

001. AEROPLANE

EXTERIOR/NIGHT

A four-seater, single-engine propeller SS courier plane is flying across the night sky.

002. POLAND FOREST RAVINE

EXTERIOR/NIGHT

The sound of a low-flying plane. A POLISH PARTISAN is scanning the sky with a pair of binoculars.

POLISH PARTISAN (gleefully)

It's coming straight over us. (In Polish) Take aim. Fire!

The PARTISAN with the binoculars gives the order to fire.

POLISH PARTISAN
Take aim! Fire!

Partisans lying in a row on their backs beside one another loose off rounds vertically into the sky.

003. AEROPLANE

INTERIOR/EXTERIOR/NIGHT

One can see the wing of the plane. Bullets punch through the thin metal. Kerosene catches fire. The reflection of the flames illuminates the faces inside the plane. The panic-stricken faces of the pilot and Standartenführer Noldner. Victor looks out at the wings being shot to ribbons. The plane goes into a tailspin and dives. The engine cuts out.

004. POLAND FOREST RAVINE

EXTERIOR/NIGHT

The partisans cheer, brandishing their weapons jubilantly. A fireball in the night sky disappears behind a range of hills. Shortly afterwards the glow of an explosion can be seen above the trees.

005. POLAND CAMP 2 COMMANDANT'S OFFICE

EXTERIOR/INTERIOR/NIGHT

The perimeter fence of a camp. A German Shepherd dog appears. Guards walk across the yard.

His eyes closed, SS HAUPTSTURMFÜHRER RAUTER is leaning back in his chair behind his desk and listening raptly to the music issuing from his gramophone: Lehar's *Merry Widow*. There is an energetic rap at the door; SS SCHARFÜHRER WEBER enters. HAUPTSTURMFÜHRER RAUTER starts up furiously.

HAUPTSTURMFÜHRER RAUTER

Weber, I gave orders I was not to be disturbed.

To pacify him, SCHARFÜHRER WEBER hastily holds up a teletype message.

SCHARFÜHRER WEBER

Orders from Berlin! –

HAUPTSTURMFÜHRER RAUTER turns off the music. WEBER gives him the message.

SCHARFÜHRER WEBER

Following a machine gun attack from partisans in our area, contact with a courier aircraft has been lost. On board are Standartenführer Noldner, Hauptsturmführer Smekal, the pilot and a Jewish prisoner. All the passengers are to be brought to safety.

HAUPTSTURMFÜHRER RAUTER

(puzzled)

A Jew in a plane?

SCHARFÜHRER WEBER

Indeed.

HAUPTSTURMFÜHRER RAUTER

And the orders are...?

SCHARFÜHRER WEBER

To locate the passengers and bring them to safety, come what may.

HAUPTSTURMFÜHRER RAUTER

Including the Jew?

SCHARFÜHRER WEBER

Above all the Jew.

HAUPTSTURMFÜHRER RAUTER

Unbelievable!

006. POLAND CRASH SITE

EXTERIOR/NIGHT

By the flickering light of the burning aircraft we see VICTOR, dressed in a singed concentration camp uniform, climbing out of the wreck. He straightens up and looks round. The body of the dead pilot is lying beside a burning piece of the plane. Not far away lies the body of Standartenführer Noldner. An arm flops out of the burning fuselage. Victor crawls up to it and takes a look.

VICTOR (to the sky)

Dear God, why didn't you let him perish? Why are you doing this to me? Why?

He pulls a survivor out of the wrecked plane and beats the flames out on his leg.

MY FRIEND, THE ENEMY!

VIENNA 1938

007. VIENNA: STREET IN FRONT OF GALERIE KAUFMANN EXTERIOR/DAY

On the pavement, slightly concealed behind a car, a youth is pouring whitewash into a bucket of water. Another youth stirs the mixture with a stick. CAMERA PANS UP – on the other side of the street RUDI SMEKAL is looking through the shop window into the luxurious Galerie Kaufmann, which also sells antique furniture. In the window paintings and furniture are displayed. The gallery sells Old Masters as well as modern art. Above the window is the legend *Galerie Jakob Kaufmann und Sohn*.

008. VIENNA: GALERIE KAUFMANN INTERIOR/NIGHT

In a section of these elegant premises valuable sculptures and antique paintings in precious frames are displayed. In another section hang paintings and drawings by contemporary artists. VICTOR KAUFMANN – a couple of years younger, in better condition and dressed with unobtrusive elegance – is standing on a ladder, hanging a picture.

RUDI SMEKAL – at this time an ordinary-looking and seemingly likeable young man – is still holding the door handle and closes the door noisily.

VICTOR does not react to the sound of the door, even though he must have heard it.

RUDI goes over to him.

RUDI

Do your customers only get a welcome if they're dollar millionaires?

At first VICTOR does not react to this, eventually answering without turning round to face RUDI.

VICTOR

2. Regiefassung 130909

A bare room with two plank beds. Alone in the cell, VICTOR and RUDI are passing the time with a game, flicking coins with their thumbnails against the wall, cursing when the coins bounce off too far and come to rest 30-40 cm from the wall. RUDI manages to get a coin very near the wall. He gloats, sure of victory. While they play, they talk:

RUDI

We needed that like a hole in the head. (flicking a coin)

RUDI scores a hit.

VICTOR

Not bad. Don't worry. My parents will soon have us out of here.

VICTOR flicks another coin which lands...

RUDI

Closer! You think everything's possible just because your father knows the right people, but...

... even closer to the wall.

VICTOR

But – what!?

RUDI

No buts. I'd love to have that confidence.

VICTOR

Or my family, right?

RUDI

No.

VICTOR

(surprised)

Sure!

RUDI

No way!

Victor flicks another coin and scores a hit.

RUDI

And the rich are always the winners!

Victor laughs.

A POLICEMAN holds the door open for the POLICE OFFICER who is evidently in charge.

POLICE OFFICER

Victor Kaufmann?

VICTOR

I'm busy.

The POLICE OFFICER ignores the impudent remark and after glancing briefly at the file he's carrying continues in a surly tone.

POLICE OFFICER

Your father is Jakob Kaufmann?

VICTOR

Correct.

POLICE OFFICER

Owner of the gallery on Neugasse and until recently a second gallery in Nuremberg in the Reich?

VICTOR

Correct again. If you know my shoe size too, you're allowed to join in our game.

THE POLICE OFFICER closes the file.

POLICE OFFICER

(irritated) I've had people like you for breakfast. Get out of here!

VICTOR and Rudi are surprised for a moment, then Victor puts his arm around RUDI's shoulders.

VICTOR

Many thanks for your hospitality.

POLICE OFFICER

Smekal, you're not going anywhere.

VICTOR

I'm not going anywhere without him.

POLICE OFFICER

Don't cause problems, Kaufmann. We need to make further inquiries. That could take time.

VICTOR

No problem. I can wait. Anyway, I have to let him have his revenge.

POLICE OFFICER

As the gentlemen wish.

Irritated, the POLICE OFFICER turns away and leaves.

011. VIENNA: THE KAUFMANN VILLA - GARDEN EXTERIOR/DAY

A large villa in a wealthy suburb. A maid carrying a basket of laundry goes towards the front door.

012. VIENNA: THE KAUFMANN VILLA. DRAWING ROOM INTERIOR/DAY

Like all rooms in this house, this spacious room is furnished with exquisite antique furniture. Original oil paintings hang on the walls. Above the fireplace hangs a portrait of Jakob Kaufmann. HANNA, Victor's mother, is standing by the telephone. She's upset and nervous. JAKOB is working at his desk. JAKOB, Victor's father, is an impressive figure of a man, worldly, cosmopolitan, getting on in years, but with a humorous face.

HANNA

It's simply outrageous. I waited up the whole night worrying.

POLICE OFFICER/OFF

I repeat - your son isn't under arrest. He refused to leave the cell, because of Smekal.

HANNA

I should think not. No one with a shred of decency would leave a friend in the lurch.

013. VIENNA: POLICE STATION INTERIOR/DAY

The police officer makes a serious face.

POLICE OFFICER

That may be so, but I'm not sure whether it was wise. Smekal got into a fight with Nazis. He's suspected of being a Communist.

HANNA/OFF

(outraged)

What nonsense! I would put my hand - both hands! – in the fire for Rudi.

014. VIENNA: THE KAUFMANN VILLA, DRAWING ROOM INTERIOR/DAY

HANNA

He grew up in our house, his mother worked for us for 25 years... he's like a second son to us! If Rudi's a Communist then... my husband's Josef Stalin!

JAKOB (glancing up)

(murmurs) Perish the thought.

POLICE OFFICER/OFF

It will soon be clear if the suspicion is unjustified.

HANNA

And until then he has to stay in prison?

POLICE OFFICER/OFF

Looks like it.

HANNA slams the receiver down and stares at her husband.

HANNA

I... I can't talk to people like that, Jakob! One can't talk seriously to people like that.

JAKOB

(with a small sigh)

I know, my love. You're right, sometimes one can't go on talking. But one has to.

He goes to the telephone.

015. VIENNA: POLICE STATION INTERIOR/DAY

POLICE OFFICER

Police office, 8th District.

JAKOB/OFF

Am I speaking to the police commander?

POLICE OFFICER

Yes, Police Commander Maier speaking.

JAKOB/OFF

This is Jakob Kaufmann. You have just been speaking to my wife about the Smekal case.

016. VIENNA: THE KAUFMANN VILLA - DRAWING ROOM INTERIOR/DAY

Hanna pours herself a glass of wine while Jakob is on the telephone.

JAKOB

Tomorrow our gallery is presenting important new acquisitions to the international press corps. We're expecting the Minister of the Interior as one of the guests... If Herr Smekal and my son are unable to attend the reception I will be compelled to explain the reason for their absence to the journalists present.

017. VIENNA: POLICE STATION INTERIOR/DAY

The POLICE OFFICER is already severely annoyed.

POLICE OFFICER

For heaven's sake...

JAKOB/OFF

There might well be press reports of arbitrary police conduct in Austria.

The POLICE OFFICER puts the phone down.

018. VIENNA: THE KAUFMANN VILLA - DRAWING ROOM INTERIOR /DAY

JAKOB is astonished and looks at Hanna.

JAKOB

This is intolerable – he put the phone down on me!

019. VIENNA: POLICE CELL INTERIOR/DAY

The POLICE OFFICER opens the cell door.

POLICE OFFICER

Are you coming, Smekal? Come with me.

Rudi looks in astonishment at Victor and follows the officer. Through a window in the door VICTOR watches a man he doesn't know (WIDRICZEK in civilian dress) slapping RUDI on the shoulder and talking to the police officer. After a short time all three start grinning. Then RUDI returns with the POLICE OFFICER. The latter opens the door.

RUDI

(proudly) Come on, we can go.

Victor is puzzled, then gets up, laughing. As he leaves...

VICTOR

Many thanks, Porter... er, Officer...

020. VIENNA: POLICE STATION

EXTERIOR /DAY

VICTOR and RUDI emerge cheerfully from the imposing entrance of the police station. Above the door hangs a crutch cross banner (symbol of the Austro-Fascist Patriotic Front that was in power from 1933-38). Two police officers enter the station.

021. VIENNA: VILLA GARDEN

EXTERIOR/EVENING

A large *Jugendstil* villa on a hill in the suburbs. VICTOR and RUDI turn into the drive in a limousine, sounding the horn.

HANNA, JAKOB and MORITZ emerge from the house. HANNA runs up to VICTOR and RUDI, kissing VICTOR briefly and embracing RUDI warmly. Meanwhile Victor greets Moritz.

HANNA

Rudi, good to see you back again.

RUDI

I'm glad too.

HANNA

Where have you been for so long? You're so pale.

VICTOR

Well, remember he's been in prison!

HANNA

That's not funny, Victor, I was...

VICTOR

(glancing at Rudi)

... sick with worry, we know that, Mother. But you know, the youthful hero had to save my life!

RUDI

Come off it...

JAKOB

Let's go in, it's cold.

022. VIENNA: VILLA – DRAWING ROOM

INTERIOR/NIGHT

Spread out on a table are drawings by Moritz. Jakob and Moritz are standing beside the table looking at them. Jakob picks up one of the drawings. RUDI and VICTOR are sitting at a small table drinking coffee. HANNA is standing beside RUDI.

VICTOR

..and without hesitating he grabs hold of the biggest Nazi...

RUDI

They were no Nazis.

VICTOR

What were they then?

RUDI

They were... agents provocateurs.

VICTOR

What's the difference? Isn't that just what Nazis are – a bunch of useless provocateurs and fools!?

JAKOB

And one fool spawns a thousand others! One of them has been sitting as Chancellor of the Reich in Berlin for the past five years and made sure we had to give up the gallery in Nuremberg.

(to Hanna) Look at this copy!

HANNA joins JAKOB and MORITZ and examines a drawing by Albrecht Dürer (the *Young Hare*).

HANNA

That's incredible.

VICTOR

Austria isn't Germany.

JAKOB

No, not yet, but what do they think about that in Germany, Rudi? You spent enough time there.

RUDI

I... I don't know, Herr Kaufmann. Politics... I don't really bother very much about it.

VICTOR

Not very much? He spent half the night haranguing me. He thinks you should take the most valuable paintings to Switzerland or better, to America.

RUDI

You really should do that.

JAKOB

(remains turned away from the others)

Why? Hitler's a fool, but even he's not crazy enough to risk a second world war.

023. VIENNA: GALERIE KAUFMANN EXTERIOR/NIGHT

People stream into the gallery.

024. VIENNA: GALERIE KAUFMANN INTERIOR/NIGHT

An exclusive champagne reception in the gallery. JAKOB and HANNA stand beside each other enjoying the speeches being given by Victor and Moritz. A speaker's desk has been set up in front of a wall hung with Old Masters. VICTOR is standing behind it with MORITZ HAIDEN.

VICTOR

Thank you. We're very pleased to see you here this evening. We are convinced that Moritz Haiden is an artist whose name is one to watch for the future. The unmistakable quality of his work attests to this.

MORITZ

Thank you, Victor. It gives me great pleasure to be allowed to show my paintings alongside all these Old Masters. Many thanks.

A female ITALIAN JOURNALIST interrupts him.

ITALIAN JOURNALIST

Please don't keep us on tenterhooks any longer, Herr Kaufmann! We're interested in hearing about gifted young artists like Herr Haiden, but today the art world is expecting to be told more about a certain drawing...

VICTOR and JAKOB exchange a look of surprise and alarm. RUDI is also present and is standing next to WIDRICZEK in a corner of the room near the door. They prick up their ears at the Italian journalist's question.

