

My best friend Anne Frank

Screenplay by

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Based on the life story of Hannah Pick Goslar

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NOTES AND LEGENDA

BLUE: CHARACTERS TO BE PLAYED BY ACTORS

GREEN: EXTRA'S

PINK: ESTIMATION OF NUMBER OF EXTRA'S IN BERGEN BELSEN

MINT: CGI/PLATE

GREY: DIRECTORS NOTES

SHOT IN AMSTERDAM, DONE

SHOT IN BUDAPEST, DONE

NEW DESCRIPTION/HEADER ETC.

NEW DIALOGUE AND ACTION

EXTRA SHOTS FOR INTERCUTTING WITH PAST

This is the story of Hannah Goslar. For dramatic purposes, some events have been condensed or adapted.

1 INT. PRINSENGRACHT - 1ST FLOOR - OFFICE (B)/MAIN STAIRCASE 1
(C) - DAY 1942

(B) HANNAH GOSLAR(13) HANNAH -GEEN GEZICHT- SNEAKT DOOR DE ALKOOF EN DE D GANG VOOR ZE IN B KOMT hurriedly hides UNDER a cabinet. She looks tense. She's a sweet, neatly dressed girl. She's normally a happy girl. Now though, she's listening: Nothing?

Yes! Is someone shuffling nearby? She needs a better hiding place. There?

She creeps quickly to a desk. She looks around: is she being followed? And then she is given a fright: a hand covers her mouth. She looks to the side: ANNE FRANK(13), her best friend.

HANNAH

Anne!

Anne laughs softly and sticks her tongue out. That makes Anne think of something. She taps her tongue and:

ANNE
Hé Hanneli... Heb jij al met Alfred getongd?

ANNE
Hé Hanneli, did you tongue kiss with Alfred already?

Anne sees that "Alfred" is a touchy subject. Hannah is embarrassed by "Alfred".

HANNAH
Iieeh! Nee. Natuurlijk niet.

HANNAH
Iieeh! No. Of course not.

ANNE
Jonas Sammer wil met mij tongen.

ANNE
Jonas Sammer wants to tongue-kiss me.

HANNAH
Anne Frank, jij gaat toch niet---

HANNAH
Anne Frank, you're not going to...

ANNE Sssh! Dat jij nou zo braaf bent, Hannah Elisabeth. ANNE Shhh! As if you're so good.

Silence.

Now it's Hannah who sticks her tongue out.

Not far away, they hear a **MAN'S VOICE** COUNTING:

(A) CLOSE SHOT OF OTTO FRANK looking over the shoulder of **MIEP GIES** who sits at her desk. He's giving instructions. In the meantime:

VADER ANNE
25, 24, 23, 22, 20....

Then Anne gestures: Quiet! Over there! She takes the lead and sneaks ahead of Hannah to a big stairway.

ANNE Kom, Hanneli! ANNE Come on, Hanneli!

(C) Hannah plucks at Anne's blouse: Come back. No, laughs Anne, gestures: "*Come on, chicken little. Wait: Who's a chicken?*"

They creep up the **main** stairs.

2A

INT. PRINSENGRACHT - 2ND FLOOR - CORRIDOR + SMALL HALLWAY/STAIRS TO ANNEX (D) - DAY

2A

They rush through a corridor. Anne is in the lead again. Smothering their excited giggles. Hannah won't be shown up now, and even overtakes Anne. Where does this lead to?

A small dark hallway with an open door, behind which a stair climbs upward. To the Annex.

They look at each other. Anne gestures: Come on! They enter the hallway.

Anne is surprised by something, and whispers:

ANNE Hé, die deur is altijd dicht... ANNE Hey, that door is always closed...

Hannah wants to go back, Anne wants to go through the door. Hannah pulls Anne back, shaking her head. Playfully, they pull each other back and forth. I'm not going alone, gestures Anne, and she pulls Hannah with her to the door. Anne wins. Anne always wins.

Anne goes through the door and now she thinks it's scary too. Hannah pulls Anne back.

Somewhere in the house THE MAN'S VOICE IS STILL COUNTING DOWN.

(A) CLOSE SHOT OF OTTO FRANK looking over the shoulder of Miep Gies who sits at her desk. He's giving instructions. In the meantime:

VADER ANNE
Wie niet weg is gezien... I-i-i-ik
kom!

VADER ANNE (CONT'D)
Whoever is still here...

Quick. Where can they hide? They don't want to get caught.

They climb the stairs. Are almost atop.

2B

INT. PRINSENGRACHT - 3RD FLOOR - ANNEX (E) - DAY

2B

Hannah and Anne arrive at the third floor. Its very dark. Empty rooms.

RATATATAT! The sound of MACHINE GUNS. SCREAMS. Further away. The girls are frightened out of their wits: they stand still, hold each other's hands tight, and hurry down the stairs.

2D

INT./EXT. PRINSENGRACHT - OTTO FRANK'S BUSINESS (A) - DAY 2D

Pt. 1. Anne and Hannah stand at a window on the 1st floor of Otto Frank's business at the Prinsengracht. Looking outside. Also MIEP GIES and Otto Frank are looking outside.

Pt. 2. Hannah and Anne see: 2 ARMED GERMAN SOLDIERS waiting in front of the house. 2 OTHER ARMED GERMAN SOLDIERS appear from the other side with an ARRESTED JEWISH MAN. The soldiers push him forward. He falls to the ground. Screams.

3

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT 1945 FIRST TIME 3
IN BARRACK >50 EXTRA'S

CLOSE
HANNAH(15) jerks awake, as if she was dreaming that moment. She's now wearing three threadbare summer blouses, which she's clearly outgrown since she first put them on. Her sweet face, her endearing eyes, are both a couple of years older.

On the thin straw in her bunk next to her, ~~next to her~~ a SLEEPING WOMAN wakes up and starts coughing severely. The Woman looks ill and exhausted. **H VERPIEGT HAAR?**

Hannah looks around searchingly, worried. Then she shivers: from the cold, or from the flu?

She reaches for her worn-out shoes, which hang from a couple of nails.

DOET HAAR TAS OM.

She slips along rows of split-wood bunk beds, where **THIN WOMEN** sleep, sometimes three to a bed. This barrack is clearly overcrowded.

She looks around, who is she looking for? She passes bunk beds holding everything these people own: suitcases, handbags. They're ready to go, in case the women are moved. She passes by a softly **MOANING WOMAN** with a painful toothache.

Then she sees her sister, **GABI (ALMOST 5)**, also wearing three too-small summer blouses, with her raggedy stuffed kitty. It's missing an eye and a foot. **Gabi chews and swallows.**

Hannah sees Gabi reach her hand into a purse that belongs to a sleeping woman, thin with a **missing side tooth and a scar on her cheek: MRS. EVA**, who years ago was a brave Hungarian resistance fighter. *Oh no, Gabi, not stealing food again!*

Hannah quickly sneaks over to Gabi and pulls her hand out of the purse. Gabi protests, but Hannah gestures *shhh*, and brings her ear close to Gabi's mouth. Gabi whispers something. Softly:

HANNAH

Nee, Gabi, wij doen dat niet.

HANNAH

No Gabi, we don't do that.

They jump: **the barrack's light has turned on.** Mrs. Eva wakes and looks at them in surprise, and then distrust. Hannah quickly takes Gabi (in her arms) and returns to their bunk.

Now Hannah sees **THIN HUNGARIAN WOMEN** (25-60 years old) climbing out of their bunks all around. Poorly dressed and shivering from the cold.

GABI

Hannah, look!

A surprised Hannah sees Gabi's lips covered in lipstick. A child trying to be a child. An adorable face. But Hannah quickly kneels to wipe the red smears off. She sees Eva limping toward them on her bad leg...

She aims **angry Hungarian words** at Gabi. She calls the ~~apparent leader of the group over.~~ the only woman with a long coat over her clothes, her collar up. The Hungarian **MARIA (40)**. She wears *two necklaces*, which look like they were made by children.

Eva wants to search Gabi, but Maria, **speaking Hungarian**, forbids it. Maria kneels next to Gabi. She strokes her lovingly, and holds her hand out. Gabi gives up the long cherished lipstick, which she's stolen from Eva's purse. Maria returns it to its owner.

Maria then lifts Gabi up, like she's her own child. Then points Hannah to the WC buckets.

HANNAH TREKT ZAS AAN

LE
H?

Hoeft
Stiek
al gejat
en
gestik

Bij
Stoof

SPEL

HANNAH

Waarom moet ik altijd
opdraaien voor wat Gabi heeft
gedaan?

HANNAH

Why should I always pay for
what Gabi's done?

Hannah picks up a full WC bucket from under the latrine and carries it through the small corridor in between the bunkbeds.

EVA BEGINT TE 'ZINGEN' BY STOVE

4 EXT. BERGEN BELSEN - BARRACKS (B AND H) - NIGHT FIRST TIME 4
EXTERIOR >10 EXTRA'S

Pt1. (B)

Hannah lugs the bucket through a small ally, towards the rear of two barracks.

TBD

EXTRA SHOT: HANNAH LUGS A BUCKET [TBD]

TBD

Then, from inside, she hears a serene, beautiful HUNGARIAN SONG (SZOL A KAKAS) [OFF]

*Szól a kakas már, Majd megvirrad már, Zöld erdőben, sík mezőben Sétál egy madár.
Oj, de micsoda madár, Micsoda madár? Sárga lába, kék a szárnya, Engem oda vár.
Várj madár várj! Te csak mindig várj! Ha az Isten néked rendelt, Tiéd leszek már.
De mikor lesz az már? Hajde mikor lesz az már? K'Se Jibone HaMikdás, Ir Cijon T'málé,
Akkor lesz az már.
Miért nincs az már? Miért nincs az már?
Umipnej Hataénu, galinu me'arcéjnu.
Azért nincs az már.*

Apparently a morning ritual, because even the angry Hannah hums along.

Suddenly she hears GERMAN VOICES SHOUTING. A GUN SHOT. She looks in the direction of the noise and in a searchlight she sees a woman falling down nearby a high fence STUNT. ANOTHER SHOT. 2 SS-GUARDS run towards her. Hannah walks on quickly.

Pt2. (H) She coughs, losing her balance and stumbling. Will she fall into the filthy dung pit in front of her? No, she falls in the mud. She's miserable, and feels like crying. But she gets control of herself and stands, covered in mud, with the goal of surviving another day here.

5 INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT 50 EXTRA'S 5

Shivering, Hannah turns the tap open with little hope: no water. She sees women breaking pieces of wood off from under the bunk beds, and throwing them in the stove. The WEAKEST WOMEN sit closest by the stove. SINGING (Madarka Madarka, <https://www.youtube.com/watch?v=K649bH4xpyk>)

Hannah sees Maria playing with Gabi, setting a charming little Hungarian children's hat on her head, possibly from Maria's child?

They walk through the gate.

SS-OFFICER FRITZ
Halt! Stehen bleiben!

SS-OFFICER FRITZ
Halt! Stand still!

On the other side of the closed gate an SS-GUARD, **FRITZ**, **steps out of the dark**. Maria gestures to him "Krank". It seems he recognises her as **a barrack's elder**.

FRITZ
Morgen großes Fest! Du musst auch kommen!

FRITZ
Tomorrow big party. You must come too!

Maria gestures that she doesn't understand German. Fritz mimes dancing, with his machine gun standing in for Maria; suggesting she should share a dance with him.

Maria signals that she's in a hurry. Fritz gestures to **SS-GUARD UDO** at the gate.

FRITZ (CONT'D)
Lasst sie durch, dann sehe ich dich heute Abend, wunderbar!

FRITZ (CONT'D)
Let them through, then I will see you tonight, great!

The Guard opens the gate. Hannah, Gabi and Maria enter.

In the dark they walk along a group of **MALE PRISONERS**, all in ragged, too small, too cold clothing, standing in a row in front of the SS-Headquarter. SS-GUARDS with Shepherds are shouting at them. One **PRISONER STUNT** is kicked down by **SS-OFFICER BRUNO**.

7 INT. BERGEN BELSEN - HOSPITAL BUILDING - **NIGHT** 1ST TIME 7
15 EXTRA'S

SWAPPED. Pt3. They come to the Hospital Building. Go inside.

Hannah and Gabi **+ KENIECHEL** are in a small office.

Nurse Petra who helps here, **takes her cape off.**

A fascinated Hannah watches how a **GERMAN NURSE** sets down a **small box ?** and a rather **spotty apple**. Hannah and Gabi look at it. They see Maria also lusting after it. Petra takes Maria away with her.

Gabi whispers in Hannah's ear. Hannah, in her surrogate mother role:

HANNAH
Nee, Gabi, geen hapje.

HANNAH
No, Gabi, you can't have a bite.

Gabi pulls a hungry, pathetic face. "No, Gabi". Really, no. But Hannah still looks around. Is there anyone watching? Everyone is busy in the infirmary.

NURSES, DOCTORS, FEMALE AND MALE PATIENTS. Hannah quickly gives Gabi the little apple. Gabi takes a quick bite. So does Hannah.

Then they startle as they hear a German voice with a thick Hungarian accent:

PETRA
Mitkommen.

PETRA
Come with me.

They quickly turn around. Hand behind her back, Hannah secretly replaces the apple. The two bites they've taken are hidden.

They follow Petra into the infirmary.

A Jewish man, his beard growing out, is lying there. They're shocked. Is he dead? **AS IF...**

GABI
Papa!

HANS GOSLER (48) looks bad, weak and thin, but he smiles happily when he sees his daughters after such a long time...

Hannah lifts Gabi up to him, they hold each other tightly for a moment. Father speaks with difficulty, in a whisper: Dutch with a German accent...

VADER HANNAH
Er is niks met me, hoor. Hoe kan ik mijn engeltjes anders spreken?

HANNAH'S FATHER
There's nothing wrong with me, you know. How else could I speak with my little angels?

Father chuckles, winks. Hannah chuckles: clever of Father... He looks at her questioningly. She hesitates, then chooses:

HANNAH
We gaan heel goed, papa, echt.

HANNAH
We're doing very well, papa, really.

Father takes an already opened small **Red Cross packet**, the size of a pocketbook. There is a **tiny block of chocolate** in it. He breaks it in two and gives the pieces to his daughters.

They munch it up eagerly.

VADER HANNAH
Luister... Morgen vertrekken we.

HANNAH'S FATHER
Listen...we are leaving tomorrow.

REALLY?!?!? They nearly shout with joy.





VADER HANNAH (CONT'D)
Eindelijk bovenaan de lijst:
Wij drietjes voor een of
andere ~~domme~~ Duitse
krijgsgevangene? - Eindelijk,
Hannah, gered-

HANNAH'S FATHER (CONT'D)
We're finally on the top of
the list: The three of us for
some ~~stupid~~ German prisoner
of war? - Finally, Hannah,
we're saved -

Gabi shows Keniechel to Father, asking: **'...ook mee...?'**

VADER HANNAH (CONT'D)
Ja, **Keniechel**, jij gaat
morgen ook met de tsjoek
tsjoek mee-

HANNAH'S FATHER (CONT'D)
Yes, **Keniechel**, tomorrow you
will go with us on the train -

A **SIREN** announcing morning call, sounds. Maria comes at once.
Strictly:

MARIA
Mitkommen! Kein Zeit!

MARIA
Come on. No time!

But Hannah gives him another kiss.

HANNAH
Wat fijn! Terug naar- naar
alles!

HANNAH
How wonderful! Back to - to
everything!

Father tries to say something, **but can't for coughing**. Maria
pushes Hannah and Gabi before her.

MARIA
Schnell!

Hannah keeps waving at her coughing father.

They come to the table with the little apple. They look at
it, mouths watering. **Maria grabs the apple**. They're away now.

8

EXT. BERGEN BELSEN - HOSPITAL/BARRACKS/GATE - **EARLY MORNING 8
30 EXTRA'S, 15 MALE PRISONERS, 15 FEMALE, AND 5 GUARDS**

Pt1. (HOSPITAL)

Gabi points to the **black birds CGI** above a barrack, Hannah
pulls her arm down.

Both look sad, but Hannah whispers happily to Gabi:

HANNAH
Morgen, Gabi! Terug naar
huis! Oh, ik heb zo'n zin in
koekjes. En kip!

HANNAH
Tomorrow, Gabi! We're going
home! Oh, I can't wait to
have cookies. And chicken!

Gabi looks at her: "**Cookies, chicken, what is that?**" Hannah
gestures:

HANNAH (CONT'D)
Lolly's!

G: Wat
is kip??

She mimes a lollypop. "Oh, lolly's", Gabi likes those!
Another **SIREN**. Maria runs now with them to their barrack: as if they really have to be there on time.

Pt2.(G>B) Hannah, Gabi and Maria pass by the **THIN MEN (D)** again. The men march through a gate into a small alley. Shouting GUARDS. BARKING Shepherd Dogs. SS-Officer Bruno is among the Guards.
Hannah, Gabi and Maria rush through the gate. (**Fritz!**) In their hurry, Gabi drops Keniechel.

GABI
Keniechel!! Keniechel!!

What? Hannah wants to go back, but **SS-GUARD UDO** points his gun at her. Maria sees it and pushes Hannah forward. Gabi **begins crying**. Hannah holds her hand in front of Gabi's mouth, quietly:

HANNAH	HANNAH
Ssh, Keniechel mag al naar de tsjoek-	Ssh, Keniechel can go to the train already.

Maria sees Hannah struggling to control Gabi.

9 EXT. BERGEN BELSEN - ROLL CALL AREA/HIGH FENCE WITH STRAW - 9
DAY 100 EXTRA'S

TIME LAPSE Hannah and Gabi rush through the rows of women evenly spaced. The **HUNGARIAN WOMEN** look relieved: *just in time*. Hannah sees Maria sneak the apple to the woman next to her. She takes a tiny bite, and passes it on. Gabi points at it:

GABI	GABI
Hapje! Hapje!	A bite! A bite!

"Shh" from the women, scared the child will betray them. Hannah hears a WHISTLE. In the distance. *But that's not possible.* Hannah wipes the sweat from her forehead. Is she sick?

Suddenly, she has to cough. But she wants to listen to see if she's heard right, or dreamed it - she's sweating. She hears it again. Now tears come to her eyes.

She turns around, looks to see where it's coming from: from behind the nearby high fences. One of them is opaque thanks to being woven through with straw. Hannah's emotion shows in her face, and tightens her throat.

EXTRA SHOT: HANNAH LOOKING AT FENCE [REF SCENE 12X]

The whistle takes Hannah back to her past:

10 INT. HANNAH'S HOUSE - LIVING ROOM/HALLWAY - DAY 10

The sound of the WHISTLE. Hannah's happy face is now healthier, her hair is combed, her clothes well cared for... like we saw her in the beginning. She carries the sleeping **GABI(2)** out of her room to the hallway.

She hears the WHISTLE, but now as if someone is blowing hard against their fingers. She quickly walks to the front door.

11 EXT. STREET OUTSIDE HANNAH'S HOUSE - DAY 11

EXTRA: SHOT OP ANNE DIE FLUIT. MONTEREN NA 9 Anne stands on the stoop. **Sleeping Gabi on Hannah's arm.** Hannah whispers:

HANNAH
Waar bleef je nou?

HANNAH
Where were you?

ANNE
Ik eh... moest iets
schrijven.

ANNE
I, uh...had to write
something.

She holds up a **letter IN EEN ENVELOP.**

HANNAH
Aan wie...?

HANNAH
To...?

Intrigued, Hannah looks at the mysterious Anne. Then, suddenly, Anne decides not to talk about it.

A German **KUBELWAGEN** rushes past, SIREN going. Anne and Hannah watch the passing truck, and can't help being impressed. Hannah kisses her necklace, as if she is crossing herself.

ANNE
Kom! Ik moest toch met je mee
om iets af te geven bij
Stella?

ANNE
Come on! I had to go with you
to give something to Stella?

HANNAH
Ja, maar nu heb ik Gabi -

HANNAH
Yeah, but I have Gabi now -

ANNE
Ze slaapt toch?

ANNE
She's sleeping, isn't she?

HANNAH
Ja eindelijk-

HANNAH
Yeah, finally-

ANNE
Mooi! Dan merkt ze toch niet
dat je er even niet bent.
Toch?

ANNE
Great! Then she won't notice
if you're not here for a
while. Right?

12A EXT. AMSTERDAM - STREET 1 - DAY

12A

Anne and Hannah walk down the street.

Hannah stops suddenly, pulls the book "Joop ter Heul" out, looks around. Anne looks on in surprise. Hannah passes by Anne, pushes the book into a letter box, and then runs down the street. Anne runs after her in surprise.

ANNE
Die had je gister pas geleend.

ANNE
You just borrowed that yesterday.

HANNAH
Ja, maar Papa zei dat ik het terug moest brengen.

HANNAH
Yes, but Papa said that I had to bring it back.

ANNE
Waarom?

ANNE
Why?

HANNAH
Dat wilde hij niet zeggen.

HANNAH
He wouldn't say.

ANNE
Misschien zijn het wel verraders...

ANNE
Maybe they are traitors...

TIME LAPSE POV ZE STAAN TE KIJKEN They pass by a shop window on the other side of the street with *anti Jewish slogans* and *Nazi symbols*. An eviction is carried out on orders of the Nazi's. Things are loaded into a moving-van of 'A. Pulse'.

On Hannah and Anna's side of the street a **NSB-GUY** (Dutch Nazi-adept] and a **DUTCH WA-MAN** are keeping an eye on it while smoking a cigaret.

The girls almost bump into the men. The NAZI's give them an icy stare. One sniffs at her, almost like Hannibal Lecter:

NSB-GUY
Het stinkt hier...

NSB-GUY
It stinks here...

The girls move on quickly.

13 **OMITTED**

13

12B **EXT. PARK ENTRANCE/PARK - DAY**

12B

Pt1. They enter a park. Anne stops near a playground.

ANNE
Wacht. Hoe laat is het nu?

ANNE
Wait. What time is it now?

HANNAH
Hoezo?

HANNAH
Why?

ANNE
Twee uur?

ANNE
Two o'clock?

HANNAH
Bijna, denk ik.

HANNAH
Almost, I think.

