

"THE ARCHIVIST"

Written by

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FADE IN:

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

ECU - TALL WOMAN'S LEGS WALKING

An elegant tall woman, ELKE HESTER (25), strides down a long underground tunnel. There are several cell doors on each side of the tunnel giving the impression that the space is a dungeon.

Nazi soldiers stand guard outside certain cells and salute the woman as she passes them. Elke is wearing an SS officer Nazi uniform.

She stops in front of one of the cell doors. An ADMINISTRATOR is seated at a table in front of the cell. He has paperwork on his desk. Elke takes a pen and signs one of the sheets.

ADMINISTRATOR  
(in German)

Your tie is crooked, Ms. Hester.

Elke ignores her crooked tie and takes off her hat and lets her long, flowing blonde hair fall across her shoulders. Elke flips her hair and unbuttons her blouse to expose her ample cleavage.

ELKE  
(in German)

Does that work better for you?

The administrator is speechless and stunned by the bombshell. Elke opens the door to the dungeon cell and enters.

INT. DUNGEON TORTURE CHAMBER - NIGHT

There is a CAPTIVE MAN tied to a transverse wooden cross in the center of the dingy dungeon chamber. There is a spotlight on the captive man, and he is wearing an Allied soldier uniform.

Elke approaches the captive man. She rips open his shirt.

Elke fondles the captive man's exposed chest. She takes her gloves off and then slaps the man across the face with them. She has a subtle yet distinct German accent.

ELKE

Are you flirting with me, American pig?

The captive man refuses to speak. Elke takes her heeled boot and pushes it into the man's navel. The man winces and groans.

ELKE

No so mighty without big guns, no?

Elke presses herself against the captive man and reaches down to grab his crotch.

ELKE

What's this? Not standard issue, I don't think. Let me unholster it.

Elke unbuttons the captive man's pants and pulls them down across his thighs thus exposing his manhood.

ELKE

(in German)

Circumcised.

(in English)

A waste to endow a man so... a man of such impure stock. *Mischling*.

Elke steps away from the captive man and turns to a long dark mirror on the far wall of the dungeon. She buttons up her blouse and straightens her skirt.

ECU - TORTURE TOOLS ON TABLE

Elke approaches a table behind the cross that has a variety of gruesome-looking tools presumably designed for torture. She picks up sharp shears and runs her fingers across the blades seductively.

ELKE

Prisoners are not allowed weapons.  
We must protect the Fatherland.

Elke stays behind the captive man and reaches around the transverse cross as she runs her hands down his body, bringing the shears closer to his groin.

ELKE

We must honor our one true *Fuhrer* -  
*Himmstier* the heavenly beast.

Elke looks down to perform the castration. The captive man shuts his eyes and cries out in pain. What Elke is doing to the captive man is obscured from view in the long mirror on the wall.

TRANSITION - PASSING THROUGH FROM DUNGEON SIDE OF MIRROR

The long mirror is a two-way mirror. On the other side of the mirror a camera crew is recording what Elke is doing to the captive man.

INT. DUNGEON DIRECTOR BOOTH - NIGHT

The camera crew is seen from behind and their faces are obscured. The director and his camera operator are not dressed in Nazi uniforms, in fact, they are dressed in regular modern-day clothing. The film equipment is contemporary and hi-tech.

A script supervisor is sitting near the director marking up a screenplay. She pulls her modern cellphone out to receive a text.

The audio technician walks around from the far side of the room and toward the door to the director booth. He takes off his earphones and is wearing a Pink Floyd "The Wall" t-shirt.

The crucified man is heard screaming in the next room.

TRANSITION - THE WALL SHIRT TO TIM ROSE YAWNING

A closeup of the screaming head from the Pink Floyd t-shirt transitions to the gaping maw of Tim Rose yawning while driving.

INT. ROSE'S CAR - DAY

TIM ROSE (38) is driving his unexceptional sedan down a New England rural highway.

EXT. MERIDEN RD HIGHWAY - DAY

The rural highway is not busy, but a few cars pass Rose going the other direction.

INT. ROSE'S CAR - DAY

Rose reaches for a cup of cold coffee in the well of the passenger's side door. He drifts into the other lane. A car passing him leans on the horn alerting Rose.

Rose is nonchalant regarding his inattentive driving. He sips the cold coffee and grimaces at the bitter taste.

EXT. MERIDEN RD HIGHWAY - DAY

A county police cruiser is parked cleverly in shadows on the side of the highway.

INT. DEPUTY CRUISER - DAY

A county DEPUTY (35) sits in her cruiser on the side of the highway. Rose passes the cruiser going over the speed limit.

The deputy was playing solitaire on the dashboard. As she pulls away to chase Rose, the cards fly off the dashboard with most landing on the passenger seat but a few falling out the window and onto the road.

ECU - JACK OF DIAMONDS ON ROAD

INT. ROSE'S CAR - DAY

Rose notices the police cruiser and realizes he is driving too fast.

ROSE

Jesus Fuck!

Tim Rose pulls over and parks on the side of the rural highway.

The deputy is approaching the driver's side door. The deputy casually taps on the window and Rose rolls it down.

DEPUTY

Are you a cheetah, sir?

ROSE

Pardon me?

DEPUTY

Meow.

Rose finds the deputy's manner odd and furrows his brow.

ROSE

Uh, no. I'm not a "cheetah".

DEPUTY

Mind telling me why you were going  
so damn fast then?

Rose appears relieved that the deputy was not asking a trick question that had no answer.

ROSE

Look, officer.

DEPUTY

Deputy.

ROSE

Right. Well... you don't understand  
but...

DEPUTY

I don't have to understand, sir.  
That's what my radar gun is good  
for. It "understood" you going  
twenty over the posted limit.

ROSE

I understand.

DEPUTY

Oh, that's good. So, we're on the  
same page then.

The deputy takes off her sunglasses.

ROSE

I'm late for a very important  
meeting. I guess I just drove too  
fast, instinctively.

The deputy is nodding her head affirmatively.

DEPUTY

And I'll write you a ticket then...  
instinctively.

Rose bites his tongue.

DEPUTY

License and registration form please.

Rose reaches into the glove compartment and pulls out the registration. He reaches into his back pocket and pulls his driver's license free. He hands them to the deputy.

ROSE

I'm in a bit of a hurry, offic...  
deputy.

DEPUTY

I'm not in a hurry.

ROSE

(groveling)

Right. Absolutely.

DEPUTY

Strange place for a business  
meeting. Hogg's Hollow? Who are you  
meeting around here?

ROSE

Val Sonattah... the movie director.

The deputy stops scrutinizing the IDs and looks straight at Rose. She promptly gives him back his IDs and puts her sunglasses back on.

DEPUTY

That's fine then. Off you go.

Rose's jaw drops slightly, and he is noticeably shocked that the deputy is not going to write him a ticket after all.

ROSE

Thank you.

Rose rolls up his window. The deputy begins walking back to her cruiser. Rose continues down the rural highway.

CUT.

INT. SONATTAH ESTATE PRIVATE SCREENING ROOM - DAY

ECU - "THE END" TITLE CARD ON MOVIE SCREEN

The final frame of a movie is showing and then the lights come up in a private movie theater.

Esteemed film director, VAL SONATTAH (55), and university Dean, CLAY IRWIN (65), are sitting next to each other in an otherwise empty theater. Sonattah stands and Irwin gets up to shake Sonattah's hand.

IRWIN

Truly honored, Mr. Sonattah. Truly.

SONATTAH

Val. I don't work for a living because I love what I do, but still men of good taste should always address each other on a first name basis, wouldn't you say?

IRWIN

Yes, of course. Val.

Val Sonattah begins walking toward the aisle. Clay Irwin follows.

SONATTAH

So, Clay, tell me what you thought of my new film. Dying to know what a man of your esteem would think of this little picture.

IRWIN

I'm no film critic. It reminded me of some Bergman films I watched as a kid. Very provocative. Arty.



SONATTAH

Ah, Bergman. Interesting comparison.  
High praise - I thank you.

Sonattah and Irwin stand in the aisle. There is a table with snacks beside the aisle. Sonattah pours a coffee for Irwin and offers it to him. He politely accepts the mug.

IRWIN

Yes, but it isn't mainstream really is it? Not like what you are known for these days?

SONATTAH

That's a numbers game, my dear Clay.

IRWIN

How do you mean?

SONATTAH

I have won Oscars, Golden Bears, even a Tony. I have broken box office records. But, those films are not art. They aren't even films.

IRWIN

That's a bit strong...

Sonattah chuckles at Irwin's discomfort. Sonattah pats Irwin's shoulder.

SONATTAH

Real filmmaking is about taking risks. Doing something no one has ever done before... or even dared to think to do. That is real art.

IRWIN

Well, this new film of yours is certainly artistic... if not, a little esoteric... if I may be so bold.

Sonattah begins leading Irwin up the aisle toward the exit to the private theater.

SONATTAH

Be bold, my dear man. Be true! I have wasted a tremendous amount of time working to satisfy the idea of a reputation - what it is to be a great film director.

IRWIN

And what should you have done?

Sonattah stops and turns to Irwin.

SONATTAH

Been a great man.

INT. SONATTAH ESTATE INDOOR POOL - DAY

The pair exit the private theater and enter an extravagant indoor pool area.

IRWIN

Well, this new film is off-brand, I suppose. But, if anyone could pull it off it would be Val Sonattah.

SONATTAH

You're too kind.

Irwin stops and looks at his wristwatch. He appears annoyed.

SONATTAH

And what of your fine colleague, Mr. Rose? Do you think he got lost along the way?

IRWIN

(annoyed)

I have to apologize for Tim. I'm sure he has a reasonable excuse for insulting you like this.

SONATTAH

Don't think twice about it. These back roads upstate are like an underground dungeon. Easy to lose one's bearings.

Sonattah is leading Irwin outside through large french doors at the end of the indoor pool area.

EXT. SONATTAH ESTATE STABLES - DAY

Sonattah keeps horses at his estate. There is a large fenced-in field beside the stables. There is an even larger barn not far from the newer stables.

IRWIN

I don't want you to get the wrong impression from Tim's tardiness.

SONATTAH

How do you mean?

IRWIN

Well, there was quite a celebration at the college when we learned that Val Sonattah would be donating his entire works for our curation and exhibition. It was a bit of a coup.

SONATTAH

Yes, well. I have fond memories of my alma mater despite beginning my film career out West. This is home now, so it seemed appropriate to keep my archival work close by.

IRWIN

And we at the university are very thankful indeed.

Two horses gallop past Sonattah and Irwin. The horse riders are dressed in formal riding gear. The riders have a distinctly Aryan look and one of the female riders could pass for Elke if she were older.

The riders stare at Sonattah and Irwin in silence as the horses go from galloping to trotting. Their serious look appears to unnerve Clay Irwin.

CUT.

EXT. SONATTAH ESTATE FRONT GATES - DAY

Rose is pulling up to the mansion that is central to the Sonattah estate. He parks and exits the car.

Rose approaches the massive front doors of the mansion. He notices that a few dozen meters off to the side, CLYDE the butler, is holding the leash of three oversized Caucasian sheepdogs. Clyde does not call out to Rose.

As Rose is about to knock on the door, the doors swing open mechanically. Rose is surprised but enters.

INT. SONATTAH ESTATE MAIN LOBBY - DAY

Rose looks around the spacious lobby of the mansion. There are statues and expensive art pieces decorating the room. One art piece piques Rose's interest and he approaches it.

The artwork is very large starting at the bottom of the wall and extending more than seven feet high. Rose examines the artwork and realizes that it is a door.