VICTOR

I don't know what drawing you're referring to.

ITALIAN JOURNALIST

I think you do. I'm talking about the lost Michelangelo that was stolen from the papal apartments in Rome four centuries ago. It's alleged to have turned up again and to be in your possession.

JAKOB leaves HANNA's side and hurries over to support VICTOR.

JAKOB (partly OFF)

If you'll allow me to say something – my son doesn't know anything about this. It is true that this wonderful drawing was briefly in my possession. Sadly for only a short while. A collector from the United States commissioned me to engage the best specialists in the field to assess whether the drawing was an original by Michelangelo.

ITALIAN JOURNALIST

And the name of this collector is...?

JAKOB/partly OFF

I am bound by contract against naming him on pain of a substantial financial penalty.

While Jakob is speaking VICTOR's attention is distracted: with visible relief he looks towards the door through which LENA, an attractive young woman, is entering. Their eyes meet. LENA smiles at VICTOR and he returns her smile. However, when he sees RUDI greeting LENA and notices her pleasure at seeing him again, he detaches himself from his father and disappears from the frame.

ITALIAN JOURNALIST

Was the drawing authenticated?

JAKOB/partly OFF

Yes. By three experts, from the United States, Italy and Germany.

ITALIAN JOURNALIST

Where is the Michelangelo now?

JAKOB/partly OFF

It was handed back to its owner.

VICTOR has made his way over to LENA and draws her away from RUDI. RUDI watches her go with a smile, but WIDRICZEK nudges him to make him pay attention to what the JOURNALIST is saying. RUDI concentrates on what is happening around Jakob.

ITALIAN JOURNALIST

The Italian expert was Professor Adriano Bellotini, wasn't it?

JAKOB

(nodding)

Until recently discretion was one of the basic rules of the fine art trade. Regrettably Herr Bellotini has evidently decided that these rules no longer apply.

ITALIAN JOURNALIST

Signor Bellotini is an Italian and represents the views of Il Duce. He believes that this work of art should be handed over to the Italian state.

WIDRICZEK and RUDI exchange a look.

JAKOB/partly OFF

Please tell Signor Bellotini and the Duce that I am happy to let them hold this opinion – as long as I am not compelled to share it.

Applause and laughter. The Italian journalist turns and leaves the room demonstratively. Amused, RUDI and WIDRICZEK watch her go.

JAKOB/partly OFF

May I now ask you to return your attention to an artist, who will, I am convinced, some day be numbered among the great names of the 20th century.

He smiles at MORITZ, who is standing beside him.

025. VIENNA: GALERIE KAUFMANN

EXTERIOR/NIGHT

RUDI is waiting in front of the gallery while LENA stands in the entrance.

LENA

Can I help?

VICTOR

No thanks, I'm just coming.

LENA joins RUDI.

LENA

That was a lovely evening.

RUDI

Yes... – Would you marry him?

LENA

If he asked me?

RUDI

(amicably) Really? Asking is all it takes? D'you remember the question I once asked you?

LENA

(laughs) No, you got someone to do the asking for you – you didn't dare ask yourself whether I was fond of you.

RUDI nods, grinning. He's obviously courting her.

LENA

I can remember who you sent to ask me, too.

RUDI

My best friend.

LENA

The pair of you...

RUDI

Nevertheless, Lena, believe me – to decide on a Jew in times like these, as an Aryan, is ...

The light mood vanishes immediately. LENA gives RUDI a serious look.

LENA

(seriously) Hmm? I don't think those new friends of yours are doing you any good.

RUDI

You know, Lena, it's not so easy for me to land buttered side up, as it is for you. It's easier for a woman.

LENA

But Rudi....!

VICTOR emerges from the gallery at last and locks up.

VICTOR

(in a good mood) Shall we go for a drink somewhere?

LENA

Count me out – I just want to go home.

LENA goes over to the Maybach convertible parked in front of the building and gets in. RUDI and VICTOR follow her.

VICTOR

And you?

RUDI

Do I ever say no to offers like that?

026. VIENNA: BAR

INTERIOR /NIGHT

VICTOR and RUDI are sitting at a table in a bar. The counter can be seen behind them. Only a few patrons are left. The pair have already had quite a few drinks.

VICTOR

Do you still paint?

RUDI

No.

VICTOR

But your cinema posters were... they really had...

RUDI

They were pathetic, I know. I don't need flattering. – Tell me, it is true?

VICTOR

What?

RUDI

You know... 'was handed back to its owner'... (smiling conspiratorially)

VICTOR (grinning)

You don't have to know everything.

RUDI

Is that you showing off as usual, or...?

VICTOR

Or what?

RUDI

A genuine Michelangelo?

VICTOR

And one that hardly anybody knows of.

RUDI

Shall we have another drink? Waiter, two more of the same!

027. VIENNA: VILLA – HALLWAY

INTERIOR/NIGHT

VICTOR and RUDI enter. They don't turn on the lights. They approach the hall stand under the stairs and stop in front of it. Both are slightly tipsy.

VICTOR

Stop!

VICTOR

Turn round.

RUDI

Yes, sir!

VICTOR turns one of the coat-hooks 90 degrees. We see that the whole hall stand is in fact a concealed door that opens inward. VICTOR takes RUDI by the shoulder and turns him round. They disappear into the darkness beyond the door.

028. VIENNA: VILLA – WINDOWLESS ROOMINTERIOR/NIGHT

A small windowless room is equipped with the most up-to-date temperature and ventilation controls. VICTOR opens a concealed drawer in a table to reveal the drawing by Michelangelo, sketches for his statue of Moses.

Astonished, RUDI leans over the drawing.

RUDI

Is that the devil?

VICTOR

It's Moses, you idiot.

RUDI

Where did you get hold of it?

VICTOR

Father inherited it from an uncle of his. We traced it back to a Jewish trader who was given it as pledge around 150 years ago.

RUDI

You mean, who stole it from the Pope.

VICTOR

No, that would be impossible – he'd had to have been more than 200 years old.

RUDI

Doesn't it say in the Bible that Jews lived to be that age?

RUDI looks at VICTOR and they both grin.

029. VIENNA: VILLA – HALLWAYINTERIOR/NIGHT

JAKOB comes down the stairs in his dressing gown and notices the light coming out of the secret room. RUDI and VICTOR are just emerging from the room. VICTOR shuts the door. JAKOB watches them from the stairs. VICTOR grins at RUDI.

RUDI

And how did you get the drawing out of Germany?

VICTOR

We didn't – it was you.

RUDI

Me? How?

VICTOR

Remember your last visit in Nuremberg? We had to clear out the apartment. You helped us. And there was little Rudi's suitcase, where Mother always kept your pyjamas, your toothbrush, your old drawings and all your old things.

RUDI

Which I brought back to Vienna. The Michelangelo was in the suitcase...? You did that without asking me?

VICTOR

You were blameless because you didn't know anything about it.

RUDI

Nevertheless, what if I'd got caught?

VICTOR

The fact is, you didn't get checked even once, my Aryan friend! We did – three times!

RUDI

But your father pledged to gift all his works of art to the Nuremberg art gallery in exchange for being allowed to leave Germany.

VICTOR

This drawing wasn't in the gallery!

RUDI stares at VICTOR, completely dumbfounded. After a few seconds they both burst out laughing and disappear into the drawing room. JAKOB remains standing there, deep in thought.

030. VIENNA: VILLA – DRAWING ROOM

INTERIOR/DAY

JAKOB and HANNA are sitting down with coffee and newspapers.

JAKOB

Victor shouldn't have shown it to Rudi.

HANNA

You shouldn't have shown it to Victor in the first place. I knew that Moses wouldn't do us any good.

JAKOB

What a thing for the granddaughter of a rabbi to say!

HANNA

I'm not in the mood for jokes.

JAKOB

Neither am I, my dear. But since when have you become superstitious?

HANNA

Since when did you become so mistrustful – of anything and anybody?

JAKOB

(shrugging)

I'm afraid of temptation.

HANNA

What do you mean?

JAKOB

Your grandfather would have said: When the eyes don't see the hands aren't tempted.

VICTOR enters in a state of agitation.

VICTOR

Have you heard? Schuschnigg has proclaimed a plebiscite on 13 March. Apparently Hitler has already sent troops to the border.

JAKOB

We won't make the same mistake as in Nuremberg, will we? We'll move the gallery to Zurich. Then we'll wait and see. The longer a blind man lives, the more he sees.

031. VIENNA: RUDI'S APARTMENT

INTERIOR/DAY

Holding a parcel and evidently in a good mood, Rudi bounds up the stairs to his apartment.

He opens the parcel and gazes proudly at an SS uniform. Now we see Rudi in the mirror, holding the tunic against himself and saluting.

032. VIENNA: OUTSIDE THE POLICE STATION

EXTERIOR/DAY

VICTOR and MORITZ HAIDEN are walking down the street, documents under their arms.

VICTOR

If there are any problems with the freight documents, just ask Dr Kraus. That is, if he's still in the country...

MORITZ

I will.

They suddenly stop, rooted to the spot. An SS personnel carrier pulls up outside the police station on the opposite side of the street. The SS officers jump down from their vehicle and deploy in front of the police station.

Two policemen hurriedly take down the crutch cross flag hanging above the entrance. Others pull swastika armbands out of their pockets and slip them on hastily. UNTERSTURMFÜHRER MAIER, the POLICE OFFICER, emerges from the door and slips on a swastika armband.

An SS limousine draws up. The SS men raise their right arms in the Fascist salute, as do the majority of the Austrian policemen present. STANDARTENFÜHRER WIDRICZEK (the man from the gallery) and RUDI SMEKAL in the uniform of an SS Unterscharführer get out. An SS soldier reports to WIDRICZEK, delaying him. RUDI SMEKAL looks around him and sees VICTOR and MORITZ standing on the other side of the street. He hesitates for a few seconds. VICTOR can't believe his eyes. MORITZ grasps him by the shoulder.

RUDI stares at Victor. WIDRICZEK goes on his way and calls RUDI to him. A vehicle full of celebrating Nazis waving swastika pennants approaches Victor, the driver sounding his horn. MORITZ grabs Victor, pulling him back onto the pavement.

MORITZ

Come on. Didn't you know?

VICTOR shakes his head wordlessly.

033. VIENNA: VILLA – DRAWING ROOM

INTERIOR/NIGHT

LONG SHOT of the room. Three people sit silently for a few seconds. JAKOB sits motionless in a chair staring into the distance. VICTOR sits opposite, looking at him. JAKOB is evidently less shocked than VICTOR was expecting him to be. HANNA paces up and down the room aimlessly.

VICTOR

(gently)

Please, Mother.... Sit down.

HANNA

(vehemently)

I can't sit down! (Shocked) Are you sure?

VICTOR

I saw him.

HANNA

(aghast)

It can't be true.

VICTOR

(somewhat reproachfully to JAKOB) You're astonishingly composed.

JAKOB

(drily) The son of a housekeeper seizes his chance.

HANNA

(outraged) The son of a housekeeper? The son of our dear old Johanna, who lived under the same roof as us for over twenty years!

JAKOB

A blessing that she didn't live to see this.

HANNA

Jakob, we've known Rudi since he was born! And you...

JAKOB

It's easier to know ten countries than one individual. You're right, Johanna. Rudi is not a bad person, but we'll try to remember him as he was until he turned twenty.

JAKOB leaves the room. HANNA looks at VICTOR.

HANNA

(desperately) Perhaps it's a good sign. Perhaps it means there are a few decent ones among them.

VICTOR

Perhaps.

034. VIENNA: OUTSIDE THE VILLAEXTERIOR/DAWN

An SS limousine followed by a personnel carrier drives up. The SS men jump down from their vehicle and surround the villa. An SS SCHARFÜHRER and SS UNTERSTURMFÜHRER MAIER get out of the limousine. They go up to the front door, ring the bell and hammer with their fists on the door. When a maid opens the door, SS STANDARTENFÜHRER WIDRICZEK also gets out of the limousine and goes up to the house. The maid is shoved aside by the SS SCHARFÜHRER. The SS MEN storm into the house.

UNTERSTURMFÜHRER MAIER

Open up!!

035. VIENNA: VILLA – HALLWAYINTERIOR/DAWN

Two SS men storm up the stairs. Two burst into the drawing room. VICTOR emerges half-asleep from his room.

UNTERSTURMFÜHRER MAIER

Two upstairs, two in there!

VICTOR

What the hell do you think you're doing?

UNTERSTURMFÜHRER MAIER

I demand that you surrender immediately the drawing by Michelangelo Buonarroti that is in your possession.

VICTOR

I don't know what you're talking about.

UNTERSTURMFÜHRER MAIER draws his pistol and puts a shot in the floor next to VICTOR's foot. The shock ensures that VICTOR is now fully awake.

UNTERSTURMFÜHRER MAIER

The next shot will hit you.

WIDRICZEK

That will do, Untersturmführer.

WIDRICZEK looks towards the stairs, where JAKOB and HANNA, both still in their nightclothes, are being shoved roughly downstairs by the two SS men. WIDRICZEK radiates the charisma of calmly-exercised power and enormous authority. His left hand in his pocket, he holds a pair of leather gloves in his right. He looks the Kaufmanns up and down with a slightly disparaging yet almost indifferent gaze, then glances round briefly, his gaze settling on the hall stand. JAKOB and VICTOR exchange a brief glance, HANNA closes her eyes. SS STANDARTENFÜHRER WIDRICZEK notices this, and an almost imperceptible smile plays on his lips. He goes slowly to the hall stand and presses the panelling. Nothing happens. He turns to the Kaufmanns; his voice is quiet but his tone unmistakable.

JAKOB

What does this mean?

SS STANDARTENFÜHRER WIDRICZEK

We're looking for the drawing.

JAKOB

Why don't you come to the gallery?

SS STANDARTENFÜHRER WIDRICZEK

Open it.

VICTOR stares at the SS man in helpless rage, then looks at his father. JAKOB inclines his head briefly. VICTOR goes to the hall stand and opens the door with the coat-hook mechanism.

SS STANDARTENFÜHRER WIDRICZEK

(mockingly)

Very sensible.

036. VIENNA: VILLA – WINDOWLESS ROOM INTERIOR /DAWN

VICTOR enters the room followed by SS STANDARTENFÜHRER WIDRICZEK. VICTOR fumbles behind the panelling for the hidden switch and activates it. The compartment opens. The space under the glass is illuminated in matte light. But the compartment in which the drawing is supposed to be, is empty. Puzzled and almost relieved, VICTOR stares at the SS officer.

