

TOTAL ECLIPSE

Episode 3

*All too late*

By Dieter Laser

Based on the novel

EHE DER HAHN KRÄHT...  
"Before the rooster crows"

by

Jens Bjerneboe

Published

by

MERLIN VERLAG  
Germany

Translation consultant  
Alexandra Oliver

**Registered shooting script**  
**WGAE Nr.I293742**

Polish 2018

Dieter Laser  
Laserkontakt@gmail.com



2 CONTINUED: 2. 2

GOLDMANN rises hesitantly. ROBERT and MAX grab him and march him off.

CUT TO:

3 EXT. CAMPGROUND / DISINFECTION - DAWN 3

GOLDMANN is driven barefooted across a square.

MAX, his sub-machine-gun at the ready, repeatedly pushes him forward. - ROBERT follows.

They enter a flat-roofed building with the inscription

*DISINFECTION*

CUT TO:

4 INT. SHOWER SYSTEM - DAWN 4

MAX and ROBERT walk GOLDMANN into a large, tiled room with numerous showers.

ROBERT

Take a shower and put this on.

He points to the bundle which he puts on one of the wooden benches and sits down beside it.

GOLDMANN

Yes, Sir.

He slowly undresses.

MAX

Hurry up, Rat. Show us your kosher genitals.

ROBERT lights a cigarette.

GOLDMANN hastily steps under one of the big shower heads and, trembling, turns the tap.

Scalding hot water flows out of the large shower head.

Due to the cold, a large cloud of steam immediately envelops Goldmann's body.

He involuntarily groans.

DISSOLVE TO:

5            INT. THE REYNHARDT HOUSE / BEDROOM - DAWN            5

KLAUS groans in his sleep and sighs.

He's lying in Reynhardt's spot, beside GERDA.

GERDA wakes up, looks at KLAUS and tenderly kisses his forehead, which is covered with fine beads of sweat. She wipes his forehead softly, gets out of bed and quietly leaves the bedroom.

CUT TO:

6            INT. THE REYNHARDT HOUSE / HALL - DAWN            6

GERDA, in her white nightgown, comes barefooted down the stairs into the hall and goes to the kitchen.

CUT TO:

7            INT. THE REYNHARDT HOUSE / KITCHEN - DAWN            7

GERDA opens the door:

REYNHARDT is seen from behind, in hat and raincoat. He's sitting at the kitchen table, smoking.

GERDA

There you are? Is something wrong?

REYNHARDT not turning around - takes off his hat - wiping his forehead:

REYNHARDT

No, no. I'm just thinking.

She walks around him. He has brewed some coffee. His cigarette case lies next to the coffeepot.

GERDA takes a cup from the cupboard.

She sits opposite him, reaching for the coffee pot:

GERDA

May I?

REYNHARDT shakes his head.

REYNHARDT

(smiling)

That you're even asking!

GERDA smiles and pours a cup for herself:

7 CONTINUED:

GERDA

May I also ask you what's on your mind?

REYNHARDT

I wonder how I could help Goldmann.

GERDA

Oh, that would be wonderful, Heinrich!

Silence: GERDA blows on her coffee and drinks.

REYNHARDT

Take Klaus out of school. I'll try to request Goldmann as a tutor.

GERDA putting down her cup:

GERDA

Oh, Heinrich!

SHE TAKES HIS HAND - CARESSING IT:

GERDA (O.S.)

I love you so much.

REYNHARDT, a bit embarrassed smiles - while stubbing out his cigarette:

REYNHARDT

Do it today!

(getting up)

I'm going to write a certificate for Klaus.

He kisses her on her mouth, takes his hat and his cigarette case from the table and walks out.

CUT TO:

8 INT. OFFICE HEIDEBRAND - DAWN

8

GOLDMANN is brought into the office by MAX and ROBERT. He wears the black Homburg and the dark gray suit with the cardigan.

MAX

(reports)

Inmate Three-hundred-ten-thousand-seven-hundred-and-forty-one, Colonel! Washed and disinfected.

He knocks Goldmann's hat off his head. - GOLDMANN picks it up from the floor.

HEIDEBRAND

Thank you, Max, you're making great progress!

MAX clicks his heels.

HEIDEBRAND

Do you have his documents?

ROBERT

Yes, Colonel.

He hands over Goldmann's documents.

HEIDEBRAND

The prisoner will be transferred to the Theresienstadt concentration camp in Czechoslovakia. Dr. Scholz wants me to do it personally. In ten minutes I want to see the Benz fully fueled in the yard.

MAX AND ROBERT

Yes, Sir!

HEIDEBRAND

Heil, Hitler!

ROBERT and MAX salute and leave the office.

HEIDEBRAND takes the handcuffs from his desktop and gets up to handcuff GOLDMANN.

FIRST CLICK: HEIDEBRAND'S EYES

SECOND CLICK: GOLDMANN'S EYES

DISSOLVE TO:

EXT. CAMP GATEWAY - DAWN

The black Mercedes Benz very slowly moves through the gate. The GUARDS salute.

DISSOLVE TO:

EXT. COUNTRY ROAD - DAWN

The car climbs up a steep hill and immerses on the horizon as -

*A BLACK SPOT*

into the clouds of the overcast sky.

MATCH DISSOLVE:

11 INT. LABORATORY - DAY

11

*THE BLACK SPOT*

Is disappearing under -

*SWARMING PATHOGENS*

viewed through a microscope.

REYNHARDT (O.S.)

You could go ahead and fill a set of phenol-syringes, Max.

MAX

Yes, Sir, Doctor Reynhardt.

MAX, with pink rubber gloves and a pink rubber apron over his uniform, takes out of a cabinet -

A LARGE THERMOS BOTTLE LABELED:

*CARBOLIC ACID*

AND MARKED BY A:

*SKULL & CROSSBONES*

MAX (O.S.)

Couldn't I carry out some of the heart injections by myself, Dr. Reynhardt?

(on)

Today we have over fifty death-candidates.

REYNHARDT

They're not candidates, Max. They're patients! Ask Robert. He'll teach you how to do it properly.

MAX

Yes, Dr. Reynhardt.

REYNHARDT

And put on a doctor's coat so you don't alarm the patients.

MAX

(smiles at Reynhardt)

Thank you, Sir.

He pours a yellowish-pink liquid in a porcelain dish that stands on a small table:

Next to his submachine gun lies a set of so called "record syringes" made of glass and metal, with extreme long puncturing needles.

11 CONTINUED:

The rising vapors cause MAX to cough; he tries to suppress this by compressing his lips.

CLOSE ON:

HIS HANDS IN THE PINK RUBBER GLOVES

DIP THE NEEDLE OF A RECORD-SYRINGE INTO THE LIQUID

THE GURGLING SWILL IS SUCKED UP BY THE PLUNGER

INTO THE SYRINGE'S BIG GLASS CYLINDER

JUMP CUT TO:

12 EXT. LAKE CONSTANCE - SUNSET 12

IN BRIGHT COLORS:

Like a leap onto another planet -  
an overwhelming, breathtaking view of -  
LAKE CONSTANCE

VOICE OVER THE SINGING OF A BLACKBIRD

CUT TO:

13 EXT. BLOOMING BRIAR THICKET - SUNSET 13

The evening sun is "inflaming" a blooming briar thicket.