Anne proudly **reveals a tennis ball**.

ANNE
De aller- allerlaatste- van
Margot.

ANNE
The absolute last one - the
last one - of Margot's.

HANNAH
Gepikt!

HANNAH
You'll get caught!

ANNE
Geleend... Ze merkte er niks
van. Kijk, zo:

ANNE
No, she didn't notice a
thing. Look, this is how:

Anne shows how she hid it in her armpit. Then she stretches her arm out, and the ball falls out, bouncing to Hannah. Anne laughs at herself. Her laugh is contagious.

Anne sees 3 boys, including **KEES (14)** and **JONAS (14)** entering the park. Then she orders Hannah:

ANNE (CONT'D)
We doen net of we overgooien,
jij hier, ik daar-

ANNE (CONT'D)
We'll act as if we're playing
catch, you here, me there-

The boys have a football. Anne acts as if she's there in the park with Hannah by coincidence. Hannah looks, and sees Jonas. Quietly:

HANNAH
Anne... Je grote tongvriend.

HANNAH
Anne... Your best tongue
friend.

"Shh" warns Anne, and sneaks a look over Hannah's shoulder at Jonas, to see if he sees Anna and says hello. He sees her alright, but doesn't greet her, seemingly on purpose. Anne sees this, and acts as if she doesn't see him, and is only playing ball.

HANNAH (CONT'D)
Ik zal Jonas even roepen-

HANNAH (CONT'D)
I'm going to call Jonas-

Anne: "Nooo".

They see the THIRD BOY, JAN, tap Jonas: "Look, Anne". Jonas pushes him off. Did Anne see this too?

Hannah looks at Anne:

HANNAH (CONT'D)
Slapjanus..!

Anne looks at Hannah gratefully.

They continue playing with the ball.

Anne throws the ball clumsily at Hannah, who can't catch it because it flies way above her head.

HANNAH (CONT'D)

Sorry.

The ball flies, bouncing off sideways to...

2 PASSING YOUNG GERMAN SOLDIERS. The ball hits **SOLDIER 1**. He picks Margot's ball up. *Uh oh!* Hannah sees the boys slip away with their ball, as soon as they see the Soldiers.

The girls see the Soldiers noticing their Jewish stars. **Soldier 1**. addresses them. In German:

SOLDIER 1	SOLDIER 1
Wer von euch war das?	Which of you did that?

Hannah freezes in fear... The girls keep silent.

The Soldiers look at each other and continue their way.

Anne has an idea:

ANNE	ANNE
Doe je ogen eens dicht, zo.	Close your eyes, like this.

Anne holds both her hands in front of her face. Hannah watches Anne doubtfully, because you never know what to expect with Anne.

ANNE (CONT'D)	ANNE (CONT'D)
(fluisterend)	(whispering)
Nee, serieus, doe het nou.	No, seriously, do it now.

Hannah holds both hands in front of her face.

ANNE (CONT'D)	ANNE (CONT'D)
En nu moet je denken: <i>Hoe zou Anne het doen?</i>	And now, think: <i>How would Anne do it?</i>

Hannah thinks it's stupid and pulls her hands away from her face.

ANNE (CONT'D)	ANNE (CONT'D)
Nee, serieus, ik doe dat soms en dan denk ik: <i>Hoe.. zou Vati dat doen? Of Margot? Helpt echt!</i>	No, seriously, I do it sometimes, and think: <i>how would Vati do this? Or Margot? It really helps!</i>

Hannah tries Anne's trick. "*Hoe zou Anne dit doen?*".

She opens her eyes, but doesn't dare. Anne pushes her slightly. Then Hannah takes a deep breath and runs after the 2 Soldiers, taking responsibility for her deed.

HANNAH
Kann ich bitte mein ball
wiederhaben?

HANNAH
May I have my ball back, sir?

SOLDIER 1
Aha, sie spricht deutsch.

SOLDIER 1
Ah, she speaks German.

ANNE
(Bin) Geboren in Frankfurt am
Main. Mein Vater hat im
Grossen Krieg für Deutschland
gekämpft.

ANNE
Born in Frankfurt am Main,
sir. My father fought in the
Great War for Germany.

HANNAH
Das war mein Fehler. Es tut
mir leid. Aber wir haben uns
den Ball geliehen und müssen
ihn zurückgeben.

HANNAH
It was my fault, sir. I'm
sorry. But we've borrowed the
ball, and have to return it.

The Soldiers look surprised that both girls speak perfect German. **Soldier 2**. pulls out pencil and paper. Severely to Hannah:

SOLDIER 2
Name. Adresse.

Hannah freezes. But the Soldiers laugh. A bad Nazi joke. The one with the ball gestures in a friendly way to Hannah:

SOLDIER 2 (CONT'D)
Kannst ihn dir heute Abend,
„ganz nett“ bei uns in der
Bumsstrasse abholen.

SOLDIER 2 (CONT'D)
Come and get it this evening,
it'll be nice, in the
Bumsestrasse.

But Anne doesn't want to let it go, she tries to grab the ball. Soldier 1. laughingly pushes her away, **she falls hard STUNT (IN HET GRAS?)**, on the ground. Hannah helps Anne to stand up.

ANNE
Hanneli, beloof me plechtig:
Wij spreken nooit meer Duits!

ANNE
Hanneli, promise me solemnly:
We're never going to speak
German again!

ANNE (CONT'D)
Behalve Scheisshunde.

ANNE (CONT'D)
Except Scheisshunde.

HANNAH
En: Auf widerscheisse, **Wichser**.

Anne laughs: She didn't know that one.

ANNE
Wichser? Wat zijn "Wichsers"?

ANNE
Wankers? What are "Wankers"?

12X

EXT. BERGEN BELSEN - ROLL CALL AREA/HIGH FENCE WITH STRAW 12X
EARLY MORNING

Hannah at roll call, looking at fence and thinking about Anne. [REF SCENE 9]

12B

EXT. PARK ENTRANCE/PARK - DAY

12B

Pt2. The girls are sitting on the lawn. Anne pulls a **flower petal** out of Hannah's hair and straightens a curl. Then she pulls a **ladybug** out of her hair.

HANNAH
 Hoeveel stippen heeft die?

HANNAH
 How many spots does it have?

ANNE
 Zes. Je krijgt zes kinderen.

ANNE
 Six. You're going to have six children.

HANNAH
 Ik wil er tien.

HANNAH
 I want ten.

Anne looks down the lane. Jonas and the boys are a distance away. Anne pulls **the letter** out **OF THE ENVELOP**. She rips it up and looking at Jonas:

ANNE
 Lieve Jonas, krijg jij maar de groene vinketouwtering en zoek maar iemand anders om je lange tong in te hangen. Tot nooit weer ziens en zak in de kak, je lieve Anne Frank.

ANNE
 Dear Jonas, I hope you catch the plague, and look for someone else to stick your long tongue in. See you never, and eat shit, your beloved Anne Frank.

Hannah has to laugh a little, Anne too. Then Hannah hugs Anne comfortingly.

Anne is pleasantly surprised by this gesture. She holds two fingers up. And then says something she normally finds difficult to say, but loves to tell Hannah:

ANNE (CONT'D)
 Wil je me beloven dat je altijd bij me blijft?

ANNE (CONT'D)
 Will you please promise you always stay with me?

Hannah looks at Anne. **(Anne houdt haar beide vingers op en vraagt om te zweren. Hannah houdt dan ook haar beide vingers op en geeft een kusje op haar vingers. Anne geeft ook een kusje en Hannah drukt dan haar vingers tegen die van Anne aan)** She nods and presses her two fingers against Anne's. Then Anne quits this union.

At the entrance of the park, Anne sees **COCO(13)** showing up like a fancy model, with breasts already. Very different from the two friends dressed in prim German clothing.

Anne waves at Coco. The boys reappear and look longingly at Coco, who strolls off. The boys follow her.

A CLOCK CHIMES two o'clock. Then-

HANNAH	HANNAH
Ik moet echt terug naar Gabi. Kom.	I really have to get back to Gabi. Come on.

ANNE	ANNE
Nee, wacht!	No, wait!

Anne takes off her sweater with the Jewish star on it, to Hannah's surprise.

HANNAH	HANNAH
Nee! Dat mogen we niet-	Wait, we're not allowed-

Anne doesn't hear her (or does she?), she hurries to the green where the boys are:

ANNE	ANNE
Kom mee.	Come on.

Hannah hesitates. There? Now? No.

ANNE (CONT'D)	ANNE (CONT'D)
Durf je niet- of moet je het eerst aan je vader vragen? Kom!	Don't you dare- or do you have to ask your father? Come on!

Anne walks on. Anne calls on their friendship for help? Hannah sighs, indecisively she stays behind.

Hannah sees Anne flirting madly with the boys, but is deliberately turning her back to Jonas, who's now clearly obsessed with Coco, which makes Anne jealous. Anne seems to have forgotten Hannah.

Hannah calls Anne.

HANNAH	HANNAH
ANNE...	ANNE...
Ik leg hem hier neer. Zie je vanavond wel bij de Kleine Beer.	I put it down here. See you tonight at Little Bear.

Anne sees Hannah putting her sweater on the grass **IN TREE?** and heading for home. She hesitates and decides to join Hannah.

ANNE	ANNE
Wacht!	Wait!

She picks up the sweater from the grass and goes after Hannah.

ANNE (CONT'D)
Jonas stinkt.

ANNE (CONT'D)
Jonas stinks.

A speaker car drives through the neighbourhood. An ANNOUNCEMENT is audible.

One blond boy, Kees, has followed Anne.

KEES
Anne, ik heb een verrassing voor je?

KEES
Anne, do you want a surprise?

He smiles and spit-combs his hair smooth.

ANNE
Wat voor verrassing?

ANNE
What kind of surprise?

He puts his comb away in his inside pocket, next to a lolly.

KEES
Speciaal voor jou, schone dame.

KEES
Especially for you, beautiful lady.

Hannah is surprised that Anne is interested in Kees.

ANNE
Speciaal voor *mij*, Kees? Dat zeg je maar.

ANNE
Especially for *me*, Kees? You don't say.

KEES
Als je een verrassing wil, dan moet je nu meekomen, anders mis je het.

KEES
If you want a surprise, you have to come with me, otherwise, you'll miss it.

Hannah uses body language: *Come away*. But Anne whispers:

ANNE
(Whispers) Je zou toch altijd bij me blijven?

ANNE
(Whispers) You promised to stay with me forever, didn't you?

HANNAH
En jij niet bij mij dan?

HANNAH
And you with me, isn't it?

In answer, Anne 'crosses her eyes' at the intense Hannah. The boy makes an elegant gesture to Anne:

KEES
Kom, dame, dit wil je niet missen.

KEES
Come, m'lady, you don't want to miss this.

Anne steps forward, like a little lady, and pulls the hesitant Hannah with her.

14 EXT. CINEMA - DAY 14

They come to a cinema. Hannah sees Anne beaming at it: *her dream...* And on the door a sign: **VOOR JODEN VERBODEN** (NO JEWS ALLOWED) He takes them along... -keys in hand- to the side entrance.

15 INT. CINEMA CORRIDOR - DAY 15 EXTRA'S 15

Keys in hand, Kees leads the girls through a corridor next to the hall where the CINEMA PATRONS are. "Sshhh!" he gestures.

They look at IMAGES OF HITLER.

Hannah sees: He gallantly takes Anne's hand.

Anne likes this, but immediately grabs Hannah's hand too, it's clear she doesn't want to go with the boy alone...

16A INT. CINEMA - BEHIND THE SCREEN - DAY 16A

Kees brings them to the area behind the cinema screen.

KEES

Pa zegt dat nergens staat dat Jodinetjes de achterkant van het doek niet mogen zien.

KEES

Pa says there's no rule that Jewish girls can't watch the back of the screen.

They watch a **propaganda film** from the supreme Hitler authority, projected in mirror image, while he invites them to sit down on a bench. They sit. He immediately throws an arm around Anne, and whispers:

KEES (CONT'D)

Weet je dat ik van je gedroomd heb?

KEES (CONT'D)

Do you know that I dreamed about you?

ANNE

Echt? Wat droomde je dan?

ANNE

Really? So what did you dream?

KEES

Hm, hoe kan ik je dat uitleggen? We zaten in de bios. Een romantische film

KEES

Hmm, how shall I explain it to you? We were at the movies. A romantic movie.

Anne scoots closer to Hannah. **Hannah's attention is drawn to a film fragment with German nurses.** She watches this breathlessly.

Hannah looks to see if Anne is also watching. She sees Anne taking the boy's arm off her, pushing his hand away as well. Then Anne leans in to Hannah's ear and whispers:

ANNE

Fluister wat in mijn oor, maakt niet uit wat, maar blijf doorpraten. En help me als ie te ver gaat, okay?

"What..?"

KEES

Een heel romantische film.

ANNE

Wat zeg je? Ik hoor je niet.

Hannah is confused, she's still under the influence of what she's just watched:

ANNE (CONT'D)

Ja, ik wil ook de hele wereld zien.

ANNE

Whisper in my ear, it doesn't matter what, but keep talking. And help me if he goes too far, okay?

KEES

A very romantic movie.

ANNE

What did you say? I didn't hear you.

ANNE (CONT'D)

Yeah, I want to see the whole world too.

Oh yeah? Hannah watches as Kees' hand starts at Anne's knee and climbs higher. Anne takes his hand, and pushes it off.

ANNE (CONT'D)

Als filmster. Of schrijfster. Maar dan wel als een hele beroemde. Of-

ANNE (CONT'D)

As a film star. Or writer. But certainly as someone very famous. Or -

Hannah sees the boy's hand move to Anne again.

HANNAH

Wat heb je daar nou aan? Die verpleegsters helpen mensen, dat wil ik ook.

HANNAH

What are you talking about? These nurses help people, I want to do that too.

ANNE

Moet je met mijn zusje praten, die wil Florence Nightingale in Palestina worden.

ANNE

You should talk to my sister, she wants to be the Palestinian Florence.

HANNAH

Wie?

HANNAH

Who?

ANNE

Margot. Florence Nachtegaal.

ANNE

Margot. Florence Nightingale.

HANNAH

Echt? Pap wil daar ook heen. Als ie eindelijk paspoorten krijgt-

HANNAH

Really? Pap wants to go there too. If he finally gets the passports-

Hannah sees the boy trying to kiss Anne. Hannah watches with a mixture of disgust and jealousy.

Kees scoots closer to Anne.

HANNAH (CONT'D)
Kom, we gaan naar huis.

HANNAH (CONT'D)
Come on, let's go home.

KEES
Je gaat niet nu al weg, toch?

KEES
You're not leaving now, yet?

Anne doesn't come. Hannah seems hesitant, but also jealous:

HANNAH
Nou dag hoor, Anne en Mister
Glibber.

HANNAH
Okay, goodbye then, Anne-and
Mr. Eel.

Anne makes up her mind. And starts kissing Kees.

Her hand glides over his chest, under his jacket.

This encourages Kees. He starts kissing Anne in her neck.
Anne signals at Hannah: "Help".

Kees wants to go much further. Anne stiffens. Kees keeps on
kissing her.

HANNAH (CONT'D)
Trouwens, ben je nog steeds
besmettelijk?

HANNAH (CONT'D)
By the way, are you still
contagious?

Kees looks at Anne suspiciously.

HANNAH (CONT'D)
Je geelzucht.

HANNAH (CONT'D)
Your hepatitis.

Kees stops immediately. Lets Anne go. Anne realises that Kees
believes Hannah's lie. Quickly: Hannah pulls Anne away. They
leave an angry Kees behind.

16B INT. CINEMA CORRIDOR - DAY

16B

They run fast through the hallway, laughing. **LONG SHOT**

ANNE
Wait!

Hannah looks: Now what? But Anne reveals a **lolly** that she
stole from the boy's inside pocket, and gives this as a gift
to Hannah: Hannah is surprised and touched by Anne!

ANNE (CONT'D)
Geelzucht! Brilliant!
Gekke Wichser!

ANNE (CONT'D)
Hepatitis. Brilliant!
Crazy Wanker!

17 **OMITTED**

17

16X

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

16X

Hannah and Gabi are reading in and leaving through the Florence Nightingale book. [REF SCENE 72]

18

INT. HANNAH'S HOUSE - HALLWAY/HANNAH'S ROOM - DAY

18

At home, Hannah hurries to the cradle. But... Where is Gabi?

HANNAH'S MOTHER

Haannah.

RUTH GOSLAR, HANNAH'S MOTHER (38), heavily pregnant, stands in the doorway of Hannah's room.

Hannah sees Gabi in Mama's arms: she points out Gabi's bruise. She speaks in German:

MOEDER HANNAH

Wo hast du deinen Verstand gelassen? **Haszve shalom.** Gabi ist aus dem Bett gefallen! Wessen Schuld ist das?

HANNAH'S MOTHER (CONT'D)

What were you thinking? Haszve shalom. Gabi fell out of her bed! Who's fault is that?

Hannah answers in Dutch:

HANNAH

Sorry, ik was even eh voor buiten-

HANNAH

Sorry, I was just outside for a little while-

MOEDER HANNAH

Lass mich raten. Mit Anne. Immer wieder diese Anne.

HANNAH'S MOTHER

Let me guess. With Anne. Always, that Anne.

But Hannah defends her best friend:

HANNAH

Hoe komt U daar nou bij?

HANNAH

What makes you think that?

Mother gives Gabi to her, walks away. Hannah tries to make up with Gabi.

HANNAH (CONT'D)

Kijk Gabi, hier is Chatoeltje.

HANNAH (CONT'D)

Look, Gabi, here is Chatoeltje.

But Gabi throws Keniechel - still with legs and eyes - away. Then Hannah produces the lolly. Gabi wants that!

HANNAH (CONT'D)

Maar straks wel goed eten, hè?...

HANNAH (CONT'D)

But then you'll eat good, eh?

Gabi shakes her head no: she won't eat. Hannah threatens to take the lolly away. Gabi immediately nods yes!

VADER HANNAH

Gam zoe letova.

HANNAH

Papa, zal ik Anne's vader vragen of hij wel aan paspoorten kan komen?

HANNAH

Papa, should I ask Anne's father if he can get passports?

Father feels hurt that Hannah has more faith in Anne's father than in him. But Hannah just wants to help.

HANNAH (CONT'D)

Ik ga toch zo naar de Kleine Beer en dan-

HANNAH (CONT'D)

I'm going soon to the Little Bear, and then-

MOEDER HANNAH

Auf keinen Fall, du wirst auf deinem Zimmer darüber nachdenken, dass du Gabi nie wieder allein lässt

HANNAH'S MOTHER

Oh no, you're going to your room, to think about never leaving Gabi alone again, Haannah.

Father is surprised. Hannah sees this. Quickly:

HANNAH

Ja, nee, Anne komt ook vanavond-

HANNAH

Yeah, no, Anne is there too tonight-

Again with that Anne!

MOEDER HANNAH

Nein, kein 'pingpong' heute Abend. Ab auf dein Zimmer, Haannah

HANNAH'S MOTHER

No, no pingpong tonight. Go to your room, Haannah.

HANNAH

Papa, dat is niet eerlijk, ik-

HANNAH

Papa, that's not fair, I-

MOEDER HANNAH

Und jetzt wäschst du heute und auch den Rest der Woche ab. Alleine.

HANNAH'S MOTHER

And now you'll stay in today and the rest of the week. Alone.

Hannah doesn't understand, but Mother continues angrily:

MOEDER HANNAH (CONT'D)

Wenn Otto Pässe hätte regeln können, dann wären sie längst nicht mehr hier.

HANNAH'S MOTHER (CONT'D)

If Otto could get passports, they'd be gone already.

How unfair! She looks for help from Father, but he walks away.

21 INT. HANNAH'S HOUSE - HANNAH'S ROOM - DAY>NIGHT

21

Pt1. An angry Hannah comes into her room. Puts her **retainer** in. Opens her *math homework*.

Then she angrily pushes it aside. Then pushes her cigar band and postage stamp albums aside.

Pt2. DARK: Gabi is sleeping in her cot. Hannah lies on top of her bed, angry and feeling misunderstood. She kicks her legs in anger. Distressed! Oh, she's so upset.

Then: She tries Anne's trick, holds her hands in front of her face. Now:

HANNAH
Wat zou Anne doen?

HANNAH
What would Anne do?

This gives her energy... A **STRANGE NOISE** from the living room. She jumps up, full of energy.

22 **OMITTED**

22

23 INT. HANNAH'S HOUSE - LIVING ROOM/HANNAH'S ROOM - NIGHT 23

Hannah quietly opens the living room door. Across the room, she sees Father busy hiding something in a hole in the floor, under the carpet.

She comes closer. Sees rings and jewellery.

VADER HANNAH
Ssh. Mondje dicht. Ook tegen Anne.

HANNAH'S FATHER
Ssh. Don't say a word. Not even to Anne.

HANNAH
Anne? Maar-

HANNAH
Anne? But-

VADER HANNAH
Ons geheimpje, okay? Pak die ring eens... Op een dag, Hannah, zal hij jou gelukkig maken.

HANNAH'S FATHER
Our secret, okay? Now, take this ring... One day, Hannah, it will make you happy.

He pushes the ring lovingly onto her ring finger... *Wow!*

VADER HANNAH (CONT'D)
Verstop hem maar goed.

HANNAH'S FATHER (CONT'D)
Hide it well.

A secret! Hannah is proud. He hands the carpet back on place of the hole. **Father wants to PRAY:**

VADER HANNAH (CONT'D)
*Sjemá Jisro'él Adoonój Elohéenoe
Adoonój Echod.*

But Hannah hovers, uneasy.

HANNAH
Papa- de allerlaatste
tennisbal van Margot- ben ik
kwijtgeraakt. Mag ik uit de
spullen van tante Lea in de
hal-

HANNAH
Papa- Margot's last tennis
ball- I lost it. May I take
one from the things of Aunt
Lea's in the hall-

VADER HANNAH
Nee.

VADER HANNAH
No.

HANNAH
Maar Papa, u zei zelf: Tante
Lea komt misschien nooit meer-

HANNAH
But Papa- you said maybe Aunt
Lea will never-

Now she sees how Father is looking at her. His eyes demanding
unquestioning obedience. She looks down.

