



THE ZONE OF INTEREST

by

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Based on the novel by Martin Amis

JWfilms  
Extreme Emotions

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1	BLACK	1	*
	<i>THERMAL NIGHT VISION:</i>		*
	A musical overture begins. Inviting, descending.		*
	TITLE: <b>The Zone of Interest.</b> White letters.		*
	Gradually, the white letters fade as they cool, leaving us in blackness again as the music plays in descending patterns, for several minutes.		*
	The sound of birdsong emerges through the music, at first faintly. Cicadas too.		*
	The natural sounds punctuate the music more clearly, and then suddenly the black cuts sharply to...		*
2	EXT. COUNTRYSIDE, LAKESIDE - DAY	2	
	...a family picnicking in a sloping meadow by the sparkling shore of a lake. Bright sunlight.		*
	Sat on a picnic blanket under a tree, is HEDWIG, (early 40's), unassuming, wearing a swimming costume.		*
	She's feeding tiny slices of apple to their ten-month-old baby, ANNAGRET.		
	Her TWO DAUGHTERS, HEIDERAUD (11) and INGE-BRIGIT (9), are playing and searching for wild strawberries in the long grass.		
	ELFRYDA, (47), the German nanny, is lying in the shallows. HANS (6), is paddling nearby.		
	CLAUS (14), and SHWARZER (30s), are playing together along the beach.		
	Beyond them, RUDOLF, (early 40's), black short back and sides hair, black trunks, stands on the promontory looking out at the lake.		*
	Claus and Shwarzer join him and the three of them wade out into deeper water, up to their waists, slapping the water at each other with their arms.		
	Then they push out into the shimmering lake.		*
	Their three heads bobbing in the water.		*

- 3 EXT. SILVER BIRCH WOODLAND - DAY, LATER 3 \*
- The Höss family, dressed now, amble up the meadow and into a glade of birch trees. Midges and butterflies dart and glint in the sun. \*
- The boys share the weight of the hamper. Hedwig in her straw hat walks playfully with the girls behind. \*
- Rudolf, dressed now, walks at the front, cradling baby Annagret. \*
- 4 EXT. COUNTRY ROAD - SHORT WHILE LATER 4 \*
- Two 1940's cars wind their way along a forest road. \*
- They turn onto a country road.
- 5 EXT. HÖSS' CAR, COUNTRY ROAD - DUSK TO NIGHT 5 \*
- HEADLIGHTS POV: \*
- The glare from his headlights illuminates a rushing, black ribbon of road, and tall pine trees towering on either side, as dusk turns to night.
- The sound of the children play-singing and giggling in the back seat of the car. \*
- 6 EXT. LOOKING AT HÖSS VILLA - NIGHT, LATER 6 \*
- The back of a two-story family house. Upstairs and downstairs rooms are lit by lights inside. Homely. \*
- Rudolf is visible through the window in a downstairs room. He turns off its light, and walks through its door. \*
- The lit windows go dark one by one as Rudolf moves from downstairs to upstairs turning off the lights. \*
- 7 INT. MASTER BEDROOM, HÖSS VILLA - NIGHT 7 \*
- Rudolf and Hedwig lie in parallel but separate beds. Hedwig turns off her bedside lamp, lays her head on her pillow, and looks at her husband. \*
- Rudolf lies on his back in his bed, hands folded on his chest, with an air of quiet contentment. \*

8 INT. HALL, STAIRWELL HÖSS VILLA - DAY, NEXT MORNING 8 \*

Empty hall with the back of a staircase leading down to it. \*

At the top of the bannister a hand is supporting someone climbing tentatively down, as we hear off-screen the sound of three pairs of feet doing the same. \*

RUDOLF'S VOICE (O.S.) \*

You'd better not throw a bucket of water over me or something. \*

The supporting hand shifts carefully down the bannister to the sound of two boys giggling. \*

CLAUS' VOICE (O.S.) \*

No, we'd never do that. \*

RUDOLF'S VOICE (O.S.) \*

It better not make me late. \*

Now Rudolf, from behind, guided by Claus and Hans, reaches the bottom of the stairs. He's dressed in a tailored military tunic, riding breeches, and boots, and there's a wide white cloth blindfold tied round his head. \*

CLAUS \*

(guiding him towards the back door) \*

This way and out \*

DILLA, the FAMILY DOG - comes and goes throughout when we are downstairs in the house, and in the garden.

9 EXT. BACK GARDEN, HÖSS VILLA - CONTINUOUS 9 \*

The boys help their unsighted father through the back porch towards patio steps that go down to the back garden. \*

In the full daylight we can see now Rudolf's uniform is that of a senior SS Officer with insignia. \*

CLAUS \*

Watch out for the steps. \*

(beat) \*

Feel for it. And down. Perfect. \*

The group walk carefully down the patio steps. \*

CLAUS (CONT'D) \*

Last step, and now turn around. \*

There you go. Wait. Stand here. \*

Claus unties the blindfold and whips it off his father. \*

Rudolf blinks in the bright summer morning sun and sees Hedwig, and the other children, also dressed for school, standing on the lawn, a gleaming, wooden three-seater CANOE in front of them. \*

ALL  
Surprise! Happy birthday! \*

Rudolf is lost for words for a moment. He walks over towards them. \*

RUDOLF  
Is this for me!?

HEIDERAUD  
Yes!

RUDOLF  
Thank you!  
(admiring the canoe)  
Where did you get it?

HEDWIG  
(embracing him)  
I have my sources.

RUDOLF  
(pointing at the canoe)  
One, two, three passengers.  
Who wants the first ride?

Inge-Brigit and Hans both raise their arms. \*

RUDOLF (CONT'D)  
(points at Annagret)  
You. You can have the first ride? \*

Hedwig passes Annagret to him over the canoe and he holds her above the seat. \*

RUDOLF (CONT'D)  
It looks like it's just been painted, Annagret will have a green bum. \*

...and places her gently down onto it. Annagret cries a little and he starts singing a traditional German boating song "The Skipper on the Rhine" to soothe her. \*

After a verse he picks her up again and as he leans to pass her back to Hedwig they kiss across the canoe. \*

ELFRYDA  
 (calling from the patio)  
 Come on.. coats ,bags..  
 (claps her hands)  
 Chop, chop.

The children are skipping back to the house to leave for school.

RUDOLF  
 Thank you children. Goodbye.

Rudolf pulls on his SS death's head cap, and adjusts the brim.

HEDWIG  
 Inge, pull your socks up

Rudolf strides along the path towards the garden gate in the picket fence which separates the house from the side entrance to KL Auschwitz, the concentration camp.

Hedwig follows at a leisurely pace holding baby Annagret.

Two STABLEHANDS hold the reins of Rudolf's favorite bay horse Merer, in the yard. A mounting block to the side. A small group of SS OFFICERS beyond, and an idling military truck waiting for clearance at the checkpoint.

Rudolf mounts up and the SS Guards salute and raise the barrier.

HEDWIG (CONT'D)  
 (sing song, lifting baby  
 Annagret's arm to wave)  
 Bye-bye daddy.

Rudolf kicks his heels into Merer's flanks, and rides into the camp.

Hedwig, with Annagret on her hip, walks the length of the flowerbed alongside the camp entrance. Stopping every now and then to smell the roses with her and name the other flowers.

10

EXT. TOP GARDEN, HÖSS VILLA - DAY

10

Polish PRISONER-GARDENER BRONEK, (40's), wearing ill-fitting civilian clothes, pushes a new wheelbarrow along a stepping stone garden path parallel to the concrete garden wall, topped with barbed wire and security palisades, the other side of which is an imposing Auschwitz building.

The wall runs the length of the villa's vast top flower and market garden. Beehives and a cornucopia of flora and small tress. A paradise in full bloom.

\*  
\*  
\*

Then he corners through the gate into the back garden..

11 EXT. BACK GARDEN, HÖSS VILLA - CONTINUOUS 11

..along the path and up to the house. Past A YOUNG POLISH MAID (17) hanging the Höss family's underwear on the line.

\*  
\*

From afar, we watch him park the wheelbarrow, climb the few steps to the porch and knock on the back door.

SOPHIE (40s) the German housekeeper, appears in the doorway. A brief acknowledgement then she goes down to the wheelbarrow with him. They peel off the cover and start to unload, piling up bags and jars in Sophie's arms.

\*  
\*  
\*

Loaded up, Sophie turns back inside. Bronek brings up a large sack and a paper package wrapped with string from the wheelbarrow and follows her up towards the back door.

\*  
\*  
\*

12 INT. HALL, HÖSS VILLA - CONTINUOUS 12

Sophie carries everything down the hall..

\*

SOPHIE  
(Calling out to Hedwig)  
Bronek.

\*  
\*  
\*

...and enters the pantry where she starts to set down some of the jars on shelves.

\*  
\*

Responding to Sophie, Hedwig, now wearing an apron, walks past heading to the back door where Bronek hands her the sack. She looks inside, grabs the paper package from him under her arm, and goes back into the house.

\*  
\*  
\*  
\*

HEDWIG  
(Calling out)  
Marta!

\*  
\*  
\*

MARTA, a Polish housemaid (17), comes down the stairs.

\*

HEDWIG (CONT'D)  
(Handing her the sack)  
Upstairs please.  
Then come down again, I have something for you.

\*  
\*  
\*  
\*  
\*

Marta takes the sack upstairs. Hedwig walks to the kitchen with the package, calling out to Sophie as she passes her in the pantry..

HEDWIG (CONT'D)  
(Beckoning)  
Sophie.

..and she walks through the kitchen, where another POLISH HOUSEMAID (17) sits mixing food in a bowl. Hedwig walks through, starting to unwrap the package along the way..

HEDWIG (CONT'D)  
(to the housemaid, without  
looking at her)  
Aniela come.

..into the dining room, where Elfryda is standing holding the baby whom she's been feeding.

The package is full of women's silk underwear, which Hedwig puts down in a small pile on the dining room table and then spreads out.

HEDWIG (CONT'D)  
Please choose something you like  
Only one each.

Hedwig leaves the room, and Elfryda and Sophie start looking through the underwear, holding items up to see their size. Marta and Aniela approach the pile gingerly from behind them.

13 INT. MASTER BEDROOM, HÖSS VILLA - SHORT WHILE LATER 13

The bag Bronek gave her is on the bed. Hedwig opens it, revealing an exquisite full-length brown fur coat. She lifts it out, drapes it in front of her body and walks to the mirror.

She swings it over her shoulders, and puts it on. Her hands go into the pockets and she immediately feels something in the right one.

She pulls out a tube of lipstick. Places it on her dressing table top.

Returns to the mirror and pulls some poses to see how the coat hangs.

It's a little big for her but it's luxurious and she admires herself regardless.

The lining catches her eyes and she draws up the hem to inspect it. \*

14 INT. STAIRS, HÖSS VILLA - MOMENTS LATER 14 \*

Hedwig is on the stairs handing the fur coat to Aniela below her. \*

HEDWIG

This one needs mending please. \*

The lining's come away bottom left. \*

Be very careful with it. \*

ANIELA

Yes. \*

15 INT. MASTER BEDROOM, HÖSS VILLA - CONTINUOUS 15 \*

Hedwig re-enters the bedroom and sits down at the dressing table. \*

Opens the tube of lipstick, and draws a little on the back of her hand. Uses her finger to apply a couple of test dabs to her lips. Satisfied, she applies it from the tube. Presses her lips back and forth in the mirror. \*

Then she closes the tube, and shuts it in a drawer. Wipes the lipstick from her hand and lips with her apron. \*

16 EXT. CAMP ENTRANCE BY HÖSS GARDEN PATH - DAY 16 \*

Rudolf, SS officer KARL BISCHOFF (40's, in uniform), and civilian engineers FRITZ SANDER (50's) and KURT PRÜFER (50's), both wearing suits and fedoras, enter through the garden gate. \*

Sander carries a briefcase and a large rolled up paper, Prufer, just a briefcase. Rudolf leads the way, the others small-talk behind him. \*

BISCHOFF

How was your journey? \*

PRUFER

Long, but we're here. \*

BISCHOFF

So not too bad. \*

SANDER

Easier than last time actually. \*

BISCHOFF  
Excellent. Welcome back. \*

PRUFER  
We're glad to be here. \*

Rudolf turns at the top of the back porch, kicks off his riding boots. \*

PRUFER (CONT'D)  
(to Bischoff)  
Should we take our shoes off as well? \*

BISCHOFF  
No, no. Did you come via Prague or Vienna? \*

PRUFER  
Prague. It's fifty six minutes faster. \*

As the back door closes, Prisoner Gardener 1 waiting below, hurries up to collect the boots. \*

He brings them around the house to an outside tap and sink and with a brush begins scrubbing blood and mud from their soles, over which we hear: \*

GERMAN WOMAN'S VOICE (PRE-LAP)  
She was admiring a jacket I had and asked me where I got it. And I told her 'Canada'. She said "how could you go to Canada?". \*

HEDWIG'S VOICE (PRE-LAP)  
She thought you meant the country. \*

17 INT. KITCHEN, HÖSS VILLA - CONTINUOUS 17 \*

Hedwig, now in an almond white dress, and TWO GERMAN WOMEN FRIENDS (30's and 50s), wives of an SS officer and IG Farben executive, nicely dressed, chat over coffee at the table. \*

GERMAN WOMAN FRIEND  
Yes of course. \*

GERMAN WOMAN FRIEND 2  
It's an easy mistake. \*

HEDWIG

The same thing happened when Helga Palitsch came with me the first time.