Heidebrand's MERCEDES is well-camouflaged in the briar bushes. The passenger's door is wide open.

GOLDMANN, in the passenger's seat, is asleep; his mouth hangs open.

TANNHAUSER ARIA (V.O.)

The time I've lingered here,  
I cannot measure out.  
Days - moons -  
No more exist for me.

Through the rear window HEIDEBRAND is to be seen. He takes off his SS cap and replaces it with the grey hat. -

THE BLACKBIRD SITTING IN THE BRIAR BUSH

13 CONTINUED:

SINGS BEGUILINGLY ALONG WITH THE TANNHAUSER ARIA

Behind the car: HEIDEBRAND takes off his uniform-jacket and changes into the jacket of a black double-breasted civil suit which he takes out of an open suitcase.

UNDER A SLOW DISSOLVE:

TANNHAUSER ARIA (V.O.)  
For I no longer see - the sun.  
Nor the friendly stars of heaven.

14 EXT. ROWBOAT / LAKE CONSTANCE - MAGIC

14

In the last light of the setting sun -

PAUL HEIDEBRAND, in the gray hat and rubber raincoat rows SAMUEL GOLDMANN across Lake Constance.

TANNHAUSER ARIA (V.O.)  
I see no more the blades of grass,  
Which, turning freshly green,  
Bring the new summer in.

HEIDEBRAND and Goldmann share a slight smile:

TANNHAUSER ARIA (V.O.)  
The nightingale I hear no more  
Foretelling me the spring.

UNDER A SLOW DISSOLVE:

TANNHAUSER ARIA (V.O.)  
Shall I never hear it,  
Never see it again!?

15 EXT. BLOOMING BRIAR - MAGIC

15

Smoke is rising from the briar.

The black MERCEDES is on fire.

THE BLACKBIRD IS STILL SINGING ITS EVENING SONG

NIGHT FALLS EXTREMELY SLOWLY

FADE TO BLACK.

JUMP CUT TO:

16 EXT. BLOOMING BRIAR - NIGHT

16

FULL SHOT:

16 CONTINUED:

THE MERCEDES EXPLODES -  
THE BUSHES ARE IN CRACKLING FLAMES

DISSOLVE TO:

17 INT. OFFICE HEIDEBRAND - DAY

17

Out of the flames slowly emerges the -

*HITLER PORTRAIT*

Above the coal oven.

REVEAL:

On the chairs left and right of the oven:

DR. FRITZE / DR. EGER / DR. SCHOLZ

All are in black SS uniforms, including uniform-caps and gloves, but wear neither coats nor armbands. SCHOLZ sits to the right, closest to the door, with the oven between himself and his colleagues.

SLOW 180° PAN SHOT:

REYNHARDT (O.S.)  
... He was excited but completely  
accountable.

MAX is standing at the door, his submachine gun at the ready.

REYNHARDT (O.S.)  
Unsolicited, he offered to smuggle me and  
my family across the border.

ROBERT, seated at the desk, is keeping the minutes. His submachine gun lies in front of him.

REYNHARDT (O.S.)  
I strictly refused.

REYNHARDT is standing between the desk and the windows in front of the archive shelves. His white doctor's coat is closed over his gray civil suit.

END OF PAN SHOT

SCHOLZ (O.S.)  
Which border?

REYNHARDT

I assume he meant the Swiss border because he said the journey would last one night.

SCHOLZ

Why didn't you report this incident immediately?

REYNHARDT

I saw it as a provocation. As a trial balloon to test my political conviction.

SCHOLZ

(standing up yelling)  
What a shabby liar you are!  
(moving to Reynhardt)  
Since two days you know very well that Heidebrand is wanted nationwide by warrant of arrest!

Standing close before him:

SCHOLZ

I repeat: Why didn't you report the incident?

REYNHARDT

(very low)  
He's a friend of my youth.

SCHOLZ

(bending forward)  
Excuse me?

REYNHARDT

(a little bit louder)  
He's a friend of my youth.

SCHOLZ

(loudly)  
He's a friend of Jews is what you want to say, isn't it! What role is Samuel Goldmann playing in this schmaltz.

REYNHARDT

We were fellow students. Heidebrand and Goldmann took philosophy and law, and I occasionally sat in there as a guest student.

SCHOLZ turns around:

SCHOLZ

(to his audience)  
A guest of Jewish-Bolshevistic-Philosophy!

EGER AND FRITZE LAUGH.

MAX JOINS IN.

ROBERT LOOKS UP IRRITATED.

SCHOLZ

(walking up and down)  
Has the "philosopher" Heidebrand given you my recommendation to consult an Army physician regarding your ailing son!

REYNHARDT

Yes, that he did, and I gave him a positive answer.

SCHOLZ

Are you still willing to follow my advice?

REYNHARDT

I am ready for anything that will ensure my son's health.

SCHOLZ

(stops)  
Then I'll give you another piece of advice, Reynhardt. Stop playing the guest part here. That's unhealthy, in the long run. In these times you have to show your colors.

REYNHARDT

Yes, Sir.

SCHOLZ

(conciliatory)  
Then sign the protocol, please, and we'll try to forget the affair as quickly as possible.

To EGER and FRITZE:

SCHOLZ

Thank you gentlemen. The meeting is ended.

(walking to the door)  
I'm taking over camp command with immediate effect.

EGER RISES DISAPPOINTED AND PULLS A FACE AT FRITZE.

SCHOLZ

(to Max at the door)  
Remove that subversive Duerer picture and put our Fuehrer back where he belongs.

17 CONTINUED:

MAX clicks his heels.

SCHOLZ leaves the office. -

Followed by EGER and FRITZE.

ROBERT pushes the protocol to REYNHARDT.

HIS TREMBLING HANDS SIGNING THE PROTOCOL.

MATCH DISSOLVE:

18 INT. THE REYNHARDT HOUSE / STUDY - NIGHT

18

REYNHARDT'S HANDS

Sifting - out of a black portfolio - black and white photographs of subjects and body parts in various stages of diseases.

There is a knock at the door.

REYNHARDT hastily puts the photos back.

REYNHARDT  
(locking the portfolio)  
Yes, please!

GERDA, in a dressing-gown, enters:

GERDA  
You're still working? Shall I bring you something?

REYNHARDT  
No thanks, that's very sweet of you. I'll wrap things up now; tomorrow's another day.

He puts the portfolio into his desk-compartment and locks it.

GERDA, sitting down on his desk:

GERDA  
You can't go on like this. You do need more sleep.

REYNHARDT, pulling a sheet out of his typewriter:

REYNHARDT  
I won't sleep at all if I keep silent.

Unlocking his desk-compartment again and pushing the sheet in:

REYNHARDT

The prisoners' medical situation is scandalous.

