

CRIME OF THE CENTURY

Screenplay by
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Based on the book
'The Airman and the Carpenter'
by
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for
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1 EXT. HOUSE IN WOODS, MARCH 1932 - NIGHT

1

A track through the woods, in the Sourland Mountains of New Jersey. It is very dark, and a high wind is blowing, making the trees rattle and groan. The shape of a car can be seen moving slowly down the track. It shows no lights, and no sound can be heard above the noise of the wind in the trees.

SUPERIMPOSE CAPTION - MARCH 1ST 1932

1A EXT. HOUSE

1A

The track leads to a clearing in front of a large house. One shuttered window downstairs is lit, and one upstairs.

The car comes to a stop. There are TWO MEN in the car, but we do not see their faces. They sit in silence, not speaking, and watch the house.

Inside the house, downstairs, glimpsed through shutters, FIGURES move, unhurried, unaware.

The car door opens. We see only details, booted feet covered with socks on the ground, gloved hands on the doors. The trunk of the car is opened. Sections of timber, fixed together in frames, are carried out. The action is unfolding in visual fragments, in darkness, in high wind.

Beneath the wall of the house, in the soft earth of a flower bed, the timber frames slot together to form a home-made ladder, with widely-spaced rungs. The ladder is leaned against the house. Booted feet begin to climb.

Upstairs, at the top of the ladder, a heavy burlap bag is lifted out through a window. A boot misses its footing, and drops to the next rung. The rung snaps under the impact. A flailing gloved hand loses its grip. The burlap bag falls, down, down, down. It strikes the projecting stone sill of a ground floor window with a sickening CRUNCH.

Boots race over the gravel to the car. The car engine lurches into life. The car squeals away down the track between the trees.

Silence. The house is still.

Then a light comes on in the upper room, spilling out of the open window onto the make-shift ladder that still stands leaning against the wall of the house.

2 EXT. HOUSE IN WOODS, MARCH 1932 - NEXT DAY

2

An explosion of light and noise. It is daytime, and the house is surrounded by vehicles, police and press, and swarming with people. POLICE are searching everywhere, PHOTOGRAPHERS are taking photographs, REPORTERS are pushing for information, cars come and go with an air of urgency. Overheard overlapping fragments of conversation convey some clues as to what is going on - "Where's Colonel Lindbergh?" - "Is there a ransom note?" - "They used a ladder" - "What sort of animal steals a baby?" etc.

OPENING TITLES RUN OVER THIS SCENE

In the midst of all the activity, beside a garage that has been taken over as a temporary police headquarters, stands the upright figure of COLONEL NORMAN SCHWARZKOPF, Chief of the New Jersey police. He looks ahead at nothing, deep in his own thoughts, still and under control while others run and shout on all sides.

3 INT./EXT - MONTAGE OF NEWSREEL FOOTAGE - APRIL 1932 - DAY STOCK

3

NEWSREEL FILM of Charles Lindbergh's historic flight across the Atlantic, and his spectacular reception on his return to New York: a ticker-tape parade down Fifth Avenue.

NEWSREEL VOICE

The thoughts and prayers of every American reach out to Charles Lindbergh today. It took thirty-three long lonely hours in 1927 to make that famous flight, solo across the Atlantic. It's been almost as many long lonely days since the night his baby son was snatched from his cradle, and still he hasn't been returned.

4 EXT. APRIL 1932 - NEWSREEL - STOCK - DAY

4*

NEWSREEL FILM of police activity, inter cut with close shots of the Lindbergh BABY, the RANSOM NOTES, and the KIDNAP LADDER.

NEWSREEL VOICE

The last month has seen the most intense police operation ever mounted in the history of the United States.

(MORE)

(CONTINUED)

4 CONTINUED:

4

NEWSREEL VOICE (cont'd)

The bonny blue-eyed child, the ransom notes, the crude ladder left at the scene of the crime - all America knows them by heart. Police have now revealed that a ransom has been paid. But Colonel and Mrs. Lindbergh are still waiting to be reunited with their baby son.

5 EXT. WOODS - MAY 1932 - STOCK NEWSREEL - NIGHT

5*

NEWSREEL FILM of police activity in woods, culminating in a shot of the body of the long-dead baby.

NEWSREEL VOICE

Seventy-three days after the kidnap, the tragic little body is found. For Colonel Lindbergh, one ordeal ends, and another begins.

*

5A EXT. WOODS - MAY 1932 - BLACK AND WHITE NEWSREEL STYLE - NIGHT

5A

Searchers and TRUCK DRIVER discover body.

*

NEWSREEL VOICE

Police believe the baby was killed shortly after the kidnapping. What kind of monster takes the ransom money, knowing the child is dead?

*

6 EXT. PUBLIC BUILDING, JULY 1932 - BLACK AND WHITE NEWSREEL STYLE FILM - DAY

6

Of Dr. JOHN CONDON, a white-haired seventy-year- old.

*

NEWSREEL VOICE

This is Jafsie, code name for Dr John Condon, the man who offered and was selected by the Lindberghs to negotiate with the kidnapers in a cemetery in the Bronx. Even now, many months after the crime, Dr Condon is confident that the police will find the kidnapers.

CONDON

I sat beside him in that cemetery. It was dark, but I'd know him again. I'm ready, I'm waiting. Justice will be done.

1.
7 INT. SCHWARZKOPF'S OFFICE TRENTON, NEW JERSEY, MARCH 1933 - 7
BLACK AND WHITE NEWSREEL STYLE FILM - DAY *

COLONEL SCHWARZKOPF, is a man of discipline and order. A
severe crewcut and a neatly waxed moustache.

NEWSREEL VOICE

On the anniversary of the kidnap of
the Lindbergh baby, New Jersey
police chief Colonel Norman
Schwarzkopf has lost none of his
famous determination to crack the
case. But he's facing mounting
criticism for the lack of progress.

8 EXT. CITY HALL, TRENTON, MARCH 1933 - DAY 8*

BLACK AND WHITE NEWSREEL STYLE FILM of Schwarzkopf, flanked
by his men, speaking on the steps of a City Hall. *

SCHWARZKOPF

When Lucky Lindbergh took off alone
in that little plane of his to fly
the Atlantic, he knew there was no
turning back. He had to reach
Europe or die. That is my pledge to
him today. I will pursue the men
who snatched and murdered his baby
son until the day I die. Let them
enjoy their blood money while they
can, because when I get them,
they're going to burn.

9 EXT. HUNTER'S ISLAND, MAY 1933 - DAY 9

A camp fire burns on this beach on Long Island Sound. Round
it sit a group of friends, many in swim wear, singing
together, accompanying themselves on various instruments.
They are all German immigrants, in their twenties and early
thirties, and they sing in German, to recapture the spirit
of their homeland. They sing softly and beautifully.

RICHARD HAUPTMANN, a lean good-looking man of 32 in swimming
trunks, plays the guitar and makes comical 'crooner' faces
as he sings. ANNA HAUPTMANN, Richard's wife, sits beside
him, singing with the rest. She's nearly four months
pregnant. From the first time we see this couple, the
dynamic of their relationship is apparent: Richard is eager,
vital, nervy; Anna is still, steady, direct.

The others in the group are HANS KLOPPENBURG, who plays the
guitar; OTTO WOLLENBERG, who plays the zither; Otto's wife
LOUISE; CARL and GERTA HENKEL; and a newcomer to the group,
ISIDOR FISCH. Fisch is a small sickly-looking man.

(CONTINUED)

9 CONTINUED:

9

His eyes dart round the group as if uncertain what the others make of him. The song ends. Richard leans down and plants a kiss on Anna's belly.

RICHARD

You like that, bubi?

Kloppenburg wags a finger at him.

KLOPPENBURG

Your baby there, he will not sing the old songs. He will be a real American.

RICHARD

Nobody asked you, Bubi. Maybe you don't want to be American.

OTTO WOLLENBERG

Sure he does. Everybody wants to be American. Land of opportunity.

ANNA

He could be a she.

CARL HENKEL

I am a real American.

KLOPPENBURG

I mean born American.

CARL HENKEL

So I am a chose American. I come because I want to come. That is better.

OTTO WOLLENBERG

Huddled masses, struggling to be free. That is us.

They all laugh, and pretend to huddle together.

KLOPPENBURG

Struggling to breathe free. It is "breathe" free.

OTTO WOLLENBERG

Breathe free? Everyone breathes free. Who has to pay for the air?

Richard is remembering his own arrival in America. Leaning against Anna, he speaks in a wondering voice.

(CONTINUED)

9 CONTINUED: 2

9

RICHARD

I never forget the day I come off
the boat. Down the gangplank.
Standing in that street, Hoboken,
New Jersey, I cried. Tears. I said,
"Mein Gott, I thank you, for
setting me free."

The others nod. They've all had similar experiences. Fisch's
attention locks onto Richard.

10 EXT. HUNTER'S ISLAND - DAY

10

A little later. Richard is walking along the beach with
Isidor Fisch, some way from the main group, talking
business.

RICHARD

Buy a little here, sell a little
there. Nothing big, but I don't do
too bad.

FISCH

Stocks?

RICHARD

Sure.

FISCH

Are you not afraid of another
crash?

RICHARD

I keep my eyes open.

FISCH

You are a smart guy. I can see
that.

(Beat)

Would you be interested in a
business proposition?

Anna sits by the fire and watches her husband. From the look
on her face it is apparent that she does not like the idea
of Richard becoming friendly with Isidor Fisch.

Hans Kloppenburg plays his guitar and sings softly.

11 EXT. DUNES, HUNTER'S ISLAND - EVENING DUSK

11

Four cars are parked by the dunes, among them the
Hauptmanns' 1931 Dodge sedan.

