

TOTAL ECLIPSE

Episode 2

*Knight, Death and Devil*

By Dieter Laser

Based on the novel

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

by

Jens Bjerneboe

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FADE IN:

1

INT. OFFICE HEIDEBRAND - DAY

1

SCREEN FILLING:

A copy of Albrecht Duerer's copper engraving:

*KNIGHT DEATH AND DEVIL*

The hands of HEIDEBRAND grip

THE FRAME OF THE COPPERPLATE PRINT

Revealing that it has been lying on his desk-blotter.

He takes it to the windows.

Pale light through the whitewashed panes - soft rain tapping against them.

MAX removes the photo of Hitler between the windows.

HEIDEBRAND, replacing it with the Duerer engraving:

HEIDEBRAND

A little bit of art in the office can't do any harm.

MAX

Yes, Sir! What should I do with our leader?

HEIDEBRAND

Nail him above the oven. I don't like the bare wall.

MAX

Yes, Sir! I'll get a hammer.

He walks to the door and opens it:

REYNHARDT comes into the room.

MAX gives way, clicks his heels and leaves the office.

REYNHARDT gets rid of his wet raincoat; he wears a light-gray three-piece suit. He takes off his hat, takes off his slightly fogged glasses and remains in the middle of the room, blinking and nodding at Heidebrand.

HEIDEBRAND responds to the nod. He lights a cigarette, shielding the flame with his hands while bending his head.

1 CONTINUED:

REYNHARDT throws his coat and hat onto one of the chairs by the coal oven and goes to the radio.

REYNHARDT

May I?

HEIDEBRAND bows slightly and exhales smoke.

REYNHARDT bends down to switch on the radio:

THE MAGIC EYE FADES IN

Together with some static noises the "magic eye" is vividly moving - larger and smaller - while REYNHARDT searches for a strong channel, then it lights brightly up with:

MOZART FLUTE CONCERTO G MAJOR KV 313

REYNHARDT is motionless during the first few bars, then steps close to the Duerer picture.

HEIDEBRAND takes a single sheet out of a file and leaves it on his desktop while taking the other files from his desk to sort them into the archive shelves.

REYNHARDT turns around cleaning his glasses, looking with slightly narrowed eyes at -

HEIDEBRAND who is kneeling in front of the shelves.

REYNHARDT (O.S.)

We keep crossing paths again and again,  
Paul.

HEIDEBRAND stands quickly and turns around:

HEIDEBRAND

Yes, over and over again.

He goes back to his desk, stands staring at the single sheet there.

Break.

HEIDEBRAND

(harshly)

But always in a different environment.  
Did you also notice that, Heinrich?

He sits down at his desk - looking into REYNHARDT'S eyes:

HEIDEBRAND

How long has it been this time?

1 CONTINUED:

REYNHARDT

More than six years. - And you've been in your new position for three days?

HEIDEBRAND looking at his watch:

HEIDEBRAND

For two hours the fourth day.

Looking back into REYNHARDT's eyes:

HEIDEBRAND

How is Gerda? I saw her yesterday.

REYNHARDT puts on his glasses:

REYNHARDT

(a little bit too briskly)

Thanks!

Loud and shrill commands penetrate through the blind windowpanes, followed by heavy sounds of marching in cadence on gravel. Slowly the noise fades away into the distance.

REYNHARDT gazing through his glasses at Heidebrand:

REYNHARDT

I may assume you feel comfortable here.

HEIDEBRAND leaning back, putting his feet on his desk:

HEIDEBRAND

There's a lot to learn here. This scientific work - these experiments - seem to be tremendously interesting.

REYNHARDT

(irritated)

The experiments are of extraordinary importance. Yes.

HEIDEBRAND lights up a new cigarette in his special manner.

HEIDEBRAND

And how are you? I may assume you are doing well here.

REYNHARDT puts his hands in his pockets, pacing a bit up and down:

REYNHARDT

(fleetingly)

I'm here exclusively in my function as a scientist. I scarcely have anything to do with the camp itself.

1 CONTINUED:

REYNHARDT (CONT'D)

I'm just a guest here: My Hygiene Institute and the Research Laboratory are accommodated in the crew hospital. I only move around in the administration sector.

He sits down on the right windowsill.

REYNHARDT

(crossing his legs)  
But the fact that you did accept this position has been a surprise for me.

HEIDEBRAND

(dismissive)  
It's a long story.

Pause:

He slowly takes his feet, one by one, off the desk.

Then, speaking to REYNHARDT in the loud and deliberate manner one would use with a deaf person:

HEIDEBRAND

But I'm here exclusively in my function as a civil servant!

The penetrating sound of marching boots comes back again, growing louder and louder.

Getting up from the windowsill:

REYNHARDT

That's nothing to joke about.

The massive sound seems to push REYNHARDT across the office - from the windows to the door:

REYNHARDT

I'm completely aware of the level of responsibility required by my work. One day it'll save thousands of human lives.  
(turns around at the door)

But for now, here and today, the experiments are endless and agonizing for the subjects.

Going back to the windows, struggling to be heard above the noise, and walking like one going through a storm:

REYNHARDT

Therefore it's my duty to ensure the work is carried out in a responsible and scientific manner.

1 CONTINUED:

REYNHARDT has stopped again in front of the Duerer picture hanging between the windows. The crunching marching sounds slowly disappear again.

THE FLUTE CONCERTO IS STILL QUIETLY PLAYING ON THE RADIO

Watching REYNHARDT's back:

HEIDEBRAND  
(mildly)  
The mortality rate is 70 Percent?

REYNHARDT  
(motionless)  
67 Percent. It'll decline, provided the experiments will be continued and are successful.

REYNHARDT bends abruptly and turns off the radio -

THE MUSIC BREAKS OFF

THE MAGIC EYE FADES OUT

Silence:

REYNHARDT, his back to HEIDEBRAND, is cleaning his glasses again.

HEIDEBRAND  
(mildly, as before)  
It is remarkable, Heinrich that, of all people, the three of us meet again under such circumstances.

REYNHARDT  
(motionless as before)  
The two of us you mean.

HEIDEBRAND  
No! The three of us.

REYNHARDT turns around - putting his glasses back on:

REYNHARDT  
(not without sharpness)  
Are you talking about Gerda?

HEIDEBRAND  
(laconically)  
No! I'm talking about Knight, Death and Devil.  
(standing up)  
The Knight is Samuel Goldmann.

Taking the single sheet from his blotter:

1 CONTINUED:

HEIDEBRAND

He's among the inmates you were provided with for your new fever experiments.

Going to REYNHARDT:

HEIDEBRAND

You are Death.

Handing him the paper:

HEIDEBRAND

(with a grin)  
And I'm the Devil.

REYNHARDT bites his lower lip. He takes the paper. But doesn't look at it.

HEIDEBRAND

At the top - third position!

REYNHARDT takes a deep breath:

REYNHARDT

I had no idea he was in the camp.

Holding the sheet out to HEIDEBRAND:

REYNHARDT

I don't deal with administration, I never look at these lists.

HEIDEBRAND

Well...  
(taking the sheet back)  
... accidents happen...  
(on his way back to his desk)  
He's all well and good. He's going to be fattened.  
(at his desk)  
How long will he get military rations?

REYNHARDT

George to Love? 21 days.

HEIDEBRAND looks at his watch, winding it up:

HEIDEBRAND

By the way, your membership is confirmed.

REYNHARDT

What membership?

HEIDEBRAND

(looks up)  
Yours.

REYNHARDT  
(coming closer)  
Membership - in what?

