

THE SON OF SAUL

A screenplay by

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IN A GROVE

Trees.

A gentle warm light shines on the face of a 40 year-old looking man, as he walks in what seems to be a grove.

His name is SAUL AUSLANDER. He wears a white shirt under his dark jacket, with a half-hidden number on it: B-7005. On the back of his jacket, a red X is painted. He wears a flat civilian hat. He walks with determination, at a regular pace, his lips tight. The trees around give some shelter from the sun, birds *sing* amidst the branches. +

He stops for a while and glances around, at some older people around taking off their heavy winter coats, sitting on the grass. The voices of children, calling for water, can be heard. A YOUNG BOY stands on the side, carrying a water can. +

Sounds of branch cracking, of steps on the ground. Footsteps of many more people. Pieces of words can be heard, in a continuous humming of different voices and languages. +

Behind Saul, children play. Someone comes to him and talks to him, he mumbles something, looks away and moves on.

Four other SONDERKOMMANDO PRISONERS pass Saul by. They all start instructing the civilians to get up and leave. The civilians are gathered in rows of 5, and pushed to the road. +

Three SOLDIERS appear on the side, waiting. +

Orders are shouted and the group starts advancing on the slight slope of a dusty road.

The Sonderkommando prisoners accompany the civilians who carry suitcases, bundles, cans and other objects. Some people carry infants. We only catch glimpses of some of the faces and clothes. These are weary, slightly disorientated faces, most of them in dark-colored heavy clothes. +

On Saul's right, a large GROUP OF PEOPLE walks as well, quietly.

Saul looks in the direction of the people beside him, as if to check. His pace slows down, other people catch up with him. Some of them stare at him. Saul doesn't engage with them.

The group comes to a halt. Saul faces them, but keeps on walking quietly. Further down some of the people have taken off their heavy winter coats and sit on the grass.

Saul advances in the midst of a CROWD of agitated people, and briefly looks to the side at kneeling, crying figures. +

The road turns to an open range where isolated PEOPLE in gray and green clothes point in one direction, at the chaos of whirling humans in heavy, dark clothes and carrying suitcases or bundles.

Orders are shouted and repeated, first in German, followed by other languages.

In the background, civilians get off from wagons of a merchandise train. Smoke rises from afar. Heaps of personal belongings pile up next to the train. OLD and CROOKED PEOPLE are put onto one TRUCK. The truck departs and draws nearer. Another truck is loaded with personal belongings. +

The rhythm of the advancing accelerates, Sonderkommando prisoners reacting to German orders by pushing the people further.

Suddenly, Saul and his comrades from the Sonderkommando suddenly stop. They take off their flat hats and lower their heads. Two SS OFFICERS pass them by. +

Saul goes on. +

Saul walks faster, advancing in the large crowd.

Near the crowd, OLD PEOPLE disembark from a military truck. +

He passes a group of people undressing.

Saul walks down a few steps that lead to a large underground hall.

IN THE UNDERGROUND HALL (UNDRESSING HALL)

A feeble artificial light replaces the sunlight that fades away. People from behind enter the hall.

In a distance, the *voice of an SS MAN* catches the attention of the people around Saul - a long, quietly uttered *monologue* in German. Saul remains on the side of the underground, he watches the people. His face barely reflects any expression but tiredness.

The voice stops talking. The people next to Saul start doing something. Next to Saul, a MAN puts two fingers on the highest button of his messy shirt and hesitates. Saul looks at the man, who finally undoes his shirt. Saul leans and picks up the man's clothes on the ground. He gathers more of the clothes lying on the ground and puts them on the side.

A MAN in a jacket with a painted red X over it is helping an ELDERLY WOMAN to remove pins from a shawl. Next to them, other people go on undressing. Naked women pass him by and pudently hide in a corner.

+
+

Reassuring *voices* speaking in different languages can be heard, but only fragments make their way to him: "hot meal" and "hurry up".

MAN IN THE CROWD (O.S.)
(in Hungarian)
You have to remember the number.

Saul goes to a corner in the corridor and stands still. He is soon joined by other MEN IN WHITE SHIRTS. They don't talk. Next to him, naked people walk further down. Saul's face is blank as we catch a glimpse at the huge crowd passing him by. *Voices* rise, questions, in various languages, then fade away.

The last naked people, agitated, are being pushed into the other hall by men in uniform.

The *sound of a heavy door* closing.

The men in uniform leave.

Saul and the other men in white shirts collect the clothes hanging on the racks and throw them on the ground. *Cries* surround them.

A bald MAN comes near Saul still taking the clothes out of the racks. The bald man speaks in a low voice to the man next to Saul, a strong man in his thirties, LANDESMAN. The bald man looks at Saul.

BALD MAN
(in Yiddish)
You too.

+

Saul leaves with Landesman. They enter a smaller corridor. The cries are louder. Landesman opens a door on the right. They go inside. There await several other MEN IN WHITE SHIRT, faces turned to the ground.

CUT TO:

2 INT. KREMATORIUM - GAS CHAMBER / PASSAGE / TUNNEL - DAY

A gas chamber with plaster walls. Artificial light comes down from a low ceiling.

+

A low, long noise of a heavy industrial fan, before stopping with *reverberation*. +

Saul is hosing the ground mechanically, slowly, directing the hose here and there, his face focused. +

In the BACKGROUND, human FIGURES come and go rapidly. Some draw nearer Saul, and start pulling backward, and then OFF SCREEN, heavy loads.

TWO MEN around Saul seem to struggle with something below. Saul turns off the hose and leans toward the ground. He helps the men.

The men carry away their load.

The figures around Saul move increasingly fast, quietly, as if commanded by invisible fear and discipline. +

A low *whimper* can be heard from underneath.

Saul tries to look for the source of the whimper.

He freezes.

A light-haired man comes near him. He is 30 but looks 50, his name is HIRSCH. He wears the same clothes as Saul. His deeply set eyes look down with worry at the source of the *whimper*.

Hirsch waves at someone OFF SCREEN.

Another prisoner, who seems to have more authority, draws closer. He is a short but strong young man in his late twenties, and a foreman in the Kommando. He is called FEIGENBAUM. He looks towards the source of the whimper and hurries away. +

Saul watches as Hirsch lifts up the bruised corpse of an ADOLESCENT BOY with dark-brown hair. Hirsch carries it to one corner of the tunnel and puts it onto a bench that another MAN has grabbed from the undressing room.

Saul follows Hirsch with his eyes.

Behind the scene, dozens of PRISONERS rapidly carry out their routine, regardless of the agonising boy. Some are pouring water. Some others take heavy loads to a freight-elevator. A WELL DRESSED MAN walks around, stops now and then, writing down information, assisted by a prisoner. A few SS GUARDS, dressed in green and gray, armed, watch over the scene. +

Behind them, Feigenbaum comes back with a short man in a white gown, a Jewish doctor called MIKLOS. From closer, his gown looks less maculate: it is full of stains and dirt. +

He walks towards the bench, Saul walks closer to them. On the bench lays a boy, around twelve years old. Miklós looks at the boy with weary eyes. +
+

He hardly has the time to put a hand on the boy's body that from behind, a tall SS DOCTOR arrives, a white medical gown over his SS uniform. Miklos steps aside. He talks quietly in German with a Hungarian accent. +
+

MIKLOS
(in German)
Still breathes.

The SS Doctor takes a stethoscope out of his pocket and coldly examines the boy. He invites the Jewish doctor to touch the boy's throat. +

The members of the Sonderkommando working behind have somewhat slowed down their pace, some seem to glance furtively at the scene.

The SS doctor puts his gloved hand on the boy's mouth. Miklos looks up at the SS doctor. The hand moves to recover the nose as well.

The whimper stops.

The SS doctor whispers in Miklos's ear.

Orders are shouted behind to accelerate the processes.

An SS GUARD is drawn to the little group. +

SS GUARD I
(in German, to Hirsch)
Back to work, fast! +

He lifts up his stick, but Hirsch already hurries back to the gas chamber. The guard then turns to Saul, who gets back to work.

The SS doctor takes off his glove and puts it into his pocket. He looks around, vaguely observing the members of the Sonderkommando who accelerate their work. Lost in his thoughts, as if he had already forgotten the incident, he goes away. +

Saul looks back at the scene, and draws towards the bench. His eyes are focused on the body. +
+

Miklos steps back.

MIKLOS

(in German)

I only saw this once before, that
girl some time ago.

He looks at Feigenbaum. Feigenbaum stays quiet, waiting for orders. Behind, Saul is already very close.

MIKLOS (CONT'D)

(in German to Feigenbaum)

He ordered an autopsy. Bring it to
the room, will you? +

Miklos leaves.

Feigenbaum sighs and approaches the bench. Saul stands up in front of him and tries to utter words in Yiddish.

SAUL

(in broken Yiddish)

I'll do it.

Saul turns his back on Feigenbaum and seizes the body.
Feigenbaum stands before him - he looks at Saul. +

FEIGENBAUM

(in Yiddish)

What's it to you?

Saul doesn't answer and goes into the corridor with the body in his arms.

CUT TO:

3 INT. KREMATORIUM - TUNNEL / UNDERGROUND STAIRS / GROUND
CORRIDOR - DAY +

Saul carries the body as if it was still alive, the boy's
face toward his chest. +

CUT TO:

4 INT. KREMATORIUM - AUTOPSY ROOM - DAY

Saul enters the autopsy room of the Krematorium carrying the
lifeless body and stops.

The autopsy room is a room with a tiny window on the side and
a door half open on another room, where FIGURES seem to be
moving at times. +

In the middle of the room stands Miklos, the Jewish doctor. On a stained stone operating table, he examines the insides of a corpse laid out. An ASSISTANT, prisoner of the Sonderkommando stands next to him, taking notes and assisting him. +

Barely glancing up at Saul, Miklos signals to Saul a bench on the side of the room. Beside the bench, all sorts of medical instruments can be seen.

Saul seems to stiffen upon seeing these instruments.

MIKLOS
(in German)
Just put it there.

Saul does not move.

MIKLOS (CONT'D)
(in German)
Just put it there. Now.

Saul looks at the doctor.

SAUL
(in Hungarian, hesitating)
Doctor... if you will...

Miklos looks at Saul. +

MIKLOS
(in Hungarian)
You're Hungarian? I didn't know. +

He keeps dissecting. +

The assistant comes to Saul and takes the body from him, and brings the body to a bench.

Saul follows the body to the bench. +

The assistant keeps looking at Saul, then returns to the table.

MIKLOS (CONT'D)
(in Hungarian)
Where are you from?

SAUL
(in Hungarian)
From Ungvar.

A beat.

SAUL (CONT'D)
 (in Hungarian, low)
 Doctor, please don't cut this boy.

Miklos looks up, puts down the dissecting tool. +

MIKLOS
 (in Hungarian, low,
 ironic)
 What else could I do?

SAUL
 (in Hungarian, low)
 Keep it as it is, at least for a
 few hours.

Miklos looks at him suspiciously. And at the boy. He comes next to the bench.

MIKLOS
 (in Hungarian)
 No.

Saul stands still, looking at Miklós. +

MIKLOS (CONT'D)
 (in Hungarian, low)
 He one of yours?

Saul hesitates. He nods.

MIKLOS (CONT'D)
 (in Hungarian, low)
 Even then. You don't need it.

He pauses and looks behind him at the figures in the other room.

SAUL
 (in Hungarian, low)
 But you people do.

MIKLOS
 (in Hungarian, low)
 I'm a prisoner like you.

Miklós looks at Saul. Saul looks back in an inexpressive way, +
but does not look away. Miklós bends forward and looks at the +
body. +

MIKLOS (CONT'D)
 (in Hungarian, low)
 I'll give you five minutes alone at
 dinner time. But in the end, it
 will burn with the rest.