VADER HANNAH
"Wie zijn vader
tegenspreekt..."

HANNAH'S FATHER
"Whosoever speaks against his
father..."

A BELL rings. They stiffen. Nazi's?

HANNAH'S MOTHER'S VOICE
Hans!... Hans!!

VADER HANNAH
Ssht! Iedereen stil.

HANNAH'S FATHER
Shh! Everyone be quiet.

Father gestures to Hannah to stay put. He goes into the
hallway. Hannah listens tensely. She hears Father opening the
door... Nazi's?

She hears the voice of **OTTO FRANK**. Hannah brightens up. Otto
and Father speak German.

VADER ANNE (O.S.)
Entschuldige. Entschuldige,
dass ich noch so spät komme.
Aber es ist sehr dringend

ANNE'S FATHER
Sorry. Sorry that it's so
late. But it's rather urgent.

Now Anne's father sees Hannah. He speaks Dutch with her.
Hannah sees the optimist (Otto) and the pessimist (her
father).

HANNAH
Goedenavond, meneer Frank.

HANNAH
Good evening, Mr. Frank.

VADER ANNE
Anne vraagt of je nog naar de
Kleine Beer komt?

ANNE'S FATHER
Anne was asking if you were
coming to the Little Bear?

Hannah looks at her father hopefully.

VADER HANNAH
Niet vandaag, Otto.

HANNAH'S FATHER
Not today, Otto.

HANNAH
Meneer Frank, ik heb vandaag
een Florence Nachtegaal
gezien en-

HANNAH
Mr. Frank, today I saw
Florence Nightingale, and-

VADER HANNAH
Oh ja? Hielp ze met je
meetkunde?

HANNAH'S FATHER
Oh yes? Did she help you with
your math homework?

The fathers laugh. Hannah defends herself.

HANNAH
Nee, in de bios en ik wil ook-

HANNAH
No, in the cinema and I also
want to-

VADER HANNAH
Bios? Was jij naar de
bioscoop?

HANNAH'S FATHER
The cinema? You went to the
cinema?

Oops: Hannah realises how stupid she was to betray herself.
Anne's father responds, while Hannah's father is still in
shock:

VADER ANNE
Was Anne daar ook?

ANNE'S FATHER
Was Anne there too?

HANNAH
Nou- Niemand heeft ons gezien-

HANNAH
Well- Nobody saw us-

VADER HANNAH
Lieve God. Waar dank ik dit
aan?

HANNAH'S FATHER
Good God. Why should this
happen to me?

Anne's father tries to come to Hannah's - and indirectly to
Anne's - rescue:

VADER ANNE
Begrijp je wel hoe gevaarlijk
dit is? Dat je ons allemaal
in gevaar brengt?

ANNE'S FATHER
Hannah, promise me and your
father that you'll never do
that again?

Hannah swears to his kind offer, quickly and sincerely:

HANNAH
Ja, ik begrijp het. En Anne
ook.

HANNAH
Yes, and Anne too.

Hannah's father is about to speak, but Anne's father holds
his hand up:

VADER ANNE
Mooi. Dan laten wij het voor
deze keer hierbij, hè Hans?
Want wij moeten nu dringend
iets bespreken.

ANNE'S FATHER
It's a deal. Then let's let
it go this one time, okay,
Hans? Because we really need
to talk about something now.

She knows that her father disagrees with the easy 'punishment'. She gazes at Anne's father in gratitude and admiration.

VADER ANNE (CONT'D)
Mooi. Dan zal ik eens kijken of Margot haar grote Florence Nightingale boek wil uitlenen.

ANNE'S FATHER (CONT'D)
Good. Then I'll see if Margot will loan you her big Florence Nightingale book.

Hannah reacts enthusiastically, but behind her, Hannah's father shakes his head NO. Now Anne's father is caught between a rock and a hard place...

VADER ANNE (CONT'D)
Maar wacht, misschien heeft Margot het boek al uitgeleend, ja.

VADER ANNE (CONT'D)
Wait a minute, I think Margot's already loaned it out, yes.

She is disappointed in Anne's father. He's never like this. She turns around to look at her father. What's going on?

VADER HANNAH
Niks geen boeken. Je mag hier zelf elke dag Florence spelen. Met een nieuw kleintje op komst. En Mama heeft je nodig.

HANNAH'S FATHER
You can play Florence here every day. With a new baby on the way, and Mama not feeling well-

What? Hannah's surprise silences her, she seeks help by turning her eyes to Anne's father, but her father digs his heels in:

VADER HANNAH (CONT'D)
Het is nu geen tijd voor dagdromrij.

HANNAH'S FATHER (CONT'D)
It's not the time for daydreams.

Hannah is choked with emotion, she feels on the edge of tears, runs away and angrily slams the door - which starts Gabi crying and Mother angrily shouting: "Haannah".

She hears Gabi crying. She whispers softly to herself, angry:

HANNAH
Moet ik dan altijd maar weer op Gabi passen?

HANNAH
Do I always have to take care of Gabi?

And goes back into her room.

24

INT. HANNAH'S HOUSE - HANNAH'S ROOM - NIGHT

24

In her dark bedroom, Hannah, Gabi in her arms, pulls a piece of blackout paper aside. **Searchlights** cross the heavens. She points the sleepy Gabi to **the sky and the stars. CGI**

HANNAH

Kijk, dat melkpannetje daar, zeven sterren, die ben ik, en de grootste ster is Anne. Onze club heeft maar vijf leden. Daarom heten we Kleine Beer minus twee.

HANNAH

Look, that's the Big Bear there, seven stars, that's me, and the biggest star is Anne. Our club only has five members. That's why we're called Little Bear minus two.

She notices that Gabi is asleep. She lays Gabi in bed. She is about to leave, but then looks at Gabi: leave her alone or not?

25A INT. HANNAH'S HOUSE - HANNAH'S ROOM + LIVINGROOM - NIGHT 25A

Hannah opens the door of her room softly. She hears the two fathers, in the living room, speaking cryptically about "hiding in the Annex". She peeks at the 2 men.

VADER HANNAH (O.S.)

Nur Hannah willst du mitnehmen?

HANNAH'S FATHER

You want to take *only* Hannah?

VADER ANNE (O.S.)

Ja, was, wenn Gabi weint? Oder euer kommendes Baby? Das kann uns alle verraten. Darum -

ANNE'S FATHER

Yes, because what if Gabi cries? Or your new baby? That could betray everyone. That's why-

VADER HANNAH (O.S.)

Nein, Otto, warte-

HANNAH'S FATHER

No, Otto, wait a minute-

VADER ANNE (O.S.)

Hans, denk an Hannah. Anne und sie, dann haben sie es wenigstens noch ein bisschen nett mit einander.

Hannah is happy, even if she doesn't know what it's all about, what their fathers are talking about.

Hannah crosses the dining to the hallway, unseen by the 2 men who sit and talk in the living room.

VATER HANNAH

Das ist sehr nett von dir, lieber Otto, aber ich glaube, es ist zu schwierig, Hannah allein mitgehen zu lassen.

VATER ANNE

Hans, das verstehe ich, aber ich finde es wirklich sehr schade, wenn es nicht geht / wenn es nicht klappt ???

Next to a cupboard are some boxes, a sports bag and a suitcase.

She opens the sports bag, finds a net with some balls and returns as quiet as possible to her room. A floorboard creaks.

HANNAH'S FATHER (O.S.)
 ...ich nehme sie gern mit, aber -
 Shhh...

Hannah holds her breath.

VADER HANNAH (O.S.)
 Hannah?! Ben jij dat?

HANNAH'S FATHER (O.S.) (CONT'D)
 Hannah?! Is that you?

Hannah thinks it over quickly: should she give herself up or not?

HANNAH'S FATHER (O.S.) (CONT'D)
 Hannah...?

VADER ANNE (O.S.)
 Das hier meine ich. Genau das. Das kleinste Geräusch kann uns verraten.

ANNE'S FATHER (O.S.)
 That's what I mean. Exactly that. The smallest sound could betray us.

VADER HANNAH (O.S.)
 Das ist doch nur eine Maus, Otto.

HANNAH'S FATHER
 That's just a mouse, Otto.

A mouse!! Hannah's eyes go wide with fear: a mouse?

She sneaks into her room and closes the door carefully.

26 **OMITTED**

26

27 **EXT. STREET 3 NEAR ANNE FRANK'S HOUSE - DAY**

27

NEXT MORNING. Hannah runs down the street to Anne's house and climbs up the stone steps.

28 **EXT./INT. ANNE FRANK'S HOUSE - ENTRANCE/HALLWAY - DAY**

28

Hannah rings the bell at the Frank home, like she always does on the way to school.

Hannah hears all their girlfriends who are lodging there, giggling. **MARGOT(17)**, wearing glasses, opens the door, formal but friendly.

MARGOT
 Hello, Hannah.

Hannah startles a little. She's clearly an admirer of Margot. Hannah holds her arms tightly to her sides.

HANNAH
Hi Margot, is Anne-

MARGOT
Kwebbel, kwebbel, kwebbel... MARGOT
Gossip, gossip, gossip...

Margot gestures behind her: a giggling Anne, surrounded by the rest of the Little Bear (Coco, **ILSE** en **SANNE**), is hurriedly brushing her hair in front of the mirror. **At the same time Coco is putting lipstick on.** Margot leaves. Anne asks, rather distractedly:

ANNE
Yes?

Hannah is taken aback by that word, not meant to be unfriendly, but... She looks at her best friend helplessly.

Hannah lifts her arm up and a tennis ball falls out of her armpit. The ball bounces, Hannah picks it up happily, and proudly gives it to Anne: Anne will love this.

To Hannah's surprise, Anne acts as if it's no big deal, and puts it away with **Margot's tennis racket** near the door.

Hannah proudly shows Anne a leather ball.

HANNAH
Kijk! Precies zoals onze oude. HANNAH
Look! Just like our old one.

ONDERTUSSEN PASSEREN MEISJES. To Hannah's delight, Anne looks pleased, but:

COCO
Speel jij nog met ballen, Hannah? COCO
Still playing with balls, Hannah?

Coco gaat trap af. Hannah looks for help from Anne. Anne shrugs her shoulders: let it go. **They go down the steps.**

29

EXT. AMSTERDAM - STREET 3 NEAR ANNE FRANK'S HOUSE - DAY

29

Hannah walks behind the giggling group of girls (Coco, Ilse and Sanne) around Anne. She sees Coco look at her, then whisper something to Anne. More giggling. The girls hold.

VORMEN EEN SOORT VAN FRONT HALF OM HANNAH HEEN

COCO
Hé Hannah, Anne heeft een vraag voor je. Moet je wel weten, anders ben je geen lid meer van de Kleine Beer, hè Anne? Ja toch? COCO
Hey Hannah, Anne has a question for you. You'd better know the answer, because otherwise you won't be a member of the Little Bear anymore, right Anne?

The girls look uneasy, but do nothing to interfere. Hannah realises there's a faction set against her. She's counting on Anne.

HANNAH
Oh, maar je bent toch lid voor altijd?

HANNAH
Oh, but one is a lifelong member, isn't it?

Hannah waits hopefully for Anne to confirm this. But-

COCO
Zeker: *als* je deze vraag weet.

COCO
Sure: *if* you know the answer.

Hannah looks in Anne's eyes for support. But Anne avoids eye contact.

COCO (CONT'D)
Okay, Anne, stel je vraag-

COCO (CONT'D)
Okay, Anne, ask your question-

HANNAH
Ik heb met Anne de club opgericht-

HANNAH
I started the club with Anne-

COCO
Het gaat over je moeder's baby.

COCO
It's about your mother's baby.

Huh? Coco whispers in Anna's ear. Anne hesitates. Then:

COCO (CONT'D)
Hoe is die in haar buik gekomen?

COCO (CONT'D)
How did it get in her belly?

Hannah's eyes widen. What? What are they up to?

COCO (CONT'D)
Zie je wel, ze weet het niet.

COCO (CONT'D)
You see, she doesn't know.

HANNAH
Ik weet het wel!

HANNAH
Of course I know!

COCO
O ja, hoe dan?

COCO
Oh yeah, then how?

HANNAH
Als jij het niet weet, dan ga ik jou dat echt niet vertellen, hoor.

HANNAH
If you don't know, I'm not going to tell you.

COCO
Zie je wel, Anne, ze weet het niet.

COCO
You see, Anne, she doesn't know.

The girls laugh at Hannah.

COCO (CONT'D)
Zeg Hannah, Roodkapje is vast
nog niet bij jou langs
geweest, hè?

COCO (CONT'D)
And Hannah, Little Red Riding
Hood didn't come along with
you yet, I suppose?

The girls are of one mind: *we have nothing more to do with Hannah.* And they walk on with Coco in their centre.

Hannah **BLIJFT ACHTER**, hurt and isolated.

29X

EXT. BERGEN BELSEN - ROLL CALL AREA/HIGH FENCE WITH STRAW 29X
EARLY MORNING

Hannah at roll call, looking at fence and thinking about Anne. [REF SCENE 9]

31

EXT. JEWISH LYCEUM - PLAYGROUND - DAY

31

De school gaat in. Hannah loopt, stuiterend met haar lederen bal, achter Anne, Coco, Ilse en Sanne naar school. De meisjes gaan door het hek het schoolplein op. Hannah blijft voor het hek staan en kijkt hen -nog altijd gekwetst- na. Als Coco naar Hannah omkijkt, met zo'n zelfgenoegzaam lachje, wil Hannah de bal over het hek gooien en Coco raken. Maar de bal knalt tegen het hek. De andere meisjes kijken nu ook om en lachen.

30

INT. JEWISH LYCEUM - DAY

30

In the class, which is painfully empty. Only **seven** students, including Hannah, Anne, Coco, Sanne and **3 BOYS**. Hannah komt als laatste de klas binnen en ziet hoe Anne Coco uitnodigt naast haar in de schoolbank te komen zitten.

Hannah sits in one of the many empty seats, near a *wall-hanging of the class when it was still full.*

Hannah watches as Anne allows Coco to read something in **her schrift**. The girls whispering and giggling about it. With a heavy heart, Hannah realises how close Anne and Coco are with each other now.

Trying to get Anne's attention, she puts on her grandmother's ring, and makes a show of looking at it. She looks around: no reaction!

The **TEACHER (Presser)** enters. He settles himself in, his book on the table, his bag next to it. Everyone thinks the lesson is about to begin-

FOUR OTHER CHILDREN, among them **MIRJAM(13) + ILSE**, come in the door, questions in their eyes. They knock.

Against the rules, Hannah tries to sneak behind the rows of women, toward the fence. Angry looks. Women whisper "Zurück" and "Du Gefahr für uns..."

SS-OFFICER'S VOICE (CONT'D)

96.

Hannah turns around and sees the Officer coming closer to her spot.

SS-OFFICER'S VOICE (CONT'D)

97.

He comes closer and closer.

SS-OFFICER'S VOICE (CONT'D)

98.

Hannah is panicking, rushes back to her place. The women around Hannah look at her furiously.

The Officer now stands in front of Hannah and points at her.

SS-OFFICER'S VOICE (CONT'D)

99.

Eva notes. The Officer goes on. Hannah is relieved.

But then: Where is Gabi? Hannah was so busy trying to get to Anne and the fence, that she only now looks for Gabi who ought to be in the row next to her. But Gabi's gone.

Hannah hisses:

HANNAH

Gabi...? Gabi?

It frightens the Women around her enormously, when they hear Hannah calling Gabi.

The Officer is counting the women in the row behind Hannah.

HANNAH (CONT'D)

Gabi?

Where is Gabi!!!??? That child is always getting her in trouble!

Hannah looks around in total panic.

The Officer is now counting the women in Gabi's row. He comes closer and closer.

Hannah almost passes out.

The Officer comes to the spot where Gabi ought to be. Next to Hannah. An empty place. He questionably looks at Madam Eva.

SS-OFFICER
Wo ist dieser Schlampe?

SS-OFFICER
Where is the bitch?

The Guard with the **German shepherd** looks around irritated, suspiciously.

Hannah can't breath, the women stand frozen in blind terror. The Officer slaps the woman who stands behind the empty spot in the face. Shouts:

SS-OFFICER (CONT'D)
WO IST DIE HURE?

SS-OFFICER (CONT'D)
WHERE IS THAT WHORE?

WOMAN'S VOICE
HIER...!!

Relieved, Hannah breathes again. She looks toward the voice: sees Maria in her **long coat with the upturned collar**, turning toward her. She holds Gabi safely in her arms.

Hannah sees the women looking at her, they seem to blame her for bringing them all into danger...

33

EXT. BERGEN BELSEN - BARRACKS/HIGH FENCE WITH STRAW - DAY 33
50 EXTRA'S

Pt1. A short while later: **ROWS OF WOMEN march** through the mud under guard. On their way to the work barrack. **Falling, and being helped up again.** In the distance, **black birds CGI** are CAWING.

From behind the wall some GUN SHOTS and SHOUTING are audible. The women react on it.

Hannah allows herself to fall behind as they plod between the barracks to Anne's fence. Gabi notices.

HANNAH
Sssh, Gabi, we gaan naar Anne.

HANNAH
Shhh, Gabi, we're going to Anne.

Hannah realises that Gabi doesn't know who Anne is. She's about to explain, but then startles when Maria appears next to her in her long coat. Has Maria figured out that Hannah wants to sneak out of line to go to the fence? Maria grabs Hannah, pushes her back into the line.

HIER BLEIBEN
MARIA
~~Du Gabi nicht loslassen -~~
Gefahr für uns.

MARIA
You not Gabi lose- Danger for us.

Her German is very basic, as if she doesn't know many words. Hannah answers in German:

HANNAH
Morgen brauchen Sie sich nicht mehr an uns zu stören.

HANNAH
Tomorrow you won't have to worry about us anymore.

That surprises Maria.

Pt2. (A>C) A DOG GROWLS, Hannah jumps: Guard Fritz, standing behind a fence of barbed wire, pulls a big sausage out; everyone notices, mouths watering. He takes a bite and throws the rest to the dog. The German Shepherd gulps it down.

FRITZ
(laughing)
Ja, das gefällt dir, was!
Guter Hund! Leckere Wurst für unseren treuen Schäferhund. Lass es dir schmecken, mein Freund.

FRITZ
Yes, you like that don't you! Good dog! Delicious sausage for our good Shepherd. Enjoy my friend.

Gabi cries for food, pounds her tiny fists against Hannah, and then walks away crying. Hannah quickly catches her. She sees Maria watching uneasily. Hannah, comforting her like a mother:

HANNAH
Nog even, Gabi, nog even.

HANNAH
A little while longer, Gabi, just a little while.

A tearful Gabi looks at Hannah. Really? Hannah dries Gabi's tears. She sees Maria watching her suspiciously...

HANNAH (CONT'D)
(troostend)
Zullen we gaan winkelen? Ja?

HANNAH (CONT'D)
Shall we go shopping? Yes?

Gabi whispers in Hannah's ear. Hannah fantasies for Gabi, just as everyone there does, to keep their courage up.

HANNAH (CONT'D)
Zie je de melkboer, die heeft verse melk en eieren, daarnaast zit de bakker, daar kopen we vers brood. Ruik je het al? Of wil je naar de Bijenkorf? Daar hebben ze lolly's zo groot als je hoofd, heel lekker, en in alle kleuren van de regenboog, en daar-

HANNAH (CONT'D)
See the farmer, he has fresh milk and eggs, and next to him is the baker, we'll buy fresh bread there. Can you smell it? Or do you want to go to the Bijenkorf? There, they have lollies as big as your head, very tasty, in all the colors of the rainbow, and there-

Hannah suddenly points to the side with her arm. The WOMAN BEHIND HER knocks the arm away.

Pt3. (C) The AIR RAID SIREN PLAY BACK ON SET? goes off.

'Panic' among the GUARDS, who run away. ~~Wilt meteen~~

All the women are instructed to stay where they are by the fleeing guards. With their hands up. LONG SHOT

VERDELING TEKST!

H. tilt Gabi op

Wat open we kopen?

KAR WEG



GUARD GUARD
 Stehen bleiben. Hände hoch! Stand still. Hands up! Stay
 Bleiben in Reihe. in line!

ANGER

Hannah sees the ~~fear~~ in Gabi's eyes and in all the eyes of the women around her, they're sitting ducks for the attack here.

The area is deserted. **Eva** scans the area, Hannah follows her gaze: a **GUARD** looks through his binoculars, and hastily leaves his post.

In the distance, we can now hear AIRPLANES- the sound grows-

What is Eva doing? **Eva watches Maria and Maria watches Eva**, who then gives an order: **to the work barrack!** Everyone hesitates. Hannah understands: this is dangerous. Surely we'll be shot by the guards if we move.

But **Eva** limps fearlessly to the nearest woman holding her hands up, and pushes her toward the work barrack. She also pushes the next woman, and that does it: **the women look around searching and hurry** toward the work barrack now. Hannah and Gabi too.

Pt4.(E) Hannah sees that the woman who suffered from toothache lies on the ground along the way. Collapsed. The AIRPLANES and SHOTS sound closer-

Eva yells something urgent to Maria. She follows Eva to the collapsed woman. They pick up the woman and carry her to the work barrack-

And then, absurd but whole-hearted: All the women applaud the brave Eva and Maria. Hannah and Gabi too. GUN SHOTS now sound close by: everyone hurries inside.

34 INT. BERGEN BELSEN - WORK BARRACK - DAY 50 EXTRA'S 34

Hannah, Gabi, some others, and Eva come last into the work barrack.

Bombs EXPLODE, far away. But the women are used to it. And there's nowhere for them to go.

The women take quietly their places around a mountain of cellophane strips or begin dismantling a pile of shoes. Routine... They even start **HUMMING A SONG...**

<https://www.youtube.com/watch?v=PNEGtIueodU> (Tavaszi szél vizet áraszt)

Hannah starts dismantling old army shoes.

TBD **EXTRA SHOT: HANNAH DISMANTLING SHOES [REF SCENE TBD]** TBD

The AIR RAID SIREN is still blaring. **Eva** walks up to Hannah and steers her to the cellophane.

