

THE DEBT

Screenplay by

Matthew Vaughn & Jane Goldman

and

Peter Straughan

1 INT. CARGO PLANE. MILITARY AIRBASE. ISRAEL - DAY 1

A strange ROARING sound...

CLOSE ON A YOUNG WOMAN

...in darkness. Light begins to spill on her from the right - revealing her face, lost in thought. This is RACHEL SINGER - pretty, painfully young looking. A surgical dressing covers half her face.

As we pull back a little we see that two YOUNG MEN sit either side of her. They are STEPHAN GOLD (thirties) thick-set, capable, and DAVID PERETZ (late twenties), dark-haired and pale-faced.

The three faces in the darkness, each looking straight ahead - something from a Caravaggio painting.

The roaring, which we realise is the sound of ENGINES, gradually runs down into silence.

The light from the bay door which is opening off-screen begins to flood the scene with HARSH DAYLIGHT, revealing the inside of a CARGO PLANE.

Stephan turns to look at the growing light. Then he turns to Rachel.

STEPHAN

Breathe.

He stands. Rachel turns to look at David but he is standing too, his face a mask.

Rachel gathers herself, then stands and turns to follow the other two, walking towards the light.

As the three approach the opening and descend the ramp of the bay door, we hear a woman's voice:

SARAH (V.O)

We should never forget how young they were.

EXT. AIRBASE RUNWAY. ISRAEL - DAY

TRACKING THE THREE

...as they walk across the tarmac - first Stephan...

SARAH (V.O.)(CONT'D)
My father, Stephan Gold, was the
youngest Unit Commander in
Mossad.

David is next...

SARAH (V.O.)(CONT'D)
David Peretz had his twenty-ninth
birthday while on the mission.

Then Rachel.

SARAH (V.O.)(CONT'D)
My mother was even younger. Only
twenty-five.

RACHEL'S P.O.V

Silhouetted against the bright light is a group of waiting
MILITARY and MOSSAD DIGNITARIES. Their hands are raised in
applause.

SARAH (V.O.) (CONT'D)
Despite their youth they'd had
the courage to confront an
unimaginable evil....

The three walk towards their welcoming party. Rachel blinks
against the sunlight, takes out a pair of sunglasses and
slips them on.

2	OMITTED	2
3	INT. FUNCTION ROOM. HOTEL NEAR TEL AVIV - DAY	3

CLOSE ON OLDER RACHEL

...now 56. Handsome, impeccably groomed. A long crooked
SCAR runs down one side of her face.

SARAH (O.S)
...a man whose sadistic
experiments left thousands
disfigured or dead, who became
known by a name which defiles the
annals of medicine: *The Surgeon
of Birkenau.*

She's wearing tinted glasses, staring at us, listening to
Sarah speak.

REVERSE

Rachel's daughter - SARAH - stands at a podium, reading the Dedication to a rather large audience who have come for the launch of her first book.

She's 31, and clearly her mother's daughter.

The cover image from the book is projected on a screen behind Sarah - a black and white photograph of a young Rachel, David and Stephan. Above their faces, the title - *In Our Hands*.

SARAH

Their mission had been to return
him to Israel to stand trial.
Instead it ended with his death
on the streets of East Berlin...

CUT TO:

4 EXT. MILITARY AIRBASE. ISRAEL - DAY - THE PAST 4

CLOSE ON YOUNG RACHEL

...as she waits behind David and Stephan, face bleached out by the sunlight. She stares at the ground.

SARAH (V.O.)

But this was not what was
celebrated. It was their youth
itself that became a symbol. Here
were the children who had faced
Israel's greatest nightmare, her
greatest pain...

David and Stephan have moved out of shot and Rachel reaches the DIGNITARIES. Still looking down, she manages a smile, a bob of her head, reaches out to shake the first hand...

5 INT. FUNCTION ROOM. HOTEL NEAR TEL AVIV. DAY 5

CLOSE ON OLDER RACHEL

...lost in the memory.

SARAH (O.S.)

...and in the simple act of
facing the Monster, had helped to
vanquish it.

Sarah, has finished reading and looks for her mother in the audience...

SARAH (O.S.) (CONT'D)
This book is dedicated to my
inspiration. My mother, Rachel
Singer.

People around Rachel begin to applaud, the sound almost startling her. Automatically she gives the same bob of the head, acknowledging the applause.

Sarah, cheeks burning with a mixture of embarrassment and emotion, hasn't finished yet. She locks eyes with her mother.

SARAH (CONT'D)
Mother, I'm so very proud to be
your daughter.

More applause. Rachel manages to smile.

6 INT. FUNCTION ROOM. HOTEL NEAR TEL AVIV - LATER 6

The room is now alive with the excited chatter of the guests.

Rachel moves against the tide of the audience with a fixed social smile, murmuring thanks to well-wishers, trying to get out, trying not to look like she's trying to get out...

7 EXT. TEL AVIV. HOTEL NEAR TEL AVIV. PATIO - CONTINUOUS 7

She emerges onto the empty patio, slides the glass door shut behind her, muffling the chatter from the room beyond. She lights a cigarette, inhales greedily, trying to calm down. She stares at the sun blazing over the Mediterranean ahead of her. Her glasses darken against the reflected glare.

As if sensing something she turns to see a SMALL BOY - her GRANDSON - watching her from behind the glass of the patio door, something UNNERVING in his direct gaze.

Rachel stares back at him in silence.

Sarah appears behind the boy, her son, and scoops him up into a hug. Still the boy stares at his grandmother, who gives a tight smile and turns back to the sea.

Another guest walks up to Sarah and she nods, smiling, at what he is saying to her but her eyes slide back to her mother, standing on the other side of the glass.

8

INT/EXT. APARTMENT BLOCK. TEL AVIV SUBURB - DAY

8

A shabby, dimly-lit stairwell in a run-down section of the city.

A YOUNG MOSSAD AGENT knocks at one of the apartment doors. After a moment it is answered by OLDER DAVID, now 62.

YOUNG AGENT
David Peretz?

DAVID
Yes.

YOUNG AGENT
You were expecting me?

David looks at this young version of himself.

DAVID
Yes. I was expecting you.

YOUNG AGENT
Would you come with me sir?

David stares at him, then walks back into the apartment. The door almost swings shut and the Agent catches it, considering walking in after him. But before he can, David re-emerges carrying his jacket.

DAVID
Let's go.

TITLES BEGIN -

We TRACK with David, CLOSE on his face as the two men begin the long walk down the staircase.

He doesn't say anything to his companion, doesn't look around him, and we HOLD on that face as his mind tries to catch up, tries to work something out, to decide...

9

EXT. STREET - CONTINUOUS

9

The apartment block stands on stilts. Abandoned furniture is piled around the columns supporting the building.

Still on David as the two men walk out from the darkness into the street that services the run-down estate. David follows as the agent moves ahead towards a larger road.

They cross a busy carriageway, and wait for a moment on the central reservation for a break in the traffic.

Parked on the far side of the road, two identical cars, their windows tinted.

The Agent moves to the leading car, opens the driver's door and gets in. David stops in the road, opens the rear passenger door and throws his jacket inside.

He pauses for a moment and turns to look back at the second car.

10 INT. CAR - CONTINUOUS 10

A MAN sits in the back of the car, silhouetted against the brightness outside. This is OLDER Stephan, now 63.

He watches as David straightens up, hands on hips, squinting up at the sun.

11 EXT. STREET. TEL AVIV SUBURB - CONTINUOUS 11

DAVID
(Indistinctly)
Sorry.

The Agent turns.

YOUNG AGENT
What, sir?

DAVID
(Beat)
I - I think I...

He stands like that for a moment and then suddenly STEPS OUT INTO THE ROAD in front of an on-coming TRUCK. The impact sweeps him out of the frame.

The shocked Agent scrambles out of the vehicle as other cars screech to a halt in front of David's lifeless body.

TITLES END.

12 EXT. TERRACE. HOTEL NEAR TEL AVIV - NIGHT 12

A celebratory dinner for the book launch is in progress - publishers, journalists, local dignitaries...

Rachel is re-joining the table, taking her place beside her daughter amidst the dinner party chatter. Sarah watches her.

SARAH
When are you going to stop?

RACHEL
Stop what?

SARAH
The smoking.

RACHEL
Soon.

SARAH
I hope so. Do it for your grandson.

SARAH
Are you sure you have to go back home tomorrow?

RACHEL
It's all arranged, I'm afraid...

SARAH
But we'll have breakfast before you go? I thought maybe we could take a walk on the beach? (Trying to sound casual) I'd like you to see more of him.

A WAITER leans over with WINE for Rachel. She covers her glass.

RACHEL
(To Sarah, ill-at-ease)
Well, I'll be back. We can...maybe in the holidays or...

MIRIAM, a PUBLISHER appears at her shoulder with a copy of Sarah's book.

MIRIAM
I've marked the place. I thought perhaps from chapter eleven...?

RACHEL
...Yes, thank you.

Rachel nods absently, flicking through the pages of the book. Sarah realizes, with a small stab of pain, that she has no idea what that means.

SARAH
If you'd rather read something
else, mother.....

RACHEL
No, that's fine.

Rachel is barely listening. She is staring at a black and white photograph in the book.

We see that the photograph is of a YOUNG MAN in NAZI UNIFORM. It's titled: DIETER VOGEL, "*The Surgeon of Birkenau.*"

MIRIAM
You must be very proud.

Rachel looks up at her, realizes what Miriam is talking about.

RACHEL
(A little automatic)
...It's a wonderful achievement.
I'm very proud of her.

MIRIAM
And I'm sure you were invaluable
in the research.

SARAH
(Keeping it light)
Actually, my mother withstood all
interrogation. My father was the
talker. (Trying a joke) I'm the
only journalist in Israel she
won't speak to.

Miriam laughs obligingly but Sarah instantly regrets the remark.

There is a sudden excited MURMUR from the table. The women look over to where Stephan approaches the table. He is in a motorised WHEELCHAIR. The Mossad Agent attends discreetly in the background.

Rachel's face hardens.

RACHEL
I thought he couldn't come.

SARAH
(Standing up, surprised)
So did I.

Several of the local POLITICOS have stood up to greet Stephan, who is all smiles and handshakes.

STEPHAN
(To the politicians)
Please, sit, sit. My God, it must
be election season.

There's good-natured laughter from the table. Sarah joins
her father, kissing his cheek.

SARAH
You came.

STEPHAN
I came. So you're the famous
author I've heard so much about?

Rachel watches as he takes a place at the table, picks up a
copy of the book and examines the cover photograph, holding
his glasses a little from his eyes to focus.

STEPHAN (CONT'D)
(Without looking)
Rachel.

RACHEL
Stephan.

STEPHAN
(To Sarah)
Now you're the expert, maybe you
could tell me something.
(Pointing to himself) Who's this
handsome devil on the cover?

More polite laughter from the table.

STEPHAN (CONT'D)
It went well?

SARAH'S HUSBAND
She was wonderful.

STEPHAN
That's good. Good, good. That's
very good.

Rachel takes a sip of water and notices Stephen's hands,
crumbling some bread - they're SHAKING.

She looks up at his face, reads the hidden STRAIN there.

He senses her gaze and meets it, and for a second his smile
falters and SOMETHING LIKE PANIC flickers in his eyes.

Rachel stares back at him, disturbed. Miriam stands,
tapping her glass with her fork.

MIRIAM

I just want thank you all for coming to help us celebrate the launch of this wonderful book. I'm sure we're all particularly thrilled to have two of the heroes of this story at the table. And even more thrilled that one of them has agreed to read for us...

Applause. She gestures to Rachel who stands, still looking at Stephan. The table quietens down. Rachel opens the book at the marked place and hesitates, only now realising what she is about to read. Then...

RACHEL

(reading)

"On the evening of the 31st of December, it began to rain more heavily. So isolated had they become from the outside world that it was only when she looked out of the window that Rachel remembered it was New Year's Eve...

13 INT. KITCHEN. BERLIN SAFE HOUSE - NIGHT - THE PAST 13

Young Rachel stands in the small kitchen. Rain lashes on the window. She stares out at some FIREWORKS exploding nearby, then turns away and begins to gather three METAL SAUCEPANS from the shelves.

We TRACK with her as she walks into the...

14 LIVING ROOM 14

And begins to place the pots on the floor to catch the rainwater which is dripping through various points in the ceiling.

As she positions the last pot we REVOLVE around her to get our first view of the far wall. And there, tied to a radiator, is DIETER VOGEL, now 50. He's bound, his mouth taped, apparently asleep.

Rachel doesn't, of course, react to this sight. Instead she begins to clear away some pieces of BROKEN GLASS BOWL from the floor. We TRACK with her as she walks back down the short hallway into the kitchen, drops the pieces of bowl into the bin. From the living room comes the three distinct PINGS of rainwater dripping in the pots.

She stops suddenly, puzzled. It's a moment before she works out what she's noticed - something has changed in the sound of the rainwater next door.

There are only two drips instead of three.

She walks back towards the living room...

RACHEL'S P.O.V - through the living room door we can see that one of the pots has been overturned. Rachel slows to a stop. A sudden wave of adrenalin causes her to turn but...it's too late. Vogel steps out of the alcove he's been standing in so that he is directly in front of her. Before she can even cry out he has slashed her face open with a SHARD OF GLASS.

Instinctively she cups her hands to her ripped face. Vogel grabs her by the hair and stepping behind her, tries to worm his other hand underneath her raised arms to reach her throat with the glass.

Her training kicking in, Rachel uses a *krav magah* move to grab and twist Vogel's forearm, breaking his hold on her and turning the arm until, with a yell of pain, Vogel drops the shard. He swings wildly at her, but Rachel ducks the fist and drives the palm of her hand up into his face.

Vogel stumbles back, surprised by her speed and the sudden pain of the blow.

Rachel is about to press home the attack but is blinded by blood from her wound washing into her eyes.

As she wipes her eyes clear, Vogel grabs a LAMP from a small chest of drawers in the hall and smashes it into her face. She falls.

Vogel begins to run, but, driven by adrenaline and desperation, Rachel scrambles onto all fours and lunges at him, catching hold of his trouser leg as he moves towards the front door.

Vogel stumbles, manages to pull a leg free and stamps down on Rachel who lets go with a moan. He stamps again, steps free and kicks her hard in the head.

Rachel rolls with the force of the kick and comes to a rest, losing consciousness.

RACHEL'S P.O.V - LOW ANGLE - Fluttering in and out of darkness - Vogel's feet as he stands beside us, breathing hard. Then he turns and hurries to the front door...and out.

15 EXT. WALKWAY. BERLIN SAFE HOUSE - NIGHT. 15

Vogel hurries along the walkway and sets off DOWN THE SPIRAL STAIRCASE of the apartment building.

16 INT. BERLIN SAFE HOUSE. NIGHT. 16

Rachel lies motionless. Then a cough. And another. And finally she rolls over, holding her gaping cheek with one hand, and drags herself towards the CHEST OF DRAWERS.

17 EXT. STAIRWELL - NIGHT 17

Vogel runs down the spiral staircase.

18 INT. HALLWAY - NIGHT 18

With difficulty, Rachel pulls out a GUN fitted with a silencer... and pulls herself towards the door.

19 EXT. STAIRWELL - NIGHT 19

Vogel's dwindling figure as he nears the bottom of the stairs.

20 EXT. WALKWAY - NIGHT 20

Streaming blood from her face, Rachel heaves herself out of the apartment towards the railings guarding the walkway. We hear the clatter of Vogel's feet on the stairs below. She raises the gun to the railings, to take aim....

21 EXT. COURTYARD - NIGHT 21

Bursting from the stairwell, Vogel starts to run across the courtyard towards the street.

22 EXT. WALKWAY/COURTYARD - NIGHT 22

Rachel's aim follows Vogel's lunge for the gateway...

RACHEL'S P.O.V

There is a lurid flash of fireworks from nearby and for a moment we see Vogel lit, about to make it to the gate and disappear forever...

Rachel FIRES. A single shot. And, improbably, incredibly, the tiny figure of Vogel drops.

Rachel hangs over the banisters far above us, gun in hand, staring at us with disbelief.

23 EXT. TERRACE. HOTEL NEAR TEL AVIV - NIGHT 23

Rachel finishes reading and puts the book down.

Nobody moves. The air of *bonhomie* has been replaced by an uneasy silence. Not knowing what else to do, one of the guests begins to clap and the others hurriedly join in. Rachel doesn't acknowledge the applause.

Stephan is staring at her with a STRANGE INTENSITY.

24 INT/EXT. STEPHEN'S CAR. TEL AVIV - NIGHT 24

Stephan and Rachel sit in the back of the car. Behind a screen the young Mossad Agent we saw earlier sits in the front next to the Driver. Tel Aviv races by in neon smears.

The air is charged with tension.

RACHEL
(Of the driver)
He's driving too fast.

Stephan ignores her. She turns to the window, watches as they streak past another car.

RACHEL (CONT'D)
This is ridiculous. What's so important? Tell me where we're going?

STEPHAN
We're going to David's apartment.

Rachel turns to him, startled.

RACHEL
David...?

STEPHAN
I keep track of people Rachel. It's my job. (Beat) I know he came to see you yesterday.

RACHEL
(contemptuous)
What's this? The jealous ex-husband or the intelligence officer?

STEPHAN

A little of both. What did he want?

RACHEL

Fuck you.

STEPHAN

What did he tell you?

Something about his intensity unnerves her.

RACHEL

He didn't tell me anything. (Off his look) He didn't! He told me where he'd been travelling, that he'd been teaching... We spoke for a few minutes and then I had to go.

Stephan is still staring at her, reading her.

RACHEL (CONT'D)

(Bristling)

If you don't believe me ask him yourself.