Saul nods again, but does not move away from the bench. He
 examines the boy's face.

Miklos throws a sheet onto the body. Saul covers the body +
with it.

MIKLOS (CONT'D)
 (in Hungarian)
 What's your name?

SAUL
 Auslander.

A beat.

SAUL (CONT'D)
 Saul.

The doctor barely pays attention to him. Saul finally leaves +
the room.

CUT TO:

5 INT. KREMATORIUM - UNDERGROUND TUNNEL / GAS CHAMBER - DAY

Saul comes back to the tunnel.

The members of the Sonderkommando are still busy, under the
 supervision of Feigenbaum. Two GUARDS are standing on the
 side, talking.

Feigenbaum looks up at Saul.

SAUL +
(in broken Yiddish) +
Where... from? +

FEIGENBAUM +
(in Yiddish) +
What? +

SAUL +
(in broken Yiddish) +
Last... transport? Hungary? +

FEIGENBAUM +
(in Yiddish) +
Back to work! +

Saul goes toward the doorway leading to the gas chamber. +
Inside, Hirsch and another PRISONER of the Sonderkommando are +
cleaning the floor. +

Saul kneels down and scrubs the floor. +

SAUL +
 (in broken Yiddish) +
Hungarians? +

HIRSCH +
 (in Yiddish) +
Who? +

SAUL +
 (in broken Yiddish) +
This transport? +

HIRSCH +
 (in Yiddish) +
No. Maybe. +

The prisoner next to them intervenes. +

PRISONER I +
 (in Yiddish, low) +
Some other camp. +

Feigenbaum loses his patience, he takes a few steps toward +
Saul, makes a threatening move with his arm. +

The momentum of the move suddenly stops and Feigenbaum stops. +
Saul looks up and sees a serious face with commanding eyes. +
This is ABRAHAM WARSZAWSKI. +

Feigenbaum turns away. +

Abraham comes to Saul and kneels down. He scrubs and looks at +
Saul. +

CUT TO:

6 INT. KREMATORIUM - TUNNEL - DAY - LATER

Saul and Abraham stand in front of the lift as it comes down +
empty. +

They start piling bodies in it. They glance at each other.

In the background men of the Sonderkommando close the door of
the tunnel that leads to the undressing room and the gas +
chamber.

A tall and robust man, around 30 years old, the Jewish Oberkapo named ELIEZER BIEDERMAN comes down from the stairs next to the lift to inspect the ongoing operations. He keeps on tapping a decorated tin box with a rolled cigarette. He wears an armband adorned with a blue star of David, on which the letters of the word OBERKAPO have been sewn in black. +

He nods at Abraham, and goes toward the closed door where other Sonderkommando PRISONERS are waiting. Abraham follows Biederman. +

Saul follows him. Abraham looks at Saul, surprised. +

SAUL
(in Hungarian, whispers)
I'll help you.

Abraham reaches Biederman before the door. They start whispering. On the other side of the door, hundreds of footsteps can be heard. All the men wait at the door, staring down. +

A guard opens the door.

Abraham goes to the doorway. Saul follows suit.

ABRAHAM
(in Hungarian, whispers)
Forget the food. The shiny only.

CUT TO:

7 INT. KREMATORIUM - UNDRESSING ROOM / PASSAGE / EXIT AREA - DAY

With lowered head, Saul and Abraham enter the undressing room. Biederman stops in the doorway and talks to the GUARD.

Some men are already busy taking the clothes from the racks. They throw everything to the centre of the hall.

Other prisoners sort out the personal objects found in the pile of small-size bundles stacked up on the floor.

Some of them are putting the food they find in their pockets.

Saul and Abraham take some clothes, inspect them then throw them onto the floor.

Saul leaves Abraham and goes in a corner, where documents are laid out on the floor.

He kneels down. On the floor, papers, pictures and identity papers are gathered. Pretending to sort those out, Saul looks through the pictures.

In the background a MAN of the Sonderkommando gets hit on the head.

Saul quickly thumbs through all kinds of portraits, family pictures.

YANKL, a 19-year-old prisoner, dressed in a dark overcoat, stops by him.

Yankl takes the pile away from Saul and goes out of the room, through the door ajar, to the exit area where a stove stands. Saul gazes at Yankl, approaching a dark silhouette lit by the fire of a stove. This is FRANKEL, throwing the papers into the fire.

Saul stares at Frankel, motionless.

A KAPO, with a black armband with the word KAPO sewn in white letters, comes to Saul.

Saul takes a new pile of documents, stands up, and leaves the undressing room to the exit area.

IN THE EXIT AREA

The exit area is full of bundles of clothes. Prisoners carry the bundles outside.

He crosses Yankl's path as Yankl is going back to the undressing room. Yankl stops him

YANKL
(in Hungarian)
Give me this.

Yankl takes the pile from Saul.

Saul does not stop, and continues his way toward Frankel. Yankl follows him.

YANKL (CONT'D)
(in Hungarian)
See my pants?

Under his coat, a red pair of WWI cavalry trousers can be seen.

YANKL (CONT'D)
(in Hungarian)
They're older than me!

He laughs, showing Saul his pants. +

YANKL (CONT'D)
 (in Hungarian)
 Four months I've been here, you
 listen to me!

Saul doesn't answer.

YANKL (CONT'D)
 (in Yiddish)
 Forever here, you and I, as if
 family. (changes tone) Go clean
 yourself, you stink.

Saul goes to Frankel near the stove. +

In his early forties, Frankel holds a metal stick. He picks
 the papers on fire. Photos, diplomas, ID papers disappear in
 the flames. He murmurs something continuously. +
 +

Yankl follows Saul. +

FRANKEL
 (in Yiddish, to Yankl, in
 a gentle voice)
 Calm down.

Cries of agony can be heard from the chamber.

Yankl stops talking and leaves the room. +

SAUL
 (in broken Yiddish)
Rabbi. Someone. I want... bury. +

Frankel stops, looks at him intensely. +

FRANKEL
 (in Yiddish)
 Bury? Just say the prayer.

SAUL
 (in broken Yiddish,
 whispering)
 I have the body. Help me. +

Abraham arrives in the exit area, discreetly looking into
 bundles in the heap of clothes piling up next to the exit. +
 +

A POLISH KAPO walks toward the stove. He wears a black
 armband with the inscription KAPO sewed in white on it. +
 +

FRANKEL
 (in Yiddish)
 Get rid of it. Do you know the
 prayer?

Saul shakes his head.

FRANKEL (CONT'D)
 (in Yiddish)
 I'll say it. What's his name?

Saul keeps silent.

FRANKEL (CONT'D)
 (in Yiddish)
 There's nothing more to do.

SAUL
 (in broken Yiddish, angry)
 It's not enough. +

The Polish kapo spots Abraham.

POLISH KAPO
 (in German)
 What are you doing in my Kommando?

Saul looks at the scene. The Polish kapo turns to Saul.

POLISH KAPO (CONT'D)
 (in German, to Saul)
 And you?

SAUL
 (in German)
 A work...

SS GUARD II. +
 (in German)
 A work? Don't you speak German,
 swine?

He looks at Saul, menacing.

A beat. Saul glances at Frankel. +

Biederman comes to them.

BIEDERMAN
 (in German)
 What?

POLISH KAPO
 (in German)
 They don't belong here.

Biederman pulls away the Kapo, towards the exit. +

BIEDERMAN
 (in German)
 I sent them here to help.

POLISH KAPO
 (in German)
 I don't need them. This is my
 Kommando.

BIEDERMAN
 (in German)
 I am the Oberkapo.

POLISH KAPO
 (in Polish)
 You're a Jewish rat.

Biederman hits the Polish kapo in the face. The Polish kapo falls on his back.

Biederman turns away and walks toward the door, followed by Saul and Abraham.

CUT TO:

8 INT. KREMATORIUM - TUNNEL - DAY

The three men cross the tunnel. Biederman looks tense. +

Abraham looks at Biederman, worried. +

ABRAHAM +
(in Yiddish) +
He can feel it's coming for us. +

BIEDERMAN +
 (in Yiddish)
 It was nothing.

They go to a corner next to the lift. As other men come near some racks where gas masks are hanging, they proceed to a darker corner.

Abraham discreetly hands a few pieces of golden objects to Biederman.

BIEDERMAN (CONT'D)
 (in Yiddish)
 Not much. And him?

Abraham looks at Saul.

SAUL
 (in Hungarian, to Abraham)
 I have nothing.

Biederman looks at Abraham and leaves. +

Feigenbaum appears behind them, wiping the sweat off his face. +

FEIGENBAUM
 (in Yiddish)
 Got me some paper?

ABRAHAM
 (in Yiddish)
 No.

FEIGENBAUM
 (in Yiddish, slightly
 disappointed)
 Come on then.

Biederman nods. Saul and Abraham follow Feigenbaum.

CUT TO:

9 INT. KREMATORIUM - TUNNEL / PASSAGE / NARROW CORRIDOR - DAY

Saul is at the door of the gas chamber. He's waiting among other prisoners.

Muted cries of agony can still be heard. The members of the Sonderkommando look exhausted and they sweat. A man is busy cleaning his hands of dirt and oil, but to no avail. +

One man is talking to himself in a very low voice, as if praying. +

After a while, Saul draws closer to Abraham.

SAUL
 (in Hungarian, low)
 I need your help.

Abraham does not answer.

The *cries and shouts* behind the door decrease. Saul stops, lowers his head.

SAUL (CONT'D)
 (in Hungarian, low)
I need another rabbi.

+

Abraham looks at him in a strange way.

ABRAHAM
 (in Hungarian)
 You? A rabbi?

Saul does not answer.

+

Saul sits down onto the ground, speechless.

ABRAHAM (CONT'D)
 (in Hungarian, low)
The one at the stove, he's not
good?

+

+

+

+

The noise of the ventilation goes on.

+

ABRAHAM (CONT'D)
 (in Hungarian, low)
 A rabbi won't save you from fear.

+

Saul looks at Abraham. Behind Abraham's harsh look, Saul sees
some kind of sympathy.

+

+

Abraham is already looking at an SS OFFICER who walks out of
the penumbra, all the way to the glass on the heavy door and
looks through it for long seconds.

SS OFFICER
 (in German)
Business is finished.

+

+

+

Abraham grabs Saul's hand and pulls him up.

In the background the guards are opening the door. Around them, members of the kommando are gathering, encouraged by the kapos.

Some men in gas masks pull out the first bodies and drag them into the corridor.

ABRAHAM
 (in Hungarian, low)
 You heard of the "Apikoyres"?

Saul shakes his head.

Hirsch starts paying attention to their conversation.

ABRAHAM (CONT'D)
 (in Hungarian, low)
 Greek. They say he used to be one.
 Why do you need a rabbi?

SAUL
 (in Hungarian, low)
 In which kommando?

ABRAHAM
 (in Hungarian, low)
 Outside. Mietek's kommando.

The three men go inside the chamber.

SAUL
 (in Hungarian, low)
 Mietek?

ABRAHAM
 (in Hungarian, low)
 That Polish worm.

SS GUARD 2
 (in German, shouts)
 Fast! +

Saul pulls out a body and drags it to the lift. As he comes back Abraham and Hirsch are with him.

SAUL
 (in Hungarian, low)
 What does the Greek look like? +

ABRAHAM
 (in Hungarian)
 I don't know.

Hirsch intervenes.

HIRSCH
 (in Yiddish, low, with
gestures) +
 I know him. He has two scars on
 each side of the face. +

SAUL
 (in Hungarian, low)
 He has a scar on both cheeks?

ABRAHAM
 (in Hungarian, low)
 That's what he says.