While re-locking the compartment, standing up and pocketing the key:

REYNHARDT

I'm writing to Staff Surgeon Prof. Dr. Otto Blatter. He has a lot of clout in the Army. Maybe he can take remedial action.

GERDA

Heinrich, I beg you! Please be careful...

He kisses her on her mouth.

REYNHARDT

As you see, I'm being cautious. I keep everything locked up. At home!  
(opening the door for her)  
I'm using only private channels.

She walks out. He turns off the lights. They are now only weakly lit by the lights in the hall:

REYNHARDT

I have to make a tiny contribution to the resistance...

THE DOOR IS CLOSING BEHIND HIM:

REYNHARDT (O.S.)

Otherwise I won't find peace again...

TOTAL DARKNESS

SOUNDS OF HEAVY RAIN ON WATER

FADE IN:

EXT. ROWBOAT / LAKE CONSTANCE - NIGHT

RAIN WHIPPING UP THE WATERS

A rowboat emerges out of the darkness.

HEIDEBRAND'S BACK

in his hat and rubber raincoat.

He has to row hard to get ahead.

DISSOLVE:

19 CONTINUED: 14.  
19  
HEAVY RAIN CONT'D

20 EXT. ROWBOAT / EMBANKMENT LAKE CONSTANCE - NIGHT 20  
HEIDEBRAND pulls the boat out of the water -  
And climbs up the slippery, muddy slope.  
DISSOLVE TO:

21 INT. HOUSE SCHWENZEN / STAIRWAY - NIGHT 21  
HEIDEBRAND walks up the stairway of an upper-class  
townhouse.  
At the mezzanine he rings at a door bearing a plate with  
the inscription:  
*DR. JUR. KARL SCHWENZEN*  
*ATTORNEY & NOTARY*  
HEIDEBRAND pulls out his handkerchief.  
HIS HAND WITH THE LARGE WHITE HANDKERCHIEF  
trying to wipe mud from his rubber coat.  
The door is opened by SCHWENZEN:  
HEIDEBRAND  
(taking off his hat)  
DR. Schwenzen? We spoke on the phone.  
SCHWENZEN  
(nodding hesitantly)  
Please come in.  
CUT TO:

22 INT. HOUSE SCHWENZEN / VESTIBULE / CLOAKROOM - NIGHT 22  
Generous entrance hall with a cloakroom.  
SCHWENZEN  
(closing the door)  
Would you please take off your coat. It's  
horrible weather out there.  
HEIDEBRAND  
(taking off his coat)  
That's fine with me.

22 CONTINUED:

He's wearing the double-breasted black civil suit.  
SCHWENZEN takes care of coat and hat and then leads  
HEIDEBRAND to his office:

SCHWENZEN  
This way, please.

CUT TO:

23 INT. HOUSE SCHWENZEN / OFFICE - NIGHT

23

SCHWENZEN turns on the lights and walks to the darkened  
windows, scrutinizing the roller blinds:

SCHWENZEN  
Imprudence can become expensive. A  
colleague of mine recently had to pay a  
fine of three hundred Reichs Marks for  
violating the black-out instructions  
against the aerial attacks.

HEIDEBRAND taking a seat in the large leather client's  
chair:

HEIDEBRAND  
Yes, you have to be very careful!

SCHWENZEN irritated, runs a hand over his balding head,  
taking a seat behind his desk:

SCHWENZEN  
So, what can I do for you, Mister...  
uh...

Pause: HEIDEBRAND is gazing at him -

HEIDEBRAND  
I'm here on behalf of your client and  
relative Samuel Goldmann.

SCHWENZEN  
(standing up)  
We are no longer relatives! Since my  
sister died. There weren't any blood ties  
anyway!

HEIDEBRAND  
I know. Nevertheless, I'm here in his  
name.

SCHWENZEN  
Goldmann is being interned for political  
and racial reasons.  
(sitting down again)  
Or are you representing the camp?

HEIDEBRAND

(must smile)

I'm representing solely Samuel Goldmann.  
He is in Switzerland. You administer some  
foreign stocks for him.

SCHWENZEN swallows and nods.

HEIDEBRAND

He has asked me to collect his  
certificates. He's ill and incapacitated.  
He needs them to survive.

SCHWENZEN

(swallows)

Do you have notarially-certified power of  
attorney?

HEIDEBRAND reaches into his breast pocket, pulls out a  
piece of paper, holds it aloft and lets it glide down  
onto the desk.

HEIDEBRAND

Please.

Holding the paper close to his eyes:

SCHWENZEN

Yes... yes...

Outside in the hallway, the front door is slammed shut.

SCHWENZEN

(getting up)

That's my wife. She's back from her  
prayer meeting. Would you excuse me just  
a minute? I want to wish her a good night  
before she goes to bed.

He walks out, closing the door behind him. HEIDEBRAND  
lights a cigarette and looks around for an ashtray. Not  
finding one, he throws the match into the pot of a gum  
tree. He pushes the blackout blinds aside and peers out.

CUT TO:

The rain has stopped. Moonlight is illuminating the  
fortified tower, the lighthouse and the monument to the  
Lion of Bavaria, which all three command the port  
entrance. Due to the wetness, everything looks like it  
has been cast in lead.

CUT TO:

SCHWENZEN returns. While he's closing the door one hears:

A WOMAN'S VOICE

Don't stay up all night!

SCHWENZEN

(with an embarrassed smile)

Excuse me.

He sits down. Noticing the cigarette, he gets up again:

SCHWENZEN

I'll get you an ashtray.

He disappears. HEIDEBRAND looks at his watch and flicks ashes into the gum tree.

SCHWENZEN returns with an ashtray, gives it to HEIDEBRAND who stubs out his cigarette.

SCHWENZEN sits down. Again he holds the power of attorney close to his eyes:

SCHWENZEN

Yes... That should be fine.

He puts the power of attorney carefully back onto the desktop.

SCHWENZEN

The stocks are American. For a long time I had them in my safety deposit box at bank. But in the last few years I've kept them here. It has become very valuable stuff now. But to tell you the truth, I'm glad to get rid...

HEIDEBRAND

I have little time.

SCHWENZEN

Yes, yes. - It will be done in no time at all.

He gets up, circumstantially meddling at his safe lock and finally taking out the certificates. Handing them over to HEIDEBRAND:

SCHWENZEN

Here they are. Now, all I need is for you to identify yourself and sign an acknowledgement of receipt for me, but that will be quickly drafted.

CUT TO:



27 CONTINUED:

THE HANDCUFFS CLICK SHUT

MATCH DISSOLVE:

28 INT. TORTURE CELLAR - DAY

28

HEIDEBRAND'S HANDS CUFFED BEHIND HIS BACK

Two other hands are knotting a rope around the cuffs.

Then HEIDEBRAND'S arms are hoisted up until they jam in his shoulder joints.

SCHOLZ (O.S.)  
Pull!... Just pull!  
(CLOSE)  
For Christ's sake!

MAX is hanging with all his weight on the other end of the rope -

Which runs over a pulley attached to the ceiling, tearing at Heidebrand's arms.