WIDRICZEK's gaze is absolutely frigid.

SS STANDARTENFÜHRER WIDRICZEK

That, on the other hand, is not sensible at all.

037. VIENNA; VILLA – HALLWAY INTERIOR/DAWN

WIDRICZEK and VICTOR emerge from the windowless room. HANNA and JAKOB are still standing – guarded by SS men – in the hallway. UNTERSTURMFÜHRER MAIER comes out of the drawing room with a piece of paper in his hand.

UNTERSTURMFÜHRER MAIER

Have you got the picture?

WIDRICZEK ignores the question, calmly puts on his gloves and indicates the piece of paper in MAIER's hand with a nod.

SS STANDARTENFÜHRER WIDRICZEK

What is that?

UNTERSTURMFÜHRER MAIER

Someone has noted down the times of trains to Zurich.

VICTOR looks at JAKOB and his mother.

SS STANDARTENFÜHRER WIDRICZEK

You're leaving?

JAKOB

We are indeed contemplating leaving this beautiful country.

SS STANDARTENFÜHRER WIDRICZEK

(very seriously) Without our permission no one leaves the country! Look here. It's quite simple. When I come back, the drawing will be back in its place. Otherwise I'll have you shot in the courtyard in the following order.

He points briefly and wordlessly at VICTOR, then HANNA and finally JAKOB.

SS STANDARTENFÜHRER WIDRICZEK

Good day to you.

Then he swiftly leaves the room. The other Nazis stand there for a moment hesitating, then follow him. JAKOB, HANNA and VICTOR stand there in shock.

VICTOR

Where is the picture, Father?

JAKOB

Safe. From you as well!

HANNA

(demandingly, to JAKOB) Give him the drawing.

038. VIENNA: CORRIDOR IN RUDI SMEKAL'S APARTMENT BLOCK
INTERIOR/NIGHT

WIDRICZEK hurries up the stairs and walks along the corridor to RUDI's apartment. He hammers on the door.

RUDI/OFF

Who's there?

SS STANDARTENFÜHRER WIDRICZEK

(impatiently) Open the door!

RUDI opens the door, WIDRICZEK grabs him, throwing him back into the room; the two disappear into RUDI's apartment.

039. VIENNA; RUDI SMEKAL'S APARTMENT INTERIOR/NIGHT

RUDI SMEKAL stares at WIDRICZEK, who is evidently furious. He shoves his face in RUDI's.

RUDI

What's up? Why this?

WIDRICZEK

Did you warn them?

RUDI

What?!

WIDRICZEK

(yelling) The Michelangelo wasn't there! Did you warn them, Rudi?

RUDI

(stammering) What.... Why... !? No! I... I'm not like...

WIDRICZEK goes through the tiny kitchen to the sparsely-furnished bed-sitting room: a wardrobe, iron bed, table and two chairs. RUDI follows him like a beaten cur.

040. VIENNA: MORITZ'S STUDIO INTERIOR/NIGHT

An attic apartment with one part of the room divided off as a sparsely furnished living room-cum-bedroom-cum-kitchen. The rest of the room is Moritz's studio; he still has to earn his living as a copyist and restorer. MORITZ is standing at the window of his studio and looking out.

On the street below a passing column of marching men is chanting: *EIN VOLK; EIN REICH; EIN FÜHRER*

MORITZ starts up nervously when he hears a soft tapping at his door. He steals on tiptoe to the door and peers through the keyhole. Then he opens the door quickly, ushering JAKOB inside, and closes the door again swiftly.

JAKOB

Did you get it finished?

MORITZ

I've tried, but...

JAKOB

Show me.

041. VIENNA; RUDI SMEKAL'S APARTMENT

INTERIOR/NIGHT

WIDRICZEK

Rather a miserable sort of hole, isn't it?

RUDI

Yes. But I don't understand... The... the drawing wasn't there?

WIDRICZEK

(shakes his head)

No. But it will turn up. It will turn up, won't it?

WIDRICZEK has evidently got himself more or less under control. He stares at RUDI coldly.

WIDRICZEK takes a photo of Rudi, Lena and Victor off the wall. LENA is standing between the two men. WIDRICZEK taps RUDI on the forehead with the photo.

WIDRICZEK/partly OFF

Rudi, Berlin is waiting for news about the Michelangelo.

WIDRICZEK starts tearing the photo up. RUDI stands there looking foolish, but doesn't dare protest.

RUDI

But I saw the drawing there – I swear!

WIDRICZEK

Don't try to mess around with me. I didn't introduce you and protect you to have more problems than before. Understand? If things go well for me, they go well for you. If things go badly for me...

RUDI

They go worse for me.

WIDRICZEK crumples up the part of the photo in which VICTOR is to be seen and chucks it away, then pins what's left of the picture back on the wall.

WIDRICZEK

You'd better sort things out, pronto!

He grasps him by the shoulder and then pats him on the shoulder.

WIDRICZEK

Oh, and apologies for the box on the ears.

He leaves the room and we hear the door falling to. RUDI stand there helplessly in his SS uniform. He looks at the photo on the wall. VICTOR has been torn off and only he and Lena can be seen.

042. VIENNA: MORITZ'S STUDIO

INTERIOR/NIGHT

On the table are three drawings. The original Michelangelo and two copies.

JAKOB

They're devilishly good.

MORITZ

Do you know why he gave Moses horns?

JAKOB

Because the Christians can't translate the Bible properly. It was supposed to be a halo originally.

MORITZ

It's no use. Even a blind man would see that they're copies.

JAKOB examines the four images, comparing the paper and scrutinising the pen-work with a magnifying glass. He picks up one of the drawings.

JAKOB

You underestimate yourself, Moritz. No one would realise that this is a copy.

MORITZ

(laughs) No, certainly not with that one. It's the original. Just choose the better copy.

JAKOB looks at the drawings.

JAKOB

A difficult decision. (Coming to a decision) What are you charging?

MORITZ

Whatever you give me? But that's far too much!

JAKOB pulls a bundle of notes out of his pocket and presses it in MORITZ's hand.

JAKOB

I've put 10,000 Swiss francs in the Credit Suisse for you in payment for the paintings in the gallery. They'll let you emigrate with that amount.

MORITZ embraces JAKOB.

JAKOB

What does Hašek's Švejk say? So long and till six o'clock after the war!

MORITZ

Till six o'clock after the war.

043. VIENNA: STREET OUTSIDE THE KAUFMANN GALLERY EXTERIOR/DAY

SS SCHARFÜHRER RUDI SMEKAL walks along the street and stops by the wall beside the large window. He summons up all his courage and enters the gallery.

044. VIENNA: GALERIE KAUFMANN INTERIOR/DAY

In the gallery one can see that the most important paintings have been packed up, evidently overnight. They are stacked, ready for transport. VICTOR is hastily packing some valuable drawings into a tube or folder. When he sees RUDI he stops working immediately and stares at him for a moment wordlessly. Then he casts a swift glance onto the street – but there's no one there. RUDI has evidently come on his own. VICTOR turns away again, speaking in a dismissive tone.

VICTOR

The gallery's closed.

RUDI

Be sensible, Victor!

VICTOR

(with a contemptuous laugh)

I'd say the same to you if I didn't know it was pointless. But now at least I know why you've been spending so much time in Germany. Because of that chic uniform! What have you come here for – to be admired?

RUDI

My comrades gave me a chance and I'm grateful to them for it.

VICTOR

Don't make me vomit. We'd really have appreciated it if you'd told us sooner. Your comrades paid us a visit to look for the Michelangelo drawing. Who can have told them about that?

RUDI

Lots of people know you have it.

VICTOR

Stop lying!

RUDI

I'm not lying! Even that journalist from Italy did. Everybody knew!

VICTOR

Rubbish! Your friend from the SS knew about the hiding place! You're the only person who could have told him about that! What have they promised you in return? Will you get to kiss the Führer's hand?

RUDI

No. But perhaps just once in my life I wanted to feel what it's like to be a show-off like you.

VICTOR

Why, Rudi?! My family gave you... we did...

RUDI interrupts him abruptly, giving explosive vent to all the pressure that's been building up inside him. The two men start shouting at each other.

RUDI

What?! You graciously supported me?! The son of your cleaning lady, the prole, the little sponger who'd never have amounted to anything on his own?! You're gravely mistaken – you and your father, all of you!

VICTOR

(stunned) But you were part of the family.

RUDI

I wanted to be, but it would never have... it's impossible.

They stare at each other for a moment, breathing heavily – filled with burning anger and at the same time almost helpless in the face of the chasm yawning between them. Then RUDI turns away, takes a piece of paper and a pen lying on a small table and writes something down.

RUDI

You'll be able to get to Switzerland, I can arrange that. You can reach me on this number. Give us the drawing.

VICTOR

I'll talk to Father about the conditions...

RUDI

Don't think you can impose conditions! You don't know what you're letting yourself in for.

VICTOR

And do you know what you've let yourself in for?

RUDI goes to the door.

RUDI

I can't be seen in your company any more. I can only help you if they don't think I'm friendly towards Jews.

RUDI shuts the door. VICTOR watches him go, staring blankly.

045. VIENNA: GARDEN OF THE VILLA

EXTERIOR/DAY

LENA is standing in the garden with VICTOR, who is extremely depressed. Behind them in the background is the villa.

LENA

But I could come with you to Zurich.

VICTOR

Lena, please understand – it's impossible.

LENA

You said you loved me.

VICTOR

I do... but we need you here.

Lena's eyes fill with tears.

LENA

Why?

VICTOR

They... they will hardly let us take anything to Switzerland – and sooner or later they'll soon be expropriating all the Jews here. But before they can do that we want to sign everything over to you. My father has already arranged everything. And when all this madness is over then you give it back to us. Please.

046. VIENNA: VILLA – DRAWING ROOM

INTERIOR/DAY

JAKOB is putting his portrait back in its place. HANNA is holding the ladder. Other pictures have been taken down and are standing around already packed up.

HANNA

We're taking the Schiele too, aren't we?

VICTOR enters with LENA as JAKOB is straightening the picture.

JAKOB

Let's not weigh ourselves down with too much!

VICTOR

I've discussed everything with Lena. She's willing to do it.

JAKOB descends from the ladder. HANNA embraces LENA.

HANNA

Thank you – that's a weight off my mind. Right, then let's go. Our lawyer is waiting in town.

VICTOR looks at the portrait.

VICTOR

That's staying here?

JAKOB

It's a masterpiece but too large and heavy for what it's worth.
Or doesn't its new owner like it?

LENA

The sooner I can give it all back to you the better!

047. VIENNA: WIDRICZEK'S OFFICE

INTERIOR/DAY

In the office of Standartenführer WIDRICZEK RUDI is unwrapping a painting by Waldmüller.

RUDI

What about the Waldmüller?

WIDRICZEK

It's earmarked for Göring.

RUDI makes a note on a form. There are piles of other art objects in the office which otherwise contains only a cupboard and two desks. The telephone rings. RUDI lifts the receiver.

RUDI

Unterscharführer Smekal. Yes, early tomorrow morning. I'll bring your exit permits with me. Yes.

He replaces the receiver.

(to Widriczek) The Kaufmanns, tomorrow morning.

WIDRICZEK

Wonderful. Get everything ready.

RUDI salutes and leaves the office. WIDRICZEK goes to the telephone and lifts the receiver.

048. VIENNA: OUTSIDE THE VILLA

EXTERIOR/DAY

An SS motorcar containing STANDARTENFÜHRER WIDRICZEK and UNTERSCHARFÜHRER SMEKAL drives up to the villa. Both get out. Victor is standing at the door.

UNTERSCHARFÜHRER SMEKAL

Where's the drawing?

VICTOR

In its place.

049. VIENNA: VILLA – WINDOWLESS ROOM

INTERIOR/NIGHT

VICTOR opens the compartment. Subdued light illuminates the drawing by Michelangelo. RUDI and WIDRICZEK exchange a smile.

WIDRICZEK

Good God!

VICTOR hands them a document case.

VICTOR

Those are the expert opinions confirming the drawing's authenticity.

WIDRICZEK

Very conscientious.

The SS OFFICERS carefully stow the drawing and the documents in the leather document case.

050. VIENNA: VILLA – HALLWAY

INTERIOR/NIGHT

Beside the packed suitcases of the Kaufmanns stands a leather case with the name Rudi written on the front. JAKOB takes the case and places it in front of RUDI as he emerges from the windowless room with STANDARTENFÜHRER WIDRICZEK and VICTOR. At the sight of the case RUDI is horribly embarrassed in front of his superior.

JAKOB

Your case. Besides the things you always kept here, it contains your school certificates and your first cinema poster designs, a few letters from your mother – I assumed you want them.

STANDARTENFÜHRER WIDRICZEK looks at RUDI and pretends he hasn't heard all that. RUDI makes no move to take the case.

RUDI

It can stay here for the time being. I'll have it picked up later.

WIDRICZEK hands JAKOB a document.

JAKOB

(reading it aloud, aghast)

Certificate of confiscation: The drawing by Michelangelo Buonarroti was today confiscated in the name of the Führer as the property of the German Reich.

VICTOR

Can we leave the country now?

STANDARTENFÜHRER WIDRICZEK

(calmly)

Yes, yes – everything has been arranged.

STANDARTENFÜHRER WIDRICZEK leaves the room. RUDI SMEKAL feels in his pocket for a sheaf of documents and hands them to VICTOR.

RUDI

Here are your exit permits. I'm glad everything worked out.

The Kaufmanns look at him without speaking. Only Jakob says drily

JAKOB

Thank you Rudi. We will never forget you did this.

RUDI smiles briefly and follows WIDRICZEK out of the hallway.

051. VIENNA: OUTSIDE THE VILLA

EXTERIOR/DAY

As Rudi emerges from the villa an SS personnel carrier pulls up in front of the house. UNTERSTURMFÜHRER MAIER jumps out of the vehicle. SS men secure the house WIDRICZEK calls RUDI over to him.

WIDRICZEK

Unterscharführer!

UNTERSTURMFÜHRER MAIER passes RUDI.

MAIER

We're escorting your friends personally to the station.

WIDRICZEK

Smekal! Get in!

RUDI goes to WIDRICZEK and gets into the car with him.

RUDI

Excuse me, but I don't understand.

WIDRICZEK

Congratulations, Smekal. This will make a great impression in Berlin. You can be sure that the Führer will show his appreciation.

RUDI stands in the open door of the car and turns round. The Kaufmanns, suitcases in hand, are being brought out of the house. MAIER is escorting HANNA.

HANNA

What's the meaning of this?! We were promised safe passage to Zurich!