Saul and Abraham pulls out two other bodies. Same route.

SAUL
"Apikoyres"?

Abraham spots Biederman on their way back to the gas chamber. +

HIRSCH +
(in Yiddish) +
Marked by God. +

ABRAHAM
(in Yiddish, low) +
Superstition.

SAUL +
(in Hungarian, low)
I have talk to him.

ABRAHAM
(in Hungarian, low)
Stop this. +

Abraham goes to Biederman.

Saul, suddenly idle, looks at the two men. +

A DUTCH SS GUARD hits Saul on his face with his stick. His +
nose starts bleeding. +

DUTCH SS GUARD
(in German)
Move! Move the pieces!

Saul tries to wipe off the blood. He grabs a new load and carries it with someone else to the lift.

Instead of going back to the chamber, Saul catches up with Abraham and Biederman as they head toward the narrow corridor toward the exit area.

ABRAHAM
(in Yiddish, low)
There's a woman in Kanada. She has +
the package for us. Can you send +
someone for it? +

BIEDERMAN +
(in Yiddish) +
In two days. +

ABRAHAM
 (in Yiddish, low)
We don't have days. They already
started making a list of us.

Biederman looks at Abraham, in a harsh way.

BIEDERMAN
 (in Yiddish)
Who told you that?

ABRAHAM
 (in Yiddish)
My guy. At the office.

Silence.

BIEDERMAN
 (in Yiddish, low)
First let's take those pictures.

Abraham stiffens.

ABRAHAM
 (in Yiddish, low)
What pictures, Eli? We have no time
for this. It's our turn.

A beat.

BIEDERMAN
 (in Yiddish, low)
You think you can blow up this
whole thing?

ABRAHAM
 (in Yiddish, low)
 Your pictures won't bring an army
 here to free us.

A pause.

BIEDERMAN
 (in Yiddish, low)
 Get me a locksmith.

SAUL
 (in broken Yiddish, low)
 I'll do it.

ABRAHAM
 (in Hungarian, low,
 surprised)
 Do what?

SAUL
(in Hungarian, low)
What he wants.

BIEDERMAN
(in Yiddish, low)
What's he saying? +

SAUL
(in Hungarian on a low
voice to Abraham)
Tell him. +

Abraham hesitates. +

ABRAHAM
(in Hungarian, low)
You don't even know. +

SAUL
(in Hungarian, low)
I have to get outside. +

ABRAHAM
(in Hungarian)
But he needs a locksmith, not you. +

BIEDERMAN
(in Yiddish, low, to Saul)
You speak Yiddish?

Abraham looks at Saul.

ABRAHAM
(in Yiddish, low)
Barely.

SAUL
(in Hungarian, low)
Tell him I was a watchmaker. I can
be a locksmith.

Abraham translates reluctantly.

BIEDERMAN
(in Yiddish, low, to Saul)
Come with me.

Abraham grabs Saul's arm.

ABRAHAM
(in Hungarian, low)
If you go, you're on your own.

Saul ignores Abraham and follows Biederman into the swarming tunnel. +

CUT TO:

10 I/E. KREMATORIUM - COURTYARD / KREMATORIUM GATES / FIELD - DAY

Saul follows Biederman out in the courtyard into the blinding sun.

The air is filled with *sounds, noises*, as if we were in a busy industrial zone.

BIEDERMAN +
(in German, to the guards) +
He's with me. +

Biederman waves at a young man in striped trousers, who hurries to them carrying a wooden case. His name is KATZ.

Followed by one GUARD, the three men cross the courtyard.

In the grove nearby, a new group of civilians is waiting to go under the ground.

They stop in front of the gates, where two GUARDS are standing.

BIEDERMAN (CONT'D) +
(in German, to the guards)
They're with me.

The three men follow the fence. Smoke rises above the field.

CUT TO:

11 OMITTED

12 I/E. KREMATORIUM WING - DOOR / FIELD - DAY

As they go out the gates, they follow the wooden fence of the Krematorium to another wing of the building, ending with a door. +
+
+

They enter the door. They are in a dark narrow corridor.

Saul looks out through the doorway to the grove near the field in front of them. +
+

A heavy, white-gray smoke rises in the air from the ground in the field. +
+

MEN from another Sonderkommando run around. +

Biederman takes out of his pocket a golden bracelet and two passes. +

BIEDERMAN
(in Yiddish, to Saul)
If a kapo shows up.

Saul puts the bracelet in his shoe.

SAUL
(in broken Yiddish)
Mietek kommando?

BIEDERMAN
(in Yiddish, tense)
What?

KATZ
(in Yiddish)
Why do we need him?

BIEDERMAN
(in Yiddish)
He'll be on the lookout.

Getting closer to the door, Saul watches the scene, it seems more and more obvious these men are burning corpses in a pit. An SS officer wearing dirty clothes runs up and down. +

A 20 year old fair-haired Polish Oberkapo, MIETEK, a stick in his hand, comes toward them. He wears a black triangle on his jacket.

BIEDERMAN (CONT'D)
(in Yiddish)
Wait here.

Biederman goes out of the building and toward Mietek. The two men seemingly do not appreciate each other, the situation is tense.

SAUL
(in broken Yiddish, to Katz)
Who is it?

KATZ
(in Yiddish)
Shut up.

In the distance, a sweating SS GUARD roams the scene.

SS GUARD
 (in German, yells)
 Too much smoke!

Prisoners drag corpses.

The visibility decreases. The guards on the side are engulfed, the men around become figures.

In the smoke, the excited shouts of Mietek, the Polish kapo can be heard. He swears in Polish.

KATZ
 (in Yiddish)
 Damn Mietek.

Katz opens the wooden case, turns to Saul and hands him a screwdriver.

KATZ (CONT'D)
 (in Yiddish)
 Repair the door but look out. You understand? You watch.

He shows where to use the screwdriver on the door and disappears inside.

Saul looks around, and back at the door. He starts to undo the large lock, but keeps looking at the field, as a sentinel.

On the field, the smoke is lifted by a sudden breeze and everything becomes clearer: the excited kapo, the prisoners of the Sonderkommando burning bodies under the sun.

In the shadow, Katz is kneeling on the floor, assembling a device he takes from his case. It is a small homemade camera.

Saul withdraws and looks back at the field.

In the distance, Biederman looks in Saul's direction, soon engulfed by smoke as it spreads again.

Saul turns to the door and finishes to undo the lock.

SAUL
 (in broken Yiddish,
 whispers)
 You... finished?

No answer.

Saul looks back at the field.

Further away, the kapo Mietek stands still. He talks with a German officer. +

On the other side of the field, an SS guard walks into the smoke. +

Inside, Katz orients the camera toward the field. He waits for the smoke to clear. +

Saul looks back at the field. Biederman has disappeared. +

Only smoke can be seen.

Silence. All the voices have died out. +

He rushes inside the house.

He snatches the camera from Katz's hands, who looks at him, stunned.

KATZ
(in Yiddish)
What...?

SAUL
(in Yiddish, whispers)
You... come out.

Saul hides the camera in the gutter of the building.

Katz comes out, he grabs Saul's shirt. +

Saul pushes away Katz from him. +

Smoke engulfs Saul.

A voice behind him.

SS OFFICER
(in German)
Don't move.

The man behind him puts a revolver to his neck.

Two German SS GUARDS rush inside ~~the building.~~ +

SAUL
(in German)
Locksmith. Locksmith.

The smoke around starts dissipating.

Voices can be heard from inside.

Saul is searched by the SS officer, who also inspects his work on the door.

Saul is pushed onto the ground. He falls and does not move.

Katz is brought out and his case reversed, all the tools falling onto the ground. +

The first officer talks to Katz threateningly. Katz does not answer, shakes his head. He glances at Saul.

Saul is told to get up.

The SS officer comes to him. He pushes Katz against the door.

SS OFFICER
(in German)
You finish that!

Saul moves to the reversed case, gathers the tools. Katz, frightened, starts working on the lock. +

SS OFFICER IN DIRTY CLOTHES
(in German)
Come her!

The SS Guards and officers go to him. +

Saul can see as the members of the Sonderkommando are gathered near the smoking grounds. +

Saul looks at Biederman, standing next to the SS officer in dirty clothes. Biederman glances at him, tense. +

A sudden roar of engines. Two trucks enter the scene, followed by a whole new kommando of prisoners.

The Oberkapo Mietek starts assembling his men.

MIETEK
(in German, shouts)
Assembly!

Saul leaves Katz behind and goes to Mietek's group. +

He joins the recently gathered group of men. Some prisoners wear striped clothes, others regular shirts, others jackets marked with a large red X on the back.

Saul discreetly looks at the men's faces around him. He talks to a dark-faced MAN beside him.

SAUL
(in broken Yiddish)
Greek rabbi?

The dark-faced man doesn't seem to understand Saul.

Watched by an SS GUARD, the men climb onto the back of an open truck. A heavy canvas covers the load of the truck, so the men have to stand on the edge of the platform.

Saul mechanically turns a bit his head upon hearing the *notes of a violin* in the distance. Other men do the same.

The *music* ceases as the engine of the truck is started.

CUT TO:

13 EXT. WOODS - TRUCK - DAY

The field is left behind as the truck enters a quiet wood in the soft autumn light, under clear skies.

The men are standing together, against each other. Saul closes his eyes for a brief moment.

An SS GUARD pushes his stick against Saul's ribs. Saul looks back at the guard. A blue-eyed young man looks back at Saul with an innocent gaze. +
+
+

Saul looks at the truck moving behind them, full of prisoners. In the crowd stands a man, reddish scars below his ears. It's the RENEGADE.

CUT TO:

14 EXT. "ASH" RIVER AND WOODS - DAY

Saul is throwing ashes into the river.

Behind him, many prisoners are unloading enormous quantities of ash onto trolleys that are taken to the edge of the water. Around him, men use shovels to disperse the ashes into the water. Underneath them, thick canvasses are being put down, keeping the ashes from the ground.

Shovels plunge at regular pace and throw the ash into the air, rapidly creating a thick and gray curtain of dust before reaching the surface of the water in tiny whirlpools. The rapid flow of water takes away the dust in seconds. A few coughs here and there can be heard. +

Saul glances around. He sees the Renegade, working relentlessly a little further along the river bank. +
+

His feet in the water, Saul manages to swap his position with another prisoner so he can be next to the Renegade, who keeps a low profile. With a harsh gaze and tight lips, the Renegade throws the ashes into the river.

Saul also keeps working with his feet in the water. He gazes at the Renegade. +
+

SAUL
(in broken Yiddish, in a
low and excited voice)
You... "apikoyres"?

The other goes on, as if he had not heard. He doubles his effort.

SAUL (CONT'D)
(in broken Yiddish, low)
I need you... for a dead.

He looks for a reaction.

SAUL (CONT'D)
(in broken Yiddish, low)
You understand? +

The last words have been covered by the sudden outburst of *shouting* by an SS GUARD.

Saul discreetly looks back.

Armed SS guards watch over the operations, while on the side a few SS officers are gathered in a group.

Mietek and a KAPO supervise the work.

Behind, a PRISONER of the kommando has spilled some ash onto the ground.

MIETEK
(in German, yells)
You're going to lick it! +
+

He Mietek lifts up his wooden stick and starts hitting the prisoner. +
+

The prisoner swiftly digs in the ground, mixing ashes and earth, and throwing it away into the river.

SAUL
(in broken Yiddish, low)
Dead child.

The renegade shakes his head in a constrained gesture. He goes on working. +

Saul looks at the Renegade, who continues his work mechanically, comes and goes in the shallow water of the river. Saul suddenly takes the shovel away from the man's hands. +

SAUL (CONT'D)
(in broken Yiddish)
You are a rabbi.