Hannah collects some fresh cut strips from where the cutting machines are and sits down near a pile of cellophane strips. Together with other women she starts knotting the strips together.

EXTRA SHOT: HANNAH KNOTTING STRIPS TOGETHER [REF SCENE 38X]

She looks off to where Gabi is playing with Maria. They're playing with the strips, as though they're garlands. It looks like if Maria is with her own child.

MARIA	MARIA
Höre. Flugzeuge. Zellophane. Schön!	Listen. Airplanes. Cellophane. Nice!

The **AIR RAID SIREN STOPS**. When Eva opens the door to look outside, Hannah sneaks to a window and looks outside.

35 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - DAY **1 EXTRA** 35

Further off, behind the high fence, must be Anne. **POV FROM SPOT D**

+ DEAD WOMAN

36 INT. BERGEN BELSEN - WORK BARRACK - DAY **50 EXTRA'S** 36

Hannah checks to see if anyone is watching her.

More and more women are SINGING now.

Hannah wants to sneak outside. To Anne! She walks to the door. **But Eva stops the singing.** Everyone watches Hannah. Caught. **CHEATING WORK AT SIDES**

AT DOOR

Hannah quickly signals that she feels sick. In German:

HANNAH	HANNAH
Ich bin zu krank. Ich will aufs Klo.	I'm sick. I have to go to-

But Eva talks over her angrily **SOME HUNGARIAN LINES**, Maria translates:

MARIA	MARIA
Alle mitmachen - du auch mitmachen.	Everyone do it-You do it.

EVA +

Hannah walks back to her place. Eva hands her strips of cellophane, and gestures: "Sing". A Hungarian woman sings a line: (Hungarian chainsong, **Elindultam szép hazámból everyone**, <https://www.youtube.com/watch?v=Vr4TmdbVCAc>) Another one sings it after her. Hannah understands that Eva wants her to sing too. The next Hungarian woman sings. Everyone sings it after her. Hannah sings it phonetically, **SOME PHONETIC WORDS** and again, while she begins knotting.

38A

INT. PRINSENGRACHT - 1ST FLOOR - OFFICE (B+A) - DAY

38A

(B) Anne "ski's" through Otto's office with two brooms as ski poles. Hannah can't help laughing.

ANNE (O.S.)	ANNE
We gaan skiën in Zwitserland!	We're going skiing in Switzerland!

They sing the CHINESE SONG, taught to them by Otto Frank (and made up from fake Chinese words)

Anne "ski's" out of the room and appears a moment later through another door with a walking stick and an umbrella.

ANNE (CONT'D)	ANNE (CONT'D)
Hier, pak vast, anders kan je niet mee.	Here, take these, otherwise you can't come along.

Hannah is in seventh heaven, to be going with them, and that that they seem to be best friends again!

Hannah glides "skiing" after Anne, using the umbrella and the walking stick as ski poles. Anne leads them through the offices, around obstacles and out of the room again.

When they come back into the office Anne wears a **fur hat** and Hannah a **shawl** and **gloves**.

They're having a grand time together. Anne acts as if she's making a huge jump:

Then she falls into a chair. Hannah copies Anne, falls into another chair. But her umbrella cum ski pole knocks against a **display of OPETKA**, with bottles and jars. The display falls over with a very LARGE CRASH of breaking glass.

Hannah can feel herself turning red. She feels enormously guilty, but to her surprise, Anne starts laughing.

ANNE (CONT'D)
Shhh... Papa...

But they hear nothing... Well, yes, in the distance, they hear CARPENTERS/JOINERS at work.

ANNE (CONT'D)
Pfff.

HANNAH	HANNAH
Wat nu?	What now?

(A+B) To their alarm, a door opens. To their surprise, Anne's father appears (A). Where'd he come from? Oh no...

Anne goes quickly to stand in front of the display (B), so that Father can't see the glass shards. She pulls the shocked and frightened Hannah next to her.

Before Father can say anything, Anne hurriedly distracts him:

ANNE
Papa, Hanneli vroeg wat *Yo, di-vi-di-vo* nou betekent- hè Hanneli?

ANNE
Papa, Hanneli was asking what *Yo, di-vi-di-vo* means, right Hanneli?

No luck! Hannah quickly tries a better distraction:

HANNAH
Eh ja- en Anne vroeg zich af of we weer verstoppertje gaan-

HANNAH
Uh, yes- and Anne was wondering if we were going to play hide-and-seek again-

Anne's father is occupied with other things, and answers evasively: **GAAT ALKOOF IN (B), PAKT IETS UIT EEN KAST**

VADER ANNE
Ja, de volgende keer-

ANNE'S FATHER
Yes, next time-

ANNE
Dat zegt u steeds! Wat betekent dat?

ANNE
You always say that! What does it mean?

VADER ANNE
Wat sta je daar nou?

ANNE'S FATHER
Why are you standing there?

ANNE
Wanneer gaan we naar Zwitserland?

ANNE
When are we going to Switzerland?

VADER ANNE
Oh, zodra we kunnen.

ANNE'S FATHER
Oh, as soon as we can.

Anne sees father turning toward the display, and quickly asks:

ANNE
Wat bent u aan het doen?

ANNE
What are you doing?

Hannah notices that Otto flinches a little: dim sounds of hammering...

VADER ANNE
Niks. Ik dacht dat ik iets hoorde.

ANNE'S FATHER
Nothing. I thought I heard something.

ANNE
Oh ja? Hoorde jij wat?

ANNE
Oh yeah? Did you hear something?

Wie?

HANNAH

Who?

HANNAH

ANNE
Jij, Hanneli.

ANNE
You, Hanneli.

Hannah realises that Anne is enjoying this secretive game...

HANNAH
Ik?

HANNAH
Me?

ANNE
Nee, Alfred.

ANNE
No, Alfred.

Brat! Father's gaze makes Hannah uneasy. **He leaves.** Hannah sighs with relief. Anne whispers:

ANNE (CONT'D)
Papa **doet** zo anders, zo vreemderig.

ANNE (CONT'D)
Papa is so different, so strange.

Hannah looks around guiltily. Anne lifts a broom and dustpan.

They jump: Anne's Father sticks his head around the door (**A**):

VADER ANNE
Ik ga thuis even iets ophalen. Niet open doen als er gebeld wordt. Zondags komt er sowieso niemand. En ook niet telefoneren, Anne?

ANNE'S FATHER
I have to pick something up at the house. Don't open the door if someone rings the bell. No one comes on Sundays. And no telephone.

Anne answers, overacting the good girl role:

ANNE
Ja pap, "want Joden mogen niet..."

ANNE
Yes, pap, "because Jews may not..."

VADER ANNE
En ook niet naar het achterhuis. Anne, kijk me aan: beloof je dat?

ANNE'S FATHER
And no going to the Annex, either. Anne, look at me: promise me?

ANNE
Welk achterhuis?

ANNE
What annex?

VADER ANNE
Ik meen het, en geen spelletjes meer, Anne... Anne, kijk me aan-

ANNE'S FATHER
I mean it, and no more games, Anne...Anne, look at me-

ANNE
Nee Papa, en we zullen ook niet voor het raam naar buiten gluren.

ANNE
No, Papa, and we won't peek outside through the windows, either.

Anne's father gives the overly 'good' Anne a strict look. Then he gives her a fond kiss on her head. Then, to Hannah:

VADER ANNE
Let jij een beetje op dat kleine kind.

ANNE'S FATHER
Watch out for that little girl.

Hannah nods and smiles, she's proud of her good relationship with him; Anne looks on a little jealously.

As soon as the outside door shuts behind Father, Anne **WALKS TO THE WINDOW (A)**

(A) Hannah watches Anne go to the window and sneak a peek outside:

ANNE	ANNE
En Papa heeft wél een fiéts, hoor..	And Papa still has a bicycle, you know...

38E **EXT. PRINSENGRACHT - OTTO FRANK'S BUSINESS - DAY** 38E

POV. ANNE: Otto Frank cycles away along the canal.

38A **INT. PRINSENGRACHT - 1ST FLOOR - OFFICE (A) - DAY** 38A

HANNAH NOG IN (B)

HANNAH

Echt waar? Is Roodkapje toevallig bij jou langs geweest?

HANNAH

Really! Hey, has Red Riding Hood been around to you yet?

Anne doesn't seem to hear.

ANNE

Kom! We gaan telefoneren.

ANNE

Come on! We are going to call.

Hannah **NAAR (A)** looks surprised: the telephone? They're not allowed.

Anne goes to Otto's desk and scrolls through the telephone book. Struggles to hold her laughter in. She picks up the phone and dials a number. Her call is answered:

Anne lets Hannah hear the telephone:

ANNE (CONT'D)

Spreek ik met meneer Potje...

ANNE (CONT'D)

Am I speaking with Mr. Pots...

VOICE MR. POTJE

Ja, met Potje.

VOICE MR. POTJE

Yes, Potje here.

ANNE

Dag meneer Potje, u spreekt met mevrouw Dekselkje.

ANNE

Hello, Mr. Pots. This is Mrs Pan.

Anne hangs up. They burst out laughing. Anne gestures: now you!

Hannah finds a name. She's laughing. She tries to get herself under control, but she can't stop laughing. Then Anne takes the telephone book back. She finds a name, and dials:

ANNE (CONT'D)
Dag mevrouw, mag ik Alfred spreken?

ANNE (CONT'D)
Hello Ma'am, may I speak with Alfred?

Hannah's eyes widen: What's Anne up to now?

ANNE (CONT'D)
Dag Alfred, wil je met Hannah gaan?

ANNE (CONT'D)
Hello Alfred, would you like to go out with Hannah?

Hannah tries to pull the phone out of Anne's hand, how dare she ask Alfred this, but Anne turns away-

ANNE (CONT'D)
Hannah wil graag met je tongen-

ANNE (CONT'D)
Hannah wants to 'tongue kiss' with you-

What??? But now Hannah realises that Anne isn't really calling.

Squealing with laughter, Anne hangs up. It takes a moment for Hannah to recover from this joke.

Then Anne pulls Miep's desk open: *Make up!*

38X-1

INT. BERGEN BELSEN - WORK BARACK - DAY

38X-1

Hannah knotting the cellophane strips, thinking about Anne.
[REF SCENE 34]

(B) A LITTLE LATER: Hannah is watching Anne making herself up in the mirror:

HANNAH
Van Margot geleerd?

HANNAH
Did you learn this from Margot?

Anne shakes her head 'no'. **HANNAH REALISES: COCO...** Hannah tries to copy Anne's technique with the make-up, but is not so successful with the lipstick. Luckily, Anne is nice and helps her, while:

ANNE
Jij wil toch 10 kinderen.

ANNE
D'you really want 10 children?

HANNAH
Ik wil... verpleegster worden.

HANNAH
I want to be a nurse.

ANNE
Jij kan niet eens tegen bloed!

ANNE
You can't stand blood!

HANNAH

Daar zal ik heus wel aan wennen. En niet alle patiënten bloeden.

HANNAH

Well, I'll get used to it. And not all patients bleed.

ANNE

Zodra jij je eerste baby hebt, krijg je het leven van je moeder.

ANNE

But once you've had your first baby, you'll have the same life as your mother.

HANNAH

Wat wil jij dan? Beroemd worden? Schrijfster, filmster..?

HANNAH

Well, what do you want? To be famous. Travel the world, be a writer, a film star-

ANNE

Ik wil de wijde wereld in. Waarom ga je niet met me mee?

ANNE

Why don't you come with me, travel the world, explore?

That rather surprises Hannah. She thinks it over.

Anne **WALKS TO THE BACK OF THE ROOM, PICKS UP A MOP**, puts it on her **OWN** head so that **HER** hair becomes "blond" and acts as if she's wearing high heels.

She talks highbrow, as if they're at a première:

ANNE (CONT'D)

Journalisten, schrijf maar op: wij worden nooit van die saaie voorspelbare moeders, hè, Hanneli?

ANNE (CONT'D)

Write this down, reporters, we do not want to become our boring predictable mothers, right Kitty?

Anne looks at Hannah. Hannah shakes her head. Anne:

ANNE (CONT'D)

Zeg, zullen we dansen?

ANNE (CONT'D)

Say, shall we dance?

Dance? Hannah is surprised.

ANNE (CONT'D)

Nu ben je even mijn grote liefde, okay?

ANNE (CONT'D)

Now you're my true love, okay?

Anne takes Hannah by the shoulders, and begins a sort of 'slow dance'.

ANNE (CONT'D)

Het is heel makkelijk, van Margot geleerd, jij doet de mannenkant-

ANNE (CONT'D)

It's very simple, I learned it from Margot, you do the man's part-

Hannah watches Anne, who demonstrates the man's part of the slow dance. Then Hannah and Anne dance, while:

ANNE (CONT'D)
En nu moet je in mijn oor
fluisteren: Darling, I have a
surprise for you. En dan moet
je romantisch op je knieën
mij ten huwelijk vragen. Heb
je die **ring** nog?

HANNAH
Welke?

ANNE
Die je laatst aan deed in de
klas!

Hannah looks at Anne: so, she saw that after all...

HANNAH
Nee joh, die- die- bewaar ik
voor **mijn** ware liefde.

ANNE
Doe niet zo flauw! **Ik** ben nu
toch je ware liefde?

HANNAH
Hè?

A chattering Anne goes too fast for Hannah now...

ANNE
Ware liefde is voor eeuwig,
hoor, en pas als je ooit
eenmaal de echte liefde hebt
gekend, dan kun je pas
gelukkig sterven. Echt!

ANNE (CONT'D)
And then you say in my ear:
Darling, I have a surprise
for you. And then, you go to
your knees, very romantic,
and ask me to marry you. Do
you still have the ring?

HANNAH
Which ring?

ANNE
That you were wearing in
class!

HANNAH
No, uh, that- that- I'm
saving that for *my* true love.

ANNE
Don't be silly! I'm your true
love now, aren't I?

HANNAH
What?

ANNE
True love is forever, you
know, and if you know real
love once in your life, then
you can die happy. Really!

But then, somewhere in the building, something falls over.
They jump. Before Hannah can say anything, Anne crosses to
the door and listens at the stairs.

38X-2 INT. BERGEN BELSEN - WORK BARACK - DAY

38X-2

Hannah knotting the cellophane strips, thinking about Anne.
[REF SCENE 34]

39+40+41 OMITTED

42

INT. PRINSENGRACHT - 2ND FLOOR - MAIN STAIRCASE (C) - DAY

42

Anne gestures Hannah to follow her. Hannah watches the
curious Anne climbing the **main** stairs to the 2nd floor.

43

**INT. PRINSENGRACHT - 2ND FLOOR - CORRIDOR/SMALL
HALLWAY/STAIRS TO ANNEX (D) - DAY**

43

Hannah follows Anne through the corridor to the smaller hallway with the small stairs which will soon be hidden by the famous bookcase. Hannah watches Anne look around. She shakes her head: no. But Anne continues on-

ANNE
Is daar iemand?

ANNE
Is anyone there?

~~Hannah claps her hands loudly, Anne jumps.~~

HANNAH
(zachtjes) Ja, zegt de dief,
ik ben hier.

HANNAH
Yeah, says the thief, here I
am.

Anne is forced to laugh, quietly.

Anne and Hannah climb the Annex's stairs.

44

INT. PRINSENGRACHT - 3RD FLOOR - ROOM IN ANNEX (E) - DAY

44

Hannah and Anne arrive at the third floor. Its very dark.

ANNE
Wat een spookhuis.

ANNE
What a creepy house.

They come across **moving boxes. Chairs etc.** How strange-

How strange, thinks Hannah-

HANNAH
Kijk, een **naaimachine.**

HANNAH
Look, a **sewing machine.**

It is indeed... Anne seems to recognise it:

ANNE
Van Mutti? Wat doet die hier?

ANNE
Is that Mutti's? What's it
doing here?

HANNAH
Is die kapot of zo?

HANNAH
Is it broken or something?

ANNE
Papa heeft zomaar een huurder
genomen, **meneer Goldschmidt**
of zo. En nou moet ik mijn
kamer met Margot delen, pfff
ik stik zo opgesloten-

ANNE
Papa has taken on a boarder,
Mr. Goldschmidt or something.
And how I have to share my
room with Margot, pfff, I
feel so claustrophobic-

Saying no more, Anne pulls Hannah away- and opens a door of another room. **It's dark.**

~~The light doesn't work. But that doesn't stop~~ Anne, she sets out searching.

Anne looks at photo's she finds around. She is very surprised to find a certain photo, where *she and Anne are pictured sitting under a white duvet having breakfast*. Anne laat 'm zien. Hannah kijkt ernaar.

HANNAH
Onze ontbijtfoto!

HANNAH
Our breakfast picture!

Anne finds a utensil:

ANNE
Hè? Wat doet die hier?

ANNE
Huh? What's this doing here?

HANNAH
Wat is dat?

ANNE
Om jam te maken.

Her eye catches the book about *FLORENCE NIGHTINGALE*.

ANNE (CONT'D)
Dat boek was Margot pas nog kwijt-

ANNE (CONT'D)
The other day Margot was missing this book-

Hannah leaves through the book.

ANNE (CONT'D)
Mooi hè? Margot heeft ook een dagboek.

ANNE (CONT'D)
Nice, isn't it? Margot also has a diary.

HANNAH
Oh ja? Echt?

HANNAH
Oh. Really?

ANNE
Ja, maar lang niet zo interessant als dat van mij.

ANNE
But by far not as interesting as mine.

HANNAH
Oh! Heb jij het gelezen dan?

HANNAH
Oh! Have you read it?

Is Anne jealous of Hannah's admiration for Margot?

Anne turns a small table lamp on and sees, behind the table, a box: *Anne's collection of film stars*.

ANNE
Krijg nou... mijn filmsterren!

ANNE
What's this...my film stars!

The girls don't understand any of this.

HANNAH
Mijn vader verstopt sieraden onder de vloer-

HANNAH
Papa was hiding jewelry under the floor-

Oops, she wasn't supposed to tell Anna that.

HANNAH (CONT'D)
Niet verder vertellen, hè.

HANNAH (CONT'D)
Don't tell anyone, okay?

ANNE
Alleen... als jij scheel
kijkt.

ANNE
Only...if you look cross-
eyed.

She sighs: okay. Hannah looks cross-eyed. Anne laughs.

ANNE (CONT'D)
Let nu op, schele: Hocus
pocus...

ANNE (CONT'D)
Now pay attention, cross-
eyes: Hocus pocus...

Anne lifts her blouse and pulls socks out of her bra: they weren't real. Hannah looks on in astonishment, what's going on?

ANNE (CONT'D)
Van Margot. Ik zou wel eens
echte willen voelen.

ANNE (CONT'D)
Margot showed me. I really
want you to feel them.

She wants to touch Hannah's breasts.

WHAT!? Hannah pushes Anne away.

HANNAH
Doe normaal!

HANNAH
Calm down!

ANNE
Doe zelf normaal, Hanneli
Goslar! Jij krijgt ook
borsten, hoor!

ANNE
Calm down, Hanneli Goslar!
You're gonna get breasts too,
you know!

Anne continues exploring. Behind a box, she finds the book she was looking for: **Voortplanting! Birth!** Anne leafs through it excitedly:

ANNE (CONT'D)
Kijk! Zo ziet een vrouw er
van binnen uit. En kijk hier,
ooh!

ANNE (CONT'D)
Look! This is what a woman
looks like on the inside. And
look here, ooh!

Anne pushes it at Hannah. But she finds it disgusting. She doesn't want to know. But Anne finds it fascinating. And "Ohhh": now Anne finds a drawing of a penis, and a man with a stiff penis. She enthusiastically shows it to Hannah-

HANNAH
Hou op! Bah! Hou op nou! Niet
doen!

HANNAH
Stop it! Bleh! Stop it!

ANNE
Kijk nou! Moet je zien!

ANNE
Look at it! You have to see
this!

She enthusiastically holds up a new **picture of a vagina**, almost in Hannah's face, and another showing *how to have sex-*

Hannah pushes the whole thing away angrily! She doesn't understand that Anne is being enthusiastic and curious, she takes it as aggression, and reacts angrily at Anne::

HANNAH
Als je nou niet ophoudt-

HANNAH
If you don't stop this-

ANNE
Je lijkt net Margot, die wil er ook niets van weten-

ANNE
You're just like Margot, she didn't want to know either-

But Hannah covers her ears with her hands again.

ANNE (CONT'D)
En jullie willen verpleegster worden!

ANNE (CONT'D)
And you two want to be nurses!

HANNAH
Ja en dat is iets heel anders.

HANNAH
Yes, and that's a whole different story.

ANNE
O ja, houden jullie patiënten hun kleren aan? Hier, kijk hier-

ANNE
Oh yes, shall your patients keep their clothes on? Look, look at this-

Anne excitedly (but Hannah experiences it as more aggression) shows a picture of the birth, with a baby's head coming out of a woman's vagina, but Hannah can't handle it, she pushes the book and Anne brusquely aside-

ANNE (CONT'D)
Hé, hou op, Hanneli Goslar!

ANNE (CONT'D)
Hey, stop, Hanneli Goslar!

HANNAH
Jij! Doe niet zo stom! Jij bent stom! Ik haat je!

HANNAH
You! Don't act so stupid! You're stupid! I hate you!

She hurries away, away from Anne and her book-

ANNE
Nee, Hanneli, kom terug!

ANNE
No, Hanneli, come back!

Anne feels sorry for Hannah.

45+46+47+48 OMITTED

49

EXT. PRINSENGRACHT - OTTO FRANK'S BUSINESS - DAY

49

But Hannah sees nothing, hears nothing, as she runs out of the house. **HANNAH VEEGT MAKE-UP VAN HAAR GEZICHT**

ANNE (O.S.)
HANNNAAAAH! Kom teruuug!

ANNE
HANNAAAAAH! Come baaack!

Anne appears behind the window on the first floor. Watches Hannah after.

50

EXT. STREET 1. NEAR HANNAH'S HOUSE - DAY

50

Hannah walks with angry tears in her eyes...

In her anger, Hannah doesn't notice anything around her.