UNTERSTURMFÜHRER MAIER

I don't know anything about that.

HANNA

Rudi!

HANNA stumbles and trips, the men continue dragging her to the vehicle. VICTOR yells as he sees this and tries to pull free but is restrained.

VICTOR

What are you doing? Let my mother go!

They are taken to the personnel carrier. VICTOR looks across at RUDI, not letting him out of his eyesight. RUDI watches in horror. One can see that he had no foreknowledge of this.

WIDRICZEK

Get in, Rudi!

RUDI gets in but immediately continues watching through window of the car. The Kaufmanns are forced into the personnel carrier. RUDI takes a deep breath and gazes sadly out of the window. WIDRICZEK grasps him by the shoulder to calm him down, then condescends to give him an explanation.

WIDRICZEK / partly OFF

Look, Rudi, there's too much at stake here. From Switzerland, with international lawyers, the confiscation order could be contested. That wouldn't create such a good mood in Berlin, now, would it?

RUDI watches as the vehicle carrying the Kaufmanns drives off.

052. BERLIN: WILDHOLZ'S OFFICE

INTERIOR/DAY

BRIGADEFÜHRER WILDHOLZ is surrounded by several high-ranking SS OFFICERS, among them STANDARTENFÜHRER WIDRICZEK.

BRIGADEFÜHRER WILDHOLZ

The world is calling the Battle of Stalingrad a turning point in the war. In this situation, gentlemen, it is crucial to mark the German Reich's unbreakable alliance with Italy. The visit of the Duce to Berlin is a sign of faithful friendship which will be sealed by the Führer presenting to the Duce the drawing by Michelangelo Buonarroti, lost for centuries and rescued by us from Jewish hands.

BRIGADEFÜHRER WILDHOLZ looks at STANDARTENFÜHRER WIDRICZEK and nods appreciatively. STANDARTENFÜHRER NOLDNER joins them.

STANDARTENFÜHRER NOLDNER

The Italian delegation arrived a few minutes ago.

053. BERLIN: CONFERENCE ROOM – REICH CHANCELLERY INTERIOR/DAY

SS STANDARTENFÜHRER WIDRICZEK stands as special guard to the right of a lectern on which the drawing is lying. Around a large conference table two delegations of high-ranking officials and officers face each other.

SECRETARY OF STATE LEIPOLD

The company of honour of the Adolf Hitler Regiment will line up for the salute. The motorcade with the Duce arrives. The Duce alights and the Führer appears in the doorway.

SECRETARY OF STATE CROTEANO

(outraged)

Did you say that the Duce alights and not until then does the Führer appear?

SECRETARY OF STATE LEIPOLD

(nods eagerly, not having noticed that Croteano is offended)

Yes, exactly. To the strains of the 'Badenweil March' the Duce ascends the steps to his comrade-in-arms, the Führer. -

SECRETARY OF STATE CROTEANO asks to speak again. While discussions continue at the table, a civilian, ADRIANO BELLOTINI, approaches the drawing and scrutinises it. He feels the paper. SS STANDARTENFÜHRER WIDRICZEK watches him closely.

SECRETARY OF STATE CROTEANO / (partly OFF)

The Duce is to alight, without music, and wait like a lackey, until the Führer emerges? *Inaccettabile!*

SECRETARY OF STATE LEIPOLD

Nonetheless, I must insist on it.

SECRETARY OF STATE CROTEANO (partly OFF)

My government accepts that the Duce alights from the motorcar and that the Führer does not emerge until then. *Va bene, non c'è problemi*. But without music! Herr Hitler will not wait at the top of the steps but descend to where the Duce is standing.

SECRETARY OF STATE LEIPOLD

Impossible! -

The two secretaries of state face each other in acrimonious silence. ADRIANO BELLOTINI shakes his head impatiently.

ADRIANO BELLOTINI

Gentlemen, I must interrupt. There is plenty of time to sort out the details of protocol. Please will you finally let me see the original of the drawing by Michelangelo Buonarroti. I have been waiting for days for this moment.

The men stare at BELLOTINI uncomprehendingly for a moment. Then LEIPOLD gestures at the drawing.

SECRETARY OF STATE LEIPOLD

That is the original!

Beads of sweat appear on WIDRICZEK's brow. BELLOTINI shakes his head dismissively.

ADRIANO BELLOTINI

Is this meant to be a joke? That is a copy! A masterly copy, it is true, but a copy nonetheless!

SECRETARY OF STATE LEIPOLD

That is... that is entirely impossible! It is definitely the original! We... we have the best expert reports...

ADRIANO BELLOTINI

If you are intending to present this copy to the Duce as the original and thus make him look ridiculous in front of the whole world I will have to advise him to cancel this state visit.

SECRETARY OF STATE LEIPOLD

Please consider what you are saying.

ADRIANO BELLOTINI

I suggest you consider what you are doing! Good day, gentlemen.

LEIPOLD looks at SECRETARY OF STATE CROTEANO.

SECRETARY OF STATE CROTEANO

Signor Bellotini has the absolute confidence of my government. *Buongiorni signori. Andiamo.*

BELLOTINI and CROTEANO leave the room. Embarrassed, the others watch them go. SS BRIGADEFÜHRER WILDHOLZ looks helplessly at SECRETARY OF STATE LEIPOLD. LEIPOLD turns and goes to the door. There he turns round again to the others.

SECRETARY OF STATE LEIPOLD

(insistent, deadly serious)

You have a week, gentlemen. Bring me the original and prevent this diplomatic and political catastrophe!

054. VIENNA: VILLA - STREET

EXTERIOR/DAY

An SS limousine pulls up. WIDRICZEK jumps out. SS HAUPTSTURMFÜHRER RUDI SMEKAL emerges from the door towards him. He seems nervous as he hurries up to WIDRICZEK.

RUDI

I've already heard, but – I don't understand... I...

WIDRICZEK

(sharply, without beating about the bush)

What's not to understand, Smekal?! It's about saving your skin, quite simply! We've been had! And you are going to sort it out with that bloody Jew for me, Hauptsturmführer! You idiot! Damn it all!

RUDI

I... I don't know how I... what can we do now?

WIDRICZEK

According to records, Kaufmann senior croaked in the camp, but the son's still alive. In an hour you'll be on your way in a plane. I await your report promptly. And if it doesn't contain good news, you might as well stay right there in Poland!

WIDRICZEK turns away and gets back in the car.

The car drives off.

055. VIENNA: VILLA – DRAWING ROOM

INTERIOR/DAY

RUDI SMEKAL enters the room ashen-faced. Thinking hard, he looks round and his gaze lands on the portrait of Jakob Kaufmann. His face takes on a resentful expression. LENA enters the room. She has changed; she seems withdrawn, her features have hardened. RUDI looks up briefly as she comes in.

LENA

What are you looking like that for?

RUDI

(furious) I want you to take that picture down! I can't stand the sight of it!

LENA

What's the matter?

RUDI

They fobbed me off with a forgery.

LENA

Who?

RUDI

The Kaufmanns! The old man and Victor! I'll kill him if he doesn't tell me where the original is.

LENA

Aha. I thought you didn't know where he was or if he was still alive?

RUDI SMEKAL stares at his fiancée and leaves the room. As he goes he says, to avoid looking her in the eyes any longer:

RUDI

(lying) If I don't find him then we're finished.

LENA watches him go, a spark of hope growing inside her.

056. POLAND: CAMP 1

EXTERIOR/DAY

Only the entrance of the concentration camp and two guards are visible. Further back a barbed wire fence can be made out. A detail of ten prisoners carrying spades trudges across the frame in the far distance. In the FOREGROUND is a KAPO, who is escorting VICTOR KAUFMANN to the commandant's office.

057. POLAND: CAMP 1 – GUARDS' ROOM

INTERIOR/DAY

A bare room in a barrack, with a desk and chair. KAREL BRINEK, a prisoner, is typing names and numbers onto a list on an old typewriter with two fingers. The door opens. A KAPO shoves the concentration camp prisoner VICTOR Kaufmann into the room.

KAPO

Brinek, is this the one?

KAREL BRINEK gets up and looks closely at VICTOR.

KAREL BRINEK

Victor Kaufmann.

VICTOR nods. The KAPO is satisfied, and gives VICTOR a half-hearted kick.

KAPO

Stand there and don't move.

The KAPO goes out and closes the door. For a few seconds VICTOR stands there without moving. He stares at KAREL BRINEK.

VICTOR

How do you know who I am?

KAREL BRINEK

Because you're exactly as your father described you.

VICTOR

(breathlessly)

Where is he? How is he?

KAREL BRINEK

(after a pause)

He's fine now. – He's endured his ordeal.

VICTOR knows this means his father is no longer alive. His eyes filling with tears, he stares wordlessly straight ahead.

KAREL BRINEK

I was in Mauthausen. There they speak a lot about your father. If you went to him in despair you would come away again full of hope and faith. How did he do it? Only the Eternal One, praise be to Him, knows. – You can be proud... of him.

VICTOR

What help is that to me, when I can no longer tell him?

KAREL BRINEK

You might be able to tell him very soon.

VICTOR

You certainly know how to give someone courage.

KAREL BRINEK

Now what did he ask me to tell you if I came across you?

He leafs through his book right to the back where the final pages are crammed full of notes.

KAREL BRINEK

There it is. Almost too simple for Karel Brinek to remember:
'Don't lose sight of me'.

VICTOR

(to himself) Don't lose sight of me. What's that supposed to mean?

KAREL BRINEK

How am I to know? And I don't know why you're so very important to them. They've been looking high and low for you...

The KAPO comes back nervously to fetch VICTOR.

KAPO

They want to speak to him in the forge. They say the stink's too bad for them in here.

058. POLAND: CAMP 1 – FORGE

INTERIOR/DAY

The KAPO brings VICTOR to the forge, which is not in operation at that moment. NOLDNER receives the two men. RUDI watches them enter from the cover of a machine.

KAPO

This is Victor Kaufmann.

STANDARTENFÜHRER NOLDNER

Victor Kaufmann, such a clever little fellow.

VICTOR stands to attention with head bowed.

STANDARTENFÜHRER NOLDNER

(addressing Rudi Smekal)

Keep it brief, Smekal. I want to be out of here as soon as possible.

When VICTOR hears the name Smekal he glances up briefly, but fails to see RUDI. STANDARTENFÜHRER NOLDNER leaves the room, shooing the KAPO out of the forge.

STANDARTENFÜHRER NOLDNER/OFF

(to the KAPO) Get out and wait outside the door.

RUDI looks at VICTOR wordlessly.

RUDI

What can you have been thinking of? Deceiving the Führer!
You can't imagine what they would like to do to you.

Now VICTOR turns his head and looks at RUDI directly, even though he knows it's forbidden for a prisoner to look at an officer like that.

VICTOR

So what else can be in store for me??!

RUDI

I can prevent it for the time being.

VICTOR

Please accept my thanks for your continuing willingness to help me, Herr Unterscharführer.

RUDI

Hauptsturmführer!

VICTOR

Oh! Congratulations!

RUDI stares at VICTOR for a moment.

RUDI

Just as insolent as you always were. You'll soon lose the taste for that. Come here. You've had it, Victor. For the last time. Tell me where the original drawing is, then I just might be able to prevent something...

VICTOR is surprised that they don't have the original already. He thinks quickly.

VICTOR

Herr Hauptsturmführer thinks that I'm in trouble?

RUDI

You can bet your ass you are.

Victor Kaufmann abandons his subservient behaviour, takes off his cap and scratches his head thoughtfully.

VICTOR

Isn't it more likely that it's you, Herr Hauptsturmführer, who will find yourself in trouble if the original fails to appear?

RUDI

Where is the Michelangelo?

VICTOR

You can't ask my father any more. How's my mother?

RUDI

She's fine.

VICTOR

Are you sure? Has Herr Hauptsturmführer enquired after her affectionately once a week?

RUDI

She's fine. You can trust me.

VICTOR

(hesitates)

And Lena?

RUDI

(savouring the moment)

We're engaged!

VICTOR freezes.

VICTOR

She got engaged to you? Well, I suppose there isn't much choice left these days.

RUDI

You fool, you didn't realise she was only making eyes at you so you'd sign the gallery and the house over to her.

VICTOR

(suddenly deadly serious)

Get my mother out of the camp, let her travel to Switzerland, bring me proof she's there – then I'll tell you where the Michelangelo is.

Hauptsturmführer Rudi Smekal gasps, then gazes almost sadly at VICTOR.

RUDI

If you don't tell me where the original is, your mother could be dead by this evening.

VICTOR

(ruminatively)

A dog shouldn't bark if it has no teeth to bite.

RUDI

Your father was bad enough with those stupid sayings of his!

VICTOR

If my mother doesn't survive, you'll never learn where the Michelangelo is.

RUDI stares at VICTOR for another second without saying anything.

RUDI

You're crazy, Victor!

VICTOR

Perhaps. But that's my last word.

059. POLAND: CAMP 1 – COMMANDANT'S OFFICE INTERIOR/DAY

In the comfortably furnished room STANDARTENFÜHRER NOLDNER is drinking cognac with the camp commandant SS UNTERSTURMFÜHRER CZORSKI. He regards HAUPTSTURMFÜHRER RUDI SMEKAL, who is standing in the doorway, with anger.

RUDI

He reckons he's going to die. In that case, what can you threaten a man with to make him talk?

STANDARTENFÜHRER NOLDNER

What a gutless creature you are, Smekal. In two hours you can't even manage to make a Jew talk. Himmler will rip our balls off if we can't deliver this bloody drawing.

RUDI

He will give it to us if his mother is allowed to leave for a neutral country.

STANDARTENFÜHRER NOLDNER

And you didn't promise him that immediately?

RUDI

He's demanding proof that she's made it over the border.

STANDARTENFÜHRER NOLDNER

You known what, Smekal? It's actually nothing whatever to do with me. Why don't you explain the whole farce to them in Berlin yourself?

UNTERSTURMFÜHRER CZORSKI

(has an idea)

Take him to Berlin. They have their own interrogation methods.

RUDI

(relieved)

Then we wouldn't be responsible any longer if they get nowhere with him.

STANDARTENFÜHRER NOLDNER

(relieved)

I don't give a shit! Have transport documents issued!
(cynically) Why not? Let's fly the Jew to Berlin!

060. POLAND: CRASH SITE

EXTERIOR/NIGHT

Victor is dragging Rudi.

VICTOR

(looking up at the sky)

He won't thank you. I'll swear he won't. And he won't thank me either.

RUDI

Aargh, that hurts!

