

Die Spinne

(THE SPIDER)

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"Death is not the greatest loss in life. The greatest loss is what dies within us while we live."

- Norman Cousins

Aided by underground organizations, thousands of Nazi war criminals fled Germany after World War II. Although this is a work of fiction, it's creation was made possible through the release of recently declassified documents.

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director
FROM : D. M. Ladd
SUBJECT: MARTIN BORMANN
War Criminal

TOP SECRET

DATE: May 15, 1948

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Mohr
- Mr. Pennington
- Mr. Quinn Tamm
- Tele. Room
- Mr. Nease
- Miss Holmes
- Miss Gandy

Further reference is made to my memorandum of May 14, 1948, discussing the two intercepts received from Bureau Source Two in March of 1947, indicating that Martin Bormann is, in fact, still alive. SA S. W. Reynolds made inquiry at the War Department and ascertained the following:

The release of the two messages discussing Martin Bormann, as regular Source Two messages, caused a great flurry of excitement in British circles. It appeared that the British were intercepting and decoding traffic over a clandestine network, a survivor of the German defeat, with ramifications in Europe and Germany. The existence of this network was said to be a closely kept secret and the traffic intercepted was handled on an "eyes only" basis (i.e. for the use only of the officer to whom addressed) instead of the customary "top secret" basis on which Source Two material is handled. On the day these particular messages, dealing with Bormann, were received, the Army officer handling the "eyes only" traffic was away and the Navy got hold of the two messages. They were published as regular diplomatic traffic by the Navy. The State Department caused a number of photographs and descriptions of Bormann to be printed up and circulated among various embassies. State got considerable publicity for the allegation that Bormann was still alive. The British were, as usual, horrified at the lack of security. Their circuit apparently was broken up and the rumbling from the incident is still going on in the Army. (TS)

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DECLASSIFY ON: 25X-1

These intercepts, unless some very pointless deception was being engaged in, are a very close indication that Bormann is still alive. The British, apparently, are the only ones who have precise information about the network over which the clandestine traffic was moving. The furor caused by the above-mentioned incident apparently restrained the Army from inquiring into Bormann's whereabouts; CIA was not well set up at the time and the State Department's investigation was probably perfunctory. It would thus seem that the British are the only ones who have any real information about the possible whereabouts of Bormann, as well as about the clandestine traffic concerning him. Because of the security consideration involved, it is necessary that the Bureau assume the posture that it has no information from Source Two on Bormann. However, inquiry should be made of the British, and probably could be made with some degree of success on the basis that persistent rumors were being received concerning Bormann. (TS)

There is attached a proposed memorandum to the Legal Attache of the American Embassy in London, containing a request that he contact available sources for any information which will throw light on the question whether Bormann is still alive and also specific identifying data including physical description, handwriting, fingerprints and photographs.

RECOMMENDATION: If you approve, it is suggested that the attached memorandum be forwarded to our representative in London.

JUN 11 1948

TOP SECRET

Yes & follow promptly

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE
Exempt from GDS, Category
Date of Declassification Indefinite

Handwritten signatures and initials:
Jennings
Bant
Reynolds
Ref 9
P

TEASER**INT. PUBLIC RESTROOM - DAY**

CHYRON: 1950, Genoa, Italy.

ELIJAH HOLZMAN (Polish Israeli, 30) walks to the last stall. There's a razor sharp focus in his every move.

He pulls out a loose brick from the wall. Grabs a scrap of paper from the DEAD DROP. Reads it. Flushes it.

EXT. PUBLIC RESTROOM - CONTINUOUS

He walks briskly to a waiting car. Gets in. DAVID YADIN (Israeli, 43, a man you wouldn't look at twice) sits behind the wheel.

The car takes off.

INT. CAR - CONTINUOUS

In Hebrew:

ELIJAH

Isaac confirmed it. It's Eichmann.

David speeds up. Cuts through traffic. Barely avoids several pedestrians. Pulls up to a building.

Elijah hops out of the car before it comes to a stop.

INT. BUILDING STAIRWELL - MOMENTS LATER

Sprints up the stairs, taking the steps two at a time. With a well placed kick, he bursts into--

INT. APARTMENT - CONTINUOUS

--a barren apartment. ISAAC (Italian Jew, 30s) lies facedown in a pool of BLOOD. Elijah flips the corpse. A SWASTIKA is carved into Isaac's chest. Elijah barely contains his frustration.

They're too late. Eichmann ran.

David steps into the room. Takes in the scene.

ELIJAH

(feeling the corpse)

Isaac's still warm. We barely missed Eichmann.

DAVID

Grab everything. I'll handle the body.

As David PRAYS over Isaac's body, Elijah walks over to a table. Starts collecting papers. Stops and stares at an empty glass. Moves it. Picks up the BEER PUB COASTER under the glass -- what he was actually looking at.

Reads the words printed on the round piece of cardboard: CERVECERIA KLAUS. Something familiar tugs at his mind. He flips over the coaster. Handwritten on the back: DIE SPINNE.

OFF Elijah, his mind turning.

INT. OFFICE - DAY

CHYRON: Tel Aviv, Israel.

David methodically goes through a box labeled RUDEL. He throws a sideways glance at Elijah, who's frenetically rifling through a MENGELE box.

Elijah pulls out a spiral notebook from the MENGELE box. Flips through it. Stops at the page that matters. SLAMS it down next to the Cervecería Klaus coaster. In Hebrew:

ELIJAH

Here!

DAVID

It doesn't mean anyth...

David trails off as he finds a clipping of newspaper ads. Places the clipping next to the coaster and notebook. All three have two words in common: Cervecería Klaus.

ELIJAH

(re. coaster)

Italy chasing Eichmann.

(re. notebook)

Bavaria chasing Mengele.

(re. newspaper ad)

Austria chasing Rudel.

(then--)

They're not escaping one by one.

They have an underground network.

David takes a moment, absorbs the enormity of this discovery.

DAVID

We find it. We cut off it's head.

Only then will the war be over.

END OF TEASER

ACT ONE**EXT. BEACH - DAY**

We're TIGHT on a postcard featuring a black and white photograph of a nondescript beach. A perfectly manicured hand flips over the card.

The postcard is addressed to Alice Claiborne Lange at a 5th Avenue New York penthouse. A General Franco stamp adorns the top right corner of the postcard. On the left, just a few scribbled words: "*Goodbye, mother. You won't hear from me again. Gunter.*"

PULL BACK to reveal ALICE CLAIBORNE LANG (American, 40, elegant) standing on a barren beach. An aura of sorrow envelops her.

CHYRON: *Eastern Spain.*

Postcard in hand, Alice heads down the sloped sand, moving with the kind of poise that only the very educated and affluent possess. She walks right into the ocean, paying no mind to the waves lapping at her billowy skirt.

Alice's Spanish driver, FRANCISCO (40s), leans on the chartered car and observes her as he lights up a cigarette. This is a scene he's witnessed a thousand times.

Alice looks at the beach photo on the front of the postcard. She holds it up and checks it against the scenery, adjusting her position as she tries to find the view on the card. But, alas, no luck.

Dejected, she walks back to the car. Francisco stubs out his cigarette. In Spanish:

FRANCISCO

*Señora, I hate to see you so sad.
These beaches bring you no joy.
Perhaps after so many months you'd
like to try something different? The
mountains? Or Barcelona with its
museums and nightlife?*

(off her silence)

*Sorry, Señora Alice. It's not my
place.*

Alice turns to him.

ALICE

No, it isn't.

Francisco nods and steps back.

Alice regroups. Feels bad for misdirecting her pain.

ALICE (CONT'D)
*Finding the beach from this postcard
 means everything to me.*

FRANCISCO
Then you shall find it.

OFF Alice, wanting to believe his words.

EXT. STREETS - DAY

CHYRON: *Munich, Germany.*

A scruffy FACTORY WORKER meanders through the gutted streets of war-torn Munich, a casual bounce to his gait. It takes us a moment to realize it's Elijah.

He's discreetly following a TALL BUSINESSMAN (late 50s, refined), tracking him by glancing at reflections on nearby shop windows.

Tall Businessman enters an apartment. Through the apartment's bay window, Elijah clocks Tall Businessman meeting with MRS. EDITH VOGEL (early 30s).

Elijah retreats behind a pile of rubble -- one of the many that still dot the city half a decade after the war -- and waits for Tall Businessman to emerge.

INT. MRS. VOGEL'S APARTMENT - LIVING ROOM - DAY

Tall Businessman and Edith are mid conversation. NOTE: The pair speak German. But in our world, German is usually presented as English.

TALL BUSINESSMAN
 Mrs. Vogel, I'd be more than happy
 to assist you with your petition.

EDITH VOGEL
 I hate losing hope. But he's been
 missing for so long, and, well...

TALL BUSINESSMAN
 You're right to have your husband
 declared dead. It's the only way
 you'll receive government benefits
 for his time in service -- and you
 deserve those benefits. Your husband
 was a great officer. A true hero....

He looks at her meaningfully.

TALL BUSINESSMAN (CONT'D)
 ...one that would be welcomed by his
 old colleagues if he were alive.

She gives him a wan smile, not reading anything into his pointed look. She hands him her husband's passport. Tall Businessman puts the document in his briefcase.

EXT. STREETS - DAY

Elijah follows Tall Businessman. He shoves him into a deserted alley and SLITS HIS THROAT. Goes through his briefcase. Pulls out a passport. Flips it open.

We PUSH IN on it, past the passport photo -- a man in a Nazi uniform -- to the name: Wilhelm Vogel.

MATCH CUT TO:

INT. HOTEL ROOM - DAY

As we PULL OUT of the passport, we see David carefully removing Vogel's picture from the document.

On a nearby bed, a sleeping Elijah fidgets as he battles the demons that invade his dreams. His face contorts, then--

Suddenly, he bolts upright, GASPING. David looks over at him, but knows not to comment. This is something he's seen before.

