

SOLDIER

(Passes him the wheelbarrow) Now, go! Put them on here for few minutes and take it out.

- INSIDE THE SMOKY GAS CHAMBER ROOM

HARLES COLLECTS AND PLACES BODIES ON THE WHEELBARROW, COUGHING AND COVERING HIS STINKED NOSE, FALLS BACK DOWN AS HE SEES SOMEONE LAID. HIS FATHER AND DAUGHTER INCLUDING ERDMANN. BUT HE STANDS BACK UP AND SLOWLY PLACES THEM ON THE BARROW, DROPPING HIS TEARS OF FEAR AND RAGE.

INT. BLOCK 11 PRISON- NIGHT

HARLES IS FORCED BACK IN THE PRISON AFTER THE WORK. THE TWO MEN LOOKS UP AT HIM- KEEPING THE SURPRISE.

MAN

You are alive.

HARLES

(In a low voice) Yes. (After a moment, questions- keeping the lowness of his voice) Do tears kill people?

MAN 2

What?

HARLES

(Repeats) Do tears- kill people. In this world.

MAN 2

What are you talking about. Tears are the proof of crying, and crying is the proof of lost. Crying is the best expression of it.



MAN

(His voice is slightly more darkly highlighted) But in this camp, person who drops a single drop of tear is instantly killed. We're only meant to concentrate on work.

HOSSER ABSORBING THE SHOCK QUITE THANKFULLY:

HARLES

Thanks for informing me. I don't know whether you know anything about me, so do I know about you, but, I feel so shameful. (Gestures, knowing he was all wrong with his family) Just everything and especially my carelessness about my family. Before they were all killed, it's just shameful to remember the times back on. I have always lived in my world, considering myself as my only best approachable friend.

SUDDENLY A RUNNING SOLDIER SWIFTLY OPENS THE DOOR:

SOLDIER

(Opens the door) Yard time!

EXT. PLASZOW CAMP FIELD- DAWN

THE INMATES SITS ON THE YARD FILLED WITH JEWS WALK OR JOGGING AROUND AND SOLDIERS, COMMANDANTS GUARDING AROUND. THE OLD MAN LEAVES AND STARTS WALKING ALONE, WANDERING AROUND, MOUTH OPENED UP WIDE.

HARLES

(Glances at him strangely) Where is he going?

MAN

Leave him alone. He's heading according to the direction to his own world.

HARLES

Okay, whatever, look. I don't belong here. Everyone here either. But especially, there are things that happened to me I don't understand. There was a girl named Ida of my age, she encountered me and we were the only ones in our original hometown, after the soldiers came and killed, captured everyone. But the next morning, she was gone and I was somehow kept in this camp! I can't even see where she is now!

A SMALL GROUP OF SS OFFICERS GLANCES AND WALKS TOWARDS HARLES- HOSSER NOTICES AND SWIFTLY STARTS HIS SILENCE.

SS OFFICER (I.G)

(To another officer) Who is this little kid?

SS OFFICER 2 (I.G)

I don't know.

THE SS OFFICER NOTICES COMMANDANT RUDOLF HOSS WALKING BY- APPROACHES TO HIM.

SS OFFICER 2 (I.G) (CONT'D)

Commandant Hoss, shall I shoot that boy?

HOSS TURNS TO GLANCE AT HARLES- RECOGNISES HIM, REALISING HE REALLY NEEDS HELP, AND SOON BACK TO THE OFFICER:

COMMANDANT HOSS

Did he commit any act of wrong?

SS OFFICER 2 (I.G)

I mean we can't have a weak Jew for work!

COMMANDANT HOSS (I.G)

But one is better than none. Leave.

THE SS OFFICER WALKS BACK TO HIS GROUP AND WALKS OUT OF THE SPOT WITH A BRIEF GLARE AT HARLES. COMMANDANT HOSS

APPROACHES TO HOSSER:

COMMANDANT HOSS (CONT'D)

Are you Harles Hosser? The new one,  
right?

HARLES

(Replies, quite afraid) Yes, sir.

COMMANDANT HOSS

Follow me right now.

HARLES FOLLOWS THE COMMANDANT, BEHIND THE CORNER OF THE  
BUILDING.

COMMANDANT HOSS

I know this may sound quite odd. I  
know your face by your mugshot  
photos. Oh, first of all, I'm the  
commandant of this camp, Rudolf  
Hoss. So I want to make a deal with  
you. I want to help you to escape.  
I've been knowing that in your  
village street on the night your  
parents were out on our schemed  
dinner, two Nazi neighbors who  
invited them by pretending like  
Jews. One of the twos, named Abhel,  
has told us he knows you. But  
somehow, you are lucky you weren't  
there that night.

HARLES

(Doubtful) Are you serious, sir?

COMMANDANT HOSS

Yes. And you don't have to call me  
'sir'. Just don't.

HARLES

Alright, commandant.

COMMANDANT HOSS

Don't even call me like that. Call  
me.. just nothing.

HARLES

Fine, you are nothing.

AS HOSSER HESITATES, TRYING TO RUN AWAY- HOSS TOUCHES HIS SHOULDER:

COMMANDANT HOSS

I could have shot you. I could have shot you if others almost saw you running away from me. (Truthfully) Look. I'm not nothing. I'm someone who can help you.

HARLES SLOWLY PUTS DOWN THE FROWN ON HIS FACE.

HARLES

(With a slight trust) If you say so.. do you know about Ida?

COMMANDANT HOSS

Ida who? There are a bunch of Jews captured here with the name Ida. Give a detail.

HARLES

(Describing all he could remember) She's a young woman like me, I mean the age. White skin with short blonde hair. Oh, and big, pure blue-grey eyes. Also, I remember I gave her a rose.

COMMANDANT HOSS

A rose? What's the relation between the description of Ida?

HARLES

The conclusion is, she is a white girl dazzling with the redness of a rose.

COMMANDANT HOSS

(Confusedly) See how many white girls and red roses there are in this world! (Takes a moment) What's her surname?

HARLES

(Noticing regrettably) I don't know. I didn't ask. I should have asked her that!

COMMANDANT HOSS

Do you have a picture of her?

HARLES

In my mind, I do..

COMMANDANT HOSS

First of all, why do you want to find her?

A SOLDIER SHOUTS FROM A DISTANCE, APPROACHES IMMEDIATELY.

SOLDIER (I.G)

Who's there! Move out from that area!

THE SOLDIER RELOADS HIS GUN AND RUNS TO THE CORNER, WHERE COMMANDANT HOSS PRETENDS TO SHOUT AT HIM.

COMMANDANT HOSS

(Slapping his cheek) Are you allowed to play around here, kid? One more time this happens, your cheekbones will be crushed into pieces.

HARLES

(Unaware) What are you talking about?

COMMANDANT HOSS

(Turns to the soldier immediately) Leave this place for now.

THE SOLDIER TURNS BACK AND PRECEDES GUARDING OTHERS- BACK ON THE REAL CONVERSATION:

COMMANDANT HOSS (CONT'D)

You can't be like that in this camp! Don't do that ever again!

HARLES

I was just confused.

COMMANDANT HOSS

What you need to live here is silence. But oppositely, when secretly talking to me, speak as if you're going to die. I will help you. Back to the question-

HARLES

I know. We encountered each other and made an acquaintance there. We were the only survivors, but the next morning, I was captured and sent here for no reason. Just because I'm a Jew?

COMMANDANT HOSS

No. Because you're one of the living people with the name of Jew.

HARLES

You said you wanted to help me and others, but why are you still a part of the Nazism?

COMMANDANT HOSS PAUSES UNEXPLAINABLY. HOSS' FACE IS SHADED IN HALF-DARKNESS, IN A HESITATION BETWEEN THE POWER OF NAZISM OR SAVING THE JEWS INCLUDING HOSSER.

COMMANDANT HOSS

(Turning the topic aside) However, about Abhel and Fritz.. (Indicating towards the forest) Follow me.

RUDOLF BRINGS HARLES TOWARDS OUT OF THE VERY CONCENTRATION CAMP AREA- AS IF HE IS FORCING HOSSER TOWARDS OUTSIDE.

EXT. DARK FOREST- MORNING

COMMANDANT HOSS WALKS OVER WITH HARLES TO THE EXACT BURIAL AREA IN FRONT OF THE RIVER. RUDOLF STARTS DIGGING UP THE MUD THAT IS COVERING OVER.

HARLES

What are you doing?

AS HOSS DIGS ALL THE MUD UP, HARLES LEANS OVER AND TAKES A CLOSE LOOK. HARLES TRIPS BACK DOWN AS ABHEL AND FRITZ UNDER THE BURIAL, ARE SHOUTING IN EXTREME RAGE- WE CAN'T CLEARLY HEAR BY THE DEEPNESS. STANDING ON TOP OF THE JEW BODIES.

COMMANDANT HOSS

I did what traitors deserve. This is what commandants should really do. But not in the Nazism.

HARLES REMAINS SILENTLY SHOCK. COMMANDANT SHOVES THE MUD BACK ON THE EXTERNAL AREA OF THE BURIAL. HOSS DROPS THE SHOVEL:

COMMANDANT HOSS

(Hurriedly) You see just now? Let's leave this place. Hope we can have another chance to talk again, son.

HARLES

Why did you do that! (Innocent)  
Then you could have helped me  
without killing anyone!

COMMANDANT HOSS

I better had to do this. They were trying to kill you!

HARLES

Why did this happen to me and my family..

COMMANDANT HOSS EXITS THE FOREST WITH HARLES.

CONTINUED- EXT. PLASZOW FIELD- DAWN

FROM THE POINT WHERE SOLDIERS, OFFICIALS, SERGEANT'S EYES ARE AROUND, HOSS THROWS HARLES IN. STARES AT HIM FOR A MOMENT, CHECKING IT'S SAFE. COMMANDANT APPROACHES TO THE TWO OFFICERS HE HAS WITNESSED.

COMMANDANT HOSS (I.G)  
 Don't do anything under my command.  
 Do you get me!

OFFICERS (I.G) (CHORUS)  
 Yes, commandant.

RUDOLF TURNS AND ENTERS THE BUILDING:

INT. PLASZOW CAMP BUILDING- MORNING- STAIRS

HOSS TAKES UP THE RUSTY BLOCK STAIRS. HE KNOCKS AND ENTERS THE ROOM. STANDS UP IN FRONT OF A TABLE, WHERE HITLER IS SEATED. RUDOLF CLOSES THE DOOR.

- HITLER BUSINESS OFFICE

COMMANDANT HOSS STANDS IN FRONT OF ADOLF HITLER, WHO IS SITTING DOWN ON HIS TABLE, TAPPING THE TABLE WITH HIS FINGERS. HITLER POINTS A GESTURE TO STAY BACK A LITTLE. NOT SO COMFORTABLE.

ADOLF HITLER (I.G)  
 (Low voice) Yesterday, SS has told me the two men who brought the Jews from village, Abhel and Fritz has disappeared.

COMMANDANT HOSS (I.G)  
 Yes, mein Führer.

ADOLF HITLER (I.G)  
 Yes? How do you know it happened?

COMMANDANT HOSS (I.G)  
 I just replied 'yes' to show I'm listening to you.

ADOLF HITLER (I.G)  
 However, they can't disappear by themselves, am I right?

COMMANDANT HOSS (I.G)  
 You're right, Führer.

ADOLF SHOUTS OUT IN THE SILENCE VERY QUESTIONABLY-



ADOLF HITLER (I.G)

Then who made them to be  
disappeared? How?

COMMANDANT HOSS (I.G)

(Whispers to himself in a very  
small tone) Not in existence, yet.

HITLER DOESN'T NOTICE HIM SAYING- HITLER IS FACING DOWN,  
THINKING.

ADOLF HITLER (I.G)

(Looks up) SS sergeant Dirlwagner  
told me he saw you as the last  
person in the forest with them last  
night. (Taking doubt to others with  
a slight trust on Hoss) No way, how  
can you do that. I've got to find  
them. I don't want any single,  
single very person to be away  
without a reason.

COMMANDANT HOSS (I.G)

You're not right, sir.

ADOLF HITLER (I.G)

Say what?

COMMANDANT HOSS (I.G)

They must have turned to be  
traitors, where ended up running  
away.

HITLER INFLECTS HIS VOICE, STANDS UP:

ADOLF HITLER (I.G)

You're killing my innocent ears!  
They have rarely committed a crime!  
I would even need more of their  
support in this camp, but where are  
they! Stay silent when no knowledge  
or accuracy. There are people I  
doubt about that. (Pauses) The  
Jews. No doubt, that they deserve  
to receive doubts. Don't give me  
anymore of foolishness to endure to

(MORE)

ADOLF HITLER (I.G) (CONT'D)  
 be smarter. If you're a commandant,  
 keep the value of its name.

ADOLF GLANCES AT HIM KEENLY AS HE SITS BACK DOWN.

ADOLF HITLER (I.G) (CONT'D)  
 Our concentration camp is  
 indisposed. Everyone has to stay  
 intense. I'm planning to send them  
 to Auschwitz if you could arrange  
 the shipments. (Giving him a task)  
 Tell me as soon as possible, make  
 some contact within the shipment  
 communication. Dismiss, Hoss.

HÖSS TURNS BACK AND ABRUPTLY EXITS THE PLACE, DISTRAUGHT.  
 DOOR CLOSSES. HE REMAINS IN FRONT OF THE DOOR FOR A MOMENT.  
 AS RUDOLF LEAVES THE SPOT, A SMALL GROUP OF NAZI OFFICERS  
 ENTERS THE SCREEN TO THE OFFICE.

COMMANDANT HOSS NOTICES THE OFFICERS- WALKS UP IN SILENT  
 STEPS TOWARDS THE OFFICE. HE KEEPS HIS EARS CLOSE ON THE  
 DOOR, OVERHEARING.

- BACK IN HITLER'S BUREAUCRATIC OFFICE

THE SOLDIERS STANDS IN FRONT OF SEATED HITLER, WHERE HE  
 ORDERS IN A RAPID TONE.

ADOLF HITLER (I.G)  
 (Making it right) Go search  
 everywhere around this camp and the  
 world for my two assistants, Abhel  
 and Fritz. In this building,  
 including the external area.

SOLDIER (I.G)  
 (Confused) Mein Führer, I wonder  
 what do you mean by 'the world'.

ADOLF HITLER (I.G)  
 (Retorts indignantly) Soldier, I  
 wonder what do you mean by asking  
 me 'the world' we are living in at  
 one place!

SOLDIERS SALUTES TO HITLER, AND AS FOOTSTEPS ARE HEARD WHEN LEAVING- RIGHT IN FRONT OF THE OFFICE- RUDOLF IMMEDIATELY RUNS AWAY FROM THE PLACE, KEEPING HIS SILENT FOOTSTEPS TOWARDS THE COMMAND ROOM.

INT. COMMAND ROOM- LATE MORNING- ABOUT EVENING

COMMANDANT HOSS QUICKLY OPENS THE DOOR AND ENTERS, CLOSING THE DOOR. REMAINS HOLDING THE DOOR FOR A MOMENT- SLIGHTLY PANTING UNTIL HE HEARS THE SOLDIERS' FOOTSTEPS COMPLETELY LEAVES.

HOSS WALKS OVER TOWARDS THE WINDOW, STARES AT THE VIEW OF THE FIELD. THE UNSETTLEMENT OF THE JEWS UNDER THE GERMAN SOLDIERS AND OFFICIALS. HOSS TURNS HIS TENDER EYES TOWARDS HARLES AND NOTICES AN IMPACTFUL OLD MAN WALKING AROUND ALONE.

COMMANDANT EXITS THE ROOM IN FAST PACE, TAKES DOWN THE STAIRS.

INT. BLOCK 8 HALLWAY- ABOUT EVENING

AS HOSS COMPLETE TAKING THE STAIRS, HE TURNS TO WITNESS:

- NAZI & SS KITCHEN FILLED WITH WHITE TABLES

ON EVERY SEATS ON THE TABLE IS SERVED WITH THE BEST-LOOKING TASTY MEAL SERVED. HOSS RAPIDLY HIDES UNDER THE TABLE AS HE HEARS AND SENSES PEOPLE WALKING AND TALKING VERY NEARBY.

SS COOK (I.G)

Is everything perfect now? If not,  
make sure it is. Führer is involved  
in the dinner soon.

HOSS LEAVES THE TABLE AS HE HEARS THEIR FOOTSTEPS LEAVING AWAY. HE READS 'MEIN FÜHRER' TAGGED ON THE MAIN SEAT. HOSS LOOKS AROUND, TAKES TWO FOOD BAGS FROM THE NEAREST KITCHEN SHELF, AND POURS DOWN HITLER'S MEAL IN THE BAG, KEEPS IT IN HIS POCKET.

EXT. MAIN PLASZOW YARD- NEARLY DARK

- CORNER OF THE FIELD AWAY FROM HITLER'S EYES:

THE COMMANDANT WALKS UP TO HARLES AND PASSES HIM THE BAG OF FOOD QUICKLY, INDICATING TO REMAIN SECRETIVE. HOSS THEN

APPROACHES TO THE DEAF JEW, TRYING TO EXPLAIN USING HIS BODY LANGUAGE. HOSSER NOTICES HIS DOING.

HOSS GESTURES A POSE OF EATING, POINTING TOWARDS THE BAG WHILE PASSING IT TO THE OLD MAN FILLED WITH THE MEAL. RUDOLF PUTS IT IN HIS POCKET- POINTING TOWARDS THE SOLDIERS TO HIM TO BE CAREFUL.

WHILE THE ELDER REMAINS SILENT, COMMANDANT HOSS HEARS AND TURNS TO THE GROUP OF NAZI SOLDIERS SEARCHING AROUND IN FRONT OF THE BUILDING. AS THEY WALK UP TOWARDS THE FOREST, HOSS THROWS A BRIEF, ENSURING FINE LOOK AT THE OLD MAN. RUDOLF FOLLOWS A LITTLE AND PAUSES- TAKING A CLOSE, DISTRESSED LOOK OF THE SEARCHING SOLDIERS.

MEANWHILE- UP IN HITLER'S BUSINESS ROOM- HITLER'S EYES ARE PEERING THROUGH THE BLINDS. OBSERVING THE COMMANDANT, STANDING ANXIOUSLY, EYEING THE SOLDIERS. ADOLF NODS HIS HEAD VERY SLIGHTLY TO HIMSELF- THINKING HOSS HAS A RELATION WITH ABHEL AND FRITZ'S DISAPPEARANCE. HIS EYES FOLLOWS THE COMMANDANT UNTIL HOSS LEAVES THE SPOT INTO THE BUILDING.

BACK TO THE ELDER- DEVOTING A FROZEN STARE AT HOSS. WHEN RUDOLF GLANCES BACK AT HIM AND GIVES A OFFERING SMILE- THE OLD MAN TAKES AND OPENS UP THE FOOD BAG, STARTS EATING WITH TASTY PLEASURE. WE SEE HIM TURNING BACK, WHERE A VOICE STRUCKS OFF-SCREEN:

SOLDIER (O.S)  
(Voice rings) Halt!

BACK IN THE KITCHEN- WE HEAR A LOUD, WEALTHY ARROGANT CHATS FROM THE SS AND NAZI GENERALS AND SEVERAL OFFICIALS.

WE SEE THE TABLE WITH HIGH-RANKED WAITING PEOPLE SEATED, EXCLUDING HITLER'S EMPTY SEAT. WHERE WE NOTICE HE ISN'T HERE YET. TWO CONFUSED COOKS GLARING AT HITLER'S SEAT:

SS COOK (I.G)  
Where did the meal go!

SS COOK 2 (I.G)  
We should cook another same meal swiftly. Before he arrives, inform his soldiers to make him take his time.

WHILE THE COOKS ARE NERVOUSLY BEWILDERED, ADOLF HITLER ENTERS THE KITCHEN, THE PEOPLE ON THE TABLE STOPS THEIR ONGOING CONVERSATION, STANDS UP WITH RESPECT. THE COOKS TURNS SHOCKINGLY PETRIFIED.

EVERYONE IN KITCHEN (CHORUS)  
(Salutes) Mein Führer!

HITLER WALKS UP TOWARDS HIS SEAT AND NOTICES HIS TABLE IS EMPTY, AND LOOKS UP AT THE COOKS.

SS OFFICER (I.G)  
Where is the meal for Führer? (Aims  
two guns each person)

ADOLF HITLER (I.G)  
(Shouts furiously) I've been  
starving for hours! Don't you wreck  
the resting time of my important  
business!

HITLER NODS HIS HEAD IN COMMAND. THE TRIGGER CLICKS AND TWO MEN FALLS IN INNOCENCE THEY CAN'T PROVE.

DOOR OPENS- TWO OFFICERS ARRESTING THE OLD MAN AND HITLER'S MEAL PACKED IN THE FOOD BAG. THE SOLDIER HOLDS IT UP.

SS OFFICER (I.G)  
(Points the elder man) He is the  
one who stole the highlight taste  
of your ready meal, Führer! And the  
chefs' best effort.

ADOLF HITLER (I.G)  
Send him right to the torture room!

BLOCK 9- SMALL TORTURE ROOM- NIGHT

SERGEANT OSKAR IS SITTING ON THE TABLE, FACING THE OLD MAN SITTING DOWN, WHO IS SWEATING AND TREMBLING.

OSKAR  
(Smoking) One more time, I'm asking  
you, why did you steal our leader's  
lunchbox. Because of you, two  
innocent men were killed. Do not  
answer in silence.