But MAX is lighter than Heidebrand. He fails to hoist him up any further..

ROBERT, who was previously kneeling in order to bind Heidebrand's arms, gets up to help MAX.

Heidebrand's bare feet are slowly raised off the ground.

HEIDEBRAND screams and loses consciousness.

ROBERT  
(fixing the rope)  
Now he's hanging!

DR. SCHOLZ chooses a wrench out of a toolbox. Takes it in his gloved right hand, hits HEIDEBRAND across the face with full force, dancing elegantly back in order not to sully himself:

BLOOD IS FORCED OUT IN SQUIRTS

BENEATH HEIDEBRAND'S LEFT CHEEKBONE

SCHOLZ  
(handing Max the wrench)  
Do we have an empty cell?

ROBERT  
We have a dungeon under the laundry.

SCHOLZ  
Good!

28 CONTINUED:

ROBERT unfastens the rope, lets HEIDEBRAND sink to the floor.

Kneeling down, he frees Heidebrand's hands.

SCHOLZ  
(coming up)  
Dr. Reynhardt must not learn that  
Heidebrand is in the camp. Under no  
circumstances!

ROBERT  
(looking up)  
Yes, Sir!

SCHOLZ  
In no way! -  
(on his way to the exit)  
We've had already enough trouble.

MAX empties a bucket of water over HEIDEBRAND.

He stirs and groans.

SCHOLZ, at the door, hears this. He turns around and comes back - ramming -

THE HEEL OF HIS RIDING BOOT  
INTO THE BACK OF HEIDEBRAND'S RIGHT HAND

FADE TO BLACK.

SOUNDS OF DRONING AIRPLANE ENGINES

FADE IN:

BEETHOVEN STRING QUARTET (OPUS 135) MOVEMENT II

FADE IN:

ARCHIVE FOOTAGE MONTAGE

STRING QUARTET II CONT'D

29 EXT. SKY OVER THE GERMAN SEA - NIGHT

29

AMERICAN AND BRITISH BOMBER SQUADRONS

APPROACHING IN VARIOUS FORMATIONS

OVER THE GERMAN SEA

SLOW FADE TO BLACK.

SLOW FADE IN:

29 CONTINUED:

STRING QUARTET II CONT'D

30 INT. THE REYNHARDT HOUSE / KITCHEN - DAY

30

A SIMPLE BLACK RADIO BOX

is slowly gaining contour.

It stands in Reynhardt's kitchen, playing the second Movement of Beethoven's String Quartet Opus 135

GERDA  
(pouring tea)  
Klaus worries me...

She turns the music down a little bit:

GERDA  
He's too quiet. Again he's been hearing these terrible rumors in school about "gas chambers" in the camp.

REYNHARDT  
He must learn to live with it. As we all have to.

He sits at breakfast with his back to the door.

GERDA  
That's no life anymore!  
(sitting down opposite him)  
Heinrich, let's flee Germany, now that you have got a staff car. We'll do it exactly like Heidebrand did with Goldmann last year. Get a SS uniform from the camp and perform a "special deportation".

REYNHARDT  
Gerda, I'd do it immediately, but I can't let my patients down.

GERDA  
You're letting us down!

REYNHARDT  
(getting up)  
Gerda! Heidebrand and Goldmann were incredibly lucky. Such a journey would lead us to certain death. I have to go.

He kisses her lightly on the forehead.

REYNHARDT  
I'll see if I can't get a tutor for Klaus after all.

30 CONTINUED:

He walks out the door.

DISSOLVE:

STRING QUARTET III

31 INT. THE REYNHARDT HOUSE / BEDROOM KLAUS - DAY 31

KLAUS WITH HEADPHONES

He's still in bed. He looks very pale. He is listening to a forbidden BBC long-wave program "LISTEN GERMANY!"

THOMAS MANN (V.O.)

"...They saw what no sentient Man who hasn't seen it with his very own eyes is willing to believe:"

DISSOLVE:

STRING QUARTET III CONT'D

32 EXT. OUTSIDE CAMP GATE - DAY 32

REYNHARDT'S MERCEDES

With the license plate

> SS - 08 20 47 <

Moves slowly into the camp:

THOMAS MANN (V.O.)

"The Human bones, the barrels of Quicklime, the Chlorine gas tubes and the Incinerators"

THE GUARDS SALUTE LAXLY

DISSOLVE:

STRING QUARTET III CONT'D

33 EXT. PARADE GROUND / SS HOSPITAL - DAY 33

The car accelerates and drives up in front of a building labeled:

*SS CREW-HOSPITAL*

The DRIVER (in shabby civvies) rushes around the car and opens the door.

33 CONTINUED:

REYNHARDT as always wearing his grey suit, raincoat and hat, gets out and hurries into the building.

THOMAS MANN (V.O.)  
"Also the huge heaps of clothes and shoes which were taken away from the victims, lots of small shoes, shoes for children, if you, German compatriot, you, German woman can stand to hear this."

DISSOLVE:

STRING QUARTET III CONT'D

34 INT. LOCKER ROOM - DAY

34

REYNHARDT stands before an open locker with a mirror in the door. He takes out a black 2nd Lieutenant SS uniform - without armband - and puts it on:

THOMAS MANN (V.O.)  
"Germans, you shall know it: Outrage, shame and remorse are the first needful sentiments."

Closing announcement by the British female broadcaster while -

REYNHARDT PUTS ON THE SS SKULL-CAP

Checking himself in the locker mirror to see how it fits. The announcer sounds tired and, therefore, also resigned:

FEMALE SPEAKER BBC (V.O.)  
(British accent)  
This has been the celebrated German novelist and Nobel laureate Thomas Mann with "LISTEN GERMANY!" For the BBC in London.

DISSOLVE:

STRING QUARTET IV

35 EXT. PARADE GROUND / ADMINISTRATION BUILDING - DAY

35

REYNHARDT in his SS uniform (no gloves) pulling his white doctor's coat over it. He quickly crosses the square, hurriedly takes the steps to the administration building and disappears through the entrance.

CUT TO:

STRING QUARTET IV CONT'D

The desk is now standing between the blind windows. Above the desk, the portrait of Hitler has resumed its old position - leaving a black-rimmed impression above the coal oven.

The Beethoven String Quartet Movement IV is heard coming over the radio, which is now standing on one of the archive shelves against the left wall:

Heidebrand's former office is otherwise unchanged.

Present are: DR. EGER, DR. FRITZE and -

DR. BUNTZEL, in a black uniform, Sergeant Major (no swastika), with a puffy face and a permanent smile under his cold eyes.

He's standing with SCHOLZ at the radio; he speaks to him in a muted voice:

BUNTZEL (CLOSE UP)

If you know the human soul, if you really, really know it, then you can handle it like a cash register. Any time you press the right button, a drawer will open.

There's a knock on the door.

SCHOLZ - smiling, turns his head:

At the door ROBERT and MAX armed with submachine guns. All who are present wear full SS uniform without armbands. Only REYNHARDT, who appears in the door, has his unbuttoned doctor's coat pulled over his.