HEIDEBRAND  
(stroking his uniform)  
In our black order.  
(sitting down)  
You're admitted into the Legion.

REYNHARDT  
But I never requested admission!

HEIDEBRAND  
Yet you are admitted.

REYNHARDT  
(in front of the desk)  
But I never ever applied.

HEIDEBRAND  
You need to obtain the uniform. Of course  
you'll have it made by a private tailor.

REYNHARDT puts his hands on the desk. Bending over, face  
to face with HEIDEBRAND:

REYNHARDT  
I did not ask for this!

HEIDEBRAND puts on his cap.

HEIDEBRAND  
You should get your measurements taken as  
soon as possible.

Pushing himself off the desk:

REYNHARDT  
Go to hell...

He grabs his hat, puts it on and pulls over his raincoat:

REYNHARDT  
... I did not apply...

HEIDEBRAND  
Don't get excited, Heinrich. If you don't  
like our black uniform, you can easily  
cover it with your doctor's coat.

REYNHARDT goes to the door without a word and opens it:  
Outside, MAX is standing with a hammer and Hitler's  
picture. MAX clicks his heels and steps aside. REYNHARDT  
leaves the room. MAX enters the office closing the door.

1 CONTINUED:

1

EXTREME SLOW DISSOLVE  
THROUGH THE CLOSED  
OFFICE DOOR:

2 INT. ISOLATED CORRIDOR - DAY

2

EXTREME LONG SHOT:

THE EMPTY ISOLATED CORRIDOR

No agonized cries to be heard. Dead silence.

LONG PAUSE:

FADE IN:

From far away, very softly the sad tones of the

MOZART PIANO SONATA A-MINOR KV 310 MOVEMENT II

LONG PAUSE:

MOZART SONATA II

REYNHARDT comes out of the last room at the end of the  
corridor, wearing head and mouth protection, rubber  
gloves and his closed doctor's coat buttoned over his  
suit. He stands there and waits-

LONG PAUSE:

MOZART SONATA II

ROBERT comes out. He is holding a handkerchief to his  
mouth and nose. REYNHARDT and ROBERT wait.

LONG PAUSE:

MOZART SONATA II

MAX appears, takes a deep breath and closes the door  
behind him. The group approaches along the corridor.

CUT TO:

MOZART SONATA II CONT'D

3 INT. ISOLATED CORRIDOR / BEFORE NOISE LOCK - DAY

3

THE HEAVY IRON DOORS

OF THE DOUBLE DOOR SOUND LOCK SYSTEM OPEN UP:

REYNHARDT emerges first.

REYNHARDT  
(unbuttoning his coat)  
All beds have to be cleared.

He gets rid of his rubber gloves:

REYNHARDT  
Ask Dr. Fritze to select those who are  
fit for work.

He gets rid of his head and mouth protection, takes a  
deep breath and puts everything in his coat pockets:

REYNHARDT  
The others get special treatment, please.

MAX, LOWERING THE UPPER DOOR LEVER:

MAX (MEDIUM SHOT)  
(mumbles)  
They're all gone, anyway.

ROBERT  
(loud)  
Yes, Sir, Dr. Reynhardt!

Rebuking Max in a low voice:

ROBERT  
They need a death certificate.

MAX MOVES THE LOWER LEVER DOWN

REYNHARDT, taking off his coat:

REYNHARDT  
(to Robert)  
We start the new series: Abel to Fox.

He hands Max the coat.

ROBERT  
Yes, Sir!

REYNHARDT  
(to Max)  
Take a fresh coat to the lab for me,  
please.

MAX, with Reynhardt's coat over his arm...

- (resembling KLAUS with Gerda's apron) -

...clicks his heels and smiles at Reynhardt:

3 CONTINUED:

MAX

Yes, Sir, Dr. Reynhardt!

DISSOLVE:

MOZART SONATA II CONT'D

4 INT. THE REYNHARDT HOUSE / MUSIC ROOM - NIGHT

4

With the black roller blinds down, the music room is lit by the magnificent chandelier, under which KLAUS is playing Movement II from the Mozart Sonata. Heidebrand's roses are withering in a vase on the grand piano. Some dead petals are already scattered over the large black wing lid.

REYNHARDT enters the music room, throws his light raincoat over a chair, takes off his hat, goes to KLAUS strokes his head, kisses his hair, sits next to him on the piano bench and begins turning the pages of the sheet music for him.

KLAUS comes to the end of Movement II.

REYNHARDT

Excellent! When you are completely healed I'll send you to the conservatory in Berlin.

KLAUS kisses him on the cheek.

KLAUS

I would die of homesickness. I can't live without you.

REYNHARDT

When you're fully recovered, you'll have to learn how.

REYNHARDT'S HANDS SLOWLY CLOSE THE KEYS LID

REYNHARDT (O.S.)

You have to know reality.

KLAUS (O.S.)

I think reality is terrible.

REYNHARDT'S HANDS BUNDLE THE SHEETS

REYNHARDT (O.S.)

You'll make friends. It's much easier with friends.

Handing KLAUS the score:

REYNHARDT

It even helps against homesickness.

KLAUS

(taking the score)

Did you have friends when you had to study?

REYNHARDT

I wanted to study!

KLAUS

Did you have friends?

REYNHARDT

There were three of us: Paul Heidebrand, Samuel Goldmann and myself.

Pause: Klaus stands up, putting his music into the shelf between the black roller blinds of the windows:

KLAUS

Heidebrand I have met. He looks like a big black dung beetle. I think it's weird!

REYNHARDT (OSS)

What's weird?

KLAUS

The uniform!

REYNHARDT (OSS)

It's just unbecoming.

KLAUS

(turns around vehemently)

No! It's horrible! They say clothes make the man. Do you think they can influence your character?

REYNHARDT

I don't know, Klaus. I only know every coin has two sides. And that uniform certainly shows only one side of Paul Heidebrand.

Pause: Klaus sits down beside him.

KLAUS

And Samuel Goldmann? - He's a Jew, right?

REYNHARDT

Samuel Goldmann is a Jew.

KLAUS

How did you become friends?

REYNHARDT

We all sang together in our church choir.

KLAUS

Where mother was also singing!

REYNHARDT

Yes. - But then we lost touch with each other.

KLAUS

Until you met mother again in the hospital.

REYNHARDT

That was later on. First I ran into my pals at the university.

(he chuckles)

We had a lot of fun.

KLAUS

And what's become of Samuel Goldmann?

REYNHARDT

(sighs)

He's a prisoner in the camp, Klaus. The friends are reunited.

(sarcastically)

"The Three Men in the Fiery Furnace"

Pause.

KLAUS

Can't you help Samuel?

REYNHARDT

No, Klaus. I mustn't endanger you or your mother.

KLAUS

But Paul Heidebrand can help him. He's the camp commander.

REYNHARDT

Even he can't help him. We are living in dark times, Klaus.

He kisses him on the forehead.

REYNHARDT

Now go up, it's very late, you finally have to sleep.

KLAUS embraces him:

4 CONTINUED:

HIS FACE CLOSE TO THE BACK OF REYNHARDT'S HEAD

KLAUS (CLOSE)

Will you at least come up once again and say good night to me?

REYNHARDT (OSS)

Sure.

KLAUS (CLOSE)

Promise?

REYNHARDT (OSS)

Promise.

KLAUS (CLOSE)

You know what?

REYNHARDT (OSS)

What?

SLOW MATCH DISSOLVE:

KLAUS (CLOSE)

I'm glad you're wearing a doctor's coat and not that black insect armor.