Elijah shakes it off. He looks around the room, spots recently developed pictures hanging from a drying line. He takes one down and hands it to David. In Hebrew:

ELIJAH

Here, use this one.

David takes it and continues working.

DAVID

It's too soon to make contact. We need more information.

ELIJAH

Waiting could make us lose the trail.

DAVID

It's a risk.

ELIJAH

One I'm not willing to take.

DAVID

A man so eager to die won't have the patience to penetrate their network.

ELIJAH

I survived the camps. I hardly call that eager to die.

David smiles at him sadly.

DAVID

*But would you have kept on living if
I hadn't found you and given you a
purpose?*

Elijah doesn't answer. Knows David is right.

David takes a long look at his protégé. Then holds out Vogel's passport.

DAVID (CONT'D)

Here you are, Mr. Vogel.

ELIJAH

(taking passport)

Thank you.

David raises an eyebrow. It wasn't the answer he was looking for.

Elijah's demeanor changes. He takes on the posture of a military man. Switches to German.

ELIJAH (CONT'D)

*I trust you've made the arrangements
for Spain.*

The two men smile at each other.

INT. CERVECERÍA KLAUS - DAY

CHYRON: *Valencia, Spain.*

A seemingly drunk Elijah, along with a group of tipsy revelers, belts out *Ein Prosit*, the popular German drinking song:

ELIJAH & REVELERS

*Ein Prosit, ein Prosit
Der Gemütlichkeit
Ein Prosit, ein Prosit
Der Gemütlichkeit
OANS! ZWOA! DREI! G'SUFFA!*

Elijah and the revelers down a pint. Through the restaurant's window we see David, dressed as a street bum, sitting on a bench watching the action unfold.

The revelers start *Ein Prosit* again. Elijah breaks off from the chorus of voices. He raises his voice higher than everyone else as he bursts into *Horst-Wessel-Lied*, the Nazi Party anthem:

ELIJAH

*Die Fahne hoch! Die Reihen fest
geschlossen! SA marschiert mit ruhig
festem Schritt.*

Patrons try to shush him.

DRUNK GERMAN

Shh. Come, now. The war is over.
That is all in the past.

But Elijah carries on, singing with enthusiasm.

ELIJAH

*Kameraden, die Rotfront und Reaktion
erschossen, Marschieren im Geist in
unseren Reihen mit.*

A quiet man standing in the corner, KARL DIETRICH (German, 45, scrupulous), gives two THUGS a slight nod. Elijah clocks this.

The men make their way across the bar, set on throwing Elijah out.

Elijah teeters from patron to patron, a drunken fool. The moment he's near Karl, he latches onto his shoulders, as if catching his balance.

He looks Karl in the eye -- all semblance of drunkenness gone.

ELIJAH (CONT'D)

(whispering in his ear)

Die Spinne.

Karl's lackeys finally reach Elijah and escort him into--

EXT. ALLEY BEHIND CERVECERÍA KLAUS - MOMENTS LATER

--an alley that dead-ends at the back of the building. A delivery truck blocks the alley's only exit. Elijah turns around and finds Karl leaning against the stone building.

Karl's fingers casually TAP the stone as he asks Elijah a question.

KARL

How does the spider spin its web?

Shit. This is it.

Elijah doesn't know the correct response, the coded message. Karl's lackeys take out their LUGERS, pointing them at the back of Elijah's head.

Elijah hears their movement, resists the urge to react. He keeps calm as he addresses Karl.

ELIJAH

Aren't you going to ask me why I
didn't take down your men before
they pulled out their pistols?

Karl ignores Elijah's question.

KARL

Answer me. How does the spider spin
its web?

And that's when Elijah notices the repetitive pattern of
Karl's soundless TAPPING. Elijah's fingers start tapping the
same pattern against his leg.

ELIJAH

We both know the answer doesn't
matter.

Karl clocks Elijah's tapping.

KARL

Papers.

ELIJAH

(with an easy smile)
A bit ironic, don't you think.

Elijah hands over "his" passport.

Karl reads the name on the document: Wilhelm Vogel. For the
quickest of moments, his face registers SHOCK. He turns to
Elijah and motions for him to spread his arms. Elijah does.

The two lackeys put away their guns and pat him down. They
find money, some pens, a lighter, a pack of cigarettes, a jar
of Murray's pomade, and a small nub of chalk. After chucking
the chalk, they give Elijah the rest of his belongings back.

Karl pockets Elijah's passport, opens the back of a delivery
truck, takes out a pair of handcuffs.

KARL

Get in.

INT. DELIVERY TRUCK - CONTINUOUS

Elijah enters the truck and sits on a crate. Karl's men
HANDCUFF his hands over a rail, hop off the truck, and shut
the doors on Elijah. Moments later the truck takes off.

Elijah lowers his head towards his hands. Takes a bobby pin
out of his hair. Uses it to work his way out of the handcuffs.

He explores the back of the truck. There's nothing
exceptional. He re-cuffs himself the way Karl left him.

EXT. COMPOUND - DAY

In an overhead shot we see the truck going into a fenced-in compound containing buildings, farmland, and livestock. GERMAN SHEPHERDS roam the premises.

INT. COMPOUND - CENTRAL BUILDING - SCHWESTER PIA'S OFFICE - DAY

ELEONORE BAUR, who goes by "SCHWESTER PIA" (65, real life Nazi matriarch awarded the Blood Order), opens a handwritten note.

Each block letter occupies an even, precise amount of space. Pia takes a piece of paper with tiny cutouts and puts it over the note.

She transcribes the letters that show through the cutouts. They spell out a message in German. Translation: *500 million more.*

Pia updates a file marked PRESIDENT PERÓN. Amongst her papers we see other files: PRESIDENT FRANCO, BISHOP HUDAL... There's a KNOCK at the door.

PIA

Enter.

Karl steps into the room.

KARL

A man came to the *Cervecería* claiming to be Wilhelm Vogel.

PIA

Vogel is dead.

KARL

Apparently not. His body was never found.

Karl hands her Vogel's passport. Pia inspects the document.

PIA

It looks authentic. But you're to keep him sequestered until I can get secondary confirmation.

Karl nods.

KARL

Vogel is waiting in the hallway should you want to question him immediately.

INT. COMPOUND - CENTRAL BUILDING - HALLWAY - CONTINUOUS

A BLOND SENTRY (20s) towers over Elijah, watching him closely.

INGRID DIETRICH (German, 19, defiant) bursts into the hallway, cheeks red. From running? From anger? Hard to say.

Blond Sentry's face lights up.

INGRID
Have you seen my father?

Blond Sentry inclines his head towards the closed door at the end of the hallway. Ingrid SCOWLS. Knows that door is off limits.

ELIJAH
(playful)
Perhaps I can be of service?

Ingrid looks at him with curiosity. A rare new face in her life of exile.

BLOND SENTRY
Don't talk to her.

ELIJAH
Can you blame me?

Elijah winks at Ingrid. Blond Sentry steps forward and SMASHES his RIFLE BUTT into Elijah's ribs. Elijah GRUNTS in pain, but then gives her a look: *Worth it*. Ingrid bites down her smile. Karl steps out of Pia's office and signals to Elijah.

KARL
Come.

INGRID
Papa!

KARL
Not now, Ingrid.

Elijah throws Ingrid a sympathetic smile and follows Karl.

INT. COMPOUND - CENTRAL BLDG - SCHWESTER PIA'S OFFICE - CONT.

Karl presents Elijah and Pia to each other.

KARL
This is Generalmajor Wilhelm Vogel.
This is the much lauded Schw--

Karl stops as he notices Pia's expression. She doesn't want to be identified.

ELIJAH
Schwester Pia?
(off her stony silence)
What an honor to meet you.
(MORE)

ELIJAH (CONT'D)
 Your efforts in the Hitlerputsch
 bespeak of your bravery. And what
 great work you did at the Dachau
 Concentration Camp.

PIA
 Take off your shirt.

Elijah and Pia lock eyes. Then he gives the slightest,
 condescending nod -- as if humoring her -- and obeys the
 order.

Pia inspects the underside of his left arm. Spots two small
 letters tattooed by his armpit: AB. Satisfied with finding the
SS Blood Group tattoo, she steps back.

ELIJAH
 (icy)
 Were you hoping for a universal
 donor?

PIA
 I meant no disrespect. Utmost
 caution is why we succeed where they
 fail.

ELIJAH
 A pointless exercise. Not all SS
 members have them despite the
 requirement.

Pia's caught off guard. Not used to being challenged.

PIA
 For now, you'll be confined with
 sentries posted outside your door.
 As soon as we can verify your
 identity, we'll give you a proper
 hero's welcome.

ELIJAH
 A pretty speech. But I have no
 intention of being a prisoner for
 months on end.

PIA
 It will only take a week. We'll send
 for your wife in Munich to confirm
 your identity.

OFF Elijah. *Fuck.*

END OF ACT ONE

ACT TWO**EXT./INT. COMPOUND - GREEN COTTAGE - MONTAGE**

--DAY: GERMAN SENTRIES and DOGS stand guard outside a small green cottage. We PUSH IN through the window -- past the closed curtains -- and find Elijah inside going through every inch of the space: running his hands behind furniture, over baseboards, looking for anything that could prove useful.

-- NIGHT: Elijah takes the mattress off the bed. Wraps the sheets around one of the bed's crossbeams. KICKS the beam, silently breaking it.

-- He takes off one of his shoes and removes the lining. A small POCKETKNIFE rests in the shoe's heel. He uses it to whittle the broken beam, sharpening it.

-- He holds four deadly stakes. Hides them in strategic locations around the cottage.

-- DAY: He looks out a window. Sees NEW SENTRIES taking over guard duty. Observes them carefully. Then closes the curtains.