SS OFFICER (I.G)

(To Oskar) He has no ears, sergeant Oskar. And the ability to speak as well.

OSKAR (I.G)

(To the officer) But he will get what I mean. I assume he basically knows why is he here and what he committed.

SERGEANT OSKAR STANDS UP, SPEAKS IN A CLOSE DISTANCE FROM HIS FACE. OSKAR OPENS UP THE FOOD BAG, SHOWING THE MEAL CLOSELY IN FRONT OF HIS EYES.

OSKAR

(Opens up the food bag, showing the food) Tell me, how did you manage to go up to the kitchen.

THE OLD MAN PRECEDES TREMBLING, WITHOUT ANSWERING.

OSKAR

I ask you one last time. (Asks the soldiers) Did you see this old man throughout the whole yard time?

OFFICER (I.G)

A few times, sergeant. But not the whole time.

OSKAR STANDS UP, UNTIES THE ROPE WHICH IS TIGHTENING THE OLD MAN, AND FORCES HIM ON THE FLOOR TO KNEEL DOWN. THEN HE WHISPERS TO HIS FACE:

OSKAR

Were you really that hungry? Let me provide you some more food. You should have asked me first.

SERGEANT OSKAR KICKS A TRASHCAN DOWN, AND ALL THE THROWN FOOD IS POURED DOWN ON THE FLOOR. THE ELDER LEANS BACK IN DISGUST AS HE SEES A FILTHY WASTE.

OSKAR

Enjoy your dinner! (Throws up his  
cigar) Why are you so afraid.  
(Expresses darkly) Dinners are  
supposed to be beautiful.

THE OLD MAN REFUSES TO EAT, AS HE IS KNEELED DOWN AGAIN BY  
THE SOLDIERS.

OSKAR

(Gives him a glare and angry smile)  
Listen. Eat. The food is waiting  
for you.

OSKAR SOON WALKS UP AND SPLATS THE ELDER'S FACE ON THE FOOD  
COVERED WITH WASTE. IN A TREMBLING MOVEMENT AND TEARS  
FALLING DOWN- HE BENDS HIMSELF DOWN. PULLS OUT HIS TONGUE,  
LICKS THE WASTE. THE SERGEANT TAKES AND WEARS HIS GLOVES,  
TAKES A HANDFUL OF WASTE, RUBS IT AROUND HIS FACE. OSKAR  
SNAPS HIS FINGERS:

OSKAR

Keep him in the prison until I  
settle up. Let him wave his hands  
to his young friends.

SOLDIERS IMMEDIATELY TAKES HIM BACK TO HIS ORIGINAL PRISON.

BLOCK 11- PRISON- THE WASTE-FACED ELDER IS THROWN

DOOR IS SHUT. AS THE OLD MAN FALLS DOWN, PANTING, WITH HIS  
EXTREMELY DIRTY BODY AND FACE, HARLES AND THE TWO JEWISH  
MEN RUNS TOWARDS HIM.

MAN

What has happened to him?

HARLES REALISES THE OLD MAN IS BLAMED AND TORTURED BY THE  
MATTER OF COMMANDANT HOSS GIVING HIM THE FOOD. IT SIGNIFIES  
THE IMPORTANCE OF HOW HARLES SHOULD KEEP THE SECRET. A MAN  
WITH NAZI UNIFORM ENTERS IN. THE NAZI TORTURER PULLS THE  
OLD ELDER. THE JEWISH MAN ENDS UP STOPPING THE NAZI MAN:

MAN

(To the Nazi torturer) Stop!

THE OTHER MAN FOLLOWS, KNOWING DEATH IS ALREADY IN PLACE.

MAN 2

(Joins the insulting situation)  
What did we deserve to get involved  
in this extermination camp?

THE NAZI MAN FORCES THEM OUT OF THE PRISON, INCLUDING THE TWO DISRESPECTFUL JEWISH PRISONERS. HARLES STAYS ALONE THIS TIME, BUT NOT FEELING SAFE ENOUGH.

- IN FRONT OF THE TORTURE ROOM

AFTER THE TORTURE, THE TORTURER PASSES A SOLDIER THE TISSUE FILLED WITH HIS GOLDEN TEETH:

NAZI MAN

Give this to the highest-skilled worker in the factory and let the person handle it to create a beautiful ring for mein Führer. Also, bigger amount of teeth would be necessary, for reference.

THE SOLDIER TAKES AND NODS HIS HEAD. TURNS TO WALK UP.

INT. CREMATORIUM- LATE EVENING

B.G- CAN SEE PEOPLE BEING BURNT IN EACH CREMATORIES. THE SS SOLDIER ENTERS THE SCREEN, STILL HOLDING THE TISSUE- WALKING TOWARDS A JEWISH CREMATORIUM WORKER DRAGGING A WHEELBARROW WITH FEW AMOUNT OF SKULLS ON IT:

SOLDIER

Stop the wheelbarrow. Can you do me a favor? I mean forcing you.

THE WORKER NODS HER HEAD FASTER THAN HE SPEAKS, TRYING TO SHOW SHE'S CLEARLY LISTENING MUCH AS SHE COULD.



SOLDIER (CONT'D)

We want to deliver a beautiful ring for mein Führer soon as possible. Of course, it will take some handy work, involving on removing all of their teeth first. I would need a lot. Guess you can use your hand to do that, since they are all- (Chuckles a little) skulls and bones now. It will seem easy to take out their fragile teeth. (Glances over at the skulls on the barrow) Go ahead.

WHILE THE SOLDIER WAITS IN FRONT OF THE JEWISH WORKER, SHE IMMEDIATELY STARTS THE WORK- WITH HER HAND, PULLS OUT EACH ONE OF THEIR TEETH. WE SEE PAIN HIDING IN HER FACE AS SHE IS FORCED TO REMOVE ALL OF THE JEWS' TEETH FROM THEIR BODIES.

INT. KRAKOW FACTORY- EVENING

THE SS SOLDIER ENTERS THE SCREEN AND WALKS, HOLDING A HEAVIER AND BLOODIER-LOOKING TISSUE. HE GLANCES OVER AT THE JEWISH WORKERS- WE HEAR THE SOUNDS OF HAMMERING AND FACTORY MACHINES AND SEE SOME OF THE WORKERS NOTICING THE SOLDIER, CONTINUING ON THEIR WORK. HE WALKS TOWARDS A MAN HAMMERING RIGHT NEXT TO A MACHINE:

SOLDIER

(Passes him the tissue) I want you to make a golden ring for Führer, that may light up his soul through his fury of the Jew.

THE JEWISH MAN LOOKS UP AT HIM, WITH EYEBROWS FACING DOWN TOWARDS HIS EYES. HE SAYS IN A WAY UNACCEPTABLY HAS TO BE TOLD- WE CAN FEEL THE TREMBLING RATTLING IN HIS VERY VOICE AND SOMETHING THAT WANTS ITS CONVERSATION TO BE END QUICK.

MALE JEWISH WORKER

(Helping an eye-contact) To talk about the unfortunate truth, sir, I do not know how to make a ring out of teeth.

SOLDIER

What? You look really well-taught  
by looking at your hammer handling.  
Since when were you taught?

MALE WORKER

Since I was brought to this place,  
sir.

THE SS SOLDIER PUFFS HIS CHEEKS A LITTLE, GLANCES AROUND AT  
OTHER WORKERS, SPEAKING OF:

SOLDIER

Who else can you see hammering?  
Others are now carrying objects  
around or doing other work  
excluding what are you doing now.  
Making a ring out of teeth requires  
hammering..

THE SOLDIER LOOKS UP AT THE JEWISH WORKER- THE SOLDIER  
SLIGHTLY SEEMS TO FEEL SORRY FOR THE WRETCHED MAN, BUT ENDS  
UP:

SOLDIER

Just do what I say, worker.

MALE JEWISH WORKER

But, sir, I do not know.

SOLDIER

(Shouts furiously, worksite still  
remains neutral) You do not know  
how to tell the truth! Make the  
ring!

THE WORKER STARTS TREMBLING IN FEAR, LOOKS BACK DOWN AT THE  
WORKTABLE. HE PUTS DOWN THE TEETH ON THE TABLE, AND STARTS  
HAMMERING THEM WITHOUT KNOWING ANYTHING. A SS WORK TEACHER  
WALKS BY AND STOPS AT THE SOLDIER, STARING AT THE JEWISH  
WORKER.

SOLDIER (I.G)

Oh, I'm asking this worker to do  
hammer work to create a golden ring  
for Führer out of teeth, but he is  
lying he doesn't know!

SS WORK TEACHER (I.G)  
 I know him. I have taught him  
 hammering once quite before, he  
 only knows how to hammer a knot.  
 The teeth should be grilled! Such a  
 Jewish fool. I've got to teach him.

AS THE WORK TEACHER LEAVES THE SCREEN, THE SOLDIER LOOKS AT  
 THE WORKER IN SILENT PAUSE.

INT. HITLER BUSINESS ROOM- LATE EVENING

IN FRONT OF THE ROOM- THE GROUP OF SOLDIERS ARRIVES AND  
 KNOCKS ON THE DOOR, ON THEIR MUDDY UNIFORMS. PANTING  
 HARSHLY. THEY HEAR:

ADOLF HITLER (I.G)  
 Come in.

THE NAZI SOLDIERS OPENS THE DOOR EXHAUSTEDLY AND ENTERS THE  
 ROOM.

SOLDIER (I.G)  
 (Says as he closes the door) Mein  
 Führer, I would have to inform you  
 that we were ever able to find the  
 two assistants.

ADOLF HITLER (I.G)  
 (Unbelievably, annoyed) Where did  
 you go?

SOLDIER 2 (I.G)  
 Everywhere we could possibly go,  
 Führer. (Suggesting) How about  
 forcing the Jews to find both of  
 them, Führer?

HITLER BENDS DOWN ON THE TABLE FOR A WHILE, AND SUDDENLY  
 LEANS BACK AND BAWLS:

ADOLF HITLER (I.G)  
 I would do if I trust them. So I  
 won't. No!

SOLDIER (I.G)  
 What shall we do, Führer?

ADOLF HITLER (I.G)  
 Continue to find them! I will never  
 forget the mystery. Search in front  
 of the camp!

THE SOLDIERS NODS AND LEAVES, AND AS HITLER LEANS BACK ON  
 THE TABLE- COMMANDANT HOSS ENTERS, HOLDING A SHEET:

COMMANDANT HOSS (I.G)  
 (Passes it up to Adolf) I've just  
 got a message, Führer. Tomorrow  
 night at 9 p.m, to Auschwitz. Train  
 departure.

HITLER TAKES A DEEP LOOK AT THE PAPER, AND KEEPS IT IN HIS  
 POCKET.

ADOLF HITLER (I.G)  
 Good. Make sure to get things  
 packed up. Inform others excluding  
 the Jews about this.

COMMANDANT HOSS EXITS THE ROOM.

INT. PRISON ROOM- LATE EVENING

IN THE SILENT PRISON ROOM, HARLES SITS IN THE SMALL THROG  
 OF NEW SUFFERING JEWISH INMATES. EVERYONE IS UNDERFED,  
 INCLUDING HARLES- HE SLOWLY MOVES TO THE EDGE OF THE CORNER  
 AS POSSIBLE AND TAKES OUT THE MEAL HOSS GAVE HIM. OTHERS  
 IMMEDIATELY NOTICES BY THEIR SENSITIVITY, AND STARTS  
 SHOUTING, APPROACHING TO THE FOOD AS ANIMALS.

HARLES  
 (Shouts very scornfully) Not for  
 you!

IN A HESITATION OF HIS CONDITION OR OTHERS' CONDITION,  
 HOSSER ENDS UP SWIFTLY PUTTING IT IN HIS MOUTH.

THE TORTURER'S VOICE IS HEARD:

NAZI MAN

Gather up to the field! To the  
field!

ON THE BLOCK HALL- THE VOICE ECHOES AROUND THE BLOCK. WE SOON START TO SEE OFFICERS BRINGING OUT THE REMAINING JEWS FROM THE PRISONS. SONDERKOMMANDOS WHO WERE WAITING OUTSIDE ENTERS AND BRINGS BACK OUT THE DEAD. WHILE COMMANDANT HOSS HEARS, CHECKING AROUND THE BLOCK, HOSS PAUSES IN SHOCK AS HE WITNESSES THE SONDERKOMMANDOS DRAGGING THE ELDER. NOTICING WHAT'S GOING ON THAT IT'S HIS FAULT.

IN THE MIDDLE OF HIS SIGHT, RUDOLF SEES AN OFFICER OPENING UP A DOOR WHICH HARLES IS IN- REMEMBERS IT.

SOLDIERS

(Indictating everyone, shouting)  
Out, to the field!

EXT. KRAKOW-PLASZOW FIELD- NIGHT

IT IS DARK, AND EXTREMELY COLD NIGHT, SNOWING REALLY HARSH WHERE EVERYONE IS TREMBLING IN COLD AND FEAR, FORCED IN A LINE OF A CIRCLE. MEANWHILE, HOSS TAKES A MOMENT, INFORMING THE SS AND NAZI ABOUT MOVING TO AUSCHWITZ.

OSKAR

Take off your clothes!

EVERY JEWS INCLUDING HARLES, TAKES OFF THEIR CLOTHES, SHOWING THEIR SKINNY BODIES. HARLES CRIES FREEZINGLY AND SILENTLY AS HE GETS NAKED THROUGH INTENSE COLD.

OSKAR (CONT'D)

(Screams insanely) Run around!

THEY START RUNNING AROUND THE YARD, WHERE MOST OF THEM ARE FREEZINGLY PANTING. VERY SOON, SOME WOMEN AND HER CHILDREN FALLS DOWN. SOLDIER SHOTS THEM, EVERYONE TRIES TO STOP LOSING THEIR BREATH WHILE RUNNING. SOUNDS OF GUNSHOTS AND THE GROANING JEWS.

COMMANDANT IS LOOKING AT A WOMAN RUNNING IN COLD, WITH THE ARMS THAT IS CARRYING HER CRYING BABY. AN ABSOLUTE SILENCE REMAINS ON THE SCREEN EXCLUDING THE SOUND OF THE BABY CRYING AND SUFFERING.

(CONT'D) BACK IN SOUND- AERIAL SHOT OF JEWS GETTING SHOT AND SOME OF THEM RUNNING:

THEN SOON DISSOVLE TO- THE SAME AERIAL SHOT- NEXT DAWN- NOW A BIG DECREASE OF THE RUNNING JEWS.

OSKAR

(Finally stops them) Halt!

ALL OF THE JEWS AND HARLES IS FATIGUED. SOME OF THEM IMMEDIATELY FALLS DOWN TO THE FLOOR, UTTERLY LOST THEIR STRENGTH, FROZEN BY THE COLD. SERGEANT OSKAR DIRECTS THE SOLDIERS:

OSKAR (I.G)

(To the soldiers, pointing to the Jews who are lied) Shoot them.

Leave the good workers standing up.

THE SOLDIERS RELOADS THEIR GUNS AND SHOOTS THE JEWS WHO ARE LYING DOWN. WE SEE ONE JEWISH MAN- HE STANDS UP IMMEDIATELY AFTER BEING ON THE GROUND.

SOLDIER (I.G)

Don't hide your laziness!

AS THE SOLDIER IS ABOUT TO SHOOT AT THE MAN:

COMMANDANT HOSS (I.G)

(Standing up in command) Leave the trigger!

THE SS AND NAZI ALL STARES AT THE COMMANDANT- HOSS TRIES NOT TO MEET THEIR FIERCE EYES, KEEPING THE BRAVERY AND THE LIFE. RUDOLF GLANCES AT HARLES QUICKLY, WHO IS WATCHING HIM IN WONDERFUL SHOCK. DURING THE GLANCE- HOSS FROWNS AT HARLES, WHERE HOSSER STOPS THE EXPRESSION.

COMMANDANT HOSS (I.G) (CONT'D)

(Back to the soldier) With the name of commandant, I'm taking up the command which I need to command. Leave the man, at least. Who he knew shall stay alert, which is the main element of as being a camp worker.

MEANWHILE, HOSS TURNS TO THE JEWISH WOMAN HOLDING THE CRYING BABY ON THE FLOOR IN FATIGUE:

COMMANDANT HOSS (I.G)  
Including.. (In hesitation of  
thinking up a reason) these two.

SOLDIER (I.G)  
Them for what? A baby?

COMMANDANT HOSS (I.G)  
Yes.

THE SOLDIER REMAINS PAUSED FOR A MOMENT, AND CONTINUES WALKING PASS BY, SHOOTING OTHERS. FURY AND CONCERN STILL DOESN'T LEAVE HOSS' FACE- WHEREAS OSKAR WALKS UP TO HIM.

OSKAR (I.G)  
(Whispering to Hoss) I didn't  
expect that command to be done,  
commandant.

RUDOLF SHOOTS A RIPOSTE TO HIM.

COMMANDANT HOSS (I.G)  
It was a decision.

OSKAR REACTS ARCHING HIS LEFT EYEBROW- WE CAN SEE OSKAR HIDING HIS RAGE DEEPLY.

OSKAR  
(To the remaining, alive Jews) Be  
glad you are alive. This is just a  
start. For those who attempts to  
escape, their legs will be cutten  
off.

- BACK IN THE PRISON IN BLOCK 11- HARLES ALONE, IS THROWN INSIDE

HARLES FALLS BACK DOWN ON THE FLOOR WITH SNOW ON HIS HAIR AND HIS BACK, STAYING IN THE SAME POSITION THAT MAKES IT LOOK HE HAS FAILED TO SURVIVE.

AFTER STAYING DEAD FOR A MOMEMT LAID ON THE FLOOR. HE SLOWLY GETS UP, SLIGHTLY QUIVERING, WALKS IN FRONT OF THE LOCKED DOOR AND REMAINS. HIS FACE IS EXPRESSIONLESS COVERED WITH MUD AND SNOW.

SOON AS HARLES OPENS UP HIS EYES WHEN A GROUP OF SOLDIERS  
OPENS THE DOOR AND FORCES HIM OUTSIDE-

HARLES

Where do you want us to go!

SOLDIER

(Blandishing) Somewhere you people  
can help us.

EXT. KRAKÓW GHETTO RAILWAY- NIGHT

THE JEWS ARE ALL ON A LINE GUARDED BY THE NAZIS AND SS,  
WHERE THE TRAIN LOUDLY ARRIVES. ADOLF HITLER AND COMMANDANT  
HOSS BOARDS AS WELL, ON THE FIRST CAR.

- INSIDE THE TRAIN

SHOTS OF EACH TRAIN CARS FILLED WITH CROWDED, HEAVY AMOUNT  
OF JEWS- SHOUTING. A BIG GROUP OF JEWS INCLUDING HARLES  
(TURNED SCRAWNY) IS FORCED RIGHT BACK IN AND TRAIN DOOR IS  
CLOSED. HE TRIES NOT ENTERING, BUT FORCED RIGHT BACK IN  
WHEREAS THE TRAIN STARTS LEAVING, HARLES STARTS BANGING UP  
THE DOOR, SHOUTING:

HARLES

Tell us we are going somewhere  
safe!

HE LIES BACK DOWN AFTER GIVING UP. IN THE DOOM SILENCE AND  
MASSIVE HUMANITY, EXCLUDING A BABY CRYING ON MOTHER'S ARMS.

MEANWHILE- TRAIN STOPS ON A SMALL STATION- NEXT EVENING

SS SOLDIERS GETS OFF FROM THE TRAIN, STANDS UP ON A  
HORIZONTAL LINE, DROPS BOWLS ON THE FLOOR EACH. A SOLDIER  
SOON SHOUTS OUT:

SOLDIER

Time for an eating time!

EVERYONE IN THE TRAIN START CRAMMING, SHOUTING AND BEGGING  
FOR FOOD AS THEY TRY PULLING OUT THEIR ARMS OUT OF THE  
LITTLE SPACES ON THE WOODEN WINDOWS- EACH AND EVERY  
SOLDIERS TAKES AND OPENS UP THE BOWLS, PICKS UP THE SPOON,  
WALKS UP TOWARDS THE TRAIN CARS AND POURS DOWN A WATERY  
SOUP ON THEIR PALE HANDS. WHERE THEY DRINK IT BY POURING  
DOWN BACK THE SOUP INTO THEIR MOUTHS FROM THE HANDS.



AS THE NOISE GETS MUCH LOUDER, SOLDIERS THROWS UP THE WATERY SOUP TO SEVERAL TRAIN CARS. THE SOLDIERS GETS BACK IN THE TRAIN AND IT LEAVES, WHERE THE NOISE STILL QUITE REMAINS.

BACK IN THE TRAIN CAR-

HARLES IS SLEEPING, FREEZING AND NOSE-BLEEDING, WHERE HE DIDN'T WAKE UP TO HAVE A SLIGHT TASTE AT ALL. NEARLY STARVING TO DEATH AND COLD. SOME JEWS ARE LOOKING AT THE VIEW THROUGH THE SMALL GAP, BEING FLASHED THROUGH DARKNESS.

INSERT: AUSCHWITZ

EXT. DEUTSCHE REICHSBAHN NATIONAL RAILWAY- AFTERNOON

TRAIN ARRIVES AND PEOPLE ARE BEING CARRIED OUT INSIDE THE UMSCHLAGPLATZ WHERE SOLDIERS BRINGS OUT A PILE OF DEAD MEN AND WOMEN FROM THE TRAIN. HARLES IS FORCED OUT BY SOLDIERS, WHO WERE TRYING TO HIDE INSIDE. SWEEPS ON HIS BLEEDING NOSE.