VICTOR

(growls)

Be glad you're still alive, Rudi.

RUDI SMEKAL

How dare you call me by my first name!

VICTOR

(calmly)

Don't worry. There's no one to hear it. All dead.

RUDI looks round quickly, and the movement makes him groan in pain again. It starts to rain. VICTOR spies a dilapidated hut on the other side of the valley.

VICTOR

There's a hut over there. Maybe there are people there who can help us.

RUDI

Or kill us.

RUDI SMEKAL tries to jump up but falls back onto the ground, yelling in pain...

RUDI SMEKAL

(yelling in agony)

I can't put any weight on my leg!

VICTOR

So a master race body isn't any tougher than one of ours.

RUDI SMEKAL

(groaning)

I'm in pain!

VICTOR

Pain? In the camp we have a remedy for it. Doesn't last long but at least it works straight away.

RUDI SMEKAL

Namely?

Victor knocks him out with a carefully-aimed punch. He looks up at the sky briefly then gazes down thoughtfully at RUDI'S unconscious form.

VICTOR

And what now?

061. POLAND: RUINED HUT

EXTERIOR/DAY

Completely exhausted, VICTOR drags the groaning RUDI SMEKAL to the hut and deposits him on the ground in front of the door. The hut is half ruined, evidently hit by a grenade. The hut stands near woods.

062. POLAND: RUINED HUT

INTERIOR/DAY

There's no one in the hut. Mattresses heaped with blankets indicate that people occasionally spend the night here. VICTOR makes sure there's nobody in the hut, goes out again and drags RUDI SMEKAL inside.

RUDI

(regaining consciousness again and groaning)

VICTOR

That leg doesn't look good.

RUDI tries to stand up but falls back groaning. VICTOR opens the door. RUDI releases the safety catch on his pistol and aims it at VICTOR.

RUDI

You can't just leave me lying here. You're staying here.

VICTOR

You need a doctor, Rudi.

VICTOR shakes his head in incomprehension, shrugs his shoulders and sits down. For a while neither man speaks.

RUDI

Why did you save me from the plane?

Prompted by the question, VICTOR starts to think seriously as to why he in fact did it. He's evidently looking for a reason himself that goes beyond the explanation that he did it because it was his duty as one a human being to another.

VICTOR

If only I knew, if only I knew. Is a member of the master race like you worth less if he's rescued by a Jew?

RUDI sits up and begins to sniff.

RUDI

You stink.

VICTOR

If you spent just two days in a camp you'd stink like this too.

RUDI

Jews stink differently. And they stink even when they're not in a camp.

VICTOR

(with relish)

And what about my cousin Myriam Seizinger? As Jewish as the night is dark. Her 'stink' disgusted you so much that you'd happily have spent the rest of your life under her skirt.

RUDI

That's a damned lie!

VICTOR

But you told me so yourself.

RUDI SMEKAL

(remembers)

But in confidence.

(seeing it as a way out that will preserve his dignity)

That's what you Jews are like – false, always ready to betray a friend.

VICTOR

If that's so, then you must be one too.

RUDI's gaze falls on a symbol and something scrawled in Polish in the wall.

RUDI

What does that say?

VICTOR

Freedom for Poland. And that's the sign of the Polish partisans.

RUDI

Shit! Partisans. What if they find us?

VICTOR

In the camp they said that partisans shoot SS men on sight.

In the distance the muffled detonation of an illumination rocket can be heard. For a couple of seconds a weak red light flickers through the grimy windowpanes. Both turn their heads to the window.

RUDI

Take a look and see what's happening. – Go on!

VICTOR goes to the window and glances out.

VICTOR

I can't see anything.

RUDI

(aiming the gun at VICTOR)

(Determined to fight) The first bullet is for you, the last for me.

VICTOR

There's a less heroic solution to the problem. You take that pretty uniform off. We'll share my things and say that you're also a prisoner.

RUDI

The partisans will believe that?

VICTOR

Down there in the wreck are dead Germans. Here are two poor sods who managed to save themselves.

VICTOR waits for his words to take effect.

An utterance that does not fail to have its desired effect. RUDI hurriedly takes off his tunic and shirt. VICTOR takes off his coat and places it beside RUDI.

RUDI

The coat's yours! I want the jacket and trousers!

VICTOR helps RUDI out of his trousers.

063. POLAND: RUINED HUT

INTERIOR/NIGHT

RUDI throws him the SS uniform.

RUDI

Hide that somewhere!

VICTOR gathers up the SS uniform and hurries into the half-ruined side-room of the hut. One of the walls has been half-demolished by a grenade. VICTOR moves a few stones aside to bury the clothing. Then he hears noises outside. He looks up and goes closer in to the wall. He peers out through the broken window, then ducks swiftly to avoid being seen. He thinks furiously.

064. POLAND: FOREST

EXTERIOR/NIGHT

Shadowy figures with guns creep through the forest. Nothing can be heard apart from the snapping of broken twigs and the wind and almost nothing can be seen.

065. POLAND: RUINED HUT

INTERIOR/NIGHT

RUDI

(angrily) Victor, where are you?

Footsteps can be heard very near the door. RUDI looks towards the entrance.

RUDI (whispering)

Victor – what's 'Don't shoot' in Polish?

From outside muffled voices can be heard. The slides of sub-machine guns pistols are racked.

VICTOR

'Dziekuje kurwo.'

RUDI

Dziekuje kurwo.

Suddenly the door VICTOR had disappeared through opens and he emerges in SS uniform. RUDI can't believe his eyes.

RUDI

(flabbergasted) What the hell is this?

Suddenly the door flies open and two SS soldiers storm in.

RUDI

Comrades!

They rapidly assess the situation and one of the soldiers kicks the sub-machine gun out of RUDI's hands and knocks him unconscious. He holds a gun to his head. Two soldiers aim their weapons through the door.

VICTOR

Careful! We need him alive.

UNTERSTURMFÜHRER GRUBER

Untersturmführer Gruber with ten men, conducting a search party for you and Standartenführer Noldner.

VICTOR

Standartenführer Noldner is dead, killed in the crash. Only the Jew and myself survived.

UNTERSTURMFÜHRER GRUBER

Quite an achievement to have got out of that crate alive, Hauptsturmführer.

RUDI

(dazed) I'm the Hauptsturmführer!

VICTOR

(punching RUDI in the jaw)

You see, Jew, the Führer doesn't leave his men in the lurch.

RUDI (groggily)

He's not me...

VICTOR kicks RUDI sharply and he collapses unconscious again.

VICTOR

Let's get away from here! We've lost enough time as it is.

SS UNTERSTURMFÜHRER GRUBER

(to Berger) Report that we have found two survivors. Hauptsturmführer Smekal and the Jew.

SS SCHARFÜHRER BERGER

Yes, Sir!

BERGER leaves the hut.

VICTOR

(pointing to RUDI) The Jew will have to be carried. He can't walk.

SS UNTERSTURMFÜHRER GRUBER

(flabbergasted)

With all due respect, Herr Hauptsturmführer – you expect us to carry a Jew?

VICTOR

Yes, you're expected to carry a Jew.

066. POLAND: OUTSIDE THE HUT

EXTERIOR/NIGHT

The German soldiers and VICTOR emerge from the hut. The soldiers are carrying RUDI.

067. POLAND: FOREST TRACK/ARMY TRUCK

EXTERIOR/INTERIOR/NIGHT

A VW TUB CAR and a personnel carrier drive along a forest track. RUDI is lying on a stretcher on the bed of the truck. VICTOR is sitting next to him. Two soldiers are asleep, propped up on the wooden bench.

RUDI

You mustn't let me be put in a camp! I need to see a doctor.

VICTOR

The Jewish doctors in the camp are very good.

RUDI

But they haven't got any proper instruments or medicines!

VICTOR

But they take great pains to treat their patients.

Disappointed, RUDI SMEKAL stares at Victor and then erupts in rage.

RUDI

When this deception is uncovered...

VICTOR looks over at the two soldiers; they're still asleep.

VICTOR

Psst, shut up!

Rudi calms down again.

VICTOR

Think, Rudi. – I know where the drawing is. I only need to say you've confessed. Then I present Himmler with the picture as proof. He'll be convinced that you're Victor Kaufmann and won't bother to ask for details. You comrades won't think twice about sending the Jew who's been giving them the run-around straight to the gas chamber.

RUDI

You Jewish pig, you filthy Jewish swine!

VICTOR

Speak for yourself!

068. POLAND: CAMP 2 – COMMANDANT'S OFFICE INTERIOR/NIGHT

UNTERSTURMFÜHRER GRUBER stands respectfully at the door.
HAUPTSTURMFÜHRER RAUTER is standing by the window and telephoning.

HAUPTSTURMFÜHRER RAUTER

(into the mouthpiece)

Yes, absolute priority. - Heil Hitler.

He replaces the receiver and turns to Gruber.

HAUPTSTURMFÜHRER RAUTER

Reich Headquarters are very pleased with us.

UNTERSTURMFÜHRER GRUBER

(uneasily)

But there's a problem.

HAUPTSTURMFÜHRER RAUTER

Oh, is there?

UNTERSTURMFÜHRER GRUBER

Yes, both of them are claiming to be Hauptsturmführer Smekal.

HAUPTSTURMFÜHRER RAUTER

Are you saying that you are incapable of telling the difference between an SS officer and Jew?

SS UNTERSTURMFÜHRER GRUBER

(frightened)

Of course not.

HAUPTSTURMFÜHRER RAUTER

For heaven's sake, man! Trousers down!

GRUBER fumbles at his flies.

HAUPTSTURMFÜHRER RAUTER

Not you!! The Jew's the one who's circumcised.

069. POLAND: CAMP 2 – CORRIDOR

INTERIOR/DAY

VICTOR walks along the corridor and turns a corner. He starts in horror. He sees his own image in a full-length wall mirror. With staring eyes he looks at the uniform covering his body. A door opens and the sound of jackboots approaching is heard.

OFF/SCHARFÜHRER WEBER

Heil Hitler!

VICTOR (automatically)

Heil Hitler!

SCHARFÜHRER WEBER walks past him. Victor lowers his arm and continues on his way.

070. POLAND: CAMP 2 – YARD

EXTERIOR/DAY

UNTERSTURMFÜHRER GRUBER emerges with RUDI from the gate in the barbed wire fence and leads him across the yard to the camp headquarters. The truck from the operation the previous night is just leaving the camp. A small troop of concentration camp inmates is crossing the yard in the background, guarded by an SS soldier and a Kapo.

071. POLAND: CAMP 2 – INTERROGATION CELL

INTERIOR/DAY

A bare room. Smooth walls, water-repellent flooring. A table with the standard interrogation lamp directed at the victim.

VICTOR sits behind the desk clad in a clean SS Hauptsturmführer uniform.

RUDI SMEKAL's right leg is bandaged, and he's allowed to support himself on a stick but there is no chair for him to sit on.

VICTOR

There was coffee, fresh rolls, a soft-boiled egg, smoked duck breast, honey, jam. -

RUDI

Stop it! I haven't eaten anything since the plane.

VICTOR

That can't be right. You get breakfast in the camp.

RUDI

That stinking brew? (pleading) Officers are allowed to have refreshments brought from the mess any time. Couldn't you get something for me?

VICTOR

Trying to lure me into a trap?

RUDI

That's not what I was thinking of.

VICTOR

Yes, you were. Anybody in the clothes you're wearing thinks of nothing else.

RUDI

Be sensible. There are a thousand details that will betray you. It can only be a matter of hours.

VICTOR

I've won something every minute I survive. I've nothing to lose.

RUDI

You have no idea how inventive my comrades can be when they punish a prisoner.

VICTOR

Then you know what's in store for you if we don't manage to think up a solution that benefits both of us.

There's a brief, energetic rapping at the door.

SS HAUPTSTURMFÜHRER RAUTER enters followed by SS UNTERSTURMFÜHRER GRUBER, SS SCHARFÜHRER WEBER and an SS doctor in a white coat.

Without a word SS UNTERSTURMFÜHRER GRUBER and SS SCHARFÜHRER WEBER grab hold of the astonished RUDI SMEKAL and expose his genitals.

SS HAUPTSTURMFÜHRER RAUTER glances briefly at them.

SS HAUPTSTURMFÜHRER RAUTER

Circumcised! – He's a Jew.

RUDI

(yelling in fury)

I had a constriction there as a boy! An operation for phimosis!
He's the Jew!

The four SS OFFICERS look at VICTOR uncertainly. They don't quite dare ask a Hauptsturmführer to open his flies.

VICTOR gestures condescendingly, goes up to HAUPTSTURMFÜHRER RAUTER and makes to undo his flies.

HAUPTSTURMFÜHRER RAUTER (deprecatingly)

For heaven's sake, comrade. Only an idiot could take you for a Jew.

RUDI

He has four Jewish grandparents!

HAUPTSTURMFÜHRER RAUTER aims a sharp kick at RUDI SMEKAL.

HAUPTSTURMFÜHRER RAUTER

You worm – are you calling me an idiot?

He kicks RUDI in the genitals.

HAUPTSTURMFÜHRER RAUTER

Please excuse the interruption. And no offence!

Heil Hitler.

SS UNTERSTURMFÜHRER GRUBER

Heil Hitler!

SS SCHARFÜHRER WEBER

Heil Hitler!

SS DOCTOR

Heil Hitler!

VICTOR raises his right arm in the Fascist salute.

VICTOR

Heil Hitler.

SS HAUPTSTURMFÜHRER RAUTER, SS UNTERSTURMFÜHRER GRUBER, SS SCHARFÜHRER WEBER and the SS DOCTOR leave the room. RUDI SMEKAL sways.

RUDI

I'll kill you. When the whole thing is exposed, I'll skin you, tear you from limb to limb, crush you, stamp on you -

VICTOR

Thoughts like those are all too familiar to me. I understand. But you must endure it, at least until my mother is in Switzerland.

RUDI

You'll never manage that! Can I sit down – please?!

VICTOR gets up and pushes the chair towards RUDI. Groaning with relief RUDI sinks onto the chair.

VICTOR

Let's talk rationally with one another, Rudi, like we used to – is that still possible?

RUDI gazes at VICTOR uncertainly, full of fear. There's a knock at the door. SS SCHARFÜHRER WEBER opens the door and is stunned to see RUDI SMEKAL sitting and VICTOR standing.

SS SCHARFÜHRER WEBER

Apologies. How long will you need him for?

VICTOR

Why? I'm the only one interrogating the Jew. Nobody does otherwise!

SS SCHARFÜHRER WEBER

Understood! – Heil Hitler!

