

BRICKS-THE TERROR OF TREBLINKA

Written by

Chuck Stewart, Ph.D.
and
Wolfgang Klotz

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3722 Bagley Ave. #19, Los Angeles, CA 90034
310-838-6247; ckstewar@sbcglobal.net; www.ChuckStewartPhD.net

EXT. ARIEL VIEW DANCE STUDIO - AFTERNOON

ESTABLISHING SHOT

ARIEL VIEW OF BRICK BUILDING AND SURROUNDING AREA.

It is a cold winter afternoon and a grey haze hangs over the barren fields and leafless trees. Dead leaves cover the ground mulched down under continuous misty rain. The lack of wind makes for an oppressive silence.

ANGLE - FARM HOUSE AND CEMETERY

Off a short distance is a very dilapidated farm house that stands lone sentry over a small family graveyard. The roof of the house is caved in; only two walls still stand projecting shattered wooden beams against the grey sky. A crater obliterates half the house where cannon fire hit its mark.

A handful of headstones are scattered about the graveyard. Some headstones are worn from years of exposure to brutal German winters. But most are newer and originate from the last war. Many of the graves were dug with haste and piles of dirt cover the uneven ground.

ANGLE - BRICK DANCE STUDIO

Nearby, closer to the highway and near empty plowed fields that have witnessed too many wars and too many killings, stands a single-story commercial building made of recycled bricks. Some bricks are blood red. Others have areas of white cement or old paint still attached. And many have scorched blackened marks witnessing to a history of violence and firestorm. A few leafless trees stand guard next to the windows of the building. One particularly large bare tree looks very menacing like it is ready to smash through the window glass with its boney branches.

A gravel circular driveway leads to the front door of the brick building and off to a barren parking area.

Older, German and French cars from the 1970s pull up to the parking lot. The cars are not new showing signs of rust and broken windows. The owners are young, enthusiastic, and poor.

CLOSE - SIGN ON BRICK BUILDING

Sign mounted on the brick wall over the front door reads in German: Paradies Tanzstudio ("Paradise Dance Studio").

FULL SHOT – BRICK BUILDING ENTRANCE

DANCERS dressed in heavy winter jackets and boots scurry from their cars carrying dance bags. They quickly walk to the front door but find it locked. They congregate under the door's awning and wait for the company director to arrive.

A few dancers light up cigarettes; wisps of smoke spiral into the afternoon light while unrelenting misty rain darkens the tops of their jackets and caps.

KARL, good-looking blonde German Aryan stereotype young male dancer, drops his cigaret and takes BRIDGET's hand.

KARL
(in German)
Komm, lass mich dir was zeigen.
("Come, let me show you
something.")

Bridget is a beautiful blonde blue-eyed German dancer in her early 20s. She is very thin. More than thin, she is emaciated. She reluctantly drops her bag to the ground.

BRIDGET
(in German)
Was denn? ("What?")

Karl pulls Bridget a short distance to the cemetery. Their boots make a SUCKING sound with each step in the muddy ground. They have to make extra effort to pull their feet up as though the ground was trying to hold them in place.

Bridget looks at her boots.

BRIDGET (CONT'D)
Ehhhh...dieser Schlamm ruiniert
meine Stiefel. ("its ruining my
boots")

Karl ignores her whine. He stops in front of a particular GRAVESTONE.

Fading sunlight filters through the barren branches of a nearby tree casting foreboding shadows across the gravestone. A slight WIND comes up. Karl's jacket blows open.

KARL
(in German)
Hier, hier, ich habe es letzte
Woche hier gesehen. Wirklich!
("Here, here, I saw it here last
week.")

Bridget looks at the sky and sees storm clouds forming a menacing wave.

KARL (CONT'D)
(in German)
Jetzt schau doch mal her! ("See.")

CLOSE - GRAVESTONE

The top of the Gravestone is inscribed with a NAZI SWASTIKA. Lower down, under the name of the fallen soldier, is carved a grouping of THREE SKULLS with their hideous smiles.

Karl fidgets with the ring on his hand; caressing the THREE SKULLS.

CLOSE - KARL'S RING

Karl's ring has the same exact image of the Three Skulls.

ANGLE - KARL AND BRIDGET

Karl and Bridget peer intently at the gravestone.

CLOSE - BRIDGET'S SHOULDER

From behind, a hand is placed on Bridget shoulder. She JUMPS and YELLS. Karl is also surprised and reacts with a defensive pose.

BRIDGET
Sie haben mich aber erschrocken!
(Eeek!)

LUKE JUMPS back.

LUKE
Hey man... I didn't mean to scare
you.

Luke is the American of the dance troupe. Fresh from the farmland of Mormon Idaho he hasn't gotten familiar to the foreign languages spoken by the other dancers.

LUKE (CONT'D)
Helmut just arrived and we are
going to start... hey, what's you
looking at?

No one responds.

Luke looks closely at the gravestone and notices the swastika.

LUKE (CONT'D)
Is this one of those there Nazis?

BRIDGET
Karl was showing me... he finds it... interesting.

KARL
He must have been a soldier... and a member of the *Schutzstaffel*.

LUKE
The what?

KARL
You Americans would know it better as the S.S.

Luke gives a knowing nod.

LUKE
(pointing to the skulls)
What about the skulls?

KARL
The *totenkopf*... the "Death's Head" was an honor bestowed to comrades by Heinrich Himmler himself for duty to the fatherland. This was a great honor.

Karl looks around at the dissolute farmhouse reflecting upon the discordance of honor and life's bleak ending, then back to the gravestone.

KARL (CONT'D)
The family must have been very proud of him. I salute him.

Karl gives a short bow to the gravestone.

For a moment the wind subsides and an eerie silence engulfs the three of them. The gravestone has a hypnotic effect pulling each closer to read the engraving.

Bridget snaps back.

BRIDGET
(in German)
Lass uns bloß von hier weg. Ist ja gruselig. ("Come. It's scary.")

She pulls at the two boys to follow.

Luke quickly turns and follows Bridget.

Karl pauses. He places one hand on the gravestone and his ring touches the SWASTIKA. He shudders. A connection is made with something ancient and evil. Flashes of racial memories flood his mind. He has glimpses of the Third Reich— soldiers marching, soldiers in battle, and, of one particular soldier receiving the *Totenkopfring* ("Death's Head Ring") placed on his finger by Himmler. Karl embraces the memory and honor. (Note: the images are only of the honor of German soldiers and not of the concentration camps, prisoners, or killings.)

CLOSE — KARL'S FACE

Karl's eyes briefly roll back into his head trance-like.

WIDER — KARL

Karl pulls his hand away and returns to the present. He rubs his ring. He's not sure what happened.

BRIDGET (O.S.) (CONT'D)
Komm! Beeil dich Karl. ("Hurry up
Karl.")

Karl takes a deep breath and turns and runs to join the group. His ring has awakened something sinister.

FULL SHOT

Clouds in the sky churn with an eerie light.

CLOSE — GRAVESTONE

Rain waters drips down the lettering on the gravestone like thick blood.

WIDER — GRAVESTONE

The ground around the gravestone seems to have awaken and surge with almost imperceptible movement.

FULL SHOT — BRICK BUILDING ENTRANCE

The dancers and HELMUT gather at the front door. Helmut is the director of the company and principal choreographer.

At age 40, he has a lifetime of dance experiences under his belt. He uses his key to open the front door to let the eight dancers enter.

INT. DANCE STUDIO FRONT DOOR - CONTINUOUS

CAMERA follows the dancers as they enter through the front door with dreary sunlight streaming behind them. They CHATTER between themselves. They all remove their wet and muddy boots.

The MAIN ROOM is a typical dance studio with wood floors. Mirrors are mounted to the brick wall along one side of the room. The ballet barres are affixed to the opposite bare brick wall that has vaulted windows extending from floor to ceiling.

A light rain coats the large floor-to-ceiling windows. One particularly large leafless tree almost touches the glass. It's branches are bare and foreboding and appears to be reaching toward life inside the studio.

At one end of the room is another brick wall with a rarely used FIREPLACE. An old RADIATOR-STYLE HEATER is stationed to the side of the fireplace over the brick flooring. Some unburned logs sit in the fireplace. The room is icy cold.

The front entrance has the reception area, bathrooms, and office. Signs in German hang over the women's dressing room/bathroom: "Damen." Over the men's dressing room/bathroom is a sign: "Herren." Over the office is the sign: "Büro."

The dancers disperse into the room. Some walk directly to the barres. Others walk to the reception area. And a few go to their respective dressing rooms. Helmut goes to the office.

Bridget heads straight for the barre. Karl follows right behind.

Bridget's eyes are exhausted.

BRIDGET

God, I'm so tired from last night.

Karl is still deep in thought about the gravestone and ignores her.

BRIDGET (CONT'D)

After I left your place last night
I just had to go dancing at **Heiß**
(pronounced Heiss with a long "i").

Karl is not listening.

BRIDGET (CONT'D)
Karl...Karl?

Karl snaps out of it.

KARL
(speaking in German)
Was? ("What?")

BRIDGET
(in heavily accented
English)
You know. The new Diskothek called
HOT. (emphasizes dis ko tech)...
every one whose anyone in Berlin
knows to go. I stayed way too late.

KARL
I thought it was for Americans
only.

Bridget pulls off her heavy jacket. She, too, is in sweat pants but wearing a leotard with spaghetti straps exposing her boney emaciated collar bones. She plops to the floor into a split. She stretches while at the same time brushing her long hair into a bun.

BRIDGET
Oh no. And the guys have a thing
for us German nationals.

KARL
Too many immigrants... Americans
are the worst. Why do you want to
violate yourself with them?

BRIDGET
Lighten up Karl. It's not like I'm
going to sleep with them all...
well, maybe a few.. well...

KARL
That's why we can't be together...
no woman of mine is going to
pollute herself with dirty
immigrant bastards.

Karl fiddles with his ring caressing the hideous skulls.

BRIDGET
Don't start... I don't belong to
you.

KARL
You'll see...

BRIDGET
I just wanted to dance... just to
dance.

KARL
We may be dancers, but we are the
only true Germans in this company.
I'm tired of accommodating so many
foreigners.

Karl flings his arms on the words "foreigners" and his ring
hand HITS the nearby brick wall.

CLOSE – RING HITTING WALL

Small SPARKS radiate from the ring when it hits the wall. A
small CLOUD OF DARK MIST surrounds the ring for that brief
moment. Some mysterious evil power possess the ring.

The lights in the studio DIM slightly. A slight RUSH OF AIR
catches everyone's attention.

Many dancers lift their heads but are unconcerned.

Karl feels something; something evil and powerful. He
embraces the feelings and smiles with delight. He obsessively
rubs his ring.

BRIDGET
(looking around)
Woo... what was that?...

The dancers ignore what happened and go back to what they
were doing.

Bridget looks around to see if anyone is within earshot. She
turns her attention back to Karl.

BRIDGET (CONT'D)
Don't talk like that... jedenfalls
nicht auf Englisch. ("at least not
in English").

Karl checks out his ring to see if it was scratched. It is
still unblemished and returns his concentration on stretching
and ignores her warning.

ANGLE — TWO BOYS IN DRESSING ROOM VIEWED THROUGH THE OPEN DOOR.

FADI and DAVID are talking in the dressing room while changing out of their heavy winter clothing.

FADI, Palestinian, early 20s, more muscular than most male dancers, pulls off his heavy winter clothing down to dance belt. He sits almost naked on the bench to pull on tights.

CLOSE STUDY — FADI'S MUSCULAR BODY

DAVID, Israeli, early 20s, thin dancer, walks over to Fadi and gives him a kiss on the lips then grabs his crotch.

They rough house a bit and laugh.

FADI
How's my little Jew boy?

DAVID
(laughing)
Better not let our mothers hear us... or see us together. What would she think. A Palestinian and Israeli together... and both men!
Ha!

Fadi grabs David by his shirt and pulls him down to his level for another kiss.

FADI
After this gig, we should go somewhere... together.

DAVID
(kissing him again)
I hear some of the Greek islands are quiet and safe.

FADI
And warm. Anywhere away from this blasted German cold.

They both laugh. David begins to change clothes and pushes the door closed for privacy.

ANGLE — OFFICE DOOR FROM THE MAIN ROOM.

Helmut pokes his head from the office and yells instructions to the room.

HELMUT
 (yelling across the room)
 Warm up... Luke, please take the
 dancers through a quick 30-minute
 warmup. (points to Luke)

ANGLE - LUKE AT TURNTABLE

LUKE, American, Mormon, late 20s, toned dancer, carries a vinyl record of ballet music to the turntable. He places it on the turntable and grabs the barre.

LUKE
 (demonstrating)
 Tendu, demi-plié, tendu, fifth (and
 continues giving instructions in
 ballet French)

Fadi and David rush out of the dressing room to their position on the barre. They are both in tights, ballet slippers, and sweats over their tank tops.

Bridget and Karl take position.

LESLIE (16-year old Swiss), YOKO (early 20s, mixed ancestry of Japanese and white American), and MARIA (early 20s, dark-skinned Cuban) join in at the barre. Most wear some kind of sweats and leg warmers over their dance clothes. The girls wear pointe shoes.

Luke places the needle on the record and MUSIC begins.

LUKE (CONT'D)
 ...five, six, seven, and...

HELMUT (O.S.)
 (yelling across the room
 from the office)
 Someone turn on the heat!

Luke steps away from the barre and turns on the radiator heater.

CLOSE - RADIATOR

It makes POPPING NOISES as it MOANS to life.

FULL SHOT - DANCERS AT BARRE

The dancers continue the routine to the classical music.

INT. OFFICE - CONTINUOUS

The office has many dance photographs and posters attached to the brick walls. A small table, chair, and old sofa that sags from decades of wet bottoms soaking the fabric fill the cramped space. Costumes are strewn about. The room is very dusty and cluttered.

Helmut holds the phone to his ear. He is very angry and disappointed.

HELMUT

What! ... That makes no sense. You want to cancel the performance tomorrow night because it's the 50th anniversary of Hitler's rise to power?...I mean, that's absurd. Our little dance troupe's purpose is to encourage tolerance... that's why we have dancers from all over the world. (Helmut becomes very flustered). Why, we even have a gay couple one Jew and one Palestinian. Who else can make that claim???