5 INT. THE REYNHARDT HOUSE / BEDROOM - NIGHT

5

CLOSE ON:

GERDA'S FACE IN THE SHADE - HER EYES ARE WIDE OPEN

Moonlight is falling into the room.

REYNHARDT quietly comes in and undresses without turning the lights on.

GERDA IS WATCHING HIM

His silhouette moves to the window. His naked body stretches in the moonlight, as if basking in it. He sighs.

He has his silver cigarette case in his hands. He takes out one cigarette, tapping it on the lid and lighting it.

GERDA getting out of bed, wearing a white nightgown:

GERDA

May I have one?

She goes to him.

REYNHARDT

You're still awake?

5 CONTINUED:

HIS HANDS TAKE OUT ANOTHER CIGARETTE  
THEN TAPPING IT ON THE CASE:

REYNHARDT (O.S.)  
Samuel's wedding gift.

GERDA (O.S.)  
What might have happened to him?  
(on)  
Hopefully he could escape in time.

REYNHARDT puts the cigarette between her lips, lights a match and holds it out to her:

REYNHARDT (OSS)  
He's in the camp.

Taking the unlit cigarette from her mouth:

GERDA  
No!

REYNHARDT (OSS)  
I had no idea. I just found out from Paul this morning.

GERDA  
(walking up and down)  
That's outrageous! One a camp commander and the other an inmate!  
(stops)  
Did you see him?

REYNHARDT  
No.

Hastily blowing out the flame. He has burned himself and dropped the match. - While he stoops to pick it up:

REYNHARDT  
I couldn't bring myself to do it. I wanted to spare both of us the shame.

GERDA  
What will you do?

REYNHARDT  
(straightening himself)  
I can't do anything. I don't dare to endanger you or Klaus. The only thing I've already ensured is that he gets full soldier's rations. He's quite all right.

GERDA  
And Paul? He can still do something. He must do something!

5 CONTINUED:

REYNHARDT

You can't count on Paul. On the contrary. He's obsessed with his career. In Berlin they're already delighted with him. Dr. Scholz has announced his visit.

GERDA

What's gotten into him?

REYNHARDT

I don't know. He isn't human. He's a time bomb. He wants me to join the SS.

GERDA

For God's sake. What did you tell him?

REYNHARDT

I refused outright.

She hugs him. Their entwined bodies in the moonlight.

SLOW FADE TO BLACK:

CAMP CHOIR (V.O.)

(very remote)

Death is in the hands that are beating  
the drum;  
You can feel it beat in your heart, my  
son.

6 BLACK SCREEN

6

GERDA (O.S.)

(whispers)

I love you so much.

CAMP CHOIR (V.O.)

(louder)

He's drumming long, he's drumming loud  
He's beating the skin of a dead man out.

CUT TO:

7 EXT. PARADE GROUND/ ADMINISTRATION BUILDING - NIGHT

7

SAMUEL GOLDMANN'S FACE

He's singing the "Dance of Death" along with the camp choir. His freshly shaved head is encircled by flickering torchlight.

7 CONTINUED:

GOLDMANN (AND CHOIR)  
(full force)  
Flanders in hiding!  
In Flanders Death comes riding!

DISSOLVE TO:

8 EXT. OUTSIDE CAMP GATE - NIGHT 8

A large MERCEDES SEDAN with "General SS" pennants on both fenders stops in front of the guarded gate.

THE "SLIT-EYED" HEADLIGHTS

are shut down behind their masks.

CAMP CHOIR (V.O.)  
In Flanders Death comes riding!

The car horn plays the first four bars of the Nazi anthem "The Horst Wessel Song": "Flag up!" - "Flag up!"

The gate opens -

AGAIN THE HEADLIGHTS "SQUINT" INTO THE DARKNESS

CAMP CHOIR (V.O.)  
The bayonet strikes in the soldier's back

The GUARDS salute.

The SEDAN slowly glides through the gate:

CAMP CHOIR (V.O.)  
The heart drains blood and the ground  
turns black

THE LICENSE PLATE BETWEEN THE RED TAILLIGHTS READS:

>SS - 01 20 42<

CAMP CHOIR (V.O.)  
The bayonet strikes in the soldier's side

The taillights immerse into the darkness.

CAMP CHOIR (V.O.)  
He's borne to the grave in a beautiful  
light.

DISSOLVE TO:

9 EXT. PARADE GROUND/ ADMINISTRATION BUILDING - NIGHT 9

9 CONTINUED:

SAMUEL GOLDMANN

singing the "Dance of Death" along with the CAMP CHOIR:

GOLDMANN (AND CHOIR)  
Flanders in hiding!

SIX GUARDS with submachine guns and torches are flanking the choir. The flickering lights dance on the freshly clean-shaven heads of all the prisoners.

CAMP CHOIR  
In Flanders Death comes riding!

THE MERCEDES-SEDAN DRIVES UP

CAMP CHOIR (O.S.)  
In Flanders Death comes riding!

ROBERT and MAX, standing in dress uniforms at the foot of the stairs. MAX gives the cue for the next verse: The singing swells powerfully. ROBERT opens the rear car door:

CAMP CHOIR (O.S.)  
The third black strike in the soldier's  
breast

DR. SCHOLZ gets out of the car. A tall man in his sixties wearing the black coat of a SS-General, with white collar patches, uniform-bonnet and gloves, highly decorated but without a brassard. He raises his arm in the Nazi salute.

CAMP CHOIR (O.S.)  
Happens well before his God has him  
blessed

The prisoners are singing their heads off - a mixture of aggression and despair:

CAMP CHOIR  
The third black strike is as gentle and  
mild,

APPROACH THROUGH THE ALLEY

BETWEEN THE TWO DIVISIONS OF PRISONERS

who are screaming at the top of their lungs:

CAMP CHOIR  
As a mother is rocking to sleep her  
child.

In front of the portal:

HEIDEBRAND in uniform, cap and gloves.

CONTINUED:

To his right:

DR. EGER, 2nd Lieutenant, a man with a dark complexion (about 40) - also wearing uniform (cap, but no gloves) under his open white doctor's coat with party emblem.

To Heidebrand's left:

DR. FRITZE, 1st Lieutenant, a blond man of about 27, in a black dress uniform decorated with medals. No brassard, but cap and gloves.

DR. REYNHARDT in his civilian clothes, standing somewhat apart from FRITZE: Open raincoat over light gray three-piece summer suit with hat and glasses.

THE HEIDEBRAND GROUP

silently returns Scholz's Nazi salute.

CAMP CHOIR (O.S.)  
Fa - la, la, la...

MAX signals for the choir to be silent.

CAMP CHOIR  
(dying away)  
Fa - la, la, la...  
Fa - la, la, la...

SILENCE:

GOLDMANN WATCHES -

The HEIDEBRAND GROUP descending in silence to SCHOLZ at the foot of the stairs who, smiling, has been listening to the song.

SCHOLZ  
Great song, Heidebrand! Is it new?

HEIDEBRAND  
(extending his hand)  
Here, it is new, General. But otherwise it is very old.

SCHOLZ  
Quite excellent!

HEIDEBRAND  
May I introduce you to - Dr. Reynhardt -  
Dr. Eger - Dr. Fritze.

SCHOLZ  
We're all old friends, Colonel!

9 CONTINUED:

GOLDMANN WATCHES THE MENS' WELCOME:

It's formal and thorough. They shake hands, addressing each other by name and title. Then the group moves up with SCHOLZ through the lane of prisoners into the building. MAX gives the choir the sign to continue.