And then he can't keep it from his face - and she knows. Something terrible has happened.

25 INT. LIVING ROOM. DAVID'S APARTMENT - NIGHT 25

Stephan sits in the middle of the squalid living room, lost in thought.

26 BEDROOM 26

Rachel walks slowly through the room, taking it all in - the little islands of occupation, the places where David sat, read, slept. Piles of newspapers. Used cups. A mound of laundry...

ON Rachel as she looks about her, looking for something, some sign from the man she knew. But there's nothing personal here. These are the rooms of a man who had no real home.

27 BATHROOM 27

Rachel walks in and switches on the light. She stares around the dirty bathroom.

CUT TO:

28 CLOSE ON YOUNG DAVID 28
...turning to face us, the beautiful smile...

CUT TO:

29 BACK ON OLDER RACHEL 29
...as she begins to cry.

30 LIVING ROOM - CONTINUOUS 30
Stephan sits listening to her breaking down.

31 LIVING ROOM - LATER 31
Rachel sits on the couch.

RACHEL
Why did he do it?

Stephan looks at her, considering.

He takes out a sheet of PRINTED PAPER, hands it to her. She reads some of the first page, then looks up at him.

And now we see it on her face too. Fear.

32 EXT. STAIRWELL OUTSIDE DAVID'S APARTMENT - NIGHT 32
The Mossad Agent sits on the stairs, smoking.

As the door behind him opens he stands aside and watches Rachel SWEEP past him down the stairs, without giving him a glance.

33 INT. RACHEL'S HOTEL - NIGHT 33
Rachel is packing, folding clothes neatly, precisely, silently - all the time a terrible tension in her movements.

She tries to close a drawer but it sticks, She keeps trying, then in a sudden rush of fury yanks the drawer free and hurls it across the room.

She stands breathing hard.

34 EXT. PATIO TERRACE/BEACH. HOTEL NEAR TEL AVIV - DAY 34

The next day. Tables under umbrellas are ranged along the terrace.

Sarah and her husband are on the beach below, playing with their son, laughing. As if feeling our gaze, she looks up at us, shielding her eyes against the sun.

REVERSE

Rachel sits at a table with Stephan, watching her daughter.

Stephan takes out an ENVELOPE and passes it to her.

She opens it and examines the contents - an AIR-PLANE TICKET and TWO PASSPORTS.

Stephan takes out a small BLACK CASE and slides it across the table towards her.

She turns to look at it with disgust, KNOWING WHAT IT IS. Then she takes it and puts it in her handbag.

STEPHAN

My car's waiting outside. It can take you to the airport.

Rachel turns back to stare at her daughter.

35 ON THE BEACH 35

Sarah, playing with her son, glances up once more at her mother on the patio.

36 SARAH'S P.O.V 36

Rachel stands, an elegant woman at breakfast, her dark glasses, her suit...She raises a hand and waves.

Puzzled, Sarah waves back, then watches as her mother begins to walk away from her.

37 INT. LOBBY/STREET - DAY 37

PULLING RACHEL

...as she walks from the bright light of the patio into the relative darkness of the hotel lobby, suitcase in hand, face set, steely.

We TRACK with her as she emerges from the shadow of the hotel back into the bright sunshine of the street and starts to walk along the sidewalk.

After a moment a CAR purrs alongside. She ignores it for a moment, keeps on walking, the car cruising beside her. Finally, almost angrily, she stops and gets in. The YOUNG AGENT sits in the back seat next to her. The car pulls smoothly away.

38 EXT. TEL AVIV AIRPORT - DAY 38

Rachel climbs from the car and walks towards the building, pulling her wheeled suitcase.

The young agent has climbed out and moves swiftly ahead of her, waiting as she passes into the departure building.

39 INT. AIRPORT PASSPORT CONTROL - DAY 39

Rachel looks down at her passport. We see her PHOTOGRAPH and name - RACHEL SINGER. She hardly reacts as the agent ushers her to the front of the queue.

An Officer takes her passport, and as he checks it, we see...

40 INT. CHECK-POINT CONTROL BOOTH. EAST BERLIN - DAY - THE PAST 40

...the passport again. We're now looking at the black and white image of YOUNG RACHEL. The name beneath it is ELSA ROGET.

The passport is slid back across the counter and we find ourselves in...

41 EXT. CHECK-POINT. EAST BERLIN - DAY 41

Rachel takes her passport back from the BORDER GUARD and walks forward, past the barrier into EAST GERMANY.

RACHEL'S P.O.V

A CROWD of people are waiting beyond the check-point for their loved ones. They're all looking eagerly at us. Only one YOUNG MAN has his back to us, turning away to light a cigarette.

Then he turns - Young David - a fine, sensitive face, darkly shadowed eyes. This is the SHOT we saw earlier. A moment when we see how anxious he is to play his part right. Then he smiles his beautiful smile...

Supered TITLES read "*East Berlin, 1965.*"

Rachel walks up to him and after a fractional hesitation they embrace.

DAVID
(In German)
How was your trip?

RACHEL
(German)
Fine. Everyone sends their love.

DAVID
You've cut your hair.

HIGH ANGLE

David takes her suitcase, and they begin to walk away, hand in hand, along the BERLIN WALL.

Finally...

DAVID
I'm David.

Rachel nods, embarrassed.

RACHEL
Rachel.

42 EXT. ANOTHER STREET - DAY 42

They have turned into another, quieter street.

David lets go of her hand, and they walk on.

43 EXT. COURTYARD/BALCONY. APARTMENT BUILDING - DAY 43

A figure leans over the railing on the crumbling balcony at the top of the building, smoking a cigarette, watching. This is YOUNG STEPHAN.

HIGH SHOT - POV

David and Rachel are coming through the iron gate into the run-down looking courtyard.

A MIDDLE-AGED WOMAN - the building's only other occupant - watches the couple as they pass, David murmuring a greeting.

44 INT/EXT. STAIRWELL - DAY 44

A brief glimpse of the couple climbing the winding stairs - a view we have seen before.

45 INT. EAST BERLIN - SAFE HOUSE. DAY 45

The place looks like a squat.

YOUNG Stephan sits playing idly at a battered old upright piano, a cigarette in his mouth. He looks up as David and Rachel walk in and stand framed in the doorway, looking every inch the young married couple. Stephan looks at them for a beat, then starts to play the first few bars of Mendelssohn's wedding march.

The other two blush furiously, not amused. Rachel takes her case from David.

RACHEL
Where do I sleep?

STEPHAN
You're in my room.

He waits just long enough to enjoy her reaction.

STEPHAN (CONT'D)
I'm moving in with him. (Beat)
You're at the end there.

She nods and walks off.

46 INT. KITCHEN - LATER 46

Stephan is smoking. David sits at the table. He is using a file to create a notch at the bottom of a thin strip of sprung steel.

Both men can hear the BATH RUNNING in the bathroom, both very aware of this new female presence in the house they've been sharing together for the last month.

STEPHAN
What do you think of your new wife?

David frowns at the steel strip, seeming preoccupied.

DAVID
Too young.

Stephan watches him, amused.

STEPHAN

Pretty.

David shrugs.

STEPHAN (CONT'D)

You didn't notice.

He begins to sort his possessions out.

STEPHAN (CONT'D)

You know what I've noticed? You don't notice women. I've noticed that. How long have I known you?

DAVID

(examining the steel)

I don't know.

STEPHAN

Two years. All the places we've been to. You don't look at women. Before I get into that bed, is there anything you have to tell me?

David sighs, blows on the steel strip and holds it up for Stephan to examine.

We hear the bathroom door open and there is a quick glimpse of Rachel wrapped in a towel as she slips past the door heading for her room. The two men watch her pass. Stephan turns and catches David's expression.

STEPHAN

Well, well...I think he just noticed.

CUT TO:

47 INT. SAFE HOUSE - RACHEL'S ROOM - NIGHT 47

Rachel sits on her bed drying her hair. She stops, listening to the indistinct murmur of the men's voices from the room next door. Rachel leans towards the wall, trying to hear more but the voices fall silent.

48 INT. SAFEHOUSE - MORNING 48

David, holding a kitchen knife, MOVES TO STAB Stephan.

Stephan uses a *krav magah* move to disarm him. The knife clatters to the floor as he twists David's arm behind his back.

There's an element of showing off and Stephan uses a little more force than is necessary. David winces but doesn't say anything.

Stephan turns to Rachel who has been watching.

STEPHAN

Yes?

Rachel nods and they change places. David picks up the knife and repeats the "attack" move on her. She disarms him easily.

STEPHAN (CONT'D)

Now an attack from behind.

David takes his position, grabbing Rachel from behind, but he's so awkward with her the attack seems a little tentative.

Stephan talks as Rachel practises breaking free from the hold.

STEPHAN (CONT'D)

Where have you come from?

RACHEL

Argentina.

STEPHAN

Really? Whereabouts?

RACHEL

Cordoba.

STEPHAN

What were you doing there?

RACHEL

My husband is an Industrial Chemist.

Stephan glances at David, amused.

STEPHAN

He does *look* like a chemist.

David grabs Rachel again, once more holding back a little.

STEPHAN (CONT'D)

She's not going to fucking break, David. Move.

He takes David's place.

STEPHAN (CONT'D)

What were you doing before this?

RACHEL
Before Argentina we lived in
Hungary where my husband
studied...

Stephan is smiling. She realizes he's talking about Mossad.

RACHEL (CONT'D)
Oh...Liaison.

STEPHAN
And what did you do in Liaison?

RACHEL
(Beat)
Translator.

Stephan looks even more amused.

STEPHAN
So, first time in the field.

Rachel feels herself blush a little angrily. Stephan grabs her from behind and Rachel executes a perfect break, twisting Stephen's arm. Stephan winces, surprised.

STEPHAN (CONT'D)
Good. That's...good.

David gives the slightest of smiles.

DAVID
Welcome to *Metsada*.

49 OMITTED 49

50 INT. BERLIN SAFE HOUSE - RACHEL'S BEDROOM. NIGHT. 50

Rachel lies in bed, restlessly playing with a locket around her neck.

Giving up on trying to sleep, Rachel rises from the bed, throws on a robe and pads out of the room...

51 INT. BERLIN SAFE HOUSE - LIVING ROOM. CONTINUOUS. 51

...and into the living room. She sits down at the table, stares at a FILE before her. She hesitates then opens it, forces herself to look at the terrible PHOTOGRAPHS inside - a pile of severed legs, bodies covered in mustard gas wounds, phosphorus burns, a naked woman, barely a skeleton, held up by two Nazi nurses, a row of DEAD BABIES, rulers laid beside them to indicate dimensions...

Rachel stares at this last image, overwhelmed.

52 HALLWAY 52

David stands watching her through the half open door. He makes a small move - perhaps to go to her - then stops himself and slips back into the darkness.

53 EXT. STREET - MORNING 53

A tram trundles down the wide Berlin street.

Rachel and David are walking to Vogel's surgery, holding hands. She's pale, very frightened. David walks, trying, and failing, to think of anything to say to her.

He suddenly notices an odd sound. It's Rachel, humming tunelessly to herself, very low. Something about this pierces him. He gives her hand a squeeze.

54 EXT. CLINIC - DAY 54

The two stand in the doorway, at the foot of the stairs leading into the clinic, their husband and wife routine.

DAVID
(In German)
I'll be waiting for you.

She nods, trying to smile.

RACHEL
(her throat is tight)
I won't...be long.

They kiss. She turns to go, looking so young and lost... David hesitates, staring after her, then walks quickly away. Rachel walks up the steps towards the entrance.

55 INT. WAITING ROOM. DAY. 55

A large NOTICE BOARD covered with photographs of grateful smiling MOTHERS holding their NEWBORN BABIES - row upon row of new life.

Rachel sits staring at the board. She turns her attention to the frosted glass door to the doctor's surgery. Indistinct shadows move on the other side.

She turns to look at the other two women sitting looking through magazines, then back to the door. A shadow darkens as it approaches the glass, then the door opens and a NURSE leans out.

(All dialogue at the clinic is in German, subtitled.)

NURSE

Frau Roget?

With a smile, the Nurse gestures for Rachel to enter.

56

INT. EXAMINATION ROOM. DAY.

56

Rachel stands behind a SCREEN, trying to control her nerves. All we can hear is the sound of RUNNING WATER and Rachel's tense breathing. Finally she takes off her skirt and unbuttons her blouse with trembling fingers. She puts on the gown, and slips out of her underpants, stumbling as she steps out of them.

We TRACK with her as she walks out from behind the screen into the large brightly lit room. She walks towards the GYNAECOLOGICAL CHAIR at the centre of the room. On the far wall, behind a screen, someone stands washing their hands at a basin.

As she walks, Rachel passes a tray of MEDICAL INSTRUMENTS, her glance lingering on it.

She reaches the chair and climbs onto it. A pause and then, tentatively, she lifts her feet into the stirrups, tugging the gown to cover herself as best she can.

She tries to steady her breathing, focussing on the ceiling. A bright LIGHT shines down on her.

We hear footsteps approach.

Rachel closes her eyes.

VOGEL

*Good morning, Frau Roget. I'm
Doctor Bernhardt.*

Rachel opens her eyes. Vogel is sitting on a small stool, taking a speculum from the tray of instruments, his back to us.

RACHEL

Good morning, doctor.

He turns and smiles at us - and he has a wonderful, warm smile, the air of a gruff but kindly Uncle.

VOGEL

*Alright now, just relax. We're
going to do a little examination.
If you feel at all uncomfortable,
you just say. Alright?*

She manages to nod.

VOGEL (CONT'D)
*Alright, this is my hand... and
this is the speculum. It's going
to feel cold.*

Rachel reacts as Vogel pushes the speculum into place,
opens it and begins the examination. She stares up into the
light.

VOGEL (CONT'D)
Can I ask how old you are?

RACHEL
Twenty five.

VOGEL
*And how long have you and your
husband been trying for a baby?*

RACHEL
Nearly two years.

VOGEL
*Uhuh. Well, the ovaries look
fine. Alright, let's see... your
cervix is slightly retroverted.
Tilted backwards?*

Rachel raises her hand to her LOCKET NECKLACE and begins to
fiddle with it.

RACHEL
Really?

The angle from which we next see VOGEL, and the way the
image of his face freezes in black and white, tells us
clearly that this locket conceals a CAMERA DEVICE.

VOGEL
*Mmm. But that generally shouldn't
affect fertility.*

RACHEL
Oh, good.

VOGEL
*You have a slight accent, Frau
Roget. Where are you from?*

RACHEL
*Argentina. We just moved here...
A few months ago.*

VOGEL

Whereabouts in Argentina? Buenos Aires?

He looks up at her and Rachel instinctively moves her hand away from the locket. She finds herself nodding.

Vogel looks away again. Rachel bites down on a wave of panic.

VOGEL (CONT'D)

Oh, Buenos Aires. Beautiful. I went once, when I was young. We went to the Opera house I remember. What's it called again?

Rachel stares at the light. Beat.

RACHEL

Teatro Colon.

He turns back to her, holding a swab, the warm smile.

VOGEL

That's right. Beautiful. This might sting a little, dear.

Rachel winces.

VOGEL (CONT'D)

I'm sorry. Now, there's a couple of tests we need to run, make sure there are no problems. Is that alright?

Rachel nods. He pats her hand.

VOGEL (CONT'D)

Brave girl.

57 EXT. CLINIC - DAY

57

Rachel walks out and finds David waiting, smoking. He takes her hand and they walk off without speaking.

58 EXT. QUIET STREET - DAY

58

The two turn the corner, out of sight of the clinic. David glances at her. She looks pale, shaken. He feels a wave of sudden tenderness for her, opens his mouth to say something then catches himself.

CLOSE on their hands. After a moment David LETS GO. They walk on.

59 INT. BAR - DAY

59

Stephan sits at a table. Rachel and David appear beside him and join him. There is an awkward silence for a moment. Stephan sips his coffee.

STEPHAN
(in German)
So. Everything...?

RACHEL
(in German, abruptly)
Next appointment is on Wednesday.

She looks at David but he is staring at the table. Like Stephan he is uncomfortable with the thought of what Rachel has been through.

She takes his hand. He looks up, surprised, searches her face...

But then Rachel lets go and walks off towards the toilets.

David looks down at the SILVER LOCKET lying in his palm.

60 EXT. STREET - DAY

60

Stephan walks down the street. A SMARTLY DRESSED MAN walks towards him, absently jingling his CAR KEYS in his hand.

As he nears Stephan, the man fumbles the keys and they drop. Stephan dips down to pick them up and hands them back to the man with a smile.

SMARTLY DRESSED MAN
Vielen dank!

STEPHAN
Bitte sehr.

The two continue on their way, and we follow the smartly dressed man, closing in on his hand, in which he now holds his keys AND THE LOCKET.

We see him tuck it into his jacket pocket as he walks on.

61 EXT. RAILWAY STATION - FOOTBRIDGE - EARLY EVENING

61

The FOOTBRIDGE which crosses over a closed RAILWAY STATION below. On either side of the bridge runs a barbed wire topped FENCE. A few PEDESTRIANS cross the bridge in the early evening gloom, intent on getting home.

David and Stephan appear, walking over the bridge towards us. David's eyes flick to the tracks ahead and below as a TRAIN begins to thunder by.

Stephan begins to COUNT softly to himself as the train runs below his feet.

STEPHAN
One, two, three, four, five,
six...

DAVID (O.S.)
It's a ghost station...

62 INT. KITCHEN. SAFE-HOUSE - EVENING 62

A hand-drawn plan of a RAILWAY STATION is on the table.

David indicates the tracks on the plan.

DAVID
West Berlin trains pass through
East Berlin on this track, but
don't stop.

STEPHAN
Usually.

He raises a lighter to the cigarette in his mouth.