REYNHARDT

I'm sorry I'm late, General.

SCHOLZ

Forget it.

(going to the desk)

Sit down, gentlemen.

(to Max)

The radio.

Max goes to the radio and turns it off.

THE MUSIC BREAKS OFF

Silence:

The gentlemen take their seats.

36 CONTINUED:

REYNHARDT tries to have the oven between him and his colleagues but...

DR. BUNTZEL SITS DOWN BESIDE HIM

SCHOLZ, sitting down behind his desk:

SCHOLZ

First, I want to introduce Dr. Buntzel to you.

BUNTZEL RISES AGAIN WITH A SLIGHT BOW

SCHOLZ (O.S.)

Dr. Buntzel is a racial psychologist.

BUNTZEL SITS DOWN AGAIN

SCHOLZ

We'll establish a new department in which, hopefully, many beautiful neuroses will flourish.

Dutiful chuckles from the gentlemen.

BUNTZEL RISING AGAIN:

BUNTZEL (CLOSE UP)

I can vouch for that. If you know the human soul, if you really, really know it, then you can handle it like a cash register...

SCHOLZ stands up interrupting him:

SCHOLZ

But that's not the main reason for this conference.

BUNTZEL SITS DOWN FOR GOOD

SCHOLZ, walking around his desk:

SCHOLZ

Dr. Reynhardt, last year you completed 31 series of experiments with exceptional efficiency.

Standing in front of REYNHARDT:

SCHOLZ

(into Reynhardt's face)  
Politically you are still a dead duck.

CONTINUED:

EGER AND FRITZE ARE GRINNING AT THIS

SCHOLZ (O.S.)  
Nevertheless, I've proposed your  
promotion for Captain and from this point  
forward, I'm putting you in charge of all  
experimental and medical work carried out  
in the entire camp.

EGER'S AND FRITZE'S GRINS

SLOWLY HAVE FADED ON HEARING THIS.

FRITZE CAUTIOUSLY SHAKES HIS HEAD

SCHOLZ  
(stretching out his hand)  
Congratulations.

FADE IN:

REMOTE THE MOZART PIANO SONATA MOVEMENT III

REYNHARDT rises slowly...

THE MUSIC SWELLS

HIS HAND TAKES THE OUTSTRETCHED HAND OF DR. SCHOLZ

REYNHARDT (O.S.)  
Thank you, General. It's a great honor. I  
won't betray your confidence.

THE LEFT HAND OF SCHOLZ SEALS THE HANDSHAKE

JUMP CUT:

FULL SHOT:

The explosion of a...

WHITE FLASH

... bursting across the whole screen

JUMP CUT TO:

MOZART SONATA III CONT'D

INT. THE REYNHARDT HOUSE / MUSIC ROOM - NIGHT

KLAUS in a tail coat at the piano, playing the Third  
Movement of Mozart's Piano Sonata. He is very pale. There  
are beads of sweat on his forehead. He's hit by another:

## WHITE FLASH

ROBERT (CLOSE), in dress uniform with a swastika armband, slowly turns around, raises a camera with a big flashbulb to his eyes - and shoots:

FULL SHOT:

## WHITE FLASH

Reception with house concert at the Reynhardt home.

In the audience:

DR. REYNHARDT AND GERDA - DR. BUNTZEL AND WIFE

DR. FRITZE AND WIFE - DR. EGER AND WIFE

DR. SCHOLZ AND WIFE

THE COUPLES ARE "SHOT DOWN" IN CLOSE TWO-SHOTS BY ROBERT:

All the men wear black SS dress uniform with the absurd addition of caps and gloves - they are wearing all the military decoration one can think of (in particular SCHOLZ and FRITZE) - and, for the first time, they all wear the well-enough known red swastika armbands.

Only REYNHARDT wears a tuxedo.

Appropriately matching their partners in this "Nazi-Operetta":

The ladies in sumptuous dark-hued evening gowns of velvet and silk and adorned with plenty of glittering jewelry.

At the end of the concert SCHOLZ stands to initiate strong applause punctuated by cries of "Bravo!" - All rise to standing ovation.

KLAUS also rises, tormented, and - hit by another...

## WHITE FLASH

...folds into a bow.

CUT TO:

TWO YOUNG WOMEN with lace bonnets, white aprons over black dresses, carry trays with champagne and canapés to the music room. They chat animatedly in Polish.

38 CONTINUED:

KLAUS hurries past them and rushes into the guest bathroom in the hall. THE MAIDS hear him hastily locking the door.

LJUBA  
(in Polish)  
The concert's upset his bladder.

The other MAID laughs.

GERDA comes out of the music room. The girls fall silent and curtsy. They close the door behind her.

GERDA hears choking noises coming out of the guest bathroom.

She rushes to the door, knocking and pushing down the handle:

GERDA  
Klaus, open up!

No answer.

GERDA  
Klaus, darling! Please open the door!

She hears KLAUS vomiting and pressing the flush.

CUT TO:

39 INT. THE REYNHARDT HOUSE / BEDROOM - NIGHT

39

REYNHARDT a lit cigarette between his lips, undoes his bow tie and opens his shirt collar.

SLOW MOTION:

THE COLLAR BUTTON FLIES OFF

FALLING NOISELESSLY AND EXTREMELY SLOWLY

But at its realistic size

ONTO THE BEDROOM CARPET

REYNHARDT (O.S.)  
Always the same thing.

He bends down for the button...

REYNHARDT  
Can't you teach the maids to take better care when ironing my shirts!

He picks the button up and:

39 CONTINUED:

HOLDS IT BETWEEN THUMB AND FOREFINGER

GERDA (O.S.)  
You abused him.

SHE IS PEELING HERSELF

OUT OF A BLACK VELVET DRESS WITH A SILVER BROOCH

REYNHARDT (O.S.)  
I abused whom?

TAKING A PEARL NECKLACE FROM AROUND HER NECK:

GERDA (CLOSE UP)  
Your son. You abused him and his art, to entertain the slaughterhouse butchers. He had to puke.

REYNHARDT  
This is nonsense! You're interpreting.

GERDA  
He's locked himself in his bedroom.

REYNHARDT  
He's sixteen years old now. He's got to face social reality. Otherwise he can hang up his art for good.

GERDA  
What about you? Did you hang up your Hippocratic Oath: "I will preserve the purity of my art and never do harm to anyone."

REYNHARDT  
What's that supposed to mean?

GERDA  
Scholz and you: The blood brothers of the death factory.

REYNHARDT  
I don't need this. I'll sleep in the guest room.

SLOW MOTION:

HIS FOREFINGER FLICKS AWAY THE COLLAR BUTTON

IT REBOUNDS OFF THE BLACK ROLLER BLINDS WITH A SHARP BANG

CUT TO:

40

INT. THE REYNHARDT HOUSE / BEDROOM KLAUS - NIGHT

40

THE BLUE NIGHT LIGHT

LJUBA HOLDING KLAUS IN HER ARMS

They sit in his bed. KLAUS in his nightgown, LJUBA in her underskirt.