As the singing resumes, REYNHARDT, on his way back, is struck by -

GOLDMANN'S BURNING GAZE -

REYNHARDT stops and stares back, paralyzed.

GOLDMANN HOLDS HIS GAZE -

REYNHARDT BLINKS -

Takes off his glasses and hurries after the others.

CAMP CHOIR (O.S.)  
(softly, exhausted)  
Death can ride on a black or white mare  
Death can dance with a smile so fair

CUT TO:

10 INT. OFFICE HEIDEBRAND - NIGHT

10

HEIDEBRAND leads the men into his office:

CAMP CHOIR (V.O.)  
(subdued from the outside)  
He's drumming loud, he's drumming low

HEIDEBRAND  
Please, sit down, gentlemen.

He goes to the left window, leans against the window sill and lights a cigarette in his usual manner.

CAMP CHOIR (V.O.)  
(subdued through the windows)  
You have to die! You have to go!

DR. SCHOLZ takes off his gloves and cap, unbuttons his coat and sits at the desk.

CAMP CHOIR (V.O.)  
(subdued)  
Flanders in hiding!

EGER and FRITZE take the chairs on the right side of the coal oven, with the portrait of Hitler above it.

CAMP CHOIR (V.O.)  
(subdued)  
In Flanders Death comes riding!

REYNHARDT takes the chair next to the windows in order to separate himself as much as possible from his colleagues in uniform. He's taking off his hat and putting his glasses into his outer breast pocket.

CAMP CHOIR (V.O.)  
(dying away)  
In Flanders Death comes riding!

SCHOLZ stands up, under the remote noise of the camp choir's decampment over the gravel in the yard:

SCHOLZ  
To business, gentlemen.

Walking around the desk:

SCHOLZ  
This is a matter very close to our leader's heart. Mercy killing. In technical terms, euthanasia.

Leaning back against the desk:

SCHOLZ  
The project's code name is "Catalysis". An apt description from the realm of chemistry: A process which takes place in nature anyway will only be intensified by us and thereby accelerated. We are servants; our task is to ensure the development of a race which shall give birth to the future. And this race must be cultivated and maintained like a field. We are gardeners, and our task is initially just weed-killing.

SCHOLZ straightens himself, reaches into his trouser pocket and produces a blue silk handkerchief:

SCHOLZ  
We have to eradicate poor genetic material. Nature itself is working in this direction. We shall only be of assistance.

HE WIPES THE CORNERS OF HIS EYES

with his blue handkerchief in his right hand, which is emblazoned with the SS "wedding band":

*THE RING OF HONOR*

*WITH SKULL & CROSSBONES*

Silence:

SCHOLZ SCRUTINIZES SMILING HIS AUDIENCE

REYNHARDT, motionless, stares at the floor.

EGER clears his throat -

EGER (CLOSE UP)

May I ask which categories will be primarily affected by the action?

Re-pocketing his handkerchief:

SCHOLZ (MEDIUM)

Yes, my friend, you may ask that.

Leaning back against the desk:

SCHOLZ

The action affects every worthless existence - in particular, imbeciles, schizophrenics - in general all mentally handicapped persons. Furthermore, the misshapen, the cripples, the terminal cases and, unfortunately, groups of invalid veterans. Jews, gypsies, communists and homosexuals, thank God, already have their own program.

Polite chuckles by FRITZE and EGER.

FRITZE running his fingers through his blonde hair:

FRITZE (CLOSE UP)

And the technical side? I mean the mode of death...are there any guidelines?

SCHOLZ (MEDIUM)

I am glad you brought that up, Dr. Fritze.

Silence:

SCHOLZ IS SCRUTINIZING -

THE MOTIONLESS REYNHARDT -

Suddenly brutally loud:

SCHOLZ (CLOSE UP)

Gassing! Shooting! Injections! I don't give a shit!

(gently again)

10 CONTINUED:

SCHOLZ (CLOSE UP) (CONT'D)  
Only of course after the material has  
been exploited for research and  
transplantation.

He starts pacing:

SCHOLZ (MEDIUM)  
The establishments will fulfill a triple  
role: first of all, they are liquidation  
institutions, secondly research  
facilities and, last but not least,  
educational departments.

He stops walking:

SCHOLZ (CLOSE)  
(very mildly)  
In a kind of an alternative military  
service, very young people will be given  
a moral stability, to an extent we can't  
even imagine today. It's an extremely far-  
sighted plan.

Passing in front of DR. EGER:

SCHOLZ (OSS)  
Now that Dr. Eger has taken on the  
leadership of all surgical experiments...

Passing in front of DR. FRITZE:

SCHOLZ (OSS)  
... I will entrust the administration to  
you, Dr. Fritze...

Passing in front of REYNHARDT, who even now doesn't look  
up:

SCHOLZ (OSS)  
...and you, Dr. Reynhardt, will be so  
kind as to take care of the most  
difficult question: the methodology.

REYNHARDT stands up, turns on the radio.

THE MAGIC EYE LIGHTS UP

MOZART SYMPHONY NO. 40 (IN G MINOR KV 550)

REYNHARDT turns down the radio a bit and steps in front  
of the right window as if to look out.

10 CONTINUED:

HIS FAINT REFLECTION ON THE WHITEWASHED PANE

which has been darkened from outside by its closed shutters.

SLOW DISSOLVE:

MOZART SYMPHONY CONT'D

11 INT. WINDOW PANE - SURREAL 11

A TINY RUBY RED EYE

appears on the whitewashed windowpane -

growing slowly into a

TERRIFYING DIMENSION

JUMP CUT:

MOZART SYMPHONY CONT'D

12 INT. DISSECTING TABLE - SURREAL 12

SCREEN FILLING:

A LITTLE WHITE RAT

CRUCIFIED ON ITS BACK -

SPREAD-EAGLED ON A DISSECTING TABLE

It's impossible to tell if it's lying down or hanging.

It whimpers; its tiny body trembles.

SLOW DISSOLVE:

MOZART SYMPHONY CONT'D

13 INT. OFFICE HEIDEBRAND - NIGHT 13

HEIDEBRAND'S EYES ARE SCRUTINIZING REYNHARDT

HEIDEBRAND leaves his position at the left window, takes a bottle of French Cognac and five balloon glasses out of his desk.

SCHOLZ, in turn, walks to the left window.

Oppressive silence as

13 CONTINUED:

THE COGNAC FLOWS INTO THE GLASSES

SCHOLZ (O.S.)  
Are you worried, Doctor Reynhardt?

THE POURING IS INTERRUPTED -

HEIDEBRAND IS EAGERLY AWAITING REYNHARDT'S REACTION -

REYNHARDT SLOWLY TURNS AROUND -

clearing his throat and blinking slightly:

REYNHARDT (CLOSE)  
(in a low voice)  
If these things...  
(clears his throat again)  
If these things are not treated with  
discretion, they'll cause rumors and  
panic.

SCHOLZ SIGHS WITH RELIEF -

HEIDEBRAND LOWERS HIS HEAD -

AGAIN COGNAC FLOWS INTO THE GLASSES

SCHOLZ (O.S.)  
Don't you worry, Doctor Reynhardt. I'll  
ensure discretion.

SCHOLZ pointing both of his thumbs at his own chest:

SCHOLZ (MEDIUM)  
(loud)  
It's me, and only me, who takes full  
human, medical, legal and political  
responsibility. Me! All by myself! Me!  
Me! And no one else! Me!

He steps to the desk - raising a glass:

SCHOLZ  
This is the hour of birth. The birth of a  
new mankind! We are the first mature  
creatures Nature has brought forth.  
Finally, Man is boss in his own home.