Rose pushes on the frame of the artwork, and nothing happens. He looks around nervously and then pushes harder. The artwork pushes in revealing a doorway.

ROSE

Pop art...

Rose looks through the doorway and realizes he is at the top of a stone staircase. He descends the stairs.

INT. DUNGEON UNDERGROUND TUNNEL - DAY

Rose gets to the bottom of the stone staircase and discovers the unbelievably long dungeon tunnel. The end of the tunnel is barely visible. The tunnel seems to be on a downhill grade.

The tunnel could easily stretch one mile in length. There appears to be dungeon doors on each side of the hallway all the way down its length as far as Rose can see.

ROSE

Oh... kay...

Rose walks down the tunnel to the first door on the right. Most of the dungeon doors have bars on small windows at the top of the door. Rose peers through the bars and notices a

locker room with Nazi uniforms littering the benches and hanging over locker doors.

Rose is noticeably unnerved by the display and puts his hand on the handle to the door. Just as he is about to open the door to the locker room, he hears a dungeon door start to open further down the tunnel.

Rose quickly runs back to the stairs and ascends.

INT. SONATTAH ESTATE MAIN LOBBY - DAY

Rose exits the stone stairwell and pulls the door-painting shut with some effort.

Rose straightens himself out and tries to appear as if he hasn't been prowling. Just as he is about to move away from the door-painting, Sonattah and Irwin round the corner deep in conversation.

SONATTAH

Ah! There he is. Mr. Rose.

Irwin is noticeably annoyed with Rose as well as embarrassed.

IRWIN

Yes, Tim. Glad you finally found the place.

Rose steps forward to shake Sonattah's hand.

ROSE

Oh God... I'm so sorry. I really don't know what to say. One of your local cops pulled me over for speeding. A bit infuriating really.

SONATTAH

Well, you're with us now. That's what counts.

Clyde the butler enters the lobby area and nods at Sonattah.

SONATTAH

I am very sorry, Mr. Rose, but you will have to excuse me. I am sure  
(MORE)

SONATTAH  
(continuing)

that the illustrious Dean can bring  
you up to speed.

Sonattah walks over to Clyde. Clyde hands Sonattah a large metal key. Dean Irwin attempts to add a few remarks before Sonattah runs off to his next appointment.

IRWIN

And just to finish the point. As benefactor to our media archive we will prepare all the pertinent tax credit receipts you are entitled to.

SONATTAH

Well, the AFI seems concerned that the university may not have the staff and resources to handle my collection. But, of course their hopes were dashed when I chose you...

IRWIN

And we are greatly appreciative for that.

SONATTAH

I'm sure you will handle everything with the utmost professionalism, due diligence, and care.

Sonattah puts his hand across his heart sympathetically.

SONATTAH

Such is what I expect from my alma mater.

IRWIN

Of course.

SONATTAH

I'm sorry we did not get a chance to become better acquainted, Mr. Rose. Perhaps, another time.

Sonattah walks over to Irwin and Rose to shake hands with them.

IRWIN

Thank you again for the wonderful  
tour. I will not forget it.

Sonattah is gracious but leaves the lobby in silence.

Rose is transfixed by the ominous figure of Clyde the butler.  
Irwin is looking at Rose with contempt. Irwin approaches the  
front door.

IRWIN

Well, you botched that nicely.

Clyde walks over to the pair and leads them to the front door  
to let them out.

EXT. SONATTAH ESTATE FRONT GATES - DAY

Irwin and Rose walk toward their cars. Rose is looking at a  
mosaic on the ground in the parking area at the front of the  
estate.

ROSE

What is that?

Rose is pointing at a black sun depicted at the center of the  
mosaic.

IRWIN

(proudly)

Well, if you had been anything other  
than a footnote this afternoon, you  
might have learned that this is the  
Sonattah family crest.

ROSE

A black sun?

IRWIN

No.

(pause)

A wheel cross. The Sonattah family  
were originally weavers from north  
Italy.

ROSE

So, an artist at the film cutting table is likely a hereditary trait.

IRWIN

Indeed.

Irwin stares at Rose for a moment recognizing that although Rose appears scatterbrained, he has a keen mind for detail.

Rose is unnerved by the family crest which has a swastika-like pattern.

Irwin enters his sporty BMW while Rose is still examining the mosaic. Irwin drives past Rose with the window unrolled.

IRWIN

Better follow me back to the city.

Irwin drives off and Rose appears insulted and annoyed. Rose gets in his car and follows behind Irwin who drives deliberately slow at first in a demeaning manner.

CUT.

EXT. ROSE'S HOUSE - DAY

Tim Rose is pulling up to his bungalow in a quaint residential neighborhood in the small New England city.

INT. ROSE'S HOUSE - DAY

Rose enters his house and puts his car keys on a stand at the front door.

INT. ROSE'S LIVING ROOM - DAY

Rose's living room has stacks of books, papers, and metal film cases lining the walls. The piles appear organized but the room functions as a workspace despite the recliner, coffee table, and entertainment center crowding the space.

Rose enters his kitchen. He comes back to the living room with a coffee mug. He sits in the recliner and exhales deeply.

Rose's cellphone rings. He answers it.



IRWIN (O.S.)  
Clay Irwin here.

ROSE  
Yes?

INT. IRWIN'S BMW - DAY

Irwin is still driving.

IRWIN  
Tim, do me a favor. Draft a short  
letter of apology for Mr. Sonattah.  
And send it to my assistant. Our  
office can forward it on your  
behalf.

INT. ROSE'S LIVING ROOM - DAY

Rose sits up in the recliner and puts down his coffee mug on  
the table beside him.

ROSE  
You're joking, right?

IRWIN (O.S.)  
No. Don't think so.

ROSE  
Well, I didn't sense he was upset  
by anything.

IRWIN (O.S.)  
What you did was very rude.  
(pause)  
You hear me?

Rose is biting his tongue.

ROSE  
Yes. Fine. You'll have it some time  
tomorrow.

Irwin has ended the call. Tim puts his phone down and leans  
back in his recliner and closes his eyes.

FADE OUT.

FADE IN:

INT. WALLY'S BOWLING ALLEY - NIGHT

ECU - MAKING A CORNER PIN SPARE

The black bowling ball approaches a lone standing pin and knocks it back into the gutter.

Rose is drinking beer at the bowling alley with his two close friends SAM and NEIL. The friends are trying to embrace Rose and toast him. Rose seems humble and uncomfortable.

NEIL

Five years ago, my old friend, Tim Rose here was living a seven-ten split in life. But now's he's a Thanksgiving turkey. I'm happy for you bro. Truly.

The friends click their beer bottles and take swigs. Neil goes up to the lane to bowl his frame.

SAM

This is great, Tim. If you're archiving all Sonattah's work for the university you'll be able to write a book on it and finagle a big publishing deal. Don't you think?

ROSE

I could see Dean Irwin finding some way to block something like that.

NEIL

Buddy... c'mon. This is time to celebrate. No more of this shit about Clay Irwin. Something is finally happening at that rinky-dink college of yours.

ROSE

Well... it's kind of a top-rated school in the northeast actually.

NEIL

Dinky department then.

ROSE

It is a small media department I guess. It will be a ton of work.

SAM

It's good for you. A good distraction. Right, Neil?

Neil finishes bowling his frame. He walks over to Rose and puts his hand on Rose's shoulder.

NEIL

Of course. It's great. Put all that other stuff behind you. With Susie. You know?

Rose looks at the ground and is uncomfortable hearing the name mentioned. Sam tries to change the subject.

SAM

Hey... so Sonattah. Tell us about it. Must be some place. I've seen photos online. Geez, what a place.

ROSE

God yeah, Sam. It's the biggest place I've ever been in. I mean a house where people live at least.

Neil signals a female SERVER (25) for more beers.

ROSE

His lobby is literally bigger than my entire house.

SAM

What about the stables. I read he has a lot of horses.

NEIL

Oh yeah, dude loves horses. Remember in Iron Clad... that scene?

ROSE

He won an Oscar for that movie.  
Youngest director to win the honor.

SAM

So, what about the horses then. Does  
he keep any up there?

The server brings another round of beers. Neil cracks his and  
begins drinking.

ROSE

Ok, so that's the bad news that I  
hadn't got to yet.

Sam is listening attentively, and Neil acknowledges some  
people he knows a few lanes over with a friendly wave.

ROSE

I didn't get the full tour.

SAM

Oh shit. Why not?

ROSE

Got pulled over for speeding. Showed  
up late.

SAM

Damn, Tim. Sorry to hear it.

NEIL

Irwin must have been shitting  
bricks.

ROSE

Worse than that... he told me to write  
a letter of apology to Sonattah.

NEIL

Fucking dickhead.

SAM

Did you?

ROSE

I said I would, but that was yesterday I should have sent it.

SAM

He didn't ask about it?

ROSE

I'm hoping he reconsidered and just forgets about it.

SAM

Hopefully.

NEIL

Forget the letter. Focus on all that Sonattah footage you will get to go through. Maybe outtakes from Heavenly Beast. You'd have to show me if you find any. Love that movie.

SAM

Neil... Heavenly Beast is like the powder blue leisure suit of his collection.

NEIL

I'll leave you black and powder blue if you put down that movie.

SAM

Sorry I said anything.

NEIL

I lost my virginity with that movie playing in the back.

SAM

You know... that explains a lot.

ROSE

I'm more interested in his early stuff. The Gorefest era. Before the mainstream success.

SAM

I like Forget Me Nots. Great tragic  
love story. Modern day Romeo and  
Juliet.

Sam sees the server moving past him. He grabs her and does a  
little dance with her. She seems to know him and cooperates.

SAM

Every scene was magic...

The young woman is comfortable entertaining Sam's antics.

SAM

...every shot.

The server breaks free to continue her rounds. Sam blows her  
a kiss.

SERVER

One too many shots... seems like.

CUT.

EXT. WALLY'S BOWLING ALLEY - NIGHT

People are spilling out of the bowling alley and onto the  
street. Rose, Sam, and Neil emerge from the front doors. Neil  
is quite drunk and talking with acquaintances and strangers.

Rose and Sam are walking together down the street past Neil.

ROSE

Can I tell you something about Val  
Sonattah's place that was really  
weird.

SAM

Shoot.

ROSE

When I first got there. I was alone  
in the lobby of his house. I found  
this secret passage.

SAM

Secret passage?

ROSE

Yeah. And it went down to this tunnel that was incredibly long.

SAM

Sounds like a movie.

ROSE

Just listen. There was a room. Like a locker room or something. But, all the clothes were old Nazi uniforms.

SAM

So?

ROSE

Well... don't you think that is pretty weird?

SAM

For Val Sonattah? Not really. It's props for a movie.

ROSE

How do you know?

SAM

Well, what else would it be?

Sam notices that Rose is uncomfortable. Neil runs past the pair and has his arms out like an airplane. Neil is drunk and enjoying himself.

Sam stops Rose from walking.

SAM

Tim... don't do this again, ok? You went through the Susie stuff. It's over. Leave it in the past and whatever you do don't fuck up this golden opportunity.

Rose nods.

SAM

You promise?

ROSE

Yeah.

Sam accepts the promise and puts his arm around Rose's shoulder. They continue walking down the street and meet up with Neil who has stopped three attractive women that are coming out of a bar.

CUT.

INT. UBER TAXI - NIGHT

The three friends are in an Uber taxi and Neil is hanging out the window sick. Rose taps on the driver's shoulder.

ROSE

Can you pull over for me right here,  
please?

The driver pulls over to let Rose out.