The Renegade turns pale. He looks at Saul for the first time. +

SAUL (CONT'D)
(in broken Yiddish)
Mietek knows you're a rabbi?

The Renegade stands still, as if thunderstruck. +

SAUL (CONT'D)
(In broken Yiddish)
Baruch ata... +

Saul throws the shovel in the water.

The Renegade, with blank face, advances in the water that quickly reaches his shoulders.

Saul, at first shocked, finally lets his own shovel fall onto the ground, and enters the water. He swims towards the drowning man.

Behind, the SS guards start shouting. They shoot at the two men in the river. +

One prisoner runs to them to help. He is shot and falls to the water. +

Saul reaches the renegade, his arm keeping the man's head above the water. But the renegade tries to free himself, as if to drown. +

The two heads disappear below the surface for a few seconds. Saul's head emerges again, as he carries the barely conscious renegade back to the bank.

A tall SS officer appears on the bank, his name is BUSCH. +

BUSCH
(in German, shouts)
Cease fire! Cease fire!

Saul pulls the renegade toward the shore. The man's eyes slowly return to life. Saul grabs the man to his body keeping his head up. +
+

SAUL
(in broken Yiddish)
Forgive me. +

The renegade closes his eyes. +

On the bank, two kapos already wait for Saul and the renegade.

Saul is almost out of strength.

The two men barely have the time to rise to their knees, they are lifted and taken by the SS guards to the officers. BUSCH_ looks at the two dripping men with curiosity. +

BUSCH
(in German)
Who can explain what happened? You?

He points at the renegade.

The renegade is completely in distress, and mutters something incomprehensible in Greek.

RENEGATE
(in Greek)
My shovel...

Behind, the guards push the prisoners to resume working as fast as possible, while two of them carry the fallen prisoner onto the truck. +

Somewhat amused, Busch turns to Saul.

SS OFFICER_V
(in German)
These swines do not speak proper German, Herr Unterscharführer! +

BUSCH
(in German, ironic)
Is there anyone who can translate from what... +

He looks around. Silence.

SAUL
(in German)
Hungarian... I speak...

BUSCH
 (in German)
 Hungarian?

Busch looks around. Silence. +

BUSCH (CONT'D)
 (in German)
 Gentlemen?

One INTERPRETER KAPO steps up. He is translating throughout the scene. +

INTERPRETER KAPO
 (in Hungarian)
 What happened?

SAUL
 (in Hungarian)
 The shovel fell to the water, he
 tried to get it back.

Busch has Saul's cap taken out of the water and puts it, dripping, on Saul's head. +

BUSCH
 (in German)
 Is the shovel safe now? +

SAUL
 (in German)
 Yes, Herr Untersharführer!

BUSCH
 (in German)
 Ah, he speaks the language now!

He laughs, others follow suit.

From behind, Saul is pushed onto the ground, and a boot keeps his head on the wet ground for seconds and seconds.

BUSCH (O.S.) (CONT'D)
 (in German)
 What a graceful language. The other
 stays here with me.

Saul, still soaked, is lifted up by SS guards and taken back to the truck while the Renegade is still kept on his knees. +

AT THE TRUCK +

A *gunshot* can be heard in the background where the officers are standing.

As Saul grabs a cart, Mietek goes to him.

MIETEK
(in German)
Who the fuck are you, scum?

Saul does not answer, disoriented. +

Mietek grabs Saul's arm and pushes him toward the officers.

SAUL
(in German)
In my shoe...

Mietek brings Saul behind the truck. Saul quickly kneels down +
and takes out the golden bracelet from his shoe.

Mietek takes the bracelet.

MIETEK
(in German)
Where are you from?

SAUL
(in German)
Biederman's kommando.

MIETEK
(in German, smiling)
I'll come and visit.

Mietek takes Saul back to the other prisoners, cursing in +
blithe. +

In the background prisoners are sweeping the banks. +

CUT TO:

15 OMITTED

16 EXT. "Y" ROAD IN WOODS / CHECK POINT - LATE AFTERNOON

The sun is low in the afternoon sky. On the dusty forest road +
the members of the Sonderkommando march, weary.

Saul marches alongside his comrades behind the trucks. SS +
guards travel on the truck. +

Mietek, the Oberkapo walks next to the group.

The prisoners of the Sonderkommando, all exhausted, march on
the dusty road towards the external checkpoint.

Not far from the advancing Sonderkommando, another GROUP of PRISONERS marches on an adjoining road finally joining the main road. It is composed of badly fed, battered ordinary camp prisoners, dressed in rags, coming back from road work, barely alive, carrying heavy tools and covered in dust. +

Saul's group stops in front of the checkpoint. +

Not far from them, on the other side of the road the battered group also stops. +

From the other side of the checkpoint a civilian Mercedes approaches. In order to give way to the vehicle, the battered group is split into two groups. Many battered prisoners suddenly mix with the Sonderkommando. +

Mietek starts arguing with the group's KAPO, a BALD MAN wearing glasses. +

Saul looks at these weak, thin men. They look at the Sonderkommando with envy.

The kapos and the guards frantically start shouting.

MIETEK
(in German)
Separate the Sonderkommando!!

The barrier lifts. +

The Mercedes passes them by. +

The ordinary prisoners are pushed against Saul. One of them searches in his pocket and finds a piece of apple. He takes a bite right away. Saul stands still.

THIN PRISONER +
(in Yiddish, whispers)
Medication?

SONDERKOMMANDO PRISONER II +
(defiant, in Yiddish) +
We're dying too.

The guards try to separate the groups. +

Saul keeps looking at the man who took his apple.

The guards finally succeed in separating the two groups. They keep hitting violently the ordinary prisoners. +

As his group departs, it is hard for Saul to see who is safe and who is beaten to death. +

In the distance, smoke rises among the trees. +

CUT TO:

17 EXT. KREMATORIUM - ROAD FROM THE FOREST / KREMATORIUM GATES /
COURTYARD - DUSK

Saul proceeds on the road among Mietek's kommando behind the trucks.

They are marching toward the crematorium. +

Biederman is standing in front of the krematorium gates. He spots Saul.

BIEDERMAN

(in German, to the guards)

This one is my Krema. I'll take
him.

Biederman and Saul go inside the courtyard of the krematorium.

The appel is about to start. +

Mietek's group proceeds on the dusty road. +

Biederman leaves Saul as he approaches the members of his Sonderkommando gathering in the courtyard.

IN THE COURTYARD +

Saul spots Abraham and goes next to him.

Abraham, looking tired, looks at Saul in an inquiring way. +

ABRAHAM +

(in Hungarian) +

What happened? +

Abraham looks at Saul. +

The call begins. +

ABRAHAM (CONT'D) +

(in Hungarian, stunned) +

You found the Greek? +

Saul shakes his head. +

Numbers are shouted, the prisoners answer. +

Abraham, looks up at Saul in a harsh way. +

CUT TO:

18 INT. KREMATORIUM - UNDERGROUND STAIRS / GROUND FLOOR CORRIDOR
/ BACK OF THE OVENS / MEDICAL STORAGE ROOM - NIGHT

The prisoners walk up the stairs in the krematorium. Abraham walks next to Saul.

The men proceed further on the ground floor. In the doorway leading to the entrance of the ovens, Saul suddenly turns back. +

ABRAHAM
(in Hungarian)
Where are you going?

SAUL
(in Hungarian)
Something to do. +

ABRAHAM
(in Hungarian)
I'm going with you. +

SAUL
(in Hungarian)
No need. I'll be right back. +

The prisoners of the Sonderkommando advance between the two men. Abraham gazes at Saul, but quickly disappears in the doorway. +

Saul hurries to the autopsy room. He keeps a low profile while he passes the night shift kommando, relentlessly working.

CUT TO: +

19 INT. KREMATORIUM - AUTOPSY ROOM / MEDICAL STORAGE ROOM - NIGHT

He stops in front of a closed door, knocks on it. No answer. +

He waits there for a few seconds, before turning the knob. The door is locked. +

He turns, toward another door behind him. He slightly pushes the knob, peeping through the little opening thus created. +

IN THE STORAGE ROOM +

The narrow room inside is empty. On the walls, shelves can be seen. He looks around, enters the room and closes the door behind. +
+
+

The room has another door. Saul opens it. Saul enters the autopsy room. +
+

He looks through the benches on the side and the operating table, all empty. +

Saul's face becomes extremely tense. +

German voices can be heard, filtered by the main door.

The lights are turned on from outside. +

When the door is suddenly opened, Saul is petrified, in the middle of the room. The CHIEF DOCTOR rushes in. His eyes are cold and wears an immaculate white gown. He is accompanied by several other DOCTORS, including the SS doctor and several SS OFFICERS. A few battered-faced Jewish doctors can be seen in the background. Among them, Miklos. +
+

Saul seems incapable of moving, and the chief SS doctor now faces him. Saul looks down. He takes off his hat. +

CHIEF SS DOCTOR
(in German)
What is the purpose of your
business? +

Saul stretches out his hand, toward a broom that stands in a corner. +

He steps back and shows in awkward pantomime-like gestures that he is sweeping the floor.

SAUL
(in German)
Sweep.

The chief doctor raises his eyebrows. The SS officers burst out laughing. One of them, an AIDE-DE-CAMP, starts imitating Saul. He seems drunk.

AIDE DE CAMP
Oy-Oy-Oy! +

The aide de camp lifts up a leg, and now the other. He invites Saul to follow suit. +
+

SS OFFICER 3

(in German)

A real shtetl dance, like in the
good old days!

+

Saul starts imitating the SS, to whom the Jewish dance seems more familiar than to Saul.

The audience is well entertained. The officers and the SS doctors laugh. The Jewish doctors look away.

The Chief doctor, less amused, snaps his fingers.

CHIEF SS DOCTOR

(in German, calmly)

Out!!

Saul, trying to show no emotions, goes back to the corridor, closes the door behind him.

CUT TO:

20

INT. KREMATORIUM - GROUND CORRIDOR / UNDERGROUND STAIRS /
UNDERGROUND STORAGE AREA / TUNNEL / LIFT / OVENS - NIGHT

Saul goes to the stairs down to the tunnel. On his way he passes a NIGHT KAPO and a NIGHT FOREMAN.

+

SAUL

(in broken German)

The pieces. Autopsy room. Where?

+

+

NIGHT KAPO

(in German)

You're day shift. Get lost.

+

SAUL

(in Hungarian)

The doctor promised me...

NIGHT FOREMAN

(in German)

What?

+

Saul does not answer and leaves the two men.-

He runs down the stairs to the underground level, looks under the stairs. Upon finding nothing, he hurries into a storage area in front of the stairs and increasingly ecstatic, looks among the tools and clothes of the Sonderkommando, but to no avail.-

+

In the tunnel, his comrades are loading bodies into the lift.

He arrives in front of the lift. Like a lunatic, he looks through the corpses.

A fellow prisoner, a powerful MAN working beside him grabs Saul's shirt and pushes him back.

LARGE PRISONER
(in Yiddish, menacing)
You want to go up with them?

The platform of the lift moves upward. +

Saul jumps onto the platform. He keeps looking amid the corpses.

IN THE OVEN AREA +

The platform rises onto the next floor. In the background, many PRISONERS of the Sonderkommando, some not even wearing shirts, work around large metallic openings behind which large flames can be seen. Bodies are burning. +

The prisoners are carrying corpses from the platform to the ovens. +

Saul exits the platform, he passes by the ovens. +

Saul stops. He stares, as if hypnotized, at something OFF SCREEN. He is watching the bodies OFF SCREEN vanishing in the fire. +

CUT TO:

21 INT. KREMATORIUM - PRISONERS' HALL UNDER THE ROOF - NIGHT

Two dozen members of the Sonderkommando are gathered in this room under the roof of the Krematorium. A feeble electric bulb lights the scene. A *constant rumble* can be heard.