LJUBA  
(whispers with Polish accent)  
Your father scares me. My sister says  
that he kill women.

KLAUS  
(whispers)  
Never! He's a doctor!

LJUBA  
(whispers)  
My sister knows. She has SS friend. He  
has seen.

KLAUS  
That's a lie. The SS are murderers, but  
not my father. My father is not SS! Don't  
you ever dare say something like that  
again. Ever!

Silence.

LJUBA  
You are sad, Mr. Reynhardt.

KLAUS  
(sadly)  
I'm not sad.

She strokes his hair:

LJUBA  
If you play the piano so beautiful you do  
not must be sad, Mr. Reynhardt.

There is a soft knock at the door.

VOICE REYNHARDT  
(muffled)  
Klaus?

LJUBA hides under the covers.

VOICE REYNHARDT  
Are you still awake?

KLAUS stares at the door.

VOICE REYNHARDT  
Klaus!

40 CONTINUED:

THE DOOR HANDLE SLOWLY MOVES DOWN

REMOTE ARTILLERY:

THE DOOR HANDLE STOPS

REMOTE ARTILLERY:

THE DOOR HANDLE SLOWLY MOVES BACK

FADE IN:

ORIGINAL BBC WAR REPORT VOICE OVER

DISSOLVE:

41 EXT. FENCE SYSTEM - DAWN 41

KLAUS, on a ladies' bicycle, which has a skirt-guard over its back wheel. He cycles along the outer fence of the camp.

A plane buzzes above him:

KLAUS looks up at the sky:

CUT TO:

ARCHIVE FOOTAGE

BBC WAR REPORT CONT'D

42 EXT. SKY OVER CAMP - DAWN 42

AN AMERICAN RECON AIRCRAFT

Moves across the sky at high altitude.

CUT TO:

ARCHIVE FOOTAGE

BBC WAR REPORT CONT'D

43 I/E COCKPIT RECON AIRCRAFT - DAWN 43

View from the cockpit:

THE HUGE STRUCTURE OF THE CAMP

DISSOLVE TO:

BBC WAR REPORT CONT'D

44

INT. OFFICE SCHOLZ - MORNING

44

MAX and ROBERT, with their submachine guns, flanking the door.

SCHOLZ is working at his desk between the windows.

The war report is heard coming from the radio.

REYNHARDT in his new uniform as a Captain - with cap and gloves (no swastika) but no doctor's coat - enters the office:

REYNHARDT

You wanted to speak to me, General?

SCHOLZ

Take a seat. A brandy?

Sitting down on the closest chair to the door:

REYNHARDT

No, thanks.

Getting up again, pointing at the radio on the archive shelves:

REYNHARDT

May I?

SCHOLZ

By all means. It's anyway forbidden to listen to BBC.

MAX has to laugh.

REYNHARDT turns off the radio...

THE WAR REPORT BREAKS OFF

REYNHARDT returns to his seat...

Silence.

SCHOLZ

We have westerly winds. Did you hear the artillery?

REYNHARDT

Yes.

SCHOLZ

Now that the front is coming closer, the inmates are becoming rebellious. Max shot three of them early this morning. They attacked Dr. Buntzel. Thank God nothing happened.

Getting up and walking around his desk:

SCHOLZ

As a political chicken, you almost never entered the inner camp. Keep it up. Now that behavior is actually appropriate.

Standing in front of REYNHARDT:

SCHOLZ

As usual, you'll move about exclusively in the administration area!

Walking on to MAX at the left door frame:

SCHOLZ

I've withdrawn your Polish driver. As of now, Max will be taking over.

Gently patting and pinching MAX's cheek:

SCHOLZ

He's responsible for your safety.

MAX clicks his heels. SCHOLZ turns around -

Standing in the door frame between MAX and ROBERT:

SCHOLZ

You may not know it yet, but you are a marked man. You're the most hated in the entire camp.

He laughs. - MAX and then even ROBERT join in the laughter.

DISSOLVE TO:

DISTANT ARTILLERY

REYNHARDT, the open white coat over his complete uniform with cap and gloves, is escorted along the corridor by MAX and ROBERT.-

They pass the doors with the inscriptions:

*ANTHRAX / SCARLET FEVER / TETANUS*

*CHOLERA / SMALLPOX / EPIDEMIC TYPHUS*

They walk through the door with the inscription:

45 CONTINUED:

*CHILDBED FEVER*

When the heavy padded double doors are opened, wails of pain are to be heard.

DISSOLVE:

WHINING AND GROANING CONT'D

46 EXT. FENCE SYSTEM - MORNING 46

KLAUS dismounts his bicycle and lays it down on the ground.

He crouches in the trench along the fence and stares -  
At the SS-Hospital building in far distance.

DISSOLVE:

WHINING AND GROANING CONT'D

47 INT. SS HOSPITAL / CORRIDOR - MID-MORNING 47

REYNHARDT, wearing a surgical mask and rubber gloves comes out of the door:

*CHILDBED FEVER*

His doctor's coat is closed and stained with blood. Absurdly, he's still wearing his uniform-cap.

MAX and ROBERT follow him with a covered stretcher.

A WOMAN'S FOOT SHOWS FROM UNDER THE BLANKET

REYNHARDT tugs at the blanket to cover it.

GROWLING ARTILLERY

Then he shuts the door behind ROBERT...

THE WHINING AND GROANING STOPS

...and follows the stretcher.

CUT TO:

48 EXT. PARADE GROUND / SS HOSPITAL - MID-MORNING 48

REYNHARDT opens the front door for the stretcher -

He pulls off his coat, then the rubber gloves, then the surgical mask, throwing everything onto the stretcher -

48 CONTINUED:

GROWLING ARTILLERY

ROBERT and MAX set the stretcher down next to a row of several similar covered stretchers, in front of the building.

REYNHARDT slips on his leather uniform-gloves, while quickly crossing the square and whistling a passage from the Mozart Piano Sonata.

A large truck, disguised as a "RED CROSS" truck, is passing REYNHARDT. - It stops in front of the row of stretchers.

TWO MEN disguised as "MEDICAL ORDERLIES" emerge from the truck. They wear black riding boots under their closed white gowns; the sleeves of the latter are rolled up to expose their bare arms.

They lift the first stretcher and tilt it onto the truck bed. In a brief glimpse, the flesh of a man's naked body can be seen.

GROWLING ARTILLERY

CUT TO:

49 EXT. FENCE SYSTEM - MID-MORNING 49

KLAUS lowers a small pair of opera glasses from his eyes -

THE DESPERATE EYES OF KLAUS

He slips deeper into the trench along the fence. He is sick - vomiting on all fours.

CUT TO:

50 INT. THE REYNHARDT HOUSE / DINING ROOM - NOON 50

LJUBA serves lunch to the ladies:

SCHOLZ - BUNTZEL - EGER - FRITZE - GERDA

The women are at Gerda's house for lunch. Wine is being served by the second POLISH MAID.