SAM

What's up?

ROSE

Forgot something at my office.

SAM

You want us to wait?

ROSE

No, I'm good. I'll walk it.

SAM

Alright then.

(pause)

Tim... again congrats buddy.

Rose acknowledges Sam. The Uber taxi drives off.

EXT. ENTRANCE TO COLLEGE CAMPUS - NIGHT

Rose is at the entrance to the university. He walks across campus. There are a handful of students hanging out.

EXT. MEDIA BUILDING - NIGHT



Rose approaches the media building on campus. The building is dark and empty.

INT. MEDIA BUILDING - NIGHT

Rose is walking down the hallway of the media building. He approaches his office.

INT. ROSE'S OFFICE - NIGHT

Rose enters his office. There are boxes and film reels everywhere, but the space is much less cluttered than his living room at home.

Rose has several computers on desks, as well as a Steenbeck platter table for film editing centrally in the room. The walls of the office are lined with movie posters.

Rose turns on one of his computers and the screen lights up his face in the otherwise darkened space.

He opens a word document and begins composing a letter to Val Sonattah. It seems to be a humble letter of apology - *"Dear Mr. Sonattah, This is a humble letter of apology regarding the other day and your gracious invitation for a tour at the Sonattah estate..."*

Rose stops writing for a moment and there is silence. Then, there is a knock at his office door. Rose is surprised.

Rose opens the door to his office and the JANITOR is in the hallway.

JANITOR

Oh, Mr. Rose. I thought you might have been a prowler or someone.

ROSE

No, no...

Rose pauses forgetting the janitor's name.

JANITOR

Keith.

ROSE

No, sorry Keith. Yes, I just realized I had forgot something.

JANITOR

Oh, no trouble at all. Just making sure none of the students are trying to steal those exam questions, you see.

Rose taps his nose.

ROSE

Looking out for us, are you Keith?

JANITOR

Yes sir. I know all about cheating. I've had five very successful marriages.

Rose has suppressed laughter. He looks back at the computer screen and decides to walk away from finishing the letter of apology.

INT. MEDIA BUILDING - NIGHT

Rose leaves his office and locks the door.

ROSE

Thanks for being on the lookout. And again, sorry about the scare.

JANITOR

Not at all. You have a good night, Mr. Rose.

Rose walks past the janitor and exits the building.

CUT.

EXT. MEDIA BUILDING - DAY

The campus is bustling with activity. It is the start of another school day for the university students.

EXT. UNIVERSITY CAFÉ - DAY

Rose is at a campus café seated with a cup of coffee and a magazine. The young barista is flirting with her eyes at Rose as she wipes down the tables beside him.

Rose smiles back politely but seems uncomfortable. The barista overtly bends over in front of Rose to clean chairs. Her position grants Rose both a view of her cleavage and her derriere.

Rose clears his throat and rolls up his magazine. He leaves the café and continues toward his office.

INT. ROSE OFFICE - DAY

Rose sees a yellow notice tacked to the front door of his office. The notice is from the office of Dean Clay Irwin.

Rose appears frustrated. He pulls the notice off in anger and enters his office. He puts his sport jacket on the back of his chair and turns on the monitor to his computer. The half-written letter is still an open document on the screen.

He sits down and picks up his office phone to call Irwin's office. Irwin's assistant answers.

ROSE

This is Tim Rose.

(pause)

He really needs me to come over there? The Dean's building is all the way across campus from me.

Rose listens attentively to some instructions and hangs up. Rose sighs and stands up. He grabs his sport jacket and leaves his office in a huff.

CUT.

INT. IRWIN'S OFFICE - DAY

Irwin is sitting at his desk. He has a file out in front of him and is perusing the pages. There is a knock at the door.

IRWIN

Come.

Rose enters the office and Irwin motions for him to sit down.

Irwin closes the file and Rose takes a seat.

IRWIN

Rose, you're a thorn in my side.

ROSE

Well, that's rude.

IRWIN

Let's talk about rudeness then.

ROSE

Be my guest.

IRWIN

Val Sonattah has rescinded his donation deal with us. Apparently, he received a letter from you which persuaded him to do so.

ROSE

Letter from me?

IRWIN

Indeed. A letter explaining that you didn't feel you had the staff and resources to handle his collection donation.

ROSE

I sent no such letter.

IRWIN

What?

ROSE

I didn't send any letter to the man.

Irwin turns his computer monitor toward Rose.

IRWIN

Yet... here is the letter. Sent by you. Last night. IT confirmed it was your office computer where the letter originated.

Rose is noticeably confused. He is trying to piece together

what might have happened.

ROSE  
I was in my office last night, but  
I didn't send a letter.

Rose measures Irwin with piercing eyes.

ROSE  
Is this you?

IRWIN  
I beg your pardon?

ROSE  
You've had it in for me ever since  
you learned about what happened to  
Susie.

IRWIN  
(sternly)  
That has absolutely nothing to do  
with this. The university agreed her  
death was an accident.

ROSE  
But, you don't agree, do you? You  
bear a grudge... against me.

IRWIN  
You have colored this all wrong. And  
you have passed the buck yet again.  
This discussion is about Val  
Sonattah, not Susie Rose.

ROSE  
You're setting me up, man. I did not  
write any letter to Sonattah. Why  
would I? I needed this.

IRWIN  
I have been asking myself the same  
questions. Either way, this cock-up  
has dire consequences for your  
position here at the college.

ROSE

You've got to be kidding me.

Rose stands up in protest.

IRWIN

I am putting together a committee to review your professional performance in light of this recent debacle.

ROSE

And I'm calling my union rep and my lawyer.

Irwin stands up. Rose storms out of the office and slams the door shut.

INT. DEAN'S BUILDING - DAY

Rose storms down the hallways of the dean's building.

CUT.

INT. ROSE OFFICE - DAY

Rose enters his office. He carefully examines the office, looking for anything that could be out of place. He checks the back of his computer for some sort of hacker's dongle.

INT. COLD STORAGE VAULT - DAY

Rose goes into the cold storage vault (a cooler for film preservation) that is connected to his office opposite the office door to the hallway.

Rose looks carefully at the emergency exit door at the back of the cold storage vault. The emergency exit is sealed. Rose appears confused and cannot surmise how someone physically entered his office to send a letter from his computer.

INT. ROSE OFFICE - DAY

Rose exits the cold storage vault and collapses at his desk with his head in his hands.

There is a knock at his office door. Rose stands and answers it. There is a COURIER with a dolly. The dolly has several

boxes, and the courier is holding a smaller box which he hands over to Rose and Rose takes.

ROSE

What is this?

COURIER

Tim Rose? Media Archives?

ROSE

Yes. What is this?

COURIER

Delivery from Sonattah Pictures.

Rose appears confused. He puts the small box down and opens it. There is a sealed letter inside the small box.

The courier unloads the stack of boxes from his dolly and leaves. Rose unfolds the letter and reads it aloud.

ROSE

"Perhaps it is better that the AFI handle the bulk of my collection. For you, I will donate a smaller, more intimate collection of film material. Some of my earliest works. Enjoy poking around with it. Yours truly, Val"

Tim looks inside the small box and sees several 16mm reels. Tim takes a deep breath and scratches his head.

CUT.

EXT. WATERFALL - DAY

A Chinese man in a white *hanfu* outfit is meditating under a waterfall. A Japanese woman appears by the stream and waves to the man at the waterfall.

The man stops his meditation and now notices the woman and waves back to her. The interaction appears somewhat overacted.

The man climbs down some rocks to meet the woman, but suddenly ninjas in dark-green camouflage *gi* outfits appear from behind trees and challenge the white-clad hero to a battle. A martial

arts fight ensues.

Some of the strikes appear fake although the ninjas sell the moves. The Japanese woman is scared and backs up toward the waterfall. A large Asian samurai with an eye patch emerges from the shadows of the waterfall.

The large Asian samurai grabs the helpless woman. The hero stops fighting the ninjas and points up at the samurai villain. A closeup of the villain reveals him laughing but the laughter is overacted.

The hero and ninjas resume fighting. Suddenly, the action goes fast-forward surreally.

TRANSITION - NINJA FILM SCENE TO TELECINE VIEWER

Rose is in his office. He has been watching a campy 1970s kung fu movie on his Steenbeck telecine machine.

INT. ROSE OFFICE - DAY

The true image of the film is rendered in grainy 16mm stock. Rose stops the reel and shakes his head at the absurdity of the scenario and the poor production value of the film.

Rose takes the film reel off the Steenbeck and puts it with some other film reels.

Rose looks over at the Sonattah donation boxes. The small box sits on top of the pile. The condition of the pile suggests Rose has yet to examine the material.

Rose stands up and opens the small box and pulls out a 16mm film reel. The reel is marked in black pen on a piece of masking tape "88 Ways". He loads the reel into his Steenbeck machine for viewing.

Rose begins watching the film on his Steenbeck machine. The footage is seen through his monitor.

TRANSITION - TELECINE VIEWER TO 88 WAYS SCENE

The footage shown on the monitor of the Steenbeck machine transitions to the actual setting of the events from the film.

INT. NARROW CHURCH - DAY



The big front doors to a very narrow church swing open. A teenage girl is carried in kicking and screaming by a pair of Nazi soldiers.

The Nazi soldiers carry the girl to an altar and hold her down on it. Two female Nazi officers emerge from behind a curtain that the altar is in front of. The female officers hold the captive girl's hands in place while the Nazi soldiers hold her feet down. The girl squirms and struggles to be released.

A bishop enters the scene. He is wearing a traditional religious costume however it is modified to have many of the adornments of a Nazi officer uniform. The bishop is young. He opens a book that has a cover that simply reads "88". He begins chanting satanic-styled gibberish while one of the female officers rips off the girl's shirt and the other female officer rips off the girl's pants. The teenage girl is stark naked.

Rose is fast-forwarding again.

TRANSITION - NARROW CHURCH ALTAR TO TELECINE VIEWER

Rose is watching the footage of 88 Ways in his office.

INT. ROSE'S OFFICE - DAY

The scene is still in the narrow church. The teenage girl remains naked. Rose is fast-forwarding through bits and pieces of the film reel. He stops fast-forwarding.

Suddenly, the Nazi EXECUTIONER enters the room. The Executioner has an eyepatch like the Asian samurai villain from the previous film reel. Rose appears perturbed as he continues to watch.

TRANSITION - TELECINE VIEWER TO NARROW CHURCH

The grainy 16mm film reel images transition again to the actual events from the film.

INT. NARROW CHURCH - DAY

The Executioner approaches the altar where the soldiers are holding down the naked teenage girl as the Nazi bishop

continues his dark incantations.

The bishop raises his hands and points to where arched windows should be depicting saints in stained-glass mosaic but instead features real crucified young women hanging over the windows - beaten, bloody, and gored.

Rose fast-forwards once more.

The Executioner reaches down to choke the naked teenage girl. The soldiers let go of the girl and allow the Executioner his space to work with. The teenage girl struggles against the massive man, and she reaches up to pull at his eyepatch.

She pulls off the patch and it is revealed that the Executioner has no eyeball but instead the eye was removed, and the skin sealed over. A swastika is branded over the mangled skin.

The teenage girl lets out a terrifying scream which is muffled by the transition back to Rose's office.

TRANSITION - NARROW CHURCH TO TELECINE MACHINE

Rose is watching the final moments of the gruesome scene.

INT. ROSE OFFICE - DAY

Rose stops the film and contemplates the meaning of the action and storyline. He takes his glasses off and wipes his eyes.

CUT.