Hannah watches **A KUBELWAGEN AND AN ARMY TRUCK STANDING OPPOSITE HER HOUSE.** Scared, Hannah continues walking.

She hears: **"Alle Joden naar buiten. NU!"** ("All Jews out. NOW!") And sees: **ARMED POLICE** pounding on **A DOOR.** On the truck some **JEWISH FAMILIES.**

A **FRIGHTENED WOMAN** with a **CRYING BABY** and a suitcase opens the door of her house...

Then she sees **Mirjam** in the doorway, fearful and carrying a small suitcase. **Next to her, her YOUNGER BROTHER.**

Mirjam sees Hannah. **Mirjam gives a short and shaky wave, hiding her hand by her belly.**

Hannah sneaks a wave back... and wants to call out, but no sound comes out of her mouth, as she watches Mirjam also being shoved on the truck.

They keep their eyes on each other...

What now? Hannah takes off running...

51

INT. HANNAH'S HOUSE - FRONT DOOR/HALLWAY - DAY

51

Hannah comes in through the front door, forgets to kiss the **PRAYER ROLE,** but comes back and kisses it yet.

52

INT. HANNAH'S HOUSE - LIVING ROOM - DAY

52

She comes into the living room, and sees her Father peering, shocked, out the window.

HANNAH
Papa, die van de overkant
zijn... eh....

HANNAH
Papa, the ones from across
are...uh...

He sadly holds the sobbing Hannah close. Then:

VADER HANNAH
Ons komen ze niet halen. Wees
niet bang... Dat mogen ze
niet. Ik heb papieren.

HANNAH'S FATHER
They won't come for us. Don't
be scared... It's **not
allowed. I got papers.**

They look outside:

52B

EXT. STREET 1. NEAR HANNAH'S HOUSE - DAY

52B

Hannah sees the **LAST JEWS** being put on the truck. A **SOLDIER** closes the tailgate.

52 INT. HANNAH'S HOUSE - LIVING ROOM - DAY

52

From the bedroom comes a stifled cry.

VADER HANNAH
Mamma heeft je nodig.

HANNAH'S FATHER
Mama needs you.

Hannah nods and goes to the bedroom.

53 INT. HANNAH'S HOUSE - BEDROOM - DAY

53

Mother sits, rocking back and forth, on the edge of the bed, sounds of pain coming from her.

She hears Father singing a **PRAYER (Adon olam)** in the other room.

VADER HANNAH
Adón olóm, asjer molóch,
b'terem kol jetsíer nivró.
L'és na'asó v'cheftso kol,
azai melech sjemó nikró.
V'acharé kichlós hakol,
l'vadó yimloch noró.
V'hoe hoyó, v'hoe hovè,
v'hoe jie'jè b'sifaró.
V'hoe echód, v'een sjeníe
l'hamsjíel lo, l'hachbiró.
B'lie reesjíes, b'lie sachlíes,
v'lo ho'oz v'hamiesró.
V'hoe Elie, v'chai go'alíe,
v'tsoer chevlie b'ees tsoró.
V'hoe niesíe oemános lie,
m'nós kosíe b'jom ekró.
B'jado afkied ruchíe
b'ees iesján v'a'ieró.
V'iem ruchí g'viejasíe,
Adonój lie v'lo ieró.

Hannah wants to say something, but:

Mother gestures "shh", and points to the pills. Hannah quickly grabs the pills and a glass of water.

HANNAH
Mamma-

But Mother shushes her again, rocks back and forth with the pain, and Hannah must wait.

Mother drinks, stops moving, takes a deep breath.

FROM OUTSIDE SCREAMING AND SHOUTING VOICES. CARS DRIVING OFF. OFF

Hannah stands up and looks outside.

HANNAH (CONT'D)	HANNAH (CONT'D)
Mamma? Die van de overkant...	Mamma? The people from across...

Mother takes Hannah's hand and lays it on her big belly, rubs it around, and let's Hannah listen.

She speaks as always, in German:

MOEDER HANNAH	HANNAH'S MOTHER
Ja, mein Schatz. Wir müssen Vertrauen haben.	Yes, dear. We have to have faith.

HANNAH	HANNAH
Mamma, mag ik iets vragen?	Mamma, can I ask something?

MOEDER HANNAH	HANNAH'S MOTHER
Türlich, Schätzchen.	Of course, sweetie.

Hannah hesitates a moment...

HANNAH	HANNAH
Mamma, hoe komt een kindje in uw buik?	Mamma, how does a baby get in your stomach?

Mother looks at her adored Hannah... then:

MOEDER HANNAH	HANNAH'S MOTHER
Der liebe Gott, mein Schatz, bestimmt unser Schicksal.	Our beloved God, sweetheart, he chooses our destiny.

Hannah gives her a glass. Mother drinks.

HANNAH	MOEDER HANNAH (CONT'D)
Mamma.	Mmm.

HANNAH (CONT'D)	HANNAH (CONT'D)
Anne zegt dat God er niets mee te maken heeft.	Anne says that God has nothing to do with it.

Hannah's mother sighs, and takes a last drink.

MOEDER HANNAH	HANNAH'S MOTHER
Gott weiss alles, aber Anne weiss alles besser.	God knows all, but Anne knows better.

Hannah laughs at this, Mother is right about that.

Hannah scoots closer to Mother in bed, while they listen to the soft, hypnotic sound of Father's **PRAYER SONG**. They lay happily together. Mother strokes her gently.

HANNAH
Mama?

MOEDER HANNAH (CONT'D)
Mehr Fragen von Anne?

HANNAH'S MOTHER
More questions from Anne?

HANNAH (CONT'D)
Anne is *stom*.

HANNAH (CONT'D)
Anne is *stupid*.

Moeder strokes Hannah, waiting to see if more is coming.

MOEDER HANNAH
Habt ihr euch gestritten?

HANNAH'S MOTHER
Have you two had a fight?

Mother sees that she's upset by this, but also angry...

HANNAH
Stomme trut!

HANNAH
Stupid cow!

MOEDER HANNAH
Sie ... oder du?

HANNAH'S MOTHER
Her...or You?

HANNAH
Ik haat 'r... Niet echt...
Maar-

HANNAH
I hate her...not really...but-

MOEDER HANNAH
Ich habe euch nie anders
erlebt als zusammen, immer
zusammen. Morgen seid ihr
wieder unzertrennlich. Und
dann kannst du morgen gleich
die Waage mitnehmen. Frau
Frank wollte sie mir
raussuchen.

HANNAH'S MOTHER
I don't know you two any
other way than together,
always together. Tomorrow,
you'll be inseparable again.
And tomorrow, you can take
the scales with you. Mrs.
Frank will set them up for
me.

HANNAH
Ich gehe nicht, Anna ist
richtig doof. Ich will Sie
nie mehr sehen.

HANNAH
I won't go! Anne is so stupid-
I don't want to see her ever
again!

MOEDER HANNAH
Dann muss ich Marmelade ohne
die Waage machen und ich
glaube nicht, -

HANNAH'S MOTHER
Then I'll have to make jam
without my scales, and I
think that-

HANNAH
Mamma!

Suddenly, they hear an enormous DRUMMING. They are very frightened. Everything shakes, moves, the sound of a FALLING CUPS. The house trembles. Dust falls down from the ceiling. What has happened? There's the sound of ALARMS everywhere now. Panic, in Hannah's room **Gabi begins crying**. Hannah leaves the room. Mother **PRAYS IN HEBREW**.

(Moeder spreidt de ringvinger van de wijsvinger van de rechterhand en doet deze voor haar gezicht en zegt:)

MOEDER HANNAH

*Sjemá Jisro'él Adoonój Elohéenoe
Adoonój Echod.*

53B

INT. HANNAH'S HOUSE - LIVING ROOM - DAY

53B

TIME LAPSE

Mother is praying.

MOEDER HANNAH

*Lamnatséach ledavíd, badoonój chassíesie, eech
tomeru lenafsjie nóedie harchém tsiepóor. Ki hinée
haresja'íem jiedrechóen késjes, konenóe chietsám
al jéter, lierót bemóo ofél lejiesjrée lev. Ki
hasjasós jeharessóen, tsadíek ma pá'al. Adoonój
behechál kodsjó, Adoonój basjamájiem kies'ó, eenáv
jechezóe, af'apáav jivchanóe benée adáam. Adoonój
tsadíek jivchán, verasjáa ve'ohéev chamás san'á
nafsjó. Jamtéer al resja'íem pachíem eesj
vegofríes, veróe'ach ziel'afós menás kossáam. Kie
tsadíek Adoonoj, tsedakós aheev, jasjár jechezóe
fanemó.*

Hannah comes out of her room with the crying Gabi in her arms and shushes her, motherly, assuring her that everything is alright.

Father stands in the middle of the living room.

VADER HANNAH

Das ist mir ja was! Alle
gehen in die Schutzkeller -
nur wir nicht!

HANNAH'S FATHER

That's great! Everyone is
going the bomb shelters -
except us!

MOEDER HANNAH (O.S.)

Sind das die Alliierten?

HANNAH'S MOTHER (O.S.)

Is it the Allies?

Father doesn't know, walks over to the window, while Mother (O.S) keeps on **PRAYING**

54

INT. HANNAH'S HOUSE - HANNAH'S ROOM - NIGHT

54

Gabi is sleeping in her cot. Hannah lies in bed, she can't sleep... After a while, she whistles their whistle... she's hoarse... can't finish it. She looks at the picture of her and Anne in the duvet. There's soft knocking:

STEM VADER HANNAH

Hannah...? Het waren de
geallieerden, maar ze zijn
neergehaald. Helaas.

HANNAH'S FATHER'S VOICE

Hannah...? It was the Allies,
but they were shot down. I'm
sorry.

55

INT. HANNAH'S HOUSE - LIVING ROOM/BEDROOM - MORNING

55

THE FOLLOWING MORNING: Hannah comes into the living room. There's nobody there but Gabi, staring in disgust at a full plate of food. She shushes Gabi. Hannah hopes to escape unseen, to go to Anne...

But Father comes, shaking his head, carrying cloths to the bedroom, where Mother is visible in bed...

VADER HANNAH

Heeft Gabi gegeten?

HANNAH'S FATHER

Has Gabi eaten?

Hannah watches Father lovingly placing the cloths on Mother's forehead and **stomach**. Mother moans from the pain. (Hannah looks at the clock ???) Hannah holds her finger to her lips "shh!".

HANNAH

(whispers)

Ik **moet** even naar Anne. Ze heeft een heel mooi boek.

HANNAH

(whispers)

I'm going to see Anne. She has a very nice book.

She takes Gabi's food and, to Gabi's delight, tips it into the garbage bin. She hurries out.

56

OMITTED

56

TIME LAPSE

57

INT. BERGEN BELSEN - WORK BARRACK - DAY 50 EXTRA'S

57

It is **RAINING**. Rain against a window. **THUNDER**. Hannah is knotting cellophane strips. In the background a large pan is placed: the only meal of the day. **The women who carried the pan into the barrack are soaked**. Hannah is looking forward to this. A little cabbage in murky water. This is their soup.

Maria, with Gabi on her side, makes the rounds with a large spoon, everyone has her own red enamel bowl. Maria decides who gets the nourishing bits from the bottom. A woman shows how much she has knotted. She gets more soup.

Maria crosses to Hannah. She must show how much work she's done. **Hand cup op.**

MARIA EVA

Wieviel du gemacht? Sehen lassen.

MARIA

How much you made? Show me. Hannah hesitates to let her see it.

Then Eva comes over to Hannah and grabs at something in Hannah's lap. Hannah is hiding a new, braided toy there, a sort of braided **Keniechel**. Gabi reacts happily! Maria is pleasantly surprised.

GABI

Yay!

Gabi hugs Hannah and starts dancing around with the puppet.

But Eva begins making a drama out of Hannah's dereliction. Apparently, she wants Hannah punished. Eva takes the puppet from Gabi. Hannah sees her chance, grabs a WC bucket, and says:

HANNAH

Ja, ist gut. Ich bin schon weg!

HANNAH

Okay, I'll go already!

She's about to take the bucket outside, but Eva is suspicious - she grabs the handle of Hannah's WC bucket... Hannah pushes her off: she wants to go outside. The woman stumbles, and the nasty contents splash on her. Hannah nearly laughs to herself, and she starts to leave: to Anne!

SHOES + SOCKS.

But Maria stops Hannah as she walks away, and talking in broken German with a heavy Hungarian accent, she indicates Eva:

MARIA

Frau Eva will Kinder wiedersehen. Ihre Kinder. Sie hat Leben gerettet, zuhause. Sie mich gerettet Leben und andere.

MARIA

Frau Eva wants to see her children again. She saved lives, home, she saved my life and others.

Hannah sees that Maria is getting too angry, but then:

MARIA (CONT'D)

Darum du Respekt fur Frau. Viel Respekt für Frau Eva.

MARIA (CONT'D)

Therefor you respect for Frau. Much respect for Frau Eva.

Maria's emotional story has a huge affect on Hannah.

MARIA (CONT'D)

Du morgen weg. Austausch. Du hat Vater. Du hat Gabi. Wir nicht, ich nicht. Du extra Respekt für Frau.

MARIA (CONT'D)

You, tomorrow away. Exchange. You have your father, you have Gabi. We don't, I don't. You extra respect for Frau Eva.

58

EXT. BERGEN BELSEN - WORK BARRACK/FIELD NEAR FENCE (B>A) - 58 DAY 10 EXTRA'S

QUITE DARK. Working on her punishment, Hannah sets a seventh WC bucket down somewhere (near the work barrack) on her way to the cesspit (H).

EXTRA SHOT: HANNAH WITH BUCKET [REF SCENE 70X]

She waits, because it's RAINING. THUNDER Suddenly: lightning in the sky CGI Oh, she finds that terrifying. Hannah counts out loud, fearfully:

Vrouw in regen bij bloemetje?

HANNAH
21, 22, 23, 24, 25-

BAM! THUNDER. Pfff... Luckily still far away then...

Women look for shelter and go into the barracks.

Then she sees a **GUARD** comes running. He also must be seeking shelter.

More *lightning*.

HANNAH (CONT'D)
21, 22, 23, 24, 25, 26-

BAM! Hannah is a little less frightened now. She looks around: no one. She looks at the fence: *is Anne over there?*

She takes a deep breath and begins running across the field, as fast as she can-

59 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - DAY **5 EXTRA'S** 9

ALSO LONG SHOT. FENCE IN FOREGROUND RAIN/WETDOWN. THUNDER Lightning in the sky, CGI

Hannah runs up to the fence.

There are 2 fences. In between them a space of 1 meter. The fencing Hannah is facing, is totally opaque because it is being woven through with straw, sodden grass, roots and soil.

1 meter beyond (not visible from Hannah's POV) a 2nd fence: a transparent grid.

Then... she whistles their WHISTLE. She waits, full of hope.

No reaction.

She wipes her sweaty forehead, whistles again.

No reaction.

She waits. Did she hear a softly whistled answer?

Or is she feverish and dreaming it?

HANNAH
Anne...? Anne, Margot...?
Mevrouw Frank? Is daar iemand
uit Nederland, Holland...?

HANNAH
Anne...? Anne, Margot...?
Mrs. Frank? Is there anyone
from the Netherlands,
Holland...?

She calls a little louder now:

HANNAH (CONT'D)
Anne...? Is daar iemand...?

HANNAH (CONT'D)
Anne...? Is someone there...?

Nothing. She turns away, deeply disappointed.

Then, further along the fence, she hears a **WOMAN'S VOICE**:

VROUWENSTEM
Heeft u iets te eten?

WOMAN'S VOICE
Do you have anything to eat?

HANNAH
Anne? Anne? Ben je daar,
Anne?

HANNAH
Anne? Anne? Are you there,
Anne Frank?

WOMAN'S VOICE
Anne...?

And then Hannah starts chattering softly, while she slips along the fence, trying to follow the sound of the woman's voice:

HANNAH
Anne praat heel veel, ze heeft vast het grootste woord bij jullie. Haar zus heet Margot, met een rond brilletje en haar moeder is ook heel aardig. Anne heeft prachtige zwarte haren-

HANNAH
Anne talks a lot, she probably is one of the leaders there. Her sister's name is Margot, with round glasses, and her mother is very nice too. Anne has beautiful black hair-

VROUWENSTEM
Haren?

WOMAN'S VOICE
Hair?

HANNAH
Ja?

HANNAH
Yes?

VROUWENSTEM
...Hebben jullie haren?

WOMAN'S VOICE
...You have hair?

What does the woman mean?

HANNAH
Als Anne daar is wilt u dan zeggen dat ik vanavond hier terugkom? †

HANNAH
If Anne is there, please tell her I'll be back her tonight?

Nothing. No reaction.

HANNAH (CONT'D)
Hallo? ... Hallo?

Via her **flu stricken face**, we travel back to the past.

EXTRA SHOT: HANNAH AT WALL [REF 61X]

60

EXT. AMSTERDAM - ANNE FRANK'S HOUSE - DAY

60

Hannah runs toward Anne's house. She WHISTLES their whistle. She sees Coco approaching, she's really a young lady.

COCO
Heb jij met Anne afgesproken?

COCO
Do you have an appointment
with Anne?

HANNAH
Ik heb geen afspraak nodig.
Jij?

HANNAH
I don't need an appointment.
Do you?

COCO
Is het waar?

COCO
Is it true?

HANNAH
What?

COCO
Dat jij niet durft te tongen?

COCO
That you don't dare use your
tongue?

Hannah is angry, surprised and hurt at the same time, but
calmly says:

HANNAH
Ik tong toevallig als de
beste-

HANNAH
I give the best tongue of
anyone-

Hannah and Coco hurry up the stone outside steps. Too late?
She's about to ring.

Coco wants to ring the bell, but Hannah grabs her hand, then
suddenly they're pushing each other away with their hands,
trying to be the first to ring.

The man renting Margot's room, **MISTER GOUDSMIT MET SPULLEN
VOOR KOFFER IN HAND**, appears. The girls drop their struggle
and greet him politely.

HANNAH (CONT'D)
We komen voor Anne, meneer
Goldschmidt.

HANNAH (CONT'D)
We're here for Anne, Mr.
Goldschmidt.

GAAN NAAR BINNEN! When Coco takes the first step inside,
Hannah pushes ahead of her, but Coco pushes Hannah back
again.

MENEER GOUDSMIT
Goudsmit. Geen haast, ze zijn
weg.

MR. GOUDSMIT
Goudsmit. There's no hurry,
they're gone.

61

INT. ANNE FRANK'S HOUSE - HALLWAY - DAY

61

GOUDSMIT STOPT SPULLEN IN KOFFER IN ANDERE KAMER **PAKT MOORTJE
OP?** Nobody's home? **Hannah**
steps into the living room.

Hannah stops suddenly, a shock running through her:

HANNAH
Ze zijn opgehaald?

HANNAH
Were they picked up?

MENEER GOUDSMIT
Ze zijn naar familie- in
Zwitserland.

MR. GOUDSMIT
They've gone to family- in
Switzerland.

Switzerland? Neither Hannah or Coco understand this.

HANNAH
Echt? Maar- ik mocht mee...

HANNAH
Really? But- I was going with
them...

Coco is clearly jealous. The **CAT MOORTJE** comes in. **Mr. Goudsmit lifts Moortje up.**

COCO
Ach, zijn ze jou ook
vergeten?

COCO
Oh, did they forget you too?

MENEER GOUDSMIT
Nee, Moortje gaat logeren, hè
Moor.

MR. GOUDSMIT
No, Moortje is boarding with
me, eh Moor?

HANNAH
Echt? Maar Anne kan niet
zonder jou, hè Moor? Dat moet
een vreselijk afscheid zijn
geweest-

HANNAH
Really? But Anne can't do
without you, eh Moor? That
must've been a terrible
goodbye-

Coco suddenly remembers her appointment with Anne...

COCO
Meneer Goudsmit... Is er een
brief voor mij?

COCO
Mr. Goudsmit...Is there a
letter for me?

No, Meneer Goudsmit shakes his head. **He slices some meat for Moortje.**

HANNAH
En voor mij?

HANNAH
And for me?

Coco looks on jealously. But he shakes his head. Hannah is angry and sad: why didn't Anne say anything to her?

MENEER GOUDSMIT
Oh, ja de weegschaal, je
moeder mag hem lenen, zolang
ze wil.

MR. GOUDSMIT
Oh, yes, the scales, your
mother can borrow them for as
long as she likes.

But that's not what Hannah wants to hear. She's angry and surprised.

HANNAH
Maar ik mocht mee skiën, zei
ze, skiën in echte sneeuw!

HANNAH
But I could ski, they said,
in real snow!

COCO
Er ligt nu HELEMAAL geen
sneeuw in Zwitserland.

COCO
There's no snow in
Switzerland right now.

HANNAH
O nee? Natuurlijk wel.

HANNAH
Oh no? Of course there is.

Hannah walks to Anne's room.

61X EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - DAY 61X

Hannah looking at the straw fence, thinking about Anne. [REF SCENE 59]

62 INT. ANNE FRANK'S HOUSE - ANNE'S ROOM - DAY 62

Anne en Coco komen de kamer in. Even later verschijnt meneer Goudsmit in de deuropening. There lies Anne's white duvet (like the one in the photo) near Margot's camp bed, **both beds unmade**. She looks in the closet. She finds Anne's mittens, hat, thick jacket: strange!

COCO
Waarom neemt ze dan niet haar winterjas mee?

COCO
Why didn't she take her winter jacket with her?

Hannah looks in the chest, all the winter clothes are there.

HANNAH
Omdat ze jou niet alles vertelt-

HANNAH
Because she doesn't tell you everything-

COCO
Hé, Anne's dagboek is weg. **ZE ZIET BOEK OVER FLORENCE. LAAT DAT AAN HANNAH ZIEN. Kijk 'ns, verpleegstertje,**

COCO
Hey, Anne's diary is gone. Oh look, Little Nurse-

She holds up Margot's expensive book about Florence. Florence is clearly visible on the cover, with her cape thrown around her shoulders.

HANNAH
Wat weet jij daar **NOU** van?

HANNAH
What do you know about that?