\*  
\*  
\*

GERMAN WOMAN FRIEND

\*

Oh, it was so funny. Of all the dresses she could have picked out, she chose one that belonged to some little Jewess half her size. I got the zip up to about here for her..

(indicates the small of her back)

..and it quite literally..

(makes a 'v' shape with her hands)

..like it was splitting. And I was trying to close it and close it..and jerking her around and all the time she's looking at herself saying "God I love it". Anyway, she took it. She said she'd lose weight so she could wear it.

18 INT. DINING ROOM, HÖSS VILLA - CONTINUOUS

18

\*

While they speak behind her, Aniela is taking a small silver tray, a bottle of schnapps, and a shot glass from a drinks cabinet, and carefully filling the glass.

\*  
\*  
\*

GERMAN WOMAN FRIEND 2

\*

Helga Palitsch's husband only adopted that little Polish boy to keep her at home. That's what she told me. And he bashes her around as well.

HEDWIG

How do you know that?

GERMAN WOMAN FRIEND 2

\*

Didn't you notice? She's got bruises on her arms.

\*  
\*

19 INT. KITCHEN/HALLWAY HÖSS VILLA - CONTINUOUS

19

\*

Aniela walks past them carrying the tray. We watch her walking slowly along the hallway so as not to spill it, toward the back door, while the women continue.

\*  
\*  
\*

GERMAN WOMAN FRIEND'S VOICE (O.S.) \*  
 Oh I forgot to tell you something. \*  
 Guess where I found this? \*  
 (beat) \*  
 In the toothpaste? \*

HEDWIG'S VOICE (O.S.) \*  
 No. Really? \*

GERMAN WOMAN FRIEND 2'S VOICE (O.S.) \*  
 Is it real? \*

GERMAN WOMAN FRIEND'S VOICE (O.S.) \*  
 It is real. It's a diamond. \*

GERMAN WOMAN FRIEND 2'S VOICE (O.S.) \*  
 How clever do you have to be? \*

GERMAN WOMAN FRIEND'S VOICE (O.S.) \*  
 Yes they are very clever. Ive \*  
 ordered more because you never know \*

20 EXT. BACK GARDEN PATIO/HALLWAY/KITCHEN, HÖSS VILLA - 20 \*  
 CONTINUOUS \*

Aniela puts the bottle and glass on the patio table, then \*  
 collects Rudolf's boots, now clean in the porch, and goes \*  
 back inside with them. \*

Black shapes in the garden, with boots and hats, all coming \*  
 from the garden gate. \*

In groups, fives, tens then more. Fifty or so now. CAMP SS \*  
 OFFICERS. All heading towards the house. \*

We're on Aniela as she returns along the hallway carrying \*  
 Rudolf's boots, the women still chatting in the background. \*

HEDWIG'S VOICE (O.S.) \*  
 Remember I told you about Brigitte \*  
 Frank's fur at the Schilling \*  
 concert Rudolf and I went to? \*

And she enters the kitchen... \*

HEDWIG \*  
 The ermine one? \*

GERMAN WOMAN FRIEND \*  
 Yes. \*

HEDWIG \*  
 Did I tell you? \*

GERMAN WOMAN FRIEND 2  
I don't think so.

\*  
\*

She taps an image of Frank in the centre spread.

\*

GERMAN WOMAN FRIEND 2 (CONT'D)  
(leaning in)  
Oh, my goodness.

\*  
\*  
\*

HEDWIG  
And the emeralds, look. And  
sapphires.

\*  
\*  
\*

GERMAN WOMAN FRIEND 2  
She looks like an empress.

\*  
\*

21 INT. LIVING ROOM, HÖSS VILLA - CONTINUOUS

21

Rudolf, in his socks, Bischoff, Prufer and Sander are sat  
around the coffee table, on top of which the roll of paper  
has been unfurled. It shows a technical drawing and

\*  
\*  
\*

Sander is in mid-flow, using his pen to point as he explains  
the design to Rudolf.

\*  
\*  
\*

SANDER  
The other side of it is the next  
chamber. In here is the next load  
ready to burn, once the pieces in  
here..  
(points)  
Have been completely incinerated.

\*

RUDOLF  
In how long?

SANDER  
Seven hours. Four to five hundred  
at once.

PRUFER  
Closer to five hundred.

SANDER  
(points)  
So, once that's happened, you close  
this chimney. Then simultaneously  
open the next. The fire will follow  
the air, through this baffle of  
course, into this chamber and burn  
this load.

We see the paper from above. Engineering plans. A ground plan, front elevation, and sections of a structure with chimneys. A logo in one corner reads "JA Topf and Sons". A key in the other corner with the scale, date,. Sander's hand continue to point as he speaks.

SANDER (CONT'D)

In each case, the chamber directly opposite the fire zone, which is burning at around a thousand degrees, has by now cooled to around forty degrees. Cool enough to unload the ash then reload pieces.

RUDOLF

So these chambers are cooling and these are heating up.

SANDER

Correct. The process moves one chamber over, counterclockwise. Burn, cool, unload, reload.

PRUFER

Continuously.

Rudolf stares, fascinated.

22 INT. HALL, HÖSS VILLA - CONTINUOUS 22 \*

Aniela walks to the living room and stops in front of the closed glass doors.

She puts the boots down. Knocks on the glass politely then leaves.

23 INT. KITCHEN, HÖSS VILLA 23 \*

The sound of applause outside as Hedwig and her friends part net curtains to watch through the kitchen window.

24 EXT. BACK GARDEN, HÖSS VILLA - CONTINUOUS 24 \*

Rudolf with the schnapps glass raised as the 50 or so SS officers gathered around the bottom of the patio are applauding.

RUDOLF

Prost!

## SS OFFICERS

(as one)

Prost!

He knocks it back. They hip! hip! him as he walks down the few steps to shake many hands. \*

Lots of "Happy birthday Herr Commandant" and "I'm honoured to serve under you" type greetings from different officers, and "thank you"s from Rudolf. \*

Some look like they've just arrived from hell. Filthy and disheveled with bloodshot eyes. \*

25 INT. BOYS BEDROOM, HÖSS VILLA - LATER 25 \*

Claus and Hans are in their bedroom, back from school. Claus is changing out of his school uniform into his pint-sized SS one. Buttoning his trousers, then pulling on a pair of black boots and stomping in them. \*

Hans, still wearing his, is sitting on the floor using a book about trains as a platform for his toy soldiers. And mumbling commands at them. \*

26 EXT. REEDS, AUSCHWITZ REGION - LATER 26 \*

Rudolf and Claus on horses, flanks steamings, walk along an embankment that cuts between two vast fields of bullrushes. \*

In the distance we can hear indistinct male voices yelling one-word orders in a hodgepodge of German and Polish. \*

RUDOLF \*

(cocks his head) \*

You hear that? \*

Then the sound of a marsh bird. A low, hollow sound, like an empty bottle. \*

They stop. \*

RUDOLF (CONT'D) \*

It's a Bittern. A heron. Eurasian heron. \*

They hear the bird again. \*

RUDOLF (CONT'D) \*

(mimicking) \*

Woo.. woo.. \*

They walk on. \*

27 EXT. REEDS, AUSCHWITZ REGION - SHORT WHILE LATER 27 \*

Close on apples strewn about on grass in front of long marsh reeds. \*

They look like they've been discarded. \*

A surging noise of heavy splashing and then suddenly the legs of a horse thunder out of the marsh reeds onto the embankment, hooves trampling the apples. \*

A MOUNTED SS OFFICER looks around from atop the horse scanning down into the marsh, yanking the reins this way and that. \*

In the far background we now see FACTORY BUILDINGS with industrial chimneys and other plant (IG Farben's synthetic rubber works). \*

He trots along the embankment a few metres more and bursts down the embankment back into the cloak of reeds. \*

Beyond him, barely visible in the marsh, are PRISONERS carrying sacks. The voice of the Kapo barking at them throughout. \*

Rudolf and Claus arrive at the spot on their horses, and pause to watch. \*

KAPO  
(Yelling in German and  
Polish)  
Come on!...Move!...Little rat!  
Faster!...Work! \*

Rudolf and Claus walk on. \*

28 INT. DINING ROOM, HÖSS VILLA - AFTERNOON 28 \*

Rudolf sits at the dining room table, charmed by the candles on his birthday cake. \*

Hedwig, Claus, Heideraud, Inge-Brigit, and Hans round the table. Hedwig holds Annagret on her lap, who's crying. \*

HEDWIG  
(to Hans)  
You cried like this too. You were  
even louder. \*

RUDOLF  
 (of Annagret)  
 What's going on with her?

\*  
 \*  
 \*

HEDWIG  
 She's strong isn't she?

\*  
 \*

HANS  
 Make a wish.

Rudolf thinks.

Then blows out his candles.

Hedwig leads the family in song..

HÖSS FAMILY  
 "For he's a jolly good fellow, for  
 he's a jolly good fellow  
 For he's a jolly good fellow, which  
 nobody can deny..

29 EXT TOP GARDEN - HÖSS VILLA - EVENING 29 \*

Rudolf stands looking through the gate to the lower garden,  
 puffing away at the remains of a cigar. The sound of water  
 dripping through camp noises in the background. \*

He walks across the lawn and now we see their full paddling  
 pool, with a wooden slide, and a tall white outdoor shower,  
 which is dripping. Rudolf yanks the lever to properly turn it  
 off. \*

He looks up into the sky above the camp buildings and tall  
 smoking chimney beyond the far garden wall, as he puffs on  
 the cigar in the twilight. \*

30 INT. BOYS' BEDROOM, HÖSS VILLA - NIGHT 30

Claus and Hans lie in their bunk beds in the dark. Both have  
 pocket torches. Claus on top, is propped up on his elbows  
 on his belly pointing the light at something in front of him. \*

HANS  
 (quietly)  
 What are you doing? \*

CLAUS  
 I'm looking. \*

HANS  
 At what? \*

CLAUS

Teeth.

Close on him holding three gold teeth to the torchlight for inspection, and ten others are on the bed sheet by an open empty matchbox.

- 31 EXT. LOOKING AT HÖSS VILLA - NIGHT 31 \*
- Rudolf walks up the steps of the porch back into the house. \*
- The downstairs and two of the upstairs windows are lit by interior lights. \*
- 32 INT. KITCHEN, HÖSS VILLA - SAME 32 \*
- Rudolf is locking up for the night, bolting the back door of the house and turning off lights. The family dogs Dilla is around. \*
- Rudolf goes to the kitchen windows and locks those, and turns off the light. \*
- 33 INT. LIVING ROOM, HÖSS VILLA - CONTINUOUS 33 \*
- Rudolf locks the glass doors to the dining room. \*
- Rudolf draws the curtains and turns off the light. \*
- 34 INT. HALL, HÖSS VILLA - MOMENTS LATER 34 \*
- Rudolf secures the locks on the front door and turns off the light. \*
- The house is quiet. \*
- 35 INT. LANDING, HÖSS VILLA - SHORT WHILE LATER 35 \*
- Rudolf walks up the stairs towards his bedroom. \*
- He stops on the landing and turns off the light. \*
- The darkness reveals plumes of red-haloed smoke in the distant background through the balcony door at the end of the landing, before he suddenly turns the light back on. \*
- His eye caught by Inge-Brigit sitting on a step at the end of the landing by the window in her nightgown. She's staring outwards, trance-like. \*

Rudolf walks towards and leans down slowly. \*

RUDOLF  
(softly)  
What are you doing there? \*

INGE-BRIGIT  
I'm passing out sugars. \*

RUDOLF  
(softly)  
To who? \*

INGE-BRIGIT  
I'm looking. \*

Rudolf reaches out and had gently towards her. \*

RUDOLF  
(softly)  
Come. \*

36 EXT. DITCH - NIGHT 36 \*

*THERMAL NIGHT VISION:* \*

A YOUNG POLISH GIRL (15), holding a sack. She takes an apple out of it and presses it into the wall of earth until only a patch of it remains visible. \*

Moves along a meter and does the same. Takes another apple from her sack and pushes it into the earth. \*

And again. \*

Every few yards or so, presses another apple in.. \*

RUDOLF'S VOICE (PRE-LAP)  
(reading)  
And now the little white bird showed them the way out of the forest. Soon they arrived at a large body of water and didn't know how to cross it. Suddenly a large and beautiful swan came swimming towards them.. \*

*END THERMAL NIGHT VISION:* \*

37 INT. GIRLS' BEDROOM, HÖSS VILLA -CONTINUOUS 37 \*

Rudolf lies next to Inge-Brigit on top of her bed reading her *Hansel and Gretel*. She's under the sheet, her cheek resting on his shoulder as he reads, eyes closed. Flickering red light from outside dapples the bedroom wall. \*

RUDOLF \*

..They called to it. "Oh beautiful swan, please be our boat". The swan bent it's neck and came to the shore. \*

Rudolf pauses, and looks across at Heideraud. She's asleep. He glances at Inge-Brigit by his side. Fast asleep too. \*

He gently closes the book. \*

38 EXT. DITCH - NIGHT 38 \*

The Polish Girl is at the far end of the ditch. Empty sack in her hand. A trail of partially buried apples in the wall of the ditch behind her. She climbs out onto higher ground and into the pitch black night. \*

39 INT. MASTER BEDROOM, HÖSS VILLA - SHORT WHILE LATER 39 \*

Rudolf and Hedwig lie in their parallel but separate beds. \*

HEDWIG \*

Bracht phoned the house. \*

RUDOLF

Oh.