INT. WALLY'S BOWLING ALLEY - NIGHT

Neil is bowling with two younger women that seem excited to party with the enthusiastic, social man. Sam and Rose are sitting at the bar of the bowling alley nursing beers.

SAM

I don't understand. You sent the letter. But, you didn't send it?

ROSE

No, Sam. I started writing the letter. But, I never sent it.

SAM

But, Sonattah got the letter.

ROSE

He got **a** letter. And Irwin as well.  
And supposedly from my computer.

SAM

That sounds insidious. What did  
Irwin think?

ROSE

He's putting together a committee  
to review my performance.

SAM

Well, did you read this letter that  
you were supposed to have sent?

ROSE

Yeah, I have a copy.

SAM

And what did it say?

ROSE

It sounds like me. And there's  
nothing really Irwin can use.  
Technically, Irwin did tell me to  
send an apology letter.

SAM

So, your job is secure?

ROSE

Probably. I don't know. With Irwin  
anything could happen. But, that's  
not the most troubling part.

SAM

You mean there's something worse  
than someone sabotaging your career?

ROSE

Actually, maybe.

SAM

Well, what is it?

Rose takes a swig of his beer and prepares to explain.

ROSE

Sonattah sent me a small collection of his early film outtakes and stuff that ended up on the cutting room floor.

SAM

Any of it any good?

ROSE

Disturbing so far.

SAM

How so?

ROSE

Remember I told you about the Nazi uniforms at his mansion?

Sam nods while he takes a swig of his beer.

ROSE

The first film reel I popped in of what he sent me - it's all Nazi soldiers and all that. Really violent too. Torture, rape.

SAM

Oh, well that's great then.

Rose appears confused and a little upset.

SAM

Well, you know because you saw the uniforms at his place. But, they must be from that old film. Right?

Rose exhales and raises his eyebrow contemplating the possibility of Sam's suggestion being correct.

ROSE

Not sure if that fits totally.

SAM

Look, Tim. I think with Irwin on your ass. This Sonattah stuff sounds sketchy. The deal kind of went through anyway. Maybe just send all that stuff you got back to him. Wash your hands of the whole thing.

ROSE

I need this collection of his. Even if it is small because it will protect me from Irwin blaming me for professional incompetence.

SAM

Yeah, I see what you mean. Obviously, Sonattah thinks you are good at your job otherwise he wouldn't have sent you anything at all.

ROSE

Exactly. Keep the issue about quantity of work, and not quality.

Neil is helping one of the girls at bowling and she bowls the ball into the gutter while leaving all the pins standing. Neil and the two girls laugh about the trivial failure.

CUT.

INT. ATHLETIC CENTER POOL - DAY

Rose is at the university's athletic center swimming lengths. He finishes his workout, climbs out of the pool, and grabs a towel.

The barista NICOLE (25) from the café is in a swimsuit and doing stretching not far from Rose. Rose notices her and she looks at him flirtatiously. Rose approaches her.

CUT.

INT. ROSE'S HOUSE - DAY

Rose fumbles through his front door while Nicole is feeling

him up. They get through the doorway, and she jumps in his arms straddling him. Rose and Nicole are making out.

Rose carries her to his living room.

INT. ROSE'S LIVING ROOM - DAY

Rose puts Nicole down on the recliner and attempts to continue the intimacy on the couch. Nicole winces and tries to pull something out from underneath her.

She pulls an 8mm film reel out from underneath her. Rose takes the reel and throws it onto a pile of other film reels. They continue their romantic encounter.

CUT.

INT. ROSE'S BEDROOM - DAY

Nicole is nude and lying over top of the sheets in Rose's bed. Rose is in an ensuite bathroom shaving. He has a towel around his waist.

NICOLE

My name is Nicole.

ROSE

I know that.

NICOLE

I don't remember telling you.

ROSE

At the café on campus. I heard the students call out to you.

NICOLE

Would you get in trouble for this?  
For us?

Rose stops shaving and looks at Nicole from the bathroom.

ROSE

You're a grown woman, Nicole.

NICOLE

Well, I'm a student.

ROSE  
...doctoral student.

NICOLE  
True.

Rose finishes shaving. He comes back to the bedroom and gets dressed. Nicole is fidgeting. She opens a drawer in the side table and there is a framed photo of a woman.

NICOLE  
Oh I get it now.

ROSE  
What's that?

NICOLE  
Why you took so long to approach me.  
You're married.

Rose looks over and can see that Nicole found the photo of Susie.

ROSE  
Was married.

NICOLE  
Divorced?

There is an awkward silence.

ROSE  
You want a ride back to campus,  
Nicole?

Rose is dressed. He sits on the bed and caresses Nicole's leg gently.

NICOLE  
Can I nap here? And leave later?

Rose looks into Nicole's eyes. Rose appears relaxed from the sex.

ROSE  
Sure. Why not.

Rose gets up from the bed and leaves the bedroom.

CUT.

INT. ROSE'S OFFICE - DAY

ECU - STACK OF SONATTAH FILM MATERIAL

The stack of Sonattah film material that forms the modest donation to the university sits in Rose's office where it has been since being delivered.

Rose enters his office and sits at his computer. He has more spring in his step than usual. Rose pulls up a spreadsheet document on the computer and fills out a few fields quickly.

Rose closes the document and takes a deep breath. He turns to the Sonattah boxes and begins unpacking them.

While Rose is unpacking the boxes, the voiceover phone conversation with film historian, FRANK POST, can be heard simultaneously. The conversation begins with the sound of Rose dialing out and the call ringing three times before Frank picks up on the other end.

ROSE (V.O.)

Frank?

POST (V.O.)

You've got Frank Post here.

ROSE (V.O.)

It's Tim Rose in Hanover.

POST (V.O.)

Oh hey Tim. How are you keeping?  
Geez, what's it been... a few years  
at least.

Rose is organizing the film material. There are film reels in the boxes as well as paper documents and some memorabilia.

ROSE (V.O.)

At least. Probably Rochester. The  
Edison-Porter archiving event.



POST (V.O.)

Sounds right. So, how can I help?

ROSE (V.O.)

Well, I'm doing a little research and it touches on one of your many areas of expertise.

Rose is looking over some of the film reels in the Sonattah collection.

POST (V.O.)

I'm all ears.

ROSE (V.O.)

Well, it's about Naziploitation films from the seventies.

POST (V.O.)

(uncomfortable)

Ahh... **that** "N" word.

Rose laughs.

POST (V.O.)

The proper term would be 'Stalag Fiction'. I'm not sure how much help I can be for you though. I haven't focused my research on Stalag films in at least a decade.

Rose is putting all the film reels from the Sonattah collection in a plastic bin. He carries the bucket into the cold storage vault.

INT. COLD STORAGE VAULT - DAY

Rose puts down the plastic bin and organizes some other material in the vault.

ROSE (V.O.)

Is it ever real?

POST (V.O.)

Real? I'm not sure what you mean, Tim.

Rose clears his throat.

ROSE (V.O.)

The violence seems quite real.

INT. FRANK POST OFFICE - DAY

Frank Post is in a similar set-up as Rose. His office is larger than Rose's office, and he has an assistant working in the distance at the other end of his office. The assistant has earbuds in and is viewing media on a monitor while marking film reels.

FRANK

Stalag fiction, or Naziploitation, I suppose, wasn't a particularly popular subgenre of exploitation film. Not too many entries. A few notable title.

Post picks up a coffee mug and takes a sip.

POST

Small production run in the sixties and seventies. Ironically, the subgenre functioned as a fetish for older Jewish men and was eventually banned in Israel as pornography.

Post's assistant takes her earbuds out and tunes in to what her boss is saying over the phone. Post instinctively recognizes his assistant is available to work. He snaps his fingers at her. She walks over.

POST

It was about overtly sexualized Aryan women, Nazis specifically, who acted as the object of desire.

(pause)

For the viewer... perverse self-flagellation. Trauma. All that.

Post has signaled for his assistant to bring a form to him. She brings the form over. Post peruses the form without missing a beat in the conversation with Rose.

POST

You know... exploitation themes that you would expect - torture, slavery, submission.

INT. ROSE'S OFFICE - DAY

Rose is at his desk on the phone conversing with Frank Post.

ROSE

So, let me get this straight - Stalag films were financed by Jewish producers?

POST (V.O.)

Typically, yes. It's a complex cultural matter, of course. But, sex was the focus... not violence per se.

ROSE

To be clear - these films are not affiliated with Neo-Nazism?

POST (V.O.)

A film of this kind could be driven by fascist ideology, I suppose. The content would surely attract those types of audiences.

ROSE

I see.

POST (V.O.)

However, I would hesitate to then categorize it as Stalag per se. If Nazism were being celebrated and if the focus was violence then it isn't Stalag fiction and it would more than likely have no connection to Jewish producers whatsoever.

ROSE

So, it would be "Naziploitation" instead?

POST (V.O.)

I suppose so.

Rose has been doodling while he was on the call with Frank Post. Rose notices that he has doodled a thick black swastika on the edge of his piece of paper accompanying the notes on Naziploitation films from his conversation with Frank Post.

TRANSITION - GRAPHIC MATCH DRAWN SWASTIKA TO CROSSROADS

The black swastika is graphically matched with the rural highway crossroads.

EXT. MERIDEN RD HIGHWAY - DAY

The deputy's cruiser is driving down the rural highway.

EXT. NARROW CHURCH - DAY

The deputy drives past the narrow church from 88 Ways. The church is at the edge of town.

INT. NARROW CHURCH - DAY

The narrow church still has an altar. There is a trap door in front of the altar.

INT. DUNGEON UNDERGROUND TUNNEL - DAY

Underneath the trap door is the far end of the underground tunnel that leads back to Sonattah's estate.

The sound of marching feet can be heard. Soldiers begin marching past. The soldiers are goose-stepping Nazi troopers. The number of soldiers seems overwhelming.

The soldiers move down the tunnel and past a dungeon door that leads to the dungeon operating room.

INT. DUNGEON OPERATING ROOM - DAY

Inside the dungeon operating room, an older olive-skinned dark-haired man is in four-point restraints on a metal slab. There are three surgeons, and their surgeon outfits have Nazi adornments.

The Nazi surgeons are picking out surgical tools from a long table beside the slab. There is another long mirror on the far wall suggesting the events could be in the process of

being filmed.

The surgeons seem prepared to operate on the dusky older man.

Sinew tearing can be heard. Blood splatters across the mirror.

CUT.

INT. ROSE'S OFFICE - DAY

Rose has reached the end of another 16mm film reel that he was viewing on his Steenbeck machine. It is unclear if the Nazi surgeons were part of an old film reel that Rose was watching, or if the surgeons were operating in the present.

Rose takes the reel and carries it to the cold storage vault. He returns from the vault with a new reel. He looks at the label on the reel and it reads, "88 Ways - Extra Stuff"

Rose loads the reel in his telecine machine.

TRANSITION - TELECINE MACHINE TO STABLES SCENE

INT. STABLES - DAY

Inside a horse stables, five young black men in nothing but loin cloths are made to wear harnesses and pull a chariot. They are whipped by ILSA HESTER (25) who rides the chariot (Ilsa is the mother of Elke).

The chariot bursts through the doors of the stables and outside onto a track.

EXT. HORSE TRACK - DAY

Ilsa continues to whip the black men as they struggle to pull the chariot. One of the black men falls and the others try to help him up.

Ilsa is noticeably displeased and climbs off the chariot. She unfastens the fallen black man from the harness. She drags him to the back of the chariot and ties him to a rope hanging down at the back of the chariot.