(CONTINUED)

11 CONTINUED:

11

The group of friends are preparing to go home. Richard is changing out of his bathing trunks, under the cover of a towel held up by Anna. As he pulls on his pants, they speak in low voices about Isidor Fisch.

RICHARD

You know nothing about Fisch.

ANNA

He talks to people like everything is a secret.

RICHARD

Isidor Fisch talks business. You do not talk business in front of everybody.

ANNA

Why not?

RICHARD

Because in business, information is worth money. What do you want the guy to do? Open his wallet and hand out his money?

Anna takes his now-discarded swimming trunks and rolls them up in the towel. Richard can tell she's not satisfied.

RICHARD

You do not have a head for business, Anni. I do. Have I not done good for us Anni?

ANNA

I guess so.

RICHARD

You know so. I made \$300 on Penn Railroad stock in four days. I am a carpenter, and right now I am worth \$12,000. You think I make that kind of money with these?

He raises his hands.

RICHARD

I make it with this.

He taps his head.

(CONTINUED)

11 CONTINUED: 2

11

ANNA

Well, I just don't see how you can
get something for nothing. I just
don't see it.

RICHARD

This is the new world, Anni.
Everybody gets a chance here. But
you have to be ready to take it.

12 EXT. DOWNTOWN STREET - SOUP KITCHEN, JUNE 1933 - NEWSREEL
FOOTAGE/STOCK/NARRATION TO BE WRITTEN

12

13 EXT. DOWNTOWN STREET - BREADLINES, JUNE 1933 -
STOCK/NEWSREEL FOOTAGE/NARRATION TO BE WRITTEN

13

14 INT. POOL ROOM, NEW YORK CITY, JUNE 1933 - NIGHT (LOCATION
AND DESCRIPTION TO BE CHANGED TO SEEDY AREA)

14*
*

A seedy pool room. A realm of shadows and low murmuring
voices, punctuated by bright rectangles of light on green
baize, and the sharp click of balls.

The door opens, and Isidor Fisch enters. He makes a quick
scan of the room. In the shadows at the back of the room, he
locates the man he has come to meet. Fisch does not go
directly to him. He pauses by a pool table to watch the
play; and drifts on from there towards a bench overlooking
the pool tables. He nods at a POOLPLAYER, who nods back,
does not speak but moves to him and sits down beside him.
Fisch takes out his wallet, and produces what looks like a
\$20 bill. It has a gold seal on the front of it, and is a
gold certificate. The Poolplayer takes it and studies it
carefully. The two men barely look at each other. They speak
low.

*

POOLPLAYER

Gold certificates. How much?

FISCH

Fifty cents on the dollar.

POOLPLAYER

How hot is it?

FISCH

Hot is hot. What do you want, take
its temperature?

The Poolplayer is silent for a moment. He seems absorbed by
the play at the pool table.

(CONTINUED)

14 CONTINUED:

14

POOLPLAYER

Thirty-five.

Fisch shakes his head. He takes the gold certificate back, and puts it away.

POOLPLAYER

Twenty thousand at thirty-five.

FISCH

Forty.

The Poolplayer is silent again. He watches someone make his stroke. Then he nods his head, just the once.

15 INT. NEW YORK POLICE STATION, AUGUST 1933 - DAY

15

Lieutenant GUS KRAMER, of the New Jersey police meets his boss, Colonel Norman Schwarzkopf, as he enters the police station from the street. He hands him some documents, and the two New Jersey police officers cross the lobby, their smart uniforms attracting amused glances from the officers of the New York City police lounging around. The image is of staff officers passing through a detachment of front line combat troops. Schwarzkopf is well aware of this, but he pays them no attention. He speed-reads the papers Kramer has given him, as they make their way up the staircase and down a hallway.

SCHWARZKOPF

You hear Walter Winchell last night, Gus? I'm a sap.
 "Schwarzkopf is a sap. The New Jersey police are a bunch of saps."
 You want to know who the Lindbergh baby killer is? I'll tell you. He could be anybody. You know how many people come into this country every day? Immigrants, I'm talking about. Ten thousand a day.
 America - trash heap of the world. Statue of Liberty stands there saying, "Come on in boys. Get rich quick. Who's to stop you?" This is America. Land of the free. There's no controls, no order.

They come to a stop outside an office door. Schwarzkopf pauses before going in.

KRAMER

You'll get him boss. What does Winchell know.

He pushes open the door.

16 INT. FINN'S OFFICE, NEW YORK POLICE STATION, AUGUST 1933 - DAY

16

LT. JAMES FINN of the New York City Police is studying a large map of the city pinned to one wall of a small office. The map is covered with little markers, indicating where bills from the Lindbergh ransom money have surfaced.

He looks around as Schwarzkopf and Kramer enter. There's no love lost between Finn and the New Jersey officers.

FINN

Morning, Colonel.

SCHWARZKOPF

(barely nodding)

Finn.

He goes over to look at the map.

FINN

The stuff's coming up all over town now. But there's no pattern to it.

Schwarzkopf checks through the papers Kramer gave him.

SCHWARZKOPF

(reading)

\$3,000 in gold certificates at a bank on Liberty and Nassau.

FINN

Forget it.

SCHWARZKOPF

(reading)

J.J. Faulkner, 357 West 149th St.

FINN

Guy doesn't exist. We checked.

SCHWARZKOPF

He hands in \$3,000 of ransom money and he doesn't exist?

FINN

I'm telling you. There's nothing there. These guys are pros. They cover their tracks.

Schwarzkopf studies the map, the area where the most recent notes have been passed.

SCHWARZKOPF

These guys are scum. One day soon, one of them's going to screw up. And I'll be waiting.

16A STOCK/NEWSREEL FOOTAGE, DEC. 1933 - N.Y. - SNOW - DAY

16A*

17 INT. LIVING ROOM, HAUPTMANN HOUSE, DECEMBER 1933 - DAY

17

The Hauptmann's baby, MANFRED, a one-month old boy, lies peacefully in his crib. The crib is hand-made by Richard, and is very beautiful. Otto and Louise Wollenberg hang over him, admiring him. Richard is nearby, struggling to open a bottle of wine. Anna is bustling around, seeing to her guests. The Henkels and Hans Kloppenburg are also here.

Louise fingers the fine joinery of the crib.

LOUISE WOLLENBURG

You made this, Richard? What a lucky baby, to have such a clever papa.

She tickles the baby, who starts to cry. She withdraws her hand, panicking.

LOUISE WOLLENBURG

Oh! Oh dear! Don't cry.

OTTO WOLLENBERG

Let him cry. It's good for him. Gets the air into his lungs.

LOUISE WOLLENBURG

It's good for him?

RICHARD

Here, Hans, you do the wine.

He hands over the bottle to Hans Kloppenburg, and picks up the crying baby.

OTTO WOLLENBERG

It is the best thing he can do. It makes him suck in extra...extra... sauerstoff?

He turns to Richard.

RICHARD

Oxygen.

Louise talks to Gerta Henkel.

LOUISE WOLLENBURG

The things he says! You know what he said the other day? He said that the people who talk on the radio can hear us.

(CONTINUED)

17 CONTINUED:

17

Otto is demonstrating his oxygen theory to Richard, as Richard soothes the crying baby.

OTTO WOLLENBERG

It is obvious. If you want to yell,
you first have to suck in.

He takes a big breath, and lets out a yell. The baby is so surprised he stops crying.

OTTO WOLLENBERG

See? Now he is fine.

At this moment, Isidor Fisch enters, through the open door. He is carrying two suitcases and a small parcel, a shoe-box wrapped in brown paper and tied up with string. Everyone is laughing at Otto's yell, and for a moment Fisch's arrival goes unnoticed. Then Richard sees him.

RICHARD

Ach. Here he is. Our guest of honor.

Gerta Henkel is gazing at the Hauptmanns' radio in a new light.

GERTA HENKEL

Maybe Otto is right. We can hear them. Maybe they can hear us also. Fantastisch.

18 INT. KITCHEN, HAUPTMANN HOUSE, DEC. 1933 - DAY

18

Richard enters the kitchen, carrying Fisch's suitcases. Fisch follows, parcel in hand, coughing.

FISCH

Makes no sense, renting a room while I am away. Not just for a few clothes.

RICHARD

It's alright. They can go in the closet.

As he speaks, he's opening the kitchen closet and pushing the suitcases inside.

FISCH

After all, we are business partners.

(CONTINUED)

18 CONTINUED:

18

RICHARD

Ja. Sure we are.

Fisch hands him the parcel. Richard stows it on a high shelf above the suitcases.

19 INT. LIVING ROOM, HAUPTMANN HOUSE, DEC. 1933 - DAY

19

Hans Kloppenburg raises his glass of wine in a toast to Fisch. Anna's rocking the now-quiet baby in her arms.

KLOPPENBURG

Safe journey, my friend. Say guten tag to the old country for us.

The group drink to Fisch, who nods and smiles, and starts to speak.

FISCH

My friends -

A fit of coughing interrupts him. After a moment, he resumes, his eyes flicking from face to face in the group.

FISCH

My friends. We are like family. That make me very happy. I shall come back very soon. I drink, to health - and to prosperity.

20 INT. BEDROOM, HAUPTMANN HOUSE, DEC. 1933 - NIGHT

20

The baby sleeps in his crib in the dark room. Richard stands over the crib in his pajamas, watching his son asleep. Anna is in bed, waiting for him to join her.

ANNA

Have you given Fisch money?

RICHARD

He is a clever man, Anni. I know you do not like him, but you will thank me one day.

ANNA

How much?

Richard goes to the bed, lies down under the covers beside Anna.

(CONTINUED)

20 CONTINUED:

20

RICHARD
I don't give him anything. I am
investing. In a business. We are
partners.

ANNA
Honest business?