HEDWIG

While you were outside for your toast. I forgot to tell you. He said he'd call back tomorrow. Middy.

Rudolf nods.

HEDWIG (CONT'D)

Will you take me to that Spa in Italy again?

RUDOLF

Ah.

HEDWIG

All that pampering. And the walks.  
And that nice couple we met.  
I was just thinking about it. And  
remember the man playing accordion  
to the cows?

RUDOLF

(pictures it)  
They loved it.

HEDWIG

It was so funny.

RUDOLF

(pulls a cow face)  
All looking at him like this.

Hedwig giggles.

HEDWIG

Will you?

\*

RUDOLF

What?

HEDWIG

Take me back there.

RUDOLF

Yes Mutzi.

HEDWIG

When?

RUDOLF

I don't know when.  
(cuddles up to her)  
Any better?

HEDWIG

Mm.

RUDOLF

You smell nice.

HEDWIG

(In a cod-French accent)  
Français.

RUDOLF

Oo-la-la.

She giggles, then snorts.

RUDOLF (CONT'D)

Oink, oink.

Then giggles again at that.

HEDWIG

Chocolate. If you see it. Any  
goodies.

They both giggle. They both oink.

CUT TO: \*

40 EXT. RAILWAY SPUR, AUSCHWITZ STATION - DAY 40 \*

*OFF SCREEN: the slamming clank of a train carriage cattle  
truck door opening.* \*

Looking up at Rudolf, he must be mounted on his horse, just  
sky above, black smoke whips around him. \*

*OFF SCREEN: Sounds of women, children, and babies screaming  
in panic. Mothers being forcibly separated from their  
children. Dog barks, male German voices yelling orders.  
Sounds of stream train engine hissing. A child's cry. A  
gunshot close by..* \*

Rudolf glances downwards for an instant, looks back up and  
out, impassively.. \*

*OFF SCREEN: That cry stops, but he awful sounds of children  
wailing in terror continue..* \*

As the screen fades gradually to white. \*

41 EXT. FRONT OF HÖSS VILLA - DAY 41 \*

Heideraud and then Inge-Brigit, dressed for school with  
satchels on their backs, emerge from the front door and walk  
along the garden path. Hans follows, and then Claus, putting  
his satchel on. \*

Over this we hear: \*

VOICE OF BRACHT (O.S.) \*

To the head of the Party  
Chancellery, Reichsleiter Bormann.  
Personal. Dear Reichsleiter.. \*

42 INT. LIVING ROOM, HÖSS VILLA - DAY (CONTINUOUS) 42 \*

Rudolf is at his desk methodically desk counting and sorting bills of different currencies - French Francs, American dollars, Czech kronen - into separate piles. We hear this as he sorts: \*

VOICE OF BRACHT (O.S.) \*

..I have learned that the commandant of the gigantic K.L. Auschwitz. Obersturmbannführer Höss, also well known to you, is to be transferred. Comrade Höss has made unprecedented achievements over four years of painstaking work. I witnessed the construction of this great camp close up so can attest. Reichsführer Himmler himself acknowledges the uniqueness of what he built. Now it is said that the task is too big for him and that someone must take his place. Höss knows prisoner use inside out, has close contacts with the Silesian armaments industry, and has brought groundbreaking ideas to the whole field of KL practice. He is a model settler farmer and an exemplary German pioneer of the East. His particular strength is turning theory into practice. I will refrain from listing more qualities which prove a change in his command is not possible. Therefore, could you please speak to the Reichsführer as soon as possible to prevent the transfer of Comrade Höss. I would be very grateful for a brief reply. Heil Hitler. Gauleiter Fritz Bracht \*

43 EXT. SOLA RIVER - MORNING 43 \*

Rudolf paddles his canoe down the middle of the Sola River. Kneeling between his legs, his young passengers, Hans and Inge-Brigit.

A light breeze rustles the tall bulrushes on either bank. Sunlight glistens off the water.

RUDOLF

Did you know that storks fly as far  
as Africa?

\*  
\*  
\*

The branches above are thick with morning chorus birdsong.  
The canoe drifts dreamily downstream.

RUDOLF (CONT'D)

(pointing)

How far do you think they fly? How  
many kilometers?

\*  
\*

INGE-BRIGIT

Three hundred?

\*  
\*

RUDOLF

More

\*

44 EXT. HALL, HÖSS VILLA, BACK GARDEN - MORNING 44

\*

Hedwig, Claus and Heideraud are gardening in the flowerbeds  
nearest the house.

Hedwig is bent over with her hands in the earth, showing  
Claus what is a weed and what isn't.

45 EXT. ROCKY INLET, SOLA RIVER - MORNING 45

The canoe is moored on a small beach.

Hans and Inge-Brigit splash in the shallows nearby, teasing  
each other.

\*  
\*

Rudolf stands waist deep in the river upstream, a fishing rod  
in his hand.

He stands very still, focusing on his float in hope of a  
bite.

He flinches suddenly. Looks down at the water he's standing  
in. Then returns his focus to the float.

Then, feeling something brushing past his thigh, flinches  
again.

He looks down at the water. He puts his hand in and pulls out  
a fragment of a bone.

A human eye socket.

We look at him through it.

He drops it then wades out hurriedly.

He throws down his rod on the bank and hurries along the shoreline, lapping dead fish, towards the children. Signaling for them to get out as he approaches.

RUDOLF  
Come on out. Out.

They come to shore reluctantly.

He towels them off anxiously.

46 EXT. SOLA RIVER - DAY 46

Rudolf is paddling back the way they came. The weather has changed and the children are shivering in front of him. Playfully making sounds through chattering teeth.

He paddles hard through the choppy water.

47 INT. BATHROOM, HÖSS VILLA - SHORT WHILE LATER 47

Hans and Inge-Brigit are in the tub together, protesting as Hedwig kneels in front of them, scrubbing them with soap and brushes. Elfryda sings to distract them.

48 INT. LIVING ROOM, HÖSS VILLA - SAME 48

Rudolf, wearing casual, Sunday clothes, is lying on the sofa reading a book. But he seems distracted. In the background the radio is on playing a German sports report. We watch him for w while. \*

The telephone on his desk rings. He glances at his watch, then goes to answer it. \*

RUDOLF  
(into phone)  
Yes \*

He listens a beat. \*

RUDOLF (CONT'D)  
(into phone)  
Hang up now. \*

Rudolf goes to turn off the radio. Then returns to the phone, sits down. \*

RUDOLF (CONT'D) \*  
 (into phone) \*  
 Fritz. \*  
 (beat) \*  
 Go on. \*  
 (beat) \*  
 What does it say? \*

Rudolf listens for a long while. \*

RUDOLF (CONT'D) \*  
 Well. \*  
 (beat) \*  
 No, no, you wrote a very powerful \*  
 letter on my behalf, their minds \*  
 were obviously made up. \*  
 (beat) \*  
 I'd better tell my wife. \*

Rudolf listens. \*

RUDOLF (CONT'D) \*  
 She might. \*

49 INT. KITCHEN, HÖSS VILLA - DAY (SHORT WHILE LATER) 49 \*

Hedwig's mother, LINNA HENSEL (early 70's), is sat at the \*  
 kitchen table, hot, sweaty and clutching a cool glass of \*  
 lemonade. \*

RUDOLF  
 Hello Linna.

LINNA  
 Rudolf! Congratulations.  
 (an awkward embrace)  
 What a strong little thing she is.

RUDOLF  
 Isn't she. How are you?

LINNA  
 Good.

RUDOLF  
 How was the journey?

LINNA  
 We stopped for ages at Krakow.

RUDOLF  
 That's annoying.

LINNA

And hot! A lady fainted next to me.  
She's moving here with her husband  
who's an engineer, he's a lot  
older. They've both got jobs at a  
new factory. Siemens.

\*

RUDOLF

Ah, yes, that's possible.

LINNA

'All the big companies are here' he  
said.

RUDOLF

(distracted)

Yes, yes.

\*

\*

HEDWIG

Don't you need to get on?

\*

RUDOLF

Yes. I'd better.

\*

\*

HEDWIG

I'll show mum to the girls room.

\*

\*

Linna starts to rise.

HEDWIG (CONT'D)

Finish your drink first.

Hedwig hands Annagret to Elfryda. Rudolf enters the living  
room and closes the door behind him.

HEDWIG (CONT'D)

I can't believe you're here.

LINNA

Finally.

HEDWIG

Come.

They walk down the corridor.

HEDWIG (CONT'D)

You'll have Heideraud's bed and  
she'll get in with Inge-Brigit. You  
don't mind do you?

LINNA

Of course not.

HEDWIG

The house looks big but it actually isn't.

They climb the stairs.

HEDWIG (CONT'D)

First thing we did was install central heating. It gets so cold in winter you wouldn't believe it.

(points at small patterns in the wallpaper)

Hand-painted. \*

Linna leans in to study them.

LINNA

Really? \*

HEDWIG

Yes. \*

50 INT. GIRLS BEDROOM, HÖSS VILLA - CONTINUOUS 50 \*

Hedwig shows Linna into the girl's room.

Linna scans the room approvingly. Goes over to the window. \*

HEDWIG

This is Heideraud's bed here. \*

LINNA

This is lovely. Truly. Such a lovely room. \*

Hedwig watches, gratified.

HEDWIG

The top two drawers are for you. I hope they'll be enough.

LINNA

More than enough.

Linna smells the freshly cut flowers displayed in a vase by the bed. \*

LINNA (CONT'D)

Such beautiful flowers. \*

Then looks at the bed. \*

HEDWIG

Try it.

The both sit on a bed. Linna leans across and touches Hedwig on the knee, and they both giggle.

LINNA

My girl.

51 INT. DINING ROOM, HÖSS VILLA - SHORT WHILE LATER 51

Hedwig and Linna are watching Sophie and Marta busily preparing plates of party sandwiches and cakes.

Elfryda and Aniela can be seen in the kitchen doing the same.

HEDWIG

That's spinach strudel, apple strudel, potato salad. And your cinnamon rolls.

LINNA

My recipe? Very nice.

Aniela enters and picks up a tray of cakes and carries them out. Linna looks at her as she passes.

HEDWIG

(of the cinnamon rolls)  
Go on, there are loads.

LINNA

(takes one)  
Yum.

52 INT. LIVING ROOM, HÖSS VILLA - SAME 52

Rudolf sits at his desk on the phone.

RUDOLF

(dictating)  
Subject - Lilac tree by the  
Commandant guard barracks..

He drains a glass of water.

RUDOLF (CONT'D)

(dictating)

The SS members who pick from the lilac tree in an almost incomprehensible and radical manner so that the tree bleeds will be punished. I expect the SS members, if they want to take some, to do it in a modest form and cut them off the tree sensitively. In the interest of our whole community, I hope you understand those flowers are to decorate our entire camp, now and in the future, and I expect SS members to be fully aware of this measure. Höss.

He hangs up. Then stares, unreadably, into the distance.