MRS. SCHOLZ  
(being served with her plate)  
For me the move from Berlin has been  
infinitely difficult.

Eagerly grabbing her plate from Ljuba:

MRS. BUNTZEL

You are telling me! Berlin, Berlin, how do I miss you!

Handing the second maid her glass:

MRS. EGER

Just imagine! I've been to Berlin. At the imperial chancery. We've worshiped Him with songs and flowers.

GERDA

You weren't alone?

MRS. FRITZE laughs, involuntarily.

MRS. EGER

(unchallenged)

Oh - we were thousands of women from throughout the empire! We were able to look directly into His Eyes. It was arousing.

MRS. FRITZE trying to make up for her laughter:

MRS. FRITZE

(seriously)

And what was the occasion?

MRS. EGER

We were paying homage to Him on account of the bombardments in Lübeck City.

GERDA

You paid Him homage for the devastation of Lübeck?

MRS. EGER

(undeterred)

We wanted to show Him that we German women are loyal until death do us part.

Silence: while she empties her glass.

MRS. EGER

That we do not let Him down.

GERDA

Were women from Lübeck also taking part in the homage?

MRS. EGER

(patiently)

No, my dear. The train service is interrupted. Imagine! They don't even have a station anymore!

The door flies open. KLAUS comes in with Reynhardt's black portfolio. Its lock has been broken.

KLAUS

One thing I do not understand. Why do you all act as if nothing has happened?! Why is that? !

Stepping in front of GERDA:

KLAUS

Why are you doing this? Why do you behave as if you know nothing?

GERDA

(pale)  
What...

KLAUS

That he is one of the insects. That he belongs to the black vermin.

GERDA

(shocked)  
Klaus!

MRS. SCHOLZ

Come on, ladies.

She rises.

KLAUS shuts the door blocking the way out.

KLAUS

Well, since you are too tactful about yourselves, I'll help you out. Sit down Mrs. Scholz.

She obeys.

KLAUS

As doctor's wives, you know of course about experiments on rats. You inject them with diseases, you remove their organs, you cut them open and you stitch them up - fully alive. Or didn't you even know that? After all, you're only married to physicians. That you are married to dangerous criminals, to murderers, who carry out these experiments on living people... Of course not on people like you and me, no, no, that would be going a little bit too far - but on subhumans and how could be there any difference from rats?

(he starts to sob)

50 CONTINUED:

KLAUS (CONT'D)

That... of course... you didn't know at  
all... Did you? Did you?

He stands there and cries. The portfolio slides from his  
hands spilling out black and white photographs of  
mutilated people. His knees give way and slowly he sinks  
to the floor.

Hunched on the carpet he covers his face sobbing so hard  
that he barely can speak:

KLAUS

He alone... has... killed... six...  
hun... dred... peo... ple...

DISSOLVE TO:

51 INT. THE REYNHARDT HOUSE / BEDROOM - AFTERNOON

51

GERDA'S HANDS OPEN THE LID OF A SUITCASE

GERDA (O.S.)

We'll go far away, Klaus.

Taking clothes out of the closet:

GERDA

Only you and me. We will never see him  
again.

Putting them on the bed for packing:

GERDA

How did you get at the photos?

KLAUS lying pale and apathetic on Gerda's side of the  
bed:

KLAUS

(mechanically)  
I broke into his desk.

GERDA

(packing)  
I swear to you once again. I swear on my  
life, I didn't know it. Not this! I've  
been silent, like the others. I've  
incurred guilt. But I didn't know about  
his crimes. I'll work again as a nurse.  
And you'll become a famous pianist. We  
just have to get out of here. Out of this  
house. Out of this town. Out of this  
country. Soon the war will be over. The  
front is coming closer and closer.  
(she stops)  
Do you believe me, Klaus?

51 CONTINUED:

KLAUS  
(apathetically)  
Yes I believe you.  
(getting up)  
I'm also going to pack my stuff.

GERDA  
Take only what's most necessary. We have  
to walk to the station.

CUT TO:

52 INT. THE REYNHARDT HOUSE / MUSIC ROOM - AFTERNOON 52

KLAUS comes in with a small suitcase.

KLAUS goes to the small shelf between the windows, opens his little suitcase and begins to sort out sheet music. He chooses something, puts it into his suitcase, closes it and goes to the door.

He stops at the door.

FADE IN:

Very softly the sad tones of -

MOZART PIANO SONATA (A-MINOR KV 310) MOVEMENT II

He puts down his suitcase and goes back to the grand piano. He sits down on the piano bench, lays his hands on the closed lid of the keyboard.

CUT TO:

MOZART SONATA II CONT'D

53 EXT. PARADE GROUND - AFTERNOON 53

HEAVY ARTILLERY:

The "RED CROSS" truck fully occupied by GUARDS, races across the parade ground. Caps, uniform jackets and even trousers and coats are fluttering left and right off the truck bed.

CUT TO:

MOZART SONATA II CONT'D

54 EXT. GATEWAY - AFTERNOON 54

54 CONTINUED:

HEAVY ARTILLERY:

The TRUCK speeds at full throttle through the unattended camp gate.

CUT TO:

MOZART SONATA II CONT'D

55 INT. THE REYNHARDT HOUSE / HALL / CORRIDOR - DUSK 55

GERDA, wearing a coat, hat and gloves, comes down the stairs with her suitcase, sets it down in the hall and goes to the music room.

CUT:

MOZART SONATA II CONT'D

56 INT. THE REYNHARDT HOUSE / MUSIC ROOM - DUSK 56

The closed grand piano under the chandelier.

On top of it the overturned piano bench.

Above - KLAUS is hanging.

GERDA starts screaming.

THE MUSIC BREAKS OFF

HEAVY ARTILLERY

CUT TO:

57 EXT. PARADE GROUND / SS HOSPITAL - DUSK 57

REYNHARDT'S CAR races across the ground and stops in front of the SS-Hospital. MAX (in civvies) rushes out of the car and runs to the entrance. REYNHARDT appears in his civilian clothes. He carries three bulging briefcases. MAX takes two of them. REYNHARDT, keeping the third briefcase in his arms, throws himself into the car.

HEAVY ARTILLERY

CUT TO:

58 EXT. OUTSIDE CAMP GATE - DUSK 58

REYNHARDT'S CAR speeds out of the abandoned camp gate.

41.  
58

58 CONTINUED:

The license plate is missing...

CUT TO:

59 INT. THE REYNHARDT HOUSE / HALL / CORRIDOR - DUSK 59

REYNHARDT rushes through the front door, slams it shut, shouting:

REYNHARDT

Gerda! - Klaus! - We have to run! - The Allies are coming...

He hurries to the music room.

CUT TO:

60 INT. THE REYNHARDT HOUSE / MUSIC ROOM - DUSK 60

REYNHARDT pushing the door open:

REYNHARDT

Gerda! - Klaus! -

(pause)

What's going on here?

He steps closer.

GERDA (O.S.)

Stay.

(on)

Don't you come near him. You will not also defile even his death.