The others join in, raising their glasses in silence.

ONLY THE MOZART SYMPHONY IS TO BE HEARD

They drink.

REYNHARDT goes back to the radio.

13 CONTINUED:

SCHOLZ follows him to the radio - turning it up a little bit.

EGER (O.S.)  
(loudly)  
Aaahhh!

JUMP CUT:

EGER (CLOSE UP)  
Magnificent old Cognac!

JUMP CUT:

FULL SHOT:

THE IMPOSING RADIO WITH ITS MAHOGANY BODY  
ITS LUMINOUS SCALE AND IT'S "MAGIC EYE"

SCHOLZ (O.S.)  
God, how pure, how serious and clear that  
is.

JUMP CUT:

EGER DRINKS AGAIN:

EGER (CLOSE UP)  
(even louder)  
Aaahhh! Magnificent!

JUMP CUT:

FULL SHOT:

ONLY THE LUMINOUS SCALE OF THE RADIO:

The names of the European capitals are highlighted. The  
thin glow-stick is 'dividing'

//

B E R // L I N

//

SCHOLZ (O.S.)  
What are your feelings, Doctor Reynhardt?

REYNHARDT (O.S.)  
I believe that emotions must be strictly  
limited to our private lives.

SCHOLZ (CLOSE)

Excellent! An extremely important consideration...

He drinks in one shot.

SCHOLZ (CLOSE)

...scientifically, as well as politically.

He goes back to the desk to get his glass refilled by HEIDEBRAND.

EGER jealous of the attention Reynhardt is receiving:

EGER

If the conference is over, General, Dr. Fritze and I have had a very busy day, and tomorrow will be another one.

SCHOLZ

(looking at his watch)

Jesus! Go to bed gentlemen! You need your sleep!

EGER

Thank you, General.

EGER is irritated; this is not what he wanted to hear. He drinks the rest of his glass and hesitantly puts it down.

SCHOLZ, experienced enough to read Eger's expectations:

SCHOLZ

Your work is invaluable, Dr. Eger. How are things going?

EGER

For the first time, we've managed to transplant healthy limbs from inmates to wounded soldiers.

SCHOLZ

Priceless! I would love to attend an operation. When does the next one take place?

EGER

Tomorrow morning at six.

SCHOLZ

A transplantation?

EGER

Yes, Sir.

13 CONTINUED:

SCHOLZ  
I'll be there. Good night, and sleep  
well!

EGER  
(satisfied)  
Thank you, General. - Good night.

FRITZE clicks his heels and both men leave the office.

SCHOLZ turns off the radio:

THE MUSIC BREAKS OFF

REMOTE WHISTLES AND BARKING

SCHOLZ  
(looking again at his watch)  
Join me going into town?, Dr. Reynhardt?

CUT TO:

WHISTLES AND BARKING CONT'D

14 EXT. PARADE GROUND / ADMINISTRATION BUILDING - NIGHT 14

DR. EGER and DR. FRITZE emerge from the administration  
building, silently descending the flight of stairs.

In the distance frantic whistling, intermingled with the  
fierce barking of dogs.

The two men are crossing the dark, graveled yard:

EGER  
I wonder what to expect of the new  
commander. Hopefully he'll spare us  
selection-duty at the incoming freight  
trains. I hate these stinking cattle  
wagons, the whining, the pleading, the  
barking and the hysterical whistling...

Pause: Only their crunching steps on gravel, the whistles  
and the barking in the distance - now and then  
interspersed by pistol shots and screams.

FRITZE  
I think Heidebrand's OK. - But Dr. Scholz  
is downright impressive. That's going to  
be extremely interesting!

Their backs are swallowed by the darkness.

FRITZE (O.S.)  
Extremely!

14 CONTINUED:

THEIR STEPS ON GRAVEL...

DISSOLVE:

15 EXT. GATEWAY - NIGHT

15

The MERCEDES SEDAN of Dr. Scholz slides over the gravel and through the gate: a fortress of barbed wire, machine guns and searchlights.

THE GUARDS SALUTE.

CUT TO:

16 I/E SEDAN SCHOLZ - NIGHT

16

DR. SCHOLZ heavily leaning back into the leather upholstery:

SCHOLZ

I can't tell you how glad I am about our cooperation, Doctor Reynhardt.

Pause.

REYNHARDT

We should strictly separate euthanasia facilities from camp activities and only share the crematories. This means that we need to expand.

SCHOLZ

You'll receive all available funding.

REYNHARDT

We'll operate with injections. That's more humane.

Raising his gloved index finger:

SCHOLZ

Most of all, it's far more medical. Completely agreed!

Silence: Only the noise of the engine and the wheels.

SCHOLZ

How's your family? Is your son doing better with his polio?

REYNHARDT

Thanks. He's improved a lot. Only his emotional constitution is a little bit too sensitive. But that will harden in time.

SCHOLZ

Is he just like his father?

Running his hand through his hair:

REYNHARDT

Yes, he takes after me. When I was a student, the vivisection of rats regularly made me sick.

DR. SCHOLZ laughs.

Pause.

REYNHARDT

And how is your family, Doctor Scholz?

SCHOLZ

(grinning, embarrassed)

It has expanded. Two weeks ago we had our second son. My wife is much younger.

REYNHARDT

Congratulations. Mother and child are well?

SCHOLZ

Yes, they're well, very well indeed! He's a big, strong guy. He has a voice like a trumpet!

DR. SCHOLZ laughs.

DISSOLVE:

UNDER THE LAUGHTER OF DR. SCHOLZ:

All the drapes are open. All the blinds are rolled up. All the windows are opened wide. Wind in the curtains. Moonlight in the room.

GERDA in her white nightgown, a balloon glass of Cognac in her hand, restlessly walks up and down.

SOUNDS OF THE APPROACHING MERCEDES-SEDAN

It stops, with running engine.

GERDA puts her glass down, rushes to the windows and looks out.

CUT TO:

18

EXT. STREET AT THE REYNHARDT HOUSE - NIGHT

18

The SEDAN SCHOLZ - its headlights casting through their masks pale light-fans onto the asphalt. The car stands opposite the house, on the other side of the street (in right to left direction) under a street lamp which has been turned off.

The arrogant DRIVER, Staff Sergeant SS (no swastika) gets ostentatiously slowly out of the car and, looking in another direction, opens the rear door on his side - then he starts pacing impatiently:

REYNHARDT gets out turning around:

REYNHARDT  
(into the car)  
Good night!

The DRIVER waits until REYNHARDT is gone, then slams the door shut.

JUMP CUT:

19

INT. THE REYNHARDT HOUSE / HALL - NIGHT

19

GERDA tears open the front door.

REYNHARDT, the keys in his hand, stands before her.

GERDA  
(falling round his neck)  
Thank God!

REYNHARDT  
What is it?

GERDA  
I've been so worried.

REYNHARDT  
But why, my heart?

GERDA  
I don't know. Just a gut feeling. A terrible fear of death.

She takes his hand, pulling him into the house:

GERDA  
Come!

She pushes the door shut.

JUMP CUT:

20            INT. THE REYNHARDT HOUSE / MUSIC ROOM - NIGHT            20

The door flies open:

GERDA is pulling REYNHARDT into the music room. She pushes the door shut. She hurries to her glass, fills it up, hands it over to REYNHARDT:

GERDA  
(shaky)  
Give me a cigarette!

CUT TO:

21            INT. THE REYNHARDT HOUSE / BEDROOM KLAUS - NIGHT            21

A GLOWING BLUE LIGHT BULB

Far away gurgling screams.