AS THEY ARE ALL SOON BROUGHT OUT, HARLES LOOKS UP:

HARLES' POV- AN ARCHED ENTRANCE SHOWING: ARBEIT MACHT FREI

INT. AUSCHWITZ CONCENTRATION CAMP BUILDING- HALL- BEFORE DAWN

JEWS ARE CROWDED, UNDER THE EYES OF ADOLF HITLER SITTING ON THE MAIN CHAIR, COMMANDANT HOSS AND OTHER NAZI AND SS OFFICIALS. SOLDIERS STANDING. COMMANDANT LOOKS AROUND, BUT FAILS TO CATCH HARLES IN THE EYE. ON THE MOMENT, SERGEANT OSKAR SLAMS THE TABLE AND EVERYONE KEEPS SILENT.

OSKAR

(Stands up) Welcome to Auschwitz. Nothing is over. And our question, does anyone know about the two men's disappearance? Named Abhel and Fritz. (A huge silence) What, are you silent because you are unaware, or fearing to speak? Don't fear, you will know it is useless when it's already going to really happen. I ask you one more time, do you know about Abhel and Fritz?

AS THE SILENCE RARELY SEEMS TO CHANGE, HITLER IMMEDIATELY STANDS UP, PUSHES OSKAR FROM THE SPEECH TABLE:

ADOLF HITLER (I.G)

Alright. The youthful ones with youthful brains answer. (Shouts) Who is the youngest one! Come up. Come up.

SERGEANT OSKAR DELIVERS HIS MESSAGE TO THE JEWS BACK IN ENGLISH. HITLER LISTENS TO THE SILENCE. WE SEE JEWS' FACES LOOKING DESIRABLE OF ESCAPING THE PAIN. ADOLF NODS HIS HEAD, A SOLDIER NODS HIS HEAD AFTER HITLER, HELDS UP HIS GUN TO A NEAREST MAN. A GUN SOUND IS HEARD. THE MAN FALLS DOWN, THE SOLDIER SHOTS HIM ONCE MORE.

ADOLF HITLER (I.G)

Next will be your turn. Do you still keep the secret?

OSKAR SHOUTS BACK TO THE JEWS ONCE AGAIN.

WE QUICKLY SEE COMMANANT HOSS REACTING BY HAVING A BRIEF LOOK DOWN, KNOWING EVERYTHING IS HIS FAULT. AS OSKAR RELOADS HIS GUN, A BOY SLOWLY COMES UP, IN FRONT OF OSKAR INSTEAD. TREMBLING, LOOKING DOWN ON THE FLOOR. HARLES.

HARLES

(Low, scared voice) I am. Please don't shoot others without a reason.

SERGEANT OSKAR PULLS HIM UP IN FRONT OF ADOLF HITLER.

ADOLF HITLER (I.G)

(Pauses) You can look up at me. I'm not the floor.

SERGEANT DELIVERS HIS WORDS BACK TO HIM WITH ALMOST SAME FACIAL GESTURE. HARLES SLOWLY LOOKS UP AT HIS FACE, AVOIDING THE BLOODSHOT EYES.

ADOLF HITLER (I.G)

Good. Now tell me what do you know about the two men. Fritz and Abhel.

OSKAR TELLS HIM BACK- HARLES DOESN'T REPLY FOR A MOMENT:

HARLES

I know that I don't know about them.

ADOLF HITLER (I.G)

.. how old are you? (Oskar tells him again)

HARLES

Not yet.

HITLER NOT REFUSING TO TAKE HIS ODD ANSWER:

ADOLF HITLER (I.G)

Really? But you seem really smart compared to the others giving no details but a blur stare. I know you know. I can see what are you soulfully shouting out by looking in your eyes. And you never want to look into my eyes because you are nervous because then my eyes will be more able to observe yours. (Oskar continues to tell him back in English)

HARLES

(Hiding the truth about the commandant) They must have ran away from you. I don't know anything about the men.

ADOLF HITLER (I.G)

(To the soldiers) Alright. Hang him.

THE TWO SOLDIERS FORCES HARLES ON THE MAIN STAGE. A SOLDIER SOON BRINGS A TIGHT CHAIN, HANDCUFFS HIM BEHIND HIS BACK AND IS HUNGED. PAINFUL FROWN REMAINS ON HARLES' FACE. HIS MOANING STARTS AND EVERYONE LISTENS IN SILENCE. WE CAN SEE HARLES' EXPRESSIONS OF TRYING HIS BEST TO RESIST HIMSELF FROM INTENSITY.

ADOLF HITLER (I.G) (CONT'D)

(Turns back at the Jews) Do you want to tell me where they are, or remain watching this boy? This is pointless. You would need some more pain to confess the truth. Silence is a huge sin when it's not the time to be done. (Oskar delivers to the Jews)

ADOLF HITLER WALKS DOWN AND WHISPERS TO SERGEANT, WHERE THE SERGEANT IMMEDIATELY OPENS UP HIS BAG, TAKES UP SOMETHING AND PASSES IT TO EVERY EACH ONE OF SOLDIERS. LONG WHIPS. SOLDIERS STANDS BY EACH LINES.

ADOLF HITLER (CONT'D)

(Orders the soldiers) Whip.

SOLDIERS HOLDS UP THE WHIPS AND STARTS WHIPPING AND HITTING THEM, EACH TIME IT HITS, JEWS SHOUTS OUT IN BIGGER PAIN.

ADOLF HITLER (I.G) (CONT'D)

(Raged) What is the truth! (No one replies, orders back) Continue.

WHIPS AND HEIL HITLER'S CONTINUES, DURING SOME OF THE WEAK JEWS FALLS BACK DOWN. IN THE MIDDLE OF THE JEWS, WE CAN HEAR AND SEE A BABY CRYING IN THE MOTHER'S ARMS, WHERE SHE IS PROTECTING HER BABY. SERGEANT OSKAR SEES THE BABY- WALKS OVER TO HITLER:

OSKAR (I.G)

What do we do about the baby crying over there?

ADOLF HITLER (I.G)

Stop! (Soldiers puts down their whips) This is more pointless. (Points up the mother with the baby) You. Bring up your child up here. Send rest of them to clean up the dirt outside.

OSKAR (I.G)

(After tells his order to them,  
asks Hitler) How about him, mein  
Führer?

ADOLF HITLER (I.G)

Leave him alone here like this.  
When we come back, I'm sure he will  
tell me where Fritz and Abhel are.

AS JEWS ARE FORCED OUT OF THE STADIUM, SOLDIERS COMES TO  
TAKE THE INFANT- THE MOTHER TRIES TO TAKE HER BACK, RUNS UP  
TO THE STAGE.

JEWISH WOMAN

(Pushes the soldiers and carries  
her, tearfully) She has the  
birthright- what have we done?  
Everything she has done was crying,  
that's how the young grow.

ADOLF HITLER (I.G)

That's how our rage grow as well.  
(Eyes the sergeant) Go ahead now.

SERGEANT OSKAR TAKES OUT HIS GUN, LOADS, AND AIMS THE BABY-  
THE MOTHER KEEPS HER IN ARMS WHILE TURNING AROUND, THE  
BABY'S CRYING GETS LOUDER.

ADOLF HITLER (I.G)

Fine, shoot both of them. She can't  
live with her child's unexistence.

COMMANDANT HOSS UNABLE TO STAND BY:

COMMANDANT HOSS (I.G)

(Stands up immediately) No, mein  
Führer! Stop the sergeant. No one  
knows whether this infant will grow  
up as a talented worker and helps  
us.

OSKAR IGNORING HIS VERY MEANING, FACES BACK TOWARDS THE  
MOTHER COVERING HER TEARFUL CHILD.

OSKAR

There's hope for no Jews!

OSKAR PULLS THE TRIGGER- THE MOTHER IS SHOT AND FALLS DOWN. HE WALKS UP AND AIMS HIS GUN ON THE BABY. A SILENCE REMAINS AS SHE IS SHOT. AFTER THE SILENCE, COMMANDANT HOSS AND HARLES STILL PAUSES, GLARES AT THE SCENE MISERABLY. VERY SOON HOSS TELLS HITLER, SEEKING A CHANCE TO TALK TO HARLES:

COMMANDANT HOSS (I.G)

I don't think it is a good idea to leave him alone here like this without any eyes watching, mein Führer. Please give me a chance this time. (In English, to chill Harles) I will guard him.

ADOLF HITLER (I.G)

Are you sure, commandant? If so, you shall never take an eye out of him.

COMMANDANT HOSS (I.G)

Yes, I'm sure, Führer.

ADOLF HITLER (I.G)

Good. Make sure to ask him every time. If he lies, teach him the opposite.

ADOLF HITLER, HIS SOLDIERS DRAGGING BOTH OF THEM INCLUDING THE SHOT MAN, AND SERGEANT EXITS THE STADIUM, HITLER GIVES A GLANCE BACK AT THEM AND LEAVES. DOOR CLOSES.

COMMANDANT HOSS

(Turns to the hung Harles in a secretive tone) Sorry, but I can't let you down. I'm sorry for not informing you are going to be moved to here.

HARLES

It's alright. It has already happened. (Pauses) Do you remember the Jewish elder who you gave him food? I assume he was tortured.

COMMANDANT HOSS

I have witnessed he is dead. I have tried to help both of you. Let it to be a message for both of us.

HARLES

What is this new place? I thought you said you were going to help me..

COMMANDANT HOSS

Soon, Harles. This needs to be done in secret. Will get you out of here.

WE SEE RUDOLF'S FACE WITH EXPECTATIONS, OF HIM TAKING AN INTERNAL AGREEMENT OF THE ESCAPE.

HARLES

(Reacting differently) Get me out of here with your shame? You actually killed the two men and hiding their bodies in that burial. You didn't tell that it was you because you were afraid of death, where Jews including me, are all getting blamed and tortured. No one knew that the two men are killed excluding you and I. How are you going to do about this! Where Jews will remain being tortured and brought to deaths until your confession. Will you sacrifice for your one singular life, or the other innocent lives?

COMMANDANT TURNS MORE SOLEMN, AND SLIGHTLY HOPELESS.

COMMANDANT HOSS

Despite the confession, the Jews will be ever able to leave the pain. (Nods his head slightly not in an utterly agreed way) My own life can save you and others because I'm going to, my goal than any else.

HARLES

I assume you don't want to precede watching the deads caused by your fault, and be shamelessly alive because you need to help others to escape instead? If you are going to help me, please don't think of 'escape'. Why do you only want me to get out of this camp?

COMMANDANT HOSS

I do want everyone out of here, but first you are the youngest one in this camp. Once you and I fail on the escape, our lives may fail in existence.

HARLES

Leave me alone. I know I will end up joining the deads.

HOSS SHAKES HARLES' SHOULDERS TO MAKE HIM UNDERSTAND BASIC PRECIOUS LIFE IS FIRST THAN OTHER. RUDOLF TAKES BACK THE HOPE.

COMMANDANT HOSS

(Looks deep right in his eyes) Are you sure you a kid? In risky camps like this, you need to be aware being alive is the most precious task. That's how kids should keep in mind. Being alive, the very first impotential ability your mother gave you as a gift. This is a decision after watching people getting killed with innocence. And torturing the young like you.

HARLES' TEARS STARTS DWELLING IN HIS EYES.

HARLES

(Spits it out) I just despise having that remembrance. How can I forget my family and be a stronger man.

HARLES ENDS UP CRYING WITH HIS HANDS STILL TIED BACK:



HARLES

(Decides) She is someone I will wait for. If I could at least wait for her in this crazy world..

RUDOLF HOSS HUGS HARLES, NOT TOO CLOSELY, AVOIDING THE ROPE THAT IS PULLING HIM THROUGH.

COMMANDANT HOSS

(Tells him deeply through his eyes)  
I know life is something you can't have forever- but life is something you can have with the meaning of forever. Don't worry about your family. I understand this camp has made you difficult to do so. I would have to see and observe a way for some time to find her for you. Alright. You promise?

HARLES

(Crying settles down, not fully)  
Yes. But when?

COMMANDANT HOSS

I'm sorry, but I can only provide the answer as one day by now. Remember, as you also promised her. Promise is not only a way to hope to make it come true- it's also to make each other in belief.

VERY SOON, RUDOLF TAKES OUT SOMETHING FROM HIS SUITPOCKET- A LOAF OF BREAD AND SMALL CUP OF WATER.

COMMANDANT HOSS (CONT'D)

This is for you. Take this. Is this enough for you?

HARLES

Thanks so much. This is enough. But could you help me to serve myself?

RUDOLF HELPS HARLES TO SERVE HIMSELF- HOSSER TAKES AND GRABS THE BREAD IN HIS MOUTH. HARLES GNAWS IT QUICKLY AND FINISHES IT. HOSS KEEPS THE BOTTLE ON HIS MOUTH- HARLES TAKES A MOUTHFUL WATER AND TAKES HIS MOUTH OUT FROM THE

BOTTLE. HOSS CAN STILL SEE THE THIRST ON HIS FACE.

COMMANDANT HOSS

Just finish them all as you want,  
Harles.

HARLES

(Refuses unnaturally) I had plenty.

COMMANDANT HOSS

Well, there's plenty of water in  
here. Hopefully. Just think this  
bottle is yours. I mean the water.

HARLES NODS HIS HEAD, ENDING UP IN HIS HONEST DOING-  
FINISHING ALL OF THE WATER.

HARLES

Thank you.

COMMANDANT HOSS

Hey, Harles. Look at me. (Harles  
glances back at him) You don't have  
to be thankful.

HARLES

Sometimes I wonder why do I ask you  
why are you helping me- and soon  
forget the question. I feel I have  
changed through the life in these  
places. But am I living in reality  
or in a world I feel it is real?

HARLES NODS HIS HEAD, IN A REAL UNDERSTANDING WAY. HOSS  
RUBS THE TEARS FROM HIS EYES. HE WALKS TO SIT ON HIS PLACE  
QUITE NEXT TO HARLES, WHO CLOSES HIS EYES NOT IN A PLEASANT  
WAY.

DISSOLVE TO- CROSS CUT:

INT. BERGHOF- BAVARIA, GERMANY- DAWN

- IDA'S ROOM

IDA IS LOOKING AT THE CLOUDY, RAINING WORLD THROUGH THE  
WINDOW TENDERLY- BUT AS SHE IS LOOKING AT HARLES IN THE  
INNER WORLD. WE SEE A SOFT DWELL OF TEARS HIDING IN HER  
STATIC EYES- FEELING HERSELF TREMBLING.

THE FRAME IS REFLECTED THROUGH THE ORIGINAL SCENE OF HARLES IN THE STADIUM, WITH A SLOW, IMPURE APPEARANCE OF THE SCREEN.

DISSOLVE BACK TO:

INT. AUSCHWITZ HALL- DAWN

HOSSER BLINKS HIS EYES FOR A MOMENT, AND CLOSES THEM BACK. COMMANDANT HOSS GLANCES AT HIM- WITH A CRAVING YEARN IN HIS FACE TO HELP HARLES TO FIND HER.

INT. HITLER'S NEW BUREAU- EVENING BEFORE DARK

ADOLF HITLER IS SITTING ON HIS TABLE ALONE, READING A NEWSPAPER, ITS VERY FIRST PAGE. LOOKING PISSED OFF, WITH HIS EYEBROWS FROWNE.

ADOLF HITLER

(Still glaring at the newspaper and shouts out, enraged) Burt, Burt!

BURT, ONE OF THE NAZI PARTY OFFICIALS, IMMEDIATELY OPENS UP THE DOOR AND ENTERS IN- STANDS STILL. HITLER LACKING IN PATIENCE.

ADOLF HITLER (I.G)

Why do you think I called you? To stand over to observe my face?

BURT WALKS UP AND TAKES A CLOSE LOOK AT THE NEWSPAPER PAGE- A PHOTO OF HITLER SMILING WITH ITS HEADLINE WRITTEN IN GERMAN, 'MEIN FÜHRER MAKES GERMANY GREAT AGAIN'.

ADOLF HITLER (I.G) (CONT'D)

You tell me, what is wrong with- (drops it down on the table) My picture!

BURT (I.G)

(Trying to smile as possible) Führer, because you look way too handsome. I'm serious, Mein Führer.

ADOLF HITLER (I.G)

No, I mean of me looking too handsome isn't a wrong fact. However, who is the photographer of this photo! I'm supposed to be unsmiling charismatically!

BURT (I.G)

Speaking with dear honest, Mein Führer, you were the person who smiled.

ADOLF HITLER (I.G)

I can't remember anytime I smiled excluding the day I became the leader! Stop this newspaper publisher and ask to change this photo.

THERE IS AN UNCONFIDENT BEAT OF KNOCKING ON THE DOOR-  
HITLER IS ON TOP OF HIS HEAD.

ADOLF HITLER (I.G)

(Crumples the newspaper) Come in.

BURT RUNS AND SWIFTLY SWING OPENS THE KNOCKED DOOR. A NAZI  
OFFICIAL ENTERS, HOLDING A SMALL SCRAP OF PAPER.

OFFICIAL (I.G)

(Looks down at the invitation card)  
Führer, tonight is the night which you have asked us to set up a party on 8pm.

ADOLF HITLER (I.G)

Oh, right. Wait, why do you tell me that now? We only have half an hour! Is everyone in?

OFFICIAL (I.G)

(Nods his head respectfully) Yes, everyone is ready, Führer. We shall get you ready.

BURT (I.G)  
 Führer, let me get you something  
 important.

BURT RUSHES OUT THE OFFICE TO GET HIS WEAR. THE OFFICIAL  
 TURNS BACK- ASKS HIM QUESTIONABLY:

OFFICIAL (I.G)  
 I thought commandant Hoss is in the  
 hall guarding the child. Shall we  
 rather replace him in the torture  
 room in front of our torturer,  
 because commandant might want to  
 attend this event as well.

ADOLF HITLER (I.G)  
 (Reminded) But he already  
 volunteered himself to be  
 responsible enough to accomplish  
 that duty. Nevermind, head off to  
 the stadium first then ask him.  
 Also about my companions! If that  
 kid says no, send him back to work.

OFFICIAL EXITS THE OFFICE IMMEDIATELY- KNOWING THERE IS NO  
 ENOUGH TIME. ADOLF LAYS BACK DOWN ON HIS CHAIR, TAPPING ON  
 THE TABLE, AND OPENS UP HIS SHELF. TAKES UP A ROSE AND  
 CLOSER LOOK. DOOR OPENS- BURT ENTERS AND PASSES AN ELEGANT  
 GENTLEMAN BLACK TUXEDO SUIT. HITLER KEEPS THE RED ROSE IN  
 THE SUITPOCKET. HE SMILES AND GIVES A ROUND, GOLDEN RING TO  
 HITLER.

ADOLF HITLER (I.G)  
 (Observes it curiously) Who made  
 this for me?

BURT (I.G)  
 One of the Jewish workers, Führer.

ADOLF PUTS THE RING ON HIS INDEX FINGER.

ADOLF HITLER (I.G)  
 (About to wear the suit) Step out  
 of here, Burt. Keep the leader's  
 privacy!

BURT EXITS FROM HIS OFFICE RAPIDLY.

INT. AUSCHWITZ STADIUM- EVENING

COMMANDANT HOSS IS SITTING DOWN, HARLES IS SLEEPING STILL COMFORTABLY DESPITE HIS HANGED ARMS, BUT HOSS RAPIDLY GETS UP AND SHOUTS AS THE NAZI OFFICIAL ENTERS.

COMMANDANT HOSS  
(Roars conspicuously) Night!

ON ITS BRIEF NOISE- HARLES MANAGES TO OPEN UP HIS EYES, OFFICIAL DOESN'T MANAGE TO WITNESS HIM ORIGINALLY SLEEPING.

OFFICIAL (I.G)  
(Walks up to the stage) What is the matter, commandant? Has this kid answered to the question about Fritz and Abhel?

COMMANDANT HOSS  
(Relieves as he turns to see Harles awake) Uh, yes, he did answer.

THE OFFICIAL ASKS IMMEDIATELY, WAITING FOR ANSWER.

OFFICIAL (I.G)  
In our proud language, German, commandant! So where are they? What did he say?

COMMANDANT HOSS (I.G)  
(Retorts) He answered he doesn't know.

OFFICIAL (I.G)  
(Frowns at him seriously but tries not to shout) Alright. I will do about him soon. I would have to inform you that in 25 minutes of time, we are having a party. Would you like to attend it soon? Mein Führer will be there at the best place you'll enjoy afar.

COMMANDANT HOSS (I.G)  
 My pleasure, but how are you going  
 to do about this little kid?

THE OFFICIAL UNCHAINS HIM:

OFFICIAL (I.G)  
 If you are going, commandant,  
 please go to inform at mein  
 Führer's office first. (Drags  
 Harles out of the stadium) On your  
 feet!

AS HARLES IS BEING FORCED OUT OF THE PLACE, HE SWIFTLY  
 WINKS OVER HARLES- HARLES BLINKS BACK TWICE. BUT THE  
 OFFICIAL SEES HARLES GLANCING AT HOSS IN A SECRETIVE WAY.

OFFICIAL (I.G)  
 (Turns back to the commandant) Why  
 did he look at you in such way?

COMMANDANT HOSS (I.G)  
 He just.. looked over at me.