53 EXT. BACK GARDEN, HÖSS VILLA - CONTINUOUS 53

They walk down the steps to the main garden. Inge-Brigit and Hans are playing there in a kid-size metal pedal car.

LINNA

(to Hedwig)

Jews in the house?

HEDWIG

The Jews are over the other side of the wall. They're local girls.

(to Inge-Brigit and Hans)

Say hello to Grandma.

LINNA greets Hans with a hug and a kiss.

LINNA

My God. He's got so big.

(to Inge Brigit)

and you have such nice hair.

HEDWIG

(of the garden)

This is all us.

(pointing)

There's a grape vine. Obviously, it'll grow.

54 EXT. TOP GARDEN, HÖSS VILLA - CONTINUOUS 54

They turn past where the wall corners, and Linna sees the top garden for the first time.

LINNA \*  
It's huge. I'm speechless. \*

HEDWIG \*  
It's all my design. All the \*  
planting and everything. The \*  
greenhouse, the gazebo at the end. \*

LINNA \*  
Is that a pool? \*

HEDWIG \*  
Yes. I have gardeners. I couldn't \*  
do it alone. \*

LINNA \*  
With a slide? Oh Heddy. \*

There's a child-sized wooden row boat on the lawn next to the \*  
pool. \*

HEDWIG \*  
Do you like it? \*

LINNA \*  
Of course I like it. How could I \*  
not? \*

HEDWIG \*  
This was a field three years ago. \*  
We just had the lower garden by the \*  
street. And the house had a flat \*  
roof. \*

LINNA \*  
It's hard to believe. \*

Linna turns. \*

LINNA (CONT'D) \*  
And that's the camp wall? \*

HEDWIG \*  
Yes, that's the camp wall. We \*  
planted more vines at the back to \*  
grow and cover it. \*

LINNA \*  
Maybe Esther Silberman is over \*  
there. \*

HEDWIG \*  
Which one was she? \*

LINNA

The one I used to clean for. She was the one who had the book readings.

HEDWIG

Oh, yes.

LINNA

God know what they were up to.

HEDWIG

Bolshevik stuff.

LINNA

Bolshevik stuff. Jewish stuff.

(disappointed)

And I got outbid on her curtains at the street auction. Her, opposite, she got them. I loved those curtains. Her opposite, she got the,

\*  
\*  
\*

Hedwig and Linna walk off, until they're out of earshot, arm in arm through the top garden.

\*

LINNA (CONT'D)

These flowers are so beautiful.

\*  
\*

HEDWIG

The azaleas there. There are also vegetables. A few herbs. Rosemary. Beetroot. This is fennel.

\*  
\*  
\*  
\*

LINNA

Sunflowers.

\*  
\*

HEDWIG

And here is kohlrabi. The children love to eat it. Cabbage. Kale. Runner beans. Pumpkins. Potatoes and more.

\*  
\*  
\*  
\*  
\*  
\*

They arrive in the far corner, where the beehives are. They watch the bees come and go from a distance.

HEDWIG (CONT'D)

We have bees over here to provide our honey.

\*  
\*  
\*

LINNA \*  
 It's a paradise garden. \*  
 (beat) \*  
 And Rudolf is okay? \*

HEDWIG \*  
 Yes, he's fine. Working non-stop. \*  
 Even when he's home. Which he \*  
 loves. \*

LINNA  
 He's a busy bee.

HEDWIG \*  
 He is. Non-stop. And pressure like \*  
 you wouldn't believe. \*

They arrive at the gazebo.

LINNA  
 And you're okay?

HEDWIG  
 Do I look okay?

LINNA  
 You do.

They sit.

HEDWIG  
 Rudi calls me the queen of  
 Auschwitz.

They giggle at her good fortune.

LINNA  
 Honestly. To have all this.  
 (surveying the full  
 'glory' of it)  
 You really have landed on your  
 feet.

They take in the garden. \*

HEDWIG \*  
 The linden trees are turning \*  
 yellow. It smelled so nice when \*  
 they were flowering. \*  
 (pointing up to the vine \*  
 on the gazebo) \*  
 (MORE) \*

## HEDWIG (CONT'D)

This will grow and cover  
everything. You'll see next time  
you visit.

\*  
\*  
\*

CUT TO:

\*

55	EXT. BACK GARDEN, HÖSS VILLA - DAY (CONTINUOUS)	55	*
	MONTAGE OF FLOWERS:		*
	A bed of red petunias in bloom		*
	Climbing roses on a wall trellis		*
	Closer on the roses		*
	Bees crawling on orpines in bloom		*
	Marigolds		*
	Sunflowers		*
	CLOSE UP on a white dahlia		*
	CLOSE UP a purple dahlia		*
	<i>As off-screen we start to hear a voice over the wall crying out in pain.</i>		* *
	CLOSE UP on a chrysanthemum		*
	CLOSE UP on a red dahlia		*
	<i>Off-screen the tortured voice gradually increases</i>		*
	We stay on this red flower		*
	As the screen becomes gradually redder..		*
	<i>And the off-screen sound of the voice gets louder..</i>		*
	Until the red flower disappears in the red screen		*
	<i>And the off-screen spasms of pain get louder..</i>		*
	<i>Suddenly all the sound cuts out completely.</i>		*
	And we are left in the red.		*

- 56 EXT. BACK GARDEN, HÖSS VILLA 56 \*
- The Höss children and a group of school friends - some in swimming costumes - are gathered around a garden table where a MAN is showing them a stork. Garden party entertainment. The stork flaps its big wings, and the children laugh with excitement. \*
- HEIDERAUD (PRE-LAP) \*
- (reading) \*
- The heartfelt time we spent in the Höss house.. \*
- 57 INT. LOBBY, HÖSS VILLA - DAY 57 \*
- Heideraud and her female SCHOOLFRIEND, (12), are by the lobby table, leant over the Höss House Guestbook. They are in their bathing suits, dripping wet from the pool. Heideraud is reading aloud. \*
- HEIDERAUD \*
- (reading) \*
- ...will always be among our most beautiful, holiday memories. In the East lies our tomorrow! Thanks for your National Socialist hospitality. \*
- (to her friend) \*
- And this was from... \*
- She studies the illegible signature. \*
- HEIDERAUD (CONT'D) \*
- (reading) \*
- Willy someone. \*
- 58 EXT. BACK GARDEN, HÖSS VILLA - DAY 58 \*
- Rudolf, now wearing a white suit with white shoes, is pacing up and down the patio, and smoking a cigarette agitatedly. \*
- The sound of splashing and laughter can be heard.
- Heideraud and her Schoolfriend, deep in chitchat, walk out the house and past him towards the upper garden.
- He grinds the cigarette with his heel, then walks down the steps.

Claus is courting his GERMAN GIRLFRIEND at the side of the house. Away from prying eyes. They hold hands, they walk, they kiss, they giggle..

59 EXT. TOP GARDEN, HÖSS VILLA - CONTINUOUS 59 \*

Picnic tables and deckchairs facing the pool where the Höss children and A FEW OF THEIR SCHOOL FRIENDS frolic and swim. Outdoor toys are strewn about. A big wooden train set lines one side of the pool. A child-sized teepee is pitched on the lawn. \*

Rudolf walks over to the pool. Watches the kids play happily. Far back enough not to get his suit splashed. \*

Some of the parents and nannies, sit chatting under the gazebo at the far end. He waves at them.

Hedwig is in a lounge sunning herself. Linna is dozing in another nearby. The family's TWO PET TORTOISES trudge across the lawn. \*

Rudolf walks over to Hedwig and sits down next to her.

He leans forward. Elbows on knees. Sighs once.. long and deep.

HEDWIG

Hans says you have his sandals.

RUDOLF

We have to leave Mutzi.

HEDWIG

Leave where?

RUDOLF

Here. We have to go. We're being transferred.

HEDWIG

(lifts her sunglasses)  
Sorry.. what?

RUDOLF

We're being transferred.

HEDWIG

To where?

RUDOLF

Oranienburg.

HEDWIG

..What?

RUDOLF

They want to swap me for Arthur Liebehenschel. He comes here. I take over as DI.

HEDWIG

So why tell me that now?

RUDOLF

There was no good moment to say it. It can wait.

HEDWIG

You've said it now.

Rudolf gets up, resigned, and walks back towards the house.

HEDWIG (CONT'D)

Where are you going?

RUDOLF

To get the sandals.

Hedwig pulls herself out of her deckchair and follows, barefoot.

HEDWIG

When did you know about this?

RUDOLF

Pohl told me last week. I've been trying to make it go away.

They reach the back door.

60

INT. KITCHEN, HÖSS VILLA - CONTINUOUS

60

Hedwig follows him through the kitchen. Marta and Aniela are tidying away the picnic food.

HEDWIG

Then call Bormann.

RUDOLF

I've tried Bormann. Short of going to Hitler, I'm fucked.

61 INT. LOBBY, HÖSS VILLA - CONTINUOUS

61

Rudolf walks down the corridor, opens the front door and exits.

Hedwig stands in the open doorway, watching him quicken his step towards the front gate.

HEDWIG  
(shouting at his back)  
Rudolf!

RUDOLF  
It's what's happening.

She slams the front door.

And slips in the same moment.

Water on the floor by the lobby table in front of her.

HEDWIG  
(calls)  
Marta!

Marta hurries from the kitchen.

HEDWIG (CONT'D)  
Is this you?!

MARTA  
(perplexed)  
Frau Höss?

HEDWIG  
(mocks her accent)  
Frau Höss?  
(a quick wrench of Marta's  
hair)  
Mop it up. You are living well in  
our house, don't you forget that.

Marta dashes to the kitchen. Hedwig catches her breath.  
Gathers her thoughts.

62 EXT. FRONT GARDEN, HÖSS VILLA - SHORT WHILE LATER

62

Hedwig, in shoes and cardigan now, walks purposefully down the front path to the gate. She opens it. Crosses the road, then takes the wooden steps down to the river..

63

EXT. RIVER BANK, AUSCHWITZ - CONTINUOUS

63

Rudolf stands on the bank. Hans's and Inge-Brigit's sodden sandals next to him. The canoe is moored to a small jetty nearby.

He is throwing stones into the fast-flowing river.

Hedwig arrives, goes over and stands next to him. Folds her arms. Looks around.

HEDWIG

Why are they moving you?

RUDOLF

Structural changes.

HEDWIG

What does that mean?

RUDOLF

They haven't been specific. But I'm not the only one being moved. There are lots of us.

HEDWIG

When?

RUDOLF

Soon.

HEDWIG

How soon?

RUDOLF

I'm waiting to be told.

HEDWIG

If it's to do with the investigation, they should speak to Himmler. He encouraged us.

Rudolf shakes his head.

HEDWIG (CONT'D)

So it's not that?

RUDOLF

It's politics.

HEDWIG

Then go to Hitler.

RUDOLF

Don't be ridiculous.

HEDWIG

Why not? You're the one who actually carries out his orders. Once you peel away all the layers.

RUDOLF

We have to face facts. We have to leave.

HEDWIG

You have to leave.

RUDOLF

Well.  
(gobsmacked)  
Well, well.

HEDWIG

Your work is in Oranienburg now. Mine is raising our children. And I'll do that from here thank you very much.

RUDOLF

I never thought that you wouldn't be with me. Never crossed my mind.

HEDWIG

(defiant)  
They'd have to carry me out of here.  
(getting upset)  
This is our home. We're living how we dreamed we would. Since we were seventeen. Beyond how we dreamed. Out of the city finally. Everything we want. On our doorstep. And our children strong and healthy and happy. Everything the Führer said about how we should live is exactly how we do. Drive East. Lebensraum. Here it is.

(tears in her eyes)

I know you agree with me. Arthur can find somewhere else to live. You should make it a condition. It's the least they can do. He'll want a townhouse anyway. Rudi?

RUDOLF

Yes, I heard you.

\*

HEDWIG

So?

RUDOLF

So. I'll, I'll ask, I'll speak to Pohl.

HEDWIG

You'll be working all the time.

RUDOLF

Yes.

HEDWIG

We'd never see you.

RUDOLF

No.

They both say nothing. Stare into the fast-flowing river instead.

HEDWIG

I'll miss you of course. But you'll come home when you can.

(puts her hand to her heart)

I'll be with you. Just like you'll be with me.

HEDWIG (CONT'D)

And after the war, we'll farm. Like we said.

They pick up the sandals and walk back to the steps together.

64

EXT. TOP GARDEN, HÖSS VILLA - DUSK

64

Linna, left dozing, wakes in her deckchair to find the swimming party over. The guests have all gone and the staff have cleared up around her. Aniela and Marta are up by the gazebo bringing the last of the crockery back to the house. \*

Linna takes in the peace and quiet of the garden. And a tall single arc of black smoke drifting, phantom-like, across the late-afternoon sky, high above the wall.