Ilsa mounts the chariot once more and begins whipping the four remaining black men. The fallen black man is dragged along at the back of the chariot. There is genuine pain in

the face of the dragged black man. The footage captures his skin cutting as he is dragged.

INT. MEDIA BUILDING WASHROOM - DAY

Rose is keeled over a toilet bowl in one of the washroom stalls. He is vomiting.

Rose wipes his mouth with toilet paper. He washes his hands and face in the sink. He looks at himself in the mirror.

CUT.

INT. CAMPUS CAFÉ - DAY

Rose and Sam are sitting at a table in the café. They have paperwork out and Sam is dressed in a fine suit.

ROSE

The Sonattah films. These early works. It's very graphic. Too realistic. I can't understand how he made it from special effects at that time in the seventies.

SAM

What is the actual content?

ROSE

In some ways, it is Sonattah signature style. Dutch angles. Fast close-ups. Self-reflexive pastiche.

SAM

...but the violence?

ROSE

Raw. Too edgy to be drama. It looks real.

SAM

...and this is unreleased footage?

ROSE

Yes. Outtakes. Rejected scenes. Deserted projects. That kind of thing. Typical of small donations.

SAM

Well, Sonattah is referred to as the "Houdini of Hollywood". Perhaps, he was trailblazing some special effects techniques back then. Stuff that wouldn't have jibed with the censors.

ROSE

It's possible.

SAM

Look, Tim, I don't want you to go into this next meeting distracted by all this paranoia. Stay focused.

ROSE

I understand.

SAM

I'm your counsel. I know you. And I know your situation. I've got you covered. Sound good?

Rose nods and the two men stand up from the table. Sam collects his papers and puts them in a stylish briefcase.

CUT.

INT. UNIVERSITY SEMINAR ROOM - DAY

Rose is sitting with Sam on one side of a conference table. On the other side of the table are suited men and women, including Dean Clay Irwin.

The Dean of Arts & Science, CYNTHIA DANTON, sits at the center of the panel and is chairperson for the meeting.

DANTON

As you are likely aware this is not a hearing, nor a review of your professional performance, Mr. Rose.

Rose nods affirmatively.

DANTON

Dean Irwin recommended that we convene with the explicit and sole purpose of gleaning any relevant information pertaining to the contract in question.

Sam leans over and whispers to Rose.

DANTON

Mr. Val Sonattah had entered into a donor contract with this university and reneged shortly after. Accordingly, this committee will review the facts to better determine whether legal action should be taken on behalf of the university.

Irwin is staring coldly at Rose.

DANTON

Mr. Rose, do you have any questions for this committee before we begin?

CUT.

INT. OUTSIDE UNIVERSITY SEMINAR ROOM - DAY

The meeting has ended. Rose and Sam are standing in the hallway chatting. Clay Irwin and another member of the committee are in discussion not far from Rose.

Danton exits the seminar room and leaves with the man Irwin was in conversation with. Irwin approaches Rose and Sam.

IRWIN

Tim, consider me an ally through this. I think we have the ball rolling down the right track here. Just a matter of gathering the facts.

SAM

Yes. Well, I can't imagine the university would be interested in any bad press surely resulting from rattling Val Sonattah's cage.



IRWIN  
(nonplussed)

Indeed.

Irwin excuses himself. Sam puts his hand on Rose's shoulder in a comforting way.

SAM  
C'mon, let me buy you a beer.

CUT.

INT. ROSE'S BEDROOM - NIGHT

Rose is in bed having sex with Nicole in the missionary position and underneath the sheets. Rose's thrusting becomes more vigorous, but his facial expression reveals strain and discomfort.

Rose opens his eyes and looks down at Nicole, but instead he sees Isla Hester from the 88 Ways footage.

Rose stops having sex and lies down beside Nicole staring at the ceiling. Nicole doesn't seem to mind, and she turns to look at Rose.

NICOLE  
What happened to your wife?

ROSE  
It's a long story.

NICOLE  
Well, you freed up some time.

ROSE  
Susie had an abusive ex. He never disappeared from her life completely. And I thought I might know something about them being together.

NICOLE  
You saw them together?

ROSE

I was wrong, what I saw wasn't what it seemed. It turned out they weren't together like that.

NICOLE

But you accused her, I guess?

ROSE

Yes. And it ruined what we had. She was fragile. It was too much for her take that I turned my back.

NICOLE

What could you have done different?

ROSE

Learned the whole truth before taking action.

CUT.

INT. COLD STORAGE VAULT - DAY

Rose is in the vault putting away some of the Sonattah donation material. He takes out the 88 Ways reel and stares at it.

CUT.

EXT. MERIDEN RD HIGHWAY - DAY

Rose is driving down the rural highway again, returning to the Sonattah estate.

EXT. SONATTAH ESTATE FRONT GATES - DAY

Rose pulls up to the large front gate entrance to the Sonattah estate. Clyde speaks over the intercom.

CLYDE

Can I help you, sir?

ROSE

Yes, this is Tim Rose again. I would like to speak with Mr.  
(MORE)

ROSE  
(continuing)  
Sonattah briefly about the film  
material he donated to me.

CLYDE  
Is that not a matter best dealt with  
through email correspondence?

ROSE  
It will only take a minute. I would  
say that Mr. Sonattah would likely  
prefer that there was no paper trail  
regarding this matter.

CLYDE  
(deadpan)  
Intriguing.

There is a moment of silence and then the metal gates open mechanically.

Rose drives up to the mansion and parks in the large lot as he did before.

Rose exits his car. No one arrives to greet him. He approaches the front door, but the door is locked.

Rose hits the intercom buzzer at the front door. There is no reply. Rose looks around.

Rose makes his way around to the side of the mansion.

EXT. SONATTAH ESTATE INDOOR POOL AREA - DAY

Rose walks past the long set of bay windows to the indoor pool area. Rose sees the stables beyond.

Rose notices the large barn near the stables. Rose spots a figure going into the barn. Rose approaches the barn.

EXT. SONATTAH ESTATE BARN - DAY

Rose arrives at the front doors to the large barn. He opens one of the doors and looks inside. The barn is full of movie props, from aluminum UFOs hanging from the rafters, to buckets full of multicolored baseball bats, as well as a counter for

a 1950s diner set piece.

Rose hears rummaging coming from deeper inside the barn. Rose steps through the doorway.

INT. SONATTAH ESTATE BARN - DAY

Rose investigates the barn and as he moves along the side of the diner counter set piece, he notices a trail of blood. He follows the trail of blood to a large black box.

The large black box is large enough to fit a person and it has slits in it resembling the magician's box that is filled with swords for a dramatic trick.

Rose comes around to the other side of the large black box while following the trail of blood. At the end of the trail of blood is a human finger. Rose jumps back in shock and horror.

Suddenly, Rose hears snarling. He looks up and one of the Caucasian sheepdogs is staring at him in a defensive position.

Rose backs up slowly. The Caucasian sheepdog is unhappy with Rose's presence. Rose continues to back up until he feels he has a chance to run.

EXT. SONATTAH ESTATE BARN - DAY

Rose runs out of the barn and is sprinting back to his car.

EXT. SONATTAH ESTATE FRONT GATES - DAY

Rose has almost reached his car. The three massive guard dogs are chasing down Rose.

Rose gets into his car just in time. One of the guard dogs barrels into Rose's car and it is rocked from side to side. The dogs jump up against the side of the car.

Rose is terrified and immobile. Then, Clyde calls the dogs off. The dogs return to Clyde. Clyde stares at Rose. Rose starts his engine and drives off.

EXT. NARROW CHURCH - DAY

Rose drives past the narrow church and then turns around and

pulls up beside the church. Rose stares at the church while idling.

Rose puts his car into park and gets out to investigate the church. Rose walks over to the front doors to the church. The doors are locked. Rose walks along the side of the church and tries to look through the stained-glass windows.

The deputy drives by and is suspicious about Rose prowling.

DEPUTY

You lost?

Rose turns around and is embarrassed to have been caught.

ROSE

...and now I am found.

The deputy is not impressed by the corny joke.

DEPUTY

Oh, it's you again. What are you doing back here?

ROSE

Just saw this church in one of Sonattah's movies. Wanted to check it out. I'm a fan.

DEPUTY

Didn't know he filmed in town...

ROSE

Some of his older stuff.

The deputy is unimpressed with Rose, and she moves on. Rose appears relieved.

ROSE

Can't rely on her. Gotta get back and find some real police.

Rose gets in his car and drives off.

CUT.

EXT. POLICE STATION - DAY

A city police cruiser pulls up to the police station and the officers get out and enter the station.

INT. POLICE STATION - DAY

Rose is sitting alone in police detective, ARNIE FRENCH's (50) office. Detective French enters his office with a file open and sits down at his desk.

There is silence as French reads through the file he is holding.

ROSE

Well, what do you think?

French looks up and then puts down the file and sighs.

FRENCH

A barn full of movie props. And something strange there. I can imagine it's all strange.

ROSE

It was a human finger.

FRENCH

...or it was a movie prop.

Rose can appreciate that his story seems like a tall tale.

ROSE

And what about the tunnel under the house?

FRENCH

The last time I checked there was nothing illegal about having a basement in New England.

Rose is noticeably impatient and frustrated.

FRENCH

Maybe you'd like me to round up Spielberg and Lucas. Start a missing persons case for E.T. the Extra Terrestrial?

ROSE

You are making it so that I sound  
crazy.

French sighs.

FRENCH

Mr. Rose, I'm sure you aren't crazy.  
Crazy people don't come into a  
police station looking to file a  
report. Crazy people take justice  
into their own hands.

Rose nods hoping to seem rational.

FRENCH

You're not planning on approaching  
Mr. Sonattah about any of this, are  
you?

Rose recognizes that the tables have been turned against him  
and that he is considered the threat to Sonattah.

ROSE

No, we are in a business arrangement  
at the moment. For all intents and  
purposes I am working for the man.

FRENCH

Then, why don't you just ask him  
about it?

ROSE

Ask him about it?

FRENCH

Why not? I'm sure there is a normal  
explanation for all this.

ROSE

Can't you at least investigate?  
You're a detective.

FRENCH

Investigate what exactly? A prop  
(MORE)

FRENCH  
(continuing)

finger from a horror movie? A  
basement warehouse full of movie  
set pieces?

French stands up and approaches Rose. French encourages Rose to stand and leave the office.

FRENCH  
I'm very busy. And if you are  
working for **the** Val Sonattah then I  
can imagine you are very busy as  
well. So, how about we both get back  
to work and let sleeping dogs lie?

Rose is not given a chance to respond. He is ushered out of the office. French goes back to his desk and Rose leaves the police station. Another detective stops Rose to speak with him. French shakes his head in disbelief.

CUT.

INT. MEDIA BUILDING - NIGHT

Rose is marching toward his office.

INT. ROSE'S OFFICE - NIGHT

Rose enters his office with a determined look.

INT. COLD STORAGE VAULT - NIGHT

Rose enters the vault and begins collecting all the Sonattah film material. He begins stacking the boxes.

Suddenly, he is hit in the back of the head with a closed fist. Rose is woozy but he can turn over. He is faced with the Nazi Executioner from 88 Ways. The Executioner is dressed in a black cloak with subtle Nazi adornments. The Executioner is wearing his eyepatch.

The Executioner lifts Rose up off the ground by the shirt and then headbutts Rose. Rose is knocked unconscious.

FADE OUT.



FADE IN:

Rose wakes in the cold storage. Frost is gathering on his upper lip, and he is pale. Rose stumbles to his feet.

He notices that most of the Sonattah film material has been removed. He rummages through the boxes, but they are more than half empty.

