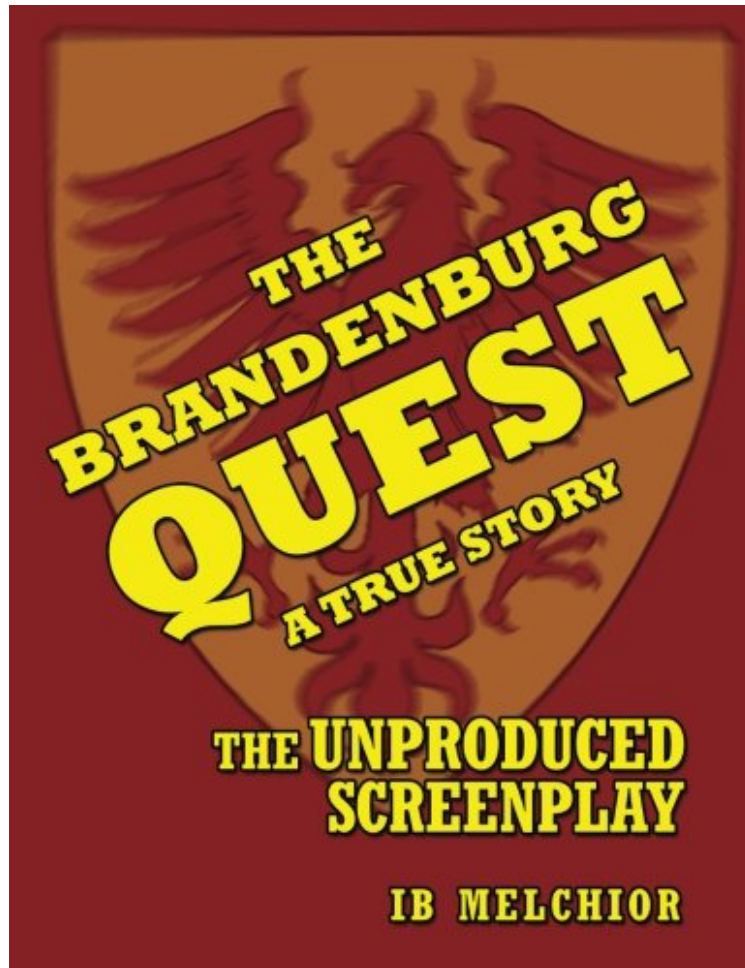


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The Brandenburg Quest: A True Story: The Unproduced Screenplay

Ib Melchior

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Ib Melchior : The Brandenburg Quest: A True Story: The Unproduced Screenplay before purchasing it in order to gage whether or not it would be worth my time, and all praised The Brandenburg Quest: A True Story: The Unproduced Screenplay:

0 of 0 people found the following review helpful. The force is clearly with himBy David WinebergAs a German teenager, Frank Brandenburg is frustrated and confused about his countrys history. The official story is unconvincing, and no one wants to talk about the past at all. He takes it upon himself to find out the truth. Was there a holocaust or not? What happened to all the leaders when Hitler died? This leads him to interview numerous key players in the Third Reich, from retired Generals to Hitlers secretary. The more he probes, the deeper he sinks. His contacts begin to trust him and see him as new blood, taking the Nazi cause to a new generation. He learns a top secret password that gets people to talk to him, and a generals ring that immediately opens doors for him. At several points he gets in over his

head. Quick thinking and occasional luck save him, again and again. There are several narrow escapes. Every visit provides more clues. People tell him too much, and he leverages it with the next interview. As he digs deeper, he comes to the conclusion that Martin Bormann did not die with the fall of Berlin. He escaped along well prepared routes, aided by the Vatican. He ended up in South America, as planned. Hitler's documents, managed by and for Bormann, made it out to Madrid, where they were never found. The film, which was never made, was to end with these (then) startling revelations, and Brandenburg throwing away the cursed ring. It's all very cliché, very Hollywood Nazi. This is a screen adaptation of the autobiography of Frank Brandenburg, whose insatiable appetite for truth was apparently more important than life itself. The screenplay is an easy read. The story is totally straightforward and linear. It's pretty much static scene after static scene, mostly interviews with old men and women. Brandenburg appears in all but one scene near the end. But for all its pedestrian construction, the overarching tension it engenders comes from the fact that it is all verified true. Ib Melchior went to the trouble of vetting everyone and everything. The intro comes from Simon Wiesenthal, who all but begs for someone to produce this picture. David Wineberg found the following review helpful. Okay as a story, but not as a screenplay, and doubtful as a movie. By Paul Named after the protagonist's surname, this tells the story of a young man in Germany who sees an American movie about WW2 and learns things he wasn't told in school. He goes off to interview a bunch of former Nazis, finding them rather easily, it seems, trying to figure out if one of them in particular, who was rumored to have died at the end of the war, actually escaped and is planning to take Germany into the Fourth Reich. Written as a screenplay, oddly enough; it fails in that there are no acts, just one similar interviewing scene after another. It's interesting to find out that German schools did not teach the truth about World War 2 well into at least the 1970s; I think this book takes place in 1986, according to something mentioned, but not sure. So for all the time we were kids told the Holocaust was a lie, if they ever heard about it at all? There's an early mention of the main character going off to Munich and checking out the Glockenspiel; I love that place, so it made me smile. But that was the only happy moment I had. This might be okay as a book, but unlike the comments at the beginning it would never make a good movie. Too much repetition. Most of the story is the protagonist interviewing one former Nazi after another and very little action. If some Hollywood producer got his hands on this, he would add a lot of James Bond action scenes to it anyway. 2.5 pushed to 3/5

When in 1987 I was contacted by a young German citizen who wanted me to write a book about his exploits while looking into Germany's Nazi past, to learn the truth, I declined. I have my own stories to tell, but I did consent to talk with him. And after listening to him for a while I said, When do we start? His investigations, taped interviews, narrow escapes and photographs were startling, but were they true? Were they factual? Before I became involved I had to know. I contacted two men Frank had mentioned as being helpful to him. One was Eugene K. Bird, Col. US Army (Ret) former US Commandant, Spandau Allied Prison, West Berlin, where all the top Nazi war criminals were interred, and the second was Robert M.W. Kempner, A prominent US prosecutor in the 1945-46 Nuremberg Trials of the top Nazi war criminals. Both these men fully and unhesitatingly corroborated Frank's accounts. I wrote the book, which I called *Quest*, with the detailed input of Frank. At the time there was a certain interest in such subject matters in the film world, but *Quest* did not really lend itself to make a motion picture. A storyline had to be created without jeopardizing the original material. It took me a while to write such a script based on the tales of Frank but with a definite storyline. from Introduction to the Film Manuscript *The Brandenburg Quest* by Ib Melchior