RICHARD
Yes, Anni. It is honest.

The baby stirs in his sleep. Richard looks over at him.

RICHARD
I like to watch him when he sleeps.
Ich leibe dich so.

ANNA
I know.

RICHARD
He needs me. For a few years at
least, he needs me.

She reaches up one hand, strokes his shoulder. He turns to
her.

RICHARD
And you. He needs you too.

ANNA
I am here.

Her look says what he wants to hear: I'm here for you too.
Her hand moves up to stroke his neck.

RICHARD
Everything I do, it is for you.
You know that, yes?

ANNA
Ja.

Now her hand is stroking his cheek.

ANNA
You make me very happy, Richard.

A long look between them.

RICHARD
Meine Anni. Mein Schatz. (My
treasure).

He takes her in his arms and they hold each other close.

21 EXT. CITY HALL, TRENTON, NEW JERSEY, JULY 1934 - DAY

21*

HAROLD HOFFMAN, newly nominated as Republican candidate for Governor of New Jersey, stands on the steps of City Hall, speaking into a microphone. His aides ANDREW DUTCH and MARTY MESSEL stand behind him.

HOFFMAN

I'm proud to be nominated
Republican candidate for Governor
of the state of New Jersey. I can
tell you two things right now.
There'll be no "deals". No
promises that can't be fulfilled.
Too many people in this state are
being paid too much to do too
little. There'll be no more jobs
for "the boys". And one last thing,
I'm going to win or my name isn't
Harold Hoffman.

The crowd cheers.

22 INT. SCHWARZKOPF'S TRENTON OFFICE, JULY 1934 - DAY

22

Schwarzkopf stands looking out the window as he listens to Hoffman's speech on radio. The walls of the office are covered with pictures of the Lindbergh case. He speaks without turning round to Lt Kramer.

SCHWARZKOPF

And the blind will see, the lame
will walk, and the streets will be
paved with gold.

Kramer's reading a newspaper that carries a front-page photograph of Harold Hoffman, beside a headline blaring:

SUPPORT FOR HOFFMAN BIG IN JERSEY

KRAMER

He could make it.

SCHWARZKOPF

I've served under four Governors,
Gus. If Hoffman's in and I'm out,
that's fine with me. All I want to
do is close the Lindbergh case.

23 EXT. HAUPTMANN HOUSE, AUG. 1934 - LATE AFTERNOON

23

East 222nd Street in the Bronx, where the Hauptmanns live, is a line of wood and stucco houses, with shingled roofs and small neat lawns.

(CONTINUED)

23 CONTINUED:

23

A quiet not very prosperous residential neighborhood.

Richard drives into his driveway, exits his car in working clothes, carrying his carpenter's box of tools, and walks towards his house.

24 INT. LIVING ROOM, HAUPTMANN HOUSE, AUGUST 1934 - DAY

24

A small crowd has gathered in the Hauptmann residence, and everyone is talking at once. Air conditioning fans attempt to cool the air. Feelings are running high. The one topic is Isidor Fisch and his many secret deals. Anna sits quietly to one side, watching and listening without participating.

OTTO WOLLENBERG

I invest \$2,000 with Fisch. That is my money.

CARL HENKEL

He said not to talk about it, right?

GERTA HENKEL

Heinrich Uhlig gave him \$400. He told me.

OTTO WOLLENBERG

It was a pie company.

CARL HENKEL

There was no pie company, Otto.

Richard enters with his tools.

RICHARD

What is happening?

CARL HENKEL

(finally)
Fisch is dead.

RICHARD

What?

OTTO WOLLENBERG

Isidor Fisch... He died.

RICHARD

But he went to Germany.

CARL HENKEL

He went to Germany and he died. He had consumption

(CONTINUED)

24 CONTINUED:

24

OTTO WOLLENBERG

He left nothing.

CARL HENKEL

Gerta's mama loaned us - how much was it?

GERTA HENKEL

Four thousand.

RICHARD

Four thousand??

CARL HENKEL

Yes four thousand and there's nothing on paper, and he's dead. I was in business with him. I was his partner.

RICHARD

So was I.

Anna turns to stare at Richard.

CARL HENKEL

That is how he did it. Keep it quiet, he said. And we all did.

GERTA HENKEL

It's gone, all gone.

OTTO WOLLENBERG

So where is the money? That is not his money. He has to pay.

CARL HENKEL

(compassionately)

He had thousands from the Schaefers. And Max Falek. He would not tell me how much.

OTTO WOLLENBERG

I will kill him.

Richard glances across at his wife. She is looking down, saying nothing.

RICHARD

He left some things here. We should take a look.

OTTO WOLLENBERG

You gave him money, Richard?

(CONTINUED)

24 CONTINUED: 2

24

RICHARD

(as he goes)

Yes.

OTTO WOLLENBERG

How much?

He goes to kitchen.

HANS KLOPPENBURG

(to Carl)

Are you telling me he had no
businesses? No stocks? No
profits? Nothing?

CARL HENKEL

It looks like that.

25 INT. KITCHEN, HAUPTMANN HOUSE, AUGUST 1934 - DAY

25

Richard opens the closet in the kitchen and takes out
Fisch's suitcases. He doesn't notice the shoe-box parcel on
the high shelf.

26 INT. LIVING ROOM, HAUPTMANN HOUSE, AUGUST 1934 - DAY

26

Richard carries the suitcases through to the others.

OTTO WOLLENBERG

So open them. He owes us.

They all help open the suitcases, eager to see what is
inside. One contains clothes; the other, cat-skins.

HANS KLOPPENBURG

What is this?

RICHARD

Cat skins.

OTTO WOLLENBERG

Are they worth any money?

RICHARD

A few dollars.

OTTO WOLLENBERG

I kill him.

CARL HENKEL

He is dead already, Otto.

(CONTINUED)

26 CONTINUED:

26

OTTO WOLLENBERG
Then I will bring him back to life,
so I can kill him.

27 INT. KITCHEN, HAUPTMANN HOUSE, AUGUST 1934 - DAY

27

Anna is changing Manfred's diapers on the kitchen table.
Their friends have left, and Richard stands uneasily in the
doorway. Fisch's suitcases are on the floor by the closet.

RICHARD

So.

Anna says nothing.

RICHARD

So you were right about Fisch.

Anna shrugs. She doesn't want to rub it in.

RICHARD

We will not lose by it. I will make
the money back.

ANNA

How?

RICHARD

The same way as the first time I
make it.

She finishes changing the diaper and picks the baby up,
ready to go out. Richard feels overwhelmed by frustration.

RICHARD

Do you think I don't care about our
savings?

ANNA

I did not say that.

RICHARD

So who do you think I do this all
for?

Alarmed by Richard's voice, Manfred starts to cry. Richard
turns away, angry with himself.

ANNA

We go down to the store.

She leaves. Richard stands staring at the offending
suitcases. Then he opens the closet door to put them back.

(CONTINUED)

27 CONTINUED:

27

A broom has fallen across the space where they were, so he pushes it upright. It knocks the shelf above, tipping it. Down tumbles the parcel left there by Fisch. As it hits the floor, the brown paper splits and the shoe box falls open.

Richard kneels down, picks up the box. Stares. He's looking at a mass of bank notes.

28 INT. HAUPTMANN'S GARAGE, AUGUST 1934 - DAY

28

Richard has rigged up one half of his timber garage as a workshop, and has all his carpenter's tools laid out here. Now he's in his garage working fast to create a concealed space between a shelf and a wall.

He takes up a bundle of gold certificates from the many bundles, peels off a few of them and stuffs them in his pocket. He packs up the rest in old copies of the New York Daily News. He pushes the newspaper parcel into his newly-fashioned hiding place, and nails a board over the opening, in such a way that it is not obvious there is any space there at all.

29 INT. KITCHEN, HAUPTMANN HOUSE, AUGUST 1934 - NIGHT

29

Richard and Anna are eating their evening meal. Anna is quiet now, thoughtful. Richard is edgy, wanting to say something, not sure how.

ANNA

(quietly)

How much did we lose?

For a moment Richard can not bring himself to name the amount.

RICHARD

Seven thousand. More.

Anna is shocked, but tries not to show it.

ANNA

Is it everything we have?

RICHARD

Not everything. But most of it.

Silence. He dreads her next words.

(CONTINUED)

29 CONTINUED:

29

ANNA

In a way I am glad. I just don't like you to be mixed up in a crooked business.

RICHARD

I did not know it was crooked. He made me a business offer. I invest, to make money. How do you think people get rich?

ANNA

I don't want bad money. I don't care if we don't get rich.

This is almost more than Richard can bear. He feels completely in the right, and completely trapped.

RICHARD

(passionately)

So why come to America? In America you get a chance. You do better, you give a better life to your children. That is why we come here Anna.

ANNA

You have work. We have somewhere to live. It is enough.

RICHARD

Anni, you are one of the good people. In this world the good people get stepped on. Maybe it is not so bad for you to have a husband like me to watch out for you and make sure the world doesn't step on you.

Anna looks at him, seeing the pathos in his claim. But at the same time she loves him for it.

ANNA

All right Richard, you watch out for me.

RICHARD

You are the woman Anni, I am the man. That is how it should be.

30 EXT. GAS STATION, BRONX, SEPTEMBER 1934 - DAY

30

Richard's Dodge sedan is pulled in at a gas station, and a STATION ATTENDANT is filling it up. Richard sits in the driving seat, waiting.

The attendant replaces the cap on the tank and comes round to the driver's window.

ATTENDANT

Three bucks exactly.

Richard hands him a \$10 gold certificate note. The gas station attendant looks at it uncertainly.

ATTENDANT

You don't see these gold certificates around much any more. Are the banks still taking them?

RICHARD

I sure hope so. I have quite a few left.