The men are mostly in shirtsleeves, sitting at a table in the middle of the room, eating their dinner. Some stand by the wall, drinking from bottles. The men look drunk. Two or three lie on the floor, previously engaged in a discussion, but now their head is against the wall, almost sleeping from exhaustion. The bread is about to fall from the hand of one of the men.

A PRISONER who stands next to the sitting Saul empties his pockets and places some fruits and a flask on the table. +

PRISONER_I
(in Yiddish, excited)
Wine from Bohemia! +

Saul, sitting, faces with a tense expression an untouched plate full of smoking cabbage. Next to him, Frankel is talking to himself over two pieces of bread. +

Saul looks at Frankel with a strange look.

FRANKEL

Barukh ata Adonai, Elohenu, melekh
ha olam...

Yankl embraces Frankel from behind and swings back and forth with him. Frankel tries to get rid of the young man.

YANKL

(in Yiddish, into
Frankel's ear)

The angel of death hears your
blessings, rabbi! +

Frankel removes the arm of Yankl with a strong movement from his back. +
+

Saul looks back at the bread, takes a piece but throws it to the table. +
+

Behind, Hirsch is taking something from two of the men sitting against the wall.

He comes next to Saul.

HIRSCH

(in Yiddish, to Saul)
You, give me your shiny.

Saul does not react.

Hirsch hits Saul on the shoulder.

SAUL

(in broken Yiddish,
subdued)

Nothing. +

HIRSCH

(in Yiddish)

You must have something. In your
mattress. Or in your socks...

Saul remains silent. Hirsch waves at someone OFF SCREEN.

Abraham comes to them. He looks at Saul and realizes something is wrong.

ABRAHAM
 (worried)
 Saul?

Silence.

Abraham nods at Hirsch.

ABRAHAM (CONT'D)
 (in Yiddish)
 Just count it.

Hirsch sits down and lays out the valuables and start organizing them.

Biederman enters the room and comes to them.

Abraham is still standing, leaning toward Saul.

ABRAHAM (CONT'D)
 (in Hungarian, to Saul)
 What did you do down there?

Biederman glances at Saul and sits on the table.

BIEDERMAN
 (in Yiddish, to Abraham)
 Sit down.

Abraham stays still.

BIEDERMAN (CONT'D)
 (in Yiddish)
 Sit. I said.

Abraham stays still. +

Biederman points at the valuables.

BIEDERMAN (CONT'D)
 (in Yiddish, to Abraham)
 I take these with me. +

Abraham takes the valuables from the table. +

ABRAHAM
 (in Yiddish)
We need these. We can't wait more. +
We have to get the package from +
Ella. +

He turns to Hirsch. +

ABRAHAM (CONT'D)
 (in Yiddish, to Hirsch)
These enough for the guards?

Hirsch nods. Biederman remains silent, worried again. He goes out.

The prisoners around slowly cease their conversations and many go to sleep.

Saul looks up. His suddenly illuminated gaze follows the man who just entered the room. Miklos, the Jewish doctor, glances around with weary eyes.

ABRAHAM (CONT'D)
 (in Hungarian)
 What does this butcher want?

Saul swiftly stands up and goes to Miklos. Hardly controlling himself, he grabs the doctor's gown.

SAUL
 (in Hungarian)
 Where's the boy?

MIKLOS
 (in Hungarian)
 Hold on, hold on...

He tries to undo Saul's fingers, but to no avail.

Saul drags Miklos to a quiet corner in the room.

MIKLOS (CONT'D)
 (in Hungarian)
 Your boy's safe.

Saul slowly lets go of him. Miklos looks deep into his eyes.

MIKLOS (CONT'D)
 (in Hungarian)
 I had to hide it from the doctors.

Saul hesitates.

SAUL
 (in Hungarian)
 Can't you exchange him for someone else?

Miklos stiffens.

MIKLOS
 (in Hungarian)
 No, I have to autopsy it, document
 it... Come with me.

Miklos and Saul leave the room.

21B INT. KREMATORIUM - ATTIC STAIRS / BACK OF THE OVENS / GROUND FLOOR CORRIDOR / UNDERGROUND STAIRS - NIGHT

BACK OF THE OVENS +

They go down the stairs, past the back of the ovens, which are being fed. Miklos wipes his face.

MIKLOS
 (in Hungarian)
 What a heat... How can you get used to this? +

He looks at Saul, tries to remember. +

MIKLOS (CONT'D)
 (in Hungarian)
What's your name? +

SAUL
 Auslander. Saul.

MIKLOS
 (in Hungarian)
 It's in the autopsy room. I'll be right back. +

Miklos leaves him at the top the stairs and goes down to the tunnel. Saul walks to the autopsy room.

CUT TO:

22 INT. KREMATORIUM - AUTOPSY ROOM - NIGHT

Saul silently enters the autopsy room. +

He moves to the side, where on the bench he finds the corpse of the boy. He unwraps the sheet. +

He sits down next to the boy and looks at the boy's face, +
 lost in his thoughts for long seconds.

He moves his hand across the hair of the boy, leaves his hand on it. +

They are alone in the room. +

At times, the sounds of the building can be heard. +

Saul wraps the sheet around the body. +

He takes his jacket off, lifts up the body, takes it onto his shoulders and covers it with his jacket.

Saul leaves the room. +

CUT TO:

23 OMITTED

24 INT. KREMATORIUM - BACK OF THE OVENS / ATTIC STAIRS / ATTIC - SAUL'S CORNER - NIGHT

Carrying the wrapped corpse, Saul comes across the night shift workers busy around the ovens.

He walks up the stairs into the attic.

IN THE ATTIC +

He hurries to the part of the hall where the prisoners sleep in sections separated by canvases and pieces of cloth.

He comes across a figure in the dark, sitting on the floor, his back to a curtain. The figure is writing on an empty bag of cement. As Saul gets closer, the figure quickly stops. It's Feigenbaum.

Saul tries to pass round him. Feigenbaum gets up.

FEIGENBAUM
(in Yiddish)
What are you carrying?

Saul does not answer. Feigenbaum lifts the cloth covering the body. Saul pushes him away.

FEIGENBAUM (CONT'D)
(in Yiddish, nervously)
Bring it back! You can't do that!

Saul readjusts his load on his shoulder.

FEIGENBAUM (CONT'D)
(in Yiddish)
You play with our lives.

SAUL
(in broken Yiddish,
excited)
(MORE)

SAUL (CONT'D)

I'll show Germans, where, they dig,
your writings KZ.

Feigenbaum stays still. Saul goes behind the curtain.

IN SAUL'S CORNER

Saul enters new sections until he reaches a corner with a bed-camp and pieces of cloth.

Saul lays the body of the boy on a bed-camp. Some light comes in from the common area through the canvas and *low-toned conversations* can be heard.

Saul sits down on the ground.

Suddenly, Abraham appears behind the curtain.

ABRAHAM

(in Hungarian, low)

Saul!

Saul jumps up and exits the corner through the curtain.

IN THE COMMON ROOM

ABRAHAM (CONT'D)

(in Hungarian)

We're getting more weapons tonight.
We should be ready by the morning.

SAUL

(in Hungarian)

The morning?

Abraham looks at him.

ABRAHAM

(in Hungarian)

It's my plan.

SAUL

(in Hungarian)

I have to find a rabbi.

Abraham stops.

ABRAHAM

(in Hungarian)

I'll get you a rabbi after.

Saul does not seem to believe him.

ABRAHAM (CONT'D)
 (in Hungarian)
 I'll need you Saul.

SAUL
 (in Hungarian)
 You didn't even care much before.

ABRAHAM
 (in Hungarian, smiling)
 I still don't.

Saul looks up at Abraham, tired.

SAUL
 (in Hungarian)
Have to eat.

Saul goes toward the common table.

25 OMITTED

26 INT. KREMATORIUM - PRISONERS' HALL UNDER THE ROOF - NIGHT

Saul eats at the table.

The men around him either do not pay attention or look at him, speechless.

Saul looks on, tired. Abraham stands by his side.

Men are talking next to them in Yiddish. +

The *rumble* increases around them, so that the conversation becomes less and less audible.

HIRSCH
 (in Yiddish, in awe) +
 Not just her body. The way she
 looked at me. +

HIRSCH (CONT'D)
 (in Yiddish)
 ... I had to talk to her. She was
 breathtaking.

YANKL
 (in Yiddish, cynical)
 So she saw it coming! Tell me!! +

Hirsch sits down. +

Saul rubs his temple. He stops eating. +

SAUL
 (in Hungarian)
 I wish I understood nothing.

+

ABRAHAM
 (in Hungarian)
 You used to talk about women all
 the time!

SAUL
 (in Hungarian)
 I don't remember.

+

Abraham looks up, and sees Biederman coming in, tapping a cigarette on his tin box. He is followed by a tall and strongly built man with a harsh look. He is a Russian prisoner in his forties, his name is VASSILI. They talk to Katz.

The three men stop in front of Saul. Biederman gives the cigarette to Vassili, who lights it as he studies Saul.

VASSILI
 (in Russian, to Saul)
 Are you good with weapons?

Saul looks at him, worried.

Abraham intervenes.

ABRAHAM
 (in Russian, to Vassili)
 No.

+

Vassili keeps on staring at Saul.

VASSILI
 (in Russian, to Saul)
 I'll teach you.

+

+

ABRAHAM
 (in Yiddish, angry, to
 Biederman)
 He's no fighter!

BIEDERMAN
 (in Yiddish, to Abraham)
He saved the day. No need to be his
 mother.

+

+

Katz nods.

+

Outside dogs bark. Trucks approaching can be heard from
outside. The men look up.

+

ABRAHAM
 (in Yiddish, to Biederman)
 Were new transports planned
 tonight?

BIEDERMAN
 (in Yiddish, surprised)
They didn't tell me.

The men go closer to the window. +

Saul stands up and goes toward the windows.

Some men are already gathering near one of the windows,
 gazing out into the night, as if spellbound.

The men look anxious and are increasingly agitated.

SS OFFICER (O.S.)
 (in German, shouts)
 Kapos! All Kapos!

Saul moves away from the window and goes back toward his
 corner when Biederman grabs him by his arm.

BIEDERMAN
 (in Yiddish)
 You come with me.

The two men hurry to the stairs.

27 OMITTED

28 I/E. KREMATORIUM - UNDERGROUND TUNNEL / COURTYARD - NIGHT

Saul and Biederman rush to the underground exit area.

BIEDERMAN
 (in Yiddish)
 You're with me now.

Two other KAPOs followed by two FOREMEN come along with them.

They go to the courtyard of the Krematorium. A group of SS
 officers, led by VOSS, are already in the middle of the
 courtyard.

Behind the fence civilians are endlessly walking into the
 Krematorium.

Voss is yelling with another OFFICER before moving to the
 kapos.

VOSS
 (in German)
 You all go and get the day shift
 men too. Get them to work. All of
 you!

+
 +

The kapos glance at each other.

KAPOS
 (in German)
 Yes, Sir Oberscharführer!

They run away.

VOSS
 (in German, to Biederman)
 Count how many to treat still. He
 stays.

He designates Saul. Biederman runs away, toward the
 Krematorium.

Voss shakes his head while writing things down on a paper he
 holds in his hands. He mutters something to the officer
 standing next to him, before leaving for the Krematorium.

Saul stands there, clueless.

Voss designates Saul and another PRISONER.

VOSS (CONT'D)
 (in German)
 You come with me.

They walk behind Voss, as he enters the Krematorium side door
leading to the office.