MATCH CUT TO:

63 EXT. RAILWAY BRIDGE - EVENING 63

As the train disappears into the gloom and Stephan slows to light his cigarette. Beside him David's eyes flick to the STATION PLATFORM in between the tracks below, eerily lit in the gathering dusk.

DAVID'S P.O.V - several BORDER GUARDS patrol the abandoned platform.

DAVID (V.O.)
The station's guarded at all
times...

We're TRACKING PAST the entrance to stairs leading down from the bridge onto the platform below. We see it's been sealed off with a locked gate. Another BORDER GUARD stands on the stairs below, staring up at us as we pass...

64 INT. KITCHEN. SAFEHOUSE - EVENING 64

AT KITCHEN TABLE

David indicates the point on the plan.

DAVID

...and the stairs to the platform
are sealed off.

65 EXT. RAILWAY BRIDGE - EVENING

65

The two men have walked on past the mid-point of the
bridge. David glances at the far track.

DAVID'S P.O.V - the track runs along the far side of the
platform. On the other side of the track is a barbed-wire
topped WIRE FENCE.

DAVID (V.O.)

Our train driver makes an
unscheduled stop on the near
track.

STEPHAN (V.O.)

The last two carriages will be
around...

66 INT. KITCHEN SAFEHOUSE - EVENING

66

Stephan indicates a point on the track.

STEPHAN

...here. And they will be empty.
Once that train has stopped, the
guards won't be able to see this
fence. And on the other side of
the fence is...

67 EXT. THE RAILWAY BRIDGE - EVENING

67

The two men are at the top of the stairs on the other side
of the bridge now. Stephan glances to his right...

STEPHEN'S P.O.V - TRACKING as we descend the stairs. We can
see that on the other side of that high wire fence is a CAR
PARK and a long, low building...

STEPHAN (V.O.)

...a postal depot.

We see that car park is lined with the yellow VANS of
Deutsche Post. Several FEMALE POSTAL WORKERS in dark skirts
and white blouses stand around the car park on their
breaks, smoking and chatting. As we watch one of the vans
trundles out of the OPEN FACTORY GATE.

STEPHAN (V.O.)
The vans come and go all day
long.

68 INT. KITCHEN. SAFEHOUSE - EVENING 68

David rolls up the plan.

DAVID
We're just one more parcel. Once
we're in West Berlin there'll be
transport to Templehof airbase
and a private charter.

Stephan stubs out his cigarette.

STEPHAN
That's the wrapping. Now all we
need is the present.

Rachel realises both men are looking at her.

69 OMITTED 69

70 OMITTED 70

71 OMITTED 71

72 OMITTED 72

73 INT. LIVING ROOM. BERLIN SAFE HOUSE - EVENING 73

Rachel runs the hem of a partially-made WHITE GARMENT
through a SEWING MACHINE. She finishes and takes it over to
where Stephan stands waiting. It's unfinished, but a fairly
good approximation of a MEDIC'S WHITE COAT.

RACHEL
Try this on.

Stephan puts it on. She tugs at the coat, straightens the
unfinished collar, runs her hands down the front to smooth
it out.

RACHEL (CONT'D)
(re: the coat)
How does it feel?

STEPHAN
(Flirting)
Nice.

Rachel ignores this, begins to pin the cuff of one of the sleeves.

STEPHAN (CONT'D)
Here you are, Mossad agent, all those years of training, the highest levels of marksmanship and *krav magah*, first big mission...sewing.

Rachel resists a smile, brandishes the pin.

RACHEL
Black belt in dressmaking.

He holds up his hands in surrender.

STEPHAN
I never argue with an armed woman.

74 INT. KITCHEN. SAFEHOUSE - LATER

74

Rachel and Stephan sit as David serves the dinner. Rachel examines her dish.

RACHEL
(Politely)
What is it?

DAVID
(Beat)
It doesn't have a name.

Stephan tastes his.

STEPHAN
(Grimacing)
Shit.

David lifts his spoon, blows on it.

DAVID
(Solemn)
Now it does.

They laugh a little, settle into eating.

David stares at his bowl, deciding whether or not to say something. Finally...

DAVID (CONT'D)
It's my birthday.

They look up at him in surprise.

75

INT. BAR - LATER

75

Tinny music plays.

The place is almost empty. In the back of the bar the three sit in a corner drinking beer - just young people, laughing, a little drunk. They could be students.

Rachel is reciting something from memory.

RACHEL
Uh, at ten - study the Mishnah,
at fifteen - study the Talmud. By
eighteen - stand under the
wedding canopy...

STEPHAN
We're too late for all of those.

They laugh.

RACHEL
Uh...twenty. In your twenties you
are to "pursue your life's
goals."

STEPHAN
(Flirtatious)
What are you pursuing Rachel?

Rachel thinks about it, shrugs.

RACHEL
I don't know. I'm waiting to find
out.

STEPHAN
(smiles to himself)
Youth...

RACHEL
What about you, grandfather? Have
you got a goal?

STEPHAN
(Smiling)
Oh yes. We believe in goals in my
family. We're very driven men.
My father was Director of
Collections by the time he was
fifty.

RACHEL
So what's your goal?

STEPHAN
Director of Collections by forty.

They laugh.

RACHEL
(To David)
What about you David. What "life
goal" are you pursuing?

David smiles, stares at his drink.

DAVID
This is it.

Rachel laughs, looks around at their less than glamorous
surroundings.

RACHEL
This is it? This is all you want?

David laughs. He would obviously rather change the subject
but Rachel is a little drunk, a little curious.

RACHEL
Seriously, what do you want out
of life?

DAVID
(Beat, shrugs)
I want this. I want to get Vogel.
I want him to be put on trial and
I want the world to watch so
everyone knows what he did. I
want them all to know the truth.

He looks up at their faces, embarrassed at having darkened
the atmosphere.

DAVID
And...I want another drink.

He gets up and walks off to the bar. Rachel stares after
him. Stephan watches her.

STEPHAN
Forget about it.

RACHEL
Forget about what?

STEPHAN

I've spent two years with him,
and I don't know him. Nobody
knows him. He's alone.

Rachel thinks this over.

RACHEL

What about family?

Stephan stares at her. She realises what this means.

RACHEL (CONT'D)

All of them?

STEPHAN (O.S.)

All of them.

He looks over at David standing at the bar.

STEPHAN (CONT'D)

Maybe it's not always a blessing
to survive.

76 EXT. STREET/PARK - DAY

76

A tram passes, revealing Stephan walking across the
scrubby, desolate park, jingling car keys in his hand.

Suddenly he drops them. He's about to pick them up when a
man dips down and hands them back to him.

We recognize the moment.

STEPHAN

Vielen dank!

SMARTLY DRESSED MAN

Bitte sehr.

Stephan walks on. In his hand he is now holding a small
METAL TUBE.

76A INT. EXAMINATION ROOM. CLINIC - DAY.

76A

From Rachel's POV we are watching Vogel as he prepares his
instruments.

She has come for her second examination.

VOGEL

*This is my hand. This is the
speculum.*

Rachel flinches as she feels the speculum.

VOGEL (CONT'D)
How did you find me?

RACHEL
(beat)
What?

VOGEL
Who told you about me?

RACHEL
Who... told us?

VOGEL
*Were you referred by a doctor,
or...?*

RACHEL
(trying to conceal her
relief)
Oh, Doctor Eisenberg.

VOGEL
Ah-ha. How is the old Jew?

RACHEL
Very good.

Vogel busies himself for a moment.

VOGEL
*Any history of infertility in
your family Frau Roget?*

RACHEL
No.

VOGEL
Are your periods irregular?

Rachel stares up at the light.

RACHEL
Yes.

VOGEL
*Yes. I think we've found the
problem.*

Rachel stares at him - she didn't know there was a problem.

VOGEL (CONT'D)
*It's very common. Your ovarian
follicles...well, inside you're
still immature.*
(MORE)

VOGEL (CONT'D)

*We need to help you with this.
There's something we can use, a
little injection. Do you want to
proceed?*

Rachel nods, dumbly. Vogel nods, turns back to his tray of instruments, begins preparing an injection.

Vogel turns back to her with the HYPODERMIC NEEDLE. Instinctively Rachel stiffens. He injects her.

VOGEL (CONT'D)

*(As he works)
How many brothers and sisters do
you have?*

RACHEL

*(Stiff)
None.*

VOGEL

An only child?

Rachel nods. Vogel smiles, not unkindly.

VOGEL (CONT'D)

*And yet you say there's no family
history of fertility problems?*

RACHEL

*(Beat)
I lost my mother in the war.*

Vogel stares at her. Then, to her dismay, he TAKES HER HAND, and pats it with such a sad, sympathetic look, that she feels her eyes prick with tears. Then he lets go and turns back to the examination.

76B EXT. CLINIC - DAY

76B

Rachel comes out to find David waiting for her again. Once more he takes her hand and they walk off.

76C EXT. QUIET STREET - DAY

76C

As they turn into the quiet street, David lets go of her hand. Rachel stops. She looks shaken. David watches her.

DAVID

Are you alright?

She nods.

Suddenly Rachel takes his hand again. David stares straight ahead but he DOESN'T PULL FREE and they walk on like that.

77 OMITTED 77

78 INT. SAFE HOUSE - LIVING ROOM - EVENING 78

Rachel and David walk into the room and find Stephan waiting for them.

STEPHAN
Identity is confirmed. We have a
green light.

Rachel and David stare at him.

78A EXT. ANOTHER STREET - DAY 78A

We are looking at a yellow DEUTSCHE POST van.

Stephan and David are walking towards it.

Stephan stops by the van, shielding David as he drops the length of thin steel we saw him working on earlier, from his sleeve - an improvised SLIM JIM. With professional ease he slips the Jim between the window and the weather shield. In seconds he has the door open and the two climb in...

79 INT. KITCHEN. SAFE HOUSE - NIGHT 79

Rachel comes out of the bathroom in her nightclothes, with her hair wet around her. She looks into the kitchen. David is sitting smoking. Rachel pauses in the doorway and then walks in. A small two bar electric fire provides the only light in the room. Rachel kneels down in front of it to dry her hair.

David looks at her as Rachel spreads her hair around her shoulders. She looks very beautiful. She starts to comb her hair. On impulse, Rachel HOLDS OUT the comb to David.

David takes it. He starts to comb, pulling it slowly through her hair. Then stops. The atmosphere is suddenly charged.

DAVID
It's a brave thing you're doing.

RACHEL
I'm not brave. I'm terrified.

DAVID
But you're doing it anyway.
Because you know how important it
is.

Another stroke and then he stops again, stares at the comb in his hand.

DAVID
You're very brave.

RACHEL
(Beat)
David...

Rachel turns round and stares at him, overcome with longing. She leans in to KISS HIM. For a moment David hesitates, but then it's as if something inside him closes and he pulls back from Rachel, his face cold.

Without a word he gets up and walks out. Rachel sits, crushed...

80 INT. LIVING ROOM. BERLIN SAFE HOUSE - LATER. 80

Rachel, sits at the piano in her robe, picking out notes. She's been crying. Stephan stands watching her from the doorway, holding a drink - something slightly predatory about him.

He crosses to her, sits down beside her and starts to match her notes. They work out a nonsense tune between them.

81 INT KITCHEN - CONTINUOUS 81

David listens as they play.

82 INT. LIVING ROOM - CONTINUOUS 82

Rachel picks up Stephen's drink and takes a sip.

STEPHAN
It's whiskey.

Defiantly Rachel drains the glass, grimaces a little. Stephan watches her. He continues to play, moving the melody up in octaves until his hand is beside hers, then covering hers. Rachel brushes him away. He puts his hand back and starts to caress her wrist.

STEPHAN (CONT'D)
You're so beautiful...

He begins to kiss her neck. Rachel stares ahead, pretending it isn't happening. Then she gives in, turning to him.

83 INT. RACHEL'S BEDROOM - MORNING 83

Rachel stands at the mirror, dressing in a DARK SKIRT and WHITE BLOUSE, trying to control all the emotions she is feeling.

Behind her Stephan lies in the bed watching her. Neither speaks.

84 EXT. COURTYARD/STREET - LATE AFTERNOON 84

Rachel and David cross the courtyard to the gate. David holds it open for Rachel.

As they turn into the street, David takes her hand. Both stare fixedly ahead, only too aware of what happened the night before.

85 OMITTED 85

86 INT. EXAMINATION ROOM. LATER 86

Rachel is in the chair for what she knows will - whatever happens - be the last time.

VOGEL

*Alright, this is my hand. And
this is the speculum.*

RACHEL

Okay.

Vogel begins the exam. From beneath her GOWN Rachel slips a HYPODERMIC NEEDLE.

VOGEL

You had intercourse last night?

RACHEL

(Tight)

Yes.

VOGEL

*Good. You're at the most fertile
stage of your cycle. This is very
good timing.*

He turns to his tray of implements.

VOGEL (CONT'D)

*I think we are going to see
results.*

(MORE)

VOGEL (CONT'D)

*All you have to do is have faith.
Ask any of my patients.*

RACHEL

*What about your patients in
Birkenau...?*

Vogel looks up in shock.

Rachel grabs a fistful of his hair and pulls his head to one side. With her other hand she jams the needle into the side of his neck, and begins to depress the syringe.

Vogel gives a grunt of surprise, opens his mouth to speak but no sound comes. He grabs vaguely for Rachel's throat with one hand, struggles with the needle with his other, eyes dull with fury, fighting the drug racing through him.

Rachel fights to hold him, bucking on the chair, pinned beneath his weight, struggling for breath...

Weakening, VOGEL manages to pull the needle free and it drops to the floor...

INSERT OF SYRINGE

...which we see still contains some FLUID.

A rope of spittle drools from Vogel's contorted mouth onto her face. Then his eyelids flutter and close and he collapses onto her.

Rachel pulls his hand from her throat, gasps for air.

Finally she pushes him to the ground. She leaps up and deliberately knocks the tray of medical instruments to the floor.

RACHEL (CONT'D)

Help!

The Nurse runs in, reacts at the sight of the prone VOGEL.

RACHEL (CONT'D)

He collapsed!

NURSE

My God! What happened?!

RACHEL

(overlapping)

*I don't know! I don't know! He
just clutched his chest and
collapsed!*

The Nurse grabs for the phone and dials.

NURSE
(into the phone)
*I need an ambulance! Karl-Gustav-
Strasse. The clinic. My husband
has had a heart attack.*

Rachel reacts to this revelation.

EMERGENCY OPERATOR (O.S.)
(Over phone)
Your name please?

NURSE
*It's Frau Bernhardt, please,
please hurry!*

87 EXT. REAR OF CLINIC - CONTINUOUS 87

Stephan kneels in a recess of the building, by the open NETWORK JUNCTION BOX of the clinic. He's wearing HEADPHONES, alligator-clipped to two cables in the box.

EMERGENCY OPERATOR (O.S.)
(Over phones)
*The ambulance is already on the
way, madam.*

Stephan un-clips the phones and pockets them. He straightens up, closes the junction box and walks calmly away, through a gate in the wall, into the next courtyard.

HIGH SHOT

As Stephan races up some steps, along a balcony, and into the building...

88 INT/EXT. APARTMENT BUILDING - CONTINUOUS 88

TRACKING

with Stephan through the hallway, out of the door and onto the street....

89 EXT. AMBULANCE DISPATCH - CONTINUOUS 89

An AMBULANCE, sirens wailing, starts out of the dispatch, and swings onto the street.

90 EXT. STREET OUTSIDE CLINIC - CONTINUOUS 90

Stephan rounds the corner of the street and walks TOWARDS THE CLINIC. He checks his watch as he turns into an alley opposite the entrance.

91 INT. EXAMINATION ROOM. LATE AFTERNOON 91

Rachel finishing dressing, looks anxiously at the nurse as she crouches by her unconscious husband, monitoring his breathing.

92 EXT. STREET - CONTINUOUS 92

The AMBULANCE speeds on.

93 EXT. STREET NEAR CLINIC - CONTINUOUS 93

Stephan pulls back some rusty doors.

Parked in the small courtyard beyond is the van we saw before, now decorated with AMBULANCE DECALS and LIGHTS. David drives the car forward as Stephan climbs into the passenger side...

94 INT. EXAMINATION ROOM. LATE AFTERNOON 94

Rachel paces outside the door, looking down the corridor. The nurse wipes away a tear, tense and frightened.

NURSE
(to no one in particular)
Oh god! Come on, come on! Hurry!

95 OMITTED 95

96 INT. THE CLINIC - CONTINUOUS 96

A SIREN approaches and Rachel moves to the door...

RACHEL
They're here. Stay with him. I'll go and get them...

The nurse nods gratefully.

97 EXT. CLINIC - CONTINUOUS 97

...a vehicle pulling up. Whether it's the real ambulance or the fake one, we're not sure.

98 INT. LOBBY. CLINIC - CONTINUOUS. 98

Rachel runs past the concerned patients in the waiting area to see... David and Stephan, coming up the stairs, holding a stretcher.

99 INT. EXAMINATION ROOM. MOMENTS LATER 99

Rachel leads them in. Stephan crouches down beside Vogel and takes his pulse.

STEPHAN

We need to take him to the hospital.

He and David open up the stretcher and transfer Vogel to it with some efficiency.

NURSE

Oh God!

STEPHAN

He's going to be alright.

Rachel and the nurse follow David and Stephan as they carry the stretcher out through the waiting room.

100 INT. LOBBY. CLINIC - CONTINUOUS 100

We hear the siren of the real ambulance starting up not-so-very-far-away down the street as David and Stephan push the stretcher towards the doors.

The nurse follows, but David stops her.

DAVID

I'm sorry, Madam, but you'll need to meet us at the hospital.