She rises. Unnerved by it. Then turns and walks back to the house. Over which we pre-lap \*

RUDOLF'S VOICE (O.S.) \*

Do you all understand? \*

CLAUS, HEIDERAUD, HAN, INGE-BRIGIT  
VOICES (O.S.)

Yes

\*  
\*  
\*

65 INT. DINING ROOM WINDOW, HÖSS VILLA - EVENING

65

\*

The Höss family are sat at a dinner of turtle soup. Rudolf at the head of the table. Hedwig stood behind him. Her arm resting on the back of his chair.

RUDOLF

So, I'll be missing Hans's birthday. And maybe even our anniversary. Depending on how long I'll be gone. So, those are some of the things that definitely add to the struggle. But the life we enjoy is very much worth the sacrifice.

Sullen faces all round. A pregnant pause.

\*

HEDWIG

It's time for bed.

\*

\*

Murmurs as the family rise from the table and start to clear up.

\*

\*

66 INT. GIRL'S BEDROOM, HÖSS VILLA - NIGHT, LATER.

66

\*

Heideraud is asleep in her bed. Inge-Brigit is absent. A flickering red light dapples the walls.

\*

\*

Linna lies in bed, but her eyes are open looking towards the window.

\*

\*

Faint sound of crying baby above...

\*

67 INT. ELFRYDA'S ATTIC ROOM, HÖSS VILLA, CONTINUOUS

67

\*

Which is loud in Elfryda's room.

\*

She is sat, blind drunk, in her nightdress on the edge of her bed, pouring from a bottle of vodka. Anesthetizing herself.

\*

\*

Annagret screams in her cot in the corner.

\*

68 EXT. WINDOW, GIRLS BEDROOM, HÖSS VILLA, CONTINUOUS 68 \*

We look back at Linna, in her nightgown, through glass, the distant red flames of the crematorium chimney reflected in the glass. \*

She looks at it quickly, then lets the curtain drop. \*

69 INT. GIRL'S BEDROOM, HÖSS VILLA, CONTINUOUS 69 \*

Linna is by the now-shaded window, looking down pensively. \*

She turns and walks back to the bed. Picks up a handkerchief from it and holds it to her as nose as she sits down on the edge of her bed. \*

70 BOYS' BEDROOM, HÖSS VILLA, CONTINUOUS 70 \*

Hans, in bed, holds his torch out, making shadow shapes in its beam with the other hand. \*

71 INT. MASTER BEDROOM, HÖSS VILLA, CONTINUOUS 71 \*

Hedwig lies in bed, fast asleep. Undisturbed by hellish sounds from the camp. \*

72 INT. STABLES AUSCHWITZ - NIGHT, LATER 72 \*

Alone, in the dark quiet of the stables, Rudolf, wearing white trousers and shirt, stands in his horse Merer's stall feeding her carrots. \*

RUDOLF \*

Good girl. There you go.. There you go. It'll be hard for you too. I know that. Don't you think I know that? I know that. I love you my girl. Yes I do. \*

She munches and listens and breaths on her master's hand as he tells her all about it. \*

73 INT. RUDOLF'S OFFICE, COMMANDANT BUILDING AUSCHWITZ - NIGHT, LATER 73 \*

Rudolf stands by his desk holding a phone receiver to his ear. \*

RUDOLF

(into phone to his  
adjutant)

Call Walter Durrfeld first thing  
and see if he can join us at  
selection. Tell him they're Dutch  
and he can have his pick. Otherwise  
I'll see him at the IG lunch.

(dictating)

Letter to Kurt Prufer and Fritz  
Sander, Topf and Sons.

He begins to pace around his desk holding the phone.

RUDOLF (CONT'D)

Subject. Ring Crematorium.

(beat)

I'm glad you were able to make the  
journey.

He stops by a window, places the phone on the sill, raises  
the blind. Outside he can see his back garden over the camp  
wall, the greenhouse in the background.

RUDOLF (CONT'D)

SS-Obersturmbannführer Bischoff and  
I both agree the ring crematorium  
is definitely the answer.

He peers to the right, in the direction of the family house.  
He pulls the blind down.

RUDOLF (CONT'D)

What a difference it will make.

He drops the blind.

RUDOLF (CONT'D)

Bravo.

(beat)

I welcome your suggestion that the  
design should be patented in order  
to secure priority.

(leans on the front of his  
desk)

I will follow up with a letter of  
intent.

(beat)

You should be aware I've been  
promoted to Deputy Inspector of  
Concentration Camps at the IKL.

A light double tap on his office door. Rudolf cups the  
receiver with his hand.

RUDOLF (CONT'D)  
 (towards the door)  
 Come.

The door is opened by a REDHEADED WOMAN, (30's), wearing civilian clothes.

Rudolf points her matter-of-factly, to the seating area at the far end. She sits.

RUDOLF (CONT'D)  
 (Back into the phone)  
 And there future communications  
 will be from Oranienberg-Berlin.  
 The focus there is now on labour.

The Redheaded Woman starts to take off her shows.

RUDOLF (CONT'D)  
 Of course, this direction will  
 affect our plans, and although it  
 pains me to leave Auschwitz, I  
 believe I'll be in a better  
 position to push for funds and  
 materials from there. Heil Hitler  
 et cetera.

Rudolf hangs up. He keeps a lustful eye on the woman, now barefoot.

He walks slowly over, and stops a few feet from her.

Puts his hands on his hips and sways lasciviously.

74 INT. BASEMENT TUNNEL - NIGHT, LATER

74

A faint, pin prick of light approaches through the darkness. It's Rudolf, lurching in his white suit down a long, underground tunnel from the camp.

We hear his voice dictating another letter to his adjutant as he walks.

RUDOLF'S VOICE (O.S.)  
 Letter to Gruppenführer Glücks,  
 IKL. Subject: Transfer.  
 (beat)  
 Dear Gruppenführer Glücks, I would  
 like my family to remain at 88  
 Bielitzstrasse, KL Auschwitz for  
 the duration of my transfer..

75 INT. BASEMENT, HÖSS VILLA, CONTINUOUS 75 \*

His dictation continues as he emerges through a door in the mouth of the tunnel and into the basement of the Höss house. Grey-white clammy skin. He locks the door behind him. \*

RUDOLF'S VOICE (O.S.) \*

..It would be a great favour to me for this to be permitted. \*

(beat) \*

I must stress what a wonderful environment Hedwig is making for the children since settling here... \*

Then lights a kerosene lamp. He walks over to the laundry sink with it, turns on the taps. \*

RUDOLF'S VOICE (O.S.) (CONT'D) \*

An inspiration in many ways for our new German community in the East... \*

He undoes his belt and his trousers fall to the floor. Then pulls his underpants down to his knees. \*

RUDOLF'S VOICE (O.S.) (CONT'D) \*

If this is acceptable, provision of a simple lodging for myself in Oranienburg will suffice. I would be very grateful for a speedy answer. Heil Hitler, et cetera. \*

Then he plunges his hands in the sink and scrubs them. Then leans over and scrubs his genitals \*

76 INT. MASTER BEDROOM, HÖSS VILLA - CONTINUOUS 76 \*

Hedwig lies in bed fast asleep, next to Rudolf's still-made empty bed. \*

77 INT. BASEMENT, HÖSS VILLA - CONTINUOUS 77 \*

Rudolf does up his trousers, and pushes his hair into shape in the mirror. \*

78 INT. HALL, HÖSS VILLA - SHORT WHILE LATER 78 \*

Rudolf, dressed now, emerges from the basement. He turns a light on, to find Inge-Brigit sleepwalking in the pantry, gazing at nothing in particular. \*

79 INT. PANTRY, HÖSS VILLA - CONTINUOUS 79

He picks her up gently and walks to the corridor, her hands instinctively holding onto her father's back. \*

INGE-BRIGIT  
(half-asleep) \*

Sweaty.

RUDOLF

Sshh.

80 EXT. ORCHARD, BRZESZCZE - NIGHT (CONTINUOUS) 80 \*

*THERMAL NIGHT VISION:* \*

No light outside. The open mouth of a sack flat on the ground strewn with pears. \*

A couple more are thrown in. \*

Now we see the Polish Girl we saw placing apples at the ditch earlier, ALEKSANDRA, throwing the low-hanging pears she's gathered from a tree. \*

Throughout, we hear Rudolf's voice off-screen reading Hansel & Gretel to Inge-Brigit. \*

RUDOLF'S VOICE (O.S.)  
(reading) \*

The little snow white bird flew  
down and sang, "Be warned, be  
warned." \*

81 EXT. ORCHARD/CONSTRUCTION SITE, BRZESZCZE - NIGHT 81 \*

Aleksandra carries a now bulging sack of pears as a sling over one shoulder. \*

She walks up past an SS warning sign in German and Polish ('Camp area KL Auschwitz/ Entry is forbidden! Violators will be shot on sight! / The Camp Commandant) which she disregards... \*

RUDOLF'S VOICE (O.S.)  
(reading) \*

Gretel understood what the witch  
had in mind. \*

82 EXT. CONSTRUCTION SITE, BRZESZCZE - CONTINUOUS 82 \*

...And onto the black slag of an empty construction site. \*

RUDOLF'S VOICE (O.S.) \*

And said, "Please show me first, I \*

don't know how to do that." The \*

witch sat on the shovel and Gretel \*

pushed her into the oven, as deep \*

as she could. Then she closed the \*

iron door of the oven and secured \*

it with a bar. The witch got cooked \*

alive as a punishment for her \*

horrible deeds. \*

She looks misshapen by the sack of pears she's carrying. Her \*

tiny figure walks down towards the machinery on the far side. \*

There are likely more than a thousand prisoners working here \*

during the day. \*

RUDOLF'S VOICE (O.S.) (CONT'D) \*

Gretel ran straight to Hansel, \*

unlocked the goose cage and let him \*

out. He jumped out and threw his \*

arms around his sister's neck. They \*

kissed one another, cried with joy, \*

and thanked God. The little white \*

bird sang, "Pearls and gems for \*

bread crumbs." \*

She dips down, out of sight, and into one of it's deep \*

trenches. \*

*END THERMAL NIGHT VISION:* \*

83 INT. MASTER BEDROOM, HÖSS VILLA - CONTINUOUS 83 \*

Rudolf is unbuttoning his white shirt, undressing for bed. \*

Hedwig still fast asleep in the other bed. \*

84 EXT. CONSTRUCTION SITE, BRZESZCZE - CONTINUOUS 84 \*

*THERMAL NIGHT VISION:* \*

Aleksandra pauses every few yards to deposit pears in the \*

earth near the spades planted in the ground. \*

As she does so, she spots a small, circular tin can pressed \*

into the earth. \*

She removes it and opens the lid. Peers inside. \*

We see a sheet of paper tightly folded-up lengthwise coiled inside. \*

Aleksandra closes the can, puts it in her bag, and leaves a pear in its place, before continuing. \*

85 EXT. COUNTRY ROADSIDE, BRZESZCZE - LATER 85 \*

Aleksandra is stock still astride a bicycle set furtively back from the road among trees. She's looking intently out from her hiding place at two SS MEN, and a huge pig, passing nearby. \*

She waits for her moment, then cycle silently across the street and drops down into another. \*

86 EXT. BACK-STREETS, BRZESZCZE OUTSKIRTS - SHORT WHILE LATER 86 \*

Aleksandra turns onto a narrow track and freewheels down it towards the houses below. \*

She stops at the bottom, dismounts, then pushes her bicycle through a back yard. \*

87 EXT. ALEKSANDRA'S STREET, BRZESZCZE OUTSKIRTS - SHORT WHILE LATER 87 \*

She rests it at the back of her apartment building, walks down the side passage, skips up the front steps and hurries inside. \*

88 INT. HALLWAY, ALEKSANDRA'S APARTMENT BUILDING, BRZESZCZE - 88 MOMENTS LATER \*

A woman, her mother WANDA (40's) opens the door for Aleksandra. \*

WANDA  
(in Polish)  
Here you are at last. \*

89 INT. LIVING ROOM. ALEKSANDRA'S APARTMENT, BRZESZCZE - LATER 89 \*

Wanda is sat embroidering by kerosene light. In the background Aleksandra is asleep in a bedroom. \*

Then the smell comes. Foul. Overpowering. Wanda stands and hurries to the curtained living room windows, which overlook the street. Draws them, revealing an open window, and through it in the distant night sky blazing crematorium chimneys. The sound of wind gusting.

She shuts the window, re-draws the curtains, and goes into...