He removes a pack of cigarettes from his pocket. Finds one particular cigarette. Gingerly dismantles it. Inside: a roll of pyrofilm combustible paper.

It's where Elijah jots down intel, categorizes the people he's met. He ads the new sentries to the bottom, detailing their physical appearance. We notice Ingrid's name further up the page, an assignation next to it: "potential asset."

EXT. COMPOUND - DAY

Ingrid and her friend ANNELISE (German, 18) sit on a fence, bored. A little BOY (5) runs up to them. Gives Ingrid a half-smoked German cigarette. Ingrid nods to Annelise. Annelise gives the child a piece of gum.

ANNELISE

Scram.

The boy runs off. Annelise hands Ingrid -- the clear alpha in their duo -- the cigarette. Ingrid lights it. They pass the cigarette back and forth.

INGRID

This cigarette's rubbish.

ANNELISE

Not as much as our life.

INGRID

True.

A little GIRL (7) runs up to them with a brand new American cigarette. Ingrid signals Annelise to give the girl a piece of gum.

GIRL

But this is a whole one. And an *ami*.
I should get more gum.

INGRID

Complain again and I'll tell
Schwester Pia you're a conniving
little thief.

GIRL

Oh, yeah? I'll tell her you and
Annelise are smoking.

INGRID

(to Annelise)

What do you think? Should we bury
her in the secret pit of jewpig
bones?

The little girl runs off, scared.

ANNELISE

I can't wait till we go to our new
home. Anything would be better than
this.

INGRID

Could be this same old drag, just in
a different continent.

ANNELISE

Of course you'd say that. You don't
want to be separated from that cute
new officer.

INGRID

Don't be stupid. I don't even know
if he likes me.

Annelise looks at her friend's perfect skin, killer tits, and trim waist. Gives her a "yeah, right" look.

INGRID (CONT'D)

Well, I don't know if I like him.

ANNELISE

Shut the hell up.

(then--)

You think he's someone important?

INGRID
Definitely. There's something about
him.

ANNELISE
Then why is he confined?

INGRID
You know Pia...

EXT. CERVECERÍA KLAUS - DAY

David, still dressed like a bum, sits outside of Cervecería Klaus. He writes down every person who goes in and out of the place: banker, newspaper boy, man w/black hat, etc.

No sign of Elijah.

David abandons his post across the bar. Walks a few blocks to a nearby park.

There he looks at the side of a lamppost, SCOWLS at its smooth black surface, then proceeds to a nearby tree.

He bends over to ostensibly tie his shoe, but really inserts a small slip of paper into a hole at the base of the tree.

As he once again passes the lamppost, he discreetly marks it with a small line of chalk, alerting Elijah that there's a message in the dead drop.

INT. COMPOUND - GREEN COTTAGE - BEDROOM - NIGHT

A shirtless Elijah practices a combination of strikes: 2 reverse elbows and a hammer. After a few rounds of precise movement, he moves onto a new Krav Maga combination: a front kick, 2 palms, and a hook.

There's a KNOCK on the door. Elijah peeks out the curtains. Puts on a shirt, buttons it, but then thinks better of it.

He unbuttons his shirt and opens the door. Ingrid glides into the room carrying a tray of food. She pauses, surprised by the sight of his gleaming abs.

ELIJAH
You'll have to excuse my appearance.
I was just about to step in the
shower.

INGRID
That's... I don't mind-- I mean...

Elijah grins as he buttons his shirt up.

ELIJAH
Relax. I think it's cute that I make
you nervous.

INGRID
I'm not nervous.

He steps right up to Ingrid and traces her jawline with one
fingertip.

ELIJAH
No?

Ingrid blushes, despite herself. Elijah leans closer.

ELIJAH (CONT'D)
I think you're right, I don't make
you nervous...

Ingrid's heartbeat THUMPS against her chest. But then Elijah
steps back, leans casually against a wall.

ELIJAH (CONT'D)
...How could I when Schwester Pia's
much more intimidating.

Sexually frustrated, Ingrid lashes out.

INGRID
Her? She treats me like a child.
Never lets me leave the complex.

ELIJAH
Ah, trapped in a gilded cage.

INGRID
The woman doesn't even send my
letters to my friends back home. I
found a bunch in the trash.

ELIJAH
She goes through the outgoing mail?

INGRID
(shrugging)
Probably just hates me for being
young and pr--

She stops herself, mortified.

ELIJAH
Pretty? Pretty isn't the right word.
Try young and perfect.

A sentry opens the door. He inclines his head, signaling to
Ingrid that it's time for her to go.

With one last wistful glance towards Elijah, she slips out the door, following the sentry.

OFF Elijah, considering his progress.

EXT. VARIOUS BEACHES - DAY - MONTAGE

Alice and Francisco walk on various beaches, trying to find the view on the postcard. We see snippets of Alice explaining her process. In Spanish:

-- BEACH 1:

ALICE

(pointing to postcard)

See how these lines, if continued, would converge here? It means the photographer was standing left of the building in the picture.

(walking)

If we move this way we create the same vanishing point for that building over there.

-- BEACH 2:

FRANCISCO

Why are we in the water when there's no water in the foreground of the picture?

ALICE

To try to match this horizon line. Here.

She traces a horizontal line on the postcard.

-- BEACH 3: Alice and Francisco walk in companionable silence. She periodically checks the postcard against the vista.

Alice stops abruptly. Tears slide down her face. Francisco's alarmed, until he spots the hint of a smile. These are tears of joy.

FRANCISCO

Señora Alice, you did it!

He gives her a hug -- starts to pull back, knowing he overstepped. But Alice just holds on tight, overwhelmed with gratitude after months of searching.

EXT. TORRE LA SAL - LATER

This sleepy village is nothing more than fisherman huts and a dirt road.

Francisco guards the car from a pack of curious CHILDREN. Above the children's heads, he watches Alice. She walks from hut to hut. In Spanish:

CHILD
Señor, Señor, can I drive it?

FRANCISCO
You can't even reach the pedals.

The kids burst out in LAUGHTER.

Alice shows a picture to a FISHERMAN cleaning out his catch. The fisherman shakes his head.

TEEN
(to Francisco)
I'm taller. I can reach.

FRANCISCO
*Reach for the pedals and I'll reach
for my belt.*

The kids LAUGH even harder.

Alice approaches a WOMAN mending a shirt. She shows her a picture. The woman shakes her head, then points to a hut bigger than the rest, one with a horse tied outside.

Alice heads to this hut.

INT. BIG HUT - MOMENTS LATER

She enters a makeshift bar. Every eye in the establishment goes to her.

She approaches the owner, SEÑOR OSVALDO (50s). In Spanish:

ALICE
*Good morning. I was hoping you could
help me. I'm looking for an American*
--

OSVALDO
*Try Valencia. We don't really get
Americans here. I've only seen two
these last few years.*

Alice shows him a photo. We don't see the picture, only the handwritten caption on the back of it: "Gunter and Max '41."

OSVALDO (CONT'D)
(shaking his head)
Haven't seen that man.

ALICE

How about the boy? Could any of the Americans you saw be the boy from this picture, all grown up?

OSVALDO

Maybe. Hard to say.

ALICE

Is there anything at all you remember about the Americans you met?

OSVALDO

One came to the beach vacationing with his wife. The other was a surly fellow. He broke one of my tables after María Teresa, the town beauty, turned him down. But the guy did right by me, gave me his watch to cover the damage.

ALICE

Do you still have the watch?

Oswaldo nods and leaves. Moments later he comes back and shows it to Alice. She goes very still as she looks over the timepiece. A woman hoping beyond hope.

Alice flips over the watch. There's an inscription on the back: *To My beloved Max. -- Alice.* A shiver runs down Alice's spine. She sets the watch down.

ALICE (CONT'D)

That's an extremely nice watch. More than pays for a few broken tables.

OSVALDO

(defensive)

It also covered all the services I provided.

ALICE

What kind of services?

OSVALDO

His bar tab. He had a huge bill. And I gave him a ride. That was a premium service. He was too big for my horse. And I had to shut down the bar.

ALICE

Where did you drop him off?

Oswaldo frowns at her, tired of her questions. She slides him a 1,000 pesetas banknote. He pockets it.

OSVALDO

Middle of nowhere. Forest land. Fool wanted to be dropped off at the side of a road, about 20 kilometers west of here.

ALICE

What is the nearest property to that location?

OSVALDO

Well, there is the Rodríguez farm. Used to be owned by gringos. But no one ever goes there. It's cursed. The only thing that ever comes out are caskets.

Oswaldo makes the sign of the cross.

ALICE

Please, tell me more.

OSVALDO

The Rodríguez family is dying, one by one, from polio. It's gotten so bad, feral dogs roam the grounds.

Alice takes that in.

ALICE

I'd like to buy the watch.

OSVALDO

A watch like this only comes once in a lifetime.

Alice pulls out a wad of money, hands it over. Oswaldo gives her the watch.

ALICE

I also need to hire strong, brave men looking for a day's work.

OSVALDO

Field hands?

ALICE

Mmm... men who can handle precarious situations. That could serve as my personal protection.

OSVALDO

Perhaps the Señora needs the police?

ALICE
(emphatic)

No.

OSVALDO
*Just as well. Nearest one's in
Valencia. I could send word to my
nephew, Ignacio, but some of his men
are dangerous.*

ALICE
Perfect.

INT. TELEGRAPH STATION - DAY

Alice, now wearing the watch she bought from Osvaldo, crosses off sentences from a paragraph, including the phrases "if you don't hear from me" and "call the police in Valencia."

She hands the piece of paper to a TELEGRAPH STATION ATTENDANT (30s). In Spanish:

ALICE
Can you read it back to me?

Attendant reads back what's left of the message.