NURSE

But... I want to travel with him.

DAVID

Not possible I'm afraid. New regulations.

We begin to register that the siren is growing louder with every second.

As Stephan and David carry the stretcher down the stairs, Rachel takes the nurse's hand to detain her.

RACHEL

Don't worry, he's in good hands now. He's going to be fine.

NURSE

Thank you...thank you.

RACHEL

You should get your things, go to the hospital to meet him.

The Nurse nods tearfully, starts to back towards her office, watching as they disappear.

101 EXT. CLINIC - LATE AFTERNOON. 101

David closes the rear door of the van and the two jump in and drive off as Rachel comes out of the building.

She begins to walk briskly away. Behind her, the real ambulance is pulling up at the clinic. She doesn't turn back.

102 EXT. COURTYARD/STREET NEAR CLINIC - LATE AFTERNOON 102

The DEUTSCHE POST VAN that David and Stephan stole earlier pulls out into the street. Behind it we catch a glimpse of the now abandoned ambulance. David quickly closes the gate and climbs in.

103 EXT. STREET NEAR CLINIC - MOMENTS LATER 103

Stephan draws up alongside Rachel and she climbs in as the door is opened for her.

104 INT. BACK OF VAN - MOMENTS LATER 104

The winter evening is gathering outside. David and Rachel are in the back of the van. David has taken off the white coat. David checks his watch.

STEPHAN

(Tense)

I know, I know.

He accelerates.

Rachel grabs hold of the back of the seat to avoid falling. She looks down at the stretcher - Vogel lies unconscious.

One of his hands jolts free and drops onto her foot.
Gingerly she steps free.

105 EXT. DEUTSCHE POST DEPOT - NIGHT 105

HIGH ANGLE

The depot car park is dark - rows of postal vans parked up.
An eerie silence.

Through the high fence behind the vans we can make out the
tracks and dimly lit STATION PLATFORM beyond - GUARDS
patrolling in the little pools of light.

As we watch a POSTAL WORKER comes out of the depot and
walks through the carpark and out of the gate, his shift
finished.

106 INSIDE THE VAN 106

P.O.V - THROUGH VAN WINDSCREEN

We're watching the WORKER walk in front of us and leave the
car park.

In the dark of the back of the van, Rachel crouches,
watching him leave. She turns back to where Stephan and
David wait by the van doors, bolt cutters in their hands.

On the floor of the van lies Vogel's unconscious form.

They wait in absolute silence, listening to the fading
footsteps of the worker.

David checks his watch, holds up a single finger to
Stephan. Moments later we hear the sound of an approaching
TRAIN.

Stephan raises a hand and counts them down - five, four,
three, two, one...

The two men open the van doors and run at a crouch to the
base of the foot-bridge stanchion, as the train roars from
the darkness and begins to pass them, screening the two men
from the GUARDS ON THE PLATFORM.

Rachel closes the rear door behind them and runs along the
line of the fence to the other end of the yard and crouches
down by a junction box, screened from the platform,
standing watch.

She looks over to Stephen and David in the shadows of the
bridge stanchion.

Again silence falls. Then faintly we hear another engine approach. Moments later another train begins to roar past.

Instantly the two men rise from the shadows and begin to CUT through the wire fence, working with fierce concentration.

STEPHAN

(Softly)

One, two, three, four, five,
six...

107 AT THE JUNCTION BOX 107

Rachel checks the car park behind for workers.

108 AT THE FENCE 108

The train is almost past. The two men work feverishly, snipping through the remaining links, working their way towards each other - forming a four foot long split in the fence. They sprint for the stanchion again...

STEPHAN

(As he runs)

Twenty, twenty one, twenty two...

As they dive for cover the last carriages of the train pass.

A guard on the platform glances over but sees nothing but darkness and the vague outline of the postal vans beyond the fence. He continues walking down the platform.

109 AT THE VAN 109

Rachel holds her breath, but nothing disturbs the new silence.

Along the fence she can just make out the two men crouched in the shadows. Stephan raises his hand in an OK, signalling they're ready.

Rachel suddenly hears FOOTSTEPS echoing in the car park.

Through the window of a van, she can see a POSTAL WORKER emerging from the depot and crossing the car park.

As she watches he takes out a cigarette, starts to light it but then stops. He is staring over at the footbridge, as if he can faintly make out those dark shapes at the base...

He takes a few steps forward, puzzled. A little closer and he might really see something...

Rachel looks to the PLATFORM - the two guards visible there are talking to each other, looking the other way.

She takes her chance - moves up behind the parked vans...

ON THE WORKER

..as he takes a few steps closer to where Stephan and David are crouched...

RACHEL (O.S.)
(calling)
Do you have a light?

The man turns and takes in this pretty postal worker, who has emerged BEHIND HIM.

He smiles and walks back towards her.

He lights her cigarette, studies her face.

WORKER
You new?

RACHEL
First shift. The girls said it was okay to come out for a smoke....

110

AT THE FENCE

110

David and Stephan lie listening to the murmured conversation.

WORKER
Yeah, it's okay. Are you working until midnight?

RACHEL
Yes.

WORKER
After the late shift most of us go to the Vetter. Do you know it?

David checks his watch again, nods at Stephan. We hear another APPROACHING TRAIN.

111

ON RACHEL

111

...smiling, pretending to be listening to the Worker.

WORKER

*...it's just on the corner. You
should come along.*

She glances through the fence and down the track to where the train's LIGHT can be seen approaching in the gloom. This is it.

111A INSIDE THE VAN 111A

The inert body of Vogel, lying on the floor. His hands, bound at the wrist, suddenly twitch involuntarily.

112 IN THE TRAIN - DRIVER'S CAB - CONTINUOUS 112

POV - the Border Guards on the platform.

The driver begins to BRAKE.

113 ON THE PLATFORM 113

The Border Guards watch in surprise as the train slows...

114 AT THE FENCE 114

As it passes them, the train screens Stephan and David from the platform. The two men rise and swiftly begin to cut the remaining section of fence.

As the train comes to a halt the last carriages stop directly opposite them, empty and dark.

They're almost there.

114A ON THE PLATFORM 114A

In the distance, at the head of the train, the driver can be seen stepping down and gesturing to the guards, pointing up ahead.

DRIVER

*There's something on the tracks
up here!*

The Guards peer doubtfully into the gloom ahead. One sets off to investigate.

115 ON RACHEL 115

...getting rid of the Worker.

RACHEL

Well, maybe I'll see you there? I finish in half an hour. Why don't you go and get me a drink ready?

The Worker can't believe his luck.

WORKER

Half an hour then.

He starts to move towards the gate...

Suddenly the VAN HORN BLARES, shattering the silence of the car park.

115A AT THE FENCE 115A

Stephan and David turn back to the van.

115B ON RACHEL 115B

She turns, shocked. The Worker too turns back in surprise.

116 IN THE VAN 116

Vogel, hands still tied has wormed his way over the seats and is pressing frantically on the HORN. He claws at the tape over his mouth, manages to pull it free.

Stephan leaps into the van and is upon him in seconds. Vogel manages to give a HOARSE YELL, then Stephan uses a krav magah move to silence him.

117 ON THE PLATFORM 117

The remaining Border Guard is staring over at the darkened car park, trying to work out what he just heard.

117A ON RACHEL 117A

WORKER

What was that...?

118 AT THE FENCE 118

David watches in dismay as a Guard comes into view at the far end of the platform, entering a GUARD HUT. He lifts a TELEPHONE inside.

DAVID
(Softly)
Fuck.

He heads for the van at a crouching run.

119 OMITTED 119

120 ON RACHEL 120

Rachel indicates the vans closest to them.

RACHEL
I think it came from over here?

WORKER
No, it was one of those...

He steps past her, peering at the shadowy vans ahead. Rachel stares at him wondering if she can take him down silently.

BORDER GUARD (O.S.)
Stay where you are!

She turns to see two BORDER GUARDS approaching the side gate of the car park.

120A ON THE PLATFORM 120A

...as the Border Guard comes back from checking the lines ahead.

BORDER GUARD
There's nothing there. Get moving now!

His part of the mission completed, the Driver climbs back into his cab.

120B ON RACHEL 120B

...as one of the Guards approaches her, pistol drawn. The second guard fans past, walking slowly towards the bridge. The first guard SHINES A TORCH into Rachel's face.

FIRST GUARD
What are you doing here?

RACHEL
I work here. I'm on a break.

FIRST GUARD
Show me your papers, both of you.

The Worker nervously fumbles for his papers, passes them to the Guard who inspects them.

121 AT THE FENCE 121

David watches Rachel offer her papers to the Guard as the train starts to rumble back into life.

He moves back towards the van.

AT THE VAN

STEPHAN
(hissing)
We have to go!

David stares over at Rachel.

Stephan grabs Vogel.

STEPHAN
We can make it. Help me with him...

122 ON RACHEL 122

FIRST GUARD
(Handing them back)
You can go.

The Worker gratefully hurries away. Rachel is watching tensely as the Second Guard closes on the van...

123 AT THE VAN 123

Stephan watches the train pulling away, THEIR LAST CHANCE.

He has pulled Vogel's body to the door.

STEPHAN
(Hissing)
We're going! Now!

David shakes his head.

DAVID
Not without her.

He moves up the blind side of the van...

124 IN FRONT OF THE VAN 124

The Second Guard takes a few more steps and stops in surprise- the OPENING in the fence VISIBLE NOW.

SECOND GUARD
(Startled)
Hey! Over here!

David appears behind him and downs him, fast.

A Guard on the platform has turned to see the opening in the fence, and yells out.

125 ON RACHEL 125

As the Guard beside her turns his attention to his comrade, Rachel grabs the guard's gun hand, sweeping it away from her, at the same time stepping in close and punching the guard's throat with her other hand. As he staggers back choking, she twists the gun free.

126 OMITTED 126

127 ON THE PLATFORM 127

Another guard hits an ALARM.

A SIREN begins to sound...

127A ON RACHEL 127A

About to head back to the van. A shot rings out and a BULLET suddenly strikes the ground beside her. She looks up to see a GUARD has appeared up on the bridge, rifle aimed at her.

Other Guards open FIRE, jumping down onto the tracks and advancing towards the cut fence.

Acting on instinct, Rachel returns fire with the pistol, and takes cover behind the wall...

128 AT THE VAN 128

Stephan has jumped into the driver's seat and starts the engine. David scrambles into the back, barely making it before Stephan is peeling out, the back door hanging open...

128A ON RACHEL 128A

...as more guards appear at the side-gate behind her - she's caught between them now.

She watches in dismay as the van heads for the exit.

Suddenly it brakes...

IN THE VAN

Stephan throws the gear into reverse..

ON RACHEL

and the van begins to reverse with a scream of tyres towards Rachel.

The Guards at the side-gate open fire on the van hurtling towards them, bullets pocking the rear doors.

The side door is flung open and Rachel dives in, just as Stephan roars forward again.

128B INT. VAN - CONTINUOUS 128B

P.O.V - THROUGH WINDSCREEN

The Guard from the bridge has run down the stairs and is now between us and the exit. As we watch he raises his rifle...

STEPHAN

Down!

The three duck as the Guard fires, punching a neat hole in the windscreen. Seconds later the van thuds into him, sending him flying.

128C EXT. VAN - CONTINUOUS 128C

...as it roars out of the depot gates, bullets flying past it...

129 EXT. ROAD NEAR STATION - NIGHT 129

STEPHAN'S P.O.V

On the road ahead a Border Guard Jeep appears, driving directly towards them.

Stephan has no choice - he floors it.

At the last second the jeep tries to pull right but the van catches its rear side and barrels straight through, the jeep spinning off and smashing into the wall.

130 IN THE VAN 130

Stephan fights to keep the van under control, screeches into a turn and off down the road.

STEPHAN

Is he dead? (Beat) *Is he dead?*

RACHEL

Who?

STEPHAN

The Guard! The one who saw your face! Is he dead?

RACHEL

No.

Stephen's grim silence says everything. He glances back at the unconscious Vogel lying between the other two.

STEPHAN

How did he come round? How the fuck did he come round? You gave him the full injection?

Rachel hesitates.

STEPHAN

Did you give him the...

RACHEL

I don't know! I thought I...

STEPHAN
Jesus Christ!

Stephan can't believe it's all fallen apart so quickly.

STEPHAN
We could have gone!

DAVID
It's not over.

STEPHEN
We could have fucking...!

DAVID
WE STILL HAVE HIM! IT'S NOT OVER!
We still have him.

Stephan glares at David but doesn't say anything. The van roars on.

131 INT. SAFE HOUSE. CORRIDOR - NIGHT

131

Rachel sits on the floor looking towards the living room, staring at something.

RACHEL'S P.O.V

...three POTS have been placed under drips from the ceiling inside the room. We hear the three distinct notes of the water drops.

Rachel stares dully at the water dripping, feeling exhausted and numb.

A key scrapes and Rachel turns to the door as Stephan and David walk in, hair soaked from the rain.

RACHEL
(Standing up)
What did he say?

Stephan stalks past, ignoring her.

RACHEL
You made contact?

David nods. David looks after Stephan who's walked on into the living room in grim silence.

RACHEL
What did he say?

DAVID

It's going to take time. They need to open up a new route, they need to find political help. Maybe the Americans. Two weeks... maybe three.

Rachel reacts with dismay. Rachel moves after David towards the living room. The camera continues after her.

DAVID

We work four shifts guarding him. We feed him at the end of each shift. We never leave him alone.

STEPHAN

(turns to Rachel, hard)
And you're compromised. You don't leave the fucking house.

DAVID

We can do this. We just need to stay focussed.

The three turn to stare at something off-screen.

The camera continues into the room to find Vogel's body slumped on the floor, bound to the radiator, mouth taped, slumped, unconscious.

We continue towards him...closing on his face...CLOSER...Then his eyes open and he looks at us...

132

INT. BEDROOM/LIVING ROOM. SAFE HOUSE. - DAY

132

Rachel's EYES OPEN and she lies in bed listening to the muffled sound of Vogel CURSING and YELLING in German next door - a breakfast ritual that has been going on for days.

IN THE LIVING ROOM

VOGEL

(In German)
.....*Fucking assholes! Fucking pig shit food! Fuck you! Fuck you! Fuck...*

David and Stephan are wrestling with an enraged Vogel, trying to feed him.

A BOWL clatters to the floor. Vogel's shouts are muffled as his mouth is taped again.

BEDROOM

He continues to swear at his captors as best he can through his gag. Rachel tries to block out the sound with her blanket.

133 KITCHEN

133

Rachel walks in and finds a flushed David wiping oatmeal off his trousers, the empty bowl on the bench beside him.

DAVID

(Off her look)

At this rate he's going to starve himself to death before we can get him back.

134 LIVING ROOM - LATER

134

Rachel sits in the armchair near the end of her shift, watching Vogel who is slumped asleep. He looks dishevelled, the oatmeal he refused to eat smeared down his chin. She can't delay the moment anymore.

She takes a bowl of prepared oatmeal from the table beside her and walks towards Vogel, stirring the bowl with an unsteady hand.

She kneels down in front of him.

In the silence, we hear rain falling heavily outside.

Vogel wakes, stays slumped, staring at her with dull eyes.

She takes the napkin that was covering the bowl and wipes the food from his chin. Finally she removes the tape from his mouth. Vogel watches her without moving. She offers him a spoon of oatmeal, waiting for the sudden yelling and abuse. He says nothing, just opens his mouth obediently.

Rachel feeds him a spoonful of oatmeal. He speaks to Rachel in German, subtitled.

VOGEL

My wife.

Rachel ignores him, feeds him another spoonful.

VOGEL (CONT'D)

Is she hurt?

Another spoonful, and another.

VOGEL (CONT'D)
Is she alright?

An ALARM CLOCK on the table, rings - the end of her shift. She wipes his mouth, tears some tape from the roll. Vogel closes his eyes, a look of such genuine suffering it stops Rachel.

VOGEL (CONT'D)
Please? Tell me she's alright.

Rachel puts the tape over his mouth and stands. David walks in and takes his place in the ARMCHAIR facing Vogel.

Rachel begins to leave. She looks back at Vogel who is staring after her, eyes pleading. She hesitates then gives a small nod and turns to walk out of the room, passing Stephan who has been standing in the doorway, watching her.

135 KITCHEN - CONTINUOUS

135

Rachel starts to wash the oatmeal bowl. Stephan follows her in.

STEPHAN
You can't talk to him.

RACHEL
I didn't say anything.

STEPHAN
You can't listen to him.

RACHEL
I know. I just...

STEPHAN
(overlapping)
I'm not angry -

He rubs her back. Rachel stiffens a little.

STEPHAN (CONT'D)
- I'm just telling you - we don't talk to him. We don't listen to him. He isn't there. He isn't a human being. He...

He stops himself.

STEPHAN (CONT'D)
We have a date. Ten days time.
The Americans are going to help.

Rachel looks at him, relieved.

RACHEL

Good.

He smiles, stares at her, moves a little closer but Rachel has already side-stepped him and walked away.

MONTAGE

136 LIVING ROOM - DAY 136

Stephan sits on the armchair in front of Vogel, taking the GUN apart, cleaning it.

137 LIVING ROOM - DAY 137

Vogel thrashes around on the floor as best he can, David holding him down. Stephan tries to force oatmeal into him. He spits it back out.

138 KITCHEN - DAY 138

Rachel is cleaning, trying to keep busy, trying to keep the encroaching decay of the kitchen at bay, scrubbing and scrubbing.

139 HALLWAY - MORNING 139

An exhausted David, finishing his shift, walks out of the living room as Stephan walks out of his bedroom to take his place.

Rachel walks out of the bathroom and into her bedroom, for a moment the three criss-crossing each other's paths. Rachel's bedroom door closes. Both men avoid looking at each other as they pass it.