THE OFFICIAL BRINGS HARLES OUT OF THE HALL, WITH A DOUBTFUL  
 LOOK. COMMANDANT HOSS FOLLOWS AFTER HIM.

EXT. ARBEIT MACHT FREI ENTRANCE- NIGHT

THE ENTRANCE GATE OF THE CAMP IS OPENED, SS GUARDS REMAIN  
 STANDING, SALUTING. HITLER AND SOME OF HIS NAZI OFFICIALS,  
 SERGEANT OSKAR AND COMMANDANT HOSS FOLLOWS BEHIND HIM. HOSS  
 STOPS AND TELLS ADOLF:

COMMANDANT HOSS (I.G)  
 Führer, I would insist I would  
 prefer taking my ride alone.

ADOLF HITLER (I.G)  
 Go ahead, commandant. We will head  
 first.

RUDOLF MAKES HIS WAY TO ANOTHER DIRECTION. OTHERS WALK  
 TOWARDS ADOLF'S VEHICLE, FÜHRERWAGEN, AND GETS IN- HITLER  
 SITS IN THE FRONT SEAT AT THE LEFT SIDE. ADOLF THROWS A  
 SHARP, TRUSTWORTHY LOOK AT OSKAR THROUGH THE REARVIEW  
 MIRROR. HE GLANCES AT US ONCE.

SERGEANT OSKAR TAKES A REALISED LOOK, AND MOVES TO THE DRIVING SEAT. GLANCING AT HITLER'S REACTION, OSKAR HITS THE GAS- THE FÜHRERWAGEN LEAVES THROUGH THE DARK.

INT. RUDOLF'S VILLA- NIGHT

HOSS ENTERS THE BUILDING THROUGH OPENING THE FENCE.

- WASHROOM

RUDOLF TAKES HIS TIME- SPLASHES A HANDFUL WATER ON HIS FACE. HOSS STEPS BACK A LITTLE TO CONSIDER HIS REFLECTION IN THE MIRROR. HE LOOKS CONSIDERATELY AT WHAT HE SEES- A MAN WHO SHOULD USE THE CHANCE SOON TO FIGURE ABOUT IDA'S PROFILE. POINTING OUT DIRECTLY, HOSS SPEAKS TO HIMSELF:

COMMANDANT HOSS

You open up the gate for him to  
enter the hope of love.

- ENTRANCE TO THE NIGHTCLUB

COMMANDANT HOSS' CAR DRIVES UP. PEOPLE IN THE B.G ENTERS THE NIGHTCLUB THROUGH THE REVOLVING DOOR. FROM THE NIGHTCLUB WE HEAR MUSIC AND LAUGHTER. HOSS PARKS HIS CAR ON THE CURB IN FRONT, BEHIND A FEW SS CARS AND HITLER'S. HOSS LEAVES THE CAR, WALKS TOWARDS IN THE ENTRANCE SLOWLY.

INT. SWANKY NIGHTCLUB- NIGHT

COMMANDANT HOSS STEPS INTO THE EXPENSIVE NIGHTCLUB WHICH DEFINITELY POSSESSES A SOPHISTICATION AND INTRIGUE. WE SEE THE BACK OF HIS APPEARANCE.

IN THE SOCIALIZING, DRINKING, TABLES FILLED WITH NAZI, SS OFFICERS:

JAZZ PLAYS- AN ORCHESTRA PLAYS UP THE MAIN STAGE. WE CAN SEE POLISH GENTLEMEN IN THEIR DINNER TUXEDO JACKETS; THEIR WOMEN BEAUTIFULLY DRESSED AND BEGOWNED. A SLOW TANGO PLAYING IN B.G.

COMMANDANT HOSS SLOWLY SOAKS IN THE ATMOSPHERE, WALKS ACROSS A SMOKE-CHOKED NIGHTCLUB OVER TO THE MAIN TABLE WITH MEMBERS OF NAZI AND SS, INCLUDING OFFICERS, SERGEANT OSKAR AND HITLER ON THE MAIN CHAIR.



RUDOLF STOPS AT THE TABLE AND SALUTES. EVERYONE SITTING ON THE TABLE NOTICES HIS ARRIVAL:

ADOLF HITLER (I.G)  
 (Motions him a seat in front of him) Take a seat, commandant Hoss.

HOSS SLOWLY SITS ON THE CHAIR, WHILE SCANNING AROUND THE CLUB, AT THE VERY MOMENT WE SEE SERGEANT, HITLER AND A FEW SS OFFICERS GLARING AT HIM AND BACK TO POSITIVE SMILE AS HE TURNS BACK TO THEM. WAITER ENTERS THE SCENE.

WAITER  
 (Respectfully offers, bowing) A cup of champagne?

ADOLF HITLER (I.G)  
 Why not in this best atmosphere.  
 (Turns to others sitting in the table) I'll order this time. How about you folks?

OTHERS SEEMS NOT DISAGREED:

SS OFFICIALS (I.G)  
 (Pleased) Why not, Mein Führer.

ADOLF HITLER (I.G)  
 Well, then not just only one cup.

THE WAITER SLOWLY POURS DOWN HITLER'S WINE CUP, THEN OSKAR'S, HITLER SAYS OUT AS HE IS ABOUT TO POUR DOWN RUDOLF'S CUP:

ADOLF HITLER  
 (Handing a gesture to pause for a brief moment) Start pouring down his until I say stop. (Giving Hoss a fake-looking smile) He did well and needs to refill the tiredness or thirst.

STARTS POURING DOWN THE CHAMPAGNE- HITLER GIVES HIM A SIGN OF HALT AND STOPS AS IT NEARLY FILLS THE ENTIRE CUP ABOUT TO SPILL DOWN. WAITER SHAKES HIS HEAD IN SLIGHT CONFUSION AND LEAVES THE PLACE.

## COMMANDANT HOSS

(Arches an eyebrow) Danke. Or  
Dziękuję. (Offers Hitler for the  
first drink) Take it first, Führer.

## ADOLF HITLER (I.G)

(Rejects in purpose) No,  
commandant. The champagne is about  
to spill already. You should take a  
drink first.

HOSS ANGRILY FINISHES THE CHAMPAGNE IN ONE SHOT- HITLER  
KEEPS THE ANGER TO HIMSELF AS HE NOTICES IT TURNED TO BE A  
FAILURE TO PLAY HOSS A SHAME. MEANWHILE- A SS OFFICIAL  
ENTERS THE FRAME, WALKS OVER TO HITLER WITH A DELIGHTFUL  
SMILE.

## OFFICIAL (I.G)

(Bows with deference) I'm so glad,  
Mein Führer. Thanks for inviting me  
in this wonderfulness.

## ADOLF HITLER (I.G)

Wonderfulness? (Laughing in a low  
tone) A world for you, official  
Joseph.

THE OFFICIAL TURNS SILENT WITH PAUSE OF A SMILE. BUT  
CONTINUES HELPING TO SMILE INDULGENTLY FOR RESPECT.  
OFFICIAL JOSEPH TURNS BACK AND LEAVES THE SCREEN, TAKING  
THE WONDERFULNESS. AN INDEFINITE MIX OF RAGING CONFUSION  
REMAINS ON THE TABLE.

## COMMANDANT HOSS (I.G)

(Puts down the cup on the table and  
looks at the Hitler's gold ring)  
What a pure, gold round ring you  
have, Führer. Where did you get it  
from? What is it made out of?

## ADOLF HITLER (I.G)

(Pauses) One of the Jews workers  
made this for me, and it's made out  
of.. (raises up his eyebrows to  
others questionably)

IN THE VERY MOMENT, SERGEANT LEANS IN:

OSKAR (I.G)

(Whispers at Hitler) It is made out of teeth, from a prisoner named Jürgen, his golden teeth were taken out during torture, and grilled into this ring, Führer.

ADOLF HITLER (I.G)

(Whisper continues) Tell him back, you fool!

SERGEANT OSKAR TURNS BACK TO THE COMMANDANT AND TELLS HIM THE SAME SENTENCE. NOW HOSS SEES HIS CHANCE TO FIGURE ABOUT HITLER'S DAUGHTER OUT, GLANCING AT THE ROSE HANGING ON HIS SUITPOCKET.

COMMANDANT HOSS (I.G)

That's a blooming red rose. Where did you buy that from, Führer?

ADOLF HITLER (I.G)

Uh.. my daughter just gave it to me.

COMMANDANT HOSS (I.G)

(Trying to figure it out) What's her name?

OFFICIAL (I.G)

(Ends up-) Leave mein Führer from those questions, commandant!

ADOLF SHAKES HIS HEAD IN A WAY THAT MAY ONLY HAPPEN IN HIS ONLY DREAMS. HOSS KEEPS THE SAME ATTITUDE.

COMMANDANT HOSS (I.G)

Take a drink, everyone. There must have been a lot of fatigue while handling with the Jews, despite there are more to go. (Tries to make Hitler drunk to answer his question- to make sure his daughter is surely Ida or not)

HITLER AND SERGEANT LOOKS AT EACH OTHER AND DECLINES- SHAKES THEIR HEAD. OTHERS OFFICIALS SWIGS A MOUTHFUL OF CHAMPAGNE WITH RELISH, HELPING TO APPRECIATE.

ADOLF HITLER (I.G)  
 (Eyeing him in the eyes) Hoss, tell me what do you know about the child, Harles Hosser. One of my officials told me there was something seemed going on between you two.

HOSS TELLS WHAT HE LIED TO THE OFFICIAL AT THE STADIUM- THINKING THAT'S WHAT HITLER MAY KNOW AS OF WHAT THE OFFICIAL MAY HAVE TOLD HIM.

COMMANDANT HOSS (I.G)  
 Harles.. Hosser? Oh, you mean the one I guarded at the stadium? Yes, he was just giving me a stare.

OFFICIAL BALDOVINO NOTICES HIS MISSING POLITE WORD.

OFFICER BALDOVINO (I.G)  
 Commandant. You've forgotten to add up at the end of your sentence to call Führer-

COMMANDANT HOSS (I.G)  
 I apologise, mein Führer.

HITLER FEELS SLIGHTLY, DUBIOUSLY STRANGE ABOUT HIM- CARRIES OUT HIS QUESTIONS:

ADOLF HITLER (I.G)  
 What did he answer about my servants?

COMMANDANT HOSS (I.G)  
 How could he have answered, Führer. I could see he had no idea of who they even were.

ADOLF HITLER (I.G)  
 How do you see he is foolish in that importance?

COMMANDANT HOSS (I.G)  
Through his eyes, mein Führer.

ADOLF HITLER (I.G)  
Do you know where is Fritz and  
Abhel?

COMMANDANT HOSS (I.G)  
Hopefully, Führer.

THE WAITER RETURNS TO THE TABLE AND FILLS SOME WINE, HOSS STANDS AND POURS DOWN HALF OF HIS TO HITLER'S CUP. HITLER LOOKS UP AT HIM WITH RAGE HIDING IN HIS FACE.

COMMANDANT HOSS  
(Shouts back to everyone) Tonight  
is a night without Jews, mein  
Führer and others! Come on, let's  
take a drink together!

EVERYONE TAKES A DRINK TOGETHER, EXCLUDING HITLER AND HIS SERGEANT DIRLEWAGNER. SOME SS OFFICERS JOINS THE TANGO ON THE SPOTLIGHT, APPROACHING TO A FEW BEAUTIFUL POLISH WOMEN.

OFFICER  
(Gives one of the women a hand-  
kiss) Shall we dance with our eyes  
and heart facing closely together?

HITLER QUICKLY WHISPERS TO OSKAR IN THE UPROAR. SOON HE STARTS TO MOVE, GETTING OUT OF THE PLACE WITH OSKAR- HOSS NOTICES SOMEONE IMPORTANT IS MISSING AND TURNS TO NOTICE:

COMMANDANT HOSS (I.G)  
You are the only leftover, Führer!  
Come take a nice drink tonight. And  
sergeant too.

A WAITER WALKS IN FRONT OF HIM HELPFULLY.

WAITER  
Are you alright, Führer?

HITLER AND OSKAR BEHIND, TURNS BACK, SQUEEZES THROUGH THE WILD PARTYING CROWD, EXITS THE NIGHTCLUB WITHOUT TURNING BACK.

- IN FRONT OF THE BOISTEROUS NIGHTCLUB

HITLER LEANS ON THE EDGE OF THE NIGHTCLUB BUILDING  
MOROSELY. OSKAR APPROACHES RAPIDLY:

OSKAR (I.G)

Shall we join back the group,  
Führer? You don't deserve to be  
here!

ADOLF HITLER (I.G)

I don't want to join them now,  
sergeant. Whoever we are, everyone  
should have a time of their own  
privacy. You don't deserve to try  
to get me out of my privacy.

OSKAR (I.G)

Privacy? This is a party, Führer.

ADOLF HITLER (I.G)

Privacy isn't what you learn  
through being all alone. It's what  
you hopefully get through the rage  
of the ones who disturbs you. This  
is important to me and my family!  
(Looks at him more keenly) Rudolf  
Hoss is a traitor. I've witnessed  
some things from him. He's giving  
hope to the Jews through his power.  
But do not show any actions of  
despise to him yet. Remember that.

OSKAR (I.G)

(Pauses stormily) What do you mean,  
Führer? We have to do something  
about Hoss! We shall execute him or  
have a new commandant! What  
witnesses have you noticed from  
him, Führer?

ADOLF HITLER (I.G)

I will see how Rudolf Hoss changes-  
but as in only one chance.

BACK IN THE AUSCHWITZ EXTERMINATION CAMP:

INT. HITLER'S BUREAU- NEXT LATE EVENING

SCENE OPENS AS CURTAIN IS CLOSED AND DARKNESS IS MORE REVEALED. FRAME MOVES ON THE WAY HITLER CARELESSLY SITS ON HIS TABLE, PUTS SOMETHING SMALL, WITH A DROPPING SOUND OF A COIN IN HIS SHELF AND CLOSES.

ADOLF HITLER (I.G)  
Come in now without forgetting  
shameful silence.

DOOR IS SLOWLY OPENED- SERGEANT OSKAR, COMMANDANT HOSS AND SS OFFICIALS ENTERS IN FACING QUITE DOWN AS DOOR IS CLOSED. STANDS TOGETHER IN FRONT OF HIM.

ADOLF HITLER (I.G) (CONT'D)  
Do you know why I called you here?

NOONE ANSWERS WITHOUT EVER MEETING HIS EYES.

ADOLF HITLER (I.G)  
Didn't any of you just hear my  
question? What have I told you!

OSKAR (I.G)  
(Speaks up) Führer, you told us to  
keep silent before we entered.

ADOLF HITLER (I.G)  
But you should have answered when I  
asked you! Do you know where did  
the rejectedness took place last  
night? (Beats his chest) Absorbed  
deep in my soul! This belongs to  
the Jews, not me! I rarely swept  
myself to sleep because of this man  
by the name of..

ADOLF SHIFTS UP FROM HIS SEAT, STARTS GLARING AROUND THE GROUP. STOPS TO TURN AROUND TO COMMANDANT HOSS, WHO LOOKS UP AT HIM.

ADOLF HITLER (I.G) (CONT'D)  
(Speaks close from his ears)  
Commandant Rudolf Hoss, don't think  
I will precede searing for someone  
else just because you looked up at  
me to prove alertness. You are the

(MORE)

ADOLF HITLER (I.G) (CONT'D) (CONT'D)  
 direction where my suspiciousness  
 heads to. (Back to others) One  
 thing, gentlemen, (Holds up his  
 empty index finger) my ring went  
 missing. I remember the last time  
 walking over that field.

HITLER LOOKS OUT OF THE WINDOW AT THE FIELD. HE TURNS BACK  
 TO THE SS- GIVING A SIGNAL GLARE. WITH A NOTICE, HOSS WALKS  
 UP TO OPEN UP THE DOOR, OTHERS EXITS THEN HOSS, CLOSES THE  
 DOOR. ADOLF TURNS OUT OF THE WINDOW, WATCHING SCORNFULLY.

- IN FRONT OF HIS BUREAU

ONE OF THE SS OFFICERS BLAMES HARLES IN A LOW, FAST TONE:

SS OFFICER (I.G)  
 It was not a good offer last night,  
 commandant.

COMMANDANT HOSS (I.G)  
 Then what was that enjoyment I've  
 seen through the flashes of your  
 smile at the party?

OTHERS CONTINUES TO TAKE DOWN THE RUSTY STAIRS AND MOVE TO  
 THE FIELD. HOSS FOLLOWS BEHIND.

EXT. AUSCHWITZ FIELD- ABOUT DARK

WE CAN SEE THE IMAGES OF THE JEWS ALL LINED UP. SS  
 OFFICIALS, SERGEANT AND COMMANDANT WALKS AND STOPS IN  
 FRONT. SERGEANT GLANCES AT HOSS AND ARCHES UP AN EYEBROW.  
 HOSS NOTICES:

COMMANDANT HOSS  
 Me?

SERGEANT OSKAR NODS HIS HEAD, HE STANDS UP ON THE VERY  
 MIDDLE AND STARTS SPEAKING UP:

COMMANDANT HOSS  
 (With a hidden doleful feeling)  
 What I all don't get is, this huge  
 mass of mud, last night, has stolen  
 (MORE)



COMMANDANT HOSS (CONT'D)

mein Führer's ring. Thank it is at least gold, and that this mud is not. No such effortless items as shovel or any, show good regard for him.

HOSS OBSERVES THE JEWS- POV: HARLES IS NOT SHOWN, WHO HE IS LOOKING FOR, MAKING SURE IN SAFENESS.

OFFICIAL (I.G)

(Whispers at him) Do you think everyone can hear you? Show the power of SS! Bring them into the fear!

COMMANDANT HOSS (I.G)

(Still whispering) Official Gerhard, loud attracts the ears, but word brings it in. (Turns back to the Jews) Use your bare hands to find.

SOLDIERS STARTS FORCING THEM SEARCHING AROUND THE FIELD AREA, WHERE THEY STARTS MOVING. SHOUTS GETS NOISIER.

SOLDIER

(Smashes a Jew's back with his gun)  
Go ahead!

WE SEE MOST AMOUNT OF JEWS START DIGGING IN THE MUD WITH THEIR HANDS, BUT OTHERS WHO IS UNABLE OR REFUSING, ARE SHOT BY GUNS. COMMANDANT HOSS- LOOKS AROUND FOR HARLES TO ENSURE HE IS DOING THE WORK NOT TO BE KILLED. RUDOLF HOSS' STEPS GETS FASTER AS THE GUNSHOTS ARE LOUDER.

MEANWHILE SHOT TAKES UP IN HITLER'S WORKROOM- HE OPENS UP THE SHELF, TAKES HIS GOLDEN RING AND PUTS IT ON HIS FINGER, HITLER'S SMILE IS FLASHED BY THE MEADOW OF SUNLIGHT THROUGH THE PAINFUL VIEW OF THE FIELD.

BACK ON THE KRAKOW FIELD- COMMANDANT HOSS PAUSES AS HE STEPS ON A SHOT JEW. HE PRECEDES SEARCHING FOR HOSSER RAPIDLY UNTIL HE LOOKS UP ABOVE TO THE WINDOW WHERE HITLER IS EYEING HIM. HOSS STOPS, STARTS ACTING AS FORCING OTHERS TO FIND HIS RING.

A SHOT OF: SS SOLDIER SMASHING A WOMAN'S FACE ON THE MUD SEVERAL TIMES.

SOLDIER

Why is there so much pause? Look up there who's watching us with anxiety! (Talks to another soldier, conversing in German) Do not leave others behind, who are far away from work.

INT. HITLER'S BUREAU- NIGHT

ADOLF'S ROOM DOOR IS OPENED, PANTING OFFICIALS, SOLDIERS AND OTHERS ENTERS WITH THEIR UNIFORMS COVERED WITH DIRT.

OSKAR (I.G)

We apologise with mortification, mein Führer. Failed to manage them to find your only ring. You have asked to come up, but shall we possibly keep going?

HITLER TURNS THR CHAIR WHILE SHAKING HIS HEAD, STANDS UP AND HOLDS UP HIS HAND. THE GLEAMING RING IS NORMALLY HELD TIGHT ON HIS FINGER. WE CAN SEE THE SS TRYING TO LOOK NEUTRAL WHILE HIDING THE FROWNS DEEP IN THEIR FACES.

ADOLF HITLER (I.G)

I was just testing how everyone of you respected me, including how you influenced the Jews to do so. (Walks back over to Rudolf) You, commandant Hoss, you are banned from extermination camp for two days in a room. Don't worry, there is food, bed and all, so don't consider I'm treating you as a part of Jew. Also no questions about the reason. Seemingly, your continuous doubtful activity with that Jewish kid and repetitive questions about my daughter has brought yourself the result. Dismiss, and sergeant, bring him to the room.

EVERYONE EXITS- SERGEANT OSKAR HOLDS COMMANDANT HOSS, BRINGS HIM OUT OF THE ROOM. DOOR SHUTS AS HOSS GIVES A BRIEF, FAKE SMILE TO HITLER THROUGH THE DOOR GAP.

INT. SMALL ROOM FOR THE BANNED COMMANDANT- EARLY MORNING

IN THE SMALL FURNISHED AWFUL ROOM, WE CAN SEE AN OPENED WINDOW, A BED, AND A FEW OTHER LIVING ITEMS. ALONE, HOSS STRETCHES HIS HIPS- GLANCES AT THE FIELD OUTSIDE. MANAGES TO SEE HARLES SITTING ALONE ON THE VERY CORNER OF ITS FIELD.