ATTENDANT
(halting English)
Mama, I am thoroughly enjoying my
grand European tour. Love, Alice.
(then, back to Spanish --)
Sorry, my English is not so good.

ALICE
Your English is fine.

ATTENDANT
How do you speak such great Spanish?

ALICE
I have an unfair advantage. I hold a
PhD in Linguistics. Wrote my
dissertation on how phonemic
variances in Western European
languages can provide insight into
modern migration patterns.

The woman looks at her blankly.

ALICE (CONT'D)
(laughing)
*That's exactly how my parents felt
about my education. Very unladylike.*
(slipping her an address)
(MORE)

ALICE (CONT'D)
*Please send the telegram to this
 address in New York.*

OFF the attendant typing the telegram.

INT. CAR - DAY

A car carrying Alice, Francisco, IGNACIO (20s, brooding) and his THREE ASSOCIATES makes its way past endless trees. The trees give way to rolling fields trapped behind a sturdy fence.

The car approaches a gate with a black skull sign. There's not a soul in sight. Francisco spots the sign and SLAMS on the brakes. In Spanish:

ALICE
 (to Francisco)
*Francisco, please open the gate
 while I talk to these fine
 gentlemen.*

FRANCISCO
*Señora, we cannot go inside. Polio
 is serious. It killed my cousin.*

ALICE
*That sign is fake, used as a
 deterrent. You don't have to worry
 about polio.*

He's not convinced. Frustrated, she leaves the car.

EXT. CAR - DAY

She'll open the gate her own damn self. But before she gets there, Francisco catches up with her.

FRANCISCO
Please, Señora.

ALICE
*I haven't seen my son in eleven
 years. The people in there took him,
 indoctrinated him. He was only
 twelve. He didn't understand.
 I'm going in there even if I have to
 do it alone.*

FRANCISCO
*You are a good mother.
 (resigned)
 Wait in the car. The gate is locked.
 It will take me some time to work
 the padlock.*

They walk back to the vehicle.

Francisco grabs a piece of wire from the trunk of the car and heads back towards the gate. He jumps over the fence as Alice gets in the car.

INT. CAR - CONTINUOUS

IGNACIO

Situation's changed. We want the money up front.

ALICE

You'll be paid the moment we're done.

Ignacio snatches Alice's purse. Pulls out all the bills from her wallet.

IGNACIO

This is only half of what we were promised.

ALICE

That's right, because you have yet to complete the job.

One of Ignacio's associates pipes up.

ASSOCIATE

Ignacio, no way she has the rest of the money. Only a crazy woman would want to go into a polio-infected farm.

IGNACIO

There is one way she can pay us.

Ignacio eyes the fancy man's watch she wears on her wrist. Alice covers it with her hand.

ALICE

I can't. This watch belonged to my husband. I'll pay you double after the job.

Ignacio reaches for the watch. Alice SCRAMBLES out of the car.

EXT. CAR - CONTINUOUS

Ignacio GIVES CHASE.

Alice HURLS herself over the compound's fence, landing with a THUD.

Just as Francisco jimmies the padlock, a GERMAN SHEPHERD charges towards him, passing inches from Alice's face.

The dog knocks Francisco down, causing the gate to swing open. The vicious animal TEARS into Francisco's THROAT.

Ignacio runs back to Alice's car and takes off with his men.

Francisco makes horrible GURGLING SOUNDS. Alice inches away, scared of drawing the dog's attention.

Suddenly, a SECOND DOG advances straight towards her. She flinches, bracing for death. But the dog ignores her and latches onto Francisco's thigh, RIPPING OPEN his FEMORAL ARTERY.

Alice stares, immobile, paralyzed by fear.

A piercing WHISTLE cuts through the air, snapping Alice into action. She sprints away from the dogs, knowing Francisco is beyond hope.

Alice ducks into the nearest building, a small, yellow cottage.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - CONTINUOUS

Heartbeat hammering, she leans against the door. Tears slide down her face. Poor Francisco.

To distract herself, she frantically explores her surroundings. Opens a desk drawer. Inside, a copy of *Mein Kampf*.

The world spins around her. She take a few steadying breaths.

In her hands sits the ideology that stole her son. But then again, it means she's in the right place.

OFF Alice, warring emotions crossing her face.

EXT. BY COMPOUND GATE - DAY

Two German GUARDS walk the premises, worried. Guard One lets out a piercing WHISTLE -- the noise we heard earlier -- but alas, there's no sign of the dogs.

GUARD TWO

Something's wrong. They should have returned.

As the two guards clear a crest, they spot the open fence and the two canines still gripping their prey.

GUARD TWO (CONT'D)

Get the fence.

Guard One closes the fence as Guard Two approaches the dogs.

GUARD TWO (CONT'D)

Release.

The dogs immediately let go of the corpse and go sit by Guard Two's feet. Guard Two goes through Francisco's pockets. Finds his wallet. Takes out his driver's license.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - DAY

Alice puts down *Mein Kampf* as she hears people approach the cottage. She goes into the bathroom...

INT. COMPOUND - YELLOW COTTAGE - BATHROOM - CONTINUOUS

...and puts her ear near the door to listen to the conversation on the other side.

EDITH VOGEL (O.S.)

...The worst part was seeing those Negroid American soldiers all over our streets. They're very scary up close.

BERNHARD (O.S.)

You poor thing.

(then--)

Is there anything else I can do for you?

EDITH VOGEL (O.S.)

No, but I appreciate the offer. And thank you for bringing me here.

BERNHARD (O.S.)

It was my pleasure. Your husband should be here shortly.

Alice hears the cottage door close. She looks around for a moment, unsure what to do. Then she very quietly steps into the shower, the only available hiding spot.

EXT. COMPOUND - GREEN COTTAGE - LATER

Karl KNOCKS on the cottage door. Elijah opens it.

KARL

I have a surprise for you.

Elijah steps outside and joins Karl. As they walk, they pass Ingrid who stares daggers at Elijah. He clocks it and puts two and two together. *Shit. The surprise must be Vogel's wife.*

Elijah scans his surroundings, looking for a plausible way to escape. He clocks a car. Various MEN stand between him and the vehicle.

KARL (CONT'D)

You're a lucky man. What I wouldn't give for another moment with my wife.

(off Elijah's reaction)

Widower. For the last 2138 days.

(back to the subject at hand)

I can give you a few minutes of privacy before Schwester Pia arrives.

(with a knowing grin)

Enjoy them.

Karl KNOCKS on the cottage door. Edith barely cracks it open before Elijah rushes inside and forcefully kisses her, effectively shutting her up. He holds her in a way that pins her arms to her side.

Karl sees the amorous embrace and gives a little CHUCKLE as he discreetly closes the door, not even entering the room.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - CONTINUOUS

Elijah releases Mrs. Vogel.

EDITH VOGEL

You're not my husband.

He puts a hand on her face, as if to caress it. His other hand cradles the back of her head.

ELIJAH

I'm sorry.

In one quick move he twists up at an angle. CRACK. Her neck snaps.

INTERCUT WITH:

INT. COMPOUND - YELLOW COTTAGE - BATHROOM - CONTINUOUS

BATHROOM: Alice listens attentively, trying to figure out what's happening in the bedroom.

BEDROOM: Elijah drags Mrs. Vogel's body to the--

--BATHROOM: He pulls back the shower curtain and comes face to face with Alice.

OFF Alice seeing the dead body in Elijah's arms.

END OF ACT TWO

ACT THREE**INT. COMPOUND - YELLOW COTTAGE - BATHROOM - DAY**

TAP, TAP, TAP. Knocking from outside the cottage. CREEEEAK.
The sound of a door opening. Alice gives a desperate yell:

ALICE

In here!

Elijah covers her mouth, gestures towards Edith's body.

ELIJAH

(whispering)

Say another word, you'll end up like
her.

Alice's eyes open wide in surprise. A reaction to the threat,
or to something she heard in his voice?

INTERCUT WITH:

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - DAY

Pia and Karl look around the room.

KARL

Mrs. Vogel?

PIA

The bathroom.

BATHROOM: ON Elijah, out of options.

BEDROOM: Just as Pia reaches the bathroom door, Elijah steps
out.

ELIJAH

Sorry. Edith and I got... carried
away.

Pia looks sharply at Karl. He should have gotten her first,
before Elijah. But no words are exchanged, they know better
than to argue in public.

Pia steps to move around Elijah, but he cuts her off.

PIA

Step aside.

ELIJAH

A woman deserves her privacy.

PIA

No, not when that woman needs to
confirm your identity.

(MORE)

PIA (CONT'D)
(calling out)
Mrs. Vogel.

Pia moves forward. Elijah grabs her forearm.

ELIJAH
Please, my wife needs rest.

She looks down at his hand. His overreaction can only mean one thing.

Elijah releases her arm, but it's too late. The damage is done.

PIA
(enjoying the moment)
We have a special procedure in place
for trespassers.

It hangs there...

...until Alice exits the bathroom, lipstick smudged, hair mussed.

ALICE
(in perfect German)
A pleasure to meet you. I'm Edith
Vogel.

Karl grins, clocking Alice's ruffled appearance. He extends his hand.

KARL
Karl Dietrich.

PIA
Schwester Pia.

ALICE
Words can't express my gratitude for
reuniting me with my beloved
husband.

PIA
We need a list of everyone who might
notice your disappearance from
Munich. Neighbors you see daily. The
paper boy. The butcher. Work
colleagues.

ALICE
Of course. I'll provide it once I
have time to think through every
possibility.

PIA

Did you tell anyone you were leaving
for Spain?

Alice looks to Elijah for guidance. He doesn't dare signal an
answer. She turns back to Pia.

ALICE

(as if the answer is obvious)
What do you think?

Alice calmly walks Pia and Karl towards the door.

ALICE (CONT'D)

It was so wonderful meeting both of
you.

Pia turns back to Elijah.