ECU - REICHSADLER KEY

In the bottom of the small box is a large metal key in the shape of a "Reichsadler" eagle. This key was given to Sonattah by Clyde earlier. Rose takes the key and puts it in his pocket.

CUT.

INT. ATHLETIC CENTER SAUNA - NIGHT

Rose is in the sauna at the athletic center. He is fully clothed and rubbing his arms and chest in an attempt to warm his body. He has a large bottle of water which he chugs.

INT. ATHLETIC CENTER POOL - NIGHT

Rose is in a hurry. He leaves the sauna and enters the pool area.

Nicole is swimming lengths, but Rose ignores her and exits through the locker room door. Nicole notices Rose and seems concerned.

CUT.

EXT. SONATTAH ESTATE FRONT GATES - NIGHT

The Sonattah estate is well-lit at night and there are a cavalcade of expensive cars arriving through the front gates. It appears that there is a gala party in progress.

CUT.

EXT. NARROW CHURCH - NIGHT

Rose is parked outside the narrow church. Rose approaches the doors to the church. The doors are still locked. Rose reaches

into his pocket and pulls out the Reichstadler key.

Rose attempts to put the large key in the lock of the church door. The key fits and turns. Rose pushes open the door and enters the church.

INT. NARROW CHURCH - NIGHT

Rose moves forward toward the altar. He notices the trap door and tries to pry it open. Rose investigates the altar and discovers a button. He presses the button, and it releases the latch on the trap door.

Rose jumps down into the underground tunnel.

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

Rose is at the far end of the tunnel, and it is a significant trek to reach the other side which connects Sonattah's mansion.

Rose works his way cautiously but quickly along the tunnel. Occasionally, he looks through the bars on the dungeon doors. He notes the operation room, but it is clean.

Rose begins to jog and then he sprints to the end of the tunnel.

INT. SONATTAH ESTATE MAIN LOBBY - NIGHT

Rose's run through the tunnel is intercut with scenes of Sonattah's gala event. Guests are arriving and being greeted in the lobby of Sonattah's mansion. The gala event appears to be a masquerade ball and the guests are being offered a variety of masks to choose from.

The door-painting begins to open. Rose is peeking out to determine what the situation is in the lobby.

The lobby begins to fill up with more guests and Rose uses the opportunity to slide out of the door-painting and through the lobby to another side door.

INT. SONATTAH ESTATE PRIVATE THEATER - NIGHT

Rose enters the private theater. There is a movie playing and the scenes are quite disturbing juxtaposing sex and violence.

There are some people in the theater seats watching the movie. Rose carefully moves down the main aisle to an emergency exit door.

EXT. SONATTAH ESTATE STABLES - NIGHT

Rose is outside the mansion and near the stables. Rose stalks the shadows and makes his way over to the barn. The horses in the stables whinny and Rose appears unnerved.

EXT. SONATTAH ESTATE BARN - NIGHT

Rose slips back into the barn.

INT. SONATTAH ESTATE BARN - NIGHT

Rose makes his way to the back of the barn where the large black box is located. He notes that the floors were recently cleaned and there are no signs of the trail of blood.

ROSE

Yeah, that's right. You're guilty as Hell, you bastard.

Rose moves deeper into the barn. He hears whimpering. He reaches the large black box. Rose looks through the slits and can see that there is a young woman tied up and gagged inside the box.

ROSE

Hey... don't worry. I'm not with them.

Rose tries to pry the box open. He looks around for props and finds a bucket of multicolored baseball bats. He takes a blue bat and begins smashing at the lock on the front of the box. The bat is ineffective.

Rose looks inside the box again. He tries to reach through the slits to touch the girl. The bound and gagged girl is terrified.

ROSE

I'll get you out. Hold on.

Rose is looking around the barn for a tool that will help him. He looks down at the baseball bat and notices a blood

smear on it. He checks his body for cuts or scratches but there are none.

Rose puts back the blue baseball bat. He looks in the black box again.

ROSE

I'll be back in one second.

The bound and gagged girl reacts in fear, and she struggles showing that she doesn't want Rose to leave her alone.

Rose works his way to the front of the barn and peeks out the door. He sees Clyde and the guard dogs patrolling. Clyde and the dogs enter the stables.

Rose runs back to the big black box.

ROSE

I'm going to get the police.

Rose leaves the bound girl. The girl is thrashing around inside the box panicked.

Clyde enters the barn and is searching around. He walks past the black box.

EXT. SONATTAH ESTATE STABLES - NIGHT

Rose is seen reentering the emergency exit door to the private theater.

CUT.

INT. SONATTAH ESTATE HALL - NIGHT

The guests for the gala event are reveling in the main hall of Sonattah's mansion. A man dressed in a magician's black tuxedo and a unique mask works his way through the crowd. It is suggested this man is Sonattah.

INT. NARROW CHURCH - NIGHT

Rose is finishing closing the trap door in the church. He runs out the front door of the church, closes the door and locks it.

CUT.

EXT. POLICE STATION - DAY

It is early morning outside Detective French's police station.

INT. POLICE STATION - DAY

Rose is standing uncomfortably outside Detective French's office. French strolls through the front doors of the precinct and moves toward his office. French looks like he has just woken up and rather rudely at that.

FRENCH

This better be good, Mr. Rose.

French unlocks his office and enters. He sits at his desk and signals an officer walking past the office for a coffee.

Rose puts the Reichstadler key on French's desk. French picks up the key and inspects it.

FRENCH

Another movie prop, Mr. Rose?

ROSE

No. The key to that church I told you about.

FRENCH

(nonplussed)

The Nazi torture church with the Satanic bishop... here in the good ole ewe-ess of aye?

ROSE

Essentially... yes.

FRENCH

Mr. Rose, I'm going to arrest you for obstruction if you keep it up.

ROSE

Please just listen. Last night I was attacked.

FRENCH  
(sarcastic)  
By a Nazi?

Rose takes a deep breath and moves past the question.

ROSE  
The attacker left this.

FRENCH  
(muttering)  
Big Nazi probably... huge.

Rose points at the key on French's desk.

ROSE  
The key got me into the church,  
which got me into the tunnel.

FRENCH  
(nonplussed)  
Is this going somewhere?

ROSE  
Yes! I went back to the barn.

FRENCH  
...with the blood trail?

ROSE  
...which they had cleaned up.

FRENCH  
You don't say.

ROSE  
And the black box.

FRENCH  
The Houdini box?

ROSE  
Sure... anyway, there was a young girl  
in the box. She was tied up.

French sits up in his chair and takes the confession more seriously.

ROSE

She was gagged. She looked hurt. And she was scared. It was real.

French straightens out his shirt and tie.

FRENCH

What you are telling me is serious. You realize this?

Rose nods affirmatively and is excited that he seems to have persuaded French to take him seriously.

FRENCH

Val Sonattah's world is that of fantasy and fiction. The world of make-believe. My own son can't tell the difference and he is a smart boy.

ROSE

I know what I saw.

FRENCH

Well, my son thinks that he knows what he sees too, but he still goes to the driveway and talks to my Cadillac hoping it will turn into some kind of Transformer.

Rose shakes his head.

ROSE

Please don't patronize me.

FRENCH

I'm not. Just gauging your state of mind right now.

ROSE

Don't judge me.

FRENCH

That's not my job. We have other guys for that. Come on then. Let's  
(MORE)

FRENCH

(continuing)

go see this church of yours and  
maybe talk with Val Sonattah.

(muttering)

I can't believe I'm saying that.

French gets up from his chair. He leaves his office and Rose takes the cue to follow him. The officer comes around with the coffee and French grabs it. French signals to another detective (ABEDI). French and Rose exit the station together.

EXT. POLICE STATION - DAY

French and Rose get in his Cadillac and drive off.

CUT.

EXT. MERIDEN RD HIGHWAY - DAY

French's Cadillac is speeding along the rural highway.

INT. FRENCH'S CAR - DAY

French is drinking his coffee. Rose is looking out the side window.

FRENCH

To be clear when we get there - I'm  
the authority here. I give orders  
because I have the ability to  
anticipate what happens next.

ROSE

Yes, of course.

FRENCH

No acting up. Just let me do my  
investigation.

The county deputy's cruiser rolls up beside French and the deputy has her passenger side window unrolled. They yell across at each other.

DEPUTY

No courtesy call?



FRENCH

Ongoing investigation in the city.  
Just need to ask Val Sonattah some  
questions.

The deputy notices Rose in the passenger's seat of French's car.

DEPUTY

Oh, Sonattah. Sounds exciting. Need  
an escort?

FRENCH

Don't waste your time. It's a quick  
in and out.

The deputy accepts French's answer and drives on ahead of them.

ROSE

I know her... she might be part of  
this.

FRENCH

Sure. But, you kept your mouth shut  
and let me do my job. That's what  
really matters.

EXT. MERIDEN RD HIGHWAY - DAY

The deputy cruiser races ahead of French's car.

CUT.

EXT. SONATTAH ESTATE FRONT GATES - DAY

French pulls up to the front gate of Sonattah's estate. Clyde answers the intercom.

CLYDE

Can I help you?

FRENCH

Police. Have a few questions for  
Mr. Sonattah.

Clyde opens the front gate. French drives up to the mansion.

Clyde is waiting outside the front doors and greets the pair as they exit French's car.

FRENCH

Detective Arnold French, Manchester Violent Crimes Unit. I'd greatly appreciate having a few moments of Mr. Sonattah's time.

CLYDE

That's quite the trip you made, detective.

FRENCH

Well, that should give you some indication of the urgency.

CLYDE

You are a little out of your jurisdiction, detective. If you are investigating, perhaps it would be best to coordinate with the local authorities.

FRENCH

Oh, I would do that, however, that would make things so much more... official. I would hope that Mr. Sonattah appreciates my tact and discretion. No need for a media frenzy at this point.

Clyde sizes up Detective French.

CLYDE

How prudent.  
(pause)  
Please, follow me then.

FRENCH

Actually, I would like to inspect the barn if you don't mind.

CLYDE

It is not for me to mind. However,  
(MORE)

CLYDE

(continuing)

Mr. Sonattah has nothing to hide  
from the authorities...

(directs to Rose)

...or even interested parties.

Clyde leads the pair around the grounds toward the barn.

EXT. SONATTAH ESTATE GROUNDS - DAY

FRENCH

Speaking of parties, I understand  
you had a humdinger of one here  
last night.

CLYDE

Yes. A gala evening to celebrate  
Mr. Sonattah's donation of film  
works to the AFI archives.

Rose acknowledges the jab but bites his tongue.

CLYDE

Quite the affair, but I'm surprised  
that you would have heard so soon  
after. The event was not publicized.

Clyde is trying to make French and Rose uncomfortable, however  
French is a cool customer that maintains his composure in  
almost all situations.

FRENCH

Is that the barn?

Rose nods. Clyde walks behind the pair.

EXT. SONATTAH ESTATE BARN - DAY

French is investigating the front door of the barn. Suddenly,  
Sonattah rides up to the barn on a large black stallion. He  
is accompanied by the two Aryan riders from before.

SONATTAH

Clyde, you didn't tell me we had  
company.

FRENCH  
(interrupting)  
That's my fault, sir.

Sonattah signals for Clyde to take the reins of the horse and steady it while Sonattah dismounts his steed.

Sonattah moves toward Detective French and shakes hands.

SONATTAH  
Val Sonattah.

FRENCH  
Oh, I know. It's quite an honor.

SONATTAH  
Too kind. And you are...?