The attendant shrugs, and counts out the change. Richard takes it and thanks him.

The attendant watches him drive off, and almost as an afterthought decides to note down the car's registration number. He writes it in pencil on the gold certificate itself:

31 INT. FINN'S OFFICE, NEW YORK POLICE STATION, SEPT. 1934 - DAY

31

Lieutenant Finn, standing before his map of the city, slowly raises the \$10 gold certificate before him, like a trophy. Colonel Schwarzkopf and Lieutenant Kramer stare at it.

FINN

We traced it to the Warner-Quinlan station on Lexington and 127th. The attendant there remembers the guy who passed it. Nicely dressed, German accent, drives a '31 Dodge sedan. And get this: he writes the license number on the bill.

Schwarzkopf takes the note from Finn's hands and stares at the penciled numbers.

FINN

His name's Hauptmann. Bruno - Richard - Hauptmann.

(CONTINUED)

31 CONTINUED:

31

Schwarzkopf has gone very still.

SCHWARZKOPF

(low)
Bring him in.

32 EXT. STREET OUTSIDE HAUPTMANN HOUSE, SEPT. 18TH 1934 - DAY

32*

A car pulls up by the curb a couple of houses away from the Hauptmann house. There are three men in the car. They sit and wait. Now we note a second car, with two men in it, waiting a little way down the street. Richard Hauptmann comes out of his house, followed by Anna, with Manfred in her arms. He kisses her and the baby, Anna and Manfred walk down the street and out of sight as Richard goes to his garage.

Shortly, the Dodge rolls down the driveway.

The two waiting cars immediately move to block his path to the street.

33 EXT. RICHARD'S DRIVEWAY - DAY

33

Almost as soon as he has stopped, Lt. Finn and his assistant Sergeant Wallace are wrenching his door open.

FINN

Get out!

RICHARD

What's happening? What is this?

He gets out, and finds himself surrounded by men with guns. He is seized, held tight, frisked, and handcuffed.

RICHARD

Are you police?

FINN

You better believe it.

Finn has got hold of his wallet. He pulls out a \$20 gold certificate. and shows it to the others in silent triumph. Then he holds it up before Richard.

FINN

This is a gold certificate. You know you were supposed to turn all gold money in to the bank by May first of last year?

*

(CONTINUED)

33 CONTINUED:

33

Richard stares at the note and starts to tremble.

RICHARD

No. I didn't know.

FINN

Alright. Let's go. Into the car.

34 INT. NEW YORK POLICE STATION- INTERROGATION ROOM,
SEPT.1934 - DAY

34

Colonel Norman Schwarzkopf stares at the man who has been brought before him. He walks slowly all the way round him, watching him.

Richard Hauptmann looks back, bewildered, at this group of men who are acting as if they know him: Schwarzkopf, Kramer, Wallace, and Finn. None of them speak. The silence is unnerving for him. Finn holds up the \$20 gold certificate taken from Richard's wallet.

FINN

You know where this comes from?

RICHARD

I have been - I have - collected them.

FINN

This is part of the Lindbergh ransom money. Did you know that?

Richard shakes his head. The silent staring looks of the other men add to his sense of panic.

FINN

Where did you get it?

RICHARD

I don't remember. A bank, I think.

FINN

A bank? You have more of these?

RICHARD

Some.

FINN

Lindbergh money too?

RICHARD

I don't know.

(CONTINUED)

34 CONTINUED:

FINN

How much more?

RICHARD

A hundred dollars, maybe. That is all.

35 INT. LIVING ROOM, HAUPTMANN HOUSE, SEPT. 1934 - DAY

Anna stands with Manfred in her arms, watching in consternation as New York police officers search the room. Their search is devastatingly thorough.

ANNA

What has Richard done? Please tell me. I want to see him. Is he alright?

POLICEMAN

He's fine. You'll see him. Okay?

36 INT. NEW YORK POLICE STATION - INTERROGATION ROOM, SEPT. 1934 - DAY

Finn goes on questioning Richard. Wallace takes notes. Behind them, Schwarzkopf is speaking low to Kramer, who nods as he listens.

FINN

Where were you on the evening of March 1st, 1932?

Richard struggles to remember.

RICHARD

March... That is a long time ago... I don't know...

FINN

The night the Lindbergh baby was taken. Remember that?

RICHARD

Yes. I remember.

FINN

So where were you?

Richard hunts through his memory.

(CONTINUED)

36 CONTINUED:

36

RICHARD

That is right... I just start a new job. My first day. Anna was working in the bakery. Was it Tuesday?

FINN

Yes.

RICHARD

Tuesday is Anna's late night. I pick her up from the bakery around eight.

Finn and Schwarzkopf exchange a look.

SCHWARZKOPF

So you're telling us you were with your wife on the evening of March 1st 1932?

RICHARD

Yes. That is right. The next morning everyone talk about the poor little baby.

SCHWARZKOPF

But you don't know anything about it?

RICHARD

No. Nothing.

SCHWARZKOPF

So you've got nothing to hide?

RICHARD

No.

SCHWARZKOPF

So you'll help us, won't you, Mr Hauptmann?

RICHARD

Yes. Yes, I will help you. Of course I will help you. This is all a mistake.

SCHWARZKOPF

Then we'll soon have it sorted out, won't we?

37 INT. HAUPTMANN HOUSE, SEPT. 1934 - DAY 37

The search continues. The Hauptmanns' bed is stripped and probed. Even Manfred's crib is dismantled and its mattress opened up. Manfred's teddy bear is torn open and searched.

38 INT. NEW YORK POLICE STATION, INTERVIEW ROOM, SEPT. 1934 - DAY 38

Richard sits at a table in a small interview room, copying words onto a sheet of paper as Kramer dictates them to him. Kramer reads from a sheet of paper in his hand.

KRAMER

"Take the money with you. Come alone and walk." You get that?

RICHARD

"Take the money with you."

KRAMER

"Come alone, and walk."

39 EXT. OUTSIDE HAUPTMANN HOUSE, SEPT. 1934 - DAY 39

The police have cordoned off the house, and it is a bustle of activity. Right now they are streaming out of the building, having found nothing. The POLICEMAN in charge now turns his attention to the small timber garage.

POLICEMAN

Okay, boys. Now the garage.

40 INT. FINN'S OFFICE, NEW YORK POLICE STATION, SEPT. 1934 - DAY 40

Colonel Schwarzkopf is listening to Lieutenant Finn, who is in a state of great excitement. Kramer is also with them. In contrast to Finn's excitement, Schwarzkopf is very calm and under control, studying police reports.

FINN

The minute I set eyes on this guy, I knew we had him. One, he's German. The handwriting experts all say the ransom notes were written by a German. Two, he's a carpenter, and the kidnapper made a ladder to steal the kid. Three, he's carrying ransom money.

SCHWARZKOPF

Does he have a record?

(CONTINUED)

40 CONTINUED:

40

FINN

Not so far. Don't mean a thing.

The phone rings. Finn scoops it up.

FINN

Finn.

(to Schwarzkopf)

He's just been careful.

(to phone)

Yeah...

SCHWARZKOPF

(to himself)

Kamenz, Germany.

(to Kramer)

Gus. Get someone onto this guy's
past. Kamenz, Germany.

Kramer nods and leaves, passing Sgt. Wallace coming in. Finn is rolling his eyes in frustration at whoever he's talking to on the phone.

FINN

(to phone)

You telling me you're sure, or
you're not sure?

(mouthing, to Wallace)

Osborn.

Schwarzkopf meets Wallace's eyes with a questioning look.

WALLACE

Handwriting expert.

He hangs up.

FINN

Shit! He doesn't believe Hauptmann
wrote the ransom notes. But he's
willing to look at more specimens.

(to Wallace)

Get him to write with his other
hand.

Wallace starts to leave.

SCHWARZKOPF

Those ransom notes. There was some
unusual spelling there.

Schwarzkopf is looking at Finn. Wallace stops at the door.

SCHWARZKOPF

(to Wallace)

Get Kramer on it.

41 INT. HAUPTMANN'S GARAGE, SEPT. 1934 - DAY

41

The search of the garage is well under way. The police are now prising up floorboards. Anna stands in the doorway, watching. Foreground we see the boxed shelf inside which Richard hid his hoard. The police search has not reached it yet, but it will.

42 INT. NEW YORK POLICE STATION, INTERVIEW ROOM, SEPT. 1934 - DAY

42

Kramer stands over a weary Richard Hauptmann, who sits at the table and writes. Kramer's watching every letter, to make sure Richard's copying exactly.

KRAMER

Okay. Now, "redy". That's R-E-D-Y.
Got that?

Richard pauses in the writing.

RICHARD

I know how to spell better than
this.

KRAMER

Just write. "Redy" R-E-D-Y

43 INT. HAUPTMANN GARAGE, SEPT. 1934 - DAY

43

The board that covers Richard's secret compartment comes away. The hand of the searching policeman reaches inside and feels around. He pulls out the newspaper-wrapped bundle from within. The bundle falls open in his hands.

He stares at the mass of gold certificates. Looks up to meet Anna's eyes. She's stunned.

ANNA

Mein Gott!

44 INT. FINN'S OFFICE, NEW YORK POLICE STATION, SEPT. 1934 - DAY

44

Schwarzkopf's fist slams down onto the surface of the desk. His cautious controlled manner is gone. He is exploding with energy.

(CONTINUED)

44 CONTINUED:

44

SCHWARZKOPF

Fourteen thousand dollars! The whole damn ransom was only fifty thousand, and he's got fourteen thousand stashed in his garage! Get those handwriting experts over here. I want to see them personally.

He strides up and down the room in his excitement, shooting out orders to Kramer as he goes. Finn is not present.