140 HALLWAY - MORNING 140

Stephan and David are carrying a struggling, cursing Vogel towards the bathroom.

Before they can get there Vogel pisses himself, the urine puddling on the floor at their feet.

STEPHAN

Fuck!

Stephan drops Vogel in disgust jumping back out of the way. Vogel lies in the pool, staring up at him, eyes triumphant.

141 OMITTED 141

142 OMITTED 142

143 INT. SAFEHOUSE. LIVING ROOM - DAY 143

Vogel leans against the wall, staring blankly at the window, sunk into a profound depression. He looks filthy, jaw dark with beard growth.

Rachel watches him from the doorway.

144 LATER 144

Rachel is washing Vogel's face with a towel. He pays no attention, continuing to stare out of the window.

Rachel picks up a bowl of shaving cream, strips the tape off VOGEL's mouth, and begins to brush the cream over his face. She produces a RAZOR and carefully begins to shave his cheeks.

She stops suddenly, a TEAR is running down Vogel's cheek, cutting a line through the soap. He turns his eyes to her.

VOGEL

Why don't you just kill me now?

Rachel pauses for a moment.

VOGEL (CONT'D)

How can you keep me waiting to die like this!

Rachel keeps on shaving.

VOGEL

I know what you want. You want to hand me over to the others, let there be some fucking sham of a trial. Then, when they kill me, you can tell yourself that there was no blood on your hands.

Rachel switches to the other cheek. Vogel's getting more animated, tears in his eyes, a kind of bizarre indignation...

VOGEL (CONT'D)

But that isn't true. There will be blood on your hands.

(MORE)

VOGEL (CONT'D)

*You will be my murderer! You
fucking hypocrite. You fucking...*

Rachel tilts his chin up a little and puts the razor to his throat. He falls silent, tenses, waiting. Then...

VOGEL (CONT'D)

(Softly)

Yes. Do it. You want to do it...

Rachel finishes with a trembling hand.

Vogel slumps back against the wall, the tension in his body easing away. He gives her a long, calculating look.

And as we watch some CHANGE seems to come over him, some new fire beginning to kindle in him - a sense of cold contempt for Rachel and with it, perhaps, a fresh determination to survive this.

VOGEL (CONT'D)

*That's right. I'd forgotten. You
Jews never knew how to kill. Only
how to die.*

Rachel wipes the razor clean on the towel, SLAPS fresh tape onto Vogel's mouth and gets up.

145 INT. KITCHEN - MORNING

145

Rachel is cleaning the kitchen again, clearing some of the mess of dishes into the sink.

She moves a dirty pan which has been left overnight and stops, staring at the COCKROACH which is crawling inside.

A sudden wave of NAUSEA hits her.

146 BATHROOM - MOMENTS LATER

146

Rachel crouches at the toilet, vomiting.

She finishes, rinses her mouth, looks at her pale reflection.

She opens the door and steps out...

Vogel stands DIRECTLY IN FRONT OF HER.

Rachel stands frozen - a split second of total panic.

Then Stephan steps into sight behind Vogel, gun in hand - the morning bathroom visit.

Rachel flattens herself against the hall wall, quickly wiping her mouth dry, as Stephan pushes Vogel past her towards the bathroom.

147 EXT. STREET - EVENING 147

Stephan is walking back home. A POLICE CAR SIREN wails somewhere nearby and Stephan hurriedly cuts into an alley, waiting in the shadows until the siren has faded away. Then he hurries on his way.

148 LIVING ROOM - EVENING 148

Rachel uncovers the dish of prepared oatmeal and kneels down beside a sleeping Vogel.

She removes the tape. Vogel wakes, breathes out, watches her. After a moment...

VOGEL

I was dreaming about my wife.

She feeds him some more.

VOGEL (CONT'D)

One of the great regrets of my life is that we were unable to have children. My wife would have made a wonderful mother.

Vogel watches her, then suddenly SPEAKS IN ENGLISH...

VOGEL (CONT'D)

It's a great blessing.

Rachel stares at him.

VOGEL (CONT'D)

You should try lemons. For the morning sickness.

Rachel can't move.

VOGEL (CONT'D)

They say it helps.

Rachel struggles to hold it together, feeds him another spoonful.

VOGEL (CONT'D)

What's your name? (Beat) Sarah? Hannah?...Rachel? Esther? (Beat) You Jews stay close to your roots, don't you? It's a good thing. Very good.

Rachel spoons in another mouthful.

VOGEL (CONT'D)
I loved the bible as a child.
Retribution. Higher justice.

Rachel shovels in another mouthful. He chews it thoughtfully, examines her face.

VOGEL (CONT'D)
Yes. I understand you perfectly.
(Beat) You weren't lying at the clinic when you told me about your mother were you? About her death?

Rachel loads the spoon with more oatmeal, determined not to show any emotion.

VOGEL (CONT'D)
I'm very sorry for your loss.

It almost takes her breath away. She tears the tape and puts it over his mouth, gets up and walks away, determined not to show him any emotion.

Vogel watches her go.

149

HALLWAY - MOMENTS LATER

149

Rachel makes it out into the hallway before she feels the tears running down her face. She gives in to them, turns and finds David behind her.

DAVID
What happened? What's the matter?

She can't speak at first.

RACHEL
Nothing. He...nothing.

She wipes her face.

RACHEL (CONT'D)
He can understand us.

DAVID
What?

RACHEL
He can understand every word we're saying. He just spoke to me.

Her face contorts as she tries to compose herself. David reaches out to hold her.

DAVID

It's alright. It's alright. It's nearly over.

He pulls her close, holds her, rests his forehead against hers. They stand like that, eyes closed. The moment hangs.

RACHEL

(Suddenly)

Why didn't you go? At the station. You could have got away.

Why didn't you?

She looks up at him. He stares into her eyes. Beat. Then, suddenly he kisses her. It's what she's waited so long for and she's stunned for a moment, then puts her arms around his neck, returning the kiss hungrily. They are helpless with desire for one another.

There is a sudden scratch of a key at the front door and, instinctively, the two break apart.

Stephan enters, hair wet from the rain. He stops, seeing them, sensing the atmosphere. They stare back at him. Rachel steps away a little, wiping her face.

RACHEL (CONT'D)

What did they say?

Stephan stares at them in silence. He unbuttons his coat.

DAVID

Stephan?

STEPHAN

It's not happening.

They stare at him aghast - this is the last thing they wanted to hear.

DAVID

What the *fuck* does that mean?

STEPHAN

The Americans have pulled out.
(To Rachel) Has he been fed?

DAVID

So...so what does that mean?

RACHEL

Oh God...

STEPHAN
Did you feed him?

DAVID
What does that mean? What's the
plan now?

RACHEL
(rising panic)
We just need to get him to the
airfield, there must be some
other way, some...

Stephan starts down the hallway towards her, angry.

STEPHAN
I said has he...?

David instinctively steps in front of Rachel, raises a
hand.

DAVID
(overlapping)
I'm asking you...

STEPHAN
(overlapping)
I'm talking to *her*! Supposedly
it's her shift now, but instead
of doing what she's supposed to
be doing she's out here with you!
(To Rachel) Now answer the
fucking question: Did you feed
him?

RACHEL
YES! I fed him!

Stephan stands glaring at her, then turns abruptly away.

STEPHAN
(Beat)
There's no plan. There's no
fucking plan. They said the
operation is being "re-
evaluated."

He turns to David.

STEPHAN
You know what that means? They're
going to cut us loose.

They stare at him shocked.

STEPHAN

It's a fucking mess and they're backing away from it quickly as they can.

RACHEL (CONT'D)

(Beat)

No.

STEPHAN

It's happening. I can feel it.

RACHEL

They can't just leave us!

STEPHAN

Yes they can! Because we fucked it all up! We fucked it all up and now we're on our own!

Suddenly we hear someone KNOCKING on the front door. The three FREEZE, staring at each other. Silence.

DAVID

Were you followed?

Stephan stares at the door, thrown.

DAVID (CONT'D)

Could you have been...?

There is another KNOCK at the door. Stephan turns to the chest of drawers and takes out the GUN.

RACHEL

Stephan?

Stephan is hurriedly screwing the SILENCER onto the GUN. There's another KNOCK at the door.

RACHEL (CONT'D)

Stephan!

Stephan walks into the living room and aims the gun at Vogel. Vogel instinctively squirms away, falling to one side, wriggling back as far as he can.

RACHEL (CONT'D)

What are you doing?

STEPHAN

If it's them, he dies.

Vogel lies, breathing hard through his nose, eyes on the gun aimed at him.

David suddenly steps in between the two, the gun now pointing at his chest.

STEPHAN (CONT'D)

Move.

DAVID

You're not doing this.

STEPHAN

He's not getting away from me.

DAVID

This isn't the mission.

STEPHAN

I decide what the mission is! If I say he dies, he dies.

DAVID

We're finishing this mission.
We're taking him back.

STEPHAN

Get out of the way!

There is another KNOCK at the door. David and Stephan stare at each other, the tension building. Abruptly Rachel turns and walks down the hallway towards the door. Stephan calls after her.

STEPHAN

Rachel. Rachel!

From the hallway we hear the sound of the door being opened - the murmur of conversation.

The two men stand frozen, listening. Vogel lies, breathing hard through his nose.

We hear the door close. The three listen as footsteps approach down the hall...

Rachel walks back in. A long beat.

RACHEL

(Dully)

It was the lady from the bottom apartment. She invited us to her New Year's Eve party.

She turns and walks back out. The others stay where they are, frozen.

We hear a PIANO PLAYING as we...

CUT TO:

150 KITCHEN - DAY 150

As the piano music plays we see David and Stephan practise *krav magah* moves - careful, controlled, but under it all an edge of real tension between them.

151 LIVING ROOM 151

Vogel is tied in his usual place. Stephan sits in a dangerous mood. He's playing the piano. A lyrical rendering of *Deutschland Uber Alles*. Vogel is watching him.

152 KITCHEN 152

As the music continues the two men's workout grows more intense - the punches and blocks build in speed, faster and faster, both men breathing hard with the exertion, neither willing to stop, a real violence simmering under the surface.

153 INT. LIVING ROOM - DAY 153

Stephan knows he's watched and avoids Vogel's gaze until he can stand it no longer and looks...

154 KITCHEN 154

David is the first to break through the blocks - his fist stopping inches from Stephen's face. The two men freeze, staring at each other, breathing hard. The music crashes to a halt.

155 LIVING ROOM 155

Stephan is staring at Vogel. He begins to play the anthem more discordantly, hitting the keys more violently, as if the music is possessing him.

Then suddenly he stops, stands up and walks away from the keyboard. Stares at Vogel.

Vogel is very aware of the sudden change in atmosphere, a sense of impending violence.

Stephan doesn't move. The moment hangs.

156 LATER 156

David is taking over the shift from Stephan. They pass each other in the doorway without a word.

David stops, staring...

Vogel lies in his usual place. A SACK has been placed over his head, hooding him.

The effect is deeply sinister.

157 KITCHEN - MOMENTS LATER

157

Stephan sits eating with Rachel. David walks in and throws the SACK on the table. Stephan glances at it, continues eating.

DAVID
What are you doing?

STEPHAN
It's your shift.

DAVID
(To Rachel)
Did you know about this?

RACHEL
About what?

DAVID
(To Stephan)
His mouth's taped. You want him
to suffocate?

STEPHAN
I was sick of seeing his face. Go
back in.

DAVID
Don't do that again.

Stephan gets up and walks calmly towards David as if shooining him back out the room.

STEPHAN
You don't give orders David. It's
your shift now so you can go back
in there...

He has his hands on David's chest, gently pushing him back. David takes his hold of the hands, pulling them free and suddenly there's a flurry of violent movement as Stephan yanks his arms free of David and the two men shove at each other.

RACHEL
Stop it!

They stop, breathing hard.

DAVID

We're not animals. Just remember
what we are. Remember what we're
not.

He walks back out. Stephan sits back at the table, starts eating again. He glances at Rachel, but she won't look at him. After a moment she gets up and walks out.

158 INT. SITTING ROOM - CONTINUOUS 158

David looks up from his chair to see in the hallway. Something purposeful in her manner alerts him.

159 HALLWAY - CONTINUOUS 159

David appears in time to see Rachel is putting on her overcoat.

DAVID

What are you doing?

Rachel doesn't look at him.

RACHEL

I have to get out.

DAVID

(Gently)

Rachel...

Rachel tries to unbolt the door. David bars her. Rachel tries to talk calmly but she's fighting panic.

RACHEL

Get out of my way, please.
I'm just going to go out for a
few minutes. That's all I want to
do.

Stephan walks out of the kitchen, taking in the scene.

DAVID

She wants to go out.

RACHEL

(appealing)

No one will see me. Tell him,
David. I just want to walk. I
just want to get some...air.
Please.

Stephan shakes his head.

Rachel tries to unlock the door, but David has hold of it. She struggles against him.

STEPHAN
Don't be stupid.

He takes her arm. Rachel jerks free.

RACHEL
GET OFF ME!

Then she slumps against the door, her back to them. She's crying brokenly.

A beat as the two men stand over her, not attempting to comfort her any further.

Stephan turns and walks away.

David leans his head against the door, waiting for her to stop.

160

INT. SAFEHOUSE - LIVING ROOM. EVENING.

160

It's raining heavily outside and water is dripping through the cracks in the ceiling.

David kneels next to VOGEL with a bowl of oatmeal and strips the tape from his mouth.

VOGEL
Thank you. David.

David doesn't react.

Vogel hums a tune to himself in between spoonfuls, watching David, his mood strange.

VOGEL (CONT'D)
David and Stephan *and* Rachel...

He gives a soft laugh, finding something amusing in the sound of the names.

VOGEL (CONT'D)
If I had a choice I'd prefer
Rachel to feed me. So gentle...in
another life, the makings of a
Nurse, I think...in another
life...

David continues to feed, careful to appear immune to Vogel.

VOGEL (CONT'D)
How is she today?

VOGEL (CONT'D)
You should let her get more rest.
It's a dangerous time, the first
month or two of the pregnancy.

David stares at him, unable to hide his shock.

VOGEL (CONT'D)
(Beat)
You didn't know?

Vogel absorbs this thoughtfully.

VOGEL (CONT'D)
You're not the father then?
(Beat) I thought it would be you.
I thought...I don't know. The way
you look at her. The way she
looks at you...

David stirs the oatmeal, trying to think about what he's
just discovered. Vogel doesn't take his eyes off him...

VOGEL (CONT'D)
Women can be like that, they like
to make you dance first, I
remember. (As though to himself)
So, she chose the other one...?

He shakes his head, shrugs.

VOGEL (CONT'D)
That must be hard, watching them
together, right in front of you.
And you not saying a word. Like
the Poet says - "Great souls
suffer in silence." I wouldn't
have taken Stephan as a family
man. Too ambitious, too...?
Whereas you? David, I see you
with children...

DAVID
(Quietly)
Shut up.

Vogel stares at him. This is the first time someone has
spoken to him in weeks. He's quick to hide his sense of
triumph.

VOGEL
I am expressing my sympathy. For
your suffering.

DAVID
What does a monster like you know
about suffering?

VOGEL

I'm a doctor, David.

David stares at him.

DAVID

A doctor. (beat) You blind children trying to change the colour of their eyes. You inject people with petrol. You...you replace people's hands and legs and you watch as they...

He stops himself.

DAVID (CONT'D)

This isn't medicine. This is *disease*. This is *sickness*.

Vogel seems to consider this.

VOGEL

So we were all insane? Is that the answer?

DAVID

(Beat)

There's no answer. I'm not looking for an answer. I'm not looking for...

He forces himself to be silent, tries to regain control of himself. He offers Vogel another spoonful, but his hand trembles a little with the violence of his emotions.

VOGEL

You're trembling.

David pushes the spoon into Vogel's mouth, starts to load another spoonful.

VOGEL (CONT'D)

It's strange. Here I am - the victim, kidnapped, bound, soon to be murdered, but I think you are the one that is afraid, David. (Beat) Afraid of the monster.

He leans closer to David.

VOGEL (CONT'D)

(Softly)

Boo.

They stare at each other, eye to eye. Vogel senses a new brittleness in David. His tone becomes more assured.

VOGEL (CONT'D)

Yes. Do you know why it was easy to exterminate you people? Your weakness. I saw it. Every day I saw it. Every one of them, thinking only of how to avoid being flogged, or kicked, or killed. Only thinking of themselves.

David looks up at him with a strange, crooked smile, eyes glittering.

VOGEL (CONT'D)

Why do you think it only took four soldiers to lead a thousand people to the gas chambers? Entire families? Because not one, out of thousands, had the courage to resist, the courage to be the first to fall. Not one would sacrifice himself. Even when we took their children from them. I knew then that you people had no right to live, no right to...

He may have begun his speech hoping to get a reaction from David but he has lost himself in his rant and so rather than triumph we see only a moment of startled fear in his eyes as David suddenly swings the bowl violently at his head, SHATTERING IT on the pipe to which he is tied.

He grabs Vogel by the collar and begins to punch him, hard, again and again.

Vogel slides sideways, limp. And still David punches him in a murderous rage, possessed, wanting to break his skull open, to kill him.

Rachel and Stephan run in, with Rachel reaching him first. She throws her arms around him, trying to stop him, but - instinctively - he throws a punch behind him. It connects, splitting her lip and sending her flying to the ground.

Stephan runs at him, knocking him to the floor, and remains lying on him, the two of them breathing hard, the assault finally over.

VOGEL slumps forward, held up only by the rope at his wrists binding him to the pipe on the wall.

Stephan is still struggling with David, who's panting, adrenalised, staring wildly at Vogel's slumped body.