Helmut listens, calms down a bit, and doodles.

Still speaking on the phone-

HELMUT (CONT'D)

How are ticket sales? ... That's good, isn't it? ... Who cares if it is in the same hall Hitler spoke at?...Neo-Nazi's? Those punks. Just get some more security... No money! Fuck!...

Helmut slams down the phone very agitated.

HELMUT (CONT'D)

Damn Nazis! When will Germany get over its fucking past?

Frustrated, he rises and walks out of the office into the Main Room.

INT. MAIN ROOM - CONTINUOUS

Warm-up ends with some large leaps across the room. Helmut stops and observes.

At the end of the routine, the dancers CLAP as is the tradition in ballet classes.

The large windows are STREAKED with rain and the sky has become DARK and ANGRY.

Yoko, along with Maria, walk to the women's dressing room.

The other dancers either sit on the floor, stretch on the barre, or rummage through their dance bags.

Helmut speaks with Luke who takes out of his dance bag the recent Michael Jackson *Thriller* album and places it on the turntable. He carefully places the needle onto the groove and plays one of the SONGS. A few of the dancers CLAP and jive to the tune.

INT. WOMEN'S DRESSING ROOM - CONTINUOUS

Maria comes out of the BATHROOM into the dressing area leaving the door open. She sits on a bench next to Yoko who is adjusting some of her clothing.

The brick wall can be seen through the doorway at the back of the bathroom. Shadows in the bathroom obscures an ominous presence. The mysterious DARKNESS MOVES SILENTLY through the shadows.

MARIA

I'm getting tired of how the
Germans keep treating us... you
know? I hate it.

On the word "hate," a dark shadow brushes through the dark.

YOKO

All the time. They think they are
so special. What bugs me the most
is that they are completely unaware
that they are doing it.

MARIA

(said sarcastically)
Yeah, for a company that preaches
peace and love... I don't feel it.

The Dark Presence moves closer to the bathroom door as though ready to lunge at the girls.

Marie and Yoko slip on their rehearsal tutus.

MARIA (CONT'D)

Isn't that the truth. Bridget with
her pearly white skin and blue
eyes. She brushes her blonde hair
like it's gold.

YOKO

I saw that the first day. And little Leslie... you know she's only 16 and fucking Helmut. She's such a slut... the two of us will never get a leading role... I hate her...

CLOSE - EDGE OF BATHROOM DOOR

The Dark Presence places what looks like a hand on the door edge. The eerie misty shape is impossible to discern but seems very threatening.

ANGLE - LESLIE

Leslie bounces into the room all smiles and GIGGLES.

Yoko and Maria clam up and give her condescending eyes.

LESLIE

Did I hear my name?

Leslie looks into the mirror and fusses with her hair.

LESLIE (CONT'D)

I think what Helmut is trying to do with this dance company is... admirable... Don't you think?

Neither Yoko or Maria respond.

LESLIE (CONT'D)

He's great... I mean, he's trying to promote tolerance. That's a cool idea!

ANGLE - BATHROOM DOOR

The open bathroom door is viewed past the three girls. Just then a ghostly hand MOVES on the edge of the door as though someone, or something, is on the other side of the door.

The bathroom door SLAMS shut with a loud BANG.

The three girls JUMP and turn to look at the sealed door.

MARIA

Who's that?

The girls stare at the door.

The bathroom door opens just an inch making a CREAKING sound.
The girls are startled and lean back.

MARIA (CONT'D)
(said louder)
Who's there?

Leslie is very frightened. She begins to WHIMPER.

LESLIE
It shouldn't be anyone. Helmut
unlocked the front door.

Maria, who always takes charge, reaches for the door.

Leslie, too afraid to know what is behind the door, reaches for Maria's hand to stop her.

LESLIE (CONT'D)
Noooo... it...

It's too late. Maria ignores Leslie and swings the door open.
It BANGS against the wall.

The girls jump again with Leslie hiding behind the other two girls.

The bathroom is empty.

YOKO
Humph.

MARIA
(said with contempt)
Just the wind.

Leslie is taken back by the event. She doesn't finishing dressing-

LESLIE
Come on... We're needed for the
classical number.

--and carries her rehearsal tutu as she rushes, no, runs out the door VISIBLY SHAKEN.

MARIA
(grabbing Yoko's arm)
She's seem edgy today.

YOKO
(shaking her head)
Maybe they are fighting again.

The two girls SIGH and follow Leslie out of the dressing room into the main room.

INT. MAIN ROOM - CONTINUOUS

The three girls walk into the Main room.

Michael Jackson MUSIC is still playing.

Maria makes a few turns.

Yoko takes a jumps combination.

Leslie, still carrying her rehearsal tutu, rushes over to Luke at the turntable.

LESLIE
(speaking to Luke)
Really cool. I like Michael
Jackson.

LUKE
He's the new sound coming from
America... disco won't last much
longer.

LESLIE
Play some ABBA. Play some ABBA.

LUKE
They're so last year. America's
leading the way now.

Karl overhears their conversation and butts in.

KARL
That's so typical-- America this,
America that.

LUKE
What? You don't like Michael
Jackson?

KARL
If you want progressive sound and a
band that not only makes music but
scores for movies, there is nothing
like the **German** group--*Tangerine
Dream!* (Karl emphasizes the word
German)

LUKE
Not those electronic fags!

David and Fadi overhear the word "fag" and react negatively. They are shocked to hear that said in a dance studio. David yells across the room to Luke.

DAVID
Hey, don't use that word.

LUKE
(indignant)
What? Fags?

DAVID
Yeah. Stop it.

LUKE
Fag, fag, fag.

Luke YELLS louder to get into David's face. He often acts like a petulant child even though he is the oldest dancer in the group.

DAVID
Especially not here.

LUKE
Well, you are... faggots!

David stands and faces Luke.

DAVID
I said, not here!

FADI
(reaching for David's
hand)
Let it go David.

LUKE
(staring down David and
Fadi)
What, like you two fags are going
to stop me?

The dancers watch in disbelief. Usually dancers are very accepting of different sexual orientations. Luke seems very divisive today.

HELMUT
(speaking to Luke and
David)
Luke. Guys... I'm sure you guys
don't mean it... Drop it. We have
work to do...
(MORE)

HELMUT (CONT'D)
and we don't want language like
that used within the company.

Luke struts like a bully who won the argument.

David returns to Fadi's side.

FADI
(to David)
Don't let him get to you. He's just
an insecure Mormon.

DAVID
But, but... one of the reasons I
work in dance companies is to
escape bullies like him.

ANGLE - HELMUT

Helmut speaks to the entire group to give directions
concerning rehearsal.

HELMUT
Guys, drop it... Really, this is no
place for attitude like that...
First, let's work the classical
number. Girls... (noticing their
rehearsal tutus) Good, you have
your tutus on... Let's take it from
the top of the second movement with
the girl corp.

The four girls move into a box position on the floor.

David and Fadi remain sitting on the floor. Luke stands next
to the turntable ready to put the music on. Karl remains
standing along the ballet barre.

Helmut takes a seat on a folding chair located in front and
center of the girls.

HELMUT (CONT'D)
(pointing to Luke)
Luke... music.

A brisk TARANTELLA plays with the girls making many small
jumps and Échappé.

ANGLE - NAIL IN FLOOR.

A nail begins to protrude from the center of the floor.

On each set of jumps, the nail moves a bit higher.

NAIL P.O.V — FROM FLOOR TOWARD DANCERS WITH NAIL IN FOREGROUND.

The girls begin a series of turns on point. They are aimed at the nail but do not see it.

One-by-one, the girls get closer and closer while the nail extends higher and higher from the floor.

The girls dance well in formation smiling for Helmut and the mirrors.

The girls repeat the series of piqué turns along the diagonal. They approach the nail.

TENSION BUILDS.

The first three girls narrowly miss the nail; oblivious of the danger.

The fourth girl, Maria, begins her run of turns getting closer and closer to the nail.

CLOSE — MARIA'S POINTE SHOE

Finally, Maria's pointe shoe lightly brushes the nail. It's enough, though, to make her lose balance. She falls to the floor.

THUMP!

MARIA
(sprawled over the floor)
Agh!

The dancers stare at her in shock.

Luke takes the needle off the record and the MUSIC stops.

MARIA (CONT'D)
Damn. Damn!

Helmut and Yoko run to her.

Maria puts out her arms initially waiving them off.

MARIA (CONT'D)
Wait! Wait!

Always the independent one, Maria lifts to one knee, then the other and finally stands.

Yoko places a hand under her arm to help her up.

Maria bends and stretches to test her body. She finds nothing out of place or hurting.

MARIA (CONT'D)

I'm OK... Ok.

Maria turns and looks at the floor. She reaches down and feels the nail head.

MARIA (CONT'D)

(she cusses in Spanish)

Mierda! ("Shit.") (and more cussing in Spanish)

Maria turns to Helmut.

MARIA (CONT'D)

This shitty company... Can't even afford a decent rehearsal studio. Damn nails are up again.

(speaking to Helmut)

¿Te he dicho alguna vez que eres un soplapollas? ("Have I ever told you that you're a cock sucker?")

Maria waddles off to the office. She disappears for a moment and returns carrying a HAMMER.

She searches the floor and occasionally HAMMERS a nail. Some of the other dancers begin searching the floor. Maria notices that not all the dancers are helping and directs her temper on them.

MARIA (CONT'D)

Don't just stand there. Help me... search the floor.

HELMUT

(said to everyone)

Take a break everyone. Help Maria find the nails.

The dancers scuff their feet about the floor looking for nails.

ANGLE — BRIDGET AND KARL

Bridget and Karl search half-heartedly.

BRIDGET

(to Karl under her breath)
 Sie würde über ihren eigenen Arsch
 stolpern wenn sie könnte.
 ("She'd trip over her ass if it
 wasn't attached.")

Karl laughs.

ANGLE - HELMUT

HELMUT

Let's just finish the women's part
 and then move onto the pas de
 deux... From the crescendo.

CLOSE - TIP OF MARIA'S POINTE SHOE

Maria checks her point shoe and sees that it is not damaged;
 the satin is ripped a bit.

FULL SHOT - DANCE ROOM

The four girls move to stage left.

HELMUT (CONT'D)

(pointing to Luke)
 With music.

Luke puts the needle down on the record and MUSIC plays.

The girls pick up from their series of turns. Helmut CLAPS
 his hands to the beat.

HELMUT (CONT'D)

Look sharp ladies... To the end.

QUICK SET OF DANCE EXCERPTS.

Helmut looks pleased and CLAPS in approval.

HELMUT (CONT'D)

Good ladies. Good. Change into your
 modern costumes.

Helmut turns to the boy dancers.

HELMUT (CONT'D)

Guys. Let's do a quick run through
 of the march.

The four girl dancers waddle back to the dressing room and disappear.

The four boy dancers walk to the center of the main floor.

HELMUT (CONT'D)
Remember, this may be a classical number, but I want some aggressive dancing... like you are animals fighting over your territory.

Fadi makes a fist and GROWLS.

FADI
Rrrrrrrr.

David joins in with the fun and makes a fist and GROWLS.

DAVID
Rrrrrrrrr.

They LAUGH at the absurdity of the situation.

Luke takes an American slant on things.

LUKE
(making a fist)
"Fucking A"... Rrrrrrrr.

The boys GROWL one more time.

David and Luke are excessively LOUD with their roar trying to out-compete each other since neither has let go their conflict just moments ago.

FADI, DAVID, LUKE
Rrrrrrrrrr...

Karl rolls his eyes at the waste of time.

KARL
(under his breath)
Idioten. ("Imbeciles.")

HELMUT
Enough guys. Take position.

The four boys line up in one corner. Helmut stands next to the turntable and puts on the MUSIC. A good strong BEAT plays through the speakers.

ANGLE - WINDOW

The sun has set with the SKY changing from a dark purple to a very dark grey.

It is very dark outside from the windy STORM and RAIN on the windows.

A large barren tree occasionally brushes the window glass making a TAPPING SOUND that gives the room an underlying heartbeat.

ANGLE - CEILING

Overhead industrial style LIGHTS turn on with their fluorescent glare creating unflattering harsh lighting.

FULL SHOT - DANCE ROOM

The boys dance with great gusto. They finish their dance and hold final position.

SHORT EXCERPTS OF THE DANCE.

HELMUT (CONT'D)

And hold...

Helmut takes the needle off the record and the MUSIC stops.

HELMUT (CONT'D)

Good work guys... Time for the modern number... please change.

FOLLOW - LESLIE AND GIRLS EXITING THE DRESSING ROOM INTO THE MAIN ROOM

Leslie comes BARRELING out of the dressing room carrying a birthday cake. The CANDLES ARE LIT and the other girls follow closely behind. They are still wearing their rehearsal tutus. They walk up to Helmut GIGGLY and NOISY.

The boys circle around the girls with smiles on their faces.

They all sing HAPPY BIRTHDAY-- some in English and Spanish.

ALL DANCERS

Happy birthday to you,
Happy birthday to you,
Happy birthday dear Helmut
Happy birthday to you!

Helmut is genuinely surprise by the sentiment.

HELMUT

Aww, thank you... thank you.

LESLIE

Now blow out the candles!

Helmut bends over and, with one breath, blows out all 40 candles.

HELMUT

(using his hands to block
the heat)

Wow, the heat.

KARL

Yeah, we put on all forty
candles... old man.

Everyone LAUGHS.

Leslie places the cake on a spare chair nearby. Bridget hands her a knife and she proceeds to cut the cake. She places them on small paper plates brought out by Yoko along with a fork stabbed into them. She SQUIRTS some whipped creme from a can onto the cake. Maria pours some champagne into paper cups and helps distribute cake and drink to the other dancers.

HELMUT

I want to thank you all... really,
it's been a tough year of
rehearsals and travel... I
appreciate all that you have gone
through and stuck by with me on
this journey to make the world a
better place.

CLOSE – BRIDGET

Bridget puts down her uneaten cake.

CLOSE STUDY – MARIA

Maria pushes the piece of cake around on her plate but she, too, puts it down uneaten.

ANGLE – HELMUT AND LUKE

Helmut turns to Luke.

HELMUT (CONT'D)

Luke, how about some of that
American jazz that you were playing
earlier?