+
 +

CUT TO:

29 INT. KREMATORIUM - OFFICER'S ROOM - NIGHT

Voss, Saul and the other prisoner enter the room. Voss sits
 down at his desk. He is focused on some kind of mental
 operation.

He designates a large table where a chaos of bottles of
 alcohol, burnt out cigars and cigarettes, fallen glasses,
 half-eaten plates of food, and a broken violin can be seen.

VOSS
 (in German)
 Clean up!

Saul and his fellow prisoner clean the table methodically.

Voss keeps looking at his watch and at a letter in front of him.

Biederman and two other **KAPOS** burst into the room. +

VOSS (CONT'D)
(in German)
How many still to treat?

BIEDERMAN
(in German)
1000, Herr Oberscharführer!

VOSS
(in German)
1000? You swines. There'll be three
time more tonight.

He pauses. Biederman looks at Saul, still cleaning the incredible mess in the room.

Voss looks at his watch repeatedly, keeps talking to the kapos. +
+

VOSS (CONT'D)
(in German)
It has to be over with by dawn.
Every round: two men, a woman, and
a child. Pull out the ash after two
rounds. Ventilate every 12 minutes.
You're in charge. Understood?

BIEDERMAN
(in German)
Yes, Herr Oberscharführer!

Still cleaning, Saul uncovers a revolver on the table. He looks at it, mesmerized, hesitates.

VOSS
(in German)
When you finish, you useless
vermin, wash and disinfect it all.
There'll be a new treatment.

Voss stands up, goes to the table and takes the revolver.

Biederman is about to leave.

VOSS (CONT'D)
(in German)
Last thing: get me a list of 70 men
by tomorrow noon. +
(MORE)

VOSS (CONT'D)
Men you can spare. We need them
elsewhere. Dismissed!

Biederman stops, spellbound.

VOSS (CONT'D)
(shouts in German)
Dismissed!

Saul looks on as they run out.

Voss lights up a cigarette, lays back and looks up at the
smoke rising from his cigarette.

He looks at Saul.

VOSS (CONT'D)
(in German)
You go and get me Schlojme from the
coal room. +

Saul, his hands full of dishes, stops and looks at Voss.

VOSS (CONT'D)
(in German)
Leave it here!

Saul puts everything down and runs out.

CUT TO:

30 INT. KREMATORIUM - BACK OF THE OVENS - NIGHT

Saul enters the area behind the ovens where a dozen prisoners +
are continuously feeding a metal opening with coal. The
flames are intense. Many prisoners are painted black by the
soot and they all sweat.

Saul sees a man organizing and supervising the work. He is in
his late thirties. His face is drawn, reddened by alcohol. He
is a kapo: SCHLOJME. Saul goes to him.

SAUL
(in Yiddish)
Herr Oberscharführer... calls you.

Schlojme shakes his head and leaves.

A red-haired FOREMAN comes in the room. As Saul is trying to
get out, the kapo grabs him. He tosses him to the ground and
throws him a shovel.

RED-HAIRED FOREMAN
 (in German)
 Work!

Saul gets up. Completely lost, he looks at the entrance and at the foreman. He imitates what the others do: carrying the coal all the way to the fire, in a constant inhuman pace.

He goes to the fire and back. And back to the fire again. Men work silently around him.

The foreman, in the background, beats a man who did not seem to work hard enough.

RED-HAIRED FOREMAN (CONT'D)
 (in German)
 Faster!

Now the foreman orders them to move an enormous trolley full of coal. Saul has to join the group, pushing the trolley, but to no avail. +

The foreman becomes berserk and hit the men, including Saul, with his stick. A man falls down, in pain. The trolley does not move.

RED-HAIRED FOREMAN (CONT'D)
 (in German)
 You move the trolley or you all burn!

Exhausted, Saul looks at the entrance.

Biederman appears, and comes closer.

BIEDERMAN
 (in German, to the foreman)
 I take this one.

He grabs Saul.

RED-HAIRED FOREMAN
 (in German)
 Useless shit.

Saul follows Biederman outside.

CUT TO:

31 EXT. KREMATORIUM - COURTYARD / FENCE AND KREMATORIUM GATES - NIGHT

In the courtyard, figures move behind the fence.

The continuous humming of the Krematorium cover almost entirely the shouted orders of the guards.

+
+

Men from Saul's kommando are piling clothes on carts. Biederman and Saul find Abraham, Hirsch and Vassili.

BIEDERMAN
(in Yiddish, to Abraham)
You were right. We're next. He wants 70 men by tomorrow.

Abraham translates in a low voice in Russian to Vassili. Vassili says a few words in Russian to Abraham.

ABRAHAM
(in Yiddish)
Who is going to get the package then?

BIEDERMAN
(in Yiddish)
I am.

ABRAHAM
(in Yiddish)
I'll come with you. Ella knows me.

BIEDERMAN
(in Yiddish)
No, you need to stay **here**.

ABRAHAM
(in Yiddish)
Take Saul with you, then, she knows him.

SAUL
(in Yiddish)
I don't know her.

+

Abraham becomes angry.

+

ABRAHAM
(in Hungarian)
Sure you do.

SAUL
(in Hungarian, to Abraham)
I'm not going.

ABRAHAM
(in Hungarian)
You do as I say.

The German officers are shouting orders. Confusion grows.
Dogs are barking.

Saul tries to leave and go back to the Krematorium. Abraham
and Landesman block his way.

ABRAHAM (CONT'D)
(in Hungarian, to Saul)
He goes with you.

BIEDERMAN
(in Yiddish)
What's wrong?

ABRAHAM
(in Yiddish)
Nothing. Both will go with you.

In the courtyard stands the SS Commander Voss talking with
several OFFICERS.

Biederman discreetly waves OFF SCREEN and a GROUP of 15 men,
lead by LEMKE, a Jewish kapo, push toward the gate huge carts
full of personal belongings - clothes, suitcases, shoes,
bundles, kitchen tools.

+
+

VOSS
(in German)
What's this, Oberkapo? We need all
the men here!

BIEDERMAN
(in German)
Herr Oberscharführer, the men can't
work because of the belongings
piling up! I am taking some men
with me to the warehouse!

VOSS
(in German)
Oberkapo, you stay here. These can
go.

Lemke instructs his men to start pushing the carts. TWO SS
GUARDS follow them.

CUT TO:

32 EXT. CAMP ALLEY / WAREHOUSE "KANADA" - NIGHT

Saul pushes a cart with the prisoners, among them Landesman and Hirsch, in an alleyway of barracks as they draw near a warehouse at the entrance of which an armed SS GUARD stands. Landesman keeps a constant eye on Saul's moves. +

The men throw the clothes and other belongings on the ground.

Landesman stays close to Saul as they proceed with one of the carts.

Hirsch goes to the SS guard and discusses briefly with him, then hands him something.

The guard takes Hirsch and Saul to the side entrance. A female kapo named MANDEL steps out of the building. She talks to the guard and lets Saul in. +

CUT TO:

33 INT. WAREHOUSE "KANADA" - NIGHT

Saul enters the warehouse as four FEMALE JEWISH PRISONERS pass them by to go outside and get the new items back inside.

In the background, other FEMALE JEWISH PRISONERS with white kerchiefs on their head work, putting sorted out items onto large shelves. They use ladders to reach the shelves. FEMALE KAPOS oversee the operations.

Cries of agony can be heard from afar.

Mandel looks at Saul. +

MANDEL +

(in German)

The name of the girl?

SAUL

Ella, Fried.

Mandel goes toward the shelves.

In the background, an old SS GUARD puts a cylinder onto a portable cylinder player. Music fills the warehouse - a female voice can be heard singing a romantic tune.

Mandel comes back to Saul. She is followed by a young woman with a beautiful face and brown hair. It is ELLA. The two women stop in front of Saul.

FEMALE KAPO
 (in German)
 No touching.

Under the supervision of Mandel, Ella looks at Saul with a happy spark in her eyes.

Saul avoids Ella's eyes. Instead, he looks around her and sees a red-haired female prisoner, ESTERA and another FEMALE PRISONER pass by them. Ella's face turns grave.

Estera climbs on the ladder and suddenly falls on the shelves, and takes with her in a chain reaction several shelves full of household objects that fall onto the ground in a loud crashing sound. +

A sudden upheaval takes place. Young women rush to the scene from all around, some helping up Estera. +

Mandel, cursing, hurries back to the shelves and start hitting the red-haired girl.

Still looking at him, but with a rapid gesture, Ella takes out a small package of her blouse and gives it to him. He fixes it under his shirt with a belt. She tries to take his hand, but he pushes her away.

ELLA
Saul. +

Estera is still in the background, isolated by Mandel, who forces her to use her hands to clean the broken glass and china. +

In the background, a FEMALE SS GUARD stops the music. +

From outside, barking and voices can be heard.

Saul leaves Ella and goes outside.

At the door, the SS guard looks at him, slightly surprised.

SS GUARD 6
 (in German)
 That was quick!

The four women go back inside the warehouse with their load in their arms.

Saul goes out with the guard. +

CUT TO:

34 EXT. CAMP ALLEY / KREMATORIUM GATES - NIGHT

The prisoners push the empty carts on the road. Saul is shadowed by Landesman. +

LANDESMAN
(in Hungarian)
Did you get it? +

SAUL
(in Hungarian, irritated)
Yes. +

Closer to the gates of the Krematorium courtyard, they cross path with a LARGE GROUP OF CIVILIANS led by Shlojme's kommando heading for the forest.

SAUL (CONT'D)
(in Hungarian)
Where are they going?

LANDESMAN
(in Hungarian)
To the pits. The ovens must be full. +

Saul moves rapidly to the other group and with lowered head joins it. Landesman, surprised, follows him. +

CUT TO:

35 EXT. ROAD IN WOODS TO TRENCHES / TRENCHES - NIGHT

Saul marches on a road in the dark within the group of civilians. The MAN walking next to him keeps looking at Saul. Landesman tries to hold him back, but Saul advances and disappears in the crowd. +

A few SS soldiers with hand torches accompany them.

They go deeper into the woods. Some projectors cast a harsh light on the path bordered by woods. Some prisoners of several Sonderkommandos circulate along the path.

SS guards with dogs stand around, carefully watching.

Saul walks beside civilians next a frail PRISONER WITH GLASSES.

SAUL
(in broken Yiddish)
You can?... See? A rabbi here?

The man with glasses looks at him, but does not answer. +

Saul stops and lets his comrades go past him and disappear behind the crowd. New civilians keep coming. Other prisoners from the Sonderkommando circle them.

Men, women, children start undressing. A low *rumble* of terrorized voice fills the air.

A YOUNG WOMAN, who has been standing close to Saul, tries to talk to him. She looks at Saul, waiting for some kind of answer. She tries to catch his arm.

Saul pushes her back, and she stumbles. A FOREMAN pulls her up brutally.

Saul sees the young woman as she pulls up her dress, glancing around in a shy way.

In the background a KAPO organizes his men. +

He looks away and sees a middle-aged man with a big beard, a RABBI, in the crowd. He is taking off his white shirt. +

Saul touches his arm. The rabbi and the few WOMEN around him look at Saul in a strange way.

SAUL (CONT'D)
(in a mixture of Hungarian
and Yiddish, whispers)
You a rabbi? Come.

The rabbi does not seem to understand. A middle-aged woman comes closer to Saul, shows the rabbi.

RABBI'S WIFE
Rebbe, rebbe.

Behind Saul, another man with a slight beard, has stopped undressing and watches the scene. It is BRAUN, a tall man in his forties. + Saul turns his back on him.

The strident sound of *whistles* can be heard, not far from them. Some orders are *shouted*.