STEPHAN

Out. We're going out.

He begins to drag him out. Stephan nods in the direction of VOGEL.

STEPHAN (CONT'D)
(to Rachel)
Are you going to be alright?

Rachel nods.

As she hears the door close, she turns to stare at Vogel. He's barely conscious, his face smeared with blood.

161 INT. SAFEHOUSE - BATHROOM. NIGHT. 161

Rachel drenches a cloth under the tap.

162 INT. SAFEHOUSE - LIVING ROOM. MOMENTS LATER 162

Rachel cleans the blood from VOGEL's face. He has his eyes closed.

VOGEL
(Mumbling, in German)
Thank you...

She tears off a new strip of tape and places it over VOGEL's mouth, gently.

She notices the rain leaking in through the ceiling and walks off towards the kitchen. We hold on Vogel, apparently sleeping. Then his tied hand reaches out, straining and manages to reach one of the SHARDS of broken bowl.

163 KITCHEN - CONTINUOUS 163

Rachel gathers three METAL SAUCEPANS.

She stops for a moment looking at FIREWORKS flashing in the sky. She remembers - it's New Years Eve.

We TRACK with her as she walks into the living room and begins to place the pots on the floor to catch the rainwater which is dripping through various points in the ceiling.

CLOSE ON VOGEL'S HANDS

As he uses the shard to saw through his ropes.

ON RACHEL

...as she finishes with the pots and notices the pieces of shattered bowl scattered around Vogel. She kneels down in front of him and collects up the pieces. She glances up at Vogel, checking him. He is still slumped, eyes closed.

We TRACK with her as she walks back into the kitchen. From the living room comes the three distinct PINGS of rainwater dripping in the pots.

She drops the pieces of bowl into the bin and stops, puzzled. It's a moment before she works out what she's noticed - something has changed in the sound of the rainwater next door. There only two drips instead of three.

She walks back towards the living room...

RACHEL'S P.O.V - through the living room door we can see that one of the pots has been overturned. Rachel slows to a stop. A sudden wave of adrenalin causes her to turn but...it's too late. Vogel steps out of the alcove he's been standing in so that he is directly in front of her. Before she can even cry out he has slashed her face open with a SHARD OF GLASS.

Instinctively she cups her hands to her ripped face. Vogel grabs her by the hair and stepping behind her, tries to worm his other hand underneath her raised arms to reach her throat with the glass.

Her training kicking in, Rachel uses a *krav magah* move to grab and twist Vogel's forearm, breaking his hold on her and turning the arm until, with a yell of pain, Vogel drops the shard. He swings wildly at her, but Rachel ducks the fist and drives the palm of her hand up into his face.

Vogel stumbles back, surprised by her speed and the sudden pain of the blow.

Rachel is about to press home the attack but is blinded by blood from her wound washing into her eyes.

As she wipes her eyes clear, Vogel grabs a LAMP from a small chest of drawers in the hall and smashes it into her face. She falls.

Vogel begins to run, but, driven by adrenaline and desperation, Rachel scrambles onto all fours and lunges at him, catching hold of his trouser leg as he moves towards the front door.

Vogel stumbles, manages to pull a leg free and stamps down on Rachel who lets go with a moan. He stamps again, steps free and kicks her hard in the head.

Rachel rolls with the force of the kick and comes to a rest, losing consciousness.

RACHEL'S P.O.V - LOW ANGLE - Fluttering in and out of darkness - Vogel's feet as he stands beside us, breathing hard. Then he turns and hurries to the front door...and out.

164 EXT. WALKWAY. BERLIN SAFE HOUSE - NIGHT. 164

Vogel hurries along the walkway and sets off down the spiral staircase of the apartment building.

165 INT. HALLWAY - NIGHT. 165

Rachel lies motionless. We wait for her to cough as we saw her do before. But she doesn't. She just continues to lie still.

166 EXT. STAIRCASE - CONTINUOUS 166

Below us Vogel clatters on down the stairs, flight after flight.

167 INT. HALLWAY - CONTINUOUS 167

No movement from Rachel.

168 EXT. STAIRWELL/COURTYARD - CONTINUOUS 168

Vogel clears the stairs and bursts into the courtyard.

There is a lurid flash of fireworks from nearby and for a moment we see Vogel lit, as he passes the point where earlier we saw him drop to the ground.

He reaches the gate and goes through, his shadow disappearing on the pavement.

He's gone.

169 INT. BERLIN SAFEHOUSE - LIVING ROOM. NIGHT 169

Rachel holds a blood-soaked tea towel to her cheek, trying to staunch the flow. David sits, staring ahead, in shock.

Stephan bursts in, out of breath.

STEPHAN

Nothing. Not a trace. Nothing at all.

He hurries to the drawers and takes out the gun, puts it into his waistband.

STEPHAN (CONT'D)

He might go to the house, might try and get a message to the wife...

DAVID

(Without looking up)

He's not going back to the house. He's gone. Fifteen years, it took them to find him. And he's gone. And no-one's going to find him again.

STEPHAN

So we what? We...are you going to make the phone call? Are you going to tell them how he got a fucking piece of broken bowl? Wonderful. But don't try and take me down with you. I've done nothing wrong. Remember that!

Stephan kicks at the chair, at the drawers.

STEPHAN (CONT'D)

(muttering tensely)

This can't happen! This is never going to go away.

RACHEL

I take responsibility. It was my shift.

DAVID

(Quietly)

This happened because of me. I let him go. And no-one's ever going to find him again.

He closes his eyes, struggling with the enormity of his guilt.

Stephan drops the gun onto the table, sits down. Outside we hear more fireworks. Suddenly...

STEPHAN

No-one's ever going to find him again.

Something in his voice causes Rachel to look up at him.

STEPHAN (CONT'D)

(Beat)

What if he didn't escape?

RACHEL

What are you talking about?

STEPHAN

Only four people know what happened in this room. Us, and him. And he's not talking. No one will ever hear from him again.

RACHEL

(Realizing what he means)

No.

STEPHAN

Nobody needs to know what happened here.

RACHEL

He escaped.

STEPHAN

That's the truth. But that doesn't have to be the truth we take home. The truth can be anything we want it to be. The truth is Vogel tried to escape, you struggled with him and got hurt. The truth is, seconds before he got away, Rachel got the gun and shot him. The truth is we got rid of him.... got rid of the body... got rid of every trace of the Surgeon of Birkenau.

RACHEL

We can't lie about this!

STEPHAN

No, you know what? We have to. We have to! This is...this isn't about us. This is about Israel. This is a national humiliation! We *can't* be seen to fail. And in the end, Vogel rots away his life in some jungle, looking over his shoulder, waiting for the bullet...? Who's to say...?

He looks at them both, trying to convince them, trying to convince himself.

STEPHAN (CONT'D)

Maybe that's a worse fate. Maybe that's...The important thing is justice... justice is *seen* to be done!

Rachel turns to David, waiting, *expecting* him to say something. But David looks like he's been barely listening, lost in his own thoughts. He notices Rachel staring at him.

DAVID

He's gone. What does it matter?(Beat) He's gone.

Stephan seizes on this, sensing he's close to convincing them.

STEPHAN

(Seizing)

He's right. It makes no difference. No difference. All we have to agree is that we never talk about this. No matter what happens, we never tell anyone. The truth stays in this room. Between us. Agreed?

Rachel looks at David again, wanting some kind of sign.

STEPHAN (CONT'D)

(To Rachel)

Agreed? Say it. (Silence) I need to hear you say it!

She's still staring at David. He's still avoiding her gaze.

STEPHAN (CONT'D)

(To Rachel)

Say it. Say...

DAVID

Agreed.

Silence. Rachel closes her eyes. Instead of relief she feels a kind of immense disappointment.

RACHEL

David...?

STEPHAN

Rachel? Say it. It's an oath. Say it.

We CLOSE on Rachel. The moment that will change her life forever.

From outside comes the sound of some REVELLERS on the street cheering, more fireworks. We hear some people chanting a countdown to the New Year...

REVELLERS (O.S.)

(From outside)

...vier, drei, zwei, ein!

But just before the expected barrage of fireworks we...

CUT TO:

170 EXT. DAVID'S APARTMENT - 1997 - NIGHT. 170

The young Mossad Agent stands smoking outside David's door. This is the scene we saw earlier. From within we can hear indistinct shouting.

171 INT. DAVID'S APARTMENT - LIVING ROOM - CONTINUOUS. 171

Rachel is holding the PRINTED SHEET - the point at which we left this scene earlier.

RACHEL
(crying out)
How could this happen? You said
he would never speak! You said
he'd never...

STEPHAN
We don't know it's him.

RACHEL
Oh God! Oh God!

STEPHAN
If you read it...

RACHEL
He's alive! He's in the Ukraine!
What else is there to read?

STEPHAN
This is a little internet story.
(Grabbing the paper,
reading)... "a psychiatric patient
claiming to be the Surgeon of
Birkenau..." Some crazy old man.
No-one is paying this any
attention. Yet.

RACHEL
(as if her mind was
elsewhere)
How did you find it?

STEPHAN
David comes back after all this
time, I want to know why. I had
his apartment searched. This was
on his computer...

Rachel stares at him.

STEPHAN (CONT'D)
He didn't say anything to you
last night..?

Rachel doesn't answer.

STEPHAN (CONT'D)
Rachel..?

RACHEL
No!

Beat.

RACHEL (CONT'D)
(quietly)
Why would he do this..?

STEPHAN
Because he couldn't handle it. I
told him we had to deal with it
and he couldn't handle it. He
thought it was all going to come
out and he panicked...

He trails off, thinking about what happened down on the
road. Rachel stares at him. His previous words have just
sunk in.

RACHEL
(Suddenly)
Deal with it? (Beat) What does
that mean? Deal with it?

Stephan stares at her.

RACHEL (CONT'D)
What did you tell him to do?

STEPHAN
(Simply)
I told him to find Vogel. I told
him to finish it.

Rachel stares at him. She stands up, starts to walk away,
comes back, slaps him hard across the face.

RACHEL
(quiet rage)
Did you know he'd been ill? Did
you...? You knew, didn't you? You
killed him. YOU killed him! You
knew he wasn't strong enough...

STEPHAN
(overlapping)
FUCK DAVID! I don't want to hear
about David! David took the
coward's way out!

RACHEL
You could have left it alone!
It's an old man in a hospital!
You said - nobody will believe
it! No-one will notice!

STEPHAN
There's a journalist.

This stops her.

STEPHAN (CONT'D)

A Ukrainian. He's heard about it and he's going to interview Vogel. (Beat) Then it all comes apart. (Beat) We don't have the name of the hospital. You have to find out where he is.

Rachel stares at him.

RACHEL

What are you talking about?

STEPHAN

David's taken himself out of the equation. (Indicating his chair) I can't do it. You're the only one left.

RACHEL

Are you insane?

STEPHAN

We can't...

RACHEL

I'm not...Look at me! I'm not capable of...This is *insane*. I can't do this.

STEPHAN

(Beat. Simply)

You have to, Rachel. Because for thirty years you've been taking the credit for it. (Beat, carefully) And there's Sarah.

It's as if he's struck her. Beat.

RACHEL

I won't do this.

She walks out.

172 EXT. STAIRWELL OUTSIDE DAVID'S APARTMENT - NIGHT 172

And into the stairwell. As before, the Mossad agent stands to let her pass, and watches as she sweeps down the stairs.

173 INT. RACHEL'S HOTEL - MORNING 173

The scene we saw earlier.

Rachel is packing, folding clothes neatly, precisely, silently - but all the time there's a terrible tension about her movements.

She tries to close a drawer but it sticks, She keeps trying, then in a sudden rush of fury yanks the drawer free and hurls it across the room.

She stands breathing hard.

Then something we didn't see - her gaze settles on a photograph beside her table - SARAH holding her son, smiling at us.

Rachel stares at the photograph, her breathing slowing.

174

EXT. PATIO TERRACE. HOTEL NEAR TEL AVIV - DAY

174

Stephan sits amongst the remains of a meal.

Sarah and her husband are on the beach below, playing with their son.

Stephan watches them. He senses a presence and turns to find Rachel behind him. She sits down, stares down at the beach through her dark glasses.

Stephan watches, almost holding his breath, working through lightning calculations of how to handle her. But Rachel is the first to speak.

RACHEL

(Beat)

I always knew this would happen.
I knew we'd be punished. I knew
we'd have to pay.

STEPHAN

(Quietly)

I thought I'd already been
punished.

RACHEL

God doesn't plant car bombs.

STEPHAN

I wasn't referring to the
wheelchair.

They look at each other.

STEPHAN (CONT'D)

If I could go back, Rachel, I'd
change it all. If I could give
you back a chance to be happy, to
be...

He stops. She is staring back at him coldly, unmoved. He shrugs, letting that go.

STEPHAN (CONT'D)
But there's one thing I would
never change.

She looks over to where Sarah is playing with her son, laughing.

RACHEL
(Instantly)
She isn't going to find out.

She shakes her head, as if the idea itself were impossible.

RACHEL (CONT'D)
She can never find out.

Stephan stares at her, KNOWING THAT HE HAS HER, that it's already decided.

He takes out the envelope and slides it across the table towards her. She examines the ticket and passports inside. Then he slides her the BLACK CASE. We've seen this part of the scene before.

She stares at it with disgust, knowing what it is. Then she takes it and puts it in her handbag.

STEPHAN
My car's waiting outside. It can
take you to the airport.

She stands up, an elegant woman at lunch, her dark glasses, her suit...

She looks down to Sarah, raises a hand in farewell.

Sarah, not understanding, waves a hand in response, calls something which is lost under the sound of the sea.

STEPHAN (CONT'D)
Go down to her. Say goodbye to
her.

Rachel stands stock still, staring down at her daughter.

RACHEL
How can I? (Beat.) How can I?

She turns and walks away.

175 ON THE BEACH 175

Sarah stands, shading her eyes, watching the small figure of her mother walking away from her.

176 OMITTED 176

177 OMITTED 177

178 OMITTED 178

179 EXT. CITY CENTRE. KIEV. UKRAINE - DAY. 179

A tram wipes through the frame to reveal Rachel walking across a busy street towards the stark facade of an imposing 1960's building.

A TITLE reads: *Kiev, Ukraine*

180 INT. OFFICE BUILDING - DAY 180

The public area of the building - a main reception desk, a little cafe, a sweeping staircase leading up to the floor above...

Rachel is at the reception desk...

180A NEWSPAPER BUILDING - MEZZANINE LEVEL - CONTINUOUS 180A

Rachel crosses to a TABAC KIOSK, glancing back to some glass doors behind her.

A sign indicates the offices of the UKRAINIAN EVENING NEWS.

We can see a RECEPTIONIST at her desk. A young man walks through the entrance, and she throws a knowing glance up at him as he passes.

Rachel takes in the ALARM PAD beside the receptionist.

RACHEL
(turning to the Kiosk
Owner)
Cigarettes please.

180B GROUND FLOOR CAFE. OFFICE BUILDING - DAY

180B

Rachel sits, silhouetted against the large window. Rachel opens her pack and lights a cigarette.

A WAITER approaches.

WAITER
(In Russian)
What can I get you?

RACHEL
Just a coffee.

She stares out at the stream of people passing in and out of the building...

CUT TO:

181 INT. HANGAR - DAY - THE PAST

181

Late sixties. Young Rachel, Stephan and David are giving a talk to a group of young Israeli soldiers. This is a well-rehearsed routine, something they have probably done many times.

RACHEL
At that moment, I don't think I was thinking about myself at all. I was thinking about my mother. I was thinking about how she had suffered in Europe.

The FACES of the soldiers, moved by this. One raises a hand.

SOLDIER
The same question to Mr. Peretz.

The others look at David, waiting for him to make his usual response.

But David doesn't move.

Stephan looks along the row. David sits staring straight ahead. The silence GROWS.

And we realize he's NOT GOING TO ANSWER.

182 INT. RACHEL AND STEPHEN'S HOUSE - BEDROOM - EVENING 182

The house is cold, white, aggressively modern. Rachel sits in her underwear, drunk, a bottle and glass of wine on her dressing table. Stephan is dressing behind her.

STEPHAN
(Calmly)
Fuck him.

He examines his reflection in the mirror.

STEPHAN
Fuck him.

A DOORBELL rings downstairs. He walks out to answer it, taking the wine bottle from her as he goes.

STEPHAN (CONT'D)
Hurry up.

Rachel finishes her glass, starts to apply some eye makeup. She senses something and turns to find YOUNG SARAH (four) watching her from the doorway. She stares back at her dully.

RACHEL
Go to bed, Sarah.

183 LIVING ROOM - EVENING 183 *

A cocktail party in progress - Stephan is mingling with the guests - Mossad high-fliers, Military, politicians. She watches him handle them - just the right mix of deference and charm. *

Rachel stands against a wall, drunk, watching him as he laughs sycophantically at something one of the politicians has said.

He crosses over to an attractive BLONDE WOMAN and greets her. As Rachel watches he runs a hand down the woman's back - an unmistakably INTIMATE gesture.

Rachel watches - depressed by how little this makes her feel. She begins to mix herself another drink, sees someone across the room, and her face changes...

ON DAVID

He's standing alone drinking, nervous. Rachel appears beside him. *

RACHEL

My own party and you're the only
friend I have...

She turns, leans against the wall, scans the party, watches
Stephan working the room.

RACHEL (CONT'D)

... all Stephen's friends.
Stephen's girlfriends.

She turns to see what David's reaction to this is, but he
continues to watch Stephan.

RACHEL (CONT'D)

And what kind of a friend are
you? I call you last night and...

RACHEL (CONT'D)

I thought the silence was for the
audience, I didn't know you'd
really lost your voice.

David suddenly takes her hand and pulls her round the
corner.