LUKE

Oh, you mean Michael Jackson? Sure.

Luke places the record on the turntable. Soon Michael Jackson
"Billie Jean" MUSIC waifs through the studio.

FULL SHOT OF PARTY

The dancers LAUGH and bop to the music.

Bridget dances seductively to Karl who enjoys the attention.

Helmut swings Leslie around a bit and they LAUGH.

David and Fadi dance and occasionally kiss.

ANGLE - LUKE, YOKO, AND MARIA

Luke tries to get the attention of Yoko and Maria but he is
clumsy and awkward and ultimately offensive with sexual
innuendos. He places his arm around Maria and starts stroking
her hair in an inappropriate sexy way.

MARIA

(pushing Luke away)

Jerk. Keep your hands off me.

Luke tries to play it off as nothing but the two girls walk
over to the reception area. Luke continues to dance by
himself with eyes downcast and embarrassed.

ANGLE - RECEPTION AREA

Yoko, David, and Fadi join Maria and Leslie in the reception
area. Yoko jokes around and takes the can of whipped cream,
throws her head back, and SQUIRTS a large amount into her
mouth.

Leslie and Maria start chanting.

LESLIE, MARIA

(to Yoko)

Swallow it. Swallow it. Swallow it.

David and Fadi join in with the fun.

DAVID, FADI
Swallow it all.

That only makes Yoko GIGGLE and GAG. With her head still thrown back, she begins SPITTING up some of the cream that smears over her face. What a sight!

David pipes in with a zinger!

DAVID
She won't swallow... And that's why
so many men are gay.

With that zinger, Yoko looses it and COUGHS the entire mess into a napkin. The rest of the group breaks out into BELLY LAUGHS.

Karl and Bridget don't want anything to do with the festivities and walk to their dance bags and grab cigarettes. They pull on coats and head out the front door.

EXT. DANCE STUDIO FRONT DOOR - CONTINUOUS

Karl and Bridget huddle under the awning from the falling rain. The building exterior light is on but located a few feet away; so it is somewhat dark where they stand. The building light and LIGHT from the windows extend toward the cemetery giving it an desolate glow.

They pull out cigarettes and light up. The GLOW of the ember radiates on their faces.

BRIDGET
So, what do you think?

Karl looks perplexed.

BRIDGET (CONT'D)
About the company.

KARL
Was?

BRIDGET
Do you think it is going to survive? You know, more than this season.

KARL
I don't think it is going to survive tomorrow night.

Bridget is confused.

KARL (CONT'D)

I hear rumors that there is going to be a demonstration tomorrow night at the theater and we won't be able to perform... and then after that... I won't believe that we will continue to receive government support for a company with so many foreigners.

BRIDGET

Oh, ah...

Maria comes through the door and joins Karl and Bridget.

MARIA

Oh, good, do you have a spare?

Maria puts out her hand in the international gesture asking for a cigarette.

Karl reluctantly hands her one. Maria puts it to her lips and Karl LIGHTS it. She takes a big draw.

MARIA (CONT'D)

That hits the spot.

She takes another long draw of smoke.

She pulls from her jacket a small vial of powder. Karl and Bridget watch closely. She explains--

MARIA (CONT'D)

Chicle from Cuba...

She pours some powder across the back of her hand and snorts it.

MARIA (CONT'D)

Ahhh... wow... Chicle... you know, heroin... want some?

Karl and Bridget are surprised and at the same time impressed by her generosity.

MARIA (CONT'D)

It's how I keep the pain down... dancing is so brutal on our bodies you know... I use a bit everyday... Also makes me feel good... Sometimes spacey but still in control.

BRIDGET

Why... I don't... but... I do hurt.

She looks to Karl.

KARL

I never touch the stuff... up to you.

BRIDGET

Sure. It's a party.

Maria pours out another line on her wrist. Bridget, following Maria's example, clasps Maria's hand and snorts it up her nose.

BRIDGET (CONT'D)

Wow... das ist aber gutes Zeug.
("Good stuff.")

Maria pours a third line on the back of her hand and snorts that up.

MARIA

Oh, yeah... just an extra kicker for today.

CLOSE – MARIA'S FACE

Maria shakes her head and throws it back letting rain pelt her face. She's feeling good.

MARIA (CONT'D)

That's better than any piece of cake.

Karl laughs to himself and pulls out the vial of pills from his jacket. He opens the lid and pours a couple of white pills into the palm of my hand.

KARL

Pervitin, my drug of choice.

He pops two pills.

The girls are silent.

KARL (CONT'D)

You know, meth? Speed? Crank? No Doze?

The girls nod in understanding.

KARL (CONT'D)

Did you know the German army virtually ran on Pervitin for years? It was a drug invented by German doctors to help soldiers stay awake and fight for extended periods of time. Why do you think the Nazi were so unbeatable?

MARIA

Russian army had the same thing. I'm sure the Americans did too. There was nothing special about what the Germans did.

Karl is frustrated by Maria and her anti-German attitude and gives her a dirty look.

KARL

But the Nazi took it to an all new level. It is said that 35 million doses were distributed to German soldiers alone for the western invasion of France and Belgium. And look what they achieved.

Karl looks out toward the cemetery.

KARL (CONT'D)

I'm sure my comrade in the cemetery was part of that victory... and meth helped... If it was good enough for them, it is good enough for me... besides it gives me energy to get through hours of rehearsal. All the dancers do it.

Bridget reaches to Karl's hand and takes two pills. She pops them into her mouth.

BRIDGET

They help me stay thin.

Maria looks concerned.

MARIA

You're mixing drugs... not good.

BRIDGET

I feel good AND I'm thin. Das Leben könnte nicht schöner sein. ("Life couldn't be better.")

The three of them nod in agreement and take drags on their cigarettes.

MARIA

Did I ever tell you that I'm... I'm psychic?... I got it from *Mi madre*. She was psychic. Heroin sometimes helps me sense things... I don't know... spiritual things.

KARL

(with contempt)

Oh, you mean one of those island Voodoo things?

MARIA

Fuck you Karl. ¿Por qué tienes que ser tan asno? ("Why do you have to be an ass.") ... I was just mentioning it because there seems to be a lot of arguing going on today at the studio... I don't know, spiritual pain.

Maria takes one more drag from her cigarette and crushes it on the ground.

Luke sticks his head out the door.

LUKE

Guys, we are needed inside.

KARL

Yeah yeah. We'll be right there.

Luke gives a "come hither" look to Bridget. He does not know how to interact with women and mistakes sexual aggressiveness with being sexy.

Bridget notices and frowns.

Karl notices.

KARL (CONT'D)

(direct to Luke)

Give it up Luke. We all know you're a homosexual.

LUKE

What... uph... I'm not a homo.

BRIDGET

We all know. That's why you play the bully to David and Fadi...

(MORE)

BRIDGET (CONT'D)

just leave them alone and drop the
charade. Your life will be much
better.

Maria is impatient with the talk.

MARIA

Who cares? Come on. They need us
back inside.

LUKE

But... but...

Maria nods, turns, opens the door and leaves. Luke hesitates
but also leaves.

Karl and Bridget are alone.

KARL

I'm going to quit dancing... it's
time to move on. I'm much more
interested in German politics. We
need to stop the immigrants and
their degenerate ways.

Karl again looks out toward the cemetery and rubs his ring.

KARL (CONT'D)

So many died for the greatness of
Germany. I need to keep their goals
and achievements alive... You know
this ring... (he flashes the ring
to Bridget) It was my
grandfather's. He was awarded this
ring personally by Heinrich
Himmler. I'm very proud of my
grandfather. Did your family fight
in the war?

BRIDGET

We don't talk about it.

KARL

But do you know?

BRIDGET

I hear rumors that my father's
oldest brother fought as a soldier.

KARL

SS?

BRIDGET

Oh, no, regular army... still... it
is best forgotten.

KARL

Are you proud to be a German?

BRIDGET

... I want a good life... and I
think Germany is best for
Germans... that's all.

FULL SHOT

FLASH of lightening brings attention to the cemetery.

CLOSE – GRAVEYARD

Camera focus on Nazi Grave. Lighting from the exterior light
and studio window illuminates the graves with their harsh
lifeless light.

KARL AND BRIDGET P.O.V.

A MOVEMENT in the graveyard attracts Karl and Bridget's
attention. They peer into the darkness. They are not sure
what they see. It is hard to tell from this distance.

CLOSE – GRAVEYARD.

Dirt and rocks ROCKET OFF the Nazi grave site into the dark
sky revealing the plain CASKET.

The casket RISES to ground level and OPENS up.

A corps sits up, throws its head back, opens its mouth, and
gives a deathly SCREAM.

The NAZI GHOST SOLDIER steps up. His bones and decayed skin
are surrounded by a ghostly impression of its youthful self
as a soldier in the Nazi SS. It is a horrible sight. It turns
to face Karl and Bridget with its sinister smile.

KARL

Was zum Teufel ist das? ("What the
fuck!") Do you see that?

The Nazi Ghost Soldier begins walking toward the two dancers.
Its movement is unearthly: a combination of slow motion and
fast steps (NOTE: to be referred to as "jerky motion.")

Karl and Bridget panic. Bridget SCREAMS.

BRIDGET

Oh Gott, bitte nicht! (Oh God, NO!)

The Nazi Ghost Soldier, in just a few seconds, reaches within grabbing distance of the two dancers. It's boney decayed hands almost touch the dancers.

They jump away in deep fear and gasp for breath.

Bridget grabs the door knob and loudly FLINGS the door open. She lunges through the door.

Karl is not as lucky. The Nazi Soldier grabs Karl's ring finger. Karl SCREAMS.

KARL

O Got, nein! ("Oh God, NO!")

NAZI GHOST SOLDIER

Du verdienst diese Ehre nicht.

("You don't deserve this honor.")

Karl breaks free and quickly follows Bridget through the door.

The door closes with a BANG.

The Nazi Ghost Soldier loudly POUNDS on the door.

INT. DANCE STUDIO FRONT DOOR - CONTINUOUS

Karl and Bridget grab the door knob trying to hold the door closed.

FULL SHOT

The other dancers in the room turn to see what all the commotion is about.

BRIDGET

(yelling to everyone)

Help us... Help...

KARL

NOW!

Helmut, David, and Fadi rush for the door but it is too late. The door is RIPPED OFF its hinges into the night leaving the Nazi Ghost Soldier in the doorway holding a BAYONET RIFLE.

Bridget and Karl turn to run.

KARL (CONT'D)
Run everybody... Run... Schnell
("fast")

Completely in terror and with no where to go in the bare room, they all run to the opposite side of the room. They huddle in the corner. They are out of breath from fear and a few begin to CRY.

The Nazi Ghost Soldier stops, sniffs the air, then peers at the group of terrorized dancers.

NAZI GHOST SOLDIER
Ich rieche dreckiges Judenblut. ("I
smell filthy Jew blood.")

POV – NAZI GHOST SOLDIER

The Nazi Ghost Soldier picks David out of the group, stares at him, and begins slowly walking toward him with an unearthly gate.

David panics. But where to go?

CLOSE – DAVID

DAVID
What'd he say? He's staring at me.
What'd he say?

KARL
He wants to kill you... the Jew.

David YELLS feeling completely trapped.

DAVID
What?

The Nazi Ghost Soldier bares its teeth in a hideous smile and continues with its jerky steps toward the group.

CLOSE – FADI

FADI
We have to protect David!

Fadi pushes David to the back of the group and pushes him down so he can't be seen.

CLOSE – NAZI GHOST SOLDIER

The Nazi Ghost Soldier stops and sniffs the air again.

NAZI GHOST SOLDIER
Homosexuelles Blut. Alle sterben.
("Homosexual blood. All die.")

KARL
... and he wants to kill the
homosexuals.

The Nazi Ghost Soldier waves his hand FLINGING all the dancers away leaving David, Fadi, and Luke COWERING together in the corner.

Luke panics when he realizes that he is grouped with David and Fadi. He stands to run.

CLOSE – LUKE

LUKE
Please don't. I tell you, I'm not
gay... or a Jew... I'm not...

The Nazi Ghost Soldier appears immediately in front of the boys and quickly uses the BAYONET to stab the three boys to death. It stabs them many many times to emphasis its power over the boys. The boys SCREAM in agony and slump to the floor. Blood quickly floods the floor.

The girls SCREAM and run toward the office. Helmut runs for the front door whereas Karl stands, alone, in awe and admiration of the power of the Nazi Ghost Soldier.

The Nazi Ghost Soldier turns and spies the girls. It WAVES its hand locking the office and bathroom door trapping them against the office door and large picture window. They SCREAM.

The Nazi Ghost Soldier slowly walks toward the girls enjoying the terror and pain it is causing them.

The girls CRY in fear.

Maria looks out the window and sees MORE DEAD BODIES RAISING from their graves.

ANGLE- CEMETERY

More caskets OPEN and ghost soldiers step out and WALK toward the studio.

The Nazi Ghost Soldier stops and sniffs the air one more time. It focuses its dead gaze on Maria.

NAZI GHOST SOLDIER
Kommunisten, diese Verräter, werden
auch getötet. ("Germany kills
communists.")

The girls are perplexed and out of their mind with fear.
Maria HYPERVENTILATES.

CLOSE – MARIA

MARIA
Why is he looking at me? Why is he
looking at me?

LESLIE
He's going after communists... that
means you Maria.

The girls face Maria with fear.

Maria has no idea how to react. She looks left and right,
can't figure a way out, turns to see many more Ghost Soldiers
almost to the window, her HEART IS POUNDING, she begins to
THRASH around, the Nazi Ghost Soldiers THRUSTS its bayonet at
Maria...

CUT TO BLACK.

EXTREME CLOSE-UP – MARIA'S FACE. HER EYES ARE CLOSED.

Maria's eyelids are forced closed and the lines around her
eyes wrinkled from terror.

LESLIE (O.C.) (CONT'D)
Maria, Maria, wake up... wake up.

PULL BACK

Maria THRASHES about. Hands hold her down.

LESLIE (O.C.) (CONT'D)
It's OK... OK... Look me in the
eyes.

Maria opens her eyes. She is very confused. She looks around
but finally finds Leslie's eyes and focuses. She slowly calms
down.