It feels like Anne has betrayed her. The angry, aggrieved Hannah walks away without the book, **nearly knocking Mr. Goudsmit over**.

63 INT. HANNAH'S HOUSE - BEDROOM - DAY 63

Mother sits rocking back and forth on the edge of her bed.

They jump in fright: BAM: a hard bang: the front door. Nazi's? No: Hannah comes in, angry and upset.

HANNAH
Het is gemeen! Ik mocht mee,
en nou zijn ze naar
Zwitserland.

HANNAH
It's mean! I was supposed to
go, and now they've gone to
Switzerland.

Mother and Father look at each other, surprised and
concerned.

HANNAH (CONT'D)
Ja echt! Ze zijn allemaal
weg. Het is niet eerlijk!

HANNAH (CONT'D)
Yes, really! They're all
gone. It's so unfair!

Hannah doesn't notice Father and Mother exchanging a look.
Vader stands up with Gabi, leaving Mother and Hannah alone.

HANNAH (CONT'D)
Zonder mij! En ze had het
beloofd!

HANNAH (CONT'D)
Without me! They promised!

MOEDER HANNAH
Ach, Schätzchen, Anne
schreibt dir bestimmt einen
Brief, wenn sie angekommen
sind.

HANNAH'S MOTHER
Ach, sweetie, Anne will
surely send you a letter when
they arrive.

What does Hannah care about that?

HANNAH
Ze had het beloofd, Mutti.
Oh, ik had gisteren niet boos
weg moeten lopen.

HANNAH
They promised, Mutti. Oh, I
shouldn't have walked away
yesterday.

MOEDER HANNAH
Nein, du hättest gar nicht
auf die Strasse (gehen
dürfen) -

HANNAH'S MOTHER
No, you shouldn't have walked
the streets at all-

HANNAH
Maar ze is mijn beste
vriendin!

HANNAH
But she's my best friend!

She tries to hold the tears back... it's hard.

MOEDER HANNAH
Schatz, alles wird gut.
Vertrau eurer Freundschaft.
Bist du ihre beste Freundin
oder nicht?

HANNAH'S MOTHER
Sweetheart, it'll be okay.
Trust your friendship. Are
you her best friend, or not?

Mother holds her comfortingly. Then they look up in surprise
when they hear Father: he's been watching from a distance:

VADER HANNAH
Vertraue Gott. Er kennt unser
Schicksal.

HANNAH'S FATHER
Trust in God, he knows our
destiny.

But that doesn't help, Hannah walks away, angry: BAM!

63X

EXT. BERGEN BELSEN - WOMEN BARACK - DAY

63X

Hannah lies awake in her bunk with the sleeping Gabi, thinking about Anne. [REF SCENE 76]

64

INT. ANNE FRANK'S HOUSE - ANNE'S ROOM - DAY

64

NEXT DAY. Hannah **LIGT OP ANNE'S BED** quietly looks around in Anne's room. **Moortje in her arms**. She slowly shakes her head, she can't seem to believe it.

She's so sad. She smells Anne's pillows, she rolls herself in her duvet, and covers herself with it. Almost like in their photo, only Anne isn't here anymore...

Then Mr. Goudsmit looks around the corner at her. He seems to sympathise. He coughs. Hannah looks up.

Mr. Goudsmit presents the scales. Hannah nods and takes it. She looks around one more time. Then she's leaving... but not before she snatches the **Florence Nightingale book**.

HANNAH

Wacht! Heeft u Anne's adres?

ANNE

Oh wait! Do you know Anne's address?

65

INT. HANNAH'S HOUSE - BEDROOM/LIVING ROOM/HALLWAY - DAY

65

BAM. Hannah puts the scales and the **Florence Nightingale book** on the table and runs to her Mother.

HANNAH

Mutti, ik ga Anne schrijven.
Wat is het adres?

HANNAH

Mutti! I'm going to write to Anne. What is the address?

She looks at Mother, who holds Gabi in her lap, then to Father: they don't know.

MOEDER HANNAH

Ich kann die Familie van Pels fragen, die wissen es vielleicht.

HANNAH'S MOTHER

I can ask the van Pels family, they might know it.

HANNAH

Oh ja? Weten zij het wel? Of misschien kan ik het aan Miep gaan vragen?

HANNAH

Oh? Did they know about it? Or can I ask Miep?

BAM BAM BAM! There's pounding on the door. They're all shocked. Everyone looks at each other. *This is it then...* Nazi's...

HARDE STEMMEN

Open doen! Vijf minuten om te pakken! 1 koffer per persoon.

LOUD VOICES

Open up! You have five minutes to pack! One bag per person.

= **POLICE MAN'S VOICE!**

Father seems frozen. As if - now that it's really happening - he's been turned to stone. Hannah sees it. She touches him gently...

HANNAH Papa... HARDE STEMMEN (CONT'D) Doe open! Nu! Pak je koffer!

LOUD VOICES Open up! Now! Pack your bag! HANNAH (CONT'D) Papa...

But Father is still frozen. Mother stands up.

MOEDER HANNAH Hannah, mach schon auf, schnell, bevor sie die Tür eintreten. HANNAH'S MOTHER Hannah, open it, hurry, before they break the door down.

Hannah walks down the hall to the door-

VOICE OF HANNAH'S MOTHER Hans! Hans!!!

Hannah opens the door. A **POLICE MAN** calls too loudly:

AGENT Koffers pakken! Vijf minuten! POLICE MAN Pack your bags! Five minutes!

A **SECOND POLICEMAN** is waiting in the hall.

Hannah walks back inside, frightened. Her Father has **papers** now. Hannah shelters behind him.

VADER HANNAH Meneer, zwangere vrouw! Mijn vrouw is hoogzwanger, u mag (ons niet meenemen-) HANNAH'S FATHER Sir, a pregnant woman! My wife is heavily pregnant, you can't-

The Police Man threatens to deal Father a blow. Father falls silent.

AGENT Jij daar! Ja, jij kleine. POLICE MAN You there! Yes, you little one.

VADER HANNAH Meneer, mijn- HANNAH'S FATHER Sir, my-

AGENT Sssh! Kom, kleine.

POLICE MAN Shhh! Come here, little one. VADER HANNAH Meneer, luister-

HANNAH'S FATHER Sir, listen-

The Police Man gives Father a hard shove backward. Luckily, Father falls into a chair. The Police Man kneels before Hannah.

AGENT
Zo, braaf meisje, hè?

POLICE MAN
So, a good girl, eh?

The frightened Hannah watches the now friendly Police Man. She tries to look toward her father for help, but the Police Man turns her chin back toward him.

AGENT (CONT'D)
Braaf. Hoe heet jij?

POLICE MAN (CONT'D)
Good girl. What's your name?

HANNAH
Hannah- Goslar.

AGENT
Wat een prachtige Duitse naam heb jij. Wil jij iets lekkers van me?

POLICE MAN
What a beautiful German name you have. Would you like a treat from me?

Hannah watches as he holds a candy bar up to her: Yummy!

AGENT (CONT'D)
Een echte chocolade reep. Heerlijk. Echt zo lekker. Wil je hem?

POLICE MAN (CONT'D)
A real chocolate bar. Very nice. Really so delicious. Do you want it.

Hannah looks to Father for help. But the Police Man turns her chin again and warns Father with his other hand: be still!

AGENT (CONT'D)
Waar hebben jouw Mamma en Papa iets verstopt? Weet jij dat?

POLICE MAN (CONT'D)
Where has your Mamma and Papa hidden things? Do you know?

Hannah hesitates. She peers at her Father. She shakes her head: no.

AGENT (CONT'D)
Aha, dus je weet het wel...!

POLICE MAN (CONT'D)
Aha, so you do know...!

He moves the candy bar to the left. Hannah is very nervous. Then he moves the candy bar to the right, walking over the carpet. Her eyes betray her. The Police Man sees... he points:

AGENT (CONT'D)
Daar?

POLICE MAN (CONT'D)
There?

HANNAH
Papa, moet ik niet zeggen dat ik besmettelijk ben?

HANNAH
Papa, have you told the man that I'm contagious?

Father is carefully standing up, in pain. He looks in surprise at Hannah. The Police Man has heard jaundice...

HANNAH (CONT'D)
Meneer kan ook geelzucht
krijgen-

HANNAH (CONT'D)
He can catch Hepatitis too.

Father understands what Hannah is trying to do, he sees the Police Man take a step back, unsure if he's being taken for a fool-

Father has carefully stood up again, in pain...

VADER HANNAH
Meneer, mijn vrouw is
hoogzwanger, wij mogen niet
reizen-

HANNAH'S FATHER
Sir, my wife is heavily
pregnant, we may not travel-

The Police Man pushes Father roughly again, and walks to Mother. Hannah watches the Police Man roughly feeling Mother's big belly, to see if it's real or not. Mother screams again from pain.

Hannah watches the Police Man turn to walk toward her again. She watches as he walks into the room, over the carpet. She looks on guiltily; her Father comes to stand behind her.

VOICE FROM OUTSIDE
Stevens!... Daalderop!!!

He's extremely disappointed, but then walks past them, and is gone: BAM, the door shuts.

Nobody breathes for a moment. Outside, **they hear others being taken away**. And then, the relief hits. Hannah feels like crying. Father holds Hannah close, comforting...

They hear a stifled cry of pain from Mother...

65X

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

65X

Hannah's wet clothes are drying above her bed. Gabi is sleeping. Hannah lying in her bunk. Awake. [REF SCENE 72]

66

INT. HANNAH'S HOUSE - LIVING ROOM/HALLWAY/BEDROOM - NIGHT 66

NIGHT. Hannah sees her father peering at the street.

HANNAH
Wat zie je, Papa?

HANNAH
What do you see, Papa?

VADER HANNAH
Ik? Eh, niks.

HANNAH'S FATHER
Me? Eh, nothing.

HANNAH
Komen ze terug- voor ons?

HANNAH
Are they coming back- for us?

VADER HANNAH

We staan op **de** lijst. Als we paspoorten hebben, kunnen we weg. Dan kunnen ze ons niets meer doen.

HANNAH'S FATHER

We're on the list. When we have passports, we can go. Then they can't do anything to us, anymore.

HANNAH

Ja! En dan ga ik naar Zwitserland.

HANNAH

Yay! And then I'm going to Switzerland.

Father doesn't like that.

VADER HANNAH

Wij blijven bij elkaar als gezin.

HANNAH'S FATHER

We'll stay together as a family.

She gives him a fierce look.

They both turn when they hear a scream of pain.

STEM MOEDER

Hans!!! **Hol den Arzt!**

MOTHER'S VOICE

Hans!!! Call the doctor!!

Hannah and Father go to Mother's bed.

VADER HANNAH

Dat mogen we toch niet.

HANNAH'S FATHER

We're not allowed.

MOEDER HANNAH

Auahhhh! Hol den Arzt!
Auaahhh! Mach was, Hans!

HANNAH'S MOTHER

Aauuww! Get the doctor!
Aauwaaauwww! Do something Hans!!

Hannah watches Father 'shut down'. She taps him. And again. Then he reacts.

He bends down to her. He fights against his despair, he tries to sound normal for Hannah:

VADER HANNAH

Luister, Hannah, ik moet bij Mutti en Gabi blijven.

HANNAH'S FATHER

Listen, Hannah, I have to stay with Mutti and Gabi.

She wants to protest, but then Mother screams in pain...

VADER HANNAH (CONT'D)

Hij *moet* komen, Hannah, voor Mutti.

HANNAH'S FATHER (CONT'D)

He *must* come, Hannah, for Mutti.

Hannah draws a deep breath. She's desperate to seem self-confident, for her father, just like Anne. Come on, Hannah!

VADER HANNAH (CONT'D)

De nacht is hetzelfde als de dag, alleen schijnt de zon even niet.

HANNAH'S FATHER (CONT'D)

The night is the same as the day, it's just that the sun isn't shining.

Hannah swallows. But then controls her fear...

HANNAH HANNAH
Ik ga de dokter halen, papa. I'll get the doctor, papa.

Father is at first surprised, then pleased, by her firm answer. This does Hannah good: that Papa trusts her...

Father picks up the dyno torch and hands it to her:

VADER HANNAH HANNAH'S FATHER
Alleen als het echt nodig is licht maken. Only make a light in an emergency.

Then Father takes Gabi from her. To her surprise Father takes her sweater out and puts the inside out. That frightens her, but she doesn't feel she ought to say anything...

Then Father kisses the top of her head... solemn.

VADER HANNAH (CONT'D) HANNAH'S FATHER (CONT'D)
Snel, Hannah. Heel snel. Quickly, Hannah. Very quickly.

66X

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

66X

Hannah's wet clothes are drying above her bed. Gabi is sleeping. Hannah lying in her bunk. Awake. [REF SCENE 72]

67

EXT. STREET 4 - NIGHT

67

Eliminate street lights and lights from windows. CGI

Darkness everywhere. Hannah runs through a street. She looks around fearfully.

68

EXT. AMSTERDAM - DRAWBRIDGE - NIGHT

68

Eliminate street lights and lights from windows. CGI

She comes to a drawbridge. It's open, so she can't see the other side, but it's coming down...

Then the bridge lowers enough for her to see the headlights of an army truck, a kubelwagen and a motorcycle with sidecar. And SPOOKY FACES, as if aliens are waiting to cross...

Hannah watches the army vehicles drive onto the bridge, coming towards her.

What should she do? She runs back.

69

EXT. AMSTERDAM - STREET 4 - NIGHT

69

Eliminate street lights and lights from windows. CGI

Hannah hides. The 2 army vehicles pass by. She looks at the bridge: the motorcycle with sidecar + 2 armed soldiers are still there to guard the bridge. The bridge opens again.

Hannah runs back to her house. Disappears in the dark.

70 INT. HANNAH'S HOUSE - HALL/KITCHEN/LIVING ROOM/BEDROOM - NIGHT 70

Hannah comes into the hall. **OFF** Loudly:

HANNAH (OFF)
Papa, de Duitsers... De brug was open. Ik kon niet...

HANNAH
Papa, the Germans... The bridge was open. I couldn't-

Father, his face pale, comes out of the bedroom. Shuts the door. He kneels by Hannah, looks at her, then holds her tightly.

She sees that he's been crying; he starts crying again. Heartrending. She panics. What's happened?

HANNAH (CONT'D)
Papa...?

He shakes his head. Then, he rips her collar off. For a moment, she's angry: what's he doing, what's going on? Then she notices that his breast pocket is also ripped...

She begins to understand... She looks at the bedroom door-wants to go there.

Father holds Hannah close. Their bodies shake, betraying their grief...

FADE OUT

70X EXT. BERGEN BELSEN - BARRACKS - DAY 70X

QUITE DARK. Working on her punishment, Hannah, on her way to the cesspit, sets a WC bucket down somewhere (near the work barrack). Thinking about Anne. [REF SCENE 58]

71 INT. HANNAH'S HOUSE - LIVING ROOM - DAY 71

Daylight filters through gaps in the curtains in the darkened room. A cover hangs over the mirror. Gabi sits in her high chair.

Hannah enters, in the same clothing as in the scene before. She closes a gap in the curtains. Her Father **ends his PRAYING (AMIDA)**.

VADER HANNAH

*Osee sjalom bimromaw, hoe ja'asee
sjalom alenoe we'al kol Jisraeel,
we'imroe ameen*

Father gestures to Hannah: now that mother is gone, she must -
as the woman of the house - light the Sabbath candles...

Hannah lights the candles, fighting back tears-

HANNAH

*Boroech ató adonój eloheenóe mélech ha' olám
asjér kiedesjánoe bemisvotáv vetsievánoe
lehadliek neer sjel sjabbós.
Papa...*

Hannah starts the next ritual, but she makes a mistake, it's
hard for her. Father fondly corrects her-

HANNAH (CONT'D)

Ik heb vandaag twee brieven
geschreven... Eentje aan
Mamma in de hemel... en
eentje aan Anne in
Zwitserland... Ik mis
Mamma... en ik mis Anne...

HANNAH (CONT'D)

I've written two letters...
one to Mama in heaven... and
one to Anne in Switzerland...
I miss Mama... and I miss
Anne...

Then the sound of LOUD BANGING on the door. **CLOSE SHOT BONZEN
OP DEUR** They jump:

STEM VAN BUITEN

**Alle Joden naar buiten! 5
minuten!**

VOICE FROM OUTSIDE

**All Jews outside! Five
minutes!**

Father and Hannah trade panicked looks.

STEM VAN BUITEN (CONT'D)

Opendoen!

Father: "Shhh". Maybe they'll forget us...

VADER HANNAH

Ana hasjem hosjie'a na.

But then they Gabi begins crying, loudly.

GEBONS.

STEM VAN BUITEN

Opendoen!

Hannah runs to Gabi and covers her mouth with her hand-

HANNAH

Sshhh, Gabi, stil, Gabi...

HANNAH

Shhh, Gabi, quiet, Gabi...

And, thank goodness, Gabi is quiet...

Saved...?

But then Gabi starts screaming and crying-

Father crosses to Gabi in panic-

But it's too late: Just like Otto Frank feared would happen in the Annex, Gabi betrays them with her screams. The Nazi's hear them and POUND on the door!

72 INT./EXT. BERGEN BELSEN - WOMEN BARRACK - NIGHT 20 EXTRA'S 2

1st TRY BY NIGHT HANNAH'S WET CLOTHES ARE DRYING ABOVE HER BED --- But- Gabi is sleeping. Hannah can see that.

TBD EXTRA SHOT: HANNAH LYING IN HER BUNK, LOOKING AT GABI [REF TBD SCENE TBD]

EXTRA SHOT OF HANNAH AND GABI LYING IN THEIR BUNK, READING IN AND LEAVING THROUGH THE NIGHTINGALE BOOK [REF SCENE 16X]

She peers out from her bunk, to where a candle is moving, held by Maria so that Eva can make her rounds. They're approaching her now. Hannah quickly turns over, toward Gabi and the 'SLEEPING' WOMAN in her bunk, as Maria and Eva walk past.

She hears Maria and Eva speaking softly in Hungarian. Clearly disagreeing. They walk on. Hannah watches them get further away.

She taps the back of the 'SLEEPING' WOMAN in their bunk. No reaction. Hannah pushes her a little harder. Still no reaction.

Hannah muffles Gabi softly in her blanket and kisses her.

Then she carefully lifts the blanket from the apparently dead woman and takes it with her.

She slips out of her bunk, through the dark barrack, to the back of the barrack.

She cautiously creeps to a hole in the back wall of the barrack, which has been badly repaired with a broken plate. She quietly pushes the plate aside and kneels to look outside.

<But she immediately crawls back inside.> She sees:

73 EXT. BERGEN BELSEN - WOMEN BARRACK/BARRACKS/FIELD NEAR FENCE - NIGHT 1 EXTRA

'DARK' NIGHT. Pt1. (B-hole in Women's barrack >C>F) Not far away, a GUARD ON PATROL walks with a skittish German Shepherd...

Hannah crawls out ~~again~~. Looks into the darkness. Takes a deep breath. Trying to overcome her fear. She looks to the stars... as if searching for the 'Little Bear' CGI

Hannah starts running along her barrack.

Pt2.(F) At the corner of another barrack she holds and peeps around the corner. At the other side of the field: the fence.

She shivers under her horse blanket, which is thrown around her shoulders like a cape - just like Florence Nightingale on the cover of the book.

Watch out: The **searchlight** comes past... She waits against the barrack until the **searchlight** is past. Then begins to ~~count with her thin fingers~~ starting from 20...

~~HANNAH~~

~~21, 22, 23, 24...~~

CUT TO:

At ~~50~~³⁰, the **searchlight** comes by again. So: ~~30~~¹⁰ seconds. Okay, she sets off. From afar: GERMAN DANCE MUSIC.

In the distance, she sees the **high fence**, the straw keeping her from seeing what's on the other side of it.

74

EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 1 EXTRA 4

1st time She creeps closer.

~~HANNAH~~

~~42, 44, 45...~~

Will she reach the fence? Running!

~~HANNAH~~ (CONT'D)

She collapses against the fence. The **searchlight** travels over her, but she remains hidden in the shadow of the fence now.

She waits until the **searchlight** has passed her. Then she whistles their **WHISTLE**...

No reaction. She **WHISTLES** again...

No reaction. Now what?

~~HANNAH~~ (CONT'D)

~~41, 42...~~

LOOPT HEËN
EN WEER

Leave? The **searchlight** comes around again. She whispers:

HANNAH (CONT'D)

Hello...? Anne...?

Nothing. Louder now:

HANNAH (CONT'D)
ANNE...? ANNE...?

MEETING WITH WOMAN MOVED TO SCENE 59

She whistles their **WHISTLE**, softly...

She flinches when she hears a Shepherd **BARKING**. Luckily, it's far away.

She makes herself small, and squeezes as close to the fence as she can. This is becoming too dangerous, to stay here so long... She waits until the **searchlight** has passed again, ~~and~~ ~~begins to count:~~

HANNAH (CONT'D)
~~21, 22...~~ Anne...? Anne?

Nothing... ~~BARKING~~ closer... She starts back. **OVERPRY OR 110**

Then she hears an answering **WHISTLE**: Tears spring to her eyes. Very emotional, she **WHISTLES** back. Anne! **VERSIGT**

HANNAH (CONT'D)
Anne?!

She runs through the mud, back to the fence. ~~Forgets to~~ ~~count.~~

STEM ANNE
Hanneli?!?

An emotional shock runs through her when she hears Anne's voice, after all these years...

HANNAH
Wat doe jij hier?

HANNAH
What are you doing here?

Anne nearly laughs at that, and Hannah too...

STEM ANNE
Ik dacht- ik dacht dat je dood was.

ANNE'S VOICE
I thought- I thought you were dead.

HANNAH
Jij zat toch in Zwitserland?

HANNAH
You were in Switzerland, weren't you?

STARTS
Meanwhile, she ~~keeps~~ digging the straw away, she wants to see Anne!

STEM ANNE

Nee, in het Achterhuis. In Papa's kantoor. Jullie zouden (ook mee) Maar Gabi en de baby, dat kon niet- Hoe is de baby?

ANNE'S VOICE

You could've come with us, to live in the Annex behind Papa's office, if Gabi and the baby weren't there- How is the baby's?