THE TABLE IN FRONT OF THE WINDOW, COMMANDANT HOSS SITS, LEANING IN. SCRIBBLING A LETTER.

AFTER A SCRIBBLE, HOSS PUTS DOWN HIS PEN, TAKES IT UP AND SCANS IT OVER. RUDOLF PUTS THE LETTER IN A CARD LETTER AND PEEKS OUT OF THE WINDOW, COMMANDANT SEES THE TIMING AND CAREFULLY DROPS IT TO LAND ACCURATELY ON A VERY ADJACENT DISTANCE FROM HARLES.

THE LETTER FALLS DOWN TO THE FIELD- IT LANDS ON THE OPPOSITE SIDE OF THE FIELD. HOSS RUBS HIS FACE, SITS BACK DOWN AND TRIES TO SCRIBBLE ANOTHER ONE, BUT DROPS HIS PEN AFTER A PAUSE. HE LOOKS OVER AT THE FIELD IN A WAY NOONE WILL MANAGE TO FIND IT, LIES DOWN ON THE BED.

EXT. AUSCHWITZ FIELD- THE SIDE WHERE THE LETTER LANDED

SHOT OF THE LETTER TAKEN BY A HAND. A JEWISH MAN, WE RECOGNISE AS THE MAN SAVED FROM THE GHETTO FIELD BY THE COMMANDANT. AS HE TRIES TO OPEN UP THE CARD, A SS OFFICER, **BALDOVINO**, SUDDENLY ENTERS THE SCREEN WHO TAKES THE CARD AND PUSHES HIS FACE. THE OFFICER READS IT OVER AND SHOUTS TO PEOPLE REMAINING IN THE FIELD.

BALDOVINO

(Scanning everyone) Back in your places! Now!

WHEREAS THE JEWISH MAN IS ABOUT TO LEAVE THE PLACE, HIS ARMS ARE STOPPED, HELD BY HIM. WE HEAR FOOTSTEPS AND SEE THE THRONG OF JEWS RUNNING AWAY FROM THE FIELD INTO THE BUILDING (WITH SOLDIERS GUARDING BY) INCLUDING HARLES, WHO STOPS FOR A MOMENT IN THE MIDDLE OF THE JEWISH HORDE TO GLANCE AT THE OFFICRR AND THE MAN- WHERE FORCED RIGHT BACK TOGETHER. AS FOOTSTEPS ARE SCARCELY HEARD, THE SS OFFICER

FACES BACK TO THE MAN:

WE CAN SEE THE MAN'S FACE OF FEARFULNESS BUT TRYING TO MEET HIS EYES:

OFFICER BALDOVINO

One thing I don't get is, where did you find this letter?

THE JEWISH MAN

(Tries to speak louder than he feels) On this side of the field, sir.

OFFICER BALDOVINO

Who is Harles Hosser? Tell me everything you know about this and Harles Hosser.

THE JEWISH MAN

I know this is a letter dropped down on here.

THE SS OFFICIAL SPEAKS, AFTER HE FOLDS AND KEEPS THE LETTER IN HIS COAT-POCKET.

OFFICER BALDOVINO

That's what we know, not you know.

TREMBLING IN THE MAN'S EYES, AS HE FORCES THE JEWISH MAN INSIDE THE CONCENTRATION CAMP BUILDING.

- IN FRONT OF ADOLF HITLER'S BUREAU

OFFICER BALDOVINO KNOCKS ON THE DOOR WITH IMMEDIACY, WITH THE STERN, FRIGHTENED JEWISH MAN.

OFFICER BALDOVINO (I.G)

Mein Führer, can we talk to you right now?

FROM INSIDE THE OFFICE- WE HEAR A TONE OF EXASPERATION IN HITLER'S VOICE:

ADOLF HITLER (I.G)

We? Who are you with?

OFFICER BALDOVINO (I.G)

It's a Jewish man who found this letter with acts of innocence, but seems to know its origin.

ADOLF HITLER (I.G)

What letter? Pass me that first under the very peek of the door. I don't want to look at any of you.

BALDOVINO SLIPS THE PAPER UNDER THROUGH THE DOOR, WHERE WE CAN HEAR HITLER LEAVING THE CHAIR AND TAKING IT FROM THE FLOOR. (NO SHOTS OF IN HIS OFFICE- SCREEN REMAINS RIGHT IN FRONT OF ITS DOOR) AFTER A MOMENT OF SILENCE, HITLER SPEAKS OUT:

ADOLF HITLER (I.G)

You. The other one, did anyone gave this to you or something?

THE OFFICER DELIVERS HIS QUESTION TO THE MAN IN ENGLISH.

THE JEWISH MAN

No, sir. Found it on the field outside just before ago.

ADOLF HITLER (I.G)

Baldovino, force him to confess whether the commandant Hoss passed him this. Also ask about Abhel and Fritz.

BALDOVINO TAKES OUT THE GUN FROM HIS COAT-POCKET, RELOADS. HE FORCES THE JEWISH MAN DOWN ON KNEES, WHERE BALDOVINO AIMS THE GUN AT HIS HEAD- THE MAN ABIDES, REMAINS WITH HIS EYES CLOSED.

OFFICER BALDOVINO

(Keeps the gun much closer) You know about the commandant Rudolf Hoss, don't you? Did he give this letter to you!

ADOLF HITLER (I.G)

Wait, no, I know the boy. I presume he tried to give this to him.. get it. But, Hoss is supposed to be kept in the room! (Talks back to the SS official) Ask where did the commandant gave it to him.

OFFICER BALDOVINO

(To the man) Where did he gave it to you exactly!

THE JEWISH MAN

I, I have no idea who is commandant Hoss or whatever about him. I just found the letter.

WE CAN HEAR HITLER SLAMMING THE TABLE FROM INSIDE THE OFFICE:

ADOLF HITLER (I.G)

This is pointless. Send him back. I don't accept devoting time in uselessness. (More noticeably, highs his voice) Make sure to bring the commandant but this time in my office!

THE JEWISH MAN IS FORCED OUT OF THE SCREEN BY THE OFFICIAL BALDOVINO, STILL KEEPING THE GUN AT HIS HEAD.

SOON- COMMANDANT HOSS ENTERS THE SCREEN WITH BALDOVINO, HOSS OPENS THE DOOR AND ENTERS- OFFICIAL IS WAITING OUTSIDE- WE SEE HITLER SITTING DOWN ON HIS TABLE, GRABBING HIS HEAD.

ADOLF HITLER (I.G)

(Raises his eyes at the official) Baldovino, don't stay there waiting for Hoss. Is he your friend? Get down and do your work to the Jews.

DOOR SHUTS BEHIND. SILENCE REMAINS BETWEEN THE TWO.

ADOLF HITLER (I.G)  
 (Offering a seat in front of him)  
 Sit down, commandant. (Hoss sits  
 down uncomfortably, glancing at  
 him) So, how did you toss it to the  
 Jewish man?

WE SEE A CONFUSION IN HOSS' FACE, BUT BASICALLY KNOWING  
 WHAT'S GOING ON, CAUSED BY WHAT HE HAS DONE.

COMMANDANT HOSS (I.G)  
 (Evasiveness hidden in his voice)  
 What Jewish man, Führer?

ADOLF SLIDES THE LETTER ON THE TABLE IN FRONT OF THE  
 COMMANDANT:

ADOLF HITLER (I.G) (CONT'D)  
 Does this provide you anymore  
 questions? Before you entered my  
 office, I was talking to the Jewish  
 man who found your letter on the  
 field, I assume? Which was supposed  
 to be direct to Harles from you.

HOSS IS STARING AT THE LETTER- VERY MEANWHILE WE HEAR THE  
 SOUND OF HITLER'S SHELF OPENING AND HE STANDS UP, WALKS  
 OVER TO COMMANDANT. ON THE SCREEN, WE CAN SEE HITLER UNTIL  
 HIS CHEST.

ADOLF HITLER (I.G) (CONT'D)  
 (Pointing his gun at Hoss) I have  
 never done this to a commandant  
 before. But, tell me, what is the  
 story behind Harles and my  
 daughter, Ida and why are you  
 trying to help that boy to meet  
 her! Don't make me do this ever  
 again. Don't ever expect me to ask  
 my daughter instead of what has  
 happened. Not just because she is a  
 part of my family.

HITLER SLIGHTLY LOOKS HE HAS SOMETHING HIDDEN BEHIND. ADOLF  
 CONTINUES AND TAPS THE TOP OF HIS HEAD WITH THE GUN:

ADOLF HITLER (I.G) (CONT'D)

Get rid of the thought around your head. That your life is on my decision. Listen, your life is yours and I don't have an ownership.

WE CAN ONLY SEE COMMANDANT HOSS' FACE UNTIL THE TOP OF HIS HEAD. WE CAN'T SEE THE GUN ABOVE YET:

ADOLF HITLER (I.G) (CONT'D)

As a commandant, you need to realise it's a mistake you shouldn't repeat ever again. I'm not forgiving you- I'm just trying to push you out of my memory. Who really are you?

NOW WE CAN SEE THE FULL SHOT OF HOSS' FACE. HOSS HIDES THE RELIEF TO HIMSELF AS HE NOTICES THE GUN IS REMOVED. WE STILL SEE HOSS ON SCREEN.

HITLER'S VOICE (I.G) (O.S)

(From the table, speaks as if she is utterly kept in her power) My daughter will grow under my power and become a German leader after me. She has no relation with that Jewish boy, or a relationship. Now get out of here.

A SOLDIER ENTERS AND FOLLOWS RUDOLF LEAVING THE ROOM WITHOUT PULLING BACK THE CHAIR OR A ONCE LOOK BACK AT HIM. AFTER A SILENCE THE DOOR IS CLOSED, OFFICIAL BALDOVINO FORCING HARLES, FLING OPENS THE DOOR AND STOPS IN FRONT OF HITLER:

OFFICIAL BALDOVINO (I.G)

(Says as holding him tight) Führer, this is the boy, Harles Hosser. Thought you might need to ask him questions about-



ADOLF HITLER (I.G)

(Shouts at the official) I'm trying to forget about that, but why did you come back here! (Knowing he is already here) But since he is the youngest person in this camp, show him what is pain. Send him to the hospitality room and test this boy for the medical experiment. Now!

OFFICIAL AND HARLES IMMEDIATELY LEAVES THE PLACE.

SLOWLY REVEALS TO HARLES'POV- SS NURSES TALKING IN GERMAN, GLANCING AT HIM.

INT. DARK MEDICAL ROOM- DAY

WINDOW CURTAIN IS CLOSED, THE ROOM IS QUITE DARK. TOPLESS HARLES IS LYING ON THE BED, NOTICES A NURSE ABOUT TO INJECT HIS LEFT ARM. HARLES SNAPS HER HAND AWAY AND LEAVES FROM THE BED, TRIES TO RUN AWAY. HOSSER REALISES HE IS STILL KEPT IN THE PAIN WHEN IS STOPPED BY A CHUBBY, PLUMP-FACED NAZI PHYSICIAN IN ROUND GLASEES, CARL CLAUBERG. AS HARLES TRIES TO PUSH HIM, CLAUBERG HOLDS HIM UP AND BRINGS HOSSER BACK ON THE BED.

HARLES TORMENTS AS THE NURSE GRIPS HIS ARM AND INJECTS WITH AN INPUT ACID. AS WE SEE THE CLEAR PAIN IN HIS EYES, ONE OF THE SS NURSES TURNS TO DR.CLAUBERG:

SS NURSE (I.G)

(Opening her mask for a while, in a low voice) This acid seems stronger than the last one, doctor Clauberg.

DOCTOR CLAUBERG (I.G)

(Still unsatisfactorily- shaking his head) No, not enough. (After taking a brief hesitation, speaks unclearly) Let him drink it then.

CARL IS LOOKING AT THE CUP OF ACID HEADING TOWARDS HARLES. THE NURSE FORCEFULLY OPENS HIS MOUTH WIDE AND AS SHE IS ABOUT TO POUR IT DOWN IN- A LOUD HUM OF VOICE STRIKES THROUGH, CAMERA QUICKLY PANS TOWARDS-

DOCTOR CLAUBERG (I.G)  
 (Piercing) Stop!

WITH THE SHOCK, THE NURSE SPILLS A SMALL ACID DROP ON THE BED COVER, WHERE IT FLAMES A LITTLE. DOCTOR CLAUBERG SITS BACK DOWN ON AN OTHER BED NEXT TO THE ONE- PANTING, PALMING ON HIS EYEBROWS AS HE TAKES OFF HIS GLASSES. WHILE HARLES REMAINS LYING ON THE BED AND SWEATING, NURSES RUNS TOWARDS CARL SITTING DOWN. PLACES THE ACID BACK ON THE VERY NEXT MEDICAL SHELF.

SS NURSE (I.G)  
 (Trying to meet his eyes which is facing down) What's the matter, doctor? Is it because of the experiment, shall we test with another acid? Doctor Clauberg?

CARL GLANCES TOWARDS HARLES LYING ON THE BED IN INTENSE PAIN. CARL GLANCES BACK UP AT THE NURSES, PUTS BACK ON HIS GLASSES AND STANDS UP NORMALLY:

DOCTOR CLAUBERG (I.G)  
 Not necessary. We can try this to another person, he is now way too young.

DR.CLAUBERG WALKS UP TO THE DOOR AND OPENS, TURNS TO MEET A GUARDING NAZI SOLDIER LEANING AGAINST THE WALL RIGHT NEXT TO THE DOOR.

DOCTOR CLAUBERG (I.G)  
 (Pointing in the room) Bring that boy to where he belongs now.

DIRECTLY, THE SOLDIER WALKS UP TOWARDS HARLES WITH A STEADY PACE AND LIFTS HIM UP, EXITS THE HOSPITALITY ROOM AND CONTINUES WALKING ACROSS THE HALL.

DOCTOR ENTERS THE BACK TO THE MEDICAL ROOM.

INT. DARK PRISON ROOM- NIGHT

ALL WE SEE IS DARK AND AN APPEARANCE OF HARLES SQUASHED BY A BIG AMOUNT OF JEWISH PRISONERS WHO ARE SLEEPING, FREEZING IN EXTREME COLD AND AGONY. HE IS AWAKE, INCLUDING FEW OTHER TERRIFIED JEWS. WE KNOW IT'S THE PAIN THAT KEEPS THEM AS SO

BY THE GERMAN FOOTSTEPS OUTSIDE. WE ALSO HEAR AN INTENSE MOANING OUTSIDE FROM JEWS BEING TORTURED, INCLUDING FROM UPSTAIRS. HOSSER'S LEGS ARE BENT, HOLDING THEM TIGHT AS UNABLE TO STRETCH THEM OUT IN THIS BARE AMOUNT OF SPACE.

WHAT COMES IN REALISATION- HARLES STARTS SCRATCHING EVERYWHERE ON HIS SKIN. HE TRIES TO SLEEP IMMEDIATELY, CLOSING HIS EYES. BUT IS UNABLE TO CLOSE THE STRONG ITCHINESS AND THE SILENT TEARS.

INT. SMALL DINING ROOM- EARLY MORNING

A GANG OF JEWS INCLUDING HARLES, ARE SITTING ON THE DINING TABLE WHILE EATING WATER SOUPS IN ABSOLUTE SILENCE BUT SOUNDS OF SPOONS TOUCHING THE PLATES.

THE JEWS DOESN'T SEEM COMFORTABLE ENOUGH TO HOLD UP A SPOON IN FULL ENERGY. HOSSER BRIEFLY OBSERVES THEIR FACES- EVERYONE IS LOOKING DOWN AT THEIR MEAL DESOLATELY. HARLES' SCRATCHING DOESN'T STOP- HIS FACE, NECK, ARMS AND MOST EVERYWHERE ON HIS SKIN IS REALLY RED WITH RASH AFTER THE ACID INJECTION.

WE CAN SEE THE JEWISH MAN WHO FOUND COMMANDANT'S LETTER, AND WHO WAS ALSO SAVED BY COMMANDANT HOSS IN KRAKOW PLASZOW. THE MAN SITTING ON THE TABLE, WITHOUT MUCH EATING, EYES HARLES A SEVERAL TIMES.

THE MAN ENDS UP ASKING THE GROUP IN A TONE ONLY THEY CAN HEAR:

THE JEWISH MAN

(Glancing, avoiding outside) Does anyone here know a commandant named Hoss or whoever?

HARLES LOOKS UP AND REACTS, SLIGHTLY CONFUSED OF THE REASON BUT ANSWERS:

HARLES

(Raises his hand slowly) Me.

THE MAN STANDS UP RAPIDLY AND WALKS TOWARDS HIM, DELIVERING THE MESSAGE IN WHISPER.

## THE JEWISH MAN

(Whispering) So are you.. (Flashing back his memory) Harles?

HARLES TRIES NOT TO STOP SCRATCHING HIMSELF, BUT NODS.

## THE JEWISH MAN (CONT'D)

(Whisper continues) I think he is trying to help you. He wanted to deliver a letter to you, where I found it on the field. It said according to his observation, Ida, whoever she is, a girl you want to find I assume. That she is actually Hitler's daughter. Also, one shocking point is that SS including Hitler knows about this. Hitler is the boss of that Nazi and the main organiser of this camp.

HOSSER NODS HIS HEAD WITHOUT LOOKING AT HIM, ABSORBING THE SHARP PANG OF SHOCK.

## THE JEWISH MAN (CONT'D)

Look, I don't know if she really is. You can't even go and meet her now, including that we don't know where she is. However, keep it in mind. Believe takes time to believe it. (Notices him scratching) Are you alright?

ON THE MOMENT: A SS SOLDIER SWING OPENS THE DOOR, LOOKS AT THEM AT WHICH POINT EVERYONE DROPS THEIR SPOON. LISTENING TO HIM:

## SOLDIER

(In German accent, vaguely English)  
How long are you eating? To work!

THE SOLDIER STOPS BOTH OF THEM TOWARDS ON THE WALL AS THEY TRY TO LEAVE THE ROOM THROUGH OTHERS. JEWS EXITS, BROUGHT OUT BY ANOTHER SOLDIER IN B.G.

SOLDIER

(Opens up the fierce, watching eyes) What were you talking to him? (Sharply eyes Harles) Of just now, tell me what does your ears remember!

HARLES

My ears can't remember. But the remembrances are all passed into my heart.

THE SS SOLDIER ENDS UP FORCING THEM OUT OF THE ROOM, TAKING BOTH OF THEM DOWNSTAIRS- MAJOR SERGEANT OSKAR APPEARS ON THE SCREEN AND FOLLOWS THE GANG.

EXT. IN THE DARK WOODS- MORNING

HOSSER AND THE JEWISH MAN IS THROWN DOWN ON THE GROUND OF A FOREST BY THE SOLDIER AND SERGEANT OSKAR. OSKAR CREEPILY SMIRKS AT THEM, AND LITS A CIGARETTE. THEN LOOKS AT THE MAN FOR A MOMENT.

OSKAR

Let me ask. What were you talking to him?

OSKAR LISTENS TO HIS SILENCE- THE JEWISH MAN IS TRYING TO SHOW THE SERGEANT A NATURALLY INNOCENT LOOK. OSKAR GRABS THE CIGARETTE BETWEEN HIS LIPS AND SMILES.

OSKAR (CONT'D)

So you are answering my question by silence. Alright, then.

SERGEANT RAPIDLY TAKES OUT HIS GUN FROM THE SUITPOCKET AND SHOOTS THE MAN DOWN. HARLES STAYS SILENT IN SHOCK, STILL STARING AT THE SHOT MAN.

OSKAR (CONT'D)

There you go, you are still answering.

NOW OSKAR LOOKS AT HOSSER, WITH A REMAINING FIERCE SMILE- HARLES IS SCRATCHING HIMSELF HARSHLY. RESIST SEEMS AS A DIFFICULT MATTER FOR HIM.

OSKAR (CONT'D)

Why are you scratching yourself?  
Let's see. (Demands to the soldier,  
back in German) Tie back of his  
hands.

THE SOLDIER MOVES TOWARDS HARLES AND TIES BACK OF HIS HANDS. HOSSER STARTS TRYING TO SCRATCH- MOANING IN PAINFUL DESIRE HE DOESN'T WANT. VERY SOON HE RUBS HIS BODY AROUND THE GROUND. SERGEANT SLIGHTLY BENDS DOWN AND BLOWS A MOUTHFUL OF SMOKE TO HARLES' FACE. LEAVES THE CIGARETTE IN FRONT OF HARLES MOVING INSANELY.

OSKAR (I.G)

(Cheekily grins to Harles and talks  
back the soldier) Leave this kid  
aside in the pain. Take him back to  
the camp.

OSKAR TAKES BACK THE CIGARETTE FROM THE GROUND AND CONTINUES BLOWING OUT THE SMOKE TOWARDS HOSSER. WITHOUT LOOKING BACK, SERGEANT OSKAR, THE SOLDIER FORCES HARLES OUT OF THE FOREST.

EXT. MAIN AUSCHWITZ FIELD- MORNING

AS HOSSER IS BEING FORCED BY THE SERGEANT AND THE SOLDIER THROUGH THE FIELD, HARLES GAZES AT THE BLOODY WALL OF A DRAWN HEART AND A NAZI SYMBOL DRAWN INSIDE. HOSSER TURNS BACK AND CONTINUES MOVING, WHILE STRUCKING A SUDDEN IMPACT OF REALISATION- THAT LOVE IS DANGEROUS, BUT TURNING HIM MORE EAGER ABOUT IT.