SS SCHARFÜHRER WEBER hastily closes the door.

RUDI SMEKAL grins in relief.

RUDI

Now you're for it, Victor.

072. POLAND: CAMP 2 – YARD

EXTERIOR/DAY

SS HAUPTSTURMFÜHRER RAUTER, SS UNTERSTURMFÜHRER GRUBER and SS SCHARFÜHRER WEBER stand with worried expressions on their faces.

SS HAUPTSTURMFÜHRER RAUTER

Brigadeführer Wildholz said that extraordinary situations demand extraordinary measures.

SS SCHARFÜHRER WEBER

But I don't know one comrade whose sense of personal honour would allow him to stand while a Jew sits.

SS HAUPTSTURMFÜHRER RAUTER

We'll record it officially in any case. Come with me.

SS HAUPTSTURMFÜHRER RAUTER goes off with the other two.

073. POLAND: CAMP 2 – CORRIDOR

INTERIOR/DAY

SS HAUPTSTURMFÜHRER RAUTER, SS UNTERSTURMFÜHRER WEBER and SS SCHARFÜHRER GRUBER make their way along the corridor. WEBER is carrying a camera and a flash attachment. He sets it up as he walks.

074. POLAND: CAMP 2 – INTERROGATION CELL

INTERIOR/DAY

RUDI is still sitting comfortably on the chair. VICTOR is pacing up and down in concentration, using all his powers of persuasion on Smekal.

VICTOR

It's your only chance. I'd only have to whisper in your hut that you're actually Hauptsturmführer Smekal. You'd be dead before dawn.

RUDI
(laughs)

Why would they believe an SS man? They wouldn't harm me. Yesterday they even treated my injuries, told me what a wonderful person my father was.

VICTOR

Don't speak of my father!!

RUDI

How many people he'd helped. One of them said he only had to hear the name Jakob Kaufmann for it to give him the strength to carry on.

VICTOR

Shut your mouth!

VICTOR seizes him and starts to shake him.

RUDI

Jakob Kaufmann. Jakob...

VICTOR (starting to hit RUDI)

Shut your mouth!

VICTOR shoves RUDI SMEKAL against the wall, raining a flurry of blows on him. RUDI SMEKAL tries to defend himself but against VICTOR's unleashed fury he has no chance. The door opens. A flash goes off. SS SCHARFÜHRER WEBER is taking photographs and SS HAUPTSTURMFÜHRER RAUTER and SS UNTERSTURMFÜHRER GRUBER look into the room.

SS HAUPTSTURMFÜHRER RAUTER

(satisfied)

You see, he's more than up to it.

VICTOR realises they're no longer alone and stops hitting RUDI SMEKAL, who slumps to the ground.

SS HAUPTSTURMFÜHRER RAUTER

Don't let us interrupt you, comrade.

VICTOR

(to Rauter)

I think he's starting to crack.

SS HAUPTSTURMFÜHRER RAUTER

It always depends on using the right method. Heil Hitler.

VICTOR

Heil Hitler! – Oh, and take that chair away. The Jew's been sitting on it.

SS HAUPTSTURMFÜHRER RAUTER and SS UNTERSTURMFÜHRER GRUBER withdraw. SS SCHARFÜHRER WEBER closes the door after taking one last photograph.

VICTOR is distraught; in his uncontrolled outburst of fury he no longer recognises himself. Clearly shaken, he tries to help RUDI SMEKAL to his feet. RUDI pushes him away.

RUDI

(groaning)

I'll pay you back for that, you Jewish pig.

That brings VICTOR back to the cold reality of their present situation

VICTOR

In your place I'd think carefully about becoming Rudolf Smekal again. From then on you'd be known as the Hauptsturmführer who was beaten up by a Jew. How would you be able to face your Führer then, with your precious sense of honour?

RUDI

You swine!

VICTOR

Correct. You'll only survive if you play my game.

075. POLAND: CAMP 2 – COMMANDANT'S OFFICE INTERIOR/DAY

SS HAUPTSTURMFÜHRER RAUTER and SS UNTERSTURMFÜHRER GRUBER are drinking cognac and smoking.

There's a knock at the door

SS SCHARFÜHRER WEBER hurries in without waiting for permission and hands SS HAUPTSTURMFÜHRER RAUTER a piece of paper.

SS SCHARFÜHRER WEBER

A teletype message from Brigadeführer Wildholz in Berlin. He's waiting urgently for the report from Hauptsturmführer Smekal.

SS UNTERSTURMFÜHRER GRUBER

Why don't they just summon both of them to Vienna or Berlin?

SS HAUPTSTURMFÜHRER RAUTER

Because nobody wants to take responsibility. If the original isn't found, the Italians will probably think the Führer doesn't want to keep his promise and give it to them. Then Mussolini might even cancel his state visit and the Axis will crumble. Nobody wants any part of the blame for that.

There's another knock at the door

SS HAUPTSTURMFÜHRER RAUTER

(calling out)

Enter.

VICTOR enters and closes the door.

VICTOR

It's done!

Galvanised into action, SS HAUPTSTURMFÜHRER RAUTER jumps up and pours VICTOR a cognac.

SS HAUPTSTURMFÜHRER RAUTER

You've got the picture?

VICTOR

I know where it is.

SS HAUPTSTURMFÜHRER RAUTER

Fantastic! Congratulations. Cheers.

Everybody toasts his success.

VICTOR

The problem is the cunning swine put it in a Swiss bank safe which can only be opened when the Jew and his mother are present and sign for it.

SS UNTERSTURMFÜHRER GRUBER

Well I'll be damned.

SS HAUPTSTURMFÜHRER RAUTER

Then the Jew and his mother must – where is she, anyway? -

VICTOR

In Ravensbrück camp.

SS SCHARFÜHRER WEBER

They'll never come back once they're in Switzerland.

SS HAUPTSTURMFÜHRER RAUTER

I hope they wouldn't be allowed to travel without an escort. But that decision will have to be made in Berlin. Cheers, gentlemen.

ALL

Cheers!

076. BERLIN: OFFICE OF OBERFÜHRER WILDHOLZ INTERIOR/DAY

Present: SECRETARY OF STATE LEIPOLD and SS BRIGADEFÜHRER WILDHOLZ.

BRIGADEFÜHRER WILDHOLZ

Our inquiries have shown that the Jew's assertions are correct. Whether the original drawing is actually in the safe the bank of course couldn't say.

SECRETARY OF STATE LEIPOLD

And what if he refuses to give his signature once he's in Zurich, because he was just trying to get to Switzerland?

BRIGADEFÜHRER WILDHOLZ

His mother will be liquidated immediately in front of him. This must be made clear to him.

SECRETARY OF STATE LEIPOLD

Liquidated? In a Swiss bank? That's impossible.

BRIGADEFÜHRER WILDHOLZ

I'm assuming it won't come to that. In the worst case Hauptsturmführer Smekal and two of our people will have to survive a few months in a Swiss prison until the Final Victory. – That's all that can happen to them. Switzerland is a democratic state – they're bound by their own laws.

SECRETARY OF STATE LEIPOLD

Right: how do we proceed?

BRIGADEFÜHRER WILDHOLZ

The Jew's mother has already been brought out. She will leave for Zurich the day after tomorrow in the evening with a declared companion and two anonymous security agents. Smekal and the Jew will fly to Zurich tomorrow as diplomatic couriers.

SECRETARY OF STATE LEIPOLD

Anything else?

BRIGADEFÜHRER WILDHOLZ

There were brief doubts as to the loyalty and identity of Hauptsturmführer Smekal. It's alleged he had close relations with the Kaufmann family.

SECRETARY OF STATE LEIPOLD

And?

BRIGADEFÜHRER WILDHOLZ

We're checking it out and planning a confrontation with his fiancée. She's an army communications auxiliary in the Ostmark.

SECRETARY OF STATE LEIPOLD

No more mistakes, Brigadeführer. And put the two under a bit of pressure if necessary. The only thing that matters is the Michelangelo!

077. VIENNA: SIGNALS COMMUNICATION CENTRE INTERIOR/DAY

LENA, in the uniform of a communications auxiliary, sits in a booth keying texts from a pile of documents lying beside her into a teletype machine.

GERTRUD, an older auxiliary, also in uniform, comes into the booth and waits, standing behind LENA, until she's finished the sheet she's working on, then lays a hand on her shoulder. LENA looks up, startled.

GERTRUD

You've got a visitor!

LENA

Who?

With shrug GERTRUD indicates the two SS MEN visible in the window.

078. VIENNA: SS LIMOUSINE/STREET

INTERIOR/EXTERIOR/DAY

One SS MAN drives, the other sits beside him. LENA and STANDARTENFÜHRER WIDRICZEK sit in the back.

STANDARTENFÜHRER WIDRICZEK

...your husband is a hero, or so it seems. He saved the Jew who was being taken to Berlin, from the burning wreck of the plane on his own.

LENA knows, or thinks she knows, who this is.

LENA

Then he's alive -

STANDARTENFÜHRER WIDRICZEK

Both of them, yes. Rudi is uninjured.

In her joy she's almost tempted to throw her arms around the STANDARTENFÜHRER. After a second she regains her composure.

LENA

I'm so happy.

STANDARTENFÜHRER WIDRICZEK scrutinises LENA carefully.

STANDARTENFÜHRER WIDRICZEK

There's one question that still needs to be clarified. On several occasions you have tried to obtain information on the whereabouts of the Kaufmann family. Why?

LENA is fully alert, but assumes the tone of a worried but helpless wife.

LENA

As you know, the family signed a certain amount of property over to me... I wanted to find out if there were any heirs of the Kaufmanns who might demand it back.

STANDARTENFÜHRER WIDRICZEK

Oh, I wouldn't worry about any heirs of the Kaufmanns. You're flying to Poland to see your fiancé.

079. POLAND: CAMP 2 – INTERROGATION CELL

INTERIOR/DAY

Guarded by SS UNTERSTURMFÜHRER GRUBER, RUDI SMEKAL stands by the wall, his head lowered, his hands bound.

VICTOR enters. And salutes.

VICTOR looks at RUDI. It is obvious that neither of them know what is going on. VICTOR looks at GRUBER, who is just leaving the room.

VICTOR

May I know why I was summoned?

GRUBER

I only received the order to request your presence, Herr Hauptsturmführer. I don't know anything about it.

He closes the door behind him

VICTOR

You know, Rudi, I'm beginning to understand why you're so happy in this fine uniform. Even though you're nothing more than a tiny fart in this whole madness.

RUDI

Maybe I'm a fart, but a victorious fart. Your plan will never work, because you're a loser. You Jews are always the losers.

080. POLAND: CAMP 2 – CORRIDORINTERIOR/DAY

Flanked by SS HAUPTSTURMFÜHRER RAUTER and SS UNTERSTURMFÜHRER GRUBER, LENA walks down the corridor. LENA is nervous, her gaze directed tensely forwards. Their steps echo in the corridor. Above the thudding bass of the men's jackboots, LENA's high heels sound like a higher, second voice.

081. POLAND: CAMP 2 – INTERROGATION CELLINTERIOR/DAY

The steps can be heard faintly in the cell.

The footsteps stop. The door flies open, SS UNTERSTURMFÜHRER GRUBER, SS SCHARFÜHRER WEBER and SS HAUPTSTURMFÜHRER RAUTER enter and stand flanking the door.

RUDI (delighted)

Lena!

HAUPTSTURMFÜHRER RAUTER

You may come in and greet your fiancé.

LENA looks at VICTOR and RUDI. She glances briefly at SS HAUPTSTURMFÜHRER RAUTER before going up to RUDI. Victor holds his breath. RUDI smiles. Lena goes to Rudi.

LENA

You should be very grateful to my fiancé.

Then she runs over to VICTOR and throws her arms around his neck.

LENA

I'm so happy you're alive.

RUDI

(stunned, horrified)

Lena, have you gone mad!?

He's about to throw himself on LENA but is immediately knocked unconscious by SS SCHARFÜHRER WEBER.

VICTOR

Stop! That's enough.

Take the Jew away, but carefully! We need him for the time being.

SS SCHARFÜHRER WEBER hauls RUDI SMEKAL out through the door.

HAUPTSTURMFÜHRER RAUTER

(satisfied)

Pending your approval, I have decided that your wife should accompany the Jewess to Zurich to support you on this difficult mission. The Jewess knows and trusts her.

VICTOR (to Lena)

Is that what you want?

LENA

I would do anything for the Führer. You know that.

VICTOR

It's not without risks.

HAUPTSTURMFÜHRER RAUTER

Nonsense! We'll deal with those lily-livered Swiss. We will fly your wife to Munich, where she will meet the Jewess and accompany her on the train to Zurich. You yourself will fly direct to Zurich with the Jew.

Good luck.

SS HAUPTSTURMFÜHRER RAUTER leaves.

VICTOR (to Lena)

(drily) Why did you do it?

LENA stares at him wonderingly.

LENA

Because I love you?

VICTOR

I meant, why did you get engaged to him?

LENA walks away from him.

LENA

It was the only possibility of keeping the house. Rudi wanted everything that belonged to you.

They gaze into each other's eyes for a time. LENA holds her gaze until VICTOR nods.

VICTOR

And he got everything.

LENA

I wanted to go with you back then, Victor.

VICTOR

I'm sorry.

082. POLAND: CAMP 2 – PRISONER'S CELL

INTERIOR/DAY

RUDI is lying unconscious on the floor. An SS SCHARFÜHRER sloshes a pail of water through the bars onto his head. RUDI starts up, staring at the bars. His thoughts are racing, the pain throbbing in his leg and his bruised and bloody face, and his heart is hammering.

RUDI

(in desperation) I'm Rudi Smekal!

083. POLAND: CAMP 2 YARD

EXTERIOR/DUSK

VICTOR and LENA cross the yard and stop in a corner. In the BACKGROUND two SS OFFICERS are dragging away a man in civilian dress.

VICTOR (they talk softly)

I have been given orders to liquidate the Jew Victor Kaufmann and his mother on the spot, if the drawing isn't in the deposit box.

LENA

Well? Is it there?

Victor sighs.

LENA

That means we need somebody in Switzerland

She thinks.

LENA

Do you remember Moritz Haiden?

VICTOR

Moritz? – Of course.

LENA

He works for the Red Cross in Zurich. Might that help?

VICTOR

Yes, but how do we get in touch with him?

LENA

Is there a communications room here?

VICTOR

Yes

VICTOR looks a question at LENA. She slaps his uniform with the flat of her hand.

LENA (smiling)

Well, then, give me my orders.