Hannah flinches as the **searchlight** passes over her. If anyone had looked, they would've seen her...

HANNAH

Wij- wij konden nergens meer heen, we zitten hier al- zolang- Anne... Ik wil je zo graag zien-

HANNAH

We- we couldn't go anywhere, anymore, we've been here- a long time- Anne? I want to see you so badly-

STARTS

Hannah ~~keeps~~ **tries** on trying angrily to pull the straw away, but it's ~~still~~ too thick- she hears Anne's emotional voice on the other side of the fence-

STEM ANNE

Margot en ik zijn hier alleen..... **HUILEND** Ik heb je zo gemist, Hanneli Goslar-

ANNE'S VOICE

We're here alone, me and Margot- I missed you so much, Hannelie Goslar-

HANNAH

Ik heb zo vaak naar de Kleine Beer gekeken en dan hoopte ik steeds dat jij ook keek-

HANNAH

I've looked at the Little Bear so often, and hoped you were looking too-

The **searchlight** comes around again. Hannah ducks away too late, hiding under her blanket... The **searchlight** moves on.

HONK

STEM ANNE

Hannah? Ben je daar nog? (.....) **WANHOOP** Luister: Margot en ik zijn heel ziek en-

ANNE'S VOICE

Hannah? Are you still there? Listen: Margot and I are sick and-

Is Anne crying now? What can she say to cheer her up? No idea!

HANNAH

...God zal ons helpen-

HANNAH

...God will help us-

STEM ANNE

Maar wanneer gaat hij dat dan doen? **VERWIJFT** We hebben al dagen niet meer gegeten en gedronken en-

ANNE'S VOICE

When will he do that? Margot and I haven't eaten or drunk anything in days and-

Hannah hears Anne's voice choking with emotion-

STEM ANNE (CONT'D)

Ze zeggen dat we worden overgeplaatst en dat het kamp weggaat en dat we snel bevrijd worden, maar-

ANNE'S VOICE (CONT'D)

They say we'll be moving soon, that the camp is closing and we'll be freed, but-

Hannah flinches: the BARKING of the Shepherd suddenly sounds closer.

HANNAH
Ik moet nu echt gaan-

HANNAH
I really have to go now-

STEM ANNE
Hannah... Wacht! Hebben jullie eten? Kan je ons alsjeblieft eten komen brengen?

ANNE'S VOICE
Wait! Hannah, do you have food? Can you bring food please?

What? Tomorrow: Hannah starts to say something, then stops-

STEM ANNE (CONT'D)
Heb je wat? We hebben zo'n honger. We krijgen niks.

ANNE'S VOICE (CONT'D)
Do you have anything? We're so hungry, I'll eat anything-

HANNAH
Nee, maar luister, morgen (GA IK WEG)

HANNAH
No, but listen, tomorrow -

The DOG SOUNDS even closer, there by the barrack--

HANNAH (CONT'D)
~~Mijn barakmensen...~~ als ik nu niet ga-

HANNAH (CONT'D)
My barracks mates- if I don't go now-

STEM ANNE
Morgen! Okay? Alsjeblieft, Hannah..

ANNE'S VOICE
Tomorrow! Okay? Please, Hannah...

HANNAH
Maar, Anne... Anne? **Luister, morgen...**

HANNAH
But, Anne... Anne?

But there's no answer...

IN
SOUR LATER

HANNAH (CONT'D)
Morgen- dan vertrekken we. Uitgeruild tegen Duitse krijgsgevangenen-

HANNAH (CONT'D)
Tomorrow- We're leaving tomorrow. We've been traded for German prisoners-

A searchlight passes over her. The BARKING sounds louder, are they coming closer? Get away! Quick!

She looks worried: how will she solve this?

RENT TERUG

75

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

10 EXTRA'S

75

Hannah, in bed with Gabi and the DEAD 'SLEEPING' WOMAN, gazes at the well-worn photo of them in Anne's white duvet.

Then she covers her eyes with her hands. What would Anne do? It doesn't help. She tries it again: What would Papa do?

Neither helps. Then she thinks: What would Hannah do?

3^e X
TAS
WIT
TAS OM → RF → FOTO

VDLGENDE DAG

78.

76

INT. BERGEN BELSEN - WOMEN BARRACK - DAY 50 EXTRA'S

76

TIME LAPSE The barrack's **light goes on**. Hannah lies awake in her bunk with the sleeping Gabi, who still wears the hat from Maria's child...

EXTRA SHOT: HANNAH LYING IN HER BUNK [REF SCENE 63X]

Hannah looks carefully through her ~~purse~~ ^{bag}, her only belongings. She pulls out her dream, the expensive **Florence book**. She bumps against the purse of the **DEAD 'SLEEPING' WOMAN** next to her.

From there, she pulls out a **broche**, and a **gold-framed family portrait**. She hesitates. No! She puts everything back.

Hannah takes her bag, walks to the ~~cold~~ stove, where the weakest women sit around it, seeming to hope for a warm miracle. They look questioningly at Hannah. Maria, too, looks a question at her.

HANNAH
Papa. Mein Papa.

HANNAH
Papa. My Papa.

In German, accompanied by hand gestures she points: there in the hospital building.

HANNAH (CONT'D)
Ich muss zu meinem Vater.
Jetzt!

HANNAH (CONT'D)
I have to go to my Papa. Now!

Maria smiles. Does she understand Hannah? She signals: No. A sceptical Eva tries to follow, **asks Maria to translate. EVA ZEGT DAT HANNAH MOET BLIJVEN**

MARIA
Du warte - bis du geholt.
Mittag du weg. Ausgetauchst.
Du einpacken.

MARIA
You wait- until they come for you. Afternoon you go. Exchanged. You pack your things.

Hannah empties her bag. All her things, everything she has left, including the large *expensive Florence Nightingale book* and the **family ring**.

HANNAH
Das ist für Sie. Alles. Sie müssen mich jetzt zu meinem Vater bringen. JETZT.

HANNAH
This is for you. All of it. You have to take me to my Papa. NOW.

Maria and Eva look doubtfully at Hannah's desperation. Then an emotional Hannah tears a pair of pages out of the book, ~~lights them~~, and throws them in the ~~cold~~ stove.

HANNAH (CONT'D)
Hier. Für Sie, wenn Sie mich zu Papa bringen. Jetzt. Ich muss jetzt zu Papa.

HANNAH (CONT'D)
Here. For you, if you take me to Papa. Now. I have to go to Papa now.

Maria isn't buying it. Hannah points to the WC buckets.

HANNAH (CONT'D)	HANNAH (CONT'D)
Die. Ich werde sie alle ausschütten.	Those. I'll empty them all.

Maria is unmoved. Then Hannah shows the **family ring**.

HANNAH (CONT'D)	HANNAH (CONT'D)
Hier. Alles, was ich habe.	Here. Everything I have.

Gabi comes along. She nearly knocks Eva over.

HANNAH (CONT'D)	HANNAH (CONT'D)
Gabi, ga terug.	Gabi, go back.

GABI	GABI
Koud!	Cold!

HANNAH	HANNAH
Nee, ik moet nu naar papa!	No, I have to go to Papa now!

But Gabi doesn't listen, and takes shelter with Maria. Hannah watches as Maria lifts Gabi up, as if she's her own little treasure...

MARIA	MARIA
Ich kein Zeit. Ich muss Appèl!	I no time. I must rollcall.

HANNAH	HANNAH
Ik moet naar Papa. Nu!	I have to go to Papa. Now!

Hannah sees Maria start to waver, as she continues petting Gabi.

Then she says something to Eva, **in Hungarian**. Hannah looks on as the **women** react angrily. Especially Eva, who reminds Maria of the time by **pointing at her wrist: Time!!**

MARIA	MARIA
Weisst du - sie sagt?	You know- she said?

Hannah shakes her head.

MARIA (CONT'D)	MARIA (CONT'D)
Sie sagt - du verrückt. Du einpacken für austausch!	She say- you crazy. You pack bags now for exchange.

Hannah is very disappointed. But then Maria smiles.

MARIA (CONT'D)	MARIA (CONT'D)
Sie sagt - wenn ich gehe - ich auch verrückt... du glauben ich verrückt?	She say- I go- I'm crazy too... Think you- I crazy?

Hannah tries to understand Maria's cryptic sentence: **No,** shakes her head, Maria is not crazy. Maria is very smart.

Eva yells angrily at Maria in Hungarian. To the women's surprise, Maria **STARTS SINGING** ~~speaks an order in Hungarian.~~

The women begin the **HUNGARIAN MORNING SONG** (~~Tavaszi szél vizet áraszt?~~) **SZOL A KAKAJ?** Then Hannah gives the large **Florence book to Eva.**

HANNAH
Wirf's ins Feuer.

HANNAH
Burn it.

Maria opens the door. Then they're gone. Eva and the others look uneasily at Hannah, Gabi and Maria **leaving in a hurry.**

77

EXT. BERGEN BELSEN - BARRACKS (A) - DAY 15 **EXTRA'S** 77

Hannah is in front of Maria, with Gabi. They're on their way to the hospital. **Rushing.**

She glances at the fence. Maria follows Hannah's eyes to the fence. She wonders why Hannah is looking at it...

Hannah reacts guilty, making Maria irritably question why Hannah has to go to her father right now.

They arrive at the gate. Guard Udo opens it. Then they hear a WHISTLE.

OF: BSSSS-HUIS?

They look up: guard **Fritz**, (~~IN THE WATCHTOWER~~) makes a suggestive gesture at Maria.

Hannah sees Maria turn and spit on the ground in disgust. Then she pushes Hannah and Gabi forward, hurry up!

FRITZ
Du, komm hierher.
Hey! Wo gehst du hin?! Komm zurück!

FRITZ
You, come over here.
Hey! Where are you going?!
Come back!

Some women are standing lined up along the barbed wire fence. As punishment.

78

INT. BERGEN BELSEN - HOSPITAL BUILDING - DAY **2ND TIME** 15 **EXTRA'S** 78

Still in a hurry Hannah and Gabi follow Maria into the hospital building. A **YOUNG PATIENT** is carried in just after them. Maria gestures: **Keep an eye out.** While the young patient has everyone's attention, Maria **sneaks open a sort of storage cabinet**, where Red Cross packets the size of a pocketbook are stacked.

Hannah sees: Maria stuffs a few packets into **the lining of her large coat**, it seems she's done this before... Is that why Maria agreed to bring her? Maria gives her a quick smile.

Watch out: **Gabi is about to betray Maria's theft by pointing-**

But Hannah gestures Gabi to be quiet! '**Sssssttt...!**' And luckily, she obeys this time.

Hannah hears the **patient moaning**. She looks at him and recoils in horror, from the blood, the large wound...

Hannah sees **Petra** approaching from the distance. She points her out to Maria: Quickly. Maria approaches Petra:

MARIA	MARIA
Sie muss - nach Vater -	She must- to father-

Maria adds some **Hungarian lines**, saying it's very important and that they are in a hurry.

She points. Further on, they see Father **sitting on the edge of his bed. He looks very weak. A NURSE is assisting him.** Maria lifts Gabi, Hannah following-

Hannah arrives at her Father. He wears his neat suit. He smiles and says:

VADER HANNAH	HANNAH'S FATHER
Hannah... Vandaag is onze dag... We gaan... Eindelijk...	Hannah... Today is our day... We're going... Finally...

~~Father tries to get out of his bed...~~
Hannah looks around, checks that no one is listening. She whispers:

HANNAH	HANNAH
Papa, Anne is in het kamp naast dat van ons... met Margot... en mevrouw van Pels... ik moet ze vanavond eten brengen... Kunnen we niet blijven?	Papa, Anne is in the camp next to us... with Margo... and Mrs. van Pels... I have to take them food tonight... Can't we stay?

Hannah waits for her Father's reaction... it's quiet. Then:

VADER HANNAH	HANNAH'S FATHER
Hannah, luister... we hebben de kans - we krijgen maar 1 kans -we moeten vandaag weg.	Hannah, listen... we have the chance- we'll only get one chance- we have to leave today.

No!

HANNAH	HANNAH
Nee, we zijn bijna bevrijd!	No, we're going to be freed soon!

Father looks at her, doesn't believe it.

VADER HANNAH	HANNAH'S FATHER
Wie zegt dat?	Who said that?

HANNAH Anne. We zijn bijna bevrijd. HANNAH Anne. We're nearly free.

VADER HANNAH
Anne...

Anne again... Then he shakes his head.

Maria, with Gabi on her arm, is watching impatiently.
Nervous about the time.

VADER HANNAH (CONT'D)
Niemand weet iets, Hannah...
We moeten vandaag gaan-

VADER HANNAH (CONT'D)
Nobody knows anything,
Hannah...We have to leave
today-

HANNAH
Maar- Anne en Margot-

HANNAH
But- Anne and Margo-

VADER HANNAH
Hannah, luister, nee, we
moeten-

HANNAH'S FATHER
Hannah, listen, no, we must-

HANNAH
Nee, ik ga niet, ik ga naar
Anne-

HANNAH
No, I'm not going, I'm going
to Anne-

VADER HANNAH
Luister, Hannah... "Wie zijn
vader tegenspreekt..."

HANNAH'S FATHER
Listen, Hannah... "Whosoever
speaks against his father..."

HANNAH
Nee. Ja. Ik spreek U nu **wel**
tegen. Ik ga niet mee. Ik ga
naar Anne-

HANNAH
No. Yes. I'm speaking against
you now. I'm not going. I'm
going to Anne-

VADER HANNAH
Nee-

HANNAH'S FATHER
No-

HANNAH
Ja Papa, Anne is mijn-

HANNAH
Yes Papa, Anne is my-

A **SIREN**, announcing morning call, sounds.

MARIA
Mitkommen!

MARIA
Come!

Hannah is in doubt.

She takes Gabi from Maria over and puts her on father's bed.

HANNAH
Gabi, jij blijft hier, bij
Papa, goed? Gabi? Blijf bij
Papa, goed? Jij gaat **straks**
met hem mee!

HANNAH
Gabi, you stay here, with
Papa. Okay? Gabi? Stay with
Papa, okay? You go with him
anon.

She kisses Gabi and Father intensely. Maria and Gabi are astonished.

Hannah follows Maria to the exit. But just before they exit, Hannah angrily steals a Red Cross packet from the cabinet. Maria is astonished to see.

79 EXT. BERGEN BELSEN - BARRACKS (G>B) - DAY 15 EXTRA'S 79

Maria urges Hannah to walk faster.

Then Hannah pulls up short as Maria turns back to her.

MARIA
Gib mir - Paketchen.

MARIA
Give me- packet.

Hannah is astonished. Maria threatens to grab the hidden packet from Hannah, but then takes a step back. In poor German:

MARIA (CONT'D)
Gib mir!

MARIA (CONT'D)
Give me!

HANNAH
Nein!

HANNAH
No!

MARIA
Essen nur für Schwache! Gib!

MARIA
Food- only for the weakest!
Give!

HANNAH
Nein!

HANNAH
No!

MARIA
Gib!

MARIA
Give!

HANNAH
Nein, das ist für Anne!

HANNAH
No it's for Anne!

MARIA
Anne? Wass Anne? Wie Anne?

MARIA
Anne? Which Anne? Who Anne?

In the meantime a **pushcart** with the dead 'SLEEPING' WOMAN on it passes by, pushed by 2 WOMEN.

Hannah stares at Maria. Emotional:

HANNAH
Anne, sie ist die aller aller Schwächste! Und ich werde ihr heute Abend Essen bringen.

HANNAH
Anne, who is weak, the weakest! And I'm taking her food tonight.

MARIA
Nein. Du heute weg. Austausch. Mit Vater und Gabi!

MARIA
No. Today you leave. Exchange. With Father and Gabi!

HANNAH
Nein! Ich werde Anne Essen bringen.

HANNAH
No! I'm taking Anne food.

Hannah watches as Maria looks at the fence. Then she sees Maria looking at her differently for a change. With admiration?

The breakfast SIREN goes off **again**. Hurry now! And they run through the mud...

80

EXT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

0 EXTRA'S

80

2nd TRY BY NIGHT FULL MOON CGI The searchlights travel over the barracks, ~~and over the fence~~. Somewhere in the distance, there's the sound of German DANCE MUSIC, and an occasional burst of GUN FIRE. A party?

Hannah, with the Red Cross packet wrapped in cellophane, peers through the hole in the back wall.

81

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

20 EXTRA'S

81

Suddenly a voice behind Hannah:

Nein.

MARIA

No.

MARIA

Hannah looks at Maria.

Maria seems to be wrestling over what to do. Then she decides, and shakes her head.

Hannah looks aghast. No? Yes! She has to go to Anne!

Viel Licht. Viel Mondlicht

MARIA (CONT'D)

Much light. Much moonlight-

MARIA (CONT'D)

Aber-

HANNAH

But-

HANNAH

Gefährlich - du kind- zwölf Jahre.

MARIA

Dangerous, you kind- 12 years.

MARIA

Ich bin ~~zu fünfzig~~ Fünfzehn! Oder sechzehn?

HANNAH

I am actually 15! Or 16?

HANNAH

Maria shakes her head again: **ICH VERRÜCKT...** *I'm crazy, I'm crazy...* She takes Hannah by the shoulder, turns her around.

Du Gefahr für uns. Für alle Frauen...

MARIA

You danger for us. For all women...

MARIA

HER.

Hannah looks at ~~them~~. Then she takes a deep breath.

HANNAH

Ich lasse Anne nicht im
Stich. Das kann ich nicht.
Ich lasse sie nicht im Stich,
nie mehr, sie ist meine beste
Freundin. ~~Wir müssen~~ gehen ...

Ich muss

HANNAH

I'm not letting Anne down. I
can't. I won't let her down
anymore, she is my best
friend. We have to go-

Hannah looks at Maria's hand, holding her shoulder...

She sees Maria's eyes glaze over, remembering...

MARIA

Später ist zu spät...

MARIA

Later is too late...

X Then Hannah gets a shock: Eva is suddenly standing with them.
Hannah fears that it won't happen now. She sees:

Eva talks softly but angrily to Maria. Hannah is afraid she
won't be able to go to Anne. Maria talks back to Eva.

MARIA (CONT'D)

Ich sage - du willst retten
beste Freundin.

MARIA (CONT'D)

...I tell her- you will save
best friend.

HANNAH

Was hat sie gesagt?

HANNAH

What did she say?

Maria turns to Eva. In **Hungarian Maria asks Eva for her
answer.** She gives it. But Hannah turns to Maria, what does
this mean? And then Eva says in German:

EVA

Geh, Hannah. Geh! **NACH FREUNDIN...** Go, Hannah. Go!

EVA

Hannah feels her emotion through her entire body. She looks
at Eva. She never expected her to react like that. But then
Eva gives Hannah a kiss, and says something to her in
Hungarian, **accompanied with a religious gesture, like a
blessing...**

EVA (CONT'D)

Jesieméech Elohiem ke-Sará Rivká
Rachél en Lea.

~~And then she gives Hannah her bag back, with everything she
still owns, that she fought to save. Including the book.
Tears in Hannah's eyes.~~

EVA (CONT'D)

Geh! **NACH FREUNDIN** Go!

EVA (CONT'D)

82 EXT. BERGEN BELSEN - BARRACKS/FIELD NEAR FENCE - NIGHT 0 82
EXTRA'S

Pt1. Hannah runs along some barracks. Wearing only one glove and covered by her blanket. Avoiding the direct moonlight.

At the corner of BARRACK 4 she holds and peeps around the corner. On the other side of the moonlit field: the fence. She looks quickly back at her barrack. Moving shadows...?

Maria and Eva are following her.

Pt2. Then Hannah runs, counting, to the fence -

The camp lighting is being switched off. She hears a RUMBLING SOUND- where does it come from? She looks up:

+ SIREN

Yes, searchlights search the skies- Far away: allied airplanes and flashes of anti-aircraft guns. CGI

And the sound of MACHINEGUN FIRE, AIRPLANES.

Hannah looks back again: Yes, she sees Maria and Eva peeping around the corner of the barrack (Nr. 4) she just left behind. They serve as lookouts.

~~Maria waves at Hannah: Faster!~~

83 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 83

~~Hannah~~ Hannah reaches the fence. Is Anne there? She whistles their WHISTLE... **Licht uit**

~~Nothing.~~ She WHISTLES again. Flashing lights CGI in the sky...

Nothing.

She looks back.

84 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 84

She sees a very impatient Maria and Eva there.

85 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 85

2nd time. Wait, very close to the gate, Anne's WHISTLE...

HANNAH
Anne?... Anne...

STEM ANDERE VROUW
Heb je eten, alsjeblieft.

VOICE OF ANOTHER WOMAN
Do you have food, please.

HANNAH
Waar is Anne? Anne?!

HANNAH
Where's Anne? Anne?!

STEM ANNE
~~Ik~~ ben hier.

ANNE'S VOICE
Here I am.

~~Hannah tries to dig the hole through, she wants to see Anne...~~

HANNAH
Ik kan maar heel even
blijven.

HANNAH
I can only stay a little
while.

STEM ANNE
Heb je ook voor Margot?

ANNE'S VOICE
Do you have some for Margot,
too?

HANNAH
Ja, gedroogde pruim, en
suiker, en knäckebröd- en een
handschoen-

HANNAH
Yes, dried prunes, a little
sugar, rye bread- and a glove-

STEM ANNE
Gooi Hannah! Gooi!

ANNE'S VOICE
Throw Hannah! Throw!

~~Hannah walks back, concentrates, like a shot putter...~~

~~But she's unsure of herself, she blows her bare hand warm, moves to stand in a new spot...~~

STEM ANNE (CONT'D)
Gooi, Hannah!

ANNE'S VOICE (CONT'D)
Throw, Hannah!

HANNAH
Sshh...!

Dogs BARK in the distance... Shit! But Hannah concentrates again, this has to work...

STEM ANNE
Gooi, Hannah! Je kan het!

ANNE'S VOICE
Throw, Hannah! You can do it!

Hannah aims... But it goes even worse than with the ball...

Hannah looks ashamedly to Maria and the woman. She searches for the packet in the mud. Where is it? Behind her?