Braun catches Saul's sleeve and tries to tell him something. But Saul escapes from him and goes to two members of the Sonderkommando who are busy collecting personal belongings on the ground. Saul picks up a jacket.

All at once, the men of the Sonderkommando start pushing the crowd further into the woods.

The civilians depart reluctantly, and Saul follows suit, trying to get closer to the rabbi, who is bare-chested.

Landesman appears for an instant somewhere in the crowd. +

Saul now walks next to the rabbi, and touches his shoulder. +
He shows him the jacket he holds. He gives it to him.

A KAPO appears and goes to Saul.

KAPO IN THE WOODS

(in German)

You're not talking to anybody, are
you?

Saul shakes his head.

Landesman sees Saul and tries to get closer. +

The whole group follows the path among the trees.

A light is reflected on the faces. +

Smoke rises up in the air. People who still have some fabric or clothing in their hand cover their faces. The *loud sound* of a gigantic fire burning and branches *cracking* overwhelms the *crying* and the *shouting* of the people. *Whistles* can be heard throughout the scene.

Saul concentrates on the rabbi. In the background, an enormous trench with fire burning in it appears. SS OFFICERS +
come and go near the edge of the trench, they seem to hold small weapons.

Saul takes the rabbi by his arm, and brings him to Schlojme, who stands on the side. Shlojme is discreetly drinking from a bottle.

SCHLOJME

(in Yiddish)

You here?

SAUL

(in broken Yiddish)

Strong man for Sonderkommando. +

Schlojme shrugs his shoulders.

SCHLOJME

(in Yiddish)

You want to be replaced already?

In the background, near the trench, it is now obvious that some people are brought to the officers. *Gunshots* are heard.

Busch comes and goes along the trench, with an excited look +
on his face, and hastens the men of the Sonderkommandos. The +
young woman disappears near the fire. +

BUSCH

(in German, to the men of
the Sonderkommando)
Jews, that's how you do it!

Moaning all around. On the faces of the prisoners of the
Sonderkommando, the horror.

Saul takes Schlojme's arm and pushing the rabbi along, he
heads toward an SS OFFICER.

The officer turns to Schlojme.

OFFICER 4

(in German)
What?

SAUL

(in broken Yiddish, to
Schlojme)
Tell. Strong man, for
Sonderkommando...

SCHLOJME

(in Yiddish)
You lost your mind?

OFFICER 4

(in German)
What?

The SS sees something behind, and takes the rabbi's arm,
pushes Saul to the side, who falls. Schlojme glances at him
and hurries away.

Saul sees a forest of naked legs around him. Some people wear
trousers, they run. Some yell.

Saul, still on the ground, sees as the rabbi is taken by the
officer to the trench and shot.

Saul sees Landesman, takes by Busch, furious. Landesman tries
to explain something. Busch shots Landesman, he falls to the
ground.

Saul slowly tries to get up, but hears something from behind.

BRAUN

Rabbi. Rabbi.

Saul_undoes his Sonderkommando jacket and shirt, and gives
them to the man who peers out of the darkness.

Saul, half naked, looks for the right clothes in the chaos.

Suddenly, an SS GUARD grabs his arm and pushes him into the line of civilians aligned in front of the burning trench.

SAUL
(in German)
Sonderkommando. Sonderkommando!

The guard does not even listen.

Saul looks around, helpless, as people disappear in front of him into the trench.

At the end of the line an SS OFFICER with a revolver is standing next to Mietek, who's acting hectically.

Saul looks around at the faces of people waiting for their death.

When it is his turn, the SS OFFICER raises his weapon.

Saul looks at Mietek, who looks at him, disgusted.

MIETEK
(in German)
You are from a Kommando, you
vermin!

SAUL
(in German)
B-7005, Sonderkommando!

Mietek takes Saul out of the line.

MIETEK
(in German)
This time you'd better have two
bracelets.

Saul looks inside the shoes lying on the ground. Mietek furiously hits him with his stick.

MIETEK (CONT'D)
(in German)
Hurry!

A voice shouts Mietek's name. Mietek freezes and runs off.

Saul grabs a pair of trousers on the ground. He quickly dresses up, and runs out, looking for the man he saved.

He finds him on the side. Then, he takes him when no guard is watching to a few meters into the woods.

SAUL
 (in Hungarian, breathless)
 You will help me bury my son.

Saul wraps Braun's bearded face in a strip of clothe. He wraps Braun's arm as well, as if burned.

+
 +

CUT TO:

36 EXT. KREMATORIUM GATES / COURTYARD - NIGHT

Prisoners of the Sonderkommando stand in front of the gates, watched by a GUARD.

Braun stands next to Saul, quietly shivering. Braun looks back at the woods behind.

+
 +

Schlojme, the intoxicated kapo, counts the men.

SCHLOJME
 (in German)
67!

+

Schlojme starts talking to another Kapo, as if something was wrong. An SS OFFICER comes to them.

SS OFFICER 4
 (in German)
67? What's going on, you filthy scum?

+

+

The kapos talk to him, but their conversation cannot be heard.

Saul and Braun look at the scene. Braun seems terrorized.

Schlojme, weary, comes toward them. He looks at the man, and then at Saul.

SCHLOJME
 (in Yiddish, whispers)
 Who the hell is this?

SAUL
 (in broken Yiddish)
 He's from Krema II. Biederman expects him.

SCHLOJME
 (in Yiddish)
 The hell I care!

The SS officer walks toward them.

SS OFFICER 5
 (in German)
 Kapo, what's going on with the
 numbers??

Schlojme does not move for seconds. And then...

SCHLOJME
 (in German)
 Abgang, Herr Untersharführer.

SS OFFICER 4
 (in German, indifferent)
 We'll see at roll call.

+

The officer moves away.

The gates open. They enter the krematorium.

CUT TO:

37 INT. KREMATORIUM - BACK OF THE OVENS / ATTIC STAIRS /
 PRISONERS' HALL UNDER THE ROOF - SAUL'S CORNER - NIGHT

The group of exhausted prisoners, among them Saul and Braun,
 walk behind the silent ovens. They climb up the stairs.

Frankel reaches Saul at the top of the stairs. Yankl follows
 them as they go further in the attic.

FRANKEL
 (in Yiddish)
 Why did you bring this one in?

SAUL
 (in broken Yiddish)
 Rabbi.

+

Frankel looks startled. They reach Saul's corner. Braun
 enters and lies down on the camp bed.

Saul turns to Frankel, who is still behind.

SAUL (CONT'D)
 (in broken Yiddish)
 For the dead.

+

FRANKEL
 (in Yiddish)
 We carry our dead ourselves.

A beat.

FRANKEL (CONT'D)
 (in Yiddish)
 People come to me.

+

SAUL
 (in broken Yiddish)
 I did.

FRANKEL
 (in Yiddish)
 I said a Kaddish.

Saul doesn't answer. Yankl catches them up. He peers into Saul's corner.

YANKL
 (in Yiddish)
 This is a bandit who snores.

+

+

Saul enters his corner. Frankel and Yankl leave. Braun is asleep.

Saul points to a sheet below a little curtain in the hidden corner of the room.

SAUL
 (in Yiddish)
 That's the boy. I hid him.

+

Braun doesn't wake up.

SAUL (CONT'D)
 (in Hungarian)
You'll tell me what to do.

Saul goes to the body, kneels down, touches the sheet.

When he turns back, Braun has fallen asleep.

Saul gets up, pours some water from a tank in a dish and puts it next to the boy. He is about to uncover the body when he hears *murmurs* from outside.

+

Saul hurries back to the bed.

Then, he goes back to the body and uncovers it. He looks at it for some time.

With delicate gestures, he pours some water on the frail chest, and cleans the skin. He clears the face as well. A smile on his face. A strange light illuminates his eyes.

+

He gazes at it and eventually puts back the sheet onto the body.

CUT TO:

38 INT. KREMATORIUM - SAUL'S CORNER / PRISONERS' ROOM UNDER THE ROOF - NIGHT

Steps can be heard behind the door.

Saul gets up and goes to the curtain. Abraham stands in the doorway, Saul keeps the door half-closed.

ABRAHAM
(in Hungarian)
Where have you been all night?

SAUL
(in Hungarian)
I was taken to the pits.

ABRAHAM
(in Hungarian)
Where's the powder?

Saul looks up, confused.

ABRAHAM (CONT'D)
(in Hungarian, impatient)
The package sent by the women?

Saul feels his trousers, looks up.

SAUL
(in Hungarian)
Fallen...

Abraham looks at him, terrified.

ABRAHAM
(in Hungarian)
How will we blow up this thing now?

Angry, Abraham pushes Saul inside his corner. Braun wakes up.

Abraham looks at Braun and back at Saul, astonished.

In a rush of wrath, he grabs Saul's collar.

SAUL
(in Hungarian)
He'll help us tomorrow!

ABRAHAM
 (in Hungarian)
You found him??

+

Abraham lets go of him.

+

ABRAHAM (CONT'D)
 (in Hungarian, whispers)
You pick a rabbi from the dead?

+

Vassili appears, looking at the scene.

+

VASSILI
 (in Russian, to Saul)
 Where's the bundle?

Abraham leans toward Vassili, explaining something to him.

VASSILI (CONT'D)
 (in Russian)
 Stupid Jew.

Vassili looks at Saul, anger blurs his eyes. He punches Saul in the stomach, cursing in Russian. Abraham stands there, he does not intervene. Saul falls on the ground.

ABRAHAM
 (in Russian)
 Stop!

Vassili hits Saul one last time and leaves.

+

When Saul gets up again, Abraham has uncovered the body and is kneeling by him. Braun is watching from the bed.

Saul goes to the body and covers him back.

ABRAHAM (CONT'D)
 (in Hungarian)
 Who is this?

SAUL
 (in Hungarian)
 My son.

ABRAHAM
 (in Hungarian, dismayed)
 But you have no son.

He tries to remain calm.

SAUL
 (in Hungarian)
 I do.

Abraham looks at Saul.

SAUL (CONT'D)
(in Hungarian)
I have to bury my son.

+

ABRAHAM
(in Hungarian,
annihilated)
You don't need a rabbi for that!

+

SAUL
(in Hungarian, pointing at
Braun)
At least he will do what's right.

Abraham goes toward the curtain. He keeps an eye on Braun.

+

ABRAHAM
(in Hungarian, to Saul)
This man stays in the room. You get
rid of the body.

Abraham leaves.

CUT TO:

38B INT. KREMATORIUM - SAUL'S CORNER - DAWN

Saul goes to Braun, takes a razor out of his pocket and starts shaving the man, looking at his face.

Braun does not look into Saul's eyes.

+

CUT TO:

39 I/E. KREMATORIUM - COURTYARD - CONSTRUCTION AREA - MORNING

Saul and Braun are digging in the ground with shovels. Next to them, there is a cart covered with a canvas.

They are standing in an area partially covered by a large canvas in a corner of the courtyard. Bricks and boards are aligned on the side, along with shovels and other tools.

Around them other PRISONERS are busy working.

Saul stops when he feels a hand on his arm. It is Feigenbaum.

FEIGENBAUM
(in Yiddish)
Don't dig here!

SAUL
 (in Hungarian)
 I don't understand.

He resumes his digging.

FEIGENBAUM
 (in Yiddish)
 What did you say?

Braun stops and looks at Feigenbaum. Feigenbaum tries to speak to him in Yiddish. +

Feigenbaum loses his patience.

FEIGENBAUM (CONT'D)
 (in Yiddish, to Saul)
This is my spot! +

An *alarm* goes off somewhere near the Krematorium.

The men are seemingly confused.

Prisoners run out of the building, ordered by guards to gather in the courtyard. +

A Kapo comes toward Saul and Braun.

KAPO
 (in German)
 Schnell!