AROUND THE CORNER

He turns to her, his face alive with an energy that we
haven't seen before - fear or excitement?

DAVID

Why do you call me?

RACHEL

What?

DAVID

You call me, at night, when
you're drunk. Why do you call me?

RACHEL

What are you...?

DAVID

Do you want us to fuck around
behind his back? Like he fucks
around behind yours? Is that what
you want?

Rachel stares at him, upset and angry.

RACHEL

I want a friend

DAVID
I don't want to be your friend.
(Beat) I'm leaving.

*
*
*

RACHEL
Good. I don't know why you
bothered coming if your just
going to...

*
*
*
*

DAVID
(interrupting)
Come with me.

*
*
*

She realises he isn't talking about the party.

*

Beat.

*

RACHEL
Where...where are you going?

*
*

DAVID
It doesn't matter. Away from
Israel, away from this...poison.
I can't stand what it is doing to
us. Come with me. We'll go to
Spain. Or Italy... We can save
ourselves.

*
*
*
*
*
*

WIFE (O.S.) *
This is such a beautiful *
photograph, Rachel. You look like *
a pair of Angels. *

A YOUNG ISRAELI and his WIFE are admiring a photograph the *
Wife has picked up from the table - a portrait of Rachel *
and Sarah. *

RACHEL *
(Mouth dry) *
Thank you. *

WIFE *
(showing it to David) *
Isn't it lovely? *

David doesn't answer, is still staring at Rachel. The *
husband senses a scene, takes the photograph. *

HUSBAND *
(Smoothly) *
You know you have to excuse us, *
(to his wife)... we must catch *
Michael... *

His wife is confused... *

HUSBAND (CONT'D) *
(leading her away) *
...before he leaves, you *
remember...? *

Rachel is staring at David, shaking her head, eyes *
glittering with tears. *

RACHEL *
You can't do this to me now. We *
had our chance. We said we would *
live with it. This is me living *
with it. *

David takes her hands. *

DAVID *
I'm in love with you, Rachel. I *
want my life back so I can live *
it with you. Come with me. *

RACHEL *
You can start again. You don't *
have a child. You don't have *
anyone. *

DAVID
I thought I did.
 (beat)
Why can't we be happy?

*
*
*
*

RACHEL
(after a beat, quietly)
Because we did a terrible thing..

*
*

He nods, finally, and lets go of her hand. Beat. Then he turns and walks away from her through the crowd to the door, and is gone.

*
*
*

She moves to follow him, then stops.

*

Rachel turns and finds STEPHAN standing against the wall, waiting. They stare at each other.

*
*

STEPHAN
(flat)
There you are.

*
*
*

He leads her back towards the party.

*

184 INT. NEWSPAPER BUILDING - GROUND FL. CAFE - EARLY EVENING 184

Rachel sits, still smoking, though it's dark outside now. There is a sound of chatter from above her and she looks up to see JOURNALISTS spilling out from the offices above, coming down the stairs towards her.

Rachel eases a PHOTOCOPIED SHEET from her bag and examines it...

INSERT SHEET

A photocopy of a JOURNALIST'S BY-LINE - a long, rather mournful face, the name YURI TITOV.

She checks the face, slips the sheet back in the bag, looks up, studying the men descending towards her. Moments later she has found him - chatting to a colleague.

He reaches the ground floor and walking past her, goes to the bar for a coffee.

Rachel finds herself staring at him - the man WHO COULD DESTROY HER LIFE.

Yuri seems to sense someone watching him and looks to where Rachel was sitting.

But there's no-one there.

185 INT. NEWSPAPER OFFICE LOBBY. CONTINUOUS.

185

The PRETTY RECEPTIONIST stands chatting to her BOYFRIEND, a young journalist. He is holding her coat for.

She starts to put it on and the Boyfriend gives a brief bark and play-bites at her neck. She laughs, pushing him away. Rachel hurries in.

RACHEL
(Russian)
*Am I late? I'm sorry.... Can I
place an advertisement?*

RECEPTIONIST
(gathering her things)
*100 grivna for twenty words. 5
grivna a word after that.*

Rachel proffers an envelope.

RACHEL (CONT'D)
Here...

The girl takes it.

RECEPTIONIST
Thanks.

Rachel fishes in her bag and hands over a 100 GRIVNA NOTE.

RACHEL
This should cover it.

The girl drops the envelope onto her desk, and slips the money into a small DESKTOP DRAWER UNIT, as Rachel leaves.

186 INT. NEWSPAPER OFFICE - MEZZANINE LEVEL. CONTINUOUS. 186

Rachel pauses outside the doors, zipping her bag, watching the receptionist tap a code into the alarm key-pad before letting herself and the Boyfriend out. She locks the door after them and the two walk past Rachel who smiles a goodbye.

She watches them go.

186A INT. NEWSPAPER BUILDING - GROUND FLOOR CAFE - NIGHT 186A

The place is dark now, eerily lit by the street lights outside. An ELDERLY SECURITY GUARD trudges past, whistling softly.

187 OMITTED 187

188 OMITTED 188

189 INT. NEWSPAPER OFFICE - LOBBY. CONTINUOUS. 189

We're looking through the glass doors to the shadowy mezzanine level beyond. A DARK FIGURE stands silhouetted at the door. We hear the scrape of tools working on the lock. There is a click, the doors open and Rachel slips inside.

The alarm begins to BEEP. Rachel takes out a TORCH. A quick twist and the beam becomes ULTRAVIOLET.

As Rachel moves swiftly towards the alarm box, the beam from the torch sweeps across the girl's desk, and we see Rachel's envelope glowing a deep PURPLE. We may also notice that the desktop drawer unit where the girl placed the money is smudged with purple FINGERPRINTS.

Rachel opens the alarm box and shines her beam onto the keypad. We see four PURPLE FINGERPRINTS, one deeply pigmented, the other three progressively less so.

Rachel takes a deep breath and punches the four marked keys in what she hopes is the correct order. The alarm falls silent.

She moves quickly out of the lobby, down the corridor...

190 INT. NEWSPAPER OFFICE - MAIN ROOM. CONTINUOUS. 190

...and into the main press room.

Using her torch on its regular setting, Rachel scours the desks for information.

On one desk is a photograph of the journalist we just met - YURI - HOLDING A LARGE FISH in triumph. Rachel dives into the desk's FILING UNIT and begins to rifle through the files.

Presently, she finds an OLD PICTURE OF VOGEL. He wears SS uniform, the same shot we have seen before.

Behind it, a stack of SCRIBBLED NOTES. She begins to scan them.

191 INT. NEWSPAPER BUILDING - MEZZANINE LEVEL - CONTINUOUS 191

The Receptionist and her drunk BOYFRIEND stand at the doors to the newspaper office, trying to open them. It takes them a moment, as - unaware that it was unlocked - the girl has accidentally locked it. Her boyfriend tussles with her playfully, keen for her to let him try instead, but she swats him away, turns the key again and finally they're in.

192 INT. NEWSPAPER OFFICE - MAIN ROOM. NIGHT. 192

Rachel, unaware, is still reading through the notes. She takes out paper and pen and copies down the information she needs.

193 INT. NEWSPAPER OFFICE - LOBBY. NIGHT. 193

The receptionist stands by the alarm box, drunk and confused, as the Boyfriend, impatient and equally drunk, comes up close behind her and reaches round to clumsily unbutton her coat.

RECEPTIONIST
(Whispering)
That's weird.

The coat undone, the Boyfriend reaches round and snakes his hands up inside her sweater. She ignores him.

RECEPTIONIST (CONT'D)
I set the alarm.

BOYFRIEND
What?

RECEPTIONIST
The alarm's not on.

BOYFRIEND
Who gives a shit?

He moves his hands from her breasts to grab her around the waist and pull her away from the alarm box.

194 INT. NEWSPAPER OFFICE - MAIN ROOM. CONTINUOUS. 194

Rachel is still at the desk reading. Suddenly the main LIGHTS are switched on and the Receptionist and the Boyfriend stagger into sight.

Rachel stands frozen, COMPLETELY VISIBLE.

The girl and boyfriend stand kissing, too engrossed in each other to see the woman standing only ten feet from them.

The Receptionist pulls free, laughing, makes it back to the entrance and switches the lights off, plunging the room into darkness.

Rachel moves behind a column.

Laughing softly, the Boyfriend leads the girl over to a desk. He opens a drawer, searches through it, triumphantly produces a PETTY CASH TIN.

BOYFRIEND

The loot!

He starts to take some cash from the box.

RECEPTIONIST

(Laughing)

You can't!

BOYFRIEND

I'll put in an i-o-u...

He scribbles on a piece of paper.

BOYFRIEND (CONT'D)

*"Andrei borrowed money to take
Katia to Club Oxygen."*

He drops the note in the tin.

RECEPTIONIST

You're going to get fired.

He kisses her.

BOYFRIEND

You're worth it.

RECEPTIONIST

You're going to get me fired!

BOYFRIEND

(Kissing her)

I'm worth it.

They kiss again, slowly backing up against the desk Rachel was searching. The two struggle with their clothes.

195

BEHIND THE COLUMN

195

Rachel has no way of reaching the door.

She closes her eyes as the young couple begin to have sex on the desk.

Then she opens her eyes and notices something...

RACHEL'S P.O.V - CLOSE on her TORCH which is still on the desk.

The Boyfriend seems to be staring RIGHT AT IT.

Rachel watches, holding her breath.

ON BOYFRIEND

...as we realise he is staring STRAIGHT THROUGH the torch, lost in the moment.

Next moment the couple change positions and some books and the torch are swept from the desk and clatter to the floor. The TORCH ROLLS across the carpet to the shadowy entrance of the cubicle.

BEHIND THE COLUMN

Rachel stares at the torch, wondering if she can reach it before they can see her. But at the moment the desktop tryst reaches its noisy conclusion.

AT THE DESK

The Boyfriend does up his trousers and pulls on his coat.

The Receptionist adjusts her dress. She notices the fallen items and begins to pick them up, following the trail to the torch.

BEHIND THE COLUMN

Rachel stands frozen as the Receptionist stoops down directly IN FRONT OF HER and picks up the torch.

The Boyfriend notices.

BOYFRIEND

What are you doing?

RECEPTIONIST

I'm tidying up.

BOYFRIEND

Are you working? Are you at work now?

RECEPTIONIST

(Laughing)

No, I'm not working.

BOYFRIEND

So leave them.

She drops the objects and follows her Boyfriend out.

Shaking, Rachel picks up her torch and replaces the items she is still holding from Yuri's file into the filing cabinet.

From OS, we hear the BEEP BEEP BEEP of the alarm being reset.

Rachel's heart sinks.

OS, we hear office doors close, and the KEY TURNING in the lock.

Rachel's eyes alight on A MOTION SENSOR, blinking in the corner of the room.

She waits. And eventually - no choice - she runs for the door.

The motion sensor lights up and the alarm strikes up loudly with a warning BEEP-BEEP-BEEP.

196 INT. NEWSPAPER OFFICE - LOBBY. CONTINUOUS. 196

Frantic, Rachel dashes to the alarm box, the insistent beep-beep-beep even louder here. Rachel runs for the door, yanks it open and bolts out.

Moments later, the alarm CLANGS into action.

196A EXT. BACK OF BUILDING - NIGHT 196A

Rachel bursts out of a fire exit, the siren blaring and disappears into the night.

197 EXT. RACHEL'S CAR. KIEV STREET - NIGHT 197

Rachel's car drives off down the road.

198 INT. CAR. UKRAINIAN ROAD - NIGHT. 198

Rachel has pulled over and is on her cell-phone to Stephan.

RACHEL
He's at the BABENKO Hospital.

199 INT. STEPHAN'S OFFICE - NIGHT 199

Stephan is alone, working at his computer. He taps in the name, searches, clicks on the link to a map.

STEPHAN (CONT'D)

It's outside Vinnycja. About a hundred and fifty miles southwest of you. What name is he going under?

Rachel checks her notes.

RACHEL (O.S.)

Ivan Schevchuk. He's the right age.

STEPHAN

When is he supposed to interview him?

200 INT. CAR - NIGHT

200

RACHEL

Tomorrow.

There's silence from the other end. Both know what this means.

STEPHAN (O.S.)

This will be over soon. And when it is...

Rachel hangs up.

201 EXT. ROAD - MORNING

201

A car drives through the wintry landscape.

202 INT/EXT. HIRE CAR. ROAD - MORNING

202

A forest of fir trees pass as she drives. Rachel's mind is elsewhere.

The car drifts to the wrong side, then swerves as she corrects.

STUDENT (O.S.)

What were you thinking at that moment?

CUT TO:

203 INT. UNIVERSITY LECTURE HALL. TEL AVIV - EVENING

203

The night before David's suicide.

RACHEL is being interviewed by a FEMALE FACULTY MEMBER. Projected on a screen behind is an image of the young Rachel, Stephan and David.

The audience consists of mainly female students, hands raised.

STUDENT

Did you think you were going to die?

Rachel seems to consider this carefully, although we know by now that this is a question she's been asked thousands of times and has a carefully rehearsed answer to.

RACHEL

I'll tell you something. At that moment, when I was on the floor, I wasn't thinking about myself at all. I was thinking about my mother. And what she had suffered in Europe. I think that was what gave me the strength to get up again.

The audience listen, moved. Rachel looks out and then FREEZES - Older David sits near the back of the room.

LECTURER

Well, I'm sure you'll all join me in thanking Ms Singer...

As the audience applaud enthusiastically Rachel smiles, trying to regain her composure but her eyes are drawn back to David, standing in the shadows, watching her intently.

204	INT. AUDITORIUM - LATER	204	*
	The place is empty now, only David and Rachel sitting in the seats.		*
	David looks like a man who's been up on speed for too long, eyes strangely bright in his exhausted face.		*
	Neither of them seems to be able to bridge the divide		*
	DAVID		*
	You look well.		*
	Rachel ignores this. She's waiting for an explanation.		*
	RACHEL		*
	Does Stephan know you're here?		*

DAVID

I expect so. (Beat) I read about
him. How is he?

*
*

RACHEL

(shrugs)

The same. Different. Resigned to
life at a desk. He likes to play
the tragic hero...

*
*
*
*

She stops herself, ashamed.

*

RACHEL (CONT'D)

Things became...very bad between
us. We try to stay civil for
Sarah.

*
*
*

DAVID

Have you met anyone else?

*
*

Rachel stares at him. How can he even ask this?

*

RACHEL

No. Thank you for asking. There
was someone...but he left. And I
never heard from him again.

*
*
*
*

(beat, hard)

What are you doing here, David?

*

DAVID

I wrote you letters.

*
*

RACHEL

Pity you didn't send any of them

*

DAVID

Rachel...

*
*

RACHEL

(overlapping)

What is it? Thirty years...?

*
*
*

She's suddenly so angry, she starts to gather her things to
go.

*
*

DAVID

I wanted to see you...

*
*

RACHEL

(overlapping)

All that time...Not a single
word?

*
*
*
*

DAVID

Don't go.

*
*

She stops.

*

DAVID
I was ill for a while, Rachel. *
(A beat) *
I spent some time in ... in a *
kind of hospital *

RACHEL
Where? *

DAVID
Mexico *

RACHEL
What were you doing in Mexico? *

DAVID
Different jobs. Some teaching. *
Whatever I could get. *

Beat. *

DAVID
I travelled a lot. The States. *
Most of South America. North *
Africa.... I kept moving *
(beat) *
Looking for him *

RACHEL
Who..? *

He doesn't answer and she looks up, suddenly realising who *
he means. She feels a sudden, instinctive rush of fear. *

RACHEL (CONT'D)
Why? *
(beat) *
What would you have done if you *
had found him..? *

He's watching her intently *

DAVID
I would have told the truth. I *
would have gone to the newspaper, *
and said "this is the Surgeon of *
Birkenau." I could have finally *
seen him face trial. *

Rachel listens to this, mesmerised. *

RACHEL
And what would have happened to *
us? *

DAVID

We'd be free. Whatever happened
to us, it seemed to me we'd be
free.

Rachel stares at him without answering

DAVID

Don't you agree? Aren't you tired
of lying? Isn't that what you
would have done - if you'd found
him?

RACHEL

But it isn't just us. (Beat) It's
Sarah...

Beat. Something changes in David's face, something fading
away. He sits slowly back

RACHEL (CONT'D)

She hasn't done anything wrong.

DAVID

(Quietly)
No.

RACHEL

If the truth had come out she
would be destroyed. (Beat)
So...no, I wouldn't have told the
truth.

(A long beat)

But you never found him

She looks at him, waiting for him to contradict this.

DAVID

No I never did.

The LECTURER appears at the doors to the auditorium.

LECTURER

Ms Singer?

RACHEL

(Relieved)
Yes. Thank you...

She stands up again, the spell is broken.

RACHEL (CONT'D)

There's a car for me....(Putting
on her coat) Did you hear about
Sarah's book...?

After a moment, David nods.

RACHEL

The launch is tomorrow. Perhaps
you could come? I don't know if
Stephan will be there or not,
but...

*
*
*
*
*

DAVID

(suddenly)

If we could go back... if I'd
waited for you...if you'd
come...would it have been
different...?

*
*
*
*
*

RACHEL
We can't go back.

*

A beat.

*

DAVID
I'm sorry.

*

RACHEL
Come tomorrow. We'll talk then?

*

David gives a smile that might be an assent. Or might not.

*

Rachel nods, walks quickly out of the auditorium. David sits as the light banks above switch off one at a time, watches the line of shadow moving towards him.

*

*

*

HARD CUT TO:

204A EXT. ROAD. UKRAINE - DAY - THE PRESENT

204A

A car roars past and is gone, revealing Rachel standing amongst the trees beside her car, a cigarette forgotten in her hand, absorbing what it was David was asking her.