PIA

My deepest apologies, Generalmajor
Vogel. We just needed to be sure.

ELIJAH

Your thoroughness is a testament to
your dedication.

Schwester Pia gives a slight bow.

KARL

Ah, before I forget.
(to Elijah)
I need your undershirt.

Elijah gives him a questioning look.

KARL (CONT'D)

It's so the dogs can learn your
scent, so they don't attack you.

ELIJAH

But don't the dogs need something of
Edith's as well?

KARL

No, they're trained to only go after
men.

Alice absorbs this -- realizes it's the only reason she's
still alive.

Elijah nods and strips off his undershirt. Alice tries to hide
her discomfort.

Elijah hands the undershirt to Karl, then puts his button-up
shirt back on.

KARL (CONT'D)

Thank you. You can rest assured
there will be no more interruptions
to your... celebration.

Karl and Pia leave.

Elijah goes to a window, watches the pair walk away. Pia nods
to the sentries. They leave their post, the dogs follow.

Elijah turns to Alice. She steps back. *Fuck. Is he going to
kill her?*

ALICE

(speaking quickly)

It's only a matter of time until
they realize you're a fraud. Your
German is lacking vowel length
distinction. But more telling is the
fact that you're extra careful
pronouncing front rounded vowels.
Yiddish doesn't have front rounded
vowels. It makes sense that you're
scrupulous to ensure you don't give
yourself away.

This gives Elijah pause. *She must be some sort of agent, like
him.*

ELIJAH

Who do you work for?

Alice gives him a hard stare, making it clear she's not
answering.

ELIJAH (CONT'D)

CIA? MI6?

(off her silence)

Regardless, right now, we're in this
together. Both dead the moment
anyone who saw the real Edith spots
you. Maybe if we leave right away--

ALICE

No!

All she needs is a little time to find Gunter.

ALICE (CONT'D)

(lying)

The man who brought Edith here left
for Hamburg after delivering her
directly to this cottage. My people
are following him now.

ELIJAH

Who is he?

Alice turns away. *Shit.* She can't keep this up. But, maybe, if she keeps the upper hand...

ALICE

Make yourself useful and deal with Edith's body. I've already done my part cleaning up your mess.

ELIJAH

That's not an answer.

ALICE

Never said that it was.

Elijah's about to argue, but thinks better of it. First things first. He gets Edith's body and lays it on the floor. Alice goes into the--

--BATHROOM: and closes the door, desperate for a moment of privacy. She sits on the closed toilet lid. Starts trembling violently, her breath shallow and quick. It's all too much. Unlike Elijah, she's not a trained operative.

She takes a photograph out of her pocket. We don't see its image, but it has "Gunter and Max '41" written on the back. It's the photo she showed to Osvaldo.

The more she looks at it, the more her breathing slows. It grounds her. Gives her purpose.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - MOMENTS LATER

The room is dark, curtains drawn. Edith and the bed are now stripped, the dead woman's GREY DRESS and the bedcover crumpled in a pile. Elijah lays out a bedsheet on the floor, then rolls Edith's corpse inside of it.

He peeks out the curtains. There are people nearby. He can't take the body outside. Elijah drags the wrapped body towards the bathroom.

INT. COMPOUND - YELLOW COTTAGE - BATHROOM - CONTINUOUS

Alice hears the sound of the dragging. She quickly tucks the photo inside her pocket just as Elijah opens the door.

As they talk, Elijah positions Edith's body in the shower. Alice tries to act like it doesn't bother her.

ELIJAH

Why are you here?

ALICE
Same reason as you.

ELIJAH
Which is?

ALICE
You already know.

ELIJAH
Not good enough.

ALICE
I have no reason to trust you.

Elijah considers her. He lifts up his shirtsleeve exposing a burn scar on the outer side of his left forearm.

ELIJAH
I burned my own flesh so I can creep amongst them.

ALICE
(realizing)
Erased your number.

She takes a moment to process this. *What this man has lived...*

ELIJAH
And I should trust you because...

What can she say? Why should he trust her?

All of Alice's frustration and despair bursts to the surface.

ALICE
They took my son!

Elijah nods. Recognizes her rage.

Alice regroups.

ALICE (CONT'D)
I didn't come here intending to portray Edith. But given recent events, it appears to be the only way to proceed.

ELIJAH
What security measures encompass this compound?

ALICE
Don't you know?

ELIJAH

No. I came in the back of a truck,
handcuffed.

ALICE

We're on a farm, surrounded by
fencing. I saw no guards posted
around the perimeter. But there are
attack dogs. Locals stay away
because the gate has signs
indicating a polio outbreak. That,
and the rumor of feral dogs.

ELIJAH

(nodding)

No guards makes sense. Doesn't raise
suspicions. Secrecy makes the best
defense. Now, the guy who drove
Edith--

ALICE

Look, you could sit here peppering
me with questions, but right now I
need to focus on becoming Edith. Our
very lives hinge on it.

Elijah studies her.

ELIJAH

It took me weeks to learn Vogel's
biography.

ALICE

Then aren't we lucky I'm a fast
learner.

Elijah abruptly leaves the room. He comes back seconds later
and tosses Edith's grey dress at Alice.

ELIJAH

Put this on in case someone saw
Edith arrive from a distance.

OFF Alice, relieved she bought herself time.

EXT. PARK - DAY

David walks past the black lamppost. His white horizontal
chalk mark is still there. *Fuck*. He doesn't bother going to
the tree. Elijah hasn't picked up his message.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - DAY

Elijah quizzes Alice, who is now wearing Edith's grey dress.

ELIJAH
Edith, where did you go to secondary
school?

ALICE
Gymnasium Schliersee.

Elijah nods. She got it right.

ELIJAH
Where did you grow up?

ALICE
Munich.
(off Elijah's expression)
Schliersee?

ELIJAH
(frustrated)
A farm in Fischbachau.

ALICE
That's right, farming in
Fischbachau.

ELIJAH
Mistakes are how people die.

They hear a KNOCK. They trade glances. It's game time. Elijah
opens the door.

KARL
(teasing)
I hope I'm not interrupting.

ELIJAH
Come in.

KARL
(to Alice)
I'm afraid I'm going to need to
borrow your husband for a bit.
But fear not. You'll soon have
company. A whole group of ladies.
They're dying to hear the latest
about their homeland.

That won't help her find her son.

ALICE
And the men?

Karl gives her a look.

ALICE (CONT'D)

I was hoping to thank other brave soldiers who served our country.

KARL

Most of the men will be at the 7pm community dinner.

Elijah walks over to Alice.

ELIJAH

Bye, dear.

He moves in for a goodbye peck, but it's awkward, with Alice turning her face away at the last possible second. They bump noses. Elijah LAUGHS and KISSES her nose, not missing a beat.

Karl and Elijah leave. OFF Alice, unsettled.

INT. SPANISH APARTMENT - DAY

David's on the phone, listening to someone on the other line.

MAN (V.O.)

It's been a week. Elijah's gone. We need to raid the bar.

DAVID

That will only catch us a few low-level Nazis, not who we want.

MAN (V.O.)

Probably. But we could get lucky.

DAVID

We strike too early, they'll just hide deeper.

MAN (V.O.)

I know you. You worry a raid will get Elijah killed. If he's still alive.

DAVID

(defensive)

This isn't about Elijah.

(off the other man's silence)

When you only half kill your enemy, he comes back stronger. Anything short of capturing Bormann won't do.

David hangs up. He picks up one of the unused Elijah passport pictures.

OFF David, worried about the son he never had.

EXT. COMPOUND - YELLOW COTTAGE - DAY

Elijah and Karl approach the delivery truck. BERNHARD (30s) is loading shovels into the vehicle.

KARL

Bernhard, meet Wilhelm Vogel.

BERNHARD

Ah, Generalmajor Vogel, your wife is a lovely woman. I very much enjoyed meeting her.

OFF Elijah, realizing Alice lied to him and that they're utterly fucked.

END OF ACT THREE

ACT FOUR**INT. DELIVERY TRUCK - DAY**

Karl drives the truck down a secluded forest road. Bernhard and Elijah sit in the cabin with him.

ELIJAH
(casually)
Did Edith already get to meet a lot
of people here?

BERNHARD
Unfortunately, no. Only me and my
wife. And Karl, I suppose.

KARL
And Schwester Pia.

The truck comes to a stop. The men get out.

EXT. WOODS - CONTINUOUS

Karl opens the back of the truck.

KARL
Grab a shovel.

They each pick up a shovel.

EXT. WOODS - LATER

Elijah, Karl, and Bernhard walk in the woods.

ELIJAH
As much as I'm enjoying the hike,
what are we doing here?

KARL
We operate with a compartmentalized
structure. The less you know, the
better for the organization if you
get picked up. With time, you'll get
more responsibility.

Karl stops by a stretch of woods that looks no different than the stretch before. He makes his way behind some bushes, to a spot of ground covered by thatches. The others follow. Bernhard picks up the thatches, revealing dirt.

Karl and Bernhard start shoveling dirt away from the spot. Elijah joins them. CLANK. His shovel hits something metallic.

EXT./INT. UNDERGROUND CACHE - MONTAGE

-- Elijah enters a vast underground structure filled with countless boxes.

-- He helps Karl and Bernhard move six large boxes out of the hidden cache.

-- The men load the boxes into the truck.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - DAY

Alice continues to run through Mrs. Vogel's bio, mouthing words. There's a KNOCK on the door. She answers.

INGRID
Hello, I'm Ingrid.

ALICE
Edith Vogel.

Ingrid eyes Alice's attire, a simple grey dress made provocative by its tightness. It makes Ingrid feel inferior, like a child next to a temptress.

INGRID
We're heading to the fields. Perhaps you'd like to change into something more comfortable.

ALICE
I'm fine. Thank you.