SCHWARZKOPF

Bring that old fool Condon in. Set up a line-up. Get me Colonel Lindbergh. I'll tell him myself. Nothing to the press yet, alright? And not a word to Hauptmann. If we play this right, we'll have a full confession before nightfall.

45 INT. NEW YORK POLICE STATION, SEPT. 1934 - LATE AFTERNOON

45*

Sgt. Wallace comes down a hallway accompanied by a tall elderly man of striking appearance. Dr John Condon has a full head of white hair, and a white walrus moustache.

WALLACE

This is important, now, doctor. This isn't just another bunch of photographs. We think this is our man. We think this could be the kidnapper. Now you're the only guy who got close to him, doctor. You can really help us here.

CONDON

I know how to do my duty, sir. Even though it was pitch-black in that cemetery.

WALLACE

Not pitch-black, doctor.

CONDON

What's that?

WALLACE

If it was pitch-black, you won't be able to identify the kidnapper.

(CONTINUED)

45 CONTINUED:

45

CONDON

I was this close, Lieutenant. This close.

He holds a hand close to his face.

CONDON

I shall know him. I'll never forget that voice as long as I live.

46 INT. POLICE LINE-UP ROOM, SEPT. 1934 -LATE AFTERNOON

46*

Richard stands in an identification line-up of a dozen men. All the others are policemen, in plain clothes, but still easily identifiable by their size and posture. Richard is so clearly the odd one out it is almost comical. Finn and Schwarzkopf are also present.

Dr John Condon walks slowly down the line examining each man. When he gets to Richard, he stops and studies him intently.

CONDON

(uncertain)

This one.

Wallace, behind him, is visibly excited.

WALLACE

Are you identifying this man, Dr Condon?

Condon goes on staring at Richard. Richard looks back, not knowing how to react.

CONDON

I'd like to ask him some questions, if I may.

Wallace dismisses all the other men in the line-up with a wave of his hand.

WALLACE

Go ahead, doctor.

Condon takes his time, adopting the mannerisms of a lawyer in a courtroom drama.

(CONTINUED)

46 CONTINUED:

46

CONDON

We met in a cemetery in the Bronx. You called out to me, "Hey, Doctor." Colonel Lindbergh was in a car just a few yards down the road. I gave you the money, and I promised to help out if the baby was restored to its parents alive and well. Do you remember that?

RICHARD

No. I never met you before.

Condon fixes his dramatic gaze on Richard.

CONDON

Do you have anything to say to me now?

RICHARD

No.

CONDON

Why not?

RICHARD

I don't know who you are.

CONDON

I am the man Colonel Charles Lindbergh entrusted to act as intermediary between himself and the kidnapers of his child. It is a sacred trust.

Richard has nothing to say to this. Condon seems unsure how to proceed. Wallace becomes impatient.

WALLACE

You're asking the questions Doctor. Calm down. Do you identify the guy or don't you?

CONDON

I have to be careful.

WALLACE

Is he the man or isn't he?

CONDON

I would not say for sure he is the man. I can't be sure.

(CONTINUED)

46 CONTINUED: 2

46

Wallace becomes angry as he sees his earlier hopes crumble away.

WALLACE

Right. That's it. Let's go. The parade's over.

(To Finn sotto voce)

Just give me time. I'll work on him. He'll come around.

FINN

Tell him he's under suspicion as an accessory.

47 INT. FINN'S OFFICE, NEW YORK POLICE STATION, SEPT. 1934 - NIGHT

47

*

Many sheets of handwritten paper are laid out on the desk. Schwarzkopf and Finn aren't looking at the papers. All their attention is on the two men before them, the father and son team of handwriting experts, the OSBORNS.

OSBORN SENIOR

It's not easy, Colonel. A lot of things can affect the way a man writes.

SCHWARZKOPF

I'm not telling you your job, Mr Osborn. You testify as you think fit.

OSBORN SENIOR

It's not like fingerprints. There's room for doubt, you see.

The younger man speaks to his father, referring to some earlier exchange between them.

OSBORN JUNIOR

We have to give more weight to the spelling.

OSBORN SENIOR

Maybe. Maybe you're right.

OSBORN JUNIOR

You just don't get two people mis-spelling in identical ways.

They brood some more over the samples.

(CONTINUED)

47 CONTINUED:

47

SCHWARZKOPF
Maybe you should know we've just
found \$14,000 of the ransom money
stashed in this guy's garage.

The Osborns are stunned.

OSBORN SENIOR
Fourteen thousand!

Finn can't stand it any more.

FINN
Listen to me here, Albert. We know
this bastard's the kidnapper. What
else is he doing with \$14,000 of
the ransom money? What we have to
do now is make that stand up in
court, and that takes evidence. You
want to help us make sure this
creep gets what's coming to him?

OSBORN SENIOR
Sure. But -

FINN
But? But? Don't give me but.

Osborn Senior looks down, clearly very troubled.
Schwarzkopf takes over.

SCHWARZKOPF
You just do your job, Mr. Osborn,
and we'll do ours. Maybe you can
help us. Maybe not. You're in an
unusual position. Everybody else
reads about this case in the
papers. But you...well, you don't
have to just read about it. You
can really do something.

The quiet passion behind Schwarzkopf's words has its effect
on Osborn Senior.

Osborn Senior sighs.

OSBORN SENIOR
Alright. Looking at the spellings,
I'd say it's possible.

SCHWARZKOPF
The ransom notes could have been
written by Hauptmann?

(CONTINUED)

47 CONTINUED: 2

47

Beat.

OSBORN SENIOR

Yes.

48 INT. POLICE INTERROGATION ROOM, SEPT. 1934 - NIGHT

48

CLOSE on the big bundle of gold certificates as a POLICEMAN carries them in on a tray, and sets the tray down on the table. Schwarzkopf, Finn and Kramer are already seated. Schwarzkopf stares at the notes, then gives a nod. Kramer drapes a cloth over the tray. Finn speaks to the policeman.

FINN

Bring him in.

The policeman goes to the door and beckons. Wallace enters, leading Richard. Wallace points to a chair that faces the police officers, and Richard sits down. Finn takes his time. Schwarzkopf simply stares at Richard, as he did before.

FINN

You've been lying to us, Richard.

RICHARD

No. I have not.

FINN

But now you're going to tell the truth.

Finn lifts the cloth from the tray on the desk before him, revealing the pile of gold certificates. Richard stares.

FINN

Fourteen thousand dollars worth of Lindbergh ransom money. Found hidden in your garage.

Richard stares, unable to speak.

FINN

Your money?

Richard shakes his head.

FINN

So what's it doing in your garage?

Richard doesn't know how to explain. Schwarzkopf speaks now, in his cool calm way.

(CONTINUED)

48 CONTINUED:

48

SCHWARZKOPF

Why did you lie?

RICHARD

I was afraid you would not believe me.

SCHWARZKOPF

And now we don't believe you. Not very clever, is it?

RICHARD

No.

SCHWARZKOPF

The more you lie, the worse it looks.

RICHARD

Yes.

SCHWARZKOPF

So now let's have the truth. Take your time. This is important.

A pause: and then a confused story comes tumbling out.

RICHARD

This man, he cheated me. His name is Fisch, Isidor Fisch. He goes away to Germany. He ask me to keep a package for him. I do not know what is inside. I put it in the kitchen closet. I forget about it. But this man, he cheat me. More than \$7,000. I look in the package. It is full of money. Like it is the same money he owes me. So I keep it.

This is not at all what his interrogators have been expecting to hear.

FINN

You're telling us the gold certificates were given you by a man called Fisch?

RICHARD

Yes.

FINN

Where is this guy?

(CONTINUED)

48 CONTINUED: 2

48

RICHARD

He went to Germany.

FINN

He's in Germany?

RICHARD

He died.

FINN

He went to Germany and he died?

RICHARD

Yes.

FINN

Well, he's not such a great witness, is he?

Again, Schwarzkopf takes over with his quieter manner.

SCHWARZKOPF

Richard. Think about it. Every lie you tell digs you deeper in the hole.

RICHARD

I tell the truth now.

SCHWARZKOPF

Okay. You say the money belonged to this Fisch, and he died. Fourteen thousand dollars. Did you tell his family, his heirs, about the money?

RICHARD

He cheat me.

SCHWARZKOPF

You say he owes you \$7,000. You have \$14,000 of his money. Were you going to keep it all?

RICHARD

No. I was going to give it to the others he cheated.

SCHWARZKOPF

Had you told any of these others about their good fortune?

RICHARD

Not yet.

(CONTINUED)

SCHWARZKOPF

Why not?

RICHARD

My friends - if I tell them, I must tell Anna my wife - She don't understand - Anna - I don't know how to explain to Anna. I think she tell me I do something wrong.

SCHWARZKOPF

Do you think you did something wrong?

RICHARD

(very low)
Yes. Now I think so.

SCHWARZKOPF

You're in trouble, aren't you?

RICHARD

Yes.

He starts to weep. Schwarzkopf looks at Finn. They both believe he'll confess now.

SCHWARZKOPF

Right. So let's start again. Maybe you didn't have anything to do with the killing of the baby. Maybe that was somebody else. That's for you to tell us. The more you tell us, the better it's going to be for you. So just start from the beginning, and tell us how it all was.

RICHARD

I had nothing to do with the Lindbergh baby. I swear. Nothing.

Finn can no longer restrain himself.

FINN

Now you listen to me, creep. You've been caught with a big stash of ransom money. The handwriting experts say you wrote the ransom notes. Your cover story's a joke. You'd better start talking, or you are a dead man.

(CONTINUED)

48 CONTINUED: 4

48

Richard stares at him aghast. He shakes his head, and starts to speak several times, but each time he is unable to find words for the uncomprehending shock he is experiencing. They wait for him to crack.