She's sitting on the floor holding the dead KLAUS in her lap.

GERDA

This is your work. I don't want to see you anymore. Never again. As long as I live. Otherwise I'll take your life.

VIOLENT HONKING

REYNHARDT'S BLANK EYES

VIOLENT HONKING

CUT TO:



64 CONTINUED:

A young BLACK GI is standing in the backlight, his submachine gun at the ready.

HEIDEBRAND, his face bearded and crusty, is sitting opposite, against the wall, his legs spread out on the floor.

THE GI GAZES AT HEIDEBRAND FOR A LONG TIME

HEIDEBRAND GAZES AT THE GI FOR A LONG TIME

Suddenly HEIDEBRAND starts sobbing.

The GI comes in. He grips HEIDEBRAND under his arms and pulls him out of the dungeon.

DISSOLVE TO:

65 INT. BASEMENT STAIRS - HIGH NOON 65

The GI, holding the weakened HEIDEBRAND embraced from behind, half carries half pushes him with his body up the steep stairway towards the exit, out of which dazzling sunlight radiates.

The two bodies dive into the light.

FADE TO WHITE:

66 BRILLIANT WHITENESS - NO PRESENCE 66

DISSOLVE TO:

ARCHIVE FOOTAGE

67 EXT. SKY OVER BERLIN - DAY - SURREAL 67

Excerpts of the US Army Documentary "A Day in July":

DEAD SILENCE - NO ROOM TONE

Bizarre, surreal, candy-colored views of automatic cameras built into American bomber wings onto:

THE TOTALLY DEMOLISHED CITY OF BERLIN

FADE IN:

DRONING AIRPLANE ENGINES

DISSOLVE TO:

ARCHIVE FOOTAGE



71            EXT. OLD CHARITE HOSPITAL IN EAST BERLIN - DAY            71

The ivy entwined golden inscription:

C H A R I T É

HEIDEBRAND (O.S.)  
In the name of "charity".

DOWN-PAN:

Staring upwards they stand in back view in front of one of the hospital's old turrets.

HEIDEBRAND  
(looking at Goldmann)  
Want to think it over?

GOLDMANN  
(turning his head away)  
Nope.

He walks straight towards the entrance of the old hospital.

CUT TO:

VIOLA CONT'D

72            INT. CHARITE / HALLWAY - DAY            72

They enter the hallway:

GOLDMANN  
Gerda is right. It's my duty.

GOLDMANN leads HEIDEBRAND through the hallways and corridors of the hospital.

GOLDMANN (O.S.)  
He'll carry on without any obstruction,  
protected by the Russians.

DISSOLVE TO:

VIOLA CONT'D

73            INT. CHARITE / BEFORE A PATERNOSTER LIFT - DAY            73

GOLDMANN and HEIDEBRAND climb into one of the open and permanently moving compartments of the paternoster lift - disappearing downwards from level

73 CONTINUED:

0

GOLDMANN

And a spark of justice is at least a cold comfort.

Appearing and disappearing at a lower level marked:

-I

GOLDMANN

But you should think it over. Don't feel obliged. Why voluntarily go to prison.

Appearing and disappearing at a lower level marked:

-II

HEIDEBRAND

That doesn't matter. I'm in prison wherever I am.

CUT TO:

VIOLA CONT'D

74 INT. CHARITE / PATERNOSTER / CABIN - DAY

74

HEIDEBRAND

But a few "metastases" I'll still cut out of my system.

GOLDMANN

Oh! Too late!

They have missed the last exit of level...

-III

...and dive into darkness - the lift rumbles and squeaks.

HEIDEBRAND crouching in a corner in the back of the open lift-compartment starts to whimper.

GOLDMANN pulling him up:

GOLDMANN

Get a grip. Nothing can happen to you.

A slit of light gradually appears at the top of the cabin. The ceiling of the basement vault is more and more visible.

CUT TO:

VIOLA CONT'D

75

INT. CHARITE / BASEMENT / BEFORE PATERNOSTER - DAY

75

The heads and then the bodies of HEIDEBRAND and GOLDMANN appear from the depth of the second shaft again at the level marked:

-III

HEIDEBRAND while separating himself from Goldmann's hug:

HEIDEBRAND

I'm sorry.

He's the first out of the cabin, wiping sweat from his face with a large white handkerchief.

Behind him, empty boxes rise, jolting and squeaking in endless succession from the underground.

GOLDMANN

(stepping near Heidebrand)

You OK?

Putting his handkerchief away:

HEIDEBRAND

Yes, yes, of course.

GOLDMANN taking him by the arm:

GOLDMANN

(gently)

Then come on...

They go on.

SLOW FADE TO BLACK.

SLOW FADE IN:

VIOLA CONT'D

76

INT. CHARITE / BASEMENT VAULT - MAGIC

76

SLOW APPROACH THROUGH THE CORRIDOR OF THE VAULT

Towards the white-painted door with the black inscription:

*RESEARCH DEPARTMENT*

*PROF.DR.ERICH HARTMANN*

In a broken tone, with a soft reverberation, GERDA'S VOICE is to be heard reciting the poem DARKNESS by Lord Byron:

VOICE GERDA

I had a dream -  
Which was not all a dream.

The door opens:

TWO MEN in civilian raincoats, no hats, but gloves, lead HEIDEBRAND into the long corridor of the basement vault. His hands are cuffed in front of him.

VOICE GERDA

The bright sun was extinguished.  
And the stars...

TWO nearly identical MEN lead GOLDMANN through the outer office into the corridor. Goldmann's hands are cuffed to his back. He has splashes of blood on his forehead.

VOICE GERDA

... did wander darkling in eternal space.  
Rayless, and pathless...

The view into Hartmann's office is now unobstructed, the padded door stands wide open. In the depths of the room Hartmann's lifeless body can be seen: slumped face down on his desk.

SLOW APPROACH TOWARDS HARTMANN'S BODY:

VOICE GERDA

And the icy earth  
Swung blind and blackening  
In the moonless air.

Hartmann's doctor's coat is blood-stained. Beside his head lies Goldmann's hammer in a pool of blood.

DISSOLVE TO:

VIOLA CONT'D

The first group with HEIDEBRAND has arrived at the paternoster lift. They enter a cabin which, rumbling and squeaking bears them away

VOICE GERDA

The winds were withered  
In the stagnant air.

An empty cabin passes by:

VOICE GERDA

And the clouds perished;

77 CONTINUED:

The second group, with GOLDMANN, mounts the following cabin:

VOICE GERDA  
Darkness had no need  
Of aid from them -

They disappear.

VOICE GERDA  
She was the Universe.

The playing of the viola fully expands to the whole

BEETHOVEN STRING QUARTET OPUS 135 MOVEMENT III

In endless succession, empty, squeaking and rumbling  
cabins emerge from underground and travel away.

*THE END CREDITS*

Run over the endless chain of ascending chambers. They  
start with the line:

*NO ANIMAL WAS HARMED*

FADE OUT.

END OF EPISODE 3