90

INT. ALEKSANDRA'S BEDROOM, APARTMENT, BRZESZCZE - CONTINUOUS

The kerosene reading light from Aleksandra's bedside table flickers in the draft. Wanda hurries over to the open bedroom window, where the same view is glimpsed, and closes that too.

Over this we hear a real archive recording of a MAN'S VOICE, JOSEPH WULF speaking in Yiddish

JOSEPH WULF  
(in Yiddish)  
Words by Joseph Wulf. Written in  
1943 in Oświęcim, Auschwitz III.

Wanda turns, stands with her back to the window looking at Aleksandra who hasn't stirred. The kerosene lamp on her bedside table no longer flickers.

Wanda goes to remove the light, and next to it in on the table we see the now-unfolded piece of paper by the empty tin which Aleksandra found at the construction site that night.

The sheet is still holding the creases from its lengthwise folds, but we can make out pencil hand-drawn musical notation on it.

Wanda takes away the light, leaving us in darkness for a beat.

PRE LAP: Very tentatively played piano notes.

And then words - Joseph Wulf's unsung lyrics to his song - appear on screen, in gold letters. The words appear on screen synchronized exactly with the piano notes as they are played. And they fade away as the note decays.

NB: the words should be written in the language of the territory the film is showing in.

*Sunbeams*

91	INT. CORRIDOR, ALEKSANDRA'S APARTMENT - CONTINUOUS	91	*
	Wanda carries the light, and walks upstairs		*
	<b>Radiant and warm</b>		*
92	INT. 2ND FLOOR LANDING, ALEKSANDRA'S APARTMENT - CONTINUOUS	92	*
	Wanda opens a door to the balcony.		*
93	EXT. BALCONY, ALEKSANDRA'S APARTMENT, BRZESZCZE - SAME	93	*
	<i>THERMAL NIGHT VISION:</i>		*
	Shutters clatter in the wind out here as Wanda emerges and hurriedly rescues washing on the line from swirling ash, putting it into a basket.		*
	<i>Human bodies</i>		*
	<i>Young and old</i>		*
	<i>And we</i>		*
	<i>Who are imprisoned here</i>		*
	<i>Our hearts</i>		*
	<i>Are not yet cold</i>		*
94	INT. LIVING ROOM, OLUSIA'S APARTMENT, OŚWIĘCIM - DAWN	94	*
	Close on Aleksandra's hand on a piano keyboard playing the notes we are hearing.		*
	She is sitting at a piano in the living room sight-reading the hand-drawn music written on the paper she found, which rests on the music rack, still curling from its folds.		*
	Opened out on the music rack is the paper from inside the tin can she found buried and she is tentatively playing the notes she is sight-reading		*
	Softly the prisoner-composed melody fills the room.		*
	<b>Soul afire</b>		*
	<b>Like the blazing sun</b>		*
	<b>Tearing, breaking through their pain</b>		*

*For soon we'll see* \*

*That waving flag* \*

*The flag of freedom* \*

*Yet to come* \*

Aleksandra finishes sight-reading the music on the paper. \*

95 INT. LOBBY, HÖSS VILLA - MORNING 95 \*

The four eldest Höss children, dressed for school, are buttoning up their coats.

Elfryda stands by the open front door holding their satchels.

Shwarzer is waiting outside to drive them.

As each of the children pass on their way out, they reach up, straight-armed, and she hooks their satchel onto it.

ELFRYDA  
(to Heideraud)  
Have a nice day at school.

A daily practice designed to inculcate the correct Nazi salute.

ELFRYDA (CONT'D)  
(to Claus)  
Have a nice day..  
(to Inge-Brigit)  
Have a nice day..  
(to Hans)  
Have a nice day..

96 INT. DINING ROOM, HÖSS VILLA - MORNING 96 \*

Hedwig is sat at the dining table, leans forward to better smell her pike and potatoes. Two place settings; one for her, one for Linna opposite.

A little time passes. Then she gets up. Goes to the stairs.

97 INT. HALL, HÖSS VILLA - CONTINUOUS 97

HEDWIG  
(calling up the stairs)  
Sophie! It's getting cold tell her.

Sophie appears at the top of the stairs.

SOPHIE  
She's not here. And her case has  
gone.

HEDWIG  
What?

Hedwig skips upstairs. Sophie walks down.

HEDWIG (CONT'D)  
Mum?

98 INT. GIRLS' BEDROOM, HÖSS VILLA - CONTINUOUS 98

Hedwig enters the girls bedroom.

Linna's case is gone and the bed's been made.

99 INT. HALL, HÖSS VILLA - CONTINUOUS 99

Hedwig comes back downstairs. Sophie waiting at the bottom.

HEDWIG  
Did she leave a note?

SOPHIE  
I don't know.

HEDWIG  
(frustrated)  
Well, have you looked?

SOPHIE  
Well, no. I hadn't thought to.

Hedwig walks to the lobby.

100 INT. LOBBY, HÖSS VILLA - CONTINUOUS 100

Hedwig goes to the lobby table to see if there's anything  
there. There is. A folded paper, with 'Hedwig Höss' written  
on it, tucked into the corner of the guest book. \*

She unfolds it. Stands there reading. Then re-folds it.

Opens the front door. Looks out. Walks back to the dining  
room with the note. \*

101 INT. DINING ROOM, HÖSS VILLA - CONTINUOUS 101

Hedwig enters, throws the note into the wood-fired ceramic heater. Then plonks herself down in the chair.

HEDWIG

Aniela!

Aniela enters from the kitchen.

HEDWIG (CONT'D)

(gestures to Linna's  
uneaten breakfast)

Take it away.

(as Aniela picks it up)

Was that here to spite me?

ANIELA

(perplexed)

No, Mrs. Höss?

HEDWIG

(eating, as Aniela takes  
the plate away)

I could have my husband spread your  
ashes across the fields of Babice.

102 INT. BATHROOM, HÖSS VILLA - LATER 102

Hedwig is stretched out in the bathtub.

103 EXT. OPEN COUNTRY, AUSCHWITZ REGION - DAY 103

Rudolf and Claus trot along the edge of a field, then drop down onto lower ground.

RUDOLF

Relax. Let her find it.

They trot past strip fields where Polish farm LABOURERS are working. Bonfire smoke washes over the landscape.

CLAUS

Are you not going to be a  
commandant anymore?

RUDOLF

I'll be head of all the  
commandants.

(MORE)

## RUDOLF (CONT'D)

Inspecting their camps, seeing  
 where improvements can be made.  
 Their yield, that kind of thing.

\*  
 \*  
 \*

Rudolf digs his heels into Merer's flanks. Both horses open  
 up now, cantering across the landscape.

\*  
 \*

104 EXT. BACK GARDEN, HÖSS VILLA - DAY, LATER

104

\*

Elfryda, Heideraud and Inge-Brigit sit at the patio table.

The heads of different species of flowers are strewn across  
 it. The girls are immortalizing them, one by one, into flower  
 presses.

\*

ELFRYDA

It has a great name. It's girl's  
 eye, or tickseed.

\*  
 \*  
 \*

HEIDERAUD

Girl's eye?

\*  
 \*

ELFRYDA

Girl's eye, yes. I guess that's  
 because of its serrated petals.  
 Because they resemble the long  
 eyelashes of women and girls.

\*  
 \*  
 \*  
 \*  
 \*

105 EXT. GREENHOUSE, TOP GARDEN, HÖSS VILLA - SHORT WHILE LATER

105

\*

A KAPO, BÖHNER (30's) is repairing the greenhouse roof with  
 wooden planks he's carrying from inside, under Hedwig's  
 supervision. She walks into the greenhouse.

\*  
 \*  
 \*

106 INT. GREENHOUSE, TOP GARDEN, HOSS VILLA - MOMENTS LATER

106

\*

Hedwig leans against a shelf surrounded by big green leaves  
 from potted plants and small shrubs. Smoking a cigarette now.  
 Her smoker's corner.

\*  
 \*  
 \*

Böhner comes back in for another plank. Hedwig offers him a  
 cigarette from her pack, and her lighter, which he takes and  
 lights. He bends to pick up a plank, but she waves him to  
 stop.

\*  
 \*  
 \*  
 \*

She watches him smoke, and he her.

\*

107 INT. BOYS' BEDROOM, HÖSS VILLA - LATER

107

\*

Hans sits on the rug playing with dice and soldiers.

\*

Outside the bedroom window, the voice of Rudolf yelling can be heard. He's still on his horse as we can hear its clip clopping . And the sound of prisoners being marched into the camp. A returning work unit, with accompanying guards and Kapos.

Through the below we see Hans take notice of the sound outside, which takes his attention away from his play.

RUDOLF'S VOICE (O.S.)  
 (shouting aggressively)  
 You there! Guard! Bring him here!

Hans gets up and starts to move towards the window.

RUDOLF'S VOICE (O.S.) (CONT'D)  
 (shouting)  
 What's he done?

SS GUARD'S VOICE (O.S.)  
 Fighting over an apple, Commandant.

Hans pulls back the net curtain

RUDOLF'S VOICE (O.S.)  
 (shouting)  
 Drown him in the river!

He quickly pushes it back. The sound of agony outside. He starts to move away from the window.

SS GUARD'S VOICE (O.S.)  
 (shouting)  
 Come!

HANS  
 (under his breath to himself)  
 Don't do that again.

He returns to his game of dice on the floor.

EXT - GARDEN, HOSS VILLA - DAY, CONTINUOUS

A Prisoner Gardener scatters human ash and ground bones as fertilizer on the garden by the camp wall.

RUDOLF'S VOICE (O.S.)  
 (Shouting)  
 Move it! I don't care!  
 (beat)  
 Move it! Get out!

Close on the Prisoner Gardeners fork turning ash and bone  
into clods of garden soil. \*

RUDOLF'S VOICE (O.S.) (CONT'D) \*

Are you going to stand there  
trembling? Something to say?! \*

108 EXT. BANDSTAND, TOWN PARK, ORANIENBURG - MORNING, WINTER 108 \*

A GERMAN VETERAN MILITARY BRASS BAND dressed in winter coats,  
hats and boots. \*

The CONDUCTOR - his back to us facing his band - swings his  
arms and launches them into a bouncy traditional march. \*

We look the other way at a city park covered in snow, below a  
grey sky. SS OFFICERS WITH BRIEFCASES walking to work and  
CIVILIANS, all dressed for the cold, pass by. \*

Rudolf walks through frame - winter coat, gloves, briefcase -  
then stops and turns to the bandstand for a while to enjoy  
the music. \*

His face is fuller. He's put on weight. \*

Mostly empty snow-covered park benches face the bandstand but  
on three of them are TWO BADLY WAR-WOUNDED VETERANS (40's) in  
balaclavas and uniform, watching the concert, and a PORTLY  
CIVILIAN MAN (50's) reading the paper. \*

Rudolf walks on. \*

Coming the other way is a WOMAN WALKING A MINIATURE SCHNAUZER  
(50's). He stops to ask her about her dog. She stops. Rudolf  
bends down to pat the dog. \*

*The conversation will be improvised, with Rudolf's dialogue  
including the following. \**

RUDOLF \*

(to the dog) \*

Hello. \*

(bends down) \*

You're lovely. Yes you are. \*

(looks up at Woman) \*

Male or female? What's their name? \*

The woman answers. \*

RUDOLF (CONT'D) \*

You don't see so many with this  
coloring. \*

The woman talks about that. \*

RUDOLF (CONT'D) \*

I had a black one when I was little. \*  
Elsa. Born on the same day I was. \*

He stands. \*

RUDOLF (CONT'D) \*

He's lovely. \*

Walks away. \*

PRE-LAP: a Concentration Camps Inspectorate office tannoy announcement. \*

MALE CCI TANNOY ANNOUNCER (O.S.) \*

On Sunday at 19h there will be a \*  
benefit concert at the Marksmen's \*  
Club to raise money for War Winter \*  
Relief.. \*

109 INT. CORRIDOR, CONCENTRATION CAMPS INSPECTORATE (CCI), 109 \*  
ORANIENBURG, NEAR BERLIN - DAY \*

The announcement continues over a GROUP OF CONCENTRATION CAMP \*  
COMMANDANTS approaching from one end of a long corporate \*  
office building white corridor. \*

In the foreground TWO SS OFFICERS stand by the open double \*  
doors of a large office. The tannoy announcement continues in \*  
the background. \*

MALE CCI ANNOUNCER (O.S.) \*

..Junior Squad Leader Johann \*  
Thissen will conduct the orchestra \*  
in two part programme featuring a \*  
tribute to Herms Niel... \*

110 INT. BOARDROOM, CCI, ORANIENBURG - DAY, CONTINUOUS 110 \*

An SS WAITER wheels out an empty trolley through the doors. \*  
Inside there are coffee pots on an end table, and glasses and \*  
water jugs down either side of a boardroom table, around \*  
which are twenty empty chairs. \*

One of HÖSS'S ADJUTANTS is going round placing a file folder \*  
in front of each chair, while the other reads aloud from his \*  
note book to Rudolf, who pours himself a coffee, then strolls \*  
casually round the table, quality checking. \*

## HÖSS'S ADJUTANT

(reading)

Liebehenschel, Auschwitz I.  
 Hartjenstein, Auschwitz II / Birkenau.  
 Schwarz, Auschwitz III / Monowitz.  
 Haas, Bergen-Belsen.  
 Pister, Buchenwald.  
 Weiter, Dachau.  
 Koegel, Flossenbürg.  
 Hassebroek, Groß-Rosen.  
 Grünwald, Herzogenbusch.  
 Sporrenberg, Hinzert.  
 Goecke, Kauen...