PULL BACK

Leslie's face is just above Maria's face.

LESLIE (CONT'D)
That's right. Just calm down.

FULL SHOT

The group of dancers surround Maria who is lying on the floor on her back.

Maria sits up. The other dancers back away. Leslie helps Maria stand.

Yoko brings a wet cloth to put on Maria's face. Maria dabs her face and comes to full awareness of where she is.

ANGLE - HELMUT AND MARIA

HELMUT
Feeling better Maria?

Helmut grabs for her arm to steady her.

MARIA
What... what happen?

HELMUT
You just fainted. Are you feeling better?

Maria takes stock of herself. She looks around and feels a bit embarrassed with everyone looking at her.

HELMUT (CONT'D)
(directing everyone around)
Let's clear the way and let her sit down.

Helmut guides Maria to the reception area where there is a soft sofa and other chairs.

ANGLE - MARIA

Before she moves, Maria turns and pauses to look out the large window toward the cemetery. Although it is dark outside, she relaxes when she sees nothing out of the ordinary. It is still raining and soft but intense lighting fills the cemetery.

She turns and walks with Helmut and Leslie to the sofa.

MARIA
I'm OK... really... just give me a
few minutes to rest.

ANGLE — KARL AND BRIDGET

Karl and Bridget stand off to the side. They look with
distain toward Maria.

BRIDGET
(snidely)
She can't hold her drugs.

KARL
Sie ist ein Leichtgewicht. ("She is
such a lightweight.")

ANGLE — MARIA ON SOFA

Maria is left alone for a while to recover. David and Fadi
come and sit with her.

FADI
Are you really OK?

MARIA
Yeah. I think I'm just tired from
work. I hold a part-time job as a
waitress besides dancing... just
too many hours on my feet...

DAVID
You seem to be so agitated when you
were out.

Maria reviews her memories. They were so terrorizing and
specific, she is uncertain if she should share.

MARIA
It was weird. You were both
there... some Nazi ghost killed you
both... Ugh... Karl had some kind
of ring... I don't know, it was
very real but I don't remember
much... I'll be OK in a few
minutes.

Leslie walks up to Maria.

LESLIE

Helmut's running the modern number next. I'll help you change into costume.

MARIA

OK.

Feeling better, Leslie helps Maria stand up and they go to the women's dressing room.

INT. WOMEN'S DRESSING ROOM - CONTINUOUS

The four girls change out of their rehearsal tutus and pointe shoes and into torn tops, torn briefs, and flesh colored pointe shoes for the modern number. The costumes are very skimpy and sexy.

The door to the bathroom is open through which the brick back wall can be seen. The bathroom light is not turned on making the room dark with shadows.

The dancers are faced away from the bathroom.

BRIDGET

(stumbling with her English)

I went to the dis-ko-thek Heiß (HOT) last night. It was far out... Everyone is talking about it. There were so many Americans.

LESLIE

Oooo, I've been wanting to go.

YOKO

Really, with the arrogant Americans?

BRIDGET

Many were in military uniforms. They are so sexy.

YOKO

American soldier boys. The worst. They still act as though they saved the world from the Germans and Japanese.

Maria still exhausted from her hallucination and still under the influence of heroin has little patient for the bickering.

MARIA

Not that again. The Soviet Union sustained millions of deaths holding the Germans at bay... then the Americans came in and swept up like conquering heroes. Communism made the Russian people powerful just as it has in my home country of Cuba.

BRIDGET

(said snidely)

And look what the communists did to East Germany. They are a dirt poor third-world country now.

MARIA

Communism serves the people.

BRIDGET

Yeah, they love it so much they had to build a wall dividing Berlin in half to keep "the people" from leaving.

Tempers raise between Maria and Bridget.

MARIA

We know what the Germans will do given the chance!

CLOSE – MARIA

Maria has flashes of her hallucination of Nazi soldiers killing.

Insert old WWII black and white images of war and hand-to-hand fights.

Lights in the dressing room FLICKER; bringing Maria back to the present.

MARIA (CONT'D)

(looking up at the ceiling lights)

Not again. This place is so cheap! I hate it.

ANGLE – BATHROOM

The word "hate" triggers a Dark Presence to emerge from the brick wall in the bathroom.

The dancers do not notice.

This time, the lights TURN OFF for a few short seconds.

LIGHTS OFF

It is very dark. The girls fumble around a bit. Leslie is very scared and claustrophobic.

LESLIE
(trembling)
I don't like this.

One of the girls bump into Leslie.

LESLIE (CONT'D)
Wie eklig!... I've got to get out
of here.

Leslie, prone to theatrics, PANICS. Maria reaches out in the dark for Leslie but cannot find her.

MARIA
Here, here, take my hand...
Leslie?...

ANGLE - BATHROOM

A pair of glowing angry eyes PEER out against the brick wall from the Dark Presence.

LESLIE
(panicky)
Where???

Maria turns too quickly and FALLS grabbing at the other girls and taking them all down with her to the floor.

The ghostly eyes follow the girls fall.

THUD!

ALL GIRLS
Ugh!

Leslie feels something grab her. She SCREAMS.

LESLIE
Eeek!... Let me go... Let me go...
I'm going to die.

MARIA
 (reassuringly)
 It's just me... Leslie... it's just
 me.

The girls lift themselves to their knees; which is difficult
 in the dark.

Maria and Leslie are side-by-side facing the bathroom.

FOCUS – MARIA'S AND LESLIE'S FACE

Maria's and Leslie's faces are dimly lit in the darkness.
 They catch a glimpse of the Dark Presence with glowing eyes.
 It immediately disappears when the lights flash back on.

LIGHTS BACK ON.

MARIA (CONT'D)
 (looking toward the
 bathroom brick wall)
 Did you see that?

Leslie does not respond.

MARIA (CONT'D)
 Leslie... are you OK?

LESLIE
 I closed my eyes... did we really
 see... it?

All the girls are on their feet. Maria holds Leslie's hand to
 comfort her.

BRIDGET
 What?

Maria points toward the wall. Yoko and Bridget turn and see
 nothing; just the bare brick wall.

CLOSE – BRICK WALL

MARIA
 Didn't you see it?

They peer with great intensity into the darkened bathroom.
 Seeing nothing they inch forward with fear. They still see
 nothing.

BRIDGET
You're just hallucinating!

The music emanating from the main room makes a couple of LOUD MUSICAL BANGS that make the girls jump.

ANGLE – BRICK WALL

A BRICK falls from the brick wall in the bathroom to the floor with a loud THUD. The brick stays put for a while and then, mysterious, begins to roll toward the girls as though it was under some ghostly influence.

FOLLOW – BRICK

The brick rolls to Maria's feet.

The girls JUMP BACK and SCREAM. Pandemonium.

ALL GIRLS
Eeek! It can't do that!

Leslie let's go of Maria's hand and rushes to open the dressing room door. She turns the knob but it is stuck. She pushes and pulls the door knob RATTLING the door. She panics. She SCREAMS.

LESLIE
It won't open... It won't open.

The ceiling lights FLASH another time.

Leslie SCREAMS when the lights go out briefly.

ANGLE – LESLIE, YOKO, BRIDGET

Yoko and Bridget try to help her. They JIGGLE the door knob. It still won't open. They stop and stare at the door knob.

CLOSE – DOOR KNOB

The knob slowly turns by itself.

The girls SCREAM.

Then the door opens by itself only a few inches.

Leslie grabs the door and swings it open.

It BANGS against the door frame.

Leslie, Yoko, and Bridget rush out the door into the Main Room.

ANGLE – MARIA

Maria stays; staring at the brick on the floor. She bends and inspects it. She hesitates but finally picks it up seeing that it is just an ordinary brick.

MARIA
(yelling to the other
girls)
It's only a brick... A dirty brick.

She holds it out for the girls to see.

MARIA (CONT'D)
See... a brick.

LESLIE (O.C.)
Don't scare me like that.

One-by-one, the girls return to the dressing room.

Still, they are disturbed by the incident, quickly grab their stuff, and exit.

Maria is left alone in the dressing room. She walks the brick to the bathroom and places it on the floor next to the brick wall unsure what just happened. She looks over the brick wall searching for where the brick fell. She also tries to make sense of the ghostly figure she thought she saw.

She turns to leave but finds herself inexplicably pulled with her back against the wall. GHOSTLY HANDS emerge from the wall and hold her arms, legs, and neck tight against the wall. The bricks dig into her skin but, surprisingly, at the same time are comforting; there is something special about the bricks yet something deeply painful.

CLOSE – MARIA'S FACE

Maria's eyes roll back into her head trance-like. She MOANS.

She sees IMAGES of the Nazi concentration camps. Children, mothers, fathers being marched into camps, brutalized, gas chambers, bodies burning in ovens, pits filled with bodies, torture, lamps being made out of human skin, "medical" experiments, and Nazi soldiers goose-step marching.

Maria SHUDDERS.

Maria THRASHES her head back and forth. The images are so real. The pain! The inhumanity!

CLOSE – MARIA'S INNER THIGH

A small trickle of blood runs down a few inches of her bare inner thigh from her briefs. The overwhelming pain has forced Maria to begin menstruating.

She MOANS again. It is too much. Maria SQUIRMS in pain.

PULL BACK TO SHOW MARIA'S HEAD AND TORSO.

Quickly, the ghostly hands RETREAT releasing Maria from the wall. She is out of her trance yet unaware of what transpired. She steps away from the wall, hesitates, and leaves the dressing room still with a patch of menstrual blood on her bare inner thigh.

FOLLOW – MARIA WALK OUT OF ROOM WITH BLOOD ON HER BARE INNER THIGH.

INT. MAIN ROOM – CONTINUOUS

The boys move to the side of the room to their dance bags. Basically the boys strip down to very small torn briefs exposing their SEXY bodies. They engage in small talk with the girls.

CLOSE STUDY – CAMERA LINGERS OVER THE BOYS' SEXY BODIES WHILE THEY CHANGE.

Luke puts on another pop record of something heavy rock MUSIC (like Alice Cooper; Megadeath; Metallica; Ozzy Osborn; AD/DC; or similar of the late 1970s and early 1980s; before 1983 which is the year this story takes place).

LUKE

Yeah, man. Let it groove.

Some of the dancers bob their heads to the tune.

Helmut stands in the middle of the mirrored wall facing the dance floor. He points to the dancers.

HELMUT

This is a quick run though. I think I might have to adjust the sit-on-the-shoulder section.

(MORE)

HELMUT (CONT'D)

Dance until I say to stop... and
Luke, turn off that noise and put
on our music.

LUKE lifts the needle from the record and the MUSIC stops.

The dancers line up as pairs on the side of the room: two pairs on each side (doesn't matter who is with whom at this point).

HELMUT (CONT'D)

(pointing to Maria)

Maria, it is OK if you just mark
the steps... (then pointing to
Luke) OK, music.

Luke places the needle on the record and Stravinsky's *Rite of Spring* MUSIC comes on and scurries over to his partner.

CAMERA LINGERS ON WRITHING SEXY BODIES DANCING.

SPECIFIC SEQUENCE OF DANCE STEPS AND ALIGNMENT.

(A specific sequence of dance steps and lifts is given below because it is used to foreshadow the climax of the film. All of this occurs at the same time and is repeated for the climax.)

*Maria is center stage with arms stretched up. She rotates slowly in place.

*Fadi and David are situated left downstage with Yoko lifted above their heads in a split. Yoko faces stage left. Fadi holds Yoko's right leg whereas David holds onto Yoko's left leg. Yoko, Fadi, and David face the mirrors.

*Bridget and Karl are situated downstage right facing the mirrors. Bridget is in front of Karl. He places his hands around her bare waist and lifts her up overhead. They do this lift a couple of times.

*Leslie performs a series of piqué turns along the diagonal from upstage right to center stage where Maria is located. Luke faces Leslie, walks backwards with his arms outstretched like he is presenting her.

DANCING CONTINUES.

HELMUT (CONT'D)

Good, good... Luke, make sure you
avoid Maria.

The four couples end up in the four corners of the stage facing the mirrors.

Maria and David downstage right.

Bridget and Karl downstage left.

Yoko and Luke upstage right.

Leslie and Fadi upstage left.

The boys all lunge left with their right leg extended right. The boys hold position and extend their right hand to the girls. The girls grab their hands to steady themselves as they first step on the boys knee and then to their hip climbing up the boys' side.

CLOSE – BLOOD ON MARIA'S BARE INNER THIGH.

The girls continue to climb until they straddle on the boys right shoulder. The girls' right leg is in front and left leg in back.

CLOSE – BLOOD ON MARIA'S BARE INNER THIGH.

HELMUT (CONT'D)

Hold it. Hold it.

Helmut removes the needle from the turntable. Turns and faces the dancers.

HELMUT (CONT'D)

I've been thinking about this. How about if the girls throw their right leg over to the other shoulder...

Helmut walks over to Maria and David, grabs Maria's right leg and swings it over to David's left shoulder. This places Maria's crotch directly in front of David's mouth.

DAVID'S P.O.V.

He cannot see anything other than Maria's crotch.

CAMERA SLOW-MOTION FOCUS ON THE BLOOD ON MARIA'S BARE INNER THIGH AS IT SMEARS ON DAVID'S CHEEK.

HELMUT (CONT'D)
Here, swing it over... that's the way... now Maria lift both your arms into high fifth.

Helmut steps back and looks at Maria and David's position.

HELMUT (CONT'D)
(said to all the couples)
Everyone take this position.

The other girls swing their legs over their partner's shoulder placing their crotch into each boy's face and lift their arms.

Helmut is not impressed. He looks at the position then looks at the floor, then turns and looks at the tableau in the mirror. He is deep in thought and ignores the dancers.

TIME PASSES.

The boys struggle to hold the position. They can't see anything but the girls' crotch.

Helmut cocks his head as though imagining the tableau in a different position.

CAMERA FOCUSES ON DAVID SUFFOCATING.

DAVID
(muffled voice)
I can't breathe... I can't breathe.

Maria looks down, understands the awful situation, and places her hands on David's head.

MARIA
Oh, god, that must be disgusting.

Fadi joins in.

CAMERA FOCUSES ON FADI SUFFOCATING.

FADI
(muffled voice)
I can't take this anymore. (COUGH!)