KLAUS in his bed like he is laid out.

HE OPENS HIS EYES AND LISTENS

DISSOLVE:

SCREAMS CONT'D

22            INT. THE REYNHARDT HOUSE/HALL/CORRIDOR/MUSIC ROOM - NIGHT 22

KLAUS in a white nightgown, barefooted, comes down the stairs into the hall.

The gurgling screams are coming from the music room. He quietly walks through the corridor and opens the door very carefully until it's only slightly ajar:

On the large black and red carpet of the music room, GERDA facing the door, is kneeling on all fours. Her nightgown is pushed up. She rams her buttocks against the motionless naked body of REYNHARDT who is kneeling behind her, his hands clasped at the back of his head. It is GERDA who is screaming.

FADE TO BLACK.

WHISTLING OF A TUNE OUT OF THE MOZART SONATA

FADE IN:

REYNHARDT, wearing an open white coat over his grey three-piece suit, strides along the corridor, accompanied by ROBERT and MAX. He whistles a passage out of the Mozart Sonata Klaus uses to practice. Cold, harsh daylight through the whitewashed windows.

REYNHARDT inspecting the freshly stenciled inscriptions on the doors:

*ANTHRAX / SCARLET FEVER / TETANUS*

*CHOLERA / SMALLPOX / EPIDEMIC TIFUSS*

REYNHARDT stops:

REYNHARDT

Robert! Typhus is spelled: Tango, Yankee, Papa, Hotel, Uniform and with only one Sierra.

ROBERT

I apologize, Dr. Reynhardt. Our painters are simply too dumb. This will be changed immediately.

REYNHARDT

The doors are well-padded?

MAX

Yes, Sir, Dr. Reynhardt!

He opens a door on the front side of the hall marked...

*/ CHILDBED FEVER /*

...and shows REYNHARDT the heavy padding on the double doors.

MAX

Our upholsterers are really good!

REYNHARDT opens the second door. Standing in the bright white light is a row of pristine, empty white beds.

REYNHARDT

(going in)  
Double windows! Whitewashed!

ROBERT

(following)  
Yes, Sir!

MAX is last to go in closing the doors behind them.

MATCH CUT TO:

24      INT. THE REYNHARDT HOUSE / HALL - NOON

24

GERDA opens the front door:

HEIDEBRAND, in uniform, is standing there, backlit from the bright light outside:

HEIDEBRAND

I just wanted to drop by, since I had to be in town anyway. I wanted to give you notice that you don't have to worry tonight.

GERDA

(stepping aside)

To worry tonight?

HEIDEBRAND

(coming in)

Yes. You mustn't worry when Heinrich is be called for tonight.

GERDA speechless, closes the door behind him.

HEIDEBRAND uninvited walks straight ahead to the music room.

CUT TO:

25      INT. THE REYNHARDT HOUSE / CORRIDOR - NOON

25

GERDA is following HEIDEBRAND through the corridor:

HEIDEBRAND

You mustn't think that he will be shot or imprisoned or God-knows-what. No harm will be done. No reason to panic.

Opening the music room door, letting GERDA in:

HEIDEBRAND

I thought I could spare you some fear and anxiety if I told you this in advance.

CUT TO:

26      INT. THE REYNHARDT HOUSE / MUSIC ROOM - NOON

26

GERDA, enters followed by HEIDEBRAND:

HEIDEBRAND

Nowadays it happens that people suddenly disappear.

He shuts the door - turning around to lean against it. -

GERDA stops in the middle of the room, her back to Heidebrand. A ray of cold white light shoots through the cracks between the drawn drapes.

HEIDEBRAND (O.S.)

But it's only about purely factual questions.

GERDA

(turning around)

What are those "factual" questions?

HEIDEBRAND

They are of scientific and political nature.

GERDA

Of political nature!?

HEIDEBRAND

Yes political as well.

GERDA

Now I understand!

HEIDEBRAND

Excuse me?

GERDA

(stepping up to him)

Now I know who you are!

(standing close to him)

You want to drag Heinrich into your filth! Everything else is comedy!

HEIDEBRAND stepping around her:

HEIDEBRAND

I never made a secret of who I am!

Sitting down on the piano bench:

HEIDEBRAND

I told you that I'm power-hungry and greedy. That misfortune of others is my happiness.

(opening the keyboard)

That I feast, gulp and plunder.

HIS LEFT GLOVED HAND

MOVES OVER THE KEYBOARD FROM DESCANT TO BASS

HEIDEBRAND

Is that comedy?

GERDA

(softly)

No, that's true. You've been brutally honest - as you always were, Paul.

HEIDEBRAND

But if I tell you now not to worry, that we won't do him any harm, then it's suddenly comedy or what?

GERDA

(coming to the piano)

You've been away for so long, Paul. You come back as camp commander. I don't know what to believe.

HEIDEBRAND'S GLOVED RIGHT INDEX FINGER

PLAYS IN A CHILD'S MANNER THE "FLEMISH DANCE OF DEATH"

HEIDEBRAND (O.S.)

You should believe what I've told you: That the "color red" sticks to the underwear! - That I'm killing Jews and Communists with gas.

GERDA

(whispers)

Paul!

HEIDEBRAND

That I'm eating children at night.

She smiles.

HEIDEBRAND

That I'm killing Gypsies with chlorine.

GERDA

Do me a favor and stop it, Paul!

HEIDEBRAND stops playing.

HEIDEBRAND

(closing his eyes)

That I was bored and therefore tracked down my old friend Dr. Heinrich Reynhardt as to be the subject of an experiment...

GERDA

Shut up!

HEIDEBRAND

To stain the innocent white soul and the spotless white coat of my old friend with blood.

GERDA  
(pale with rage)  
This is enough!

HEIDEBRAND  
(closing the keyboard)  
Yes. This is the end.  
(getting up)  
Duty calls.  
(on his way to the door)  
Coal-black duty.

He turns around:

HEIDEBRAND  
(gently)  
Don't be afraid, Gerda, I'm not going to  
soil his white coat with reddish-black  
paw prints. Good bye!

He leaves the room.

SHRILL TELEPHONE-RINGING

FADE TO BLACK.

SHRILL TELEPHONE-RINGING

FADE IN:

THE PHOSPHORESCENT BUTTON OF REYNHARDT'S BEDSIDE LAMP

SHRILL TELEPHONE-RINGING

HIS LEFT HAND PRESSES THE BUTTON

LIGHT FALLS ONTO THE BLACK TELEPHONE

AND HIS CIGARETTE CASE

SHRILL TELEPHONE-RINGING

HIS RIGHT HAND WITH THE WEDDING BAND TAKES THE RECEIVER -

GERDA'S WORRIED FACE

She listens in on Reynhardt's phone call:

REYNHARDT (O.S.)  
Hello! - Yes it's me. - What, now?. -  
Yes, but it's already after midnight. -  
Aha! - Oh, I see! - Already? - All  
right...

He hangs up, gets out of bed, turns on the main lights.

REYNHARDT

(dressing in haste)

I've got to go, the car is on its way.  
God, these endless conferences, now they  
even have them at night! These people  
never stop.

GERDA

(also getting up)

What is it?

REYNHARDT

Dr. Scholz wants to talk about the mass  
production of new antipyretics. At five  
in the morning, he's going back to  
Berlin.

CAR HORN

Energetically and demanding "Flag up!" - "Flag up!" -

REYNHARDT

There it is!.

(he kisses her)

Take care.

GERDA

Remember, anything you do is worth it  
because it'll help others.