INT. THE LOCKED COMMANDANT'S ROOM- MORNING

WE SEE COMMANDANT HOSS SITTING ON THE TABLE, STARING OUT OF THE WINDOW AT THE EMPTY FIELD WISTFULLY. WE HEAR FOOTSTEPS. A NAZI OFFICIAL ENTERS THE ROOM, WHERE HOSS STANDS UP AND LOOKS AT THE OFFICIAL:

OFFICIAL (I.G)

(Opening the door for him-  
gesturing out) Mein Führer has just  
ordered you to gain freedom from  
this room only. (Eyes him more  
directly) And including to take  
more conventionality, commandant.

RUDOLF NODS HIS HEAD INTENTLY WITH A SYNCHRONISED, BUT AN EVASIVE SMILE- PATS THE OFFICIAL'S SHOULDER. HOSS TAKES A MISERABLE LAST LOOK AT THE FIELD. EXITS RIGHT BEFORE THE OFFICIAL, TRIES TO WALK WITH ALERTNESS.

- IN FRONT OF THE ROOM

AS HOSS WALKS OUT, THE WAY SS OFFICERS ON THE BLOCK LOOKING AT RUDOLF- WE SEE THE DIFFERENCE ON THEIR FACES. DISGRUNTLEMENT.

INT. PRISON ROOM- LATE MORNING

HARLES IS THROWN INSIDE A SMALL, GRIMMY PRISON ROOM ALONE. HOSSER'S SCRATCHING STILL REMAINS ON THE MEANTIME HE IS THROWN ON THE FLOOR.

HARLES' POV- SERGEANT OSKAR SMILING, HE LEAVES THE SMOKING CIGARETTE AND A CUP OF UNHYGIENIC WATER IN THE PRISON.

AS OSKAR EXITS- HARLES COUGHS EXTREMELY; THROWING OUT ALL THE BREATHS HE HAS KEPT, AND STILL KEEPING WHEN SMELLING THE SMOKE OF THE CIGARETTE.

HOSSER LIES DOWN ON THE FLOOR AND CLOSES HIS EYES- TRYING TO RESIST FROM THE PAIN AND DARKNESS, LEAVING THE GRATIFICATION OF THIRST BEHIND.

SUDDENLY SERGEANT OSKAR SIMULTANEOUSLY STARTS TO OPEN AND CLOSE THE DOOR, GRINNING WILDLY. HARLES TRIES NOT TO OPEN UP HIS EYES FROM THE RESISTING WORLD. WE CAN SEE ALL THE COMBINATIONAL PAIN FROM HIS CLOSING FACE.

EXT. EXECUTION YARD- DAY

COMMANDANT HOSS SEES SERGEANT OSKAR STANDING, WATCHING THE VIEW OF THE JEWS BEING SHOT BY OFFICERS. HOSS GLANCES AT OSKAR- HE CAN SEE THE CAPTIVATED SMIRK ON THE SERGEANT'S FACE. COMMANDANT WALKS OVER, JOINS NEXT TO HIM. OSKAR NOTICES AND GLARES AT RUDOLF BRIEFLY- HOSS FEELS THE HATEFULNESS AND TURNS TO NOTICE THE GLARE. OSKAR IS STARTLED, TURNS BACK TO THE VIEW:

COMMANDANT HOSS (I.G)  
What's wrong, sergeant Dirlewagner?

OSKAR (I.G)  
(Hiding the hatefulness towards him) Oh, I was just startled. I didn't know you were there close.

COMMANDANT HOSS (I.G)  
Aren't we? Aren't we close together?

OSKAR (I.G)  
I'm talking about the distance, commandant.

COMMANDANT HOSS (I.G)  
Exactly. The distance of our friendship.

SERGEANT OSKAR TURNS BACK, WITH A CONCEALING EXPRESSION OF NO. HOSS FIGURES IT OUT FROM HIS FACE OF DETEST. OSKAR BRINGS UP THE SITUATION THE OTHER WAY:

OSKAR (I.G)  
Speaking of relationship, I've been a sergeant for many years under Mein Führer. I've learned many things through him. That we should despise the Jews.

COMMANDANT HOSS (I.G)  
(Pause) But do you?

HOSS CONTINUES TO LOOK AT THE FIELD AND THE WORKSITE. OSKAR TRIES TO GLANCE AT HIM PLEASANTLY, NOT TO GLARE.

OSKAR (I.G)  
I do.

COMMANDANT HOSS (I.G)  
Alright. See you, sergeant Oskar.

AS RUDOLF TURNS TO LEAVE, HIS EYES CATCHES A SIGHT OF THE BLOODY WALL WITH STRANGE DRAWING.



COMMANDANT HOSS (I.G) (CONT'D)  
 (Glances back at him) Do you know  
 what is that on the wall?

OSKAR (I.G)  
 I know it's a drawing. Symbolising  
 that every Jewish hearts of love is  
 in our control.

COMMANDANT HOSS TRIES NOT TO GET AFFECTED, ENTERING BACK IN  
 THE CAMP BUILDING.

INT. BLOCK 11- DAY

RUDOLF WALKS AROUND THE FILTHY BLOCK, SCANNING AROUND THE  
 PRISONS. HE STOPS IN FRONT OF ONE OF THE PRISONS IN  
 RECOGNITION.

HOSS UNLOCKS AND SQUEAK OPENS THE DOOR, PEEKS IN- HARLES  
 REMAINS LYING DOWN, FACING THE OTHER WAY, SCRATCHING HIS  
 SKIN INTENSELY. HOSS CHECKS AND CLOSES THE DOOR. RUDOLF  
 REMAINS FOR A MOMENT, THINKING, UNTIL AN IDEA STRIKES HIM  
 THROUGH.

INT. MEDICAL ROOM- DAY

RUDOLF ENTERS THE ROOM FILLED WITH SEVERAL BELLOWING JEWS  
 BEING EXPERIMENTED BY THE GERMAN NURSES. HOSS LOOKS  
 UNCOMFORTABLY AT THE ANGUISHING JEWISH INMATES. RUDOLF  
 TURNS TO DOCTOR CLAUBERG ON THE WORK WITH OTHER NURSES  
 TOGETHER. CLAUBERG TURNS TO SEE HIM.

DOCTOR CLAUBERG (I.G)  
 Good evening, sir. Commandant? Is  
 that right?

COMMANDANT HOSS (I.G)  
 Yes, hello. I'm Rudolf Hoss.

DOCTOR CLAUBERG (I.G)  
 Oh, I'm Carl Clauberg. The medical  
 doctor of this camp.

COMMANDANT HOSS (I.G)

I knew it was you. This is why I'm here. Can we talk in front of this room for a while?

CLAUBERG TURNS TO THE NURSES TO ASK, ONE OF THE SS NURSE WHO HEARD IT, NODS HER HEAD AGREEABLY. HOSS AND DOCTOR OPENS UP AND WALKS UP IN FRONT OF THE ROOM. DOOR SHUTS SILENTLY.

COMMANDANT HOSS (I.G)

This may sound a little odd for you, but I'm thinking if you could help me. Oh, not exactly me.

DOCTOR CLAUBERG (I.G)

Help you? Then who?

COMMANDANT HOSS (I.G)

A boy named Harles Hosser. He's the youngest Jewish inmate in this camp.

CLAUBERG REMAINS SILENT FOR A WHILE AND SPEAKS BACK UP WITH WONDER.

DOCTOR CLAUBERG (I.G)

(Eccentrically) What are you talking about, commandant?

COMMANDANT HOSS (I.G)

Don't tell this to anyone else. I'm not a commandant that may have appeared in your first thought. I'm helping him because I have a real meaning and have a promise with him. It's easier not to explain what's going on. I assume he's suffering from like a skin disease.

CARL STAYS IN A SILENT, DANGEROUS THOUGHT.

DOCTOR CLAUBERG (I.G)

(Watching others around the block)  
Why do you want me to help that boy  
I don't even know, commandant?

COMMANDANT HOSS (I.G)  
 (Calming him down in persuasion)  
 Harles is finding for a girl. He  
 needs stop suffering first.

DOCTOR CLAUBERG (I.G)  
 Let's be personal here. What is  
 going on. How do you even know  
 about him. For a girl? In Auschwitz  
 full of Jews dying here? That  
 Hitler is even here in an  
 observation business.

COMMANDANT HOSS (I.G)  
 (Lowers his voice, more deeply) The  
 girl Harles is looking for is Ida.  
 Hitler's daughter. He has a real  
 meaning.

DOCTOR CLAUBERG SLOWLY LOSES HIS WORDS, IN A SLIGHT  
 AGREEING WAY.

DOCTOR CLAUBERG (I.G)  
 Oh, I don't want to know more about  
 the story. I will tell the nurses I  
 will be back with the tools.

INT. PRISON HALL- BLOCK 11- DAY

CLAUBERG AND HOSS WALKS ACROSS THE HALL, HOSS LOOKS FOR THE  
 RIGHT PRISON HE COULD REMEMBER. CARL CARRIES SOME OINTMENTS  
 AND OTHER SKIN TREATMENT ITEMS. THEY TRY TO WALK NORMALLY,  
 UNSUSPICIOUSLY. THERE ARE HEARABLE SCREAMS OF PEOPLE AND  
 INTENSE SOUNDS OF GUNSHOTS OUT FROM THE FIELD AND ACROSS  
 THE TORTURE PRISONS.

BOTH OF THEIR SILENCE INCREASES AS A SS SOLDIER PASSES BY,  
 STRANGLING A YOUNG JEWISH WOMAN TIGHTLY. CLAUBERG ENDS UP  
 IN A SWEATING PAUSE:

COMMANDANT HOSS (I.G)  
 (Whispering) We are almost there.  
 Keep going. It's alright, I'm the  
 commandant.

THE SS SOLDIER NOTICES THE COMMANDANT, SPEAKS TO HIM WITH A  
 SMALL DUBIOUSNESS HIDING IN HIS VOICE.

SS SOLDIER (I.G)  
Is everything fine, commandant? Who  
is that doctor?

COMMANDANT HOSS (I.G)  
I need him for some business. We're  
alright.

THE SOLDIER GIVES SKEPTICAL GLANCE AT HOSS AND CLAUBERG AND  
LEAVES. CARL HASTENS WITH A FAST STEP FORWARD.

- HARLES' PRISON ROOM

AS HOSS UNLOCKS THE DOOR, CARL IMMEDIATELY RUNS IN THE DARK  
ROOM, SO AS RUDOLF, SHUTTING THE DOOR SILENTLY. WE CAN  
STILL HEAR SOUNDS OF MOAN FROM THE PRISON WALLS ASIDE.

COMMANDANT HOSS  
It is too dark.

RUDOLF TAKES OUT A SMALL CANDLE- LITS A FIRE WITH  
MATCHSTICK. CLAUBERG CALMS HIMSELF FOR A MOMENT AND TAKES A  
DEEP LOOK THROUGH HARLES, WHO IS LYING DOWN IN PAINFUL  
SCRATCHING. HOSSER REMAINS NOT FACING ANYONE. CARL STEPS  
DOWN THE CIGARETTE FROM DISTURBANCE. IN THE DARK, HOSS  
SPEAKS UP:

COMMANDANT HOSS  
Harles? It's me. Commandant Hoss.

CARL GIVES A SMALL GESTURE TO STOP. HOSSER REMAINS STILL.  
CLAUBERG SLOWLY MOVES ASIDE TOWARDS HARLES' FACING  
DIRECTION. HE SQUATS DOWN, AND OBSERVES HARLES' FACE- HIS  
FACE IS ALMOST COMPLETELY RED, INCLUDING AROUND HIS EYES.

CLAUBERG STANDS UP, STILL LOOKING AT HARLES. HOSS SPEAKS UP  
IN ENGLISH- A DEVELOPED HABIT RUDOLF HAS WHEN HE IS WITH  
HOSSER.

COMMANDANT HOSS  
(Low) How is he?

DOCTOR CLAUBERG (I.G)  
A skin damage and infection. He  
can't even open his eyes caused by  
it. I know this boy. (Slowly  
(MORE)

DOCTOR CLAUBERG (I.G) (CONT'D)  
 becomes tender) He was once brought  
 to the room and I have ordered them  
 to test him in an experiment.  
 Pouring an acid on his body. This  
 is my fault.

HOSS TRIES NOT TO BE INVOLVED IN SHOCK, BACK IN THE  
 CONVERSATION WITH CARL:

COMMANDANT HOSS (I.G)  
 It is not your fault. This is a  
 part of your job.

DOCTOR CLAUBERG (I.G)  
 My job? A doctor making a child  
 like this including others? This is  
 because I'm a part of the SS.

COMMANDANT HOSS (I.G)  
 (Hastening) Carl, we can't be  
 staying here for long. We have to  
 be back to our place quite-

DOCTOR CLAUBERG (I.G)  
 (Terror-stricken) Yes, we shall  
 leave now. Anyone can enter  
 anytime.

COMMANDANT HOSS  
 (Shouts with immediacy) You are a  
 doctor! (Pause, lows back his tone)  
 I've never seen a doctor with such  
 fright, leaving the sick behind.  
 And I'm seeing that doctor in front  
 me now.

DOCTOR CLAUBERG (I.G)  
 Rudolf, but I'm talking about the  
 risk of our lives.

COMMANDANT HOSS (I.G)  
 Yes, our risk is risky. But that's  
 more of what this boy is. More than  
 how we are.

CARL TAKES AN IMPACT OF AWARENESS AND REALISATION:

DOCTOR CLAUBERG (I.G)  
 Alright, I will do. We are safer  
 than him- I mean less dangerous  
 than him.

CARL PICKS UP A WET ICE TOWEL FROM THE MEDICAL BOX- HE  
 SQUATS BACK DOWN AND COVERS HIS SKIN AROUND THE FACE, BODY  
 WITH THE COOL TOWEL. AS IT TOUCHES HOSSER'S SKIN- HARLES  
 REACTS SENSITIVELY, PUSHING IT AWAY.

COMMANDANT HOSS (CONT'D)  
 (To Harles) Stay right there,  
 Harles. This is for your good.

DOCTOR CLAUBERG (I.G)  
 He is not good.

CLAUBERG GENTLY TOUCHES ON HIS BODY, TRYING TO PUT HIM IN  
 SLIGHT RELAXATION. HARLES IS SWEATING AS A BOILING RIVULET.  
 DOCTOR CLAUBERG CATCHES A SIGHT OF THE EMPTY CUP THAT IS  
 SQUASHED CAUSED BY THIRST.

DOCTOR CLAUBERG (I.G) (CONT'D)  
 Thirst must have strangled him than  
 any else. (Closely feels his  
 temperature) He is sweating- how  
 hot the rage of his endurance was..

CLAUBERG TAKES UP A MINERAL WATER BOTTLE WITH A BARE AMOUNT  
 OF WATER INSIDE.

DOCTOR CLAUBERG (I.G) (CONT'D)  
 May a stream of water help this  
 suffering- flowing his journey to  
 life.

CARL OPENS THE HINGED CERAMIC LID AND SLOWLY POURS DOWN ALL  
 OF THE WATER FROM THE BOTTLE AROUND HARLES' FACE AND BODY.  
 THE STREAM OF THE POURING WATER SHINES THROUGH THE DARK.

AFTER HARLES FINISHES THE BOTTLE, HE PUTS IT BACK IN THE  
 BELONGING TOOL BOX. CARL LIFTS UP HARLES' STRIPPED UNIFORM-  
 THERE ARE SEVERAL BURSTING BLISTERS OVER AROUND HIS BACK.  
 CARL UNDOES THE CLOTHING BUTTONS AND TAKES IT OFF. VERY  
 MEANWHILE, CARL TRIES TO IGNORE THE FRIGHTENING OUTSIDE  
 FOOTSTEPS AND SOME VOICES FROM THE OFFICERS.

CARL CONTINUES TO RUB AROUND HARLES' FACE AND BODY WITH THE COLD TOWEL. AS HE SLIDES THE TOWEL APAST HARLES' PAINFUL BACK, HOSS APPROACHES CLOSELY AND HOLDS ON HOSSER. SOON, CLAUBERG PUTS DOWN THE TOWEL AND PUTS GLOVES ON. HE TAKES UP AN INJECTOR. RUDOLF STOPS HIM, SIGNIFYING TO LEAVE IT BACK.

COMMANDANT HOSS

Young doesn't like being injected.

DOCTOR CLAUBERG ENDS UP PUTTING BACK THE CURING INJECTOR IN THE TOOL BOX. CARL TAKES A STRONG OINTMENT AND APPLIES IT ALL AROUND THE EXTREME SPOTS OF HIS RED FACE AND BODY- GIVING HIS BEST SHOT. HOSS REMAINS HOLDING ON HARLES STILL.

AFTER THE TREATMENT- CARL AND RUDOLF SLOWLY STEPS BACK, OBSERVING HARLES. HOSS AND CARL GAZES AT HOSSER LASTLY, AND LEAVES THE PRISON ROOM AFTER A BRIEF LOOK-AROUND THE BLOCK HALL. DOOR CLOSES AND LOCKS SAFELY, BUT WITH THE DANGER LEFT AROUND THE PRISON, HARLES REMAINS HUSHED FROM THE TREPIDATION OF DREAD- DREAMING OF LOVE.

INT. DEUTSCHE REICHSBAHN RAILWAY STATION- EVENING- WEEK LATER

COMMANDANT HOSS WATCHES THE ARRIVAL OF THE TRAIN- A MASS OF DEPORTATIONS OF JEWS IS FORCED IN THROUGH THE AUSCHWITZ GATE. AFTER THEY ARE FORCED INTO THE CAMP, CARL CLAUBERG WALKS OUT OF THE GATE, HOLDING A MEDICAL BRIEFCASE.

COMMANDANT HOSS (I.G)

(Runs towards him) Doctor Clauberg?  
Where are you going? You alright?

DOCTOR CLAUBERG (I.G)

(Speaks hastily) I'm really sorry for leaving Harles, as myself as a weak man. I'm going back to my place through this train. But hope is the only chain that's pulling him from the ground of death. I have actually not wanted to know about it- but I ended up thinking a way you can help him.

COMMANDANT HOSS (I.G)

What are you suddenly talking about? What is it?

DOCTOR CLAUBERG (I.G)

Do not approach to him. Or even talk to him for two years unless if he's in such danger. He needs to be alone to think about what he should do for the girl. His existence in this camp is a source of enlarging his power of love and life. Teach him charm. See you later, commandant.

COMMANDANT HOSS (I.G)

Why are you leaving?

DOCTOR CLAUBERG REMAINS SILENT, BOARDS ON THE TRAIN-LOOKING AT HOSS OPTIMISITICALLY. A GROUP OF OFFICERS WALKS UP TO THE STATION, LAUGHING AT CARL.

SS OFFICER (I.G)

Running away to your home because of the risk of your life? You could be nothing more than a fool, doctor Clauberg!

SS OFFICER 2 (I.G)

He could also be less than a fool.

COMMANDANT HOSS STARES AT HIM, FOLLOWING THE TRAIN, CLAUBERG ENLIGHTENS SLOWLY WITH A HOPEFUL SMILE.

REVEAL TO:

INT. HITLER'S BUREAU- EVENING

INSERT: 1944- 2 YEARS LATER

WE NOTICE NOTHING HAS REALLY MUCH CHANGED IN HITLER'S BUSINESS OFFICE, AND ADOLF'S STILL STRESSFUL FACE. HE IS SITTING ON THE TABLE, READING A LETTER.

THERE ARE WAFFEN-SS OFFICIALS AND OTHERS AS SERGEANT DIRLEWAGNER AND COMMANDANT RUDOLF STANDING IN FRONT OF HIM IN A STERN POSITION. HOSS GLANCES UP A LITTLE, CHECKING



WHETHER THE LETTER HE'S READING IS THE ONE HOSS DIRECTED IT TO HARLES LAST TIME. AN AMOUNT OF DRASTIC CONCERNS STILL REMAINS IN HOSS' FACE. HITLER SPEAKS UP AFTER READING.

ADOLF HITLER (I.G)

I've just received a letter from my family. They want all of you to come with me to visit our Berghof. Heading towards the Obersalzberg in Bavaria. But not 'all' of you, some of you.

HITLER STANDS UP AND WALKS UP- POINTS SOME OF THE GENERALS, GROUP LEADERS AND SERGEANT OSKAR.

ADOLF HITLER (I.G) (CONT'D)

Rest of you who I didn't pointed, leave. Now!

AS OTHERS SHRIEKS BY HIS VOICE AND IS ABOUT TO LEAVE THE BUREAU, RUDOLF SIGNS THEM TO PAUSE. HOSS REMAINS, SPEAKS UP:

COMMANDANT HOSS (I.G)

Mein Führer, but your family has mentioned all of us.

ADOLF HITLER (I.G)

It was just my wife. Not my family.

RUDOLF REMEMBERS THE POINT HITLER HAS CHILDREN- CONTINUES HIS WORDS EVEN AS HITLER SITS DOWN, THROWING HOSS A DIRECT, KEEN LOOK.

COMMANDANT HOSS (I.G)

Führer, we should be drawing some good consideration here.

ADOLF HITLER (I.G)

No such drawing in my office! You do your business, I do my family business with who I have just chosen.

COMMANDANT HOSS (I.G)

You chose me as the commandant,  
Mein Führer. And yet, you refuse to  
get me involved in visiting your  
place.