CAMERA FOCUSES ON KARL FACE BURIED IN BRIDGET'S CROTCH.

KARL
(licking his lips and
yelling loudly)
Umm, boy. I love this.

All the dancers begin to LAUGH and GIGGLE.

The boys can no longer hold the position and help the girls down.

Uncontrollable GIGGLES take over. Some of the dancers sprawl on the floor tired and LAUGHING.

Helmut looks very confused. Eventually he understands the joke that the gay boys were suffocating in the girls crotches whereas the straight boy enjoyed it.

Helmut also smiles.

HELMUT
OK, OK. That was too much.

Just then Maria notices the blood smeared on David's face. She panics. She looks down at her thigh and crotch and sees the blood.

Maria touches David's cheek. She looks around for a towel.

MARIA
(to David)
Oh, I'm so sorry... I'm

David looks in the mirror and sees the blood. He's shocked and tries to rub it off with his hand.

Maria grabs David's arm. He pulls away and rushes to the men's bathroom.

Maria also rushes off to the women's bathroom very embarrassed.

HELMUT
Ah... we'll take a break. Everyone
relax.

INT. MEN'S BATHROOM - CONTINUOUS

David stands at the sink looking into the mirror. He is disgusted to find menstrual blood on his face.

He splashes water onto his face and uses paper towels to get the blood off. He frantically rubs and rubs.

Occasionally he spits thinking that some of the blood went into his mouth.

He bends over to splash more water on his face.

HIS MIRRORED REFLECTION

When he stands and looks in the mirror, his reflection is a ROTTING CORPSE with open mouth, hanging teeth, and wearing concentration camp clothing from the neck down. There is a pink triangle sewed over his left chest.

David is SHOCKED. He doesn't know whether to run, or scream, or smash the mirror. He lifts his hand as though he is going to hit the mirror but, instead, touches his face. He knows it is really him and pulls his hand quickly away. He SHUDDERS.

Then, a GHOSTLY FACE appears over his shoulder. The face looks tortured and wears similar concentration camp prisoner clothing.

CLOSE – GHOSTLY FACE IN MIRROR OVER DAVID'S SHOULDER.

David is confused and quickly turns to confront his fear.

Instead of the seeing the ghostly face, he is greeted by Luke's big silly grin. David is confused.

DAVID

Oh... its you.

David stumbles glances back to the mirror and notices that everything is back to normal.

Luke stands too close to David.

LUKE

Who'd you think?

David is uncomfortable how close he is and moves a bit away.

LUKE (CONT'D)

So, was that the first time you ever ate out a woman?

Luke's comments do not register with David.

LUKE (CONT'D)

Finger lick'n good...huh?

Luke LAUGHS while licking his fingers.

David does not understand the American reference to the KFC commercial.

DAVID
Don't be an ass.

David places his arm against Luke's chest.

Luke grabs for David's crotch.

LUKE
Not man enough... huh? How about
this?

Luke grabs David's crotch harder while pulling him with his other arm.

He tries to kiss David.

DAVID
What?

They struggle.

Luke pushes David up against the brick wall and pins his hands.

Luke plants his lips against David's lips.

David really struggles and pushes Luke off.

DAVID (CONT'D)
What the fuck are you doing?

Luke lunges back in and tries to kiss him again.

LUKE
You like this... you and your black
boyfriend...

David completely blocks Luke.

DAVID
Get the fuck off me... You're
straight and Mormon. What are you
doing?

LUKE
Come on. I know you like it.

Luke backs off.

LUKE (CONT'D)

Humph... None of the bitches in this company will give me the time of day. I hate them. They all look down on Americans. Fuck it fag...

Luke pushes David against the brick wall and acts like he is going to hit him. Instead, he checks his arm, turns, and leaves.

CLOSE – DAVID AGAINST THE BRICK WALL.

David continues to lean against the brick wall. Angry yet sad looking ghostly eyes peer over his shoulders following Luke out the door.

OFFSTAGE, LUKE PUTS SOME ROCK MUSIC ON THE TURNTABLE.

INT. OFFICE – CONTINUOUS

Helmut and Leslie are in the office talking. Leftover birthday cake sits on the desk.

Muffled rock MUSIC is heard through the doorway.

Leslie sits near him leafing through dance magazines. Still dressed in her modern costume; she is very sexy.

Helmut reaches over and caresses Leslie's breasts. She moves away and winches. He moves closer. She is not in the mood.

LESLIE

Owww, don't... not now.

HELMUT

Come on baby. Come on. It's my birthday.

He reaches for her again.

LESLIE

Really. No. I'm not in the mood.

HELMUT

But you're mine... you're so special... I love Swiss girls. You are so liberated.

LESLIE

No, I'm sweaty and yucky right now.

Helmut slides over and tries to give her a kiss.

HELMUT
You're not sweaty on your lips.
Come on, give me a kiss.

LESLIE
(leaning away from him)
Noooo.

Helmut begins to rough her up. Leslie pushes him away.

LESLIE (CONT'D)
I said no!

ANGLE - BRIDGET AND KARL AT DOORWAY.

In walks Bridget and Karl.

CLOSE - HELMUT AND LESLIE

Right then Helmut SLAPS Leslie on the face and yells at her.

HELMUT
(yelling)
Without me, you would be nothing.

Helmut prepares to slap Leslie again but spies Bridget and Karl. Helmut hesitates.

CLOSE - BRIDGET AND KARL

Bridget and Karl are stunned and MURMUR.

Helmut notices the two dancers and holds back. He focuses his attention on Leslie.

HELMUT (CONT'D)
Don't you ever turn me down again.

Leslie breaks into TEARS.

She gets up and rushes for the door, pushing Karl and Bridget out of the way.

Bridget turns and follows Leslie out the door leaving Karl and Helmut alone.

HELMUT (CONT'D)
 Dirty little slut. I gave her...
 her big break dancing with MY
 company.

CLOSE – HELMUT'S CROTCH.

Helmut has an obvious hard-on. The violence is sexually exciting for him.

Helmut turns to Karl.

HELMUT (CONT'D)
 What do you want?

Karl hesitates.

HELMUT (CONT'D)
 Well?

KARL
 We've been hearing rumors...

HELMUT
 What?

KARL
 Rumors that the performance
 tomorrow night has been canceled.

Helmut looks off in the distance still thinking about Leslie and how sexy she looks. He rubs his crotch hard-on.

CLOSE STUDY – KARL'S SEXY ALMOST NUDE BODY AND CROTCH.

Karl is also sexually excited by the violence he observed and rubs his own crotch hard-on.

KARL (CONT'D)
 Is it true?

Helmut hesitates but finally turns to Karl.

HELMUT
 As of right now, we don't know.
 Seems some Nazi punks are
 threatening to demonstrate at the
 theater.

KARL
 Really?

HELMUT

It's something like the 50th anniversary of Hitler taking power and the theater used to be a hall where he gave his speeches.

KARL

(Karl becomes excited)
Cool?

HELMUT

It's been 50 years...50 years! I mean, I know many of us had parents or grandparents who fought in the war ... or maybe were part of the Nazis, but it has nothing to do with us now.

Helmut reaches for some documents on the desk.

HELMUT (CONT'D)

Really, haven't people gotten over this? How long are we Germans going to be blamed for this?

KARL

Maybe we need to demonstrate to stop the Jews and commies from taking over?

Helmut is taken back by Karl's statements.

HELMUT

No, no. We must foster love. And that is why... why I formed this company... to show the world that we can all live together in peace...Germans, Jews, Palestinians, whites, blacks, communists, straight, gay... all kinds of people... together, without violence.

KARL

(strident)

The war ended too early. We did not solve the problem of the Jews and fags... then the commies split up our beautiful country. I only wish I could have been there to help win the war.

Helmut is shocked.

HELMUT

No you don't. It was brutal and inhumane!

KARL

Isn't that what they are doing to us now?

HELMUT

Please, please keep this to yourself.

KARL

It's the truth. Michael Kühnen has shown the way to a Fourth Reich. Maybe I'll march with them tomorrow night!

Helmut stands over Karl.

HELMUT

As long as you represent this company, you will not make your opinions known to the public... understand?

KARL

I have the right.

HELMUT

No... Not here. Not in my company.

The two men almost come to blows.

HELMUT (CONT'D)

Now, get out of here. I pay you to dance, nothing more.

INT. MAIN ROOM - CONTINUOUS

Leslie sits on the floor in one corner under a ballet barre near the brick fireplace. She CRIES.

Bridget kneels down beside her.

Yoko and Maria walk over to give support.

BRIDGET

Come on... there there Leslie. He shouldn't have hit you.

Yoko and Maria hear the term "hit" and react with concern.

Bridget turns to Yoko and Maria.

BRIDGET (CONT'D)
Yes, he hit her again.

The two girls also sit down besides Leslie and begin to fondle over her.

MARIA
Not again!

Leslie continues to cry.

BRIDGET
You need to leave him.

MARIA
It's time. Just leave him.

YOKO
No man should ever hit you. In my religion, we try to foster peace between people.

BRIDGET
You deserve better... much better.

CLOSE STUDY ON LESLIE'S FACE SCANNING FROM ONE GIRL'S FACE TO THE NEXT.

Leslie is overwhelmed.

LESLIE
But I love him.

BRIDGET
Being hit is not love.

MARIA
You don't deserve it.

LESLIE
I didn't do what he wanted... I deserve to be punished.

MARIA
No no no. You must walk away.

LESLIE
But where will I dance? He gave me my big break.

MARIA

Worry about that later. Just get out. Save yourself!

YOKO

You're a good dancer. You'll be able to find work... why most of us have connections.

Leslie looks at the other three girl dancers and becomes agitated.

LESLIE

You're all trying to break us up.

MARIA

No honey. We're trying to save you from a bad relationship.

LESLIE

No, no. He loves me and I love him. Only he can guide me.

Leslie stands and pushes the other girls away.

LESLIE (CONT'D)

I hate you.

CLOSE - SOME BRICKS ABOVE THE FIREPLACE.

They move slightly each time Leslie says the word "hate."

LESLIE (O.C.) (CONT'D)

I hate you.

CLOSE - ON THE BRICKS

They move out to a precarious balance.

POV - BRICKS ABOVE FADI AND DAVID.

Bricks are teetering above Fadi and David ready to fall.

Leslie runs over to the other side of the studio to be alone.

Yoko, Maria, and Bridget are stunned.

BRIDGET

She'll find out the hard way.

MARIA
Poor dear. She's so confused.

Leslie yells across the room.

LESLIE
I hate you all.

FOLLOW BRICKS FALL

A couple of bricks FALL down very close to David and Fadi and make a loud CRASH.

They jump out of the way.

ANGLE - OFFICE DOORWAY

Helmut and Karl come out of the Office into the Main Room to see what caused the loud crash.

KARL
(yelling across the room)
What was that?

They rush over to David and Fadi.

HELMUT
Hey, what the hell happened?

RAIN POUNDS AGAINST THE WINDOWS.

WIND HOWLS UP THE FIREPLACE FLUE.

CEILING LIGHTS FLICKER ON AND OFF.

A FEW MORE BRICKS COME CRASHING DOWN.

David and Fadi jump up and away to their feet. They are untouched by the bricks and are unhurt.

David, Fadi, Helmut, and Karl gather around the bricks looking perplexed.

Maria runs over and joins in.

MARIA
I tell you. This place is falling
apart...

(MORE)

MARIA (CONT'D)

Helmut, you must get us a better place to rehearse. I HATE working under these conditions.

FOLLOW ONE MORE BRICK CRASHING DOWN ON THE WORD "HATE."

MARIA (CONT'D)

(jumping back)

Mierda!

Helmut notices old yellowed newspapers exposed in the hole where the bricks came from.

He reaches for them.

CLOSE – FOCUS ON YELLOWED PAPERS.

He pulls the papers out. Some crumble in his hands.

HELMUT

I'll be.

Luke, Yoko, and Bridget join the circle. The entire company except Leslie has joined in staring at the papers in Helmut's hand.

The writing is in German.

THE HEADLINE SAYS "BAHNHOF WIEDERERÖFFNET" AND ANOTHER ARTICLE HEADLINE SAYS "DER WIEDERAUFBAU WIRD FORTGESETZT"

LUKE

What does it say?

HELMUT

"Train station reopened."

LUKE

(pointing at the newspaper)

No, not the one with the train but the brick building that's under construction.

HELMUT

Oh, "rebuilding continues."

KARL

And look at the date... 1945.

EXTREME CLOSE-UP — DATE SHOWING "8 JUNI 1945.

BRIDGET
Is that this building?

The paper continues to crumble in Helmut's hands.

BRIDGET (CONT'D)
The studio must have been built in
1945... when the war ended.

MARIA
I told you this building is old and
dangerous.

Karl reaches for a brick and picks it up. He turns it around
in his hands.

CLOSE — BRICK SHOWS THE LETTER "T" WITHIN A CIRCLE EMBOSSED
IN THE CLAY.

Karl fingers the "T."

Karl picks up another brick and it, too, has the letter "T"
within a circle embossed in the clay.

HELMUT
Put it down Karl. Let's just push
the bricks out of the way for now.
We'll clean it up later.

Fadi and David join in pushing the bricks up against the
wall.

CAMERA FOCUSES ON THE BRICKS; SOME OF WHICH HAVE ADDITIONAL
WHITE MARKINGS IN CHALK.

No one notices the additional markings.

HELMUT (CONT'D)
We'll resume in a few minutes.

All the dancers turn away from the brick wall and fireplace
and walk to different parts of the room.

CAMERA FOCUSES ON BRICK WALL AND FIREPLACE WHICH MAKES A
SUBTLE UNDULATION LIKE IT IS BREATHING.

Maria senses something and turns to face the brick wall. She
is unsure what she sees. She looks closely and is startled by
a piercing unearthly SCREAM.

She covers her ears and looks around the room. The scream chills Maria's soul. However, none of the other dancers react. She looks back at the fireplace brick wall and sees faces of GHOSTLY CONCENTRATION CAMP FIGURES SCREAMING. She turns around and, again, sees that no one is reacting. No one hears what she hears. She concludes it must be the heroin still making her hallucinate. She runs to the women's dressing room clutching her head.

ANGLE – DAVID AND FADI

David and Fadi walk past Leslie who sits by herself CRYING quietly. They sit near her under the ballet barres.