084. POLAND – CAMP 2 CORRIDOR

INTERIOR/NIGHT

LENA and VICTOR are walking down a corridor. The door of the commandant's office is open and voices can be heard from the room. Victor and LENA pass the door boldly but Hauptsturmführer RAUTER, who's in the room, notices them.

RAUTER (to the others)

Was that Smekal?

Another SS OFFICER shrugs his shoulders. He didn't notice anything.

085. POLAND – CAMP 2 COMMUNICATIONS ROOM

INTERIOR/NIGHT

A GUARD on night duty is sitting comfortably in the office. Beside him on the desk is a teletype machine. The GUARD jumps up and salutes as VICTOR enters with LENA.

VICTOR

(in a tone of command to the guard)

I have an urgent message for Vienna. Let the young lady use the teleprinter. Dismissed!

(to Lena)

Hurry, please!

The GUARD obeys the order and leaves the room.

VICTOR (to Lena)

Quick!

VICTOR stands in the doorway watching LENA, who’s just transmitting the final signals. Suddenly HAUPTSTURMFÜHRER RAUTER appears behind VICTOR and observes the two. VICTOR doesn’t notice him. LENA has finished sending the message and stands up. She looks at VICTOR and freezes. Registering her expression, VICTOR turns round. HAUPTSTURMFÜHRER RAUTER is standing grinning in the doorway behind him.

HAUPTSTURMFÜHRER RAUTER (to Victor)

You were sending a message.

VICTOR

Yes, to Vienna.

HAUPTSTURMFÜHRER RAUTER

May I ask to whom?

LENA

Standartenführer Widriczek. A friend right from the beginning.

HAUPTSTURMFÜHRER RAUTER

I know, I know! I know more than you think.

While the GUARD leaves, RAUTER advances into the room. One can see from his face that he knows something. He radiates superiority. Sweat starts beading on VICTOR’s brow. RAUTER comes up to them.

HAUPTSTURMFÜHRER RAUTER

Don’t underestimate us. I’ve found something out. Just because we’re stuck here at the arse-end of nowhere it doesn’t mean we were born yesterday.

VICTOR stares at him, feeling he’s about to be exposed.

RAUTER

I now know why you don’t allow anybody else to interrogate the prisoner! (Turning to Lena) And you know what I mean, don’t you? I can see it in your expression.

LENA swallows. RAUTER grins.

HAUPTSTURMFÜHRER RAUTER (deadly serious)

You fraternise with Jews!

VICTOR doesn’t know whether this means the danger has passed or he’s in even greater danger.

VICTOR

That was before the war.

RAUTER looks at him and suddenly begins to laugh. He slaps VICTOR on the chest.

RAUTER

I know that. Top secret Reich business... Michelangelo.
(Grinning spitefully) But the cunning Jew fobbed you and
Widriczek off with a forgery.

VICTOR (feeling secure again)

Yes. Tomorrow in Switzerland this mistake will be expunged.

RAUTER pats him benevolently on the shoulder.

HAUPTSTURMFÜHRER RAUTER

High Command in Berlin is expecting it of you.

087. POLAND: CAMP 2 - YARD

EXTERIOR/NIGHT

LENA and VICTOR cross the yard.

088. VICTOR'S ROOM

INTERIOR/NIGHT

VICTOR is standing at the window and looking out into the night. Dogs bark. He breathes deeply. LENA's voice can be heard.

He turns to face her. She is standing in the half-darkness of the room, looking at him, her eyes shining softly.

One feels how much she wants to be close to him, to touch him, to hold him – but she somehow senses that what he has gone through stops him opening himself fully to her or any another person. LENA comes up close to him. Then they kiss.

LENA

Don't you want... to take off that uniform?

VICTOR hesitates briefly, returns LENA's gaze – he too wants to let go, but can't. He shakes his head, replying softly.

VICTOR

I still need it for a while.

089. POLAND: CAMP 2 – COMMANDANT'S OFFICE

EXTERIOR/DAY

HAUPTSTURMFÜHRER RAUTER comes out of the office and makes for the car, glancing at his watch. VICTOR and LENA also go towards the car. With a seep of his hand HAUPTSTURMFÜHRER RAUTER invites LENA to get in first.

HAUPTSTURMFÜHRER RAUTER

I expect you to bring this enterprise to a successful conclusion.

LENA

I will make all efforts. Heil Hitler.

The car drives off. VICTOR watches it go, and LENA keeps waving until the car disappears out of the frame.

090. POLAND: CAMP 2 – INTERROGATION CELL

INTERIOR/DAY

Civilian clothing and forged identity documents have been prepared for Rudi Smekal. VICTOR checks each item. An SS MAN brings RUDI in. VICTOR gestures for the SS MAN to leave the room. Then he gives RUDI his instructions in a neutral tone of voice.

VICTOR

This is your passport. We'll be travelling as couriers for the German embassy. You must memorise all the personal information. (Pointing at the clothing) At least in these clothes we'll look more like human beings again.

RUDI hardly seems to hear what VICTOR's telling him. VICTOR fixes his gaze on him.

VICTOR

I have no choice.

RUDI

It gives you real pleasure to give me orders.

VICTOR

When the chimney sweep fights the miller, the miller turns black and the sweep turns white.

RUDI

Oh, spare me your calendar mottoes. They'll probably arrest me in Switzerland and hand me over to the Allies. That's what you're hoping for, isn't it?

VICTOR

Maybe. But perhaps they'll celebrate you as a hero because you helped Jews to escape. Who knows?

RUDI

Why should I trust you?

VICTOR

Because that's the way it's always been.

091. GERMANY RAILWAY CARRIAGE INTERIOR/EXTERIOR/DAY

LENA and HANNA are sitting in the window seats. HANNA has aged considerably, marked by her ordeals in the concentration camp. She wears a large headscarf to conceal her shaven head.

A MINDER sits with them in the compartment. He is leaning in a corner, dozing.

A SECOND MINDER is standing in the corridor and smoking.

HANNA

Are we in Switzerland yet?

LENA

Soon.

HANNA looks out of the window.

092. POLAND: MILITARY AIRSTRIP EXTERIOR/DAY

A single-engine courier plane is ready for take-off. The pilot is already sitting at the controls. VICTOR is waiting to take off. An SS MAN brings RUDI to the plane in handcuffs. They get into the plane.

093. POLAND CAMP 2 EXTERIOR/DAY

SCHARFÜHRER WEBER runs as fast as he can across the yard and disappears into the main entrance of the commandant's office.

094. POLAND: CAMP 2 – COMMANDANT'S OFFICE INTERIOR/DAY

The door flies open and SCHARFÜHRER WEBER storms in. He grabs a transcribed message from the radio operator and scans it rapidly.

095. POLAND: CAMP 2 – COMMANDANT'S OFFICE INTERIOR/DAY

HAUPTSTURMFÜHRER RAUTER looks up after reading the message and shakes his head.

HAUPTSTURMFÜHRER RAUTER

We didn't send this.

enters the room and looks at the transcription.

SCHARFÜHRER WEBER

Apparently investigations have revealed that the text was sent from here to the German Post Office and from there to Zurich.

HAUPTSTURMFÜHRER RAUTER

But how could...?

SCHARFÜHRER WEBER

The text was in cipher and bore the code for Top Secret.

HAUPTSTURMFÜHRER RAUTER

Frau Smekal is a communications auxiliary in the Wehrmacht.

HAUPTSTURMFÜHRER RAUTER looks at WEBER soberly.

HAUPTSTURMFÜHRER RAUTER

And Smekal is either a traitor or...

After a moment of shock he grabs the receiver from the cradle, yelling into it.

HAUPTSTURMFÜHRER RAUTER

Get me Brigadeführer Wildholz in Berlin! (shouting at Weber)
Don't just stand there like an idiot! Find out where the train is
and where that bloody plane is! (Speaking into the phone)
What's taking so long?!

096. SWISS BORDERINTERIOR/EXTERIOR/DAY

The train has stopped. LENA wipes the steamed-up window.

Alarmed, the 1ST MINDER gets up and goes into the corridor to stand next to the 2ND MINDER and look out of the window. Two SWISS BORDER POLICEMEN approach the MINDERS.

SWISS BORDER POLICEMAN

Border control. Your passports, please.

The two men take their passports out of their pockets uneasily. The border policeman glances at them, then looks at his colleague.

097. AEROPLANEINTERIOR/DAY

RUDI and VICTOR are sitting beside one another in the plane. Both are wearing civilian dress and remembering the time when they were still true friends. At the same time, there are obvious signs of all they've gone through. The plane begins to descend and both men gaze out of the window.

VICTOR

We're already landing.

RUDI (puzzled)

But that's not Zurich. It's Vienna.

RUDI shakes his head. Then something dawns on him. He looks at VICTOR. For the first time in ages, we see RUDI grinning again. His eyes flash mockingly.

098. SWISS BORDERINTERIOR/EXTERIOR/DAY

The SWISS BORDER POLICEMEN have shoved the two men aside from the compartment door as two other SWISS BORDER POLICEMEN push their way into the compartment where LENA and HANNA are sitting. MORITZ HAIDEN appears behind the border policemen. Like someone drowning who suddenly starts to hope they can make it to shore, HANNA sits up as she recognises MORITZ. Her voice is just a whisper..

HANNA

Moritz!

MORITZ laughs and goes to HANNA, whose eyes fill with tears. LENA has jumped up from her seat, radiating joy and relief at seeing MORITZ.

099. VIENNA: OUTSIDE A HANGAREXTERIOR/DAY

LONG SHOT – The plane is stationary in the background against a hangar. The propeller is still revolving. VICTOR and RUDI approach the camera. Two SS ROTTENFÜHRER and STANDARTENFÜHRER WIDRICZEK hurry over to the two men. The ROTTENFÜHRER seize VICTOR and start to beat him up.

WIDRICZEK

That will do!

RUDI is cordially embraced by WIDRICZEK.

100. SWITZERLAND: ZURICH – IRC OFFICE

INTERIOR/DAY

In the room are several desks with IRC volunteers who are surrounded by a press of refugees seeking advice. At one of the desks sits MORITZ as an advisor. HANNA is sitting next to him, while LENA stands behind them. MORITZ is on the phone, evidently speaking to someone in Vienna.

MORITZ

I'm telling you. Get Herr Kaufmann to come to the phone – right away! Otherwise you can forget about getting any information from us! As I see it, you want something that we might just have. You'll just have to make concessions!

Evidently there is a long silence at the other end. HANNA and LENA look at MORITZ enquiringly.

LENA

And?

WIDRICZEK

Hello? (Handing the receiver to VICTOR) Here!

MORITZ

I don't know... Hello?

WIDRICZEK

Keep it short.

VICTOR

Hello? Mother?

MORITZ

Hello? Victor? Is that you?

He hands HANNA the receiver, who takes it with shaking hands.

HANNA

Victor! Oh, Victor. Oh my Victor.

VICTOR

(v.o. telephone)

Mother, how are you?

HANNA

We've been arrested in Switzerland and you can't imagine how happy I am. There will be a trial and I will probably go to prison for a bit. But I don't have to go back.

VICTOR

(v.o. telephone)

That's wonderful.

HANNA

Just imagine, Victor, I won't ever have to go back again.

She can't go on speaking and LENA takes the receiver gently from her trembling hands.

HANNA

Wait, LENA wants to speak to you too.

She hands LENA the receiver.

LENA

(anxiously)

Victor, can you tell us if you're coming?

101. VIENNA: POLICE HQ - OFFICE OF MAIER/WIDRICZEK INTERIOR/DAY

STANDARTENFÜHRER WIDRICZEK is standing expectantly behind VICTOR, who bears visible marks of violence.

STANDARTENFÜHRER WIDRICZEK

Get on with it.

VICTOR nods impatiently at STANDARTENFÜHRER WIDRICZEK.

VICTOR

(into the phone)

Things aren't looking good for me.

The door opens. VICTOR turns round. RUDI SMEKAL, in a spanking new SS Hauptsturmführer uniform, enters and goes up to VICTOR and WIDRICZEK.

VICTOR

(into the phone)

I love you.

LENA

I love you too.

HAUPTSTURMFÜHRER RUDI SMEKAL looks at WIDRICZEK. He shakes his head. RUDI wrests the receiver out of VICTOR's hand and speaks into it.

HAUPTSTURMFÜHRER SMEKAL

Hello, Lena. This is your ex-fiancé speaking. I don't know if you've understood how serious the situation is. Victor will be executed if you don't give us the picture!

LENA

Rudi, we went to the bank and the picture isn't in the safe.

RUDI

What? (To WIDRICZEK) She says the picture isn't there.

VICTOR

(quietly)

Unfortunately I have no idea where the drawing is either.

RUDI looks at VICTOR and his eyes narrow.

WIDRICZEK

Stop playing games, Kaufmann. My patience is wearing very thin.

102. SWITZERLAND: ZURICH – IRC OFFICE

INTERIOR/DAY

HANNA and MORITZ are leaning towards LENA so that they can hear what RUDI is saying.

LENA

Rudi, Rudi...

HANNA gestures to LENA that she wants to speak to RUDI.

RUDI

Lena?

HANNA

I swore I would never exchange another word with you, Herr Smekal. But let me say just one thing!

103. VIENNA: POLICE HQ - OFFICE OF MAIER/WIDRICZEK INTERIOR/DAY

Rudi swallows.

HANNA

Do you seriously believe I would hesitate for a second to give you this picture in return for my son's life?!

WIDRICZEK

Smekal! That's enough!

HANNAH

Hallo? ... They've hung up.

He slams the receiver down on the cradle. RUDI and WIDRICZEK exchange a tense look. UNTERSTURMFÜHRER MAIER enters the room and addresses WIDRICZEK.

UNTERSTURMFÜHRER MAIER

(quietly)

Radiogram from Berlin, Standartenführer!

He hands the radiogram to WIDRICZEK. He scans it rapidly and looks at RUDI. Evidently the message does not contain good news. WIDRICZEK holds it up while speaking to RUDI.

WIDRICZEK

Wildholz. High Command. An ultimatum. We have till today, eighteen hundred hours. What's the time now, Maier?

MAIER

(glancing at his watch)

Just gone three o'clock.

WIDRICZEK

We'll never meet it!

VICTOR looks round and sees the tension in their faces.

VICTOR

Pity. – it would have been much cosier in Zurich.

RUDI draws his pistol and aims at VICTOR.

RUDI (angrily, anxiously)

Where is this fucking picture if it's not in Switzerland?

VICTOR

I don't know.

RUDI

Where is it?!

RUDI puts the pistol to VICTOR's head.