ADOLF STANDS BACK UP IN TEMPER, CRACKS UP MADLY- SHOUTS  
INSTANTANEOUSLY:

ADOLF HITLER (I.G)

(Wrathful) I refuse every madness  
in honesty! Why do you want to  
visit my Berghof?

COMMANDANT HOSS (I.G)

(After a moment of calm-down) To  
talk with your family and feeling  
the beauty of your place, Führer.

HITLER BRINGS HIMSELF BACK ON THE MAIN CHAIR WITH A BRIEF  
SIGH AND PAUSED LOOK AT THE COMMANDANT.

ADOLF HITLER (I.G)

Alright. Everyone of you, come  
closer.

ADOLF HITLER (I.G)

(To the people) We are leaving to  
Bavaria, Germany next morning at  
6:10 am by train. But just a day of  
visit, all of us. Get me?

NAZI & SS (I.G) (CHORUS)

Sure, mein Führer.

SS OFFICER (I.G)

Excuse me, Führer-

ADOLF HITLER (I.G)

I don't take excuses now.

SS OFFICER (I.G)

No, Führer, I'm informing you that  
we were still unable to find the  
servants Abhel and Fritz. They  
haven't even returned. I think they  
are dead.

ADOLF HITLER (I.G)

(Very huffy) No, no! Continue to find them. That's it. Get out of my bureau. (Indicates others to let Hoss exit first- whispers) Watch Hoss go and then come back.

- BUREAU BLOCK

THEY WATCH HOSS HEADING DOWN THROUGH THE STAIRS- THEY WALKS BACK INTO HIS BUREAU.

- HITLER'S BUREAU

DOOR SHUTS- THE SS GENERALS, OFFICIALS AND SERGEANT OSKAR STANDS CLOSE TO HIS TABLE.

ADOLF HITLER (I.G)

Remember this. (Grimly) Don't let Hoss know about my daughter Ida at my place! I'm sending a letter to hide them in their rooms for the day. He and the Jewish kid must be thinking we have forgotten about this, but we don't!

GENERAL (I.G)

Führer, we must kill the boy first!

ADOLF HITLER (I.G)

Don't ever think of that! Nothing has happened now. Everything should turn as nothing. I have clearly told Hoss about this too. See how it goes.

INT. PRISON ROOM- DARK

COMMANDANT HOSS UNLOCKS AND OPENS UP THE PRISON DOOR. HOSSER STARES AT HIM IN THE DARK AND STANDS UP SLOWLY.

THROUGH THE DARKNESS, HARLES NOTICES IT IS COMMANDANT HOSS. WE SEE THE REAL INFLICTION IN HIS HOLLOW FACE, NOTICING HIS HAIR HAS FULLY BACK GROWN AND THE ITCHINESS IS GONE. AND HIS FACE CHANGED WELL CHARMINGLY. HOSSER IMMEDIATELY RUNS THROUGH AND HUGS THE COMMANDANT BRIEFLY, AND STANDS BACK- REALISING THE DANGER. BOTH GAZES AT EACH OTHER

INDESCRIBABLY WITHOUT A WORD FOR A MOMENT.

COMMANDANT HOSS

Let's get in the prison first for safety.

HOSS ENTERS THE PRISON AND LOCKS THE DOOR AFTER A FINAL CAREFUL WATCH AROUND THE BLOCK. RUDOLF SITS DOWN IN FRONT OF HARLES, WHO LOOKS TERRIBLY SCRAWNY. THERE ARE EMPTY SMALL CUPS AND BOWLS ALL LAID AROUND THE FLOOR. HOSS IS VERY REMINDED BY JUST LOOKING AT HIS APPEARANCE- TAKES OUT A PIECE OF OAT BREAD IN A FOOD BOX FROM THE COATPOCKET AND HANDS OUT A CUP OF WATER HE'S HOLDING.

HARLES TAKES A COMPLEXED PAUSE OF DECISION:

HARLES

I don't know which one should I fulfill first. My hunger or the questions I've kept for years.

COMMANDANT HOSS

(Still offering) You need to be feeling alive enough to ask your questions to me. I assume you don't want to rather die with remaining questions.

AFTER A SILENCE OF CONSIDERATION, HARLES TAKES THE BREAD FROM THE MEAL-BOX AND DEVOURS THE MEAL. HE FINISHES HIS FINAL THIRST, DRINKS THE HEAVENLY WATER.

HARLES

Thank you.

COMMANDANT HOSS

(Scanning his face) You have changed a lot in years. I'm sorry for not being able to come here for such long. Don't worry, I'm sure other Germans have put down their doubts about us by now.

HARLES RES HIS SPOKEN STATEMENT WITH A SHARP, UNEASY WONDERING GLANCE.

COMMANDANT HOSS (CONT'D)

Good. Keep that bad look. I feel bad for you-

HOSS BECOMES STEADY WATCHING HIS REACTION. HOSSER LOOKS UP AT HIS FACE- HARLES NOTICES HOSS IS ABOUT TO SPEAK WITH A SORROWFUL FACIAL GESTURE. AT THE VERY POINT, HARLES ENTERS:

HARLES

You don't have to be sorry. Let's forget all the shock. During the years, I was meanwhile sent to work. Not all the time in this place. (Hoss takes back the silence) And I don't have to be sorry, though we may feel so. We have paid each other for a long time.

HOSS PUFFS HIS CHEEKS SILENTLY.

COMMANDANT HOSS

But not thankfully. Because that was what we promised. I was supposed to search for a way to find her when you were supposed to find a way to resist the pain. So, was there any result brought from the years of time?

HARLES

(Truly) I'm fully in the desire of love.

RUDOLF SPEAKS IN A SLIGHT ASHAMED WAY AT HIS FIRST SENTENCE.

COMMANDANT HOSS

For me, I could ever think of a way to find her. But don't worry, will keep trying. I have received a news; tomorrow, most of the SS including me are invited to visit Hitler's place. Just for a day.

HARLES

Hitler's place? (Recurring) By the way, I heard the Germans noticed about both of us and Ida. Even that Hitler knows about this! Have they even forgotten?

HOSS NOT ABLE TO ANSWER STRAIGHTLY:

COMMANDANT HOSS

(After a pause) But you said we shall forget about the bad past.

HARLES

I'm bad at remembering important things. But I can remember the bad past easily. There is a high risk on us and other blamed Jews. Why did you throw down a letter about a thought that Ida may be Hitler's daughter? There's no way she could be so.

BOTH OF THE VOICES STARTS FLARING BETWEEN EACH OTHER.

COMMANDANT HOSS

I was just in a doubt that I may not be able to talk to you again, so I delivered it through secret letter instead.

HARLES

You were in a doubt? When you still did knew our promise? You could have waited until you could be able to see me again. Killing Abhel Fritz was a mistake. The Germans has us in memory. They just don't really want to mention it in front of you!

COMMANDANT HOSS

Abhel and Fritz are nothing unlike the Nazis. And they even had a bigger thought of searching you. For murder. It's a miracle that

(MORE)

COMMANDANT HOSS (CONT'D)

you're alive until now. This is the power of our promise!

HOSSER PUTS THE VOLUME DOWN, WITH A SLIGHT HOPELESSNESS TAKING ON PLACE.

HARLES

(Puffs his cheeks silently) This is a risky power. I do want to find her. But this is totally not well. Time being taken away through only nothing but pain.

COMMANDANT HOSS STANDS UP, TRYING TO SPEAK BACK WITH HOPE:

COMMANDANT HOSS

But you've completed what you were meant to do. We're halfway through our promise. Now it's just my turn. Forget about the past. Past is not the decision of the future.

HARLES REMEMBERS WHAT HIS MOTHER, CLARAMOND, HAS CLEARLY TOLD HIM- NEVER THINK ABOUT THE HORRIBLE PAST EVER AGAIN. HOSSER LOOKS UP AT HOSS WITH A SLIGHTLY REVEALING EXPRESSION OF HOPE, BUT BETWEEN REAL CONSIDERATION OR LOSS OF MEANINGFULNESS.

ON THE MOMENT OF BRIEF SILENCE- SERGEANT OSKAR ENTERS THE PRISON ROOM. COMMANDANT HOSS IS STARTLED, WITH A MOMENT OF CONCEALMENT AND PAUSES IMMEDIATELY. OSKAR NOTICES RUDOLF'S PSYCHOLOGICAL MOVEMENT AND KEEPS THE REALISATION AS HOW HOSS ORIGINALLY DID.

COMMANDANT HOSS

I was forcing this kid to shut up.

OSKAR

He was enough to spit out no words.

SERGEANT OSKAR MOVES TOWARDS HOSSER AND GRIPS HIS HAIR TIGHT, TRYING TO PULL HIM UP OUT OF THE ROOM. HARLES IS NOT GIVING IN EASILY.

HARLES

No, he is right. I wasn't shutting up!

COMMANDANT HOSS (I.G)

I'm forcing him to work.

COMMANDANT BRINGS HARLES OUT OF THE BLOCK ROOM.

EXT. AUSCHWITZ YARD- NIGHT

ACROSS THE DARK FIELD OF SS OFFICERS, COMMANDANT HOSS CONTINUES TO BRING HARLES, GIVING AN IMPRESSION OF FORCING HIM ALIKE OTHER JEWS. HARLES WHISPERS:

HARLES

I know this is crazy, but can we stay for a while in the forest?

COMMANDANT HOSS

What? I would if I'm insane. We've got to stay off!

HARLES

I would if I'm serious. And I really am.

COMMANDANT HOSS

(Watches behind) Alright. But we can't take too long. Walk as normally you could.

HARLES AND HOSS ENTERS INTO THE FOREST THROUGH THE WOODS, TRYING THEIR BEST TO WALK IN UNSUSPICIOUSLY NORMAL PACE. BUT SERGEANT OSKAR NOTICES THEIR MOVEMENT AS HE COMES OUT FROM THE BUILDING, INCLUDING FEW SS OFFICERS.

OSKAR (I.G)

(To the officials) Do not say anything.

SS OFFICER (I.G)

(To Oskar) Then we should shoot them now! Do you know who they are, sergeant? Is that commandant Hoss?

SERGEANT OSKAR ENTERS THE FOREST, FOLLOWS HARLES AND RUDOLF. THE OFFICERS MOVES ALONG WITH OSKAR.



CONTINUOUS- EXT. DUSKY FOREST- NIGHT

AS THEY WALK THROUGH THE WOODS, HARLES PAUSES AND SITS ON A SMALL SPOT.

HARLES

This place should be safe for a while. Thanks for helping me.

RUDOLF TAKES SEAT QUITE NEXT TO HIM. THE OFFICERS AND SERGEANT DIRLEWAGNER SLOWLY FOLLOWS BEHIND AND HIDES IN A TREE BUSH. AFTER A MOMENT OF SILENT THOUGHT, BOTH OF THEM ENDS UP SPEAKING UP AT THE SAME TIME.

COMMANDANT HOSS

You will meet Ida-

HARLES

(At the same time) Is she alive-

THERE'S A PAUSE BETWEEN EACH OTHER. ANOTHER MOMENT OF THOUGHT REMAINS IN THE DARKNESS. COMMANDANT HOSS SOON MANAGES TO SPEAK FIRST.

COMMANDANT HOSS

If you have a doubt between her existence now, why would you hope to find her?

HARLES

We are taking too much time on searching for Ida. For years! What are we really doing? I didn't even get a chance to have another sight of her!

COMMANDANT HOSS

She may be the girl you never knew.

A SUDDEN MULTIPLE SHOTS OF GUNS IS HEARD FROM A DISTANCE- SIGNIFYING THE ATMOSPHERE OF WHAT RUDOLF HAS MEANT. STARTLED, HARLES RATHER REACTS MORE DANGEROUSLY AND CLUELESSLY.

HARLES

(Speaks slightly faster;  
frightened) What does that even  
mean. It's a miracle we even  
survived until this point. How long  
should we risk ourselves, just  
wasting time until death!

COMMANDANT HOSS

Waste? (Accepting the expression)  
We are wasting time for the result  
of what you have hoped. So this  
actually isn't a waste.

HARLES

(Regrets) I have gone too far with  
her at the beginning. Telling her I  
will return back the love one day I  
have promised. This is just a  
strange, sudden passion. How do I  
express this feeling! This is just-

COMMANDANT HOSS

.. an infatuation.

HARLES REMAINS SILENT IN INEFFABLE WONDER.

COMMANDANT HOSS (CONT'D)

Infatuation is what you meant. This  
is what my father used to tell me  
when I had an age about you.  
Infatuation is an intense  
admiration of someone you think you  
love. Most teenagers experiences  
this in early romance. But this  
could be a development.

HARLES

(Uncertain) A development? Is this  
just infatuation?

COMMANDANT HOSS FOCUSES DEEPLY AT HARLES' EMOTIONAL EYES-  
IN A HESITATION WHETHER TO CONTINUE TO BELIEVE HE WILL  
RETURN BACK THE PROMISE TO IDA.

COMMANDANT HOSS (CONT'D)

That's a question you should answer. She doesn't remember who you were, but she remembers you. However, we better leave now, Harles. I won't be able to see you tomorrow. No more questions?

HARLES

No, I have a question. Who really are you?

COMMANDANT HOSS

What? I'm just a commandant to help you.

HARLES

I know, but everyone has their story. Can you?

MEANWHILE- OSKAR AND THE OFFICERS ARE LISTENING TO THE CONVERSATION. AS ONE OF THE SS OFFICERS ENDS UP TAKING OUT HIS GUN, OSKAR STOPS THE IRRITATED OFFICER- QUIETING HIM.

AS HOSS GLANCES AT HARLES, HE HEARS A SOUND OF MOVEMENT- HOSS CAN SEE OSKAR AND THE OFFICIALS WATCHING THEM FROM BEHIND. RUDOLF STARTS THE STORY FOR HARLES, TRYING TO IGNORE THE WORLD OUT OF HIS AND HOSSER'S EXISTENCE FOR A MOMENT. BUT THE HARROWING SOUNDS OF GUNS FROM THE YARD REMAINS.

COMMANDANT HOSS

I grew up as a lonely child who only knew well about who I were. During my teenage years, my father has died. He used to inspire me from personal concerns. And that's also what I want to deliver it to you.

HARLES SLOWLY DEEPENS INTO A SILENT AGREEMENT WITH HIS SIMILAR BACKGROUND.

COMMANDANT HOSS (CONT'D)

With a meaning of making him proud, after years of military experience, I have decided to join the Nazi Party then SS. I was swept by the brilliance of Hitler's speech. But maybe it was just a brief impactful wave swept me over. It was too late. Through my effort, it turned me into someone I shouldn't be. I ended up being appointed as a SS commandant in Nazism and this Auschwitz camp.

HARLES

So, why are the Nazis trying to kill all of us? And now you are someone who you shouldn't be?

COMMANDANT HOSS

(Regrettably) I've never knew Hitler had a such plan. But don't worry.

HARLES

You are a commandant with a colourfully similar background. The words of your background is the definition of me.

COMMANDANT TRIES TO BE A MAN HARLES COULD FIND HOPEFUL EASE.

COMMANDANT HOSS

I find you as me too. I'm not exactly a commandant. I'm just a man. Call me a man.

HARLES

A man?

COMMANDANT HOSS

That's a command.

HARLES

That tells me you're still a  
commandant!

COMMANDANT HOSS

That's the way I can help you. But  
I'm just a man to you.

HARLES

Then where will you go after  
helping me? Oh, may the fate  
decide.

COMMANDANT HOSS

No, it's on who we are. I can't be  
watching you forever. And remember,  
whatever happens, you have to stay  
in this camp. Or they'll find you-  
and I don't want you to get chased.  
You have a dream, Harles. Your  
dream may be dangerous- but that's  
how it signifies the importance.

HOSS IS BACK TO THE REALITY, ENSURING HOSSER TO GET BACK ON  
HIS POSITION AT THE FIELD- NOT TELLING THAT THE GERMANS ARE  
ALREADY RIGHT BEHIND TO MAINTAIN AND GIVE HIM HOPE.

COMMANDANT HOSS (CONT'D)

(Already knowing they are aware of  
the activity) We've got to get out  
of here now. Move as if I'm forcing  
you.

RUDOLF AND HARLES STANDS UP BRISKLY AND WALKS OUT OF THE  
FOREST- OSKAR AND THE SS OFFICERS NOTICES THEIR MOVEMENT  
AND REMAINS ON THE HIDING POSITION. AFTER THEY HEAR THE  
SILENCE, THEY STAND UP. OFFICERS THROWS OUT THEIR  
QUESTIONS:

SS OFFICER 2 (I.G)

I knew this was right.

OSKAR (I.G)

That is not right!

SS OFFICER 2 (I.G)

No, I mean I knew this was true. Commandant were helping that Jew to find.. who? Ida? I've seem commandant Hoss getting into troubles a few times. He should be kicked out of his duty or be executed!

OSKAR (I.G)

I know, but this is happening due to Führer's words of decision.

SS OFFICER 2 (I.G)

Why is Führer stating as so? Why aren't we shooting both of them? Commandant Hoss has betrayed all of us! He has something to do with that Jewish kid!

OSKAR (I.G)

We all do want to kill both of them. But this is Führer's order-resist from the anger until yet. He knows about this too. Leave that kid for a while. Let's see how it goes.

SS OFFICER 3 (I.G)

It will turn really bad, sergeant! Our job is to pay back what the Jews has done to us. (Indignant)  
What's going on!

THE INCENSED OFFICER TAKES OUT HIS GUN AGAIN AND AIMS AT HIS BEST TO FOLLOW AND SHOOT BOTH OF THEM. SERGEANT RUNS UP AND RAPIDLY DISARMS HIS GUN.

OSKAR (I.G)

You've got to stop this! (To them)  
Don't ever kill them yet! Let's get out of here. I'm heading to my quarters now for tomorrow.

EXT. AUSCHWITZ LABOUR FACTORY- NIGHT

COMMANDANT HOSS IMMEDIATELY WHISPERS TO HARLES:

COMMANDANT HOSS

Don't think of death or life. Think of what will you do. I'll be back in a few days. (Watches behind) You have to go to work. Now!

HARLES

What? Where are you going!

COMMANDANT HOSS

To Hitler's Berghof. I've told you- didn't you listen? (Smiles) Or was it love that turned your sight?

HOSS PUSHES HIM TO THE WORKSITE, HELPING A BRIEF, SOOTHING SMILE. AFTER A MOMENT HE LEAVES, GROUP OF THE OFFICERS FORCES HIM TO CARRY THE HEAVY BLOCKS. WE SEE THE REAL AGONY IN HIS MOVEMENT AND BREATHING AS HOSSER STARTS CARRYING UNTIL HE GLANCES AT HOSS.

THE SS OFFICERS CHECKS SERGEANT OSKAR IS NOT AROUND, THEY START KICKING HIS GUT- HARLES FALLS, TRYING TO GET UP. SOON, THEY FORCE HIM UP TO CONTINUE WORKING. HARLES PRECEDES CARRYING THE BLOCKS- QUITE UNCONSCIOUSLY.

EXT. DEUTSCHE REICHSBAHN NATIONAL RAILWAY- NEXT DAWN

ON THE SUNRISE, ADOLF HITLER, MASTER-SERGEANT OSKAR, SS OFFICIALS BOARDS ON THE NAZI HEADQUARTER TRAIN FÜHRERSONDERZUG, IN THE PASSENGER SEAT CAR AREA. RUDOLF TAKES A LAST CHECK BACK AT THE CONCENTRATION CAMP.

OSKAR (I.G)

Come board on the train,  
commandant.

THINKING HARLES WOULD BE SAFE FOR THE MOMENT, HOSS BOARDS IN. THE TRAIN STARTS TO LEAVE THROUGH THE RAILWAY.

INT. PASSENGER TRAIN CAR- DAWN

HITLER TAKES A SEAT ON THE MAIN FRONT ROW. AN OFFICIAL COMES TO CHECK HIM:

OFFICIAL (I.G)  
Mein Führer, is everything alright?

ADOLF HITLER (I.G)  
That provides me a hopeful  
expectation.

THE OFFICIAL TAKES BACK HIS SEAT. SOON, OSKAR STANDS UP AND APPROACHES TOWARDS HIM, GLANCES AT HOSS, ENSURING COMMANDANT DOESN'T NOTICE. OSKAR CHECKS HE IS STARING BACK AT THE VIEW OF THE CAMP THROUGH THE WINDOW.

OSKAR (I.G)  
(Whispers) Mein Führer, may I talk  
to you for a moment?

ADOLF HITLER (I.G)  
What? (Pauses) Follow me to the  
next car.

HITLER STANDS UP FROM THE SEAT AND WALKS UP TO THE NEXT CARRIAGE. SERGEANT FOLLOWS- COMMANDANT NOTICES THEIR MOVEMENT.

- CONFERENCE TRAIN CAR

SERGEANT CLOSSES THE VESTIBULE DOOR. HITLER AND OSKAR TAKES A SEAT ON THE TRAIN CONFERENCE TABLE.

OSKAR (I.G)  
Führer, we can't endure this any  
longer. Commandant Hoss has a plan  
over us, helping the Jewish kid  
Harles Hosser! And why are we  
bringing him to your place, Führer?

ADOLF HITLER (I.G)  
Almost there, Oskar. Wait until  
they end up at the end.

OSKAR (I.G)  
Führer, you can't trust Hoss! And  
Hosser is a Jew- he should be  
killed! That's what we're supposed  
to do!



ADOLF HITLER (I.G)

See, we could not kill our only commandant for now. He actually takes the most control in the camp. But we can't leave him like this longer. (Pauses) I assume he has a relation to do with Abhel and Fritz's disappearance, as I remember.