REYNHARDT

(on his way to the door)

Hopefully so.

GERDA

Your cigarettes!

She rushes to his bedside, fetches the case, breathing on  
it on her way back, in order to polish it with her  
nightgown, then handing it over to REYNHARDT at the door.

REYNHARDT

Thank you my heart. -

(again a long kiss)

I am lost without you.

He leaves.

CUT TO BLACK.

28 CONTINUED:

A BLACK ROLLER BLIND RATTLING SHOOTS UP  
GERDA looks down at the street.

CUT TO:

29 I/E. THE REYNHARDT HOUSE / BEDROOM / WINDOW - NIGHT 29

SEEN FROM ABOVE THROUGH THE WINDOW PANES:

The big black SEDAN of DR. SCHOLZ standing in left to right direction before the front yard of the house. The right rear door is wide open.

REYNHARDT in his light raincoat comes through the front yard to the car, bends down to briefly address the driver and gets into the car.

There is no sound to be heard when the car begins to drive off, even while REYNHARDT is still closing the door.

CUT TO:

30 INT. THE REYNHARDT HOUSE / BEDROOM / WINDOW - NIGHT 30

GERDA remains at the window looking down at the empty street.

FADE IN:

As from a far distance:

CHURCH CHOIR (V.O.)  
(very remote)  
I will here by thee stand now;  
Oh put me not to scorn.  
From thee will I go never,  
While thee thy heart does break.

GERDA raises her head:

CUT TO:

ARCHIVE FOOTAGE

31 EXT. MOON AT NIGHT SKY 31

In the opposite direction of the disappeared car.

A SWARM OF WILD GEESE

Moves right to left -

31 CONTINUED:

silently through the pale disc of the moon -

CHURCH CHOIR (V.O.)  
(very low)  
When thy heart does grow pallid,  
Within death's final stroke,  
E'en then will I enfold thee,  
Within my arms and lap.

WHIRRING NOISE OF TIRES ON ASPHALT

CUT TO:

32 I/E SEDAN SCHOLZ - NIGHT

32

REYNHARDT, with closed eyes, in the rear of the car.

He opens his eyes wide, pulls out the heavy silver  
cigarette-case, takes a cigarette, tapping it on the  
case. -

When blowing out the match he discovers his hand is  
trembling. He closes his eyes again.

UNDER SLOW DISSOLVE:

The buzzing noise of the tires on asphalt is growing  
stronger, blending into the whimper of the little  
crucified rat.

SLOW MOTION

RAT WHIMPER CONT'D

33 INT. DISSECTING TABLE - SURREAL

33

THE LITTLE WHITE RAT

SPREAD-EAGLED CRUCIFIED UPSIDE DOWN

It's impossible to tell if it's lying or hanging. Its  
entire body trembles as it whimpers in pain and fear. -

The sonorous voice of a professor:

PROFESSOR'S VOICE  
(slight reverb)  
You refuse to dissect a rat, Mr.  
Reynhardt? Then I'm very pessimistic  
about your graduation.

A small trembling hand in a rubber glove holding a  
scalpel.

33 CONTINUED:

A fleshy, very hairy second hand, without a glove, grabs the trembling hand and forces it to conduct a brutal, senseless cut through the whole body of the animal, from anus to throat and even through the head, splitting the little creature - alive into two halves.

PROFESSOR'S VOICE  
(slight reverb)  
So, now you have lost your innocence,  
sissy!

SLOW DISSOLVE:

34 I/E MERCEDES SCHOLZ / CAMP GATE - NIGHT

34

THE CAMP GATE

Seen over the driver's shoulder through the windshield of the SEDAN as it slows down:

The heavy gate opens cumbersome and the car slowly glides into the camp - passing machine guns and searchlights.

The GUARDS salute -

The car disappears into the total darkness -

FADE IN:

35 INT. OFFICE HEIDEBRAND - NIGHT

35

HEIDEBRAND'S GRINNING FACE

under the naked light bulb hanging above his desk:

HEIDEBRAND  
Welcome!

He sits on the desk, draining a sip of Cognac and raising the empty balloon glass.

REYNHARDT stands, with blinking eyes, in the darkness of the corridor behind the open door-frame:

REYNHARDT  
May I ask what you are laughing about?

HEIDEBRAND examines his glass against the light bulb:

HEIDEBRAND  
You're looking at me as if I'm already  
under your microscope.

He pushes the metal lamp shade, making it sway back and forth.

REYNHARDT while entering the "oscillating" room:

REYNHARDT  
The others are not here yet?

HEIDEBRAND  
There are no others.

Swinging his legs:

HEIDEBRAND  
Only the two of us.

REYNHARDT  
(staring at him)  
Does that mean you summoned me for this meeting?

HEIDEBRAND  
That means I summoned you for this meeting. But I did receive an appropriate command from Dr. Scholz beforehand.

REYNHARDT pulls his silver case and lights a cigarette.

HEIDEBRAND (O.S.)  
You can well imagine that I would never willingly rob an old friend of a night's sleep! You slept a little bit in the car?

REYNHARDT  
(suddenly angry)  
Yes, Sir, I slept a little bit in the car!

Throwing his match carelessly on the floor:

REYNHARDT  
You yourself probably don't need any sleep.

HEIDEBRAND giving the lamp shade another push:

HEIDEBRAND  
To tell you the truth, I'm quite alert.

Sliding off the desk and closing the door:

HEIDEBRAND  
Just the thought of sleep causes me physical pain.

He crouches in front of the desk compartment and begins searching for something. He pulls out and tosses onto the floor books, papers, a naturist magazine featuring a cover photo of naked women doing gymnastics etc.:

HEIDEBRAND

Relax. Close your eyes. Lose  
consciousness. Take one step back...

Silence: He considers a small figure he has found -

A LITTLE RAG DOLL

with a faded head made of bread.

HEIDEBRAND (O.S.)

I'll tell you something, Heinrich. Every  
time sleep approaches, I'm terrified.

With surprising tenderness -

HIS HAND PUTS THE DOLL DOWN ONTO THE PILE

He continues searching:

HEIDEBRAND

For me, dozing off is like being broken  
on the wheel. As if I'm going to be  
dismembered.

Finally he discovers a pair of handcuffs.

HEIDEBRAND

(standing up)

Damn!

He slams the desk-compartment shut with his riding boot.

HEIDEBRAND

I thought there would have been another  
glass!

He throws the handcuffs onto the desk.

HEIDEBRAND

We need to drink from the same glass,  
Heinrich. As it used to be.

REYNHARDT, while taking off his raincoat and throwing it  
on the right chair beside the coal oven:

REYNHARDT

If you do have something concrete to tell  
me, please make it brief. I do need my  
sleep.

Taking off his hat and throwing it onto his raincoat:

REYNHARDT

And if it concerns your state of mind,  
you already know that I'm not a  
psychiatrist.

HEIDEBRAND

(quietly)  
It's not about my state of mind.  
(pouring Cognac)  
That is exactly how it should be.  
(bringing it to Reynhardt)  
It's about your state of mind.

REYNHARDT takes the glass, drains it in one gulp, and returns it to HEIDEBRAND.

While going to his desk and helping himself with his back turned to REYNHARDT:

HEIDEBRAND

You may be aware that we sell the ashes from our crematories as fertilizer to the local farmers. Recently their complaints have been increasing.

He drinks and then turns around:

HEIDEBRAND

The farmers do not like finding teeth and bones in their honestly-acquired fertilizer.

REYNHARDT

(turning away)  
Why are you telling me something like that? It's disgusting.