Feigenbaum and the workers run out of the work area toward the courtyard where the guards have already started directing the prisoners into a side entrance. +

Saul loses Braun and engulfed in the crowd, enters the darkness of the side entrance. +

CUT TO:

40 I/E. KREMATORIUM - COURTYARD - COAL STORAGE ROOM - DAY

Saul is standing still among the other prisoners. The room is packed. The worried faces of many men can be seen around him. Some whisper to each other. No sign of Braun.

Saul pushes the men around him and looks at the faces as he proceeds forward in the room. He looks for Braun. +

A *low rumble* of mixed voices can be heard, in all languages.

LEMKE

(in Hungarian)
70 men?

+

GREEK PRISONER I

(in Greek)
Did the Oberkapo make the list?

GREEK PRISONER II

(in Greek)
How many men?

Vassili grabs Saul's shirt. Saul pushes him away and proceeds
through the crowd, looking.

+

+

BIEDERMAN

(in Yiddish)
Have to be quick.

HIRSCH

(in Yiddish)
Krema II won't move a finger...

Saul keeps on moving forward.

The men all turn silent as the *noise of trucks* and shouted
orders can be heard outside.

+

VOICE (O.S.)

(in German)
Faster!

The men look at each other.

Saul follows Biederman next to a group of several men intensely arguing. Vassili stands in the middle of the group, with Abraham, Feigenbaum and other men.

Abraham tells something to Feigenbaum, who leaves the group and goes whispering something into the men's ears who stand further.

Feigenbaum passes Saul, and goes to Frankel and Hirsch, who
are close to Saul.

+

+

Saul goes toward Abraham, who is carefully listening to the conversations around him. He looks up at Saul but does not tell him anything.

Saul spots Frankel who stands next to a small group, looking
down.

+

FRANKEL
 (in Yiddish)
 And this man now.

Behind, Yankl and a POLISH PRISONER stand next to Braun, harassing him.

YANKL
 (in Yiddish)
 Well, rabbi? It's sabbath.

POLISH PRISONER
 (in Polish)
 Can't you talk?

+

Saul goes to them and tries to stand tall.

POLISH PRISONER (CONT'D)
 (in Polish)
 What do you want?

+

SAUL
 (in Hungarian)
 You leave him.

YANKL
 (in Hungarian, ironic)
 He should do the service.

HIRSCH
 (in Yiddish)
 We'll die because of you two.

+

SAUL
 (in broken Yiddish)
 We're already dead.

Saul takes Braun's arm, lifts him up, and they go toward Abraham. Yankl and Hirsch disappear. Braun is afraid, cannot look into Abraham's eyes. Saul, weary, looks at Abraham.

+

+

SAUL (CONT'D)
 (in Hungarian)
I have to take care of my son.

Abraham's gaze is cold, with no empathy.

+

ABRAHAM
 (in Hungarian)
What son?

+

+

+

SAUL
 (in Hungarian)
 He's not from my wife.

A pause. +

ABRAHAM
(in Hungarian)
When did you last see him?

A pause. Saul looks down. +

Abraham looks at Saul as if asking. +

ABRAHAM (CONT'D)
(in Hungarian)
You have no son.

A beat. +

The door flings open, the daylight blinds everybody.

Four SS GUARDS led by an OFFICER barge in. They go to Biederman, standing very close to Saul, grab him by the armpits and take him out of the room.

The door slams behind them.

In shock, the men stay silent for a while.

Saul looks at Abraham, who does not pay attention to him. +
Abraham's first reaction is to consult with Vassili. +

CUT TO:

41 EXT. KREMATORIUM - COURTYARD - DAY

The diffused morning pours a strange light on the men aligned in ranks in the courtyard.

The men are weary and worried, try to look around, but the guards around them are aggressive and watch out.

Next to Saul stands Abraham. Saul seems endlessly weary.

Saul sees Miklos, looking battered, exiting the building. Miklos looks among the men aligned. He comes to Saul.

MIKLOS
(in Hungarian, in an
excited voice)
Find me a boy. Same age, same look.

Miklos barely waits for Saul's answer and goes back toward the Krematorium.

The chief doctor exits the building. Miklos stops. The chief doctor passes him by without a look and leaves the courtyard through the gate.

Miklos enters the Krematorium.

ABRAHAM
(in Hungarian)
You failed the living for the dead.

Saul does not answer.

He looks back at Braun.

SS guards gather at the other end of the courtyard. They come toward the prisoners and order them into the Krematorium.

SS GUARD
(in German)
To the undressing room!

The prisoners move toward the entrance door.

CUT TO:

42 OMITTED

43 INT. KREMATORIUM - UNDRESSING ROOM / UNDERGROUND TUNNEL - DAY

The men are brought to the undressing room, where pieces of clothes are scattered on the ground. +

The guards start shouting orders.

SS GUARDS
(in German)
Gather all clothes! Fast!

Saul sees jackets marked with red Xs on the back. He takes one up, shows it to the others. +

FRANKEL
(in Yiddish)
Another Kommando!

Next to Frankel, Yankl, in his cavalry trousers, kneels down and starts gathering the clothes. Frankel pulls him up.

Clothes go from one hand to the other.

HIRSCH
(in Yiddish)
They burnt them! +

The prisoners refuse to obey. +

Guards start hitting some of the prisoners.

Abraham kneels down next to a pile and uncovers Biederman's tin box. He lifts it up for all to see.

ABRAHAM
(in Yiddish)

This is Biederman's! +

The initial surprise turns into a wave of wrath that crosses the room.

In the background, a man wrestles with a guard. The guards look at the scene, startled.

They are pushed back by the prisoners.

The rebellion rises.

Shouts, chaos and confusion take over the room.

Hammers, shovels and sticks appear in the hands of the prisoners.

The guards try to contain them, but to no avail.

People run in all directions, guards and some kapos are beaten. Some prisoners are shot. Some others manage to take sticks and guns from the hands of two guards.

Saul looks for Braun in the room.

He finds him and they go with the flow toward the exit while a general rumble takes over the Krematorium and its surroundings.

Just as the two men approach the exit, Vassili seizes Saul and forces him to come with him.

Saul looks behind him but he has lost sight of Braun.

44 OMITTED

45 INT. KREMATORIUM - BACK OF THE OVENS / ATTIC STAIRS - DAY
ON THE STAIRS LEADING TO THE ATTIC +

Vassili brings Saul to Abraham, who is pouring some fuel on the walls and the floor with two OTHER MEN. Mattresses are burning.

Abraham comes down to meet them.

VASSILI
(in Russian)
I brought this one. Use him.

Abraham looks tense as he looks up and notices Saul.

Gunshots can be heard from outside. Vassili runs down with Lemke, both carrying hand-made grenades.

+
+

SAUL
(in Hungarian)
Let me go.

Abraham looks at Saul, his eyes filled with pity and anger.

He turns his back on Saul.

Saul rushes out.

CUT TO:

46 I/E. KREMATORIUM - EXIT AREA / COURTYARD - DAY

In the exit area, a grenade explodes.

Saul follows prisoners rushing out.

In the courtyard, the confusion spreads to the entire area.

Prisoners and guards are shouting. Bullets are fired from both sides.

A strong explosion shakes the Krematorium's walls. Saul looks up and around.

Smoke everywhere.

Amidst machine gun fire, Saul finds Braun. He takes his arm and they run to the work area. Saul looks under the canvas for the body. He lifts it up.

Prisoners in the courtyard continue fighting.

Saul sees as on the other side of the fence, a military truck draws nearer.

Prisoners with wire cutters cut the barbed wires, creating an opening through the fence. Some prisoners escape through the opening, toward the forest.

+

Saul looks back to the military truck. SS guards are pouring out of it.

Saul looks at Braun, who seems to be looking for an opportunity to flee.

SAUL
(in broken Yiddish)
Follow.

They start running amidst the bullets toward the opening.
They leave the courtyard, running in the smoke and chaos.

CUT TO:

47 EXT. WOODS - DAY

The two men run in the woods with the corpse still wrapped in a sheet.

In the distance, sporadic shots can be heard.

They are both exhausted. Saul does not let his companion stop, even for a second.

Then, after taking a path that goes down a little slope hidden by the trees, Saul suddenly stops.

Saul starts digging with his hand by the roots of a large tree.

Braun looks at him, clueless. He tries to pull Saul up as footsteps can be heard drawing nearer.

Braun looks at Saul, who relentlessly resumes digging the dry earth with his hands.

SAUL
(in broken Yiddish)
Kaddish. Kaddish. Please. Say it.

BRAUN
(very low)
Yitgaddal veyitqaddash shmeh
rabba...

Braun suddenly stops.

Saul looks at him.

BRAUN (CONT'D)
(in Greek)
I forgot.

Braun runs away.

SAUL
 (in Yiddish)
 You!

Saul gets up, takes the corpse and follows him, also running.

CUT TO:

48 EXT. RIVER AND WOODS - DAY

Saul, carrying the wrapped corpse, stops by the river, where he finds Braun.

He softly puts the corpse down to the ground. *Dog barking* can be heard.

Behind him eight fugitives of the Sonderkommando run out of the woods, with Feigenbaum and Frankel leading them. Some of them carry a revolver or a stick. Feigenbaum is wounded. +

The fugitives look briefly at the two men.

Feigenbaum does not stop.

FEIGENBAUM
 (in Yiddish, to his
 companions)
 Don't waste your time. Come on! +

He goes to the water and starts swimming.

The men all follow Feigenbaum into the river.

Braun goes into the water.

Saul tries to grab Braun. +

SAUL
 (in Hungarian)
 Help me.

Braun stops, and looks at Saul, before swimming away.

Saul goes back to the boy, uncovers the young face and looks at it.

He takes up the body and enters the water.

He tries to maintain the body above the water, while swimming toward the other side.

Reaching the middle of the river, he looks around. He is alone.

The stream is too powerful.

Saul, with no forces left, almost drowning, lets the body out of his control.

He watches helplessly as the wrapped body is taken by the waters and slowly disappears.

Saul starts drowning.

Frankel reaches Saul and helps him to the other side.

Saul does not resist, but his face is now transformed, engulfed by helplessness.

CUT TO:

49 I/E. WOODS / BARN - DAY

Saul is pushed forward by Frankel, who trails the other fugitives in the woods.

They come upon a derelict barn. The men enter. +

Saul is the last to enter.

Feigenbaum is on the floor, one of the fugitives attend to his wound. He looks battered.

Some fugitives look at the scene, worried.

Others try to dry their clothes with straw.

FEIGENBAUM
(in Yiddish)
Five minutes, we have to go on.

Frankel looks at Saul, who stands still, silent.

Two men are in a heated discussion about their plans to reach the Partisans.

The entrance door is suddenly opened.

The men are stirred up, most of them jump up.

A YOUNG BOY dressed in peasant clothes slowly enters the room. He must be 12 at most, but already robust. His hair is fair, and he contemplates these ragged men with uttermost interest.

The men look at him, amazed.

The boy takes a few steps in the room, as if he were a general in a review of his troops. He curses in Polish, as if imitating his father. He smiles. He examines all the men, some from a close distance. +
+
+

He arrives near Saul and looks at him.

Saul looks up at the boy. The boy is now suddenly serious. +

Scared, the boy runs out of the hut.

IN THE WOODS +

The boy keeps running in the woods.

A sudden upheaval of voices and footsteps. An SS squad passes him by and go in the direction of the hut. He is pushed onto the ground.

The soldiers quietly take position around the hut.

As the soldiers besiege the hut and open fire on it, the child is frightened, and runs away further deep in the woods.

The camera stops. We see further and further away the child running and finally disappearing among the trees.

THE END.

50 OMITTED

51 OMITTED