FRENCH  
Detective Arnold French. Pleased to meet you. I don't have occasion to meet celebrities, certainly not those of your standing.

Sonattah ignores the flattery.

SONATTAH  
Detective? That sounds rather untoward given the pleasant flattery.

FRENCH  
Don't think anything of it. You see, I feel we have a mutual problem.

SONATTAH  
Please, go on.

FRENCH  
Mr. Rose is a little - uneasy - about some of his recent contact with you and your people.

SONATTAH  
Is that so?

Clyde is staring daggers at Rose.

FRENCH

Personally, I think he's just starstruck.

SONATTAH

What can I do for you, Detective?

FRENCH

Well, the uneasy Mr. Rose would be most satisfied if I were able to confirm a report he made to me early this morning.

SONATTAH

...and that would involve?

FRENCH

With your permission of course, I would like to have a quick look inside your barn. Not looking to disturb any of your work by any means.

Sonattah turns to Rose and is distinctly unfriendly which is out of character for the gracious man.

SONATTAH

And would that put your mind at ease Mr. Rose?

Rose is clearly afraid of Sonattah. He looks at French and raises his eyebrows encouraging French to proceed with the plan. Sonattah gives up looking for a direct answer from Rose.

SONATTAH

Very well... let's get this cleared up then, shall we?

Sonattah leads French and Rose into the barn. The others remain outside the barn.

INT. SONATTAH ESTATE BARN - DAY

Sonattah stands to the side inside the barn. French begins poking around. Rose stands quietly beside French.

FRENCH

I recognize some of these props.

SONATTAH

It seems unlikely, although some of my early work did inspire set pieces from the mainstream movies you would be familiar with.

FRENCH

Oh... all of this is old then?

SONATTAH

Quite. This estate is a something of a time portal for me. So much from my youth. It is a private world. It is the Val Sonattah that so few know or come to know.

Rose looks at Sonattah and is uneasy.

FRENCH

Do you mind if we check the back.

SONATTAH

Please, I won't stand in the way of your duty.

French moves toward the back of the barn. Rose and Sonattah follow behind.

ROSE

She was in a black case at the back.

French waves off Rose's interruption.

FRENCH

Mr. Rose believes that you may have a guest trapped here from your party last night.

SONATTAH

How curious.

FRENCH

Yes, it is. But, I'm sure you are used to inspiring imagination.

SONATTAH

Yes, it is my struggle.

Rose understands the reference to Hitler's autobiography. Rose stares at Sonattah with apprehension.

French has discovered the large black box. He inspects the outside of the box.

ROSE

Yes, that's it.

French can see that the lock on the front will not budge.

FRENCH

Would you have a key for this box?

Sonattah moves forward. He reaches inside one of the slits of the black box and flicks a switch on the inside of the box. The front of the box opens.

Sonattah steps back and French moves forward to inspect the inside of the box.

SONATTAH

It's a dummy lock. Clever mechanism.

ROSE

(outburst)

No! He moved her. Please keep looking.

French raises his hand to silence Rose. French turns to Sonattah.

FRENCH

Sorry about that.

SONATTAH

The frenzy of fanatics. What can you do?

French nods agreeably. He notices the barrel that is filled with multicolored baseball bats. He approaches the barrel and feels at the handles of the bats.

FRENCH

Speaking of being a fan. These  
baseball bats... they aren't from  
Last Night in Brooklyn, are they?

SONATTAH

Perceptive.

FRENCH

Oh, I grew up on that movie. My son  
would love... you wouldn't mind if...

SONATTAH

Please take one. We have more than  
enough on hand.

French peeks into the barrel of bats and pulls out the blue baseball bat that was supposed to have blood marks on it according to Rose's report. French cannot see any blood but casually wraps his hand around the most obvious place where there might be traces.

French distracts Sonattah with a handshake.

FRENCH

My son is going to love this story.  
He adored your animated version of  
the Godfather.

SONATTAH

(chuckles)

Yes, didn't think I would get away  
with that one. Yet, surprisingly,  
the kids ate it up.

FRENCH

Aren't they something?

Sonattah nods and smiles. French goes in for one more handshake.

FRENCH

Well, I am truly sorry for wasting  
your time here this morning. Truly.

French gives Rose a serious look that commands Rose to cooperate and leave the estate grounds without incident.



FRENCH

And I think that this was also a good use of time for Tim here. Now, he can go on and forget about this silly nonsense he has conjured up. Movie magic, I guess.

SONATTAH

Mr. Rose is a most passionate man, that is what I have discovered. More than surprising. And there is nothing so wrong with passion.

The trio exit the barn.

EXT. SONATTAH ESTATE BARN - DAY

French is signaling for Rose to stand next to him. Sonattah is mounting his horse.

SONATTAH

Passion is the essence of drama. It is why things happen in life.

FRENCH

You're absolutely right. Perhaps, Tim has been a little overzealous.

SONATTAH

Think nothing of it. If I could get that kind of zeal from my actors in front of the camera then my movies would have won twice as many awards.

Sonattah rides off. Clyde stands sternly to the side and waits for French and Rose to head back toward their car.

FRENCH

Don't say a word.

EXT. SONATTAH ESTATE FRONT GATES - DAY

Clyde is following behind the pair until they reach their car. Rose and French get in French's car and drive off.

INT. FRENCH'S CAR - DAY

French is driving away from the mansion.

ROSE  
So, that's it?

FRENCH  
No.

ROSE  
No?

FRENCH  
Well, I'd expect you'll be hearing  
from Sonattah's attorneys soon  
enough.

Rose is frustrated and pounds his fist on the dashboard.

FRENCH  
A cease-and-desist order would be  
appropriate under the circumstances.  
You will be lucky that he doesn't  
seek a restraining order given you  
trespassed on his property.

ROSE  
And what about him? His Nazi snuff  
films? The rapes? The killings?

FRENCH  
Submit it as evidence. Oh wait, all  
that disappeared from your office,  
right?

French looks at Rose. Rose puts his head in his hand.

CUT.

INT. ATHLETIC CENTER POOL - NIGHT

Rose is swimming lengths at the pool. He stops swimming and is breathing deeply. Suddenly, two hands come down and grab his shoulders. Rose goes under the water slightly because he is scared.

He turns and sees that it is Nicole.

ROSE

Nicole.

NICOLE

Hey, stranger.

ROSE

I'm really sorry about the other night.

NICOLE

Don't worry about it. How bout tonight instead?

Rose thinks about the question.

ROSE

Yeah. Yeah. That would be really nice.

NICOLE

Meet at Wally's at ten?

ROSE

Sure. Sounds good.

Nicole leaves and mounts the diving board. Rose gets out of the pool and enters the locker room area.

INT. ATHLETIC CENTER LOCKER ROOM - NIGHT

Rose is showering and the shower area is filling with steam. There is another man in the shower area, but he leaves. Rose is alone.

Rose is relaxing under the water and his eyes are closed. Rose hears a door close, and he opens his eyes.

Rose turns around and he is slugged by the Nazi Executioner. The massive goon throws Rose around the shower area and eventually Rose is knocked unconscious.

FADE OUT.

FADE IN:

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

Rose is slowly coming to consciousness. He notices that he is strapped down to a gurney which is being wheeled up the long dungeon tunnel by two Nazi soldiers.

The soldiers wheel Rose into the dungeon torture chamber that features the large transverse cross.

INT. DUNGEON TORTURE CHAMBER - NIGHT

The Nazi soldiers unstrap Rose from the gurney, but he is too weak to attempt an escape. The soldiers carry Rose to the transverse cross and secure him at his hands and feet.

The soldiers leave. Rose notices the large dark mirror across from him.

The door to the room opens again and three Nazi surgeons enter. They wheel in a tray with surgical tools. The surgeons fondle the surgical tools. Rose struggles to escape.

Sonattah pulls down his mask revealing that he is one of the Nazi surgeons.

SONATTAH

It's showtime, Mr. Rose.

ROSE

Why are you like this? Why Nazis?  
What is the point? The Nazis lost.

SONATTAH

A common misconception.

ROSE

But, this is crap. This is nothing  
compared to your real movies.

SONATTAH

Do you know what they call me? I am  
Named "*Himmstier*" which means  
"heavenly beast". My followers see  
my art as scripture. My films are  
their Bible. I am their prophet.

ROSE

You're a madman. What you do here is lunacy, nothing more. It achieves nothing.

SONATTAH

Yet, I am worth hundreds of millions and my films are household names. I can change the face of entertainment on my own.

Rose is shaking his head.

ROSE

You will be discovered. People will learn what you have done. You will be reviled.

SONATTAH

A new dawn is rising for the Reich. For the *Vokrein* - the pure, the superior. Our people are positioned already... waiting to strike. Waiting for my word.

ROSE

You're a fruitcake. I wish you could see it too.

SONATTAH

I have no need for wishes because I always get what I want.

ROSE

I know bad movies. I've seen most of them. You know what makes a bad movie most unwatchable? A terrible script.

SONATTAH

I'm bored and don't see the point of your words.

ROSE

I used to respect your work, but now I see that your whole life is one  
(MORE)

ROSE

(continuing)

hackneyed, tacky, unimaginative script. You are predictable as a character.

SONATTAH

And you are equally predictable as a victim. Trying to use words and your clever mind to have this make sense to you.

ROSE

This isn't about me... or you. It's about art and philosophy. And yours stopped mattering back in 1945.

Sonattah seems satisfied to have heard Rose's final confession. He raises the shears in his hand up to Rose's face.

SONATTAH

And now for a word I have had so much occasion to use in my humble artistic career...

(pause)

Cut.

Sonattah snips the shears in front of Rose. Rose is terrified about what Sonattah and the surgeons plan to do to him. One of the surgeons moves forward with a scalpel and begins cutting open Rose's chest.

Rose screams and passes out.

FADE OUT.

FADE IN:

Rose wakes up and looks around the room. He remains bound to the transverse cross, but one of his hands is free. Rose checks his chest and can see that there is a superficial cut from just before the moment he passed out.

Rose quickly uses his free hand to liberate himself from the cross. Rose buttons up his shirt as he heads toward the open door back to the tunnel.

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

Rose enters the tunnel and works his way back toward the church. He passes a chamber where he hears a woman moan.

Rose stops and looks through the bars of the door. Rose sees a woman in the room tied down to a chair with a black hood over her head. The woman is dressed in white lingerie. The woman struggles in the chair and cries out again.

Rose tries to force open the door to the prison chamber, but he cannot. He opens the door to the adjacent room and enters.

INT. DUNGEON PRISON CHAMBER CAMERA ROOM - NIGHT

Rose is on the other side of the glass mirror in the room for filming that is attached to the prison chamber. There is film equipment set up.

Rose knocks on the glass. The woman hears the knocking and begins struggling again. Suddenly, the prison chamber begins filling with a greenish-yellow gas. The woman is panicking and trying to escape.

Rose picks up the big camera and the tripod it is attached to. He swings the camera at the mirror. After a few swings the mirror shatters.

Rose clears the broken glass from the edge of the mirror and then climbs into the prison chamber room.

INT. DUNGEON PRISON CHAMBER - NIGHT

Rose rushes over to the woman who is tied down. He is coughing and the room is almost filled with gas.

Rose goes to untie the woman, but he realizes her hands are not bound. He lifts the black hood covering her head. The woman underneath the hood is Elke Hester and she has a small, streamlined gas mask on to protect her.

Rose realizes he has been duped, but he is still coughing, and will soon succumb to the noxious fumes. Elke stands up and grabs Rose. She forces him onto the chair. She straddles him and begins grinding against him. Rose passes out.

CUT.