Alice senses Ingrid's hostility. Tries to build a bridge.

ALICE (CONT'D)
I like your braids. They remind me of my childhood.

Ingrid contorts her face into a polite smile. But Alice sees the anger underneath it.

EXT./INT. TRUCK - DAY

Karl drives the truck through Valencia traffic, an eclectic mix of streetcars, bicycles, and horse-drawn carriages.

Elijah watches the passing scenery, building a mental map in his head. The truck passes the park with the dead drop. Elijah eyes it with longing.

ELIJAH
Stop the truck. I'm feeling sick -- oh, God.

KARL

Hold on. We'll stop in a minute.

The truck continues, pulling into the alley behind the Cervecería. Elijah bursts out of the vehicle.

INT./EXT. CERVECERÍA KLAUS - BATHROOM - MOMENTS LATER

He hurries into the Cervecería's multi-stall bathroom. He shuts the door and pushes against the top of it, creating a sliver of space between the door and the jamb molding. He slides several coins into this crack, above the handle, effectively making it inoperable.

He takes the fake cigarette out of its pack and palms it.

Elijah tries to pry open the bathroom's window. It's painted shut. Just then, Karl knocks on the door.

KARL (O.S.)

We need to go.

Bernhard joins Karl. Karl wiggles the handle. It doesn't turn. Elijah opens the door before Karl can start wondering what's going on.

As the door opens, the coins fall. Elijah pats his pants pocket.

ELIJAH

(as if he dropped the coins)

How clumsy of me. It's just this
nausea... Do you mind if I lie in
the back for the rest of the ride?
Close my eyes?

Karl and Bernhard exchange glances. They're used to men made of sturdier stuff. Elijah clocks it.

ELIJAH (CONT'D)

Damn American mustard gas. I can't
tell if it's flashbacks or the
poison working it's way out of my
body after all these years.

BERNHARD

At least you didn't get exposed to
our sarin.

ELIJAH

No kidding. German scientists do it
right. I wouldn't be here to
complain about it.

Elijah and Bernhard exchange grins. Elijah notices that Karl doesn't share their amusement.

EXT. CERVECERÍA KLAUS - MOMENTS LATER

They get back in the truck, with Elijah alone in the back.

EXT. COMPOUND - DAY

Alice and Ingrid make their way through a row of corn towards a group of GERMAN WOMEN handpicking corn. They hear male voices one row over.

MAN 1 (O.S.)
Rolf, tonight you'll be on outer
perimeter duty.

ROLF (O.S.)
We're reinstating it?

MAN 1 (O.S.)
We had a breach.

Alice ducks between stalks of corn, finding the group of MEN. She starts scouring through the blond ones, looking for her son.

MAN 1 (CONT'D)
(flirty)
Well, hello.

ALICE
Pardon me.

But Gunter is not amongst them. Her disappointment is palpable. Ingrid catches up to her.

INGRID
Edith, what are you doing?

MAN 1
Looking for a fine, strapping German
man.

INGRID
She's married.

ALICE
Vogel -- Wilhelm -- my husband,
served with a young man named
Gunter. I was hoping he was here.

MAN 1
You can call me Gunter.

The guys LAUGH.

INGRID
Come. We need to help the women.

Ingrid takes Alice's hand and guides her back to the group of women.

MAN 1 (O.S.)
(calling after them)
What about us?

The guys GUFFAW.

Annelise runs up to Alice and Ingrid before they get to the other women.

ANNELISE
Hi, I'm Annelise.

ALICE
Edith.

They shake hands.

ANNELISE
Wow, you have such soft hands. Hands of a lady who hasn't seen any work.

ALICE
I've worked. I come from a farming family. And recently, after the occupation, I became a teacher.

ANNELISE
(re. Alice's hands)
What's your secret?

ALICE
I use... cow's milk... with honey.

ANNELISE
My mom milked cows. It dried out her hands.

ALICE
It has to be mixed with honey. And if you don't start at a young age, it doesn't work. Can't trap the radiance of youthful skin.

ANNELISE
Do you think it's too late for me?

ALICE
I'm afraid so. But you have wonderful cheekbones.

ANNELISE

Thank you. When Margot told me how pretty you were, she left out your hands.

ALICE

Margot?... Right.

Alice realizes Margot met the real Edith. She needs to discover if others did too.

ALICE (CONT'D)

Who else said nice things about me?

The teens trade looks, finding Edith gauche.

INGRID

(condescending)

Oh, sweetheart. You're too pretty to fish for compliments.

Annelise struggles not to laugh.

As they get closer to the group of GERMAN WOMEN, Alice's tension becomes unbearable.

Is Margot amongst them? She debates running. But that won't solve anything. She keeps taking steps forward until she's upon them. Alice smiles at four new faces.

ALICE

Hello, I'm Edith Vogel.

The women shake her hand as they introduce themselves.

WOMAN 1

I'm Ursula.

WOMAN 2

Wilma.

WOMAN 3

Lotte.

WOMAN 4

Margit.

Alice's heart almost stops. It takes a moment for her to realize the woman didn't say Margot. Alice smiles uncertainly. She's safe. For now.

INT./EXT. DELIVERY TRUCK - DAY

It's a bumpy ride. Elijah gets his pocketknife from the secret compartment in his shoe and uses it to OPEN the three BOXES that remain in the back.

In the boxes: PAINTED CANVASES. He takes out his lighter -- it's actually a spy camera. He SNAPS pictures of the canvases. Returns them to their boxes.

He then opens one of the back doors of the moving truck.

Using his belt, he ties the swinging door to the still closed one, so although it is open, it can't splay out wide enough to be seen through the truck's side mirrors.

He shimmies his upper body over the back lip of the truck and grabs the undercarriage of the vehicle, his head inches from the rapidly moving ground.

The truck hits a bump on the road. The open door SLAMS into Elijah's back. He GRUNTS from the pain, but doesn't lose his grip. He wedges his knife in the nearest wheel well, blade pointing towards the tire, not quite touching.

The truck goes over another bump. Its suspension contracts. The blade tip almost pierces the tire.

Elijah works his body back into the truck. Closes the back door. Braces himself.

The truck hits a large bump, causing the knife to PIERCE the TIRE.

Elijah SMASHES into a WALL as the TRUCK FLIPS OVER and tumbles into a nearby ravine.

END OF ACT FOUR

ACT FIVE**EXT. DELIVERY TRUCK - DAY**

A dazed Elijah exits the back of the truck, pockets a SHARP piece of METAL, and peers into the upside down truck cabin. Karl is MOANING. Bernhard is dazed.

Elijah moves to the front of the vehicle. Blocked from Karl's sight by the hood of the truck, he takes a wire from the POSITIVE TERMINAL of the truck's battery and CONNECTS it to the ENGINE BLOCK.

ELIJAH

Do you smell that? The fuel tank
burst. There's gasoline everywhere.
Truck's gonna blow any moment.

We see the ground. It's very much dry.

Karl closes his eyes. His lips move in silent prayer, resigned to his fate. He's startled when Elijah comes to his aid.

Elijah drags Karl out of the truck and away from the vehicle, just over a crest. Then runs up to Bernhard and PUNCTURES his THROAT with the improvised metal weapon.

Karl starts walking towards the truck, to help his comrades.

Elijah lowers the volume on the truck's radio, turns the radio on, then sprints away from the vehicle. The truck EXPLODES, erasing all evidence of the murder.

Elijah and Karl go down from the impact. Elijah shields Karl with his body. SHRAPNEL TEARS into his FLESH.

KARL

Bernhard!

ELIJAH

I went back for him, but he was
already dead.

Elijah rolls off Karl, wincing as his back touches the ground.

OFF Karl, taking everything in.

INT. COMPOUND - CENTRAL BUILDING - SCHWESTER PIA'S OFFICE - DAY

As Karl gives an update, Schwester Pia reaches into a small box on her desk. She picks up little GOLDEN PEBBLES from the box and lets them fall back inside, creating a SOOTHING, REPETITIVE SOUND.

KARL

...I'm only alive because of his
quick thinking and brave actions.

(then--)

Should I send the doctor to tend--

PIA

Were all the paintings lost?

KARL

Yes.

Pia takes a moment to absorb the weight of their loss -- and no, she's not thinking about Bernhard.

PIA

Please have the doctor prepare
Bernhard's corpse for burial after
he tends to Vogel.

Karl nods and leaves.

Pia stops playing with the pebbles. As she chooses two carefully, we finally get a good look at them. One's still attached to a tooth.

They're not pebbles at all, but rather GOLD FILLINGS. Booty from the Dachau Concentration Camp.

Pia puts one filling in an envelope marked PETER, the other in an envelope marked DIEGO.

She walks over to a safe. Opens it. Pulls out GOLD BARS and starts slipping them into a brown LEATHER SATCHEL.

INT. COMPOUND - YELLOW COTTAGE - BATHROOM - CONTINUOUS

Elijah opens his pomade jar. Reaches into the cream and pulls up a false bottom. Underneath are two syrettes of MORPHINE and a small black cylinder -- a Minox daylight DEVELOPMENT TANK.

He pockets the syrettes of morphine.

Takes the film cartridge from his lighter/camera and places it into the tank. Dismantles one of his pens.

Inside the barrel, a DEVELOPING AGENT. He pours the fluid into the tank.

Dismantles another pen. Slides a small THERMOMETER out of its barrel. Places the thermometer into the tank's central opening.

Starts cleaning up. Hears Alice come in.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - MOMENTS LATER

Alice goes over to Edith's suitcase. Gets lotion from it. Applies it to the various scratches that now mar her delicate hands.

Elijah enters from the bathroom. Alice notices his bedraggled appearance.

ALICE
What happened to you?

ELIJAH
I ran into Bernhard.

He waits for her reaction.

She can tell something is bothering him, but can't piece it together.

ALICE
(tentative)
Where's Bernhard now?