Finally she drops the cigarette and climbs back into her car.

205 INT. CAR - DAY

205

CLOSE ON RACHEL

...driving, lost in thought. She drives into some grounds...

RACHEL'S P.O.V THROUGH WINDSCREEN

The BABENKO HOSPITAL - a huge, imposing building stands in wintry grounds. A long drive leads up to the car park and the entrance.

206 OMITTED 206

207 I/E. CAR - CONTINUOUS 207

Rachel stares up at the building as she drives towards it.

208 INT. BABENKO HOSPITAL - RECEPTION. CONTINUOUS. 208

The large lobby area, vast pillars. A few stairs lead up from this to a waiting area, separated from the corridors beyond by BARS AND LOCKED GATES.

Rachel approaches a young male REGISTRAR at RECEPTION.

RACHEL
(Russian)
*Good morning. I'm here to visit
Mr. Schevchuk?*

The man squints at her, checks his register and squints at her again.

REGISTRAR
*You're from the newspaper?
Because I have a man's name
here...*

RACHEL
*Oh, no, no. I'm Mr Schevchuk's
niece. Anna Barova. I've been
before, do you remember?*

A moment's scrutiny, then a shrug.

REGISTRAR
*Well, our visiting hours haven't
changed, I'm afraid. Eleven till
one.*

He points to a PLAQUE that reads:

VISITING HOURS: 11:00am - 1:00am, 5:00pm - 8:00pm

Sarah glances at her watch. It's 10.25.

REGISTRAR (CONT'D)
Take a seat?

He points to a waiting area.

Rachel walks up the few stairs past a large PILLAR and takes a seat, trying to think of her next step.

She glances to her left, through the bars, and sees an OLD WOMAN in a patient's gown staring blankly at her from the far end of the corridor. A DOCTOR appears and leads the Old Woman away, still staring.

Rachel looks away, unnerved.

Someone has just walked in and is talking to the Receptionist. Rachel's view is obscured by the pillar and she leans slightly to see who it is.

RACHEL'S P.O.V - YURI stands showing his press card to the Registrar.

AT RECEPTION

The Registrar passes the press card back.

REGISTRAR

*Mr. Schevchuk is in room 414.
Visiting time starts at eleven
o'clock. You can take a seat over
there.*

Yuri walks across the lobby, towards where Rachel is waiting, but as he clears the pillar we see her seat is EMPTY.

ON THE OTHER SIDE OF THE PILLAR

...Rachel waits for Yuri to pass and then slips back out of the lobby.

209 EXT. BABENKO HOSPITAL - CONTINUOUS. 209

Rachel emerges - panicking. Time is almost up. What can she do?

210 EXT/INT. CAR. REAR OF HOSPITAL - MOMENTS LATER 210

Rachel's car is speeding down a narrow road that runs behind the hospital. Two stone arches frame the road, where the building meets the hillside.

RACHEL'S P.O.V - high fences - the forbidding facade of the hospital - rows of barred windows.

Rachel is scanning the building, looking for some way in.

211 EXT/INT. CAR/REAR ENTRANCE - MOMENTS LATER 211

Suddenly we pass a central arched entrance. A man is opening large double METAL DOORS for A LAUNDRY VAN to leave the hospital.

It takes Rachel a few moments to register it. Then she BRAKES.

212 EXT. BACK OF HOSPITAL - MOMENTS LATER 212

The LAUNDRY VAN is driving through the doors. It stops, engine idling, and the DRIVER begins to climb down to close the doors after him.

Before he clears the side of the truck, Rachel slips into the darkness.

The DRIVER, oblivious, reaches the doors and begins to swing them shut...

213 INT. BABENKO HOSPITAL - DAY 213

Rachel runs up the staircase from the service area of the hospital.

214 INT. CORRIDOR. BABENKO HOSPITAL - DAY 214

Long and bleak with rows of BARRED DOORS. Rachel runs on.

215 INT. WAITING AREA. BABENKO HOSPITAL -DAY. 215

Yuri is writing in a notebook. The clock says: 10:50.

216 INT. ANOTHER CORRIDOR. BABENKO HOSPITAL - DAY 216

Rachel reaches a junction - the vast, white corridors stretching away from her in different directions, like a nightmarish maze.

She stares about her, picks a corridor and begins to run again.

217 INT. CORRIDOR/CENTRAL STAIRWELL - DAY 217

Rachel reaches a MAP on the wall and scans it, frantically trying to locate the room she needs.

She hurries on to an ancient looking ELEVATOR and gets in, jabs at the fourth floor button.

With a groan of its motor the elevator begins to rise.

218 CORRIDOR 218

RACHEL'S P.O.V - TRACKING past rows of NUMBERED DOORS.

Finally we reach it - ROOM 414.

Rachel stares at the door.

219 INT. TOILETS. BABENKO HOSPITAL - DAY 219

Rachel sits in a CUBICLE. She takes the BLACK CASE from her handbag and opens it. Inside is a pen. She lifts this and the false bottom of the case away to reveal a HYPODERMIC NEEDLE and an AMPULE of a clear liquid. With trembling hands she begins to prepare the injection.

She can't quite believe what she is about to do.

220 INT. ROOM 414 - CONTINUOUS 220

Rachel enters the room. The curtains are drawn and Rachel hesitates for a moment, her eyes adjusting to the gloom.

A MAN sits in a chair, angled towards the window, his back to us. An IV drip hangs on a stand, its tube running into a cannula on the back of a withered hand which hangs from the chair.

The only sound is the faint, rasping breath of the man.

Rachel moves a little closer. On the bottom of the bed hangs a medical chart. The name reads *Ivan Schevchuk*.

Rachel moves closer, carefully taking the HYPODERMIC NEEDLE from her pocket.

221 INT. BABENKO HOSPITAL - RECEPTION. DAY. 221

A NURSE is unlocking the gate at the waiting area for Yuri. He walks through them and over to the ELEVATOR.

222 INT. ROOM 414 - DAY 222

Rachel stands by the IV drip and tube. She can inject directly into the tube - and it will be over. She holds the tube, rests the tip of the needle against it. She struggles with herself. Just one tiny push...

She can't do it.

She stands frozen for a moment then slowly lowers the needle.

Beside her, the steady breathing alters. The Man stirs and a cadaverous face half turns towards us.

Rachel and Schevchuk stare at each other. The face is ancient, lined...but IT ISN'T THE FACE OF VOGEL.

IVAN SCHEVCHUK

(Weakly)

*Are you the journalist? (Beat)
Do you know who I am?*

RACHEL

(Beat, meaning it)

No. No, I don't.

IVAN SCHEVCHUK

My name is Dieter Vogel. I am the Surgeon of Birkenau. (Beat) Have you heard of me?

RACHEL

Yes. I've heard of you.

Shevchuk looks at his withered hands.

IVAN SCHEVCHUK

(Simply)

I have killed thousands. You can take my photograph. The last photograph of the Surgeon of Birkenau?

He struggles to raise his arm in the Nazi salute, a pathetic sick man.

Rachel sits down at Schevchuk's desk, feeling suddenly exhausted.

223

INT. ELEVATOR - DAY

223

Yuri stands in the elevator waiting for the doors to close.

NURSE

Hold the doors please.

Yuri holds the doors, as the Nurse approaches, escorting an ELDERLY WOMAN with a walker - the two moving at a snails pace.

Yuri watches, amused.

224

INT. ROOM 414 - DAY

224

We CLOSE on Rachel, lost in thought. Beside her Schevchuk rambles on.

IVAN SCHEVCHUK (O.S.)
...It comes down to blood. We weren't afraid of power. It was our destiny. The slave races had bred with apes. But we Aryans are descendants of the Theozoa who come from another planet. We were born to rule and to...

He dissolves into a fit of weak coughing.

Rachel stares at a NOTEPAD AND PEN on the desk beside her.

225 INT. CORRIDOR - DAY 225

Yuri walks towards Schevchuk's room. He pays no attention to Rachel as he passes her, sitting on a bench, dialling her cell phone. She listens to the other end ring.

226 OMITTED 226

227 INT. TEL AVIV - STEPHAN'S OFFICE - CONTINUOUS 227

Stephan is talking to a couple of OFFICIALS. His cell phone rings.

STEPHAN
(Answering)
Yes?

RACHEL (O.S.)
(Beat)
It isn't him.

Stephan nods, a fixed smile on his face, covers the mouthpiece.

STEPHAN
(gesturing to Officials)
A family matter... Would you give me a moment?

The two OFFICIALS leave the office, closing the door behind them. Stephan takes a a beat to calm his breathing.

STEPHAN (CONT'D)
(Into phone)
You're sure?

228 INT. CORRIDOR. BABENKO HOSPITAL - DAY 228

RACHEL
It isn't him. It's over.

STEPHAN (O.S.)
Thank God. Thank God. This is
wonderful. This is...and you're
okay? Rachel? You're alright,
yes?

Rachel stares at the wall. Silence.

STEPHAN (O.S.)(CONT'D)
Rachel?

RACHEL
You were wrong.

STEPHAN (O.S.)
Well, thank God I was, but...

RACHEL
About David. You were wrong about
him.

229 ON STEPHAN

229

...smiling and gesturing "one minute" to the two officials
on the other side of the glass partition.

STEPHAN
About David?

RACHEL (O.S.)
He didn't kill himself because he
was afraid the story would come
out.

This gets Stephan's attention.

230 ON RACHEL

230

RACHEL
When he came to see me, he was
asking me for something.

STEPHAN (O.S.)
What?

RACHEL
My permission. And I didn't give
it. I wouldn't let him tell the
truth and he was tired of living
with the lie.

231

ON STEPHAN

231

...mind whirring. He can sense something.

STEPHAN

Truth is a *luxury*, Rachel. Some people have to put other things first - their country, their people...their children...

232 ON RACHEL

232

Struggling not to cry.

STEPHAN (O.S.)

Sarah's so proud of you, Rachel. You have to think about her.

RACHEL

(Crying)

I want her to be proud of me.

Stephan is desperate to talk her down from the ledge.

STEPHAN (O.S.)

(Soothing)

Of course you do.

RACHEL

I want to do something to make her proud of me.

233 ON STEPHAN

233

STEPHAN

Rachel...? Rachel...?

RACHEL (O.S.)

People have to know the truth, Stephan. David was right.

234 ON RACHEL

234

STEPHAN (O.S.)

Listen to me...

RACHEL

Goodbye.

STEPHAN (O.S.)

Rachel, listen to me...!

She hangs up.

235 ON STEPHAN 235

...listening to the dial tone, panic overwhelming him.
There's a knock at the door and an ASSISTANT appears.

ASSISTANT

Sir....?

Stephan doesn't move.

236 ON RACHEL 236

She sits for a moment, then stands up...

237 INT. CORRIDOR. HOSPITAL - CONTINUOUS 237

LONG SHOT

From the other end of the corridor, as the small figure of Rachel steps away from the bench. She straightens her scarf and wipes her eyes, then begins to walk towards us.

REVERSE - ON RACHEL - OVER THE SHOULDER

As she walks towards the end of the corridor.

238 INT. ANOTHER CORRIDOR. BABENKO HOSPITAL - DAY 238

PULLING RACHEL

As she moves down another corridor.

She reaches an opening on her left, which reveals a STAIRCASE winding around a central lift shaft, caged in frosted glass panels.

She glances through it as she passes.

And just for a second we see an ELDERLY MAN walking down the stairs.

Rachel has walked on a few steps before it registers, and she stops -

VOGEL.

She walks back to the opening.

The figure seems to have retraced their steps, because they are now walking FURTHER UP the staircase, on the other side of the lift shaft - a shadowy figure through the frosted glass which quickly disappears from sight.

Rachel stares after him, frozen. *What did she just see?*

239 INT. STAIRWELL. HOSPITAL - DAY 239

She begins to climb the stairs.

240 INT. REC ROOM - DAY 240

Rachel comes through double doors and finds herself in a long REC ROOM - PATIENTS and some STAFF grouped around the room.

Rachel begins to walk through the room - elderly men all around her, playing cards, reading, some sitting staring vacantly.

She walks through them, staring at faces. Is he here? Is he amongst this ordinary world?

She feels her pace quicken as she's drawn on through the room. It's as if she's back at that terrible night. Vogel's ahead of her somewhere, escaping all over again.

She FLASHES through DOUBLE DOORS into a junction area - a long, empty corridor leading away from her on the right, ahead another set of double doors...

She bursts through these doors and finds herself in...

241 INT. LOCKER ROOM/BATHROOM - DAY 241

A long, white tiled corridor of a room. A row of windows down the right, under which sit WASHBASINS. There's a row of LOCKERS and DOORS along the left.

Rachel walks on, feeling increasingly as if she's in a dream.

She's deep into the room before she realises it's a dead-end - there's no exit ahead of her.

VOGEL
(a dull rasp)
Why did you come...?

She turns and freezes.

Vogel has emerged from one of the doorways on the left. Now he's between her and the doors on the far side of the room.

VOGEL (CONT'D)

Why did you have to come? You didn't have to follow me.

He begins to advance slowly towards her.

VOGEL (CONT'D)

Was it Schevchuk? Did he talk?

Rachel stands frozen as he creeps closer. He reaches out a hand as if to reassure her, a ghastly attempt at reasonableness.

VOGEL

I can stop him. I won't tell him anymore. (Almost pleading) *Nobody needs to know.*

As if the spell has broken Rachel makes a sudden dart for the doors. But before she can pass him, Vogel has moved with surprising speed and, almost before Rachel has seen the SCISSORS in his other hand, he has stabbed them into her shoulder.

She reels over against the opposite wall, dislodging a GLASS SHELF which shatters into a WASHBASIN behind her.

Vogel goes after her, pinning her against the basin, one hand on her throat, the other hand trying to stab her again. Rachel manages to grab the scissor hand and the two struggle frantically.

The scissors inch closer to her FACE, to her EYE.

Her other hand emerges from the basin behind her holding a piece of the broken glass shelf, which she whips across Vogel's face.

He gives a horrible shriek and lets her go, clutching at his cheek.

Rachel collapses gasping to the floor.

Moaning, Vogel stumbles to a basin, blood dripping down onto the white porcelain from his slashed face.

He suddenly notices Rachel has made it to her knees and is trying to crawl towards the door,

He walks after her, pulls back her head, gets ready to stab the scissors into her throat.

VOGEL

*You Jews never knew how to kill.
Only how to die.*

Then he gives a gasp of pain, eyes closed, his whole body doubling with the pain, hands weakly scrabbling at the PIECE OF GLASS Rachel has stabbed into his thigh.

He falls, almost on top of Rachel, and she finds herself pressed against his contorted face as he hisses and spits in agony.

His hand searches blindly for the dropped scissors.

Rachel grapples with him, almost embracing him, apparently trying to prevent him from reaching it.

His searching hand locates the scissors and his eyes open in triumph, staring straight into Rachel's. He raises the scissors above his head.

Then he stabs Rachel in the stomach.

Rachel jack-knives, as if she's been punched.

Then...nothing. Both lie still. The only sound is Vogel's rasping breathing.

Slowly Vogel gathers himself, drops the scissors, gets onto his knees - the victor.

He climbs to his feet and begins to limp towards the door.

242

INT. CORRIDOR - DAY

242

PULLING VOGEL

...as he walks down the corridor, breathing hard, trying to make it back to his room, back to safety.

Suddenly he staggers against the wall.

Something's wrong, something in his back. He twists around trying to locate the source of the strange sensation. And there it is - the HYPODERMIC NEEDLE Rachel has stuck between his shoulders.

He touches it with his fingertips, eyes wide with horror, feeling the rush of lethal chemicals through his blood. He twists again trying to pull the needle free but his legs are already giving way and he collapses to the floor.

Moments later he's dead.

CUT TO:

243 INT. WASHROOM - CONTINUOUS 243

Rachel manages to turn over, starts to drag herself up...
MUSIC begins.

244 INT. ROOM 414 - DAY 244

As the music continues we see Yuri putting his coat on. He's evidently finished his fruitless interview with Schevchuk, who is sitting slumped by the window. Yuri turns, about to leave, when he suddenly notices a NOTE upon the desk, ADDRESSED TO HIM.

Surprised, he picks up the note and begins to read it.

INSERT

We see the first line - *"My name is Rachel Singer."*

245 EXT. BABENKO HOSPITAL - CONTINUOUS 245

The road at the back of the hospital.

The music continues as we TRACK with Rachel, staring steadily ahead, walking slowly down the long road, her coat pulled around her.

In the distance, framed between the arches, her abandoned car.

Blood begins to spot the ground behind her.

246 YOUNG RACHEL'S P.O.V - THE PAST 246

We are in darkness. Then a DOOR opens ahead of us and slides to one side revealing an oval of brilliant white light.

Slowly we TRACK FORWARD towards the harsh light.

247 OLDER RACHEL 247

...walking on towards her car.

248 MILITARY AIRBASE. ISRAEL - THE PAST 248

YOUNG RACHEL'S P.O.V -

We're at the top of an AIRPLANE STAIRWAY, which leads down to the runway below, and two lines of waiting DIGNITARIES, applauding.

249 OLDER RACHEL 249

Walking on - a small lone figure against the white of the snow.

250 MILITARY AIRBASE. ISRAEL - THE PAST 250

The three YOUNG PEOPLE begin their descent down the stairs towards the WELCOME PARTY.

251 OLDER RACHEL 251

...tiny, framed within the two arches. Still moving towards the car....

252 MILITARY AIRBASE. ISRAEL - THE PAST 252

We CLOSE on Young Rachel as she blinks against the harsh sunlight, takes out a pair of sunglasses and slips them on.

Then she steps forward to accept her reward.

FADE OUT