INT. POLICE STATION - NIGHT

Detective ABEDI (30) knocks on Detective French's office door. Abedi is holding up a report.

FRENCH

What have you got for me, Abedi?

ABEDI

Results of the blood analysis from the baseball bat.

French stands up and walks over to Abedi to take the report. French reads over the report and shakes a triumphant fist.

French walks over to the door to the police captain HARGROVE's office. French knocks and enters.

HARGROVE

What can I do for you, Detective French?

FRENCH

I have a lead on the Sonattah case.

HARGROVE

The Sonattah case? I thought you were looking to bury that?

FRENCH

There was trace blood on the baseball bat. I had it analyzed and it matches with a Theodore Oublie.

HARGROVE

The name means nothing to me.

FRENCH

M. Oublie was a male prostitute reported missing in New Jersey back in 1978.

HARGROVE

How did this Oublie's blood end up in Val Sonattah's warehouse?



FRENCH

Barn, but great question. Which I'm sure he and his gaggle of lawyers would love to come in and answer for us.

HARGROVE

How can I help?

FRENCH

We'll need a search warrant for his estate based on the missing persons from fifty years ago.

HARGROVE

A gigolo. It's scandalous. You better have this right or his legal team will rip this department a new one.

FRENCH

I love the man's work, but I have to say, I think this all might add up after all.

HARGROVE

I'll track down the judge then and get on that warrant.

FRENCH

Thanks captain. I'll take Abedi up there now and we'll coordinate with the county's department for support.

Hargrove gets back to work. French heads over to Abedi and directs him to follow French. They leave the station.

CUT.

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

Rose is being wheeled on a gurney once more. The Nazi soldiers are wheeling Rose back toward the church.

CUT.

EXT. MERIDEN RD HIGHWAY - NIGHT

French and Abedi are racing toward Sonattah's estate. Their flashers are on, but no sirens alert other drivers.

INT. FRENCH'S CAR - NIGHT

French and Abedi look determined and focused.

CUT.

INT. NARROW CHURCH - NIGHT

The church is filling up quickly with a congregation of black-clad and hooded worshippers. The worshippers wear masquerade ball masks like at Sonattah's gala event.

CUT.

EXT. SONATTAH ESTATE FRONT GATES - NIGHT

French and Abedi are outside the front gates to Sonattah's estate. Abedi is helping French over the fence.

CUT.

INT. NARROW CHURCH - NIGHT

Rose is being hoisted up from the trap door in the narrow church. The church pews are filled with dark-clad hooded worshippers.

CUT.

EXT. SONATTAH ESTATE FRONT GATES - NIGHT

French and Abedi have their guns drawn. They are working their way up toward the mansion.

ABEDI

We showed the warrant to the camera.  
And they still wouldn't open up.

FRENCH

Obviously, they need time to clean  
up a mess. Hopefully, we've caught  
them with their pants down.

ABEDI

Wouldn't you rather wait for backup?

FRENCH

This guy Rose said there was a girl tied up. She might still be alive.

ABEDI

Fair enough.

The detectives have reached the mansion.

ABEDI

What do you want me to do?

FRENCH

Sweep the outside. Watch for the guard patrols and the dogs.

French and Abedi kick in the front door together. French barges through the front doors of the mansion while Abedi works around the side of the mansion.

CUT. NARROW CHURCH - NIGHT

The Nazi bishop is presiding over the ritual sacrifice of Rose. He has begun his incantations. The congregation repeats some of his words for emphasis.

Elke and Ilsa emerge from behind the curtain. They are still revealing their long legs in lacey hosiery and high heels shoes, but the rest of their body is covered by their Nazi officer shirt and jacket.

Elke and Ilsa move toward Rose and feel up his chest. Rose remains unconscious.

CUT.

EXT. SONATTAH ESTATE STABLES - NIGHT

Abedi has worked his way over to the stables. He enters the stables.

INT. SONATTAH ESTATE STABLES - NIGHT

Abedi moves through the stables. The horses are in their stalls but restless.

Abedi turns around and is struck by Clyde. Clyde drags Abedi to the end of the stables and the last stall. Abedi is woozy and can't get up.

Clyde pulls a large tarp off the ground in the last stall revealing a pit below.

Abedi attempts to grab his gun. He holds the gun up to Clyde, but Clyde kicks it out of Abedi's hand. Clyde picks up Abedi and throws him into the pit.

INT. DOG PIT - NIGHT

Abedi is in the pit and looking around. There are caged doors all around the pit. Abedi can hear the dogs growling from inside their cages.

Clyde is looking down into the pit.

CLYDE  
(disdainfully)  
Mongrel.

Abedi doesn't appreciate the comment. He looks around the pit and notices a shovel. He picks up the shovel. Clyde picks up Abedi's gun and points it at Abedi.

Clyde shoots Abedi twice and then pulls a lever to open the cages. However, Abedi is not dead. Clyde turns around to walk away and Abedi summons enough strength to stand, and he throws the shovel like a javelin at the back of Clyde's head, and it strikes the large butler. Clyde falls into the pit.

Clyde is woozy in the pit. Abedi has died to the gunshot wounds. Clyde gathers his strength and rises to his feet. The cages are open. Clyde looks around and sees the angry eyes of the guard dogs inside their cages.

Clyde understands that the dogs do not respect him and will exploit the situation. Suddenly, the dogs rush forward and leap on Clyde savagely.

CUT.

INT. NARROW CHURCH - NIGHT

Rose remains unconscious on the altar. The Nazi bishop hands a ritualistic dagger to Elke and then another to her mother, Ilsa. Elke and Ilsa approach Rose with the daggers. Ilsa opens Rose's shirt exposing his chest. Elke runs the dagger from Rose's neck down to his navel. Rose is agitated and coming to consciousness.

CUT.

INT. SONATTAH ESTATE PRIVATE THEATER - NIGHT

French enters the empty private theater. There is a snuff film playing on the screen. French is cautious and still has his gun drawn.

French moves down the aisle carefully. Suddenly, the emergency exit door opens, and the Nazi Executioner enters the private theater area. French backs up and trains his gun on the Executioner.

The Executioner is not deterred by the gun and continues to march up the aisle toward French.

FRENCH

What the fuck am I doing? This isn't  
a movie. I'm not a superhero.

The Executioner continues stalking French.

FRENCH

One more step and I'll unload this  
clip in your giant Nazi ass!

The Nazi Executioner ignores the threat. French starts shooting. The Executioner is shot four times but is barely phased.

FRENCH

To Hell with this. Need a bazooka  
for this creep.

French quickly backs up out of the private theater.

INT. SONATTAH ESTATE MAIN LOBBY - NIGHT

French finds his way back to the main lobby. He notices the door-painting that Rose mentioned in his report. French pushes on the door-painting and it opens. French descends the stone stairs.

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

French works his way down the tunnel always looking back to check if the Executioner has tracked him to the tunnel.

French is looking through the bars of the dungeon doors. He notices a dungeon with guns and other weapons inside. French forces the door open to the dungeon armory.

INT. DUNGEON ARMORY - NIGHT

French enters the armory and picks up a machine gun from a gun rack. He checks the gun carefully.

ECU - "REPLICA" BRAND ON MACHINE GUN

French notices that the heavy ordnance in the armory is all replicas.

FRENCH

You gotta be kidding me!

French hears a bang coming from the stone stairs. He goes to the door of the armory and peers out.

French is checking the stone stairs but doesn't realize that the Executioner is behind him. The Executioner grabs French and pulls him out of the doorway of the armory and back into the tunnel.

INT. DUNGEON UNDERGROUND TUNNEL - NIGHT

French is in a fight for his life with the Executioner. French draws his gun and puts one shot in the shoulder of the Executioner. The Executioner is stunned for a moment.

French rushes forward and punches the Executioner in the face several times. The Executioner is unphased by the punches. French rips off the eyepatch exposing the swastika brand.

The Executioner swats at French knocking the gun free.

French wrestles with the Executioner and dodges many heavy punches. French manages to pick up his gun, but the Executioner picks up French and begins crushing his body using a bear hug.

French uses the narrowness of the tunnel to his advantage and punches off the wall and forces the Executioner to bang into the opposite wall.

French dashes for the armory, however the Executioner grabs French and presses him up against the door while punching French in the kidneys and back several times.

French cleverly fires the rest of the shots in his gun clip into the frame of the door specifically around the bars on the door window.

The bars on the window of the door are loosened through French's bullets. French drops his gun and uses all his force to pull one of the metal bars free from the door's window.

French wields the metal pipe and turns around to swing at the Executioner. French connects with the Executioner's head. French continues pounding the Executioner's head with the metal pipe.

The Executioner drops to his knees. French holds the metal pipe like a spear and runs it through the Swastika branded eye of the Executioner. The Executioner falls over dead with the pipe sticking out of his head through the eye socket.

French falls to the ground to catch his breath. French recovers and gets back to his feet.

French hobbles down the tunnel getting closer and closer to the narrow church.

INT. NARROW CHURCH - NIGHT

The ritual in the church continues. Elke has mounted Rose. Rose is waking up. He struggles to free himself, but Ilsa and the bishop hold his arms and keep him pinned to the altar.

The trap door swings open and French climbs out. Ilsa sees French and moves forward to grab him and hold him down. The bishop continues his dark incantations.

Elke raises her ritual dagger and is about to stab Rose with it.

FRENCH

No! Stop!

Suddenly, the doors to the church swing open. The county deputy is at the front of a large group of law enforcement officers. The deputy has her gun drawn. She shoots Elke in the back of the head and Elke falls off the altar dead.

The law enforcement officers move forward and subdue Ilsa and the Nazi bishop. Other police officers draw their guns on the congregation and force them to surrender.

French is helped to his feet by the deputy.

DEPUTY

Do you think they'll make a movie  
about all this?

French sighs relief and laugh over the deputy's comment. Paramedics rush in and tend to Rose and French who seem to be alright overall. Rose and French look at each other. French nods recognizing that it was worth putting trust in Rose.

ROSE

Thank you.

FRENCH

We didn't find Sonattah though.

ROSE

He'll turn up. Someone will  
recognize him.

FRENCH

How are you doing?

ROSE

Getting there. It's over now.

The authorities round up the congregation while the medics attend to the injured. The sounds of sirens are heard outside the church while flashing police lights cascade across the stained-glass windows of the church.



FADE OUT.

FADE IN:

EXT. TOWER OF PISA - NIGHT

TITLE "18 MONTHS LATER"

Sonattah is walking through the streets of Pisa, Italy. He is approaching the leaning tower. He is wearing sunglasses, a stylish hat, and a white suit.

Someone is following behind Sonattah. Sonattah seems quite comfortable strolling around freely. The person following Sonattah is stalking the disgraced film director from the shadows.

Sonattah rounds a corner and stops at a café to watch some teenage girls eating gelato. One of the girls is blonde and quite Aryan in appearance.

Suddenly, a hand falls on Sonattah's shoulder. He turns and is greeted by Ilsa Hester.

Sonattah and Ilsa continue walking toward the leaning tower. There are guards outside the tower. Sonattah and Ilsa walk up to the front doors of the tower and the guards open the doors for the couple.

INT. LEANING TOWER OF PISA - NIGHT

Sonattah and Ilsa enter the tower and there is a congregation of black clad worshippers anticipating Sonattah's arrival. Ilsa encourages Sonattah to move forward. The congregation of worshippers begin applauding and then cheering.

Sonattah takes his hat off and bows. The applauding continues. A sardonic smile rolls across Sonattah's face. The cheers grow louder.

FADE OUT.

THE END