As attendees are listed, Rudolf regards a large wall map which shows Germany and the countries under its occupation. Black stickers denote the location of each concentration camp. From afar, the effect looks plague-like. He sips his coffee.

## HÖSS'S ADJUTANT (CONT'D)

...Weiss, Majdanek.  
 Ziemeis, Mauthausen.  
 Dieter, Moringen.  
 Hartjenstein, Natzweiler-Struthof.  
 Pauly, Neuengamme.  
 Göth, Plaszow.  
 Suhren, Ravensbrück.  
 Kaindl, Sachsenhausen  
 Werner Hoppe, Stutthof...

111 INT. CORRIDOR, CCI, ORANIENBURG - DAY, CONTINUOUS 111

Many CAMP COMMANDANTS and their ADJUTANTS are gathered and chit-chatting while they wait for the meeting to begin.

## HÖSS'S ADJUTANT (O.S.) CONT'D

...Schnabel, Vaivara.  
 Herbert, Warsaw.  
 Apologies for absence, Förschner,  
 Mittelbau-Dora. Sauer, Riga-  
 Kaiserwald.

112 INT. BOARDROOM, CCI, ORANIENBURG - DAY, SHORT WHILE LATER 112

The camp commandants are sat either side of the boardroom table.

OBERGRUPPENFÜHRER OSWALD POHL, (50's), is sat commandingly at the centre. SS GRUPPENFÜHRER RICHARD GLÜCKS, (50's), Inspector of Concentration Camps, is sat to his left.

Rudolf is sat at opposite.

COLONEL GERHARD MAURER, (30's), Director of Economic Administration, is sat at one end.

Adjutants, junior SS officials make up a second row behind.

A BUSINESSMAN, DR. MEINDL (50s), in a civilian suit and tie, brown Homburg hat on his lap, is sitting by the doors. \*

Other SS staff can be seen in offices in the far background. \*

POHL

The Führer has approved the deportation of Hungary's seven hundred thousand Jews for extermination and war production where able-bodied. An agreement was reached with the new Hungarian government to begin the action immediately. They are being amassed for transportation to Auschwitz. Four trains a day, three thousand in each, twelve thousand daily. Firstly via the Eastern zones, one to three. Then via four and five in the middle of the country, and finally, Budapest. Pressburg and Vienna are heavily loaded with military transports so Jewish transports will pass through Kassa and Muszyna instead.

(refers to his notes)

Based on estimates provided by Obersturmbahnführer Höss, twenty five percent will be retained for labour after selection. Twenty percent of those will be used in Auschwitz sub camps, and the other eighty per cent will come to your camps in due course. \*

(beat)

The scale is many times larger than we've faced before. So get ready.

Before I hand over to

Obersturmbahnführer Höss, I'd like to announce the promotion of Colonel Maurer to the rank of SS-Standartenführer for consistently hitting his labour targets. Bravo. \*

The men knock the table as an expression of appreciation. \*

POHL (CONT'D)

I get fan mail from CEOs for this man. He's more famous than me.

MAURER

Thank you Sir.

POHL

Well deserved.

MAURER

As I've said before, I'm grateful for your leadership.

POHL

Thank you. You have said that. I appreciate that.

Pohl signals Rudolf to begin.

RUDOLF

Thank you Obergruppenführer Pohl. Good morning everyone. Two apologies for absence; Sturmbannführer Förschner - Mittelbau-Dora. Sturmbannführer Sauer - Riga-Kaiserwald. You will appreciate we have a very busy agenda today. The Hungarian action is urgent and complex, and will involve significant and converging challenges at every operational level. Please turn to the first page in your files.

The commandants open their files.

RUDOLF (CONT'D)

You will see five headings. Item one: 'timings'. Item two: 're-direction of construction resources'. Item three: 'transportation'.

(beat)

For item four, 'Prisoner workers', Dr. Meindl from Steyr-Damiler-Puch, some of you know him some of you don't, is joining us today to discuss pay rates and incentives.

Dr. Meindl stands so he can be seen. He waves and sits again.

RUDOLF (CONT'D)

Item five: 'fire and air defense measures'. This will effect all camps in the east of the Reich which are now within the range of Allied air raids.

- 113 EXT. TOWN PARK, ORANIENBURG - DUSK 113 \*
- Rudolf walks home from work carrying his briefcase through the snowy park, along with OTHER SS OFFICERS. \*
- 114 INT. BEDROOM, RUDOLF'S LODGING, ORANIENBURG - NIGHT 114 \*
- Rudolf on his back in his pyjamas, in bed, head propped on a pillow, but fast asleep. \*
- One arm hangs out over the edge of the bed and work papers are strewn around on the floor, and a pen. \*
- A small bar heater is on at the foot of the bed. A painting of a bird on the wall and a photograph frame on a dresser. \*
- 115 EXT. TOWN PARK, ORANIENBURG - DAY, MORNING 115 \*
- Rudolf walks to work through the park again, carrying his briefcase, past the empty bandstand. OTHER CCI SS STAFF walking to work too, and some NURSES. \*
- In the far background black smoke rises, the aftermath of a night bombing raid on Berlin. \*
- 116 INT. RUDOLF'S OFFICE, CCI ORANIENBURG, NEAR BERLIN - DAY 116 \*
- Rudolf, in some kind of reverie, stands at his office window. Typewriters clack away behind him. He's gazing out. \*
- 117 EXT. TOP GARDEN, HÖSS VILLA - DAY 117 \*
- The garden is all fallen leaves, frosted paths and bare winter trees. The pool is frozen over. Snow on the roof of the guard tower and camp building roof behind the garden wall. \*
- Claus and Hans play. Claus holds a wooden club. \*
- Their play, conversation and scuffle will be improvised.* \*
- At one point Claus catches Hans, and puts him in the greenhouse, locking it behind him. \*
- The crematorium chimney behind the far garden well is belching black smoke into the winter sky. \*

Claus goes over to sit on the wall, and makes a gas hissing sound. \*

PRE-LAP: CCI office tannoy announcement. \*

MALE CCI TANNOY ANNOUNCER (O.S.)  
Saturday's funeral ceremony for the  
pupils... \*

118 INT. WAITING ROOM, OUTSIDE GLÜCK'S OFFICE, CCI, ORANIENBURG 18-  
DAY

Rudolf is stood, with SS-Sturmbannführer, WILLHELM BURGER, (40'S) sat in a chair. Nearby, an OFFICE ADJUTANT (20's) sits at a reception desk. The announcement continues above the sound of typewriters from the office beyond, as they wait. \*

MALE CCI TANNOY ANNOUNCER (O.S.)  
CONT'D  
...of the Air Force School who died  
in the bombing raid of March 6th  
will start at 11:30. SS pall  
bearers should congregate in the  
forecourt of the T Building by  
10:45. Transport will leave for  
Hans Schemm School promptly at  
11am. Commander of the Guard  
Obersturmbannführer Gustav Wegner  
will lead the cortège to the  
cemetery with a delegation from the  
League of German Girls and Air  
Force Students. \*

The office door is opened and GLÜCKS ADJUTANT (30's) emerges. Glücks in the background. \*

GLÜCKS ADJUTANT  
(to Rudolf)  
Obersturmbannführer Höss. \*

GLÜCKS  
(from the office behind)  
Rudolf. Come on in. \*

Rudolf enters. \*

Glücks Adjutant leaves, closing the door behind him. \*

GLÜCKS (CONT'D)  
How are you? \*

119 INT. RICHARD GLÜCKS OFFICE, CCI, ORANIENBURG - CONTINUOUS 119 \*

Glücks is standing in the middle of the room holding a telegram. \*

Maurer looks up from a sofa in the corner. Documents on his lap and in front of him. \*

RUDOLF \*

Good. \*

GLÜCKS \*

(looking at the telegram) \*

I've just received this. \*

Obergruppenführer Pohl met with Reichsführer Himmler to assess the numbers involved. \*

He hands it to Rudolf. \*

GLÜCKS (CONT'D) \*

And your name came up. \*

RUDOLF \*

Okay. \*

Rudolf reads it. Absorbs it. Moments pass. Rudolf folds the telegram and looks up at Glücks. \*

GLÜCKS \*

We're moving Leibehenschel out of Auschwitz to Madjanek. He's not energetic enough for this.

RUDOLF

(a single nod)

Okay.

GLÜCKS

You'll receive operational orders from Eichmann.

RUDOLF

Perfect.

GLÜCKS

You'll tell me what resources you need once you get there.

RUDOLF

I will.

GLÜCKS

Any problems, come to me or Gerhard directly.

Maurer waves from the corner.

GLÜCKS (CONT'D)

Those are your orders.

RUDOLF

Thank you.

GLÜCKS

How's Hedwig?

RUDOLF

Good.

GLÜCKS

Obergruppenführer Pohl told me she sends the boss flowers from your garden every week. \*

RUDOLF

Yes. When in bloom.

They shake. Glücks returns to his desk.

GLÜCKS

Get the job done.

RUDOLF

I will. Thank you. I appreciate the trust and confidence you have in me.  
(half-bows)  
Gentlemen.

He turns to leave. Walking a little taller.

Glücks and Maurer are left alone. Glücks goes to sit down opposite him. \*

GLÜCKS \*

And? \*

MAURER \*

I'm not sure yet. \*

GLÜCKS \*

Relax. He won't put them all up the chimney. You'll get your workers. \*

You'll see. \*

120 INT. SS SURGERY, ORANIENBURG - DAY 120 \*

Rudolf, mid-medical exam, laying in his underpants, on a gurney in a white doctors office. \*

A white-coated SS DOCTOR, (50's), is examining him, stethoscope in ears. He finishes with the stethoscope and moves on to palpation, tapping on the back of his own hand across Rudolf's midriff. \*

SS DOCTOR (sensing something) Are you sleeping okay? \*

RUDOLF Yes. \*

SS DOCTOR How many bowel movements do you have per day? \*

RUDOLF Twice per day. \*

SS DOCTOR Urinating? \*

RUDOLF Without issues. \*

The Doctor begins to examine Rudolf's stomach with his hands. \*

SS DOCTOR Ill feel around now. On the surface, first. If there is any pain, then please let me know. \*

121 INT. CORRIDOR NEAR SS SURGERY, CCI, ORANIENBURG - LATER 121 \*

Rudolf comes through a door and approaches a wall-mounted telephone by a main stairwell. \*

Corridor comings and goes through the following. \*

Rudolf picks up the receiver and huddles into the phone. \*

RUDOLF (beat, waiting for the operator) This is Höss. (beat) (MORE) \*

RUDOLF (CONT'D)

Long-distance priority call, KL  
Auschwitz, Höss private residence.  
(beat)  
I'll stay on the line.

He waits holding the receiver for the call to be connected. A group of three SS OFFICERS, and a BUSINESSMAN walk up the stairs together in the background.

RUDOLF (CONT'D)

Are you there?

HEDWIG'S VOICE (O.S.)

(through the receiver)  
Hello

RUDOLF'S VOICE

Can you talk?

HEDWIG'S VOICE (O.S.)

(through the receiver)  
Is everything OK?

RUDOLF

Yes.  
(enthused)  
I have news. I told you I'd heard rumblings but nothing concrete.

HEDWIG'S VOICE (O.S.)

(through the receiver)  
That news?

RUDOLF

The Hungary thing.  
(beat)  
The old man gave me orders from Heinrich. It's happening at last. I'm coming back to run it. Well I'm very relieved about that.  
(long beat, smiles)  
I have to admit, I'm as pleased as Punch.

An SS DOCTOR carrying a folder comes out of the same door, revealing an SS OFFICER sat on a bench waiting to be seen, and skips down the stairs.

RUDOLF (CONT'D)

Yes  
(beat)  
I don't know. I go to Budapest first. Things will be clearer after that. Anyway my cogs are turning.  
(MORE)

## RUDOLF (CONT'D)

I must get on. I'll call you  
later, after the party..