ELIJAH
I dealt with him.

Alice's eyes flick up to his. *Ah, another murder. But why?*

ALICE
(realizing)
He saw Edith.

ELIJAH
You lied to me.

Alice nods. No point denying it. He already knows. She lied. She lied. She lied. No way to explain it... Unless...

She SLAPS him across the face.

ALICE
(lying)
Bernhard was one of my people.

For a terrible moment, Elijah doesn't react. *Did she play the wrong card?* His face clouds over. He's at least considering the possibility.

ELIJAH
Do you have any other people in the compound?

ALICE
No. Do you?

Elijah shakes his head.

ALICE (CONT'D)
 How could you have been so careless?
 (cutting Elijah off)
 Sure, you didn't know he was with
 me, but that's one more body we need
 to hide.

ELIJAH
 I made it look like an accident.

ALICE
 Good.

He walks right up to Alice. Looks her dead in the eyes.

ELIJAH
 Did anyone else see Edith?

It's a test. If she lies...

ALICE
 Margot also saw her.

ELIJAH
 Bernhard's wife? If Bernhard is one
 of yours, she must also be yours,
 but you just told me you have no
 other people in the compound.

ALICE
 She isn't one of mine.

Alice paces to buy time.

ALICE (CONT'D)
 They were recently married, after
 Bernhard infiltrated the group.
 Margot could expose me at the
 community dinner.

Elijah takes this in, problem solves on the fly.

ELIJAH
 Not if you and Margot don't see each
 other.

ALICE
 I can't miss that dinner.

She needs to look for her son.

ELIJAH

And you won't. I'll get Margot woozy with morphine so she'll excuse herself before you arrive. Once you're there, I'll step out and deal with Edith's body. Chances are that's when the compound has the lowest levels of patrol. But for me to step out, you'll need to steal the spotlight. Can you buy me thirty minutes?

ALICE

Of course. If there's one thing I know, it's how to behave at a dinner party.

She hesitates, then--

ALICE (CONT'D)

You'll have to get rid of the body within the compound. A Spanish man recently hopped the fence. Attack dogs killed him. Because of the breach, they're reinstating perimeter guards.

ELIJAH

Then a cesspool is our best option. Every farm has them and it's an area others will avoid, except maybe for the unlucky bastard who's charged with adding lye to the noxious liquid -- lye that will help liquefy the body.

ALICE

Burying the body might be safer.

ELIJAH

It would take too long.

ALICE

If you work really fast--

ELIJAH

I know exactly how long it takes.
(with self-loathing)
I worked as a *Sonderkommando*.
Disposed of the bodies of countless Jews.

A million thoughts run through Alice's head. She settles on the simplest.

ALICE

I'm sure you had your reasons.

He can't help the bitterness that enters his voice.

ELIJAH

Reasons that died. Gassed along with the rest. Had to bury them in a mass grave just like the others.

Alice doesn't know what to say. He turns away, unwilling to be the subject of pity. And that's when he spots her dress, the one she was wearing when they first met.

He needs to examine it. Learn more about this woman. Figure out the lies from the truth.

Elijah takes off his blazer. A SEA OF RED covers the back of his shirt. He loses the shirt, exposing the shrapnel that dots his back.

ALICE

You need a doctor.

ELIJAH

And they offered me one. But I'll be damned if I willingly let a Nazi doctor anywhere near my body.

ALICE

Tell me what to do.

ELIJAH

First, wet both bathroom towels and wring them out.

Alice goes to the bathroom. We hear the sink turn on. Elijah quickly searches her dress. He notes the haute couture label, the specks of blood by the hem. Then finds her "*Gunter and Max '41*" photo.

This time we actually see the picture: A blond fourteen-year-old GUNTER, dressed in a Hitler Youth uniform, stands next to the Tall Businessman that Elijah killed in Munich.

Tall Businessman has a hand on the Gunter's shoulder. He's wearing the watch Alice bought from Osvaldo.

Those of us paying attention put together what Elijah doesn't yet know: he killed her husband.

Elijah hears the sink faucet turn off. He pockets the photo and drops the dress. Alice comes back into the room.

INT. COMPOUND - CENTRAL BUILDING - FOYER - NIGHT

Elijah and Karl arrive for dinner. A few heads turn Elijah's way. It's clear he's about to get tons of attention.

ELIJAH
(to Karl)
Could you introduce me to Margot?

KARL
Bernhard's wife?

ELIJAH
Yes, I'd like to give my
condolences.

KARL
Of course.

Karl cuts through the throng, keeping would-be conversationalists away.

KARL (CONT'D)
Now, now, let the man through.
There'll be plenty of time for
introductions.

The pair approach MARGOT and her FRIEND, who are having a quiet conversation near --

INT. COMPOUND - CENTRAL BUILDING - DINING HALL - CONTINUOUS

-- a dinner table. The friend sees Karl and Elijah approaching. She nods in silent greeting and gives Margot's hands one last squeeze.

FRIEND
...I'll go and find out.

KARL
Hello, Margot. I hope we're not
intruding. Generalmajor Wilhelm
Vogel would like to meet you.

ELIJAH
My deepest condolences for your
loss.

MARGOT
Thank you.

A dinner bell rings. Elijah offers his arm to Margot. She takes it and he accompanies her to one of the large dinner tables. Elijah sits down next to Margot as the 50-person dining hall starts to fill up.

INT. COMPOUND - YELLOW COTTAGE/DINING HALL - MONTAGE

-- COTTAGE BATHROOM: As if mesmerized, Alice washes blood off the pieces of shrapnel she pulled out of Elijah's back.

-- DINING HALL: Elijah fills Margot's glass with wine. He cups his hand over the top of the glass -- dropping morphine into the wine -- as he hands the glass back to her.

-- COTTAGE BEDROOM: Alice examines all of Edith's tiny dresses. Holds them up against her body. It's like a geometry problem she cannot solve.

INT. COMPOUND - CENTRAL BUILDING - DINING ROOM - LATER

A light-headed Margot leans on Elijah for support as she talks, slowly, clearly out of it. Disheartened, Ingrid watches the pair.

MARGOT

...where... was I?

ELIJAH

(gently)

Are you alright, Margot? You've been through so much.

MARGOT

I'm not sure. Perhaps I should retire --

Elijah keeps his face carefully blank, hiding how much he needs her to leave.

MARGOT (CONT'D)

-- but then again, I'm feeling strangely... removed... as if Bernhard's death can't touch me. I don't want this feeling to end.

Alice -- in a different too-tight dress -- steps into the room. Her gaze darts around to the men, checking for Gunter.

KARL

(calling out)

Mrs. Vogel.

Alice walks over to Karl and Elijah. Elijah has to warn her that Margot's still there.

ELIJAH

Margot, you remember my wife? She couldn't stop telling me about your kindness.

Margot furrows her brows at Alice, clearly perturbed. Alice notices. *Time to improvise.*

ALICE

You'll have to excuse me for not looking like my usual self when we first met. I was overwhelmed by the prospect of seeing my husband.

Elijah smiles at Alice. *Smart.*

We get a moment of Margot's POV. Just a brief hallucination: It's Edith standing next to Alice -- both women smile down at Margot.

Alice sits down next to Elijah.

ALICE (CONT'D)

(to diners)

So sorry for my tardiness. You must ignore me and not let me interrupt your conversations, lest I bore you with how much Munich has changed since no longer being part of the American occupation zone.

MAN 1

I heard their soldiers were forcing themselves on our German women.

ALICE

(channeling Edith)

Indeed. The worst part is that some of them were Negroid. I can't tell you the relief I felt when they left. Finally I could walk down the streets without worrying about running into them.

MAN 1

What about the food?

ALICE

It was horrible during the occupation. We were starving while the Americans ate like pigs. They threw away their leftovers, but first made them inedible so we couldn't even scrounge the trash for food.

MAN 1

Bastards starved me in a camp. Designated me part of a Disarmed Enemy Force instead of a Prisoner of War.

(MORE)

MAN 1 (CONT'D)
That way they got around the
protections I would've received
under the Geneva convention.

ALICE
Doesn't surprise me in the least.

She shakes her head, as if clearing away a nightmare. This gives her a chance to again scan around for her son.

ALICE (CONT'D)
But now that they're gone--

Alice tucks a strand of hair behind her ear, then stops abruptly, as if making a discovery.

ALICE (CONT'D)
Oh, dear. It appears I lost an
earring.

ELIJAH
I'll retrace your steps and find it.

ALICE
(to diners)
It's the earring he gave me when he
first declared his love.

ELIJAH
You can rest assured that I won't
come back until I recover it.

ALICE
Thank you.
(to diners)
Where was I? Ah, yes, the Americans.
They have only been gone for months,
but, oh what a difference it
makes...

The audience listens attentively as Elijah leaves. A moment later, Pia stands up and also departs. *Not good.*

EXT. COMPOUND - NIGHT

Elijah carries Edith's body until he arrives at his destination: the compound's cesspool.

He's about to hurl the body in when a thought occurs to him. He unwraps the body from the bedsheet and grabs HEAVY ROCKS. Arranges the rocks around the body and then rolls the corpse back up.

He HURLS the body into the cesspool. It FLOATS there for a moment, but then starts to go under.

Elijah grabs a BROKEN OFF BRANCH from the ground. Using it, he pushes the sinking corpse towards the center of the cesspool. The body disappears out of sight.

BEAMS of LIGHT from *taschenlampe* cut through the night. Elijah runs away from the approaching FLASHLIGHTS and almost gets seen by GUARDS who surround a luxurious fortified home that sits within the compound.

These guards are standing watch. There's movement inside the well-lit home. Whoever lives in that building isn't at dinner and is clearly important.

Just as Elijah is about to retreat, a truck pulls up to the house. Pia gets out. She KNOCKS on the door.