DAVID

Something's not right... I wonder.

FADI

(looking toward Leslie)
Don't know. I guess they had a lover's spat.

DAVID

Really, this is not good. I believed Helmut's spiel about promoting peace with an international caste... that's why I joined.

FADI

Yeah, it caught my attention too plus the touring schedule.

DAVID

Now there seems to be so much hate and back-stabbing; especially today... and Luke made a pass at me in the bathroom.

FADI

A pass... really. That Mormon?

DAVID

Yeah. It was a vulgar awkward pass. He's so messed up. We all know he's a closeted homo.

FADI

Guess he wanted some "more men."

DAVID

(winches at the pun)
Ugh. Ha!

FADI
(looking at David
lovingly)
But we have each other and we're
safe.

The two men smile at each other.

ANGLE — BRIDGET AND KARL NEAR THE TURNTABLE.

KARL
(speaking in low tones
only Bridget can hear)
You know those bricks?

Bridget has thrown a sweatshirt over her bare shoulders.

BRIDGET
Yeah?

KARL
They were from Treblinka.

BRIDGET
Where?

KARL
Treblinka. You know, the
concentration camp.

Bridget is confused.

KARL (CONT'D)
There is the letter "T" embossed in
the clay.

BRIDGET
That doesn't mean anything.

KARL
I read that when bricks were made
at the camps, a letter was put on
each brick to identify where it
came from. "T" was Treblinka.

BRIDGET
It could have come from anyone who
used the same letter.

KARL
No, no, I'm convinced. The "T" was
placed inside a circle.

(MORE)

KARL (CONT'D)

I've seen pictures that that is what they did at Treblinka... Also, the site was not far from here.

Bridget is not interested.

KARL (CONT'D)

Really. After the war, they tore down all the camps.

BRIDGET

Yeah, so its gone... and forgotten as it should be.

KARL

After the war, Germany needed building materials. When they tore down the camps, they simply recycled the raw materials.

Bridget listens closer.

KARL (CONT'D)

Brick buildings were torn down and the bricks carted off to other sites to be reused to build new buildings, or roads, or bridges.

Karl talks excitedly.

KARL (CONT'D)

I'm sure this studio was built with bricks that came from Treblinka.

BRIDGET

You mean, like the gas chambers and ovens?

KARL

Yeah... Höchstwahrscheinlich ("far out")?

Karl lets the word "yeah" linger on his lips.

BRIDGET

That's awful.

Karl doesn't reply at first.

KARL

Just think what these bricks saw!

BRIDGET

That makes me shudder.

KARL
We're a part of history... right
here... right now!

Bridget busies herself with her pointe shoe ribbons.

KARL (CONT'D)
And I'm going to be part of history
tomorrow night.

Bridget doesn't get the connection.

KARL (CONT'D)
Tomorrow night... the rally... I'm
going to it.

BRIDGET
But we have a performance tomorrow
night?

Karl pulls over his dance bag and rummages through it.

He opens the top so Bridget can peer in.

CLOSE — INTO DANCE BAG THAT SHOWS A NAZI EMBLEM ARM BAND.

Karl partially pulls out of his bag a NAZI EMBLEM ARM BAND
and shows it to her.

KARL
There is a pro-Nazi rally at the
building where we are supposed to
perform.

BRIDGET
But, but...

KARL
I'm sure the show will be canceled.

BRIDGET
Does Helmut know?

KARL
He just hasn't made up his mind.

BRIDGET
But why?

KARL
Solidarity.

Bridget sits silently and pouts.

KARL (CONT'D)
 (getting worked up)
 Solidarity against the immigrants
 overrunning our country. Solidarity
 against the communists. Solidarity
 against the Jews. Solidarity
 against the homosexuals... for
 Germany.

BRIDGET
 Don't let anyone hear you.

KARL
 Time we stood up. I'm not afraid.

BRIDGET
 But you are a beautiful ballet
 dancer. Why so much hate?

KARL
 Don't you hate them and what they
 have done to our country.

BRIDGET
 But I don't hate anyone.

KARL
 Yes you do.

BRIDGET
 No I don't.

KARL
 I see it every day from you.

BRIDGET
 No!

KARL
 I see it in your eyes. You hate
 Fadi and Maria-- the colored people
 in this company.

Bridget is silent and very uncomfortable.

BRIDGET
 I just wish I was dancing in a
 lovely German company with lovely
 German dancers.

KARL
 (sarcastically)
 Yeah, white.

Bridget reaches over and closes Karl's bag.

BRIDGET
Don't let anyone see.

ANGLE - HELMUT AND LUKE AT THE TURNTABLE.

HELMUT
Listen up everyone! Before we
finish the closing of the modern
number, let's have a run-through of
the pas de deux.

Bridget and Luke come to center of the dance floor. The other
dancers sit along the walls to watch.

ANGLE - RADIATOR HEATER KNOB

The heater's control knob mysteriously turns hotter. Heat
waves raise from the metal coils. Occasionally there is a
loud POPPING sound.

ANGLE - HELMUT

Helmut reaches to the turntable and puts the needle on. The
MUSIC plays.

HELMUT (CONT'D)
Ok, dance like you are in love.

CLOSE STUDY - BRIDGET'S AND LUKE'S SEXY ALMOST NAKED BODIES.

The room gets warmer and warmer. Luke and Bridget SWEAT even
more.

Bridget runs toward Luke for a "bird" lift. (The palms of his
hands are on her hip bone and he lifts her over his head--
the lift was used in *Dirty Dancing* and is a common lift in
the dance world.)

The lift goes well. They continue dancing.

ANGLE - DAVID AND FADI SITTING ON THE FLOOR NEAR THE FALLEN
BRICKS WATCHING THE PAS DE DEUX.

David leans back on the palms of his hands. A brick moves an
inch to SCOOT up against his hand. David instinctively moves
his hand. The brick moves again and scoots harder against his
hand.

David notices but the implications of a moving brick does not sink in. He is perplexed and curious and picks up the brick.

CLOSE - BRICK

There is a STAR OF DAVID etched into the brick with white caulk. He turns the brick over and sees the embossed "T" within a circle.

He hands the brick to Fadi. While Fadi looks the brick over, David pulls up a second brick.

On the second brick is inscribed a triangle in white caulk. It, too, has an embossed "T" within a circle.

DAVID
 (speaking to Fadi and
 pointing to the triangle)
 What do you make of this?

Fadi looks with interest.

Just then, Karl sits down next to the couple.

KARL
 I see you are looking at the
 bricks.

FADI
 Just bricks.

Fadi drops the brick to the ground.

Karl picks up the brick and notices the white markings.

KARL
 Oh, no. Don't you see?

DAVID
 What?

KARL
 The "T"... That's Treblinka. These
 bricks were made at Treblinka.

David and Fadi don't recognize the name.

KARL (CONT'D)
 It was a concentration camp just a
 few miles from here.

The boys aren't making the connection.

Maria, Yoko, and Leslie come and sit with the enlarging group.

KARL (CONT'D)
 These bricks... These bricks were
 made at the concentration camp
 Treblinka.

Karl shows the girls the brick. He turns it around so they can see the "T."

KARL (CONT'D)
 And these (pointing at the white
 markings) were made by a Jewish
 worker and a homosexual worker.

Karl passes the brick around. Yoko shows considerable interest.

Karl reaches back to the pile of bricks and pulls out a couple more.

KARL (CONT'D)
 All of these came from Treblinka
 and were used to construct the gas
 chambers and ovens.

Yoko throws the brick down.

YOKO
 Yuck! These bricks were there... to
 see the murders... of so many
 innocent children... ugh!

David and Fadi also throw down their brick.

Many in the group GROAN.

DAVID
 (with RAISED voice)
 We're dancing inside a gas
 chamber!?

The LOUD voice attracts the attention of Helmut and distracts Luke and Bridget.

ANGLE — LUKE AND BRIDGET DANCING, SWEATING, AND TOUCHING BARE SKIN.

Luke and Bridget are very sweaty and Bridget slips in Luke's hands. They try to recover but she SLIPS a second time. Bridget becomes angry toward Luke, SLAPS his hands away from her waist, and stops dancing leaving Luke looking foolish.

Helmut is disappointed and stops the MUSIC.

HELMUT
What happen?

LUKE
We just slipped.

BRIDGET
He's not strong enough to hold a woman, a **real** woman... And they're making too much noise. (pointing at the other dancers)

Luke understands Bridget's remark as an attack on his sexuality. It was uncalled for and he feels belittled.

LUKE
It's hot in here. It's hard to breathe.

HELMUT
Now that you mention it, it is hot.

Helmut looks over and sees all the other dancers huddled around the bricks near the heater.

HELMUT (CONT'D)
(to the group)
Hey, will someone turn down the heater!

They ignore Helmut's direction.

Bridget looks down and sees that she has a bit of blood on her two hips.

POV – BRIDGET NOTICES BLOOD ON HER HIPS.

Looking closer she realizes that her hip bones have poked through the thin skin covering the bones.

CLOSE STUDY OF INJURY SHOWS EXPOSED HIP BONE.

BRIDGET
(to herself)
Ah, not again.

Luke and Helmut notice Bridget's injury.

HELMUT
 (directed to Bridget)
 Are you OK?

Bridget ignores him and walks to her dance bag where she pulls out some Band Aids and puts them on the skin above her hips.

Helmut turns to Luke.

HELMUT (CONT'D)
 Is she OK?

LUKE
 She's dieting too much again. Her skin is too thin and rips.

Although Helmut is concerned by the injury, he takes no action since the injury is common with very thin dancers.

Helmut and Luke are curious why all the dancers are over by the bricks and walk over.

Maria also emerges from the dressing room and joins the group. She rubs powder from her nose. She has snorted more heroin and seems spacey.

Bridget, now patched up, also joins the group.

The entire dance company surrounds the fallen bricks.

Karl is a bit agitated from the meth he took and speaks quickly and excitedly.

KARL
 (to Helmut)
 You gotta see this.

Karl hands two of the bricks to Helmut and Luke.

KARL (CONT'D)
 The "T" insignia means these bricks were made at Treblinka camp...

DAVID
 And the Star of David was made by a Jewish prisoner...

YOKO
 And the triangle was made by a homosexual prisoner...

LESLIE
 We're inside a gas chamber?

Luke throws the brick down.

Helmut looks closer.

HELMUT

I don't understand.

KARL

After the war, the camps were demolished and the bricks were re-used to build bridges, buildings, and the like. This building must have been built with bricks from Treblinka.

HELMUT

Damn, we just can't get away from this stuff.

YOKO

Just think of the stories these bricks could tell... think of all the ghosts.

Many in the group make an "ewwee" sound upon hearing the word "ghost."

MARIA

I've always felt something here at the studio... something like we are being watched... like spirits of some kind... spirits in pain.

YOKO

Spirits?

ANGLE — KARL'S FACE

Karl turns to make a snide comment to Bridget.

KARL

(sarcastically)
Yeah, drugs!

FULL SHOT — ENTIRE GROUP.

MARIA

Today it is very strong... like they want revenge... very bad.

LESLIE

We've been at each other's throats.

MARIA

I feel these things. Many of us from the islands can sense spirits.

KARL

Not that superstitious mumbo jumbo shit again.

MARIA

What, and your precious Hitler wasn't superstitious??? You know he was. He was into the occult and did not take major actions without consulting his astrologer and other mystics.

KARL

(stridently)

He was a great leader who tried to overcome the devastating effects of the depression and WWI.

MARIA

He was a drugged out murderer!

Helmut tries to calm things down.

HELMUT

Let's cool off...

Helmut looks off toward the heater.

HELMUT (CONT'D)

Damn, it's hot... Didn't anyone turn it down?...

Helmut returns his attention to the group.

HELMUT (CONT'D)

And that brings up a problem I need to share with you all. The show tomorrow night might be canceled. You may have heard that Neo-Nazis are demonstrating in honor of Hitler. It's been on the news. Turns out the hall we are dancing at was a hall where Hitler gave a speech accepting the chancellorship fifty years ago. Some are predicting a demonstration at the theater.

CLOSE – KARL

Karl gives an inside WINK to Bridget.

ANGLE – HELMUT AND DANCE TROUPE

HELMUT (CONT'D)
It could be dangerous.

The group murmurs.

HELMUT (CONT'D)
David is our only Jew in the
company. It could be particularly
dangerous for him. I think we
should listen to what he has to
say.

David is put on the spot. He doesn't like the attention and
stumbles.

DAVID
(hesitantly)
Uh, actually, if anything, I'm a
reformed Jew, almost atheist. Fadi
taught me a lot. He's an atheist.

Bridget is astounded.

BRIDGET
(to Fadi)
You don't believe in God? Really?
How come?

FADI
(hesitantly)
That's a misconception. Atheists
don't take a position about the
existence of God. Rather, you, the
person claiming there is a god,
have the responsibility to prove
he/she/it exists. So, it is your
responsibility to prove God
exists... and so far I don't see
the evidence.

LUKE
But Jesus lived and visited
American. I know that to be true.

KARL

Oh, that Scheiße ("shit") from the Mormons. They're not real Christians.

LUKE

Yes we are! We are American Christians.

KARL

Scheiße. ("Shit.")

FADI

I was brought up Muslim but learned early on that all religions are made up mythology. King David did not exist. Moses did not exist. The Exodus did not happen. Jesus Christ did not exist. Even Mohammed did not exist... I could be sentenced to death for saying that in my homeland...

Fadi looks directly at Luke.

FADI (CONT'D)

Your Joseph Smith existed but he made it all up. He was a con man who was jailed for swindling people.

Luke looks angry.

LUKE

I hate how so many people feel it is OK to bash our prophet. Joseph Smith was a messenger of god.

FADI

He went to jail for fraud, didn't he?

LUKE

Well, yeah. But he was framed.

David tries to cool the situation.

DAVID

Because of Fadi, I gave up hate... the hate taught to me by my family and religion. I saw Judaism as it really is-- a terrorist organization.

KARL

Yep and Jews control the world.
See! Even Jews know this.

DAVID

Hogwash. What I mean by that is if the core tenant of your religion is that you are the "chosen people" and that certain lands are God's gift to those people, then it becomes an absolute. There is no way to negotiate with the Palestinians to share lands. All other people are beneath you and you hate them.