WIDRICZEK

The Jew is lying. Shoot him!

VICTOR

I don't know where the bloody picture is! Why should I die for something that means nothing to me?! Just to put one over you?! Why won't you get it? It's nonsense, Rudi.

RUDI puts the gun to his head again.

WIDRICZEK

Shoot him – get on with it!

VICTOR

The only person who really knows where the picture is my father. He thought all this up. And now he's dead.

RUDI takes the gun away and sits down, exhausted.

RUDI

Where did he hide it? Where could he have returned to fetch it?

WIDRICZEK

To the villa?

RUDI

To the villa.

104. VIENNA: VILLA – COURTYARD

EXTERIOR/DAY

The car pulls up. WIDRICZEK and RUDI haul VICTOR out of the car and shove him roughly towards the front door.

105. VIENNA: VILLA – DRAWING ROOM

INTERIOR/DAY

Thumps and crashes can be heard. WIDRICZEK emerges from the door of the windowless room behind the hall stand and goes into the drawing room. The CAMERA follows him. In the drawing room VICTOR is sitting on the floor in handcuffs. RUDI taps the panelling for hiding places. WIDRICZEK takes down a picture and examines the reverse.

VICTOR

Where's the portrait of my father?

RUDI

I couldn't stand the sight of it any longer and told Lena to take it down. Out of sight, out of mind.

VICTOR looks at the place where the portrait used to hang and thinks. RUDI suddenly stops and grins eagerly. RUDI runs out of the room

RUDI comes back into the room with his childhood suitcase, dumps it on the floor and opens it. His pyjamas, letters... He goes straight to the zip of a compartment in the lid. He extracts a bundle of drawings (a child's drawings, designs for cinema posters) and there in the middle, is the Michelangelo drawing.

RUDI (joyfully)

Rudi's suitcase. His father used me once before, in Nuremberg. He hid the original here (finding the drawing; to VICTOR) But he thought you'd be the one to see through his ruse. Not me.

WIDRICZEK and RUDI look at each other with a grin.

WIDRICZEK

All I'm saying is Heil Hitler!

UNTERSTURMFÜHRER MAIER enters the room in a hurry, out of breath.

UNTERSTURMFÜHRER MAIER

(to Smekal and Widriczek)

Herr Standartenführer, Her Hauptsturmführer, Marshal Badoglio has assumed control of the government in Italy and initiated peace negotiations with the Allies. Mussolini has been arrested. The state visit has been cancelled.

RUDI

What?

STANDARTENFÜHRER WIDRICZEK

And the Michelangelo and the Jew?

UNTERSTURMFÜHRER MAIER

No further orders!

The news falls like a bombshell. WIDRICZEK and RUDI are completely speechless for a moment. UNTERSTURMFÜHRER MAIER salutes and leaves the room again. RUDI and WIDRICZEK look at each other and then at the drawing.

RUDI

And now?

VICTOR

Ever thought about what might happen if your beloved Führer got arrested? Looks like your Third Reich might not exist too much longer. I think there'd be a huge cleansing operation. It might be an advantage to have saved a Jew's life. And one could make a fortune with a drawing by Michelangelo.

WIDRICZEK takes the picture.

WIDRICZEK

The Führer won't lose the war. The Jew's all yours, Smekal. And this stays with me.

WIDRICZEK leaves the room with the drawing.

RUDI

Do you think we'll really lose the war?

VICTOR

Think Rudi! Think! My mother's in Switzerland. Whoever brings it onto the market after the war – she'll have all the lawyers and state prosecutors on your back and claim you killed me to get your hands on it.

RUDI

All right. Then confirm in writing that the drawing and the gallery belongs to me in any case, however the war ends. And I'll make sure you survive.

VICTOR

You're asking quite a lot.

RUDI

You're getting quite a lot, too. You can keep everything you've got. Himmler has had a number of prominent and special prisoners detained at the Sachsenhausen camp. You'll survive there.

VICTOR considers the offer for a few seconds, then, resigning himself, gets up, goes to the desk, takes a piece of paper and begins to write. Suspicious, RUDI SMEKAL comes closer.

VICTOR

I, Victor Israel Kaufmann -

RUDI

(condescendingly)

You can leave out the Israel.

VICTOR

... freely confirm that the Michelangelo drawing and the Galerie Kaufmann on Neugasse belong to our family friend, Hauptsturmführer in the SS -

RUDI

(hastily)

No, no - leave out the Hauptsturmführer too!

VICTOR

... to my friend Rudolf Smekal and his friend...

RUDI

Leave that out too.

VICTOR

...my friend Rudolf Smekal. The Kaufmann family relinquishes all title to this property.

RUDI looks over the sheet of paper approvingly. VICTOR puts down the pen. The two men gaze at each other for a moment.

106. POLICE STATION - DISPLACED PERSONS REGISTRATION OFFICE EXTERIOR/DAY

After the Austrian flag and the swastika, now an American flag hangs over the entrance of the police station familiar from the beginning of the film. An American jeep stops and a shabbily-dressed Victor Kaufmann is taken from the vehicle and into the building.

107. POLICE STATION – CORRIDOR - DISPLACED PERSONS REGISTRATION
OFFICE INTERIOR/DAY

Supervised by a US Army CAPTAIN and guarded by several US MILITARY POLICE former camp inmates and former prisoners of war and forced labourers crowd round a number of tables at which US soldiers are taking down their particulars. The prisoners are taken to various rooms. VICTOR is taken down a corridor to a room.

108. POLICE STATION - ROOM DISPLACED PERSONS REGISTRATION OFFICE
INTERIOR/DAY

VICTOR approaches a table at which MARGARET, an attractive American woman, is taking down details. The CAPTAIN looks closely at VICTOR, then goes to a file and extracts from it a number of photographs which he compares to VICTOR.

VICTOR

(to Margaret)

Good morning.

MARGARET

Your name?

VICTOR

Victor Israel Kaufmann.

MARGARET

Victor Kaufmann is enough.

VICTOR

It's hard to believe.

MARGARET

Born when and where?

VICTOR

If it really is as you say, then today and here, born again, so to speak.

MARGARET

And in your former life?

VICTOR

24 October 1908 In Nuremberg.

The CAPTAIN comes closer, interested.

US CAPTAIN

Your father's name?

VICTOR

Jakob Kaufmann.

The CAPTAIN goes to the door and summons two MILITARY POLICEMEN who immediately take hold of VICTOR by his arms.

CAPTAIN

Isn't your name really Rudolf Smekal? Former
Hauptsturmführer in the SS?

He slaps some of the photos down on the desk. They're the ones taken by SS
Scharführer Weber of Victor beating up Rudi Smekal.

VICTOR

(looks at the photos with a smile)

Just a moment, just a moment. When you hear the story of
how these photos came to be taken, you'll laugh your head
off.

CAPTAIN

We heard the story. But we didn't laugh. Former prisoner
Victor Kaufmann was here yesterday and told us quite a bit
about your heroic deeds, Herr Hauptsturmführer Smekal.

The CAPTAIN gestures to the two MILITARY POLICEMEN

CAPTAIN

Take him away!

VICTOR

And where am I going this time?

CAPTAIN

To Glasenbach.

VICTOR

Somewhere I've always wanted to go.

109. GLASENBACH: PRISON YARD EXTERIOR/DAY

In the confined yard the prisoners – among them VICTOR – trudge in a circle.

The 2ND US SERGEANT appears in the door to the yard.

2ND US SERGEANT

(calls out)

Rudolf Smekal!

Nobody reacts.

2ND US SERGEANT

(calling again)

Smekal! Come here!

The prisoner walking behind VICTOR, the former UNTERSTURMFÜHRER MAIER, nudges VICTOR.

MAIER

That means you.

VICTOR

Beat it. My name isn't Smekal.

MAIER

You know that and I know that, but otherwise?

VICTOR

Get away from me.

But the 2ND US SERGEANT knows the game. As Victor trudges past him he grabs him and drags him off to the gate.

110. GLASENBACH: PRISON COMMANDER'S OFFICE INTERIOR/DAY

MORITZ HAIDEN, in the uniform of an IRC functionary, is conversing with the friendly US MAJOR at the latter's desk.

After knocking briefly, the 2ND US SERGEANT opens the door and lets VICTOR into the room. Unendingly relieved, he stops in the doorway and holds his arms out.

VICTOR

Moritz - !

OFF/HANNA

Victor!

VICTOR turns towards the window, where HANNAH and LENA are standing. For a moment he can hardly believe it, then he smiles at MORITZ, turns from him and goes to his mother. He embraces her first, then LENA, then both of them together. They cling to each other.

111. SALZBURG: HOTEL ROOM

INTERIOR/DUSK

Washed and combed, VICTOR stands before a large mirror in a generously furnished hotel room and puts on an elegant jacket. LENA lies half-naked on the rumpled bed, regarding him happily. A bottle of champagne and two glasses stand on the floor beside the bed.

VICTOR

Rudi told me you took down my father's portrait.

LENA

Yes, he couldn't bear the sight of it. I hung it in the gallery.

VICTOR

Do you know anything about the gallery? Was it bombed?

LENA

No. Rudi's intending to re-open it soon with a sensational auction.

VICTOR

Did you see him?

LENA

Do you mind?

VICTOR gives her a look of displeasure. LENA smiles.

LENA

He picked up his things from the villa. I made sure he didn't take anything else.

LENA smiles at the never-ending jealousy between the two men. VICTOR smiles.

LENA

Come here?

VICTOR (as he approaches her)

How do I look?

LENA

Come here. Good enough to undress....

They embrace and fall laughing onto the bed.

INSERT: SOME TIME LATER

112. VIENNA: GALERIE KAUFMANN

EXTERIOR/NIGHT

A well-dressed RUDI is standing outside the gallery and rubbing his hands. On the façade of the building to either side of the entrance hang the Austrian and Italian flag. Beside these are the smaller flags of the four occupying powers (USA, Soviet Union, France, Britain). Above the windows of the gallery is a shop sign reading:

GALERIE SMEKAL.

A reporter is speaking to a film camera.

REPORTER (partly OFF)

The presence of the ministers from Italy and Austria and the commanders of the four occupying powers emphasises the uniqueness of this event. It is the auction of the century. Museums from all over the world have sent their agents to Vienna to acquire this work of art.

RUDI is standing outside the door. The reporter comes over to him.

REPORTER

Herr Smekal, can you spare us a minute?

RUDI SMEKAL

But of course. Let's go.

They step aside.

REPORTER

Herr Smekal, is it true that together you saved a human life from the National Socialist death machinery?

RUDI SMEKAL

Yes, together with a comrade who was sadly killed in the last days of the war.

REPORTER

A copy of the work is said to have turned up in Berlin.

RUDI SMEKAL

We have the original and the certificates. It has been authenticated by a Viennese art historian.

REPORTER

Will the former owners of the gallery be attending?

RUDI SMEKAL

I'm afraid I can't tell you that... (His smile vanishes) Would you excuse me?

RUDI excuses himself and leaves. VICTOR, LENA and HANNA approach the entrance, stopping in front of the gallery.

HANNA (to Victor)

I am not going in there.

LENA

I'll wait here with you.

VICTOR goes into the gallery. Shortly afterwards RUDI comes up to HANNA and LENA. He tries to conceal his nervousness.

RUDI

Hello, Lena... (to Hanna) Good evening... it is truly (searching for words) an honour for me...

HANNA avoids looking at him.

LENA

Victor has already gone in.

Relieved, RUDI goes into the gallery.

113. VIENNA: GALERIE KAUFMANNINTERIOR/DAY

The drawing is displayed in the middle of the room on a lectern, guarded by two policemen. It's surrounded by a throng of uniformed and civilian dignitaries. VICTOR goes round the gallery, searching, and shows no interest in the Michelangelo drawing. In a back room he finds what he's been looking for. High up on the wall in a corner is the portrait of Jakob Kaufmann that once hung in the villa.

RUDI pushes his way through the throng of people and discovers Victor and the others. When VICTOR sees him, he takes a few steps towards him. RUDI embraces him. VICTOR suffers the embrace, his arms hanging limply by his side.

RUDI

Hello, Victor. Whatever happened between us, Victor, ... I'm glad you came.

VICTOR looks at Rudi.

VICTOR

Yes, I'm sure you went through some bad times. The reason I'm here is that Mother would like to buy back Father's portrait, as a memento.

RUDI

Buy? You can have it back. I don't even know where it hangs.

VICTOR

It's back there.

RUDI

Oh yes, you're right. So many pictures I've lost track of them!
(laughs)

They go into the side room of the gallery. BELLOTINI walks into the gallery past HANNA and LENA. HANNA and LENA are standing in the entrance and looking into the gallery. BELLOTINI pushes his way to the Michelangelo. He gets out his glasses and examines it.

Rudi has already taken down the portrait of Jakob Kaufmann and is giving it to VICTOR. VICTOR gazes at his father's face.

RUDI

A gift from the gallery.

VICTOR

Right, then. See you later.

SLOW MOTION – A thought shoots into RUDI's head. RUDI looks at VICTOR. VICTOR pats him on the shoulder and leaves with the portrait. RUDI follows him and watches the painting as it leaves.

BELLOTINI bends over the drawing closely and is admonished by a policeman to move back a little, an order he simply ignores. BELLOTINI's voice penetrates RUDI's hearing merely to confirm what he already suspects. He turns to face him.

ADRIANO BELLOTINI (partly OFF)

Excuse me, ladies and gentlemen. May I ask for your attention? My name is Adriano Bellotini and I am an art expert from Rome. I very much regret having to say this before the auction, but I have doubts about the authenticity of this drawing!

A loud murmur goes through the crowd. Laughter is heard here and there.

ADRIANO BELLOTINI (partly OFF)

I have seen a similar copy before. Masterly – but it is not the original. I have examined every original by Michelangelo!

VICTOR has now arrived at the door of the gallery with the portrait and joined HANNA and LENA outside. All of them look with surprise into the gallery at the news that this drawing is also evidently a forgery. RUDI is crushed, as if numbed, but he keeps his gaze fixed on the Kaufmanns.

114. VIENNA: OUTSIDE GALERIE KAUFMANN

EXTERIOR/DAY

VICTOR and HANNA exchange a look. VICTOR gazes at his father's likeness. He has an idea. He turns the painting over and examines the back. He detaches the backing and extracts the original drawing by Michelangelo.

They pass the gallery window. RUDI sees them from inside the gallery and watches them leave. VICTOR glances into the gallery again. Their eyes meet. VICTOR and HANNAH wave to him with a triumphant smile.

T H E E N D