Sitting down next to the 'bundle of clothes' formed by his coat and hat:

REYNHARDT

I've just come from home!

HEIDEBRAND

What effect do you think this will have?

REYNHARDT

Of course there will be whisper and rumor - whisper and rumor - rumors will come up...

HEIDEBRAND

So it is. And these rumors create a certain anxiety. A paralysis.  
(stepping behind his desk)  
Can you imagine a reason for the deficient processing?

REYNHARDT

Nothing else than negligence, incompetence and unforgivable stupidity!

HEIDEBRAND

Nothing else?

(sitting down)

Couldn't it be intentional? We have positive propaganda and negative propaganda, Heinrich. Both have to be cultivated.

REYNHARDT

I'll tell you quite frankly, Paul, how it works with me. I am a physician.

(getting up)

I spit on politics! I spit on the war! I spit on corpses, fertilizers and uniforms! The only interest I really have is in medicine!

He starts to walk back and forth:

REYNHARDT

I am a researcher and now we are able to break new ground. We never could freely experiment! Already in medieval times we were forced to open graves secretly. This here is an unique chance for mankind that will never return. Never! It would be a crime not to use it.

(stops walking)

The inmates are being gassed anyway!

He points his index finger at Heidebrand:

REYNHARDT

But this is what you will have to answer for! You and your people! Alone! You alone!

He goes to the desk - bending over it:

REYNHARDT

And therefore I don't give a damn what you're doing with the remains of the bodies. I couldn't care less.

(pushes himself off the desk)

There you are!

(turning away)

You have no right to bother me at night like this.

Suddenly he sobs.

HEIDEBRAND rising and filling up the glass:

HEIDEBRAND

We need your help, Heinrich. It would provoke a huge psychological effect if people caught wind of your tests and the euthanasia program. This would of course, be strictly confidential.

Walking around REYNHARDT and handing him the glass:

HEIDEBRAND

Certain circles in the Army could do with some information: "Watch out! See what happens to rebels? Be careful or science will come for you!" A man with your prestige would be tremendously suitable for this.

REYNHARDT

(taking the glass)

Under no circumstances will I be drawn into politics. You have to cope with that by yourself. Count me out.

(he drinks)

I'm not going in this direction.

(returning the glass)

I have my decency to protect.

HEIDEBRAND

You only need to inform one of your colleagues in the Army, show him some documents and photographs. With your reputation, things will take care of themselves. You can pretend to be scandalized by the experiments.

REYNHARDT, while turning around and slumping into his chair:

REYNHARDT

I can't. If I'm doing the slightest thing beyond purely medical tasks, then I'm into politics - then I'm totally lost. I have a family, Paul. I am a father. I'm responsible for them.

HEIDEBRAND

(stepping in front of him)

Did the father fill his family in about his work as a scientist?

REYNHARDT

Gerda wouldn't understand it; she would impose different standards.

HEIDEBRAND sits down next to him:

HEIDEBRAND

You should tell her yourself before others do.

REYNHARDT

Who?

HEIDEBRAND

Dr. Scholz could make sure that Gerda is fully informed. In detail!

REYNHARDT

But Dr. Scholz himself took over sole responsibility for the work!

HEIDEBRAND

Sure. Yet the question remains if Gerda will understand that.

REYNHARDT

(standing up again)

But this is inhuman!

(walking back and forth)

She wouldn't understand that this here is a different world, another planet, with values other than hers. She will not understand, Paul!

He steps close before Heidebrand:

REYNHARDT

(sobbing)

She can't!

HEIDEBRAND gets up. While stepping around him and going back behind his desk:

HEIDEBRAND

Did you tell your ailing son about the euthanasia program?

REYNHARDT

(turning around)

Are you crazy? Stop it!

HEIDEBRAND

(pouring Cognac)

It would be bad if he learned about it through others. Rumors in school for example. You should do it yourself.

REYNHARDT loosens his tie with a violent motion and tugs on his collar.

THE COLLAR BUTTON JUMPS IN SLOW MOTION

WITH A SMALL SHARP BANG ONTO THE FLOOR

ROTATING IN EVER-NARROWING SPIRALS  
WHILE GROWING EXTREMELY LARGE  
TO THE SIZE OF A CARTWHEEL

REYNHARDT (O.S.)  
That would kill him. He will  
misunderstand everything. My position, my  
work. Everything, everything!

Silence:

THE GIGANTIC BUTTON TUMBLES OVER -  
AND REMAINS ON THE FLOOR -  
SHRINKING INTO ITS ACTUAL SIZE -  
REYNHARDT steps up to the desk:

REYNHARDT  
Just think how he clings to me! Just  
think what I mean to him!

HEIDEBRAND  
That doesn't matter to Dr. Scholz.

REYNHARDT  
How does it benefit Dr. Scholz to destroy  
my family?

Holding out the glass for Reynhardt:

HEIDEBRAND  
He's only asking you for a favor.

REYNHARDT  
And that is?

HEIDEBRAND  
That you pass, in a tactful manner, some  
confidential information to certain  
doctors in the Army.

REYNHARDT  
That's blackmail!

HEIDEBRAND  
You can choose.

REYNHARDT  
Between two impossible things.

HEIDEBRAND  
Between two possibilities.

REYNHARDT

And you prostitute yourself for this.

Pause: He turns away, goes to his coat, takes his hat - standing hesitantly with his back to HEIDEBRAND.

HEIDEBRAND

There is a third way, Heinrich.

Pause: He sets the full glass down.

HEIDEBRAND

There's one way out!

REYNHARDT

(motionless)

What would that be?

HEIDEBRAND moving close to REYNHARDT:

HEIDEBRAND

Look into my eyes, Heinrich Reynhardt, I'm in deadly earnest...

REYNHARDT slowly turns around:

HEIDEBRAND

You and your family leave the country.

REYNHARDT

That's not manageable.

HEIDEBRAND

It is manageable! I'll bring you across the border. The journey lasts one night. Then you're in safety as a free man.

REYNHARDT

And what's awaiting us there?

HEIDEBRAND

It's unimportant in your situation.

REYNHARDT

For me it is important!

HEIDEBRAND

You can save your family from damnation. You can start a new life!

Pause.

HEIDEBRAND

Think of Gerda!

Pause: HEIDEBRAND grabs Reynhardt's head with both hands.

HEIDEBRAND

Heinrich!

He embraces REYNHARDT. -

REYNHARDT frees himself from the hug.

REYNHARDT

(coldly)

I've made up my mind.

(putting on his hat)

I can't abandon my research.

(putting on his coat)

I know a staff surgeon in the Army.

Pretending outrage I'll give him

documents and photos in secret trust. I'm

convinced he'll convey the information.

But I'm doing it just this once!

HEIDEBRAND

(staring at him)

Oh... yes... Is that so? - Dr. Scholz

will be delighted...

REYNHARDT, bending down to pick up his collar button:

REYNHARDT

And then I may probably assume that my  
family will stay untouched!

HEIDEBRAND

Don't you worry. Your stained doctor's  
coat will be washed by the camp laundry  
as usual.

He closes his eyes, suddenly shaking with laughter:

REYNHARDT

What is it?

HEIDEBRAND laughs.

REYNHARDT

What's going on?

HEIDEBRAND laughs.

REYNHARDT

What the hell...

HEIDEBRAND

(wiping his eyes)

I'm sorry. All of a sudden, I thought I  
heard a rooster crow.

(going to the door)

I'll get you a car.

35 CONTINUED:

He leaves the room. The door slams shut.

END OF EPISODE 2