\*  
\*

## HEDWIG'S VOICE (O.S.)

(through the receiver)

No, no. Wait please. Tell Eleanor  
Pohl...

\*  
\*  
\*  
\*

122 EXT. COURTYARD, POHL RESIDENCE, BERLIN - NIGHT

122

\*

Rudolf stands alone smoking a Swiss cheroot by a table laden  
with champagne in ice buckets, glasses, and a centrepiece ice  
sculpture swastika. Three SS MEN and a woman in a fur coat  
chat in a group nearby.

\*  
\*  
\*  
\*

HEDWIG'S VOICE (O.S.) CONT'D

\*

...when she receives her parcel, to look in the compact.  
They're inside.

\*  
\*

He looks preoccupied and stiff. Music from a string quartet  
leaks from inside the tall windowed doors of the adjoining  
room.

\*  
\*  
\*

Rudolf stubs his cheroot out in a standing ashtray and moves  
towards the doors.

\*  
\*

123 INT. ANTLER ROOM, POHL RESIDENCE, BERLIN - CONTINUOUS

123

\*

Rudolf enters high walled room covered with antler trophies  
and an imposing fireplace, through which PARTY GUESTS are  
still arriving. Some have stopped to watch the string  
quartet. WHITE-JACKETED WAITERS with trays pass to and fro.  
Rudolf ambles through.

\*  
\*  
\*  
\*  
\*

124 INT. SALON, POHL RESIDENCE, BERLIN - CONTINUOUS

124

\*

NAZI DIGNITARIES, SS, ARMY OFFICERS, WAR WOUNDED, VETERANS,  
IG FARBEN EXECUTIVES, WIVES and other CIVILIANS, of all ages,  
shapes and sizes, mingle. Uniforms, black tie, evening gowns.  
WHITE-SUITED WAITERS come and go.

\*  
\*  
\*  
\*

A party in full flow.

\*

He enters awkwardly. Small groups of party guests in here.  
Mingling and chatting.

He catches the eye of the 'lady of the house', ELANOR POHL.  
She is surrounded by friends. Respectfully, he goes to greet  
her. We watch their small-talk from a distance. She seems  
animated and happy to see him.

\*  
\*  
\*  
\*

Then, with a little servile bow, he excuses himself and meanders away towards the next salon, his eyes darting from group to group, as Elanor Pohl raises a glass to another guest.

\*  
\*

125 INT. PIANO ROOM, POHL RESIDENCE, BERLIN - MOMENTS LATER 125

A grand piano plays. Guests pass through to and from the ballroom beyond.

\*  
\*

Rudolf is being greeted by Dr Meindl from Steyer-Daimler-Puch, now wearing black tie, with a group of senior SS OFFICERS, including EICHMANN (30's). Drinks and smiles all round.

\*  
\*  
\*  
\*

An older SS MAN interrupts and pats Rudolf on the back in congratulation.

\*  
\*

After a few moments, Eichmann grabs two champagne glasses from the tray of an SS WAITER. Hands one to Rudolf. Makes a little toast to him. The two men chink glasses.

\*  
\*  
\*

126 INT. GRAND HALLWAY, POHL RESIDENCE - SHORT WHILE LATER 126

Rudolf, drink-less, makes his way along the hallway, which leads to the huge internal French windows of the ballroom.

\*  
\*

He stands looking in, people watching. Then looks up and around at what must be the impressively-high ceiling within.

\*  
\*

After a short contemplation of it, he turns around, notices the central stairs behind, and climbs them in search of a better vantage point to observe.

\*  
\*  
\*

He arrives at a landing. It's darker up here, save for blazing chandelier light coming from the ballroom. Tall glass doors open onto a viewing balcony.

\*  
\*  
\*

A MIDDLE-AGED COUPLE are out there. Rudolf waits his turn. Bides his time, hands behind his back.

\*  
\*

Then the middle-aged couple leave and return to the party. Rudolf walks over to the viewing balcony.

\*  
\*

127 INT. BALCONY, POHL RESIDENCE - CONTINUOUS 127

He walks out onto it, and peers over the ledge at the ballroom below.

\*  
\*

The huge windows of a ballroom. Chandeliers blaze inside.

\*

A throng of guests.

He surveys them.

Most stand in groups socializing. Others, in the centre, waltz.  
He looks up at the gilded ceiling.

Then again at the mass below. Takes it all in. His lips are moving, like he's calculating. \*

PRE-LAP \*

RUDOLF'S VOICE (O.S.) \*  
I heard Himmler's calling it \*  
Operation Höss. \*

HEDWIG'S VOICE (O.S.) \*  
That's fantastic. I'm so happy for \*  
you. \*

RUDOLF'S VOICE (O.S.) \*  
Than you, Mutzi. It's your name \*  
too. \*

HEDWIG'S VOICE (O.S.) \*  
Who was there? \*

RUDOLF'S VOICE (O.S.) \*  
To tell you the truth I wasn't \*  
really paying attention. \*

Then at the mass below. Takes it all in. His lips are moving, \*  
like he's calculating. \*

RUDOLF'S VOICE (O.S.) (CONT'D) \*  
I was too busy thinking how I'd gas \*  
everyone in the room. Very \*  
difficult, logistically, because of \*  
it's high ceiling. \*

128 INT. RUDOLF'S OFFICE, HÖSS VILLA - NIGHT (CONTINUOUS) 128 \*

Hedwig stands by Rudolf's desk holding the phone. She's \*  
wearing a winter nightdress, slippers, and her hairs down. \*  
She's obviously been called to the phone from bed. \*

HEDWIG'S VOICE \*  
Well, It's the middle of the night \*  
and I need to be in bed. \*  
\*

129 INT. RUDOLF'S OFFICE, CCI, ORANIENBURG - NIGHT 129 \*

Rudolf is sitting at his desk, speaking on the phone with Hedwig. His feet are up on the window sill. He looks at the snow falling outside. \*

RUDOLF \*

I shouldn't have called so late. I was just excited to tell you the name. \*

130 INT. RUDOLF'S OFFICE, HÖSS VILLA - NIGHT (CONTINUOUS) 130 \*

HEDWIG \*

You can tell me about it when you're back. \*

131 INT. RUDOLF'S OFFICE, CCI, ORANIENBURG - NIGHT 131 \*

RUDOLF \*

(beat) \*

You have told them Daddy's coming home? \*

132 INT. RUDOLF'S OFFICE, HÖSS VILLA - NIGHT (CONTINUOUS) 132 \*

HEDWIG \*

Yes. \*

Goodnight. \*

She puts down the phone and starts to walk away. \*

133 INT. RUDOLF'S OFFICE, CCI, ORANIENBURG - NIGHT (CONTINUOUS) 133 \*

He hangs up. Then walks out of his office.

134 INT. HALLWAY, HÖSS VILLA - NIGHT (CONTINUOUS) 134 \*

Hedwig enters and turns off the light on her way to bed. \*

135 INT. CORRIDOR/STAIRS, CCI , ORANIENBURG - CONTINUOUS 135 \*

Rudolf, in his overcoat, locks the office door behind him and walks down a long corridor towards the stairs. Pumping his little fists in self-congratulation. A smile grows, ever so slowly, across his face. A skip in his step. If he could dance he would. \*

He walks down the first flight, but at the landing he slows suddenly. \*

He clutches at the bannister, convulses, bent double, and vomits on the polished stone floor. \*

After spitting out the last bit of vomit, he gingerly continues down the next flight... \*

136 INT. LOWER CORRIDOR, CCI, ORANIENBURG - CONTINUOUS 136 \*

But then convulses again. \*

A final long wretch, and spit. It's all gone. \*

He cautiously straightens up. SS officer's hat in hand by his side. \*

Looks one way down the long empty dark corridor. No one around. \*

Then the other way, towards camera. \*

137 INT. BLACK SPACE 137 \*

A white pin prick of light in a black screen. \*

Indeterminate noises, becoming footsteps. Human voices we can't make out. The clank of unlocking. \*

Now three sides of a door are described in light as it creaks open. The pin prick was its peephole seen from the inside. \*

The door's been opened by TWO POLISH WOMEN, CLEANERS in present day blue outfits, lanyards round their necks, carrying cleaning materials - cloth, spray bottle, broom, dustpan. \*

The light reveals dark mottled cement walls and floor inside, a modern fire extinguisher and signage in Polish. ('Wyjście Ewakuacyjne' / Emergency Exit). \*

We're inside the gas chamber of Crematorium I in what is now the Auschwitz-Birkenau State Museum in Oświęcim. \*

138 EXT. CREMATORIUM 1, AUSCHWITZ-BIRKENAU STATE MUSEUM - DAWN 138 PRESENT \*

Above Crematorium 1, the other side of the chimney we saw previously from the Hoss's garden and house. \*

There is museum signage outside for visitors. The cleaners bring in their materials. \*

139 INT. GAS CHAMBER, CREMATORIUM 1, AUSCHWITZ-BIRKENAU STATE MUSEUM - DAWN, PRESENT 139 \*

One cleaner sweeps the concrete floor. \*

140 INT. CREMATORIUM 1, AUSCHWITZ-BIRKENAU STATE MUSEUM - DAWN, PRESENT 140 \*

The other cleaner wipes the black cast iron corpse delivery trolleys and brick furnaces designed and built by Topf and Sons. \*

141 INT. EXHIBIT ROOM, BLOCK 5, AUSCHWITZ-BIRKENAU STATE MUSEUM - DAWN, PRESENT 141 \*

A wall of 1930's battered suitcases piled high behind glass across the screen. \*

Their owners family names and addresses scrawled in different hands on most of them in white letters. \*

ANOTHER CLEANER carries a vacuum cleaner past the length of them. \*

We're in Block 5 of Auschwitz I, the exhibit of 'Physical evidence of the crime' where items seized from murdered Jews deported there for extermination are displayed. \*

ANOTHER CLEANER wipes the high display glass in front of a big pile of children's shoes, carefully wiping fingerprints with a cloth. \*

The sound of the vacuum cleaner, sucking up the dust and detritus of yesterday's visitors. \*

Closer on the small shoes, singles as well as pairs. \*

142 INT. EXHIBIT CORRIDOR BLOCK 5, AUSCHWITZ-BIRKENAU STATE MUSEUM - DAWN, PRESENT 142 \*

Along the length of the corridor now a vast pile of more old shoes behind glass on either side. \*

TWO OTHER CLEANERS wipe the glass, one on either side, while Another Cleaner vacuums the floor. \*

Looking up at the floor to ceiling mountain of shoes. \*

- 143 INT. EXHIBIT ROOM BLOCK 5, AUSCHWITZ-BIRKENAU STATE MUSEUM 143 \*  
DAWN, PRESENT \*
- Another cleaner vacuums in front of a display case of \*  
1930/1940's prosthetic limbs, crutches and supports. \*
- 144 INT. EXHIBIT ROOM BLOCK 6, AUSCHWITZ-BIRKENAU STATE MUSEUM 144 \*  
DAWN, PRESENT \*
- ANOTHER CLEANER wipes the glass of a display case of blue and \*  
white striped prisoner uniforms in Block 6, the exhibit of \*  
'The life of the prisoners'. \*
- 145 INT. EXHIBIT CORRIDOR BLOCK 6, AUSCHWITZ-BIRKENAU STATE 145 \*  
MUSEUM - DAWN, PRESENT \*
- A long, corridor lined on either side with three rows of \*  
black and white framed photographs. \*
- A CLEANER noisily vacuums the floor, and in the distance TWO \*  
CLEANERS wipe photographs on either side. \*
- In the foreground we can make out the photographs are shaved- \*  
headed Auschwitz prisoner registration photographs. \*
- \*
- \*
- 146 INT. LOWER CORRIDOR, CCI, ORANIENBURG - NIGHT 146 \*  
We're suddenly back to Rudolf on that landing in the empty \*  
CCI building, exactly as we left him in Scene 136 after he \*  
vomited. \*
- He's still looking down the corridor towards camera. Silence. \*
- Almost as if at the Museum corridor we were just looking \*  
down. \*
- SS officer's cap in his hand by his side. \*
- He slowly turns around, and steps down the staircase, still a \*  
little gingerly. \*
- 147 INT. STAIRWELL. CCI, ORANIENBURG - CONTINUOUS 147 \*  
We watch him descend another floor, and another, his steps \*  
more confident now. \*

He puts his cap on his head. \*

Down another until we can't see him, but the sound of his  
footsteps continue. \*  
\*

CUT TO BLACK \*

His footsteps carry until he's gone too far to hear them any  
more. \*  
\*

End music starts. Alarming, in ascending patterns. \*

\*

END