49 EXT. SECOND PRECINCT POLICE STATION, OMIT

49

50 INT. POLICE PRESS CONFERENCE, SEPT. 1934 - DAY

50

The press room is packed with REPORTERS and PHOTOGRAPHERS. Colonel Norman Schwarzkopf, and General O'Ryan, and Lt. Finn file onto the platform and take their seats.

The questions erupt all at once.

REPORTERS

Commissioner! Commissioner O'Ryan!
Do you have a suspect in the
Lindbergh case? Is it true you
have the Lindbergh baby killer?
Commissioner! -

O'RYAN

I have an important statement to
make in relation to the Lindbergh
case. We have in custody the man
who received the ransom money,
Bruno Richard Hauptmann of 1279 E.
222nd Street in the borough of the
Bronx New York City. He came to
this country as a stowaway eleven
years ago - he is an alien
unlawfully in this country.

REPORTER 1

How much money has been recovered?

O'RYAN

Thirteen thousand, seven hundred
and fifty dollars.

REPORTER 2

Where was the money found?

O'RYAN

It was found in the garage on the
premises referred to.

REPORTER 3

In your opinion, will this solve
the Lindbergh kidnapping?

*

(CONTINUED)

50 CONTINUED:

50

O'RYAN

In the opinion of all three of us -
yes.

REPORTERS

Can we see him, sir? Can we get a
shot of him? Bring him out. Let's
see Hauptmann. Etc.

O'Ryan looks to Schwarzkopf and Finn. Schwarzkopf nods to a
policeman, and a door is opened. Richard is led in, his
hands handcuffed before him. The massed cameras break into a
storm of flashes. He stands staring, blinking, white with
fear, like an animal caught in a trap.

51 INT. FINNS OFFICE, NEW YORK POLICE STATION, SEPT. 1934 - DAY 51

Anna is being questioned by Finn. Schwarzkopf watches
without speaking. Finn is holding up a \$10 gold certificate.

FINN

You know what this is?

ANNA

It is money.

FINN

It's one of the notes from the
Lindbergh ransom. One of Bruno's
notes.

ANNA

Bruno?

FINN

Your husband.

ANNA

Richard.

FINN

Are you saying Bruno's not his
name?

ANNA

We call him Richard.

FINN

Why?

ANNA

Because that is his name.

(CONTINUED)

51 CONTINUED:

51

Finn frowns, sensing this isn't quite going his way.

SCHWARZKOPF

Mrs Hauptmann, if you want to help your husband, the best way is to answer the questions. He's in very serious trouble.

FINN

He's already made a full confession.

ANNA

I do not believe you.

FINN

You're saying I'm lying?

ANNA

Yes, of course. You are lying to trick me.

Schwarzkopf can't help a small smile at Finn's expense. Kramer enters with some papers, and talks to Schwarzkopf in an undertone.

FINN

I'm not the one who stashed \$14,000 of ransom money in my garage.

ANNA

I don't know how Richard got that money. I would like to ask him. But I know he never took that baby.

Schwarzkopf now intervenes, his eyes looking up from the papers Kramer has brought him.

SCHWARZKOPF

Mrs Hauptmann. Richard is your husband. You love him. You see the best in him. Is it possible there's a side of him you've never seen?

Anna answers with simple conviction.

ANNA

I know him.

SCHWARZKOPF

Did you know him back in Germany, before he came to this country?

(CONTINUED)

51 CONTINUED: 2

51

ANNA

No.

Schwarzkopf refers to the papers in his hand.

SCHWARZKOPF

Then you wouldn't know that in March 1919, your husband committed three burglaries and one highway robbery. You wouldn't know that he served four years in prison for those crimes.

Finn grabs the papers, thrilled. Anna seems untroubled.

ANNA

Of course I know. Richard told me everything. He did bad things. But he hurt nobody. That was a terrible time, you know?

SCHWARZKOPF

You think you can trust a man like that?

ANNA

Were you there, in Germany, after the war?

SCHWARZKOPF

Yes. I was with the Army of Occupation.

ANNA

Well then you should know. There was no work. No food. Many people starving. Richard was not the only one. Sir. You know why Richard came to America? Because America is the land of new life. Three times he tried. Hiding on ships. The first time, they catch him. The second time, they catch him. The third time, they do not catch him. He stand there in the street, in America, and cry for happiness, because here he is a new man.

FINN

So what's he doing with the ransom money?

(CONTINUED)

51 CONTINUED: 3

51

ANNA

I will ask him. He will tell me.
But he never took that baby. I know
it like I know I am sitting here
now. On the night the baby was
taken, he was with me.

Finn looks at Schwarzkopf. Schwarzkopf nods.

SCHWARZKOPF

Okay. Get him to talk to you, Mrs
Hauptmann. And then get him to talk
to us.

52 INT. HALLWAY, NEW YORK POLICE STATION, SEPT. 1934 - DAY

52

Two POLICEMEN escort Anna down the hallway. She holds her
head high.

53 INT. CORRIDOR OUTSIDE POLICE VISITOR'S BOOTH, SEPT. 1934 - DAY

53

The policemen escort Anna down the corridor to a visitor's
booth. Two guards stand close by. One speaks German in case
Richard and Anna try to hide something. She sits and waits.
The door opens and Richard is led to the prisoner's side of
the booth. A mesh separates them. Richard winces as he
sits. His face is swollen and bruised.

ANNA

What is it? What have they done to
you?

He raises his shirt revealing bruises covering his torso.

ANNA

Who does this to you? They do this
here?

She turns on the Guard, furious.

ANNA

You beat him? You do this?

GUARD #1

I don't know anything about it,
lady.

ANNA

He needs a doctor. Look at this!
Look!

(CONTINUED)

53 CONTINUED:

53

GUARD #1

You want a doctor?

RICHARD

No. I am alright.

ANNA

Oh, my poor darling.

54 INT. OBSERVATION ROOM, POLICE STATION, SEPT. 1934 - DAY

54

A speaker relays the voices from the visitor's booth into the room where Finn, Schwarzkopf and Kramer sit listening. With them also is DAVID WILENTZ, the Attorney General for New Jersey. Wilentz is a showy dresser, given to wearing a velvet-collared Chesterfield coat, a white silk scarf, and an off-white felt hat. He smokes a cigar.

RICHARD

They hate me, Anni. They think I took that baby.

INT. POLICE VISITOR'S BOOTH, SEPT. 1934 - DAY

55

Guards watch. Anna and Richard are seated opposite one another as before. Unknown to them, there is a microphone hidden in the room.

ANNA

You have to talk to them, Richard.
You have to tell them everything.

RICHARD

I do. I tell them everything.

Richard meets her eyes, ashamed, knowing she was right and he was wrong.

RICHARD

It was Fisch. When he come to us, before he went to Germany, you remember? He gave me a parcel to keep for him. I put it in the kitchen closet.

56 INT. OBSERVATION ROOM, SEPT. 1934 - DAY

56*

Finn, Schwarzkopf, Kramer and Wilentz listen intently.

(CONTINUED)

56 CONTINUED:

56

RICHARD (O.S.)

I found it after Fisch was dead. It was full of money. I wanted to tell you but I knew you say it was wrong. I don't know what to do. So I hide the money in the garage.

ANNA (O.S.)

Oh, Richard.

FINN

He's good, I'll give him that. He should have been an actor.

WILENTZ

What do you expect? He must know he's wired.

57 INT. VISITOR'S BOOTH, SEPT. 1934 - DAY

57

RICHARD

I had no papers, nothing, to say what he owed me. Here was this money that nobody knew about. It was like God was saying to me, I give you second chance.

ANNA

Where did Fisch get this money?

RICHARD

I don't know. He was always dealing around, buying, selling.

ANNA

You told all this to the police?

RICHARD

Yes.

ANNA

Did you tell them right away?

Richard shakes his head.

RICHARD

When I hear where the money came from, I was afraid they would not believe me. I thought they will never find it.

ANNA

They looked everywhere.

(CONTINUED)

57 CONTINUED:

57

RICHARD

So now they do not believe me.

ANNA

They will.

RICHARD

I think I will go to prison, Anni.
Just for having that money.

He wants to say more, but he's overcome by his feelings.

RICHARD

I do not want Bubi to think -

ANNA

Bubi knows nothing. He just loves
you.

RICHARD

Oh, Anni...

ANNA

You were trying to be one of the
smart boys, weren't you? You're
not one of the smart boys. That is
why I love you.

RICHARD

Anni. Dear Anni. I have never lied
to you. I have told lies, small
lies, to the police. But I have
never lied to you, I never will.

ANNA

I know. I know.

58 INT. OBSERVATION ROOM, SEPT. 1934 - DAY

58*

Finn, Schwarzkopf and Kramer, shift uncomfortably as they
listen. It sounds too much like innocence.

RICHARD (O.S.)

They know I have nothing to do with
this Lindbergh business. It's only
the money, that is all. I am not
perfect, Anni, you know that. But I
am not a criminal.

ANNA (O.S.)

I know that, Richard.

Wilentz rises, frustrated.

(CONTINUED)

58 CONTINUED:

58

WILENTZ

Turn that damn thing off. He knows
he's wired. This is all for us.

Kramer turns the speaker off.

WILENTZ

He's right. We've nothing that ties
him to the crime. As it stands, all
he's done is handled ransom money.
I have to prosecute this man,
Norman! I have to sell this to a
jury. I need more. Much more.
Better witnesses, closer to the
action. I need to tie him in to the
Lindbergh end of the case.

FINN

How you gonna do that? You got
nothing new in Jersey.

For the first time, Schwarzkopf loses his cool, and shouts.

SCHWARZKOPF

Don't you tell me what I've got! I
was there, searching those woods,
the night the baby was taken.
Where were you? I was there right
after they found the body. Where
were you?