FADI

Really, its the question of exceptionalism. The Jews saw themselves exceptional and demanded to take the land Palestinians lived on. The Nazis saw themselves as exceptional and that allowed them to kill millions of Jews, homosexuals, the disabled, and so on. American Christians saw themselves as exceptional and caste blacks as sub-human and enslaved them besides killing the native people. My own religion says that women are not equal and they essentially have to wear a bag over their bodies so as not to be seen.

Maria jumps in.

MARIA

There is so much hate.

HELMUT

And that is what I'm trying to do with this dance company. Overcome hate so we all respect and tolerate our differences.

DAVID

But it has to be more. We need to reject exceptionalism not just "tolerate" difference. I don't want to be tolerated for being Jewish or gay, but rather recognized and treated as equal.

BRIDGET

But, but, you don't believe in the afterlife; no heaven... or hell (her voice tails off). How do you know what is right or wrong?

FADI

I hope there is an afterlife. I would love to spend eternity with my mother... and David. That would mean there is some indestructible spirit; a ghost if you will. But I just don't see the evidence yet.

There is an awkward silence.

MARIA

There are spirits... ghosts... I see them often.

KARL

(again, sarcastically)
Diese Firma ist ein Scheißdreck.
("This company is so fucked up.")

MARIA

There is something going on today in this building... I sense it... the bricks are speaking to me.

KARL

Get over it. You're just hallucinating from drugs.

LESLIE

I've seen them too... today!

The discussion comes to an impasse. Helmut steps in.

HELMUT

So, what will it be David? Will we perform or not?

David does not like being put on the spot to make such an important decision for the company.

DAVID

Let's plan to perform. I don't want the haters to win... but check tomorrow with the theater staff.

HELMUT

Good idea. Any objections?

No one says anything. There is an uncomfortable silence.

Only the wind and rain outside HITTING the windows is heard.

CAMERA FOCUS ON LARGE TREE TAPPING ON THE WINDOW GIVING THE IMPRESSION THE BUILDING HAS A HEARTBEAT.

Helmut contemplates the window then returns his attention to the group.

HELMUT (CONT'D)

Let's run through the modern number
one last time; full out... take
position. We want to get home
before the storm really wrecks
havoc.

The dancers move to their opening position chatting to each other.

Helmut puts the needle to the record and MUSIC begins.

Dancers begin to dance. Sometimes it is the entire group, sometimes just the girls, sometimes just the boys, sometimes solos or small groupings. Dancers stand to the side of the room for their entrances and exits.

Karl executes a series of jeté manèges (jumps in a circle).

As Karl jumps past the ballet barres, he slips on the floor from a puddle of sweat and slides into the wall by the large window where the threatening tree is tapping the window.

CLOSE - KARL'S RING FINGER

Karl's ring hits the window.

ANGLE - WINDOW

A flash of ERRIE LIGHT SHATTERS the window.

The large barren tree SMASHES through the window trapping Karl in its branches. It's smaller branches reach like GROTESQUE FINGERS to keep Karl trapped. He fights against the branches without success.

Everyone turns around; shocked by what has happened. A few of the dancers SHREEK.

Karl struggles. He panics. Like a magnet, his ring is pulled up against the trunk of the tree.

CLOSE STUDY — AN EERIE LIGHT EMANATES FROM HIS RING AND ENGULFS THE TREE, RUNNING DOWN ITS TRUNK AND ROOTS INTO THE NEARBY CEMETERY.

EXT. CEMETERY — CONTINUOUS

An ERRIE GLOW emanates from the grave sites. The ground begins to move with caskets pushing up from below. An inhuman MOAN pierces the night sky.

INT. MAIN ROOM — CONTINUOUS

Many of the dancers rush to help Karl but are unable to untangle the branches.

Maria is near one of the windows and looks out toward the graveyard.

MARIA P.O.V.

Maria sees the Nazi Ghost Soldiers of her earlier vision emerging from the ground. She is uncertain that her eyes are not playing tricks on her.

MARIA
(to herself)
Oh, no, it can't be.

Maria turns to Yoko and Leslie who are nearby. She calls them over to the window to confirm what she thinks she sees.

MARIA (CONT'D)
Yoko, Leslie, come here. Look, look out. What do you see?

The two girls rush to the window and peer out.

YOKO, LESLIE, MARIA P.O.V.

The girls see the Nazi Ghost Soldier in the graveyard turn and throw its head back in a hideous SCREAM. It then walks with an unearthly jerky gait toward the studio.

The girls can't believe what they see and SCREAM in terror.

MARIA (CONT'D)
You do see it. You do.

YOKO, LESLIE
Can't be!!! No!! It's coming.

Within seconds, the Nazi Ghost Soldier is at the window GLARING at the girls.

The girls jump back and SCREAM even louder.

The Nazi Ghost Soldier touches the window and it shatters in an EXPLOSION of glass.

Luckily only a few shards of glass hit the girls with little injury. They run SCREAMING to the other side of the room.

The Nazi Ghost Soldier walks through the open widow with its creepy jerky motion.

POV – NAZI GHOST SOLDIER

It stops in place and slowly pans the room checking out where everyone is situated.

The dancers PANIC and run different directions in the room; not knowing where to go since there is no cover in the open space.

The Nazi Ghost Soldier senses the ring behind it on Karl's hand. It inhales the stench of the ring's power.

It turns and spies Karl still trapped in the tree branches. He panics at the evil look on the Nazi Ghost Soldier

ANGLE – KARL

Karl pleads for help from Helmut and Luke who are nearby.

KARL

Don't leave me. Don't leave me.

With its creepy jerky motion, the Nazi Ghost Soldier comes up along side Karl and lusts after the ring. It reaches for the ring. Karl pleads louder.

KARL (CONT'D)

Don't kill me.

The Nazi Ghost Soldier rips the ring roughly from Karl's finger and places it on his own dead boney finger. Karl WINCHES in pain as his finger is almost ripped off in removing the ring.

With a wave of its hand, the Nazi Ghost Soldier sends the tree flying back out the window leaving Karl sitting on the floor by himself, alone. Karl is so vulnerable.

CLOSE – KARL

Karl is in total panic and tries to scurry on his hands and knees along the floor; anywhere away.

NAZI GHOST SOLDIER

(to Karl)

Du bist es nicht wert den Ring zu tragen. (You are not worthy of the ring.)

The Nazi Ghost Soldier glances around the room looking for a pathetic victim. All the dancers cower in small groups. The Nazi Ghost Soldier spies Luke and licks its lips.

CLOSE – LUKE

LUKE

Why's he looking at me? Why?

The Nazi Ghost Soldier waves its hand and mysteriously PULLS Luke slowly across the floor. The slow drag across the floor builds fear in Luke making it feel like an eternity. He is forced to stand. He SCREAMS and puts his hands up in defense.

LUKE (CONT'D)

Nooooooo.

The Nazi Ghost Soldier waves its hand forcing Karl to stand and walk to its side. Karl resists and struggles but it is no use. Once by his side, the Nazi Ghost Soldier pushes a RIFLE BAYONET in his hand and forces him to hold on.

NAZI GHOST SOLDIER

(speaking to Karl and pointing at Luke)

Töte ihn. ("Kill him.")

KARL

Nein. Nein. ("No, no.")

NAZI GHOST SOLDIER

Zeige dich würdig für dein Vaterland. Töte die schwule Sau. ("Be worthy for the fatherland. Kill the homosexual.")

The Nazi Ghost Soldier takes control of Karl's arms and forces him to STAB Luke with the bayonet.

Luke falls to the floor and curls up in a fetal position SCREAMING.

LUKE

Noooo... I'm a good Mormon boy.
Why?

Karl is forced to STAB Luke a few more times, each time with a sickening THUD; a sound Karl has never heard in person.

NAZI GHOST SOLDIER

Gut. (pronounced with a long
"u")("Good.")

Karl breaks into TEARS and uncontrollable tremors. Other dancers in the room CRY.

KARL

I can't help it. I...

Karl throws the rifle to the floor and puts his hands to his face trying to block out the horrible deed.

CLOSE – NAZI GHOST SOLDIER

The Nazi Ghost Soldier looks for another unworthy victim, pans the room, and spies Bridget.

Bridget is huddled with the other girls of the dance company. She notices its gaze and cowers lower down; hoping to not be seen. All the girls CRY in fear.

NAZI GHOST SOLDIER

Deutsche Hure. ("German whore.")

The Nazi Ghost Soldier waves its hand and Bridget is PULLED SLOWLY across the room emphasizing the cruelty. She CLAWS at the floor hoping to escape the clutches of the Nazi Ghost Soldier.

Once Bridget is at its feet, it levitates her, and takes ballroom dance position with its rotted arms.

Bridget is forced to peer into its ghostly face and rotted skin and bones. Her heart POUNDS and she SHAKES with fear.

BRIDGET

I can't... just can't.

The Nazi Ghost Soldier begins a SLOW WALTZ throwing its head back showing its ghastly rotted teeth. Bridget CRYs and SCREAMS.

BRIDGET (CONT'D)

Let me go. Let me go. Please!

After a few twirls, the Nazi Ghost Soldier lets go of Bridget and, with a wave of its hand, flings her into Karl's arms. For a moment Bridget is relieved.

WIDE SHOT - DANCERS SCATTERED THROUGH THE STUDIO.

It then waves its hand and forces all the other dancers up onto their feet on the dance floor and puts on MUSIC used in the modern number. They CRY out in fear.

NAZI GHOST SOLDIER
(demanding)
Tanze! Tanze! ("Dance. Dance.")

The dancers don't move; not knowing what to do. Yoko and Leslie SOB whereas David doubles over and VOMITS.

NAZI GHOST SOLDIER (CONT'D)
Jetzt, sofort. ("Now.")

The Nazi Ghost Soldier forces the dancers to repeat the section of the dance. They do so reluctantly often falling and stumbling from position. The evil force the Nazi Ghost Soldier uses to make the dancers dance creates much pain and the dancers GRIMACE and MOAN.

Since the dancers are still in their modern costumes (which is basically naked), dancing under the evil force looks more like NAKED PRISONERS BEING MARCHED TO THE GAS CHAMBERS.

CLOSE - LESLIE

Leslie dances piqué turns along the diagonal. The Nazi Ghost Soldier forces NAILS TO POP UP from the floor directly in front of her. Leslie tries to avoid the nails but her continued crying makes it hard to see through the tears.

CLOSE STUDY - NAIL IN FLOOR POPPING UP.

CLOSE - LESLIE APPROACHES THE NAIL.

P.O.V. - NAIL IN FLOOR TOWARD POINTE SHOE.

CLOSE - LESLIE'S POINTE SHOE INCHES FROM THE NAIL.

WIDE ANGLE TO SHOW ALL THE DANCERS.

CLOSE STUDY — LESLIE'S FACE CONCENTRATING ON HER TURNS. SHE SEES THE NAIL BUT CANNOT STOP.

ANGLE — KARL AND BRIDGET

Karl conducts waist lifts on Bridget: up and down, multiple times.

ANGLE — DAVID AND FADI WITH YOKO

David and Fadi hoist Yoko overhead in a split.

ANGLE — MARIA

Maria stands in the middle, slowing rotating.

ANGLE — NAZI GHOST SOLDIER

The Nazi Ghost Soldier enjoys the macabre spectacle and LAUGHS with an DEMONIC SCREECH. It swings its arms to join in as though it was conducting an orchestra.

ANGLE — HELMUT

Helmut, seeing his chance to escape, rushes for the front door.

ANGLE — NAZI GHOST SOLDIER

The Nazi Ghost Soldier sees Helmut flee and, with a nod of its head, makes the front door EXPLODE, hitting Helmut so hard that he is SQUISHED against the brick wall on the other side of the room.

CLOSE — HELMUT SQUEEZED BETWEEN DOOR AND BRICK WALL.

Blood SQUIRTS from his pancaked body. He EXHALES his last breath.

WIDE SHOT — DANCERS DANCING

The explosion disrupts the dancers who attempt to stop what they are being forced to do; but with many unintended results.

CLOSE STUDY AND SLOW MOTION – LESLIE'S POINTE SHOE RIPPING,
ANKLE BREAKING, FALLING.

Leslie hits one of the exposed nails making her twist her
ankle and fall to the floor in agonizing pain.

EXTREME CLOSE – LESLIE FACE SCREAM

LESLIE
Aaaaeeee!

ANGLE – LESLIE ROLLING BACK AND FORTH ON THE FLOOR GRASPING
HER ANKLE WHILE SCREAMING IN PAIN.

ANGLE – KARL AND BRIDGET

CLOSE – BRIDGET'S BARE WAIST.

CLOSE STUDY – WATCH IN SLOW MOTION KARL'S HANDS SQUEEZING HER
FLESH WHILE LIFTING HER.

CLOSE STUDY – GHOSTLY HANDS USING FINGERNAILS TO CUT
BRIDGET'S SKIN FROM ONE HIP BONE TO THE OTHER CIRCLING AROUND
HER BACK.

WIDER JERKY CAMERA CUT SHOWING BRIDGET BEING LIFTED.

Bridget's skin around her waist is weakened by her hip bones
piercing the skin and being so skinny. The Nazi Ghost Soldier
elongates its arm and reaches out and uses its fingernail to
cut Bridget's skin completely around her waist.

CAMERA FOLLOWS BRIDGET'S SKIN SEPARATING AND BEING PULLED UP.

Karl lifts Bridget so hard and quickly that the skin around
her waist separates. Karl's hands push all the skin around
her torso up to under her arm pits.

CLOSE – SLOW MOTION OF BRIDGET'S FACE FEELING PAIN.

CLOSE — JERKY CAMERA CUT OF BRIDGET THRASHING WITH HER HANDS AGAINST KARL'S HAND TYRING TO GET HIM TO STOP

Bridget SCREAMS in extreme pain. Karl drops her to the floor in fright with a THUD.

SLOW MOTION OF BRIDGET AND KARL FALLING TO FLOOR.

CLOSE — NAZI GHOST SOLDIER

The Nazi Ghost Soldier laughs with great pleasure and decides to create unforgettable pain and waives its hand toward an innocent dancer: Yoko.