OSKAR (I.G)

Is that true, Führer? How do you know about this? Harles was also the boy they both were aiming for.

ADOLF HITLER (I.G)

I know. Harles is already in our hands. And for Hoss, that's what I think- a thought makes a worth of truth. I have witnessed Hoss watching nervously at the officers that afternoon. When they were up to search for the servants Abhel and Fritz. Keep that in mind.

A BRIEF KNOCKING IS HEARD FROM THE DOOR.

ADOLF HITLER (I.G) (CONT'D)

Come in.

DOOR OPENS- COMMANDANT HOSS ENTERS THE CONFERENCE ROOM WITH A REAL QUESTION ON HIS FACE. OSKAR'S EXPRESSION TIGHTENS EXASPERATELY, HIDING HIS VERGE OF EMOTION FROM RUDOLF. HE JOINS THE TABLE- HITLER GESTURES OSKAR TO LEAVE THE ROOM. OSKAR STANDS AND CLOSES THE DOOR QUITE SEDATELY, TRYING TO HEAR THEIR CONVERSATION. BUT SERGEANT ENDS UP SITTING BACK DOWN- AVOIDING THE EYES OF OFFICIALS.

ADOLF HITLER (I.G) (CONT'D)

What is it, commandant?

AFTER A MOMENT OF CONSIDERABLE THOUGHT, HOSS QUESTIONS HIM BOLDLY.

COMMANDANT HOSS (I.G)  
 Führer, I'm wondering why are you  
 doing this. (Suddenly the eyes  
 hardens) Ending up setting the  
 camps for the murder of Jews. I  
 certainly have no right to be angry  
 about this. And I'm not.

ADOLF HITLER (I.G)  
 Don't ask me about this ever again-  
 keep that in mind.

COMMANDANT HOSS (I.G)  
 (Approaching more earnestly)  
 Führer, but as a commandant, I  
 should consider your answer  
 carefully.

ADOLF HITLER (I.G)  
 (Controlling his anger) Don't try  
 to see the things in my mind.

COMMANDANT HOSS (I.G)  
 I'm not asking importantly. I'm  
 asking what's important, Führer.  
 It's-

HITLER ENDS UP STOPPING HIM PIERCINGLY:

ADOLF HITLER (I.G)  
 Enough! (Silence- shrieks to the  
 officials and Oskar trying to check  
 him) Stay away for a moment! (Back  
 to Hoss) This is not what you  
 should consider as important. You  
 must continue what you should not  
 stop! Stay away from the Jews  
 except when killing. If they try to  
 stay away, kill them before you do.  
 That's what remembrance tells you  
 to have.

EXT. BERGHOF ENTRANCE- BAVARIA- AFTERNOON

FÜHRERWAGON ARRIVES IN FRONT OF BERGHOF- THE SS GUARD OPENS  
 UP THE CAR DOOR FOR THEM. HITLER WITH HIS OFFICIALS,  
 MASTER-SERGEANT AND COMMANDANT RUDOLF BEHIND STEPS OUT OF

THE VEHICLE. THE SS GUARD FOLLOWS AND SPEAKS TO ADOLF:

SS GUARD (I.G)  
 Mein Führer, pleased to welcome you  
 back home. There's one thing I'm  
 quite afraid to insist..

ADOLF HITLER (I.G)  
 (Stops right in front of the  
 entrance) Insist.

SS GUARD (I.G)  
 As I could remember since few years  
 ago, it seems your two eldest  
 daughters did have ran away to a  
 ball that night.

THEY IMMEDIATELY FREEZE AS THEY NOTICE HOSS SHOULDN'T BE  
 HEARING ABOUT THE EXISTENCE OF HIS CHILDREN. HITLER SWIFTLY  
 KEEPS HIS BOTH SENTIMENTS OF DAZE. BUT RUDOLF'S FACE TELLS  
 HE STILL HAS NO CLUE IDA IS HIS YOUNGEST DAUGHTER.

ADOLF HITLER (I.G)  
 Talk to me later. (To them) Let's  
 get in first.

AS THEY STEP IN, AMELIA COMES TO WELCOME ADOLF AND THE  
 OTHERS. SHE HUGS HIM BRIEFLY AND STEPS SLIGHTLY BACK-  
 NOTICING A VICIOUS ENERGY OF HIS.

AMELIA (I.G)  
 (Trying to please him) You're  
 finally back! Have not seen you for  
 two years. (To others) I'm pleased  
 to meet you, SS.

ADOLF HITLER (I.G)  
 You all may get in first, I just  
 need a talk.

AS OTHERS LEAVES THE SPOT, HITLER WALKS UP TO THE GUARD AND  
 LISTENS TO HIM.

ADOLF HITLER (I.G)  
So, what is it again?

SS GUARD (I.G)  
Your two eldest daughters have had  
ran out to a ball that night,  
Führer. The youngest girl has also  
attempted to do so.

A MENACING SILENCE REMAINS ON HIM.

INT. BERGHOF DINING TABLE- LUNCH- AFTERNOON

THE OFFICIALS, SERGEANT OSKAR AND COMMANDANT HOSS SLOWLY  
TAKES THEIR SEATS ON THE TABLE, SCANNING AROUND THE HOUSE.  
WE CAN SEE HOSS' AGITATED EXPRESSION, THINKING OF WHAT HE  
SHOULD DO TO FIND IDA FOR HARLES- NOW EVEN ON THE DOUBT OF  
ITS POSSIBILITY, SWEEPED BY HITLER'S OUTRAGE.

HITLER ENTERS AND APPROACHES TO AMELIA, WHO IS PREPARING  
FOR THE MEAL WITH THE MAID. HE IGNORES THE OFFICIALS AND  
OSKAR CALLING HIM FOR A SEAT.

ADOLF HITLER (I.G)  
(To Carlene- in a tone others can't  
hear) Elisabeth and Bertha are up in  
their rooms?

AMELIA (I.G)  
Yes, as you said. But why are you  
doing this to our children?

ADOLF HITLER (I.G)  
What do you mean 'why'? You weren't  
telling about this. Were you  
forgetting it for the two years of  
time? (Pauses) Or was it the  
silence?

AS HITLER STEPS AWAY, SHE GRABS HIS ARM INCONSOLABLY.

AMELIA (I.G)  
(Begging him to stop) I'm sorry,  
it's all my fault. I should have  
stopped them. It was not my  
lassitude or the laziness that made  
(MORE)

AMELIA (I.G) (CONT'D)  
 me foolish- it was on who I were.  
 Please, don't punish them.

ADOLF HITLER (I.G)  
 Shh, you're right. It's not your  
 fault. It was their decision.

AMELIA (I.G)  
 (Continues- imploring) No, I'm  
 sorry. It was my fault that kept  
 their decision. They will not do  
 that ever again.

ADOLF HANDLES HER WHO IS HOLDING HIS LEG, BY PUSHING HER  
 AWAY. HITLER WALKS ACROSS THE HUSHED TABLE FILLED WITH THE  
 OFFICIALS, OSKAR AND HOSS WAITING FOR HIM IN FRONT OF THE  
 SERVED MEAL.

ADOLF HITLER (I.G)  
 Just eat.

HE TAKES UP THE STAIRS TO THEIR ROOMS- AMELIA CONTINUES  
 BEHIND BEGGING HIM TO STOP. ADOLF KNOCKS ON ELSABETH THEN  
 BERTHA AND IDA'S ROOM- SOON THEY COME OUT FROM THEIR ROOMS.  
 CLARAMOND AND BERTHA SEEMS VERY BRIGHT TO PLEASE HIM UNTIL  
 THEY SEE AMELIA WEeping AND THE SS.

COMMANDANT HOSS SWIFTLY GLANCES UP AT THEM- SCANNING THE  
 GIRLS AS HIS DAUGHTERS BY OBSERVING THEIR FIRST AMIABLE  
 BEHAVIORAL IMPRESSION TOWARDS HITLER.

IDA HAS PARTICULARLY CHANGED WELL- HER BLONDE HAIR HAS  
 GROWN MUCH LONGER, SHE HAS ALSO DEVELOPED PHYSICALLY  
 GLAMOROUS. BUT HER SMILE DOESN'T DAZZLE IN THE MOMENT.

ADOLF HITLER (I.G) (CONT'D)  
 Gather up in Ida's room.

- IDA'S ROOM

THE TRIOS GETS IN THE ROOM, HITLER LOCKS THE DOOR.

ADOLF HITLER (I.G) (CONT'D)

Was it so difficult to remember  
what I have told you that night?  
Well, I could remember I have told  
you goodbye, and? Who told you to  
do that?

THEY REMAIN SILENT. ABRUPTLY, ADOLF SLAPS THEIR CHEEKS IN A  
ROW. ELSABETH IS ON THE VERGE OF TEARS, BERTHA REMAINS  
MISTY-EYED. IDA TRIES TO STAY STRONG AS A WOMAN, HOLDING  
HER TEARS. HE SLAPS THEM AGAIN WITH MORE SOLID FORCE.  
AMELIA TRIES TO OPEN THE LOCKED DOOR.

ADOLF HITLER (I.G)

(To Amelia) Leave the door!

ELSABETH (I.G)

(Sobbing) I'm sorry, pa.

ADOLF HITLER (I.G)

Who told you to do that! This is a  
serious question. (Scowls at Ida)  
You? Why did you try to follow  
them? You are suspicious- you're  
not the girl who enjoys going out.  
Someone must've made you to do  
that.

IDA REMAINS SILENT- SHE STARTS TO LOSE HER CONTROL, SWEEPED  
BY THE SURROUNDINGS AND THE DANGER OF THE MAID.

ADOLF HITLER (I.G)

(Very bitterly) Who is it!

IDA (I.G)

(Not giving it in) It was me.

ADOLF HITLER (I.G)

Just say it! Don't throw lies to  
me. I won't do anything bad to the  
person. I need to know, Ida!

IDA (I.G)

How is it so important? We're all  
sorry enough for you, pa. Alright.  
It was the maid. She told me the

(MORE)

IDA (I.G) (CONT'D)

ball will be a chance to make new people.

ADOLF HITLER (I.G)

Stay right here.

HITLER EXITS THE ROOM AND CLOSES THE DOOR TIGHTLY. HE NOTICES AMELIA STANDING RIGHT IN FRONT OF THE DOOR.

ADOLF HITLER (I.G) (CONT'D)

Don't get in the room! I'm watching you.

HE TAKES DOWN THE STAIRS TO THE MAID AT THE KITCHEN. THE SS CONTINUES SERVING THEMSELVES SILENTLY ON THE TABLE, TRYING NOT TO OBSERVE HIS SITUATION.

ADOLF HITLER (I.G) (CONT'D)

(Whispers across the table) Just one of my SS girls staying in my place. They've done something wrong. (To the maid) Is it true? Did you talk to her like that night a few years ago?

MAID (I.G)

(Pause in frightful shock) Your mean Id-

ADOLF HITLER (I.G)

Yes! Don't you persuade her to go to the ball without my permission! You are just a worker in my house!

SERGEANT OSKAR STANDS UP IMMEDIATELY FROM THE TABLE, PULLS UP HIS GUN AT HER AND RELOADS.

AMELIA (I.G)

(Stopping him in the moment) Don't do that! No!

MAID (I.G)

(Wailing) I'm really sorry, sir.

OSKAR (I.G)  
Führer, your maid needs what she  
deserves!

HE ENDS UP SHOOTING THE MAID- BLOOD SPLATTERS AROUND THE  
KITCHEN. SHE FALLS DOWN, THE THREE DAUGHTERS BOLTS OUT OF  
THE ROOM AND TAKES DOWN THE STAIRS. AMELIA SHRIEKS AND RUNS  
UP TO THE MAID. OSKAR KEEPS A BRIEF SMIRK ON HIS FACE-  
HITLER SMILES AT HIM BRIEFLY, COMMANDANT HOSS DISARMS HIS  
GUN. IDA RUNS OUT OF THE HOUSE, CRYING IN SHOCK.

ADOLF HITLER (I.G)  
(Bewildered- forgets to hide the  
identity of her daughter from Hoss)  
Ida!

COMMANDANT HOSS (I.G)  
(Sees his time) Führer, shall I go  
and bring her?

ADOLF HITLER (I.G)  
Go!

EXT. BERGHOF BACK YARD- AFTERNOON

THE GUARD IMMEDIATELY RUNS ACROSS THE YARD INTO THE HOME  
BUILDING. COMMANDANT HOSS SEES AND APPROACHES TO IDA,  
WEEPING ALONE IN GRIEF. HE SITS NEXT TO HER ON THE YARD-  
SHE PAUSES HER TEARS AS SHE NOTICES HIM.

COMMANDANT HOSS (I.G)  
You don't have to stop your tears.  
I know how it feels to watch the  
first death of someone in your  
life. We will try to leave as soon.  
We're so sorry- he seemed out of  
control.

IDA (I.G)  
(After a moment of control) Who  
are-

COMMANDANT HOSS (I.G)  
I'm commandant Rudolf Hoss. Sorry,  
just Rudolf Hoss. Or Hoss. What's  
your name?



IDA (I.G)

(Pause) I'm Ida Hitler. I mean Ida.  
I'm Hitler's daughter, I'm sure you  
know who he is.

HOSS TAKES A SILENT IMPACTFUL MOMENT ON THE ELATION OF THE  
DISCOVERY. HE TRIES TO KEEP THINGS TO HIMSELF FIRST.

COMMANDANT HOSS (I.G)

Sorry to interrupt you, but you  
don't prefer your surname?

IDA (I.G)

No, I'm quite okay with it. It's  
just an easier way to call me.

RUDOLF CAN SEE THE HIDDEN FEELING IN HER FACE SHE WANTS TO  
SPIT IT OUT.

COMMANDANT HOSS (I.G)

It's alright. I'm looking at you.  
Do you feel as hiding your surname?

IDA (I.G)

(Hesitates) I could not tell you  
that. Or else my dad will kill me.

COMMANDANT HOSS (I.G)

That gives an answer.

IDA (I.G)

(Slowly turns subtle- still in  
shock) Pa told me to freeze as a  
mouse in my room during your stay.  
And why? Simply, why did he had to  
shoot a person? (Moves back) Who  
are you people! Where are you all  
from?

COMMANDANT HOSS (I.G)

We're from Auschwitz concentration  
camp in Poland. Your father works  
there in inspection duty as well.

IDA (I.G)  
I want to know no longer.

COMMANDANT HOSS (I.G)  
I feel I know you if I were you.

IDA (I.G)  
What are you trying to do to me?  
You are different. You are not me.  
But you're nothing different from  
that man who kills people!

COMMANDANT HOSS (I.G)  
You are something different. And  
you'll be someone different if you  
could visit the camp. Don't you  
ever feel something is waiting for  
you?

IDA TAKES A LONG PAUSE- WE CAN SEE THE FORGETFULNESS IN HER  
FACE. HITLER CALLS IDA FROM THE BUILDING- RUNNING TOWARDS  
HER:

ADOLF HITLER (I.G)  
Come here, quickly! (Sees Hoss)  
What were you doing? I've asked you  
to bring her back!

AMELIA (O.S) (I.G)  
Get out of here!

AS THE OFFICIALS AND OSKAR GETS KICKED OUT OF THE HOME  
BUILDING, IDA WALKS TOWARDS ADOLF SILENTLY, HOSS FOLLOWS  
HER BEHIND. THE GUARD BRINGS OUT THE BODY FROM BERGHOF IN  
B.G.

ADOLF HITLER (I.G)  
We have to get out of here now. Get  
in the car. (To Ida) What are you  
doing here! Get in the house!

SHE SLOWLY STANDS BACK INSIDE THE HOME- COMMANDANT HOSS  
TRIES NOT TO SIGNIFY THEIR ONGOING INTERACTION. HER EYES  
GROWS INTO A BIGGER DECISION AS SHE WATCHES HIM FOLLOWING  
THE GROUP OUT OF BERGHOF. IDA ENDS UP RUNNING TOWARDS THEM  
IN FRONT OF THE FÜHRERWAGON.

IDA (I.G)

Wait, wait!

HITLER TRIES TO IGNORE HER, CONTINUES TRYING TO GET IN THE VEHICLE RAPIDLY, CALLING OTHERS TO BOARD ON. MEANWHILE- AMELIA SHOUTS TO HER FAR BEHIND:

AMELIA (I.G)

Come back here, Ida!

IDA TAKES A BEAT SWIFTLY GESTURING HER TO WAIT. BUT CARLENE RUNS TO CATCH HER. ADOLF ENDS UP LISTENING TO IDA- AMELIA ARRIVES ON THE SPOT, TRYING TO TAKE HER BACK SAFELY. ELSABETH AND BERTHA WATCHES THEM THROUGH THE WINDOW AT B.G.

IDA (I.G)

I want to follow you to Auschwitz.

AMELIA (I.G)

What? No, Ida! (Avoiding Oskar) See what he has done! Stay away from him now!

ADOLF HITLER (I.G)

We are trying to stay away from you.

HOSS IMMEDIATELY WHISPERS TO ADOLF, EVEN KNOWING SHE IS HIS DAUGHTER:

COMMANDANT HOSS (I.G)

Führer, but I thought you told us she is one of your SS girls.

HITLER PAUSES IN DAZE- TO TELL THE TRUTH OR KEEP THE PRIDE FROM OTHERS WHOM HE HAS ALREADY LIED TO. MEANWHILE- THE GUARD TRIES TO TAKE OSKAR OUT OF BERGHOF.

ADOLF HITLER (I.G)

(To the guard) Leave him. We are about to leave. (Whispers to Ida right next to Amelia) Alright, then follow us to Auschwitz. But only for a week- don't you consider it as an easy place. Is it a deal, Amelia?

AMELIA (I.G)

It's very dangerous! I can't accept this as a deal- but as a sigh.

ADOLF HITLER (I.G)

(Glances at Hoss' reaction) Then don't sigh. I just have to. She wants a new, brief experience that may change her from the secret girl she were. (Meets her eyes closer) I'm sure you don't want to continue on fight with her. Or see the daughters fight.

AMELIA (I.G)

That sounds temporary.

ADOLF HITLER (I.G)

I have told you, she will change. She is the one who needs it the most.

AMELIA (I.G)

Then how about you?

ADOLF HITLER (I.G)

What do you mean? Why would I change? Oh, I'm sorry for just now.

AMELIA (I.G)

(Whispers- gazing at Oskar) I think you are influencing him badly. And the world. Think about it.

ADOLF HITLER (I.G)

(Hushing her) I will come back come back as soon as possible. Enough with talking my story.

AMELIA (I.G)

What I want you to change is not your such story. They are your mistakes and influence that should take the biggest turn- to realisation. And especially with the relationship of our family.

(MORE)

AMELIA (I.G) (CONT'D)

(Decides) Just for a week or less.  
Make sure to keep her safe in the  
villa most of the time. Don't get  
her involved near those people,  
especially him. Or from anyone!

ADOLF HITLER (I.G)

Don't worry, you said what's in my  
mind of action. I will keep her at  
my best.

IDA STILL LOOKS HALF-UNAWARE OF THE CHOICE, POSSESSED BY A  
STRONG FEELING OF REMEMBRANCE.

INT. FÜHRERSONDERZUG- PASSENGER CAR- LATE AFTERNOON

IN THE RUNNING CAR FILLED WITH SILENT OFFICIALS AND  
COMMANDANT HOSS, HITLER WALKS UP STERNLY TO THE SEATED IDA.

ADOLF HITLER (I.G)

We'll stay in a villa around  
Auschwitz. You'll be in there most  
of the time.

IDA NODS HER HEAD- KEEP GLANCING AT RUDOLF UNCERTAINLY.  
ADOLF WALKS UP TO THE CONFERENCE CAR.

- CONFERENCE CAR

SERGEANT OSKAR WAITS ALONE AT THE TABLE INNOCENTLY UNTIL  
HITLER ENTERS THE CAR. HE TAKES A SEAT IN FRONT OSKAR  
SLOWLY.

ADOLF HITLER (I.G)

So we're leaving Berghof early like  
this. Good, keep that smirk.  
(Pause) I'm serious. You actually  
did your job at Berghof.

OSKAR FLICKS A SMALL FROWN OF ODD.

ADOLF HITLER (I.G) (CONT'D)

The maid was half-Jewish. It didn't  
mean you rather had to half-kill  
her. Her blood certainly must have

(MORE)

ADOLF HITLER (I.G) (CONT'D) (CONT'D)  
been blended with that very germ of  
a rat.

OSKAR (I.G)

By rat you mean the Jews, Führer?

ADOLF HITLER (I.G)

Exactly. The existence of the maid  
first walked into my forceful  
resist. I assume my wife was the  
push. But you have killed her-  
which defines a good murder! So why  
should I live in power shaded with  
resist?

OSKAR (I.G)

Führer, I insist it is because of  
Commandant Hoss and the Jew Harles  
Hosser. There's nothing to hide  
from them. They're already all in  
your hand of power. Your resist  
sometimes makes me delay my work,  
Mein Führer.

ADOLF HITLER (I.G)

I know your job is murder. But that  
boy is under control of our  
commandant! We can't easily kill  
one or both. It's not resist- I'm  
trying to forget all the wrong of  
his action. Trying my best to keep  
my consideration that Hoss is the  
only good commandant I know.

OSKAR (I.G)

That's not where your best belong,  
Führer! He is not in the line of  
your expectation!