FINN

Okay, okay.

SCHWARZKOPF

I'll tell you what we've got that's
new in Jersey. We've got a
suspect.

He turns to Kramer.

SCHWARZKOPF

Gus! I want everyone interrogated
again. Start again. From the top.
Make sure you get to old man
Hochsmuth.

59 INT. HOTEL SUITE, (CAMPAIGN HQTS.) TRENTON, NEW JERSEY,
SEPT. 1934 - DAY

59

The New York Daily News carries a photograph of Richard
Hauptmann beside a banner headline that reads:

(CONTINUED)

59 CONTINUED:

59

LINDBERGH KIDNAPPER JAILED

Harold Hoffman, now campaigning for the governorship of New Jersey, shows the headline to his secretary, Andrew Dutch. Also in the room with him is his campaign manager, Marty Messel.

HOFFMAN

See that?

DUTCH

Great news.

HOFFMAN

I'm no lawyer, but doesn't a guy have to be convicted by a court of law before he's found guilty?

DUTCH

They found the ransom money on him. He's guilty as hell.

HOFFMAN

So he handles hot money. Does that make him a murderer?

MESSEL

Jesus Christ, Harold. Do me a favor. Don't go out of this room and say what you just said.

HOFFMAN

Don't say he's entitled to a fair trial?

MESSEL

What do you want? 'Hoffman soft on crime'? 'Hoffman speaks out for baby killer'? You're not running for Messiah, you're running for Governor of New Jersey.

HOFFMAN

So what am I supposed to say? Fry the bastard?

MESSEL

Sounds good to me.

DUTCH

Marty's right, Harold. People feel passionate about this case.

(CONTINUED)

59 CONTINUED: 2

59

MESSEL

This guy killed the baby, and stripped the sleepsuit off his little dead body, and sent it to the parents with the ransom note. That's the kind of monster we're talking about.

HOFFMAN

Okay, okay. I get the message.

He throws the newspaper onto a chair, and the question that has flickered for a moment in his mind drops out of sight.

60 EXT. NEW YORK POLICE STATION, SEPT. 1934 - DAY -
STOCK/NEWSREEL FOOTAGE/NARRATION TO BE WRITTEN

60

*

A CROWD has formed outside the police station. Its composition keeps changing, as newcomers join it and others move on. A big car pulls up to the police station entrance. In the back of the car sits a tall fair-haired man. Those nearest to the car recognize him at once, and the news spreads through the crowd.

CROWD

It's Lindy! It's Lindbergh! Lucky Lindy! etc.

Colonel CHARLES LINDBERGH gets out of the car, grave-faced, and makes his way into the police station. The crowd cheers him. We see him as the crowd sees him: at a distance, half-glimpsed, a figure of legend.

60A INT. NEW YORK POLICE STATION, SEPT. 1934 - DAY

60A*

Colonel Lindbergh acknowledges the cheers with an awkward duck of the head.

*

CROWD

(seen through the door)
We're with you, Lindy! Go get him, Lindy!

He disappears up the stairs.

*

61 INT. LINE-UP ROOM, POLICE STATION, SEPT. 1934 - DAY

61

The line-up room has been laid out with over twenty chairs, all filled with police station personnel. Lindbergh sits inconspicuously among them, towards the back.

(CONTINUED)

61 CONTINUED:

61

Richard is led in to this room by Colonel Schwarzkopf and Lieutenant Kramer. For a few moments he is left standing before the group, like an exhibit. Lindbergh studies him with a slight frown.

Kramer receives a signal from the back of the room. He speaks to Richard.

KRAMER

Okay, Richard. Say 'Hey, Doctor.'

RICHARD

What?

KRAMER

'Hey, Doctor.' Say it.

RICHARD

Why?

KRAMER

Just say it.

RICHARD

Hey, Doctor.

KRAMER

Louder. Say it to them.

RICHARD

Hey, Doctor.

KRAMER

And again.

RICHARD

Hey, Doctor.

62 INT. FINN'S OFFICE, NEW YORK POLICE STATION, SEPT 1934 - DAY 62

Lindbergh stands in Finn's office, shaking his head. Schwarzkopf sits to one side, watching.

LINDBERGH

I can't say. It was a long time ago, the man was a long way away, it was night. He called out to Doctor Condon, "Hey Doctor". How can I recognize two words?

FINN

Too bad, Colonel. We need anything we can get.

(CONTINUED)

62 CONTINUED:

62

LINDBERGH

I'm sorry.

SCHWARZKOPF

Can I ask you the question the other way round, Colonel? Can you say that was definitely not the voice of the man you heard calling 'Hey, doctor' in the cemetery?

LINDBERGH

No.

SCHWARZKOPF

So you don't identify him, but you don't rule him out?

LINDBERGH

Yes, I'd agree to that.

SCHWARZKOPF

Thank you, Colonel.

LINDBERGH

Not much use to you, I'm afraid.

SCHWARZKOPF

We're taking this one step at a time. We'll get there.

63 INT. POLICE CELL, SEPT. 1934 - DAY

63

Richard sits alone in the cell. From outside come the voices of the crowd. They are shouting in unison, to a steady rhythm.

CROWD (O.S.)

We want Hauptmann! We want Hauptmann!

Others shout out in their own time:

CROWD (O.S.)

Crucify him! You're going to fry in hell, Hauptmann!

64 EXT. WOODLAND, OCT. 1934 - DAY

64

A hillbilly logger named MILLARD WHITED has laid down his axe to answer the questions being put to him by Lieutenant Kramer and another New Jersey State Trooper, whose police car stands pulled up on the road nearby.

(CONTINUED)

64 CONTINUED:

64

Whited is poor and slow, but sly. Police make him very wary.

WHITED

I said all this before. The night the baby was took, I was sleeping.

KRAMER

We've got a suspect now, Mr Whited. How far is your farm from the Lindbergh estate?

WHITED

Mile and a half.

KRAMER

We think we've got the killer, Mr Whited. But we can't convict him without ordinary citizens, like yourself, coming forward. You know we provide \$35 a day to cover your expenses and there's a reward for information leading to the conviction of the kidnapers of \$25,000?

*
*
*
*
*

Whited pricks up his ears.

WHITED

Sounds fair to me.

KRAMER

Think back over the weeks before the kidnapping. Did you ever see any strangers round these parts?

WHITED

You get strangers, time to time.

KRAMER

Men or women?

WHITED

Men, mostly.

KRAMER

Several men, or one man?

WHITED

All kinds.

KRAMER

So there were times when you saw one man?

(CONTINUED)

64 CONTINUED: 2

64

WHITED

It's possible.

KRAMER

One man hanging around.

WHITED

It's possible.

KRAMER

Medium height. Slight build.

WHITED

It's possible.

65 INT. CLUB, OCT. 1934 - NIGHT

65

Harold Hoffman and David Wilentz, political opponents but long-time friends, are having a drink together in the smoky neutral territory of a club. This is a place where deals can be struck across party lines, because everyone here has one thing in common: the game of politics.

Wilentz is teasing Hoffman on his campaign style.

WILENTZ

Clean government. No more jobs for "the boys". Renewal. Regeneration. It's religion, Harold. You're selling them salvation.

HOFFMAN

Why not? Maybe you could be one of the saved.

WILENTZ

They say Harold Hoffman wants the best men for the jobs. Republican or Democrat.

HOFFMAN

And David Wilentz is the best man for Attorney General?

WILENTZ

That's what they say.

Hoffman grins at Wilentz's self-assurance.

HOFFMAN

Let's get the election over first.

(CONTINUED)

65 CONTINUED:

65

Wilentz sees Schwarzkopf enter the club, and stand looking round, obviously out of his element.

WILENTZ

How about Schwarzkopf? Would you keep him?

HOFFMAN

You tell me. Should I?

Schwarzkopf has spotted Wilentz, and now comes over to join them.

WILENTZ

Norman. You know Harold?

Schwarzkopf and Hoffman shake hands.

SCHWARZKOPF

Mr Hoffman.

HOFFMAN

Colonel.

WILENTZ

(to Schwarzkopf)

The people of New Jersey could just be dumb enough to elect this guy, so we have to keep him sweet, right?

This tone of complicity confuses Schwarzkopf and makes him feel even more that he is in a club of which he is not a member. His reaction is to retreat into a stiff formality.

HOFFMAN

How's the big case, Colonel? I guess everyone asks you that.

SCHWARZKOPF

We're getting there, sir.

HOFFMAN

I hear the New York Police Department have done some pretty good work, nailing this German.

SCHWARZKOPF

We've been working closely with the boys in New York, yes.

(CONTINUED)

65 CONTINUED: 2

65

HOFFMAN

Poor old Dave here was counting on prosecuting the killer here in New Jersey, weren't you, Dave? Your rendez-vous with history.

WILENTZ

It's a New Jersey crime.

HOFFMAN

Does this German even know where New Jersey is?

SCHWARZKOPF

We believe so.

HOFFMAN

Does anyone else?

SCHWARZKOPF

Does anyone else what, sir?

HOFFMAN

Believe so.

SCHWARZKOPF

We have a witness who saw him on the Lindbergh estate around the time of the kidnapping. If that's what you mean. Sir.

Both Hoffman and Wilentz are taken by surprise. Wilentz looks at Schwarzkopf with a new respect, realizing he has been playing Hoffman along.

HOFFMAN

Is that so? Well, that's news to me.

SCHWARZKOPF

You get your information from the papers, Mr Hoffman. We get ours by looking for it.

WILENTZ

You think we've got enough to extradite Hauptmann?

SCHWARZKOPF

I'd say so.

This is exciting news for Wilentz. He turns to Hoffman, holding out his hand as he prepares to leave with Schwarzkopf.