Embarrassed, she looks at the lookout post, at Maria and Eva.

Maria and Eva are bursting with nerves. Maria waves Hannah back to the barrack, now. But Eva gestures: go on!

87 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 87

HANNAH
Sorry, Anne, ik eh...

HANNAH
Sorry, Anne, I, uh...

Hannah doesn't hear Anne laughing at her this time, but affectionately encouraging her while she looks for the packet.

STEM ANNE
Kom Hannah, je kunt het! Ik weet zeker dat je het kan! Gooi! Niet denken, Hanneli.

ANNE'S VOICE
Come on Hannah, you can do it. I'm sure you can. Throw! Don't think, Hanneli.

Hannah gestures to Maria and Eva to stop watching her.

88 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 88

Maria and Eva don't understand this. Why shouldn't they watch?

89 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 89

Hannah sighs, okay, then she'll have to do it while the others watch... COME ON, HANNAH!!!

STEM ANNE
Gooi!!! Hanneli Goslar.

ANNE'S VOICE
Throw!!! Hanneli Goslar.

Maria looks on tensely. Hannah closes her eyes...

STEM ANNE (CONT'D)
Hannah? Ben je er nog?

ANNE'S VOICE (CONT'D)
Hannah? Are you still there?

HANNAH
Sssh...

Hannah opens her eyes. Maria holds her breath. Quietly:

HANNAH (CONT'D)
Niet denken, Hannah... je kan het!

HANNAH (CONT'D)
Don't think, Hannah... you can do it!

AANLOOP → Hannah tosses the packet high -

And the packet flies perfectly over the fence.

Hannah cheers! The camp lighting switches on again. A searchlight passes over her, but that doesn't matter! She looks at Maria and Eva: relief! → DANSJE

91 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 91

Then Hannah flinches, as she hears a scream behind the fence.

HANNAH
Anne?

Nothing... **EEN SCHREEUW VAN ANNE**

HANNAH (CONT'D)
Anne?... Anne?... Anne?

STEM ANNE ANNE'S VOICE
Ze duwde me weg, ze- ze geeft She pushed me, she- she won't
het niet terug... give it back...

Hannah is deeply disappointed.

STEM ANNE (CONT'D) ANNE'S VOICE (CONT'D)
Heb je nog meer? Do you have any more food?

HANNAH HANNAH
Nee. No.

Suddenly there's a shrill WHISTLE. Hannah looks around.

92 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 92

Maria gestures: Hannah really has to come back right now-

93 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 93

HANNAH HANNAH
Ik moet nu echt gaan- I have to go-

STEM ANNE ANNE'S VOICE
Wacht, kan je morgen weer Wait, can you please come
terugkomen? Alsjeblieft. back tomorrow?

HANNAH HANNAH
Morgen- Tomorrow-

STEM ANNE ANNE'S VOICE
Alsjeblieft, we gaan dood van Please, we're starving-
de honger-

HANNAH HANNAH
Ik moet gaan, Anne. I have to go, Anne-

STEM ANNE ANNE'S VOICE
Morgen, okay? Tomorrow, okay?

Another urgent WHISTLE from Maria. Hannah sees:

94 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 94

Maria and Eva point to headlights approaching in the distance.

95

EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT

95

Hannah is frightened to see that a car is driving toward her.

STEM ANNE

Tot morgen, Hanneli... Kom je morgen weer... Hanneli?...

ANNE'S VOICE

Till tomorrow, Hanneli... you'll come tomorrow... Hanneli?

HANNAH

Hou vol, Anne!

Hannah rushes to a barrack close by (5) and hides behind some crates in front of it, while the headlights of a kubelwagen come closer.

Also the 2 women join her. They wait till the kubelwagen has passed by and then cross the moonlit field, back to their barrack.

96

INT. BERGEN BELSEN - WOMEN BARRACK - NIGHT

20 EXTRA'S

96

TIME LAPSE. Hannah, Eva and Maria quickly close the hole again. They see a moving light shining into the dark barrack. Women are waking, frightened.

Hannah hurries back to her bunk. Lying there now are **TWO OTHER THIN WOMEN**. Outside she hears the kubelwagen stop in front of their barrack. The door opens. She's scared: has she been discovered?

She sees someone looks inside, with Maria and Eva.

MARIA

Goslar, komm!

MARIA

Goslar, Come!

A shock goes through Hannah. She's been caught! She sees women looking angrily at her, as she walks to Maria. A torch shines in her eyes, blinding her.

Then she sees: **Petra**, who helped them before. She waves to Hannah: come with me. Maria and the women watch after them...

97

EXT. BERGEN BELSEN - BARACKS/GATE (A>G>C) - NIGHT 0 EXTRA 97

The kubelwagen rides away from the Hungarian barrack. A **DRUNKEN GUARD**, HEINZ, drives, while **Petra** acts as if she finds him very attractive.

Hannah sits in the back.

HANNAH

Wo fahren wir hin? Was ist los?

HANNAH

Why are we going, what's happening?

Wij
↓
BEN
↓
DEUN

PETRA
Dein Vater nicht gehen- Er
schwach!

PETRA
Your father not go- He weak.

HANNAH
Ist irgendwas mit unserem
Papa? Sind sie noch da? Sind
sie nicht abgereist?'

HANNAH
Is something wrong with our
papa? Are they still here?
Didn't they leave?

But Petra silently drinks with the Guard. *What is going on?*

98

INT. BERGEN BELSEN - HOSPITAL BUILDING - NIGHT **3RD TIME** **198**
EXTRA'S

Petra waves goodbye to the Guard outside and hurries Hannah
along with her. Hannah is worried: What's happened to Father?

They come to a **GERMAN NURSE** who is carrying Gabi in her arms.

DUITSE VERPLEEGSTER
Vielen Dank, Petra... Oh, er
war zu schwach um ab zu
reisen. Er wollte euch
unbedingt sehen. Der Arzt
möchte, dass er seine Kräfte
spart, wir haben jetzt keine
Medikamente für ihn. Komm,
schnell.

GERMAN NURSE
Thank you, Petra... Oh, he
was too weak to travel. He
wanted to see you. The doctor
wants him to save his
strength, we have no more
medicine for him. Come
quickly.

Hannah follows her past **OTHER PATIENTS** to Father, who lies
further down the rows. Very still. His neat suit still on.
What's wrong with him?

HANNAH
Papa... papa, ik ben 'r er... HANNAH
Papa...papa, I'm here...

Father doesn't react.

HANNAH (CONT'D)
Papa...?

Then a weak smile appears, and his eyes slowly open a little.
Hannah can tell that he's happy he got a chance to see his
children. His eyes glaze...

GABI
Papa!

HANNAH
Papa?

GABI
Papa!

The German Nurse puts Gabi on the bed. Father smiles at Gabi.
Gabi tries to grab his beard.

Then Father smiles at Hannah. Very weak.

And then his eyes close, as Hannah watches in despair...

Hannah can't believe it. She feels herself about to cry.

GABI (CONT'D)

Papa...

Gabi notices that Papa isn't responding to her, and pulls on his beard. Hannah doesn't know what she's supposed to say to Gabi...

HANNAH

Niet doen... Papa is heel
moe... we moeten hem nu even
laten slapen...

HANNAH

Don't do that, Papa is very
tired... we have to let him
sleep now.

Not according to Gabi: Papa must respond to Gabi...

HANNAH (CONT'D)

Nee, Papa gaat even heel lang
slapen, geef hem maar een
kusje.

HANNAH (CONT'D)

No, Papa is going to sleep
for a very long time, give
him a kiss.

Gabi gives Father a gentle kiss on his forehead.

HANNAH (CONT'D)

Zeg maar: Dag, papa.

HANNAH (CONT'D)

Say: Bye papa.

No.

HANNAH (CONT'D)

Zeg maar: Dag papa.

HANNAH (CONT'D)

Say: Bye papa.

No.

HANNAH (CONT'D)

Zeg maar: Slaap lekker,
papa...

HANNAH (CONT'D)

Then say: sweet dreams,
papa...

GABI

Slaap lekker, papa...

GABI

Sweet dreams, Papa...

Hannah fights her tears. Her eyes lift, seeking help.

Petra takes Father's pulse. Hannah looks at her hopelessly.
Is Father still alive?

She pulls the sheet over Father's head.

Hannah feels a tear roll down her cheek. Gabi sees it and
touches it with her finger.

She holds Gabi close. More tears flow...

99

INT. BERGEN BELSEN - WOMEN BARRACK - EARLY MORNING 49 99
EXTRA'S

The Hungarian women walk past Hannah and Gabi -(2nd?) **breast pockets torn-** and give pieces of dried prunes, rye bread, little pieces of sugar, breadcrumbs to them, as if they've taken the freshly orphaned Hannah and Gabi into their new warm family.

WOMEN

Baruch dayan haemet.

Hannah gathers her food into a **new packet**. She adds a **sock** and a **glove of her own**. Then she looks at Maria. She lifts Gabi into Maria's arms.

HANNAH

Falls ich heute Abend nicht zurückkomme...

HANNAH

If I don't come back tonight...

Maria is touched by Hannah's sacrifice: she gives Gabi to Maria, in case Hannah doesn't survive... **Eva sees this too, is moved, and hugs Hannah as if she were her own daughter, the first intense physical contact for both in a long time... Then Maria gives Hannah the ring and her other things, including the Florence book, back.** **H. PUTS THEM IN BAG**

And Eva hands from under her coat the cellophane Keniechel over to Hannah. Hannah gives it to Gabi.

100

EXT. BERGEN BELSEN - WOMEN BARRACK - NIGHT 0 EXTRA'S 100

3rd TRY BY NIGHT MOONLIT NIGHT. The camp lighting is on. Maria and Eva are on lookout at the door, ~~they see Hannah at the ready.~~ **H. KOMT NU OOK, HA + MA RENNEN,**

In the distance, they can hear German marshal MUSIC, (Die Fahne Hoch, <https://www.dailymotion.com/video/x37tgod>) sometimes the wind brings them vague snatches of LOUD VOICES SINGING along...

Hannah doesn't bother counting anymore: once the **searchlight** is past, she runs direction of the fence.

101

EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW/BARRACK 4 - NIGHT 2 EXTRA'S

Hannah arrives at the fence, **tired and sweaty**. She tries to whistle.

But she can't: too tired, too cold. She wipes the sweat from her forehead. **Any other time, she'd be lying in her sickbed...** **HANNAH BIJ ROEPT "ANNE..."**

Then, further along, she sees **3 DRUNK DARK FIGURES** walking. She ducks down. They pass her shakily by.

MARIA VERSCHUILT ZICH ACHTER DE KRATTEN
MY BEST FRIEND ANNE FRANK, BENS 10.11

H is
ZIEK ?

MARIA
FLUIT

MARIA REELTEEN SPEL

Hannah holds her breath. ~~After a little while, it's quiet again.~~

~~She tries to whistle. In the distance, she sees another drunk German approaching (Fritz). He walks toward her-~~ There's the sound of laughter. Fritz starts to pee ~~against the barrack~~ (5) close to Hannah.

Hannah sees:

102 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 0 EXTRA'S 102

Maria runs to the drunken Fritz. She tries to distract him, so that he looks at Maria and not in this direction, at Hannah. Maria throws herself into it.

FRITZ GESTURES!
"AWAY WITH SEARCHLIGHT"

DANS

FRITZ
Wo sind deine Brüste?! Das sind ja nicht einmal Teebeutel...! Was für ein schlaffer Biss! Was bist du nur für eine hässliche Frau. Oh, ich falle! Halt mich ...!

FRITZ
Where are your breasts?! These are not even teabags...! Such a weak bite! What an ugly woman you are. Oh I'm falling! Hold me..!

104 + 106

103 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 103

~~2nd time~~ Hannah tries to whistle again: fails again. Too weak. What now?

MARIA FLIET TIJDENS WEGGAAN

106 ANNE?

ROEKLICHT "AAV"
HANNAH 'IS DAN V. BAAR

No reaction. She digs at the straw, nearly has a hole-

HANNAH (CONT'D)

Anne?

No reaction. Ducks away from a **searchlight**. She is forced to call more loudly now. The MUSIC is louder sometimes, thanks to the wind.

HANNAH (CONT'D) **Wio**

ANNE!

~~Hannah looks around at Maria:~~

104 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 104

Maria is angry at the loud calling Fritz. Maria holds him to her. He hangs, very drunk, between her breasts.



105 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 105

~~Hannah gestures in return: I have no choice.~~

106 EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 106

~~Maria wraps her large thick coat around the head of the drunken German and guides Fritz in the direction of the SS-quarter.~~ **MARIA FLUIT WEEER? + H: "ANNE..."**

107 EXT. BERGEN BELSEN - HIGH FENCE WITH STRAW - NIGHT 107

HANNELI! STEM ANNE
je bent er!

ANNE'S VOICE
Yay, you're there!

HANNAH
Let op!

HANNAH
Watch out!

Hannah takes a confident step away from the fence,
Balances her weight, **OVER PRIKKELDRAAD**

Closes her eyes,

Positions herself,

And throws the packet **wrapped in cellophane** over the fence
with an amazing, perfect toss...

STEM ANNE
Gevangen! Hannah, je bent
geweldig...

ANNE'S VOICE
Got it! Hannah, you're
wonderful...

SHE OPENS THE PACKET (OFF) Hannah is so happy, so very happy,
she feels like a hero!

She craves to see Anne... digs the hole bigger. **She uses a
fork she took from the barrack**. And finally succeeds in
creating a small opening in the fence and looks through it.

HANNAH
Anne--, ik kan je zien...

HANNAH
Anne--, I can see you...

What?

PACKET IS OPEN. ANNE TAKES A LAST BITE FROM ...? For the
first time in years... Hannah sees the skeletal, pale Anne
with her shaved head. Hannah is shocked...

The searchlight bounces on Anne for a moment, it's a
frightful sight: a deathly ill Anne. But she smiles happily
when she sees the eyes of Hannah... And Hannah smiles happily
back...

ANNE
Hey, Hannah Elisabeth.

HANNAH

Hey... Anne Frank...

They're seeing each other... finally... *finally!!!!!!*

ANNE

Zo... hoe oud ben jij nou?

ANNE

So... how old are you now?

HANNAH

Geen idee... 5 maanden ouder dan jij...

HANNAH

No idea... five months older than you...

ANNE

Ik heb al heel lang geen spiegel meer gezien-

ANNE

I haven't seen a mirror in a long time-

HANNAH

Ik ook niet...

HANNAH

Me neither...

ANNE

Mijn haar...

ANNE

My hair...

HANNAH

Zit goed...

HANNAH

It suits you...

They can't help laughing. Then:

ANNE

We zijn bijna bevrijd...

ANNE

We're almost free...

HANNAH

Ja... ga je nog de wijde wereld in?

HANNAH

Yeah... will you travel the world?

ANNE

Ja... Word jij nog verpleegster?

ANNE

Yeah... will you be a nurse?

HANNAH

Wat denk je?

HANNAH

What do you think?

ANNE

Je moet kiezen waar je gelukkig van wordt, echt gelukkig... Als jij verpleegster kiest-

ANNE

You have to choose what'll make you happy, really happy... If you choose to become a nurse-

HANNAH

Nee... *ik ga met jou mee...*

HANNAH

No... *I'm going with you...*

That has a big affect on Anne. Hannah too.

Then Anne shows Hannah the ring, which Hannah must've put in the packet. To buy food or...?

ANNE

Je ring...

ANNE

Your ring...

? CLEAR
H. HEFT
RING IN
PAKJE
GEDAAN

HANNAH
Weet je nog?

HANNAH
Do you remember?

ANNE
Voor mij? Van jou?

ANNE
For me? From you?

Hannah nods... Anne watches Hannah, deeply moved, as Hannah makes as if she's kneeling before Anne... With a smile, but also very serious and emotional...

Anne bows too, enormously grateful and deeply moved... She puts on the ring.

Hannah gazes at her, also very moved...

Then **Maria** WHISTLES. Hannah understands: She really has to go now... **Just after each other, almost at the same time:**

HANNAH
Tot gauw!

HANNAH
See you soon!

ANNE
Tot gauw.

ANNE
Yeah, soon...

They look at each other, chuckle, then Hannah leaves.

CLOSE: H LEUNT TEGEN WALL

108

INT. ANNE FRANK'S HOUSE - ANNE'S ROOM - DAY

108

Hannah and Anne sit, as they often do the morning after a pingpong club night, in Anne's bed, under her white down comforter... like in the photo-

Hannah and Anne look healthy and happy... They spread a thick layer of butter on their bread, pile everything on top, while:

HANNAH
Roomboter... Roomboter... Oh, wat vind ik roomboter lekker...

HANNAH
Creamy butter... Creamy butter... Oh how I love creamy butter...

ANNE
Geef mij de champagne eens.

ANNE
Pass me the champagne, please.

Hannah passes a cup of tea to Anne. Enjoying themselves...

HANNAH
Ik ga hier nooit meer weg.

HANNAH
I'm never going to leave here.

She scoots closer to Anne.

ANNE
Jawel. Eerst naar Hollywood, dacht ik--

ANNE
Yes we will. I'm thinking, first to Hollywood-

<p>HANNAH En wat gaan we daar vinden? Behalve filmsterren?</p> <p>ANNE Geen idee. Maar als we het er niet vinden, dan gaan we naar...</p> <p>HANNAH Parijs!</p> <p>ANNE Nee, veel verder weg-</p> <p>HANNAH India!</p> <p>ANNE Nee, China! Oh... wacht: China!</p>	<p>HANNAH And what shall we find there? Besides stars?</p> <p>ANNE No idea. But if we don't find it there, then we'll go to...</p> <p>HANNAH Paris!</p> <p>ANNE No, much farther away-</p> <p>HANNAH No, China! Oh... wait: China!</p>
--	--

Having a great time, they begin singing the CHINESE SONG:

ANNE & HANNAH

Yo, di-vi-di-vo,
di-vi-di vaya, katsch-kaya, katsch-ko,
di-vi-di-vo, di-vi-di vitsch-vitsch-vitsch-bum,
Yin-yang, Yin-yang, vosch-kai-da-vitschki,
Yang-ki, vi-di-vi, yang-kai vi-di-vi,
Yin-yang, Yin-yang, votsch-kai-da-vitschki,
Yang-kai vi-di-vi, ayaaaa....

Happiness, and much enjoyment, two best friends...

That fades out, as we return to Hannah:

X

109

EXT. BERGEN BELSEN - BARRACK 4 - NIGHT 0 EXTRA'S

109

Hannah walks back to barrack (Nr. 4). Happy...

But then...

Then everything begins to spin a little around Hannah...

She sees everything spinning now... everything double...

And then she falls in the mud...

~~Despite the wet mud, Hannah doesn't move...~~

~~Maria kneels next to Hannah...~~

While the **IMAGE FADES TO BLACK**, we hear a TRAIN...

~~RADIO ANNOUNCEMENTS, in many languages, announcing liberation???~~

The sound of TRAINS coming to a stop and we **FADE IN:**

110 EXT. BERGEN BELSEN - BARRACKS - DAY **100 EXTRA'S** 110

SEVERAL WEEKS LATER We still hear the BRAKING TRAINS...

LONG SHOT.

CGI: EXTENDED CAMP.

IT IS OBVIOUSLY SPRING. GREEN TREES AND GRASS. SATURATED COLORS. BLUE SKY.

SURVIVORS come out of the barracks. Everyone is so weak...

GERMAN SOLDIERS push the groups into rows. They push against the thin and deathly ill women.

We hear the beautiful **HUMMING** of the Hungarian women...

And then we see the **HUNGARIAN WOMEN** exit their barrack, with their bags and scanty belongs...

They're not the ones singing,

But we hear their **SONG (SZOL A KAKAS)**

*Szól a kakas már, Majd megvirrad már, Zöld erdőben, sík mezőben Sétál
egy madár.
Oj, de micsoda madár, Micsoda madár? Sárga lába, kék a szárnya, Engem
oda vár.
Várj madár várj! Te csak mindig várj! Ha az Isten néked rendelt, Tiéd
leszek már.
De mikor lesz az már? Hajde mikor lesz az már? K'Se Jibone HaMikdás, Ir
Cijon T'málé, Akkor lesz az már.
Miért nincs az már? Miért nincs az már?
Umipnej Hataénu, galinu me'arcéjnu.
Azért nincs az már.*

being beautifully sung,

Growing stronger, more moving...

There comes Maria outside too...

And Maria has Gabi with her...

But where is Hannah?

Did Hannah not survive?

Maria and Gabi look around...

And here comes Hannah...

She is weak, just as weak as the limping woman **Eva**,

Hannah comes to stand next to Maria,

And Gabi affectionately takes Hannah's hand,

And while the SONG grows stronger and more moving, Maria gives a sign,

And all the Hungarian women take each others' hands,

And so, with the deepest loyalty, they walk on...

SS-GUARD FRITZ shoves them forward. But the women, in spite of all the hardships, do not lose their spirit.

FRITZ	FRITZ
Lauf, dummes Weib, lauf! Ich tret' dir in die Eierstöcke, wenn du nicht fortmachst! Blöde Sau, mach schon!	Walk stupid women, walk! I'll kick you in the crotch if you don't walk! Stupid boars, Hurry up!

The SONG comes to an emotional climax...

We zoom in on Hannah and Gabi.

111

CREDITS

111

And we see photos of their arrival in Palestine,

How they grew older, how Hannah became a nurse,

How they married and had children, and grandchildren,

And we end with a recent photo of fifty of them...

In between and during the photos, there is factual text:

Shortly after their meeting, Hannah was moved, away from the Allies.

Hannah never saw Anne again.

Anne and Margot died soon after Hannah's gift of food.

Despite everything, Hannah did indeed become a nurse in Palestine.

But in her thoughts, Hannah lived with Anne by her side.

A day never passed without her talking about Anne.

Hannah even travelled the whole world over, to talk about Anne. With Anne...

They promised each other to look for the Little Bear at night.

And Hannah does so, to this day.

Hannah became the mother to three children.

And together with Gabi, they had more than 40 grandchildren.

Anne became what she always wanted: world famous...

And she has always remained Hannah's best friend.

END