WIDER JERKY SHOT OF DAVID AND FADI HOLDING YOKO ABOVE HEAD IN A SPLIT.

CLOSE AND SLOW MOTION OF DAVID FALLING AND PULLING ON YOKO'S LEG.

CLOSE — GHOSTLY HANDS HELP PULL YOKO'S LEGS.

WIDER SHOT SHOWS DAVID HAS DROPPED TO ONE KNEE WHILE FADI FALLS FORWARD IN THE OPPOSITE DIRECTION PULLING YOKO'S LEG.

CLOSE AND SLOW MOTION OF YOKO'S LEGS BEING RIPPED OUT OF SOCKET BY THE TWO BOYS AND GHOSTS.

CLOSE — DAVID WITH ONE LEG IN HIS ARMS WHILE FALLING TO FLOOR.

CLOSE — FADI WITH ONE LEG IN HIS ARMS WHILE FALLING TO FLOOR.

CLOSE AND SLOW MOTION OF SURPRISE AND PAIN ON YOKO'S FACE.

She SCREAMS from the intense pain.

JERKY CUT OF YOKO FALLING AND SCREAMING.

YOKO
AAAeeee!!!

CLOSE STUDY AND SLOW MOTION OF YOKO'S TORSO FALLING TO FLOOR, HITTING FLOOR, SMALL BOUNCE, FLAILING HER ARMS, AND SCREAMING LANDING FACE FIRST.

When her torso hits the floor, she falls face forward using her arms to protect her face from smashing into the floor. Yoko using her arms to push up her torso yet with no legs paints a macabre picture.

WIDE - THE ENTIRE CARNAGE OF DANCERS AND BLOOD.

ANGLE - NAZI GHOST SOLDIER

The Nazi Ghost Soldier moves around to better witness the carnage. It looks at its ring and YELLS out a unearthly HOWL.

WIDE - ALL THE CARNAGE

Maria kneels down to hold Leslie. They both SOB uncontrollably.

Bridget and Yoko, barely alive, bleed profusely from their wounds. They MOAN with dying pain.

CASE STUDY - YOKO PUSHING HERSELF UP WITH HER ARMS, LOOKING TOWARD KARL, AND SCREAMING BEFORE DROPPING FACE DOWN IN THE BLOOD.

ANGLE - BLOOD PULSATING OUT OF YOKO'S HIP SOCKETS.

ANGLE - KARL

Karl looks at his hands in disbelief at what he did to Bridget. His hands and body are COVERED with blood.

ANGLE - DAVID AND FADI

David and Fadi, stunned, don't know what to do. They THROW DOWN THE LEG IN THEIR HANDS. Blood covers their entire body. They cannot move since they are frozen in spot by the evil force.

ANGLE - NAZI GHOST SOLDIER

The Nazi Ghost Soldier, waves its hand and a LAMP FLIES out of the office.

Bridget's skin is completely ripped off her torso. She SCREAMS in agonizing pain. The skin is wrapped around the lamp shade and the light comes on— illuminating the bloody skin. The Nazi Ghost Soldier finds this extremely funny and morbidly LAUGHS making the human-skinned lamp dance around the group. (Human skin lamp shades were produced in the concentration camps.)

ANGLE — BRIDGET AND YOKO

Bridget and Yoko MOAN and stop moving as they bleed to death.

KARL
(keeling next to Bridget)
No, no, I couldn't have.

The Nazi Ghost Solider pushes the bayonet into Karl's hand.

NAZI GHOST SOLDIER
(looking toward David)
Töte den Juden. ("Kill the Jew.")

KARL
Nein, nein, kein Töten mehr. ("No,
no, no more killing.")

NAZI GHOST SOLDIER
Jetzt! ("Now.")

The Nazi Ghost Solider forces Karl to approach David who is restrained in his spot by the evil force. Karl haltingly steps toward David fighting with all his might to not kill him. He raises the rifle ready to stab David to death with the bayonet.

DAVID
No, Karl, you don't have to do
this!

KARL
It's controlling me. I can't stop.
Ugh.

Leslie and Maria cry out.

LESLIE, MARIA
Stop Karl, stop!

THE RADIATOR HEATER OVERHEATS AND BLOWS CLOUDS OF STEAM.

THE FIREPLACE ROARS INTO LARGE FLAMES RACING UP THE FLUE.

EVERYTHING FREEZES. ALL ACTION STOPS.

CAMERA SWEEPS AROUND THE ROOM AS TIME STOPS.

ANGLE — GHOSTLY FIGURES EMERGE FROM THE BRICKS OVER THE FIREPLACE.

EVERYTHING UN-FREEZES AND ACTION RESUMES.

The entire building RUMBLES and many bricks FALL to the floor.

Bricks come TUMBLING DOWN from around the fireplace like a small avalanche. The FIREPLACE CHANGES SHAPE AND MORPHS to resemble the ovens used in the concentration camps. The heavy metal door is open revealing a HELLISHLY HOT FIRE.

Two GHOSTS from the concentration camps emerge from the bricks and float just above the floor. Their eyes glow red (matching the look of the ghost seen in the dressing rooms). They are dressed in prison uniforms and are emaciated. The MALE GHOST wears a pink armband with triangle and has a yellow Star of David on his breast pocket. The FEMALE GHOST wears a black arm band and a yellow Star of David on her breast pocket.

One of the Ghosts waves its hand which makes Maria FLOAT to the top of the oven door where she stands like a magistrate in a court room.

ANGLE — MARIA

Maria's EYES ROLL BACK into her head then GLAZE over. She is in a trance controlled by the two Ghosts. The two Ghosts stand at her side like sentries.

Maria speaks in a wispy yet commanding ghostly voice.

MARIA
(in her ghostly voice)
STOP!

FULL SHOT — KARL, NAZI GHOST SOLDIER, MARIA

Karl stops in his tracks and freezes being pulled by the two spirit forces.

NAZI GHOST SOLDIER
 Du Schlappschwanz. Wir Nazis sind
 hier noch in Kontrolle. ("You
 weakling. Nazi have control here.")

Karl advances his bayonet and touches David's torso but abruptly stops. Then, he is pulled away by the power of the Ghosts and allowed to drop his arm.

NAZI GHOST SOLDIER (CONT'D)
 (screaming)
 Töte das dreckige Judenschwein.
 ("No. Kill the Jew.")

Karl's arm is jerked upward and almost stabs David.

MARIA
 (in her ghostly voice)
 STOP!

One of the bricks from the fireplace FLY across the room and hits the Nazi Ghost Soldier's leg bone SHATTERING it. The Nazi Ghost Soldier SCREAMS and falls to its knees.

Then another brick flies across the room hitting the Nazi Ghost Soldier's arm shattering it into pieces; it SCREAMS.

NAZI GHOST SOLDIER
 (surprised)
 Was zum Teufel soll das? ("What are
 you doing?")

MARIA
 (in her ghostly voice)
 We are the souls of innocent
 millions that you murdered. You
 have no power here. Nazi's must
 completely die.

ANGLE - BRICKS

MANY MORE GHOST FACES emerge from the bricks in the building.

The Nazi Ghost Soldier is distracted by the attack, drops its control over the dancers, and David and Fadi rush over to Leslie and carry her away to a corner of the room.

Karl, freed from the control by the Nazi Ghost Soldier, turns and uses the bayonet on it. Being mostly a ghost, the bayonet passes right through and has no effect. Karl then aims to knock out more of its bones. The bayonet smashes against many of its bones. The Nazi Ghost Soldier waves its arm and FLINGS Karl across the floor. Karl joins the other survivors.

MARIA (CONT'D)
(in her ghostly voice)
Enough! You are condemned to
everlasting hell.

Bricks fly from all directions of the room at the Nazi Ghost Soldier. It SCREAMS. It's bones and skull are SHATTERED across the floor. More bricks fly and CRUSH and GRIND the bone fragments to a fine powder.

The ring drops from the Nazi Ghost Soldier and rolls in front of Karl.

All that is left is the ghostly figure of the Nazi soldier.

A WIND sweeps all the bone powder into a TORNADO reaching to the ceiling.

Loose objects around the room are pulled into the tornado.

CLOSE UP FADI, DAVID, LESLIE, AND KARL'S FACES BEING FEARFUL AND EXHAUSTED.

The WIND BATTERS doors and windows.

Flashes of LIGHTENING flood through windows.

David and Fadi hold onto each other. Karl helps Leslie hold onto the ballet barre to stop from being sucked up into the tornado.

All the windows BLOW out in a massive EXPLOSION of glass. More of the brick walls COLLAPSE. The room seems ready to explode. Just then, a single fire SPRINKLER COMES ON above the center of the room giving the ghoulish impression of being in a Nazi gas chamber.

ALL THE DANCER'S BODIES GLISTEN IN THE SPRINKLER WATER.

CLOSE UP FADI AND DAVID'S FACE COUGHING AND SPITTING.

FADI AND DAVID
Cough. Spit. We're going to die! I
love you.

ANGLE - CEILING

The ceiling EXPLODES open to the sky allowing the tornado to disperse the bone powder high in the atmosphere to never be seen again.

ANGLE — MARIA AND NAZI GHOST SOLDIER

MARIA
 (speaking in her ghostly
 voice)
 There is nothing left of you but
 your murderous hate. Now cease to
 be for all eternity.

GHOSTLY HANDS EXTEND from bricks all around the room to GRAB the Nazi Ghost Soldier. They PULL in all directions making it expand.

NAZI GHOST SOLDIER
 Nein! Nein! ("No. No.")

Slowly it keeps expanding up through the open ceiling until it completely expands into the nothingness.

ANGLE — MARIA

Maria redirects her attention to David, Fadi, Leslie, and Karl.

MARIA
 (in ghostly voice)
 Your friends shall join our loving
 community for all times.

A contingency of Ghosts from the concentration camp-- both adults and children-- march from the brick walls and solemnly surround the dead bodies of Bridget, Yoko, Luke, and Helmut. They lift the bodies and slowly walk them to the fireplace. One-by-one the bodies are floated into the furnace with dignity.

David, Fadi, and Leslie WEEP.

Karl tries to follow Bridget into the oven. Maria stops him.

MARIA (CONT'D)
 (speaking directly to
 Karl)
 What shall it be Karl? The path of
 hate and murder or a life with
 loving friends?

KARL
 I didn't know how much she meant to
 me... or all my other friends...
 Please...

Karl falls to his knees and weeps.

Maria floats down to the floor to join the other survivors.

WIDE ANGLE SHOT OF ALL THE DESTRUCTION AND SURVIVORS IN TIGHT GROUP.

A peace and quiet comes over the scene.

ANGLE - KARL

Karl notices the Nazi ring that rolled in front of him. He becomes extremely ANGRY and picks up the ring, cocks his arm back, and prepares to throw the ring out toward the cemetery.

MARIA

Don't... Karl... We have to utterly
destroy the ring.

Ghostly figures of Bridget, Yoko, Luke, and Helmut emerge and join with the Male Ghost and Female Ghost. They form a circle with all the living survivors. Maria takes Karl's hand that holds the ring and places it in the center of the circle.

MARIA (CONT'D)

Here. Let us all hold the ring and
remove its power.

All of them- ghosts and living survivors- hold the ring.

MARIA (CONT'D)

Think of the love we have for each
other.

CLOSE STUDY - KARL AND GHOST BRIDGET; DAVID AND FADI; LESLIE AND GHOST HELMUT; YOKO; LESLIE; MARIA

The ring MELTS with drops of metal to the floor and is absorbed into the cracks between the wood. It exists no more.

CLOSE - MARIA

Maria is released from her trance.

CLOSE - BRIDGET'S GHOST AND KARL

The ghostly figure of Bridget turns to Karl. He looks up with hope. Bridget caresses his face and gives him a kiss.

KARL

I'll never hate again... never... I was so wrong. Ich liebe dich. Ich liebe dich wirklich über alles in dieser Welt. ("I love you. I love you over all others.")

Ghostly Bridget gives Karl one more kiss and disappears. All the other ghosts fade back into the bricks.

The room is SILENT.

A few of the dancers locate their dance bags and put sweats over their wet naked bodies.

Light cold rain drifts through the open ceiling.

Karl puts his shoulder under Leslie's arm. Fadi also places his shoulder under Leslie's other arm. Together, they help Leslie limp toward the blown out front door.

David holds Fadi's free hand. The four of them escape the tragic and horrifying scene.

FOLLOW - MARIA

Maria follows right behind. At the doorway, she stops and picks up a brick. She turns to face the destruction.

MARIA

(quietly)

I honor your memory. We will never forget.

She puts the brick down and exits through the doorway.

EXT. ARIEAL VIEW DANCE STUDIO - DAYS LATER

Bull dozers push down the remaining walls of the building, scoop up bricks, and put them in dump trucks.

Dump trucks full of bricks drive away onto highway.

EXT. CONSTRUCTION SITE - DAY

Workers use the bricks on a new construction site.

CLOSE UP OF BRICK WITH "T" INSIGNIA BEING CEMENTED IN PLACE.

End

Synopsis by:

Chuck Stewart and Wolfgang Klotz, Authors

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Bricks — The Terror of Treblinka

15. Although the camp was mostly destroyed, some remnants remain such as these gas chamber walls.



At the end of World War II, most Nazi concentration camps were completely destroyed, and all evidence of their existence scraped from the ground. Treblinka was notorious for the number of people exterminated in the gas chambers and cremated in its ovens, yet its existence was completely erased. Think of the horror these bricks witnessed and the innocent souls they now possess!

Where Did the Bricks Go That Were Used to Construct the Gas Chambers and Ovens?

Bricks and other materials from the concentration camps were used for rebuilding Germany after the war. They were used in building, bridges, roads, and more. *Bricks* take place in 1983— fifty years after Hitler was named Chancellor of Germany at a small and isolated brick building that is used as a dance studio. Many strange happenings occur on the anniversary of Hitler's rise to power that lead to a battle between good and evil with the dancers caught in the crossfire. The ghosts of tortured souls haunt the bricks; some seeking revenge and all seeking justice.

Unique Advantages with this story:

1. Because the bricks are used over and over, the story is set up for many sequels.
2. The use of dancers in this first movie brings in an inherent level of erotic images with the young, almost naked dancer bodies.



Totenkopfring
("Death's Head"
Nazi S.S. Ring)