OTTO SKORZENY (Austrian, 42, "Hitler's Commando," real life Nazi super spy, dashing despite the jagged scar across his face) opens the door. Every guard stands at attention, spines RAMROD STRAIGHT.

Elijah's face registers his surprise. Skorzeny is infamous.

Pia hands Skorzeny two envelopes.

PIA

For Ambros's guard and the isopropanol driver.

He pockets them.

OTTO

I also need twelve bars.

PIA

(shocked)

You were able to get that much methylphosphonyl dichloride?

He gives her a condescending look. This is not a man who fails.

Pia signals to a guard. The guard hands Skorzeny a LEATHER SATCHEL -- the one with the gold bars.

PIA (CONT'D)

That's only three. I'll have a runner send you the rest.

Skorzeny gives her a dismissive nod and opens the back of the truck. But Pia's not done.

PIA (CONT'D)

Give me the supplier in case anything happens to you. So we can keep up production.

Otto LAUGHS.

OTTO

Next you'll want to know where I
sent the senior leadership.

Pia bites down her annoyance.

Skorzeny gets in the back of the truck. SIX BODYGUARDS join
him. The truck takes off.

OFF Elijah, realizing Skorzeny's the key to getting Bormann.

INT. COMPOUND - CENTRAL BUILDING - DINING ROOM - NIGHT

Alice continues her story:

ALICE

....But at least now we have coffee.
Some might call that progress.

Ingrid stares daggers at Alice from across the table. But then
Ingrid's eyes drift over to Elijah's empty chair. A hint of a
smile plays across her features. She pushes her chair back.
Alice clocks it and immediately turns her attention to the
teen.

ALICE (CONT'D)

Ingrid, what do you think? You seem
like such a wise young woman.

Eyes turn to Ingrid. She can't leave now.

Before Ingrid can answer, Elijah enters the dining room. With
a flourish, he presents Alice the earring.

ELIJAH

Never doubt me, my dear.

The nearby women CLAP. Elijah takes a bow. As Alice puts on
the earring, Elijah sits next to Margot and slips more
morphine into her wine glass.

MARGOT

(to Alice)

You're so lucky to have such a great
husb--

She stops, unable to finish the word.

ELIJAH

There, there. Have some wine.

He hands her the glass of wine. Margot takes a few sips.

ALICE
 (whispering into his ear)
 She's had enough.

Elijah ignores her. Alice realizes he intends on killing Margot through a morphine overdose.

Pia enters the room and, still standing, picks up a glass to lead a toast. The dining room quiets down.

PIA
 To our esteemed comrade,
 Generalmajor Wilhelm Vogel, and his
 lovely wife, Edith. As many of you
 have heard, Vogel was instrumental
 to our victory in the Battle of
 Hürtgen, leading to his rapid rise
 late in the war. He is a man of
 bravery and action. Just today he
 saved Karl's life when they suffered
 a terrible automobile accident. He
 is a true hero.

Ingrid's the first one to break into applause. The others join in. Elijah stands up. Alice drains her glass.

ALICE
 Margot, I ran out of wine. May I
 have some of yours?

Margot gives her a look, finding it an odd request. Nevertheless, she passes her glass. Alice "accidentally" spills Margot's wine. Elijah clocks this from the corner of his eye.

ELIJAH
 Thank you Schwester Pia for your
 kind words. I only regret that I
 could not save Bernhard.

He looks at Margot with sympathy.

ELIJAH (CONT'D)
 We've already lost so much. Our
 Führer, our nation, the world--

A DRUNK BIGWIG stands up, interrupting:

DRUNK BIGWIG
 But, my dear boy, not our ideals. In
 his first speech as Reich
 Chancellor, the Führer spoke of the
 value of perseverance. He was not
 just a man of words, but a man of
 action. And so it is that today, a
 mere half decade after our tragic...
 (MORE)

DRUNK BIGWIG (CONT'D)
 (searching for the right
 word)
 ...derailment, we find ourselves
 ready, at the cusp of rising from
 the ashes.

Elijah scans the reactions of the other diners. It's a hodgepodge of disbelief, hope, and surprise. Pia trades a quick glance with MAN AT THE HEAD OF ANOTHER TABLE.

DRUNK BIGWIG (CONT'D)
 To the Fourth Reich!

EVERYONE
 To the Fourth Reich!

DRUNK BIGWIG
 And to the men making it all
 possible. To Cézanne! To Matisse! To
 Van Gogh! To Picasso!

PIA
 (upset by Bigwig's loose
 tongue)
 Sit down.

Bigwig stays standing. There's a moment of tension. Bigwig isn't just a lackey she can scold at will.

As all eyes go from Pia to Bigwig.

PIA (CONT'D)
 (softer tone to Bigwig)
 Perhaps this is not the moment to
 interrupt Generalmajor Vogel's
 speech.

ELIJAH
 That is quite alright. I was done.
 Please, sir, go on.

PIA
 Dinner is over.

Two men instantly materialize by Bigwig's side and escort him out of the room. Pia follows.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - NIGHT

Elijah and Alice enter the cottage. She's completely energized. He's much more subdued, watching her every move.

ALICE
 (puzzled by his mood)
 We pulled it off.

Elijah weighs his options. He doesn't trust her, but there's no sense in tipping his hand just yet.

ALICE (CONT'D)

You're not seriously worried about that man's drunken ramblings?

ELIJAH

If the surviving Nazis are really fueled by Cézannes, Van Goghs, and the like, the depth of their resources... It's more than I ever imagined.

ALICE

I wouldn't put any stock on what he said. He doesn't seem the type who could tell the difference between a Manet and a Monet.

This gets Elijah's attention.

ELIJAH

Do you know art? Well?

ALICE

More than most.

ELIJAH

Come.

Elijah beckons Alice over to the bathroom.

INT. COMPOUND - YELLOW COTTAGE - BATHROOM - MOMENTS LATER

He reaches into a closed sink cabinet and takes out strips of developed negatives. He hands them to Alice.

ELIJAH

Only touch the edges. They're not fully dry.

She carefully examines the images.

ALICE

These are incredible.

ELIJAH

What can you tell me about the paintings?

ALICE

Some I recognize. Famous masterpieces lost during the war, works worth a fortune -- if authentic.

(MORE)

ALICE (CONT'D)

Others I've never seen before, but could come from private collections. Where are the actual paintings? I could tell a lot more from examining them.

Elijah doesn't reveal that some of the paintings were dropped off at Cervecería Klaus.

ELIJAH

They all burned in the accident.

Alice sways, horrified at the prospect of such masterworks being lost forever.

ALICE

At least that limits their resources. Without money they can't fund a Fourth Reich.

ELIJAH

A warehouse holds countless other boxes that didn't burn, that could very well be filled with more masterpieces. Wealth like that can help men do a lot more than just disappear.

A heaviness fills the room. But then a small smile lights Alice's face.

ALICE

Wealth like that can be traced. Art, unlike cash, leaves a trail, albeit one very few can follow.

ELIJAH

We track the art, we unravel it all.

They look at one another. For once on the same page.

INT. COMPOUND - YELLOW COTTAGE - BEDROOM - LATER

Elijah and Alice lie on the one bed in the room. Alice watches Elijah sleep. There's a VULNERABLE, confused, CHILD-LIKE quality to his face. This Elijah peaks her curiosity. He's a far cry from the one she's met.

There's a KNOCK on the door. Elijah wakes up, instantly alert. Alice closes her eyes, as if asleep. Elijah walks over to the door and opens it. Karl stands outside.

KARL

There's been an incident. Margot was found unconscious, heartbeat slow.

(MORE)

KARL (CONT'D)
 Almost in a coma. We think it was a
 suicide attempt.

ELIJAH
 Will she be okay?

KARL
 Too early to say. Grab your coat and
 shoes.

Elijah does as told. The pair step outside.

Alone at last, Alice goes to her clothes to get her photo of
 Gunter and Max. But the photo is gone. All the blood drains
 from her face. OFF Alice, wondering how much Elijah knows.

EXT. COMPOUND - CONTINUOUS

Elijah and Karl talk as they walk.

ELIJAH
 She seemed fine at dinner, though of
 course sad.

KARL
 Sad isn't the right word for that
 kind of loss.

ELIJAH
 Still, with that announcement at
 dinner she had so much to look
 forward to.

KARL
 You think Margot was contemplating
 our glorious comeback?

ELIJAH
 No, of course not.
 (then, as if hesitant)
 Frankly I don't think a comeback is
 possible.

KARL
 Not under our name. But under
 another flag...

ELIJAH
 (realizing)
 The Fourth Reich isn't merely a
 dream.

It's a plan in motion. Karl give Elijah a small grin. Elijah
 plasters a smile on his face.

ELIJAH (CONT'D)

How can I help?

KARL

Schwester Pia has a very important job for you. This morning a Spaniard by the name of Francisco Gómez -- at least that was the name on his ID -- breached our compound. We were unable to interrogate him as he succumbed to his injuries. However, we did capture a man who we believe sent the Spaniard.

Karl takes Elijah to a set of cellar doors. As he opens various locks:

KARL (CONT'D)

Schwester Pia greatly admires the interrogation techniques you developed during the war. We need you to extract information from our prisoner. Find out if he discovered our new sarin plant and knows about the shipment going out in five days.

Elijah goes still, now understands the conversation he heard earlier between Pia and Skorzeny. *The Nazis have active chemical weapons production in Spain.*

ELIJAH

Sarin? The Führer didn't release it during the war.

KARL

Different times call for different tactics.

Karl opens the cellar doors. He leads Elijah into the cellar...

INT. COMPOUND - CELLAR - CONTINUOUS

... where Elijah sees a man tied to a chair, his head bent down.

Karl lifts a piece of cloth from a table, revealing a collection of torture instruments.

The man looks up. It's David.

END OF PILOT