(CONTINUED)

65 CONTINUED: 3

65

WILENTZ

Work to do, Harold. My rendez-vous
with history. Okay, Norman. Let's
go.

66 INT. LIVING ROOM, HENKEL APARTMENT, OMIT

66

67 EXT. GEORGE WASHINGTON BRIDGE, OMIT

67

68 EXT. FLEMINGTON JAILHOUSE, NEW JERSEY, OCT. 1934 - NIGHT -
STOCK/NARRATION TO BE WRITTEN

68

*

The convoy screams to a halt outside the jailhouse in the little town of Flemington. Car doors open. Local POLICE gather round. Richard is led out, between Kramer and another State Trooper. There waiting for him, in two silent ranks, stands a reception committee of local VIGILANTES, holding flares. They form a torch-lit corridor all the way to the door of the jail, which is in the courthouse building. They don't move, or make a sound. They just stare, their faces hard with hatred.

Richard is led down the gauntlet of flame, passing face after staring face.

*

69 INT. ELECTION RALLY HALL, NOV. 1934 - NIGHT -NARRATION TO
BE WRITTEN - BLACK AND WHITE NEWSREEL STYLE

69*

*

The hall is packed with cheering banner-waving REPUBLICANS. Harold Hoffman has won his election. He stands on the platform with his family, repeatedly raising his arms in victory, unable to speak above the uproar.

Round him stand his grinning jubilant staff, among them Andrew Dutch and Marty Messel.

70 INT. FLEMINGTON JAIL, NOV. 1934 - DAY

70

The WARDEN'S WIFE searches Manfred in a friendly way, making a game of it, while Anna waits. Then the warden's wife nods to the guard, and Anna and Manfred are led through a barred gate to a passage which runs the length of a row of five cells. They are allowed to walk alone down this short 'bullpen' to the fifth cell, where Richard is held. One-year-old Manfred is toddling now, determinedly independent. A wire screen is being placed to cover the bars of Richard's cell to prevent any intimacy between Richard and Anna. Richard stands up against the bars, gazing at his little son.

(CONTINUED)

70 CONTINUED:

70

Already, prison has taken its toll. He's hollow-eyed from lack of sleep, and developing a nervous tremble. But he does his best to put on a brave show for his adored son. Manfred looks at him, but seems not to recognize him. Before reaching Richard's cell, his attention is caught by a shiny key chain hanging from the guard's belt, and he goes to it. Richard tries to see Manfred, pushing to look sideways through the bars of his cell and the screen.

RICHARD

He looks good, Anni.

ANNA

He is good.

RICHARD

Bubi. Come to papa.

Manfred pays him no attention.

RICHARD

Are you well, Anni? Where are you staying?

ANNA

They found some rooms for us right here on Main Street. We have a lawyer, Mr. Reilly. They say he is the best.

RICHARD

How will we pay?

ANNA

The Hearst Organization and the New York Journal is paying.

RICHARD

Why would they do that?

ANNA

For the exclusive rights to my story. Someone has to tell the truth, Richard. The papers have been lying. They say ransom notes and maps of the Lindbergh Estate have been found in our house. They say the best way to stop these rumors is for them to hear it from the horses mouth.

RICHARD

And you must be the horse?

(CONTINUED)

70 CONTINUED: 2

70

Anna drops her eyes.

RICHARD

All right. Have Mr. Reilly come to see me right away. I want the trial to begin as soon as possible. Once they hear my case, all this will be over.

ANNA

I know that, Richard.

He looks at Manfred again.

RICHARD

He says words yet?

ANNA

Little noises. Duzi-duzi-duzi-dei.

RICHARD

Duzi-duzi-duzi-dei?

Manfred hears this, and turns to look at his father with stern and quizzical eyes.

RICHARD

Hello, darling.

All at once, Manfred recognizes his father. He gives a smile, and toddles towards him. Richard drops down onto his haunches.

Richard looks up at Anna.

RICHARD

He always likes shiny things. Don't you, mein kleiner schatz. (My little treasure.)

71 INT. REILLY'S OFFICE, FLEMINGTON, NOV. 1934 - DAY

71

EDWARD REILLY, the defense lawyer selected by the Hearst organization, is a large, florid man, who wears a flower in his button-hole. He has gathered his defense team, and is now addressing them: LLOYD FISHER, EGBERT ROSECRANS, and FREDERICK POPE.

REILLY

Gentlemen, the eyes of the world are upon us.

(MORE)

(CONTINUED)

71 CONTINUED:

71

REILLY (cont'd)

Every man, however vicious, however inhuman the crime he has committed, is entitled to a fair trial before a jury of his peers. Bruno Richard Hauptmann will get that fair trial. We owe that to American justice.

Lloyd Fisher, one of the lawyers assigned to assist Reilly, hears this speech with astonishment. He murmurs under his breath.

FISHER

And to him.

REILLY

What's that you say?

FISHER

He may not be guilty. Just a thought.

Reilly is impervious to Fisher's irony, absorbed as he is by his own greatness of spirit in taking on the case.

REILLY

The evidence against him is strong. More than strong. But I take the case as a challenge, to my skills, to my intellect. Assisted by you good gentlemen, of course.

This is said with a condescending nod to Fisher. Reilly is too self-involved to see that Fisher is quietly outraged by everything he is saying.

REILLY

Our first decision. Do I, or do I not, spend time with Hauptmann?

FISHER

What?!

REILLY

Of course I shall meet him. But it may be in his own best interests for me to keep my distance. That way, the case remains a purely intellectual challenge to my trained legal mind.

(MORE)

(CONTINUED)

71 CONTINUED: 2

71

REILLY (cont'd)

I search out the cracks in the prosecution case, I study the law, I pursue every little byway - in short, I give of my best. But the more time I spend with him, the more I am likely to feel the horror of his crime. Perhaps I should be able to control my emotions more easily, but I know myself. I am a passionate feeling man. That passion has won me many a case in court. No, sir, let me defend Bruno Hauptmann from here -

He touches his head.

REILLY

I cannot defend him from here.

He presses his hand to his heart.

72 INT. JAIL CORRIDOR, NOV. 1934 - DAY

72

A guard escorts Richard, in handcuffs, down the corridor.

73 INT. INTERVIEW ROOM, FLEMINGTON JAIL, NOV. 1934 - DAY

73

Richard is brought in by the guard, eager for the meeting.

RICHARD

Mr Reilly?

But it is Lloyd Fisher who sits at a table waiting for him.

FISHER

I'm one of Mr Reilly's team. Lloyd Fisher.

RICHARD

Where is Mr Reilly? He's my lawyer, is he not?

FISHER

He'll see you later. He's asked me to do the preliminary work.

Richard is surprised and disappointed. He sits down across the table from Fisher. Fisher lays out a legal note pad.

(CONTINUED)

73 CONTINUED:

73

FISHER

I suggest we go through what happened, from the beginning.

He looks up and sees Richard's intent gaze fixed on him.

FISHER

Mr. Hauptmann?

RICHARD

You think I am guilty?

Fisher pauses before answering. He decides to be honest.

FISHER

I don't know. You tell me.

Richard nods slowly, appreciating his honesty.

RICHARD

I will tell you, then you will know.

74 INT. REILLY'S OFFICE, NOV. 1934 - DAY

74

Reilly has summoned Anna Hauptmann to his office. She sits on a small upright chair before his grand desk, and he paces about the room, delivering his thoughts in a kind of theatrical performance.

REILLY

I have been over the facts of the case in detail, Mrs Hauptmann. Microscopic detail. In doing so, I have asked myself one question. What is the heart of the prosecution case? The ransom money. Bruno received that money. That is not in dispute. But how, and why, and from whom? This is where your testimony, Mrs Hauptmann, could be critical. Bruno says the ransom money was given him by a man called Fisch, a shoe box in brown paper wrapping, and he put the shoe box in the kitchen closet.

ANNA

His name is Richard.

REILLY

What's that?

(CONTINUED)

74 CONTINUED:

74

ANNA

We call him Richard.

Reilly waves this detail aside.

REILLY

The kitchen closet, Mrs Hauptmann.
He put the parcel in the kitchen
closet.

ANNA

Yes.

REILLY

Aha! You say, yes. But how do you
know?

ANNA

He told me so.

REILLY

You did not see him, with your own
eyes, accept the parcel from Fisch,
and put it in the closet?

ANNA

No.

REILLY

So you have only Bruno's - your
husband's word for it?

ANNA

Yes.

REILLY

You understand, Mrs Hauptmann, that
the prosecution will suggest that
your husband is lying. His word
will not be good enough.

ANNA

It is good enough for me, Mr
Reilly.

REILLY

Let me put it to you that it would
help your husband's case in court
if you had seen him receive that
shoe box.

ANNA

But I didn't.

(CONTINUED)

74 CONTINUED: 2

74

REILLY

I understand that. But you might have seen it. Why not say you did see it?

ANNA

You are asking me to lie, Mr Reilly?

REILLY

Well now, how can I explain? We're talking here about legal truth. There's common truth, and there's legal truth, and they're not the same thing. A common truth is just - well, true. A legal truth must be proved in court. If we wish to convert a common truth into a legal truth, we have to look for ways of supporting it. In doing that, we do not turn it into a lie. We simply make it more convincingly true. Do you follow me?

ANNA

No.

Reilly sighs.

REILLY

Mrs Hauptmann, your husband is facing a murder charge. If he is found guilty, he will go to the electric chair. He needs all the help you can give him.

Anna looks back in silence, and for a moment he believes he has persuaded her. But when she speaks, it is clear she has been thinking how to express a very different conviction.

ANNA

Richard has told lies, Mr Reilly. I will not defend him with more lies. It is your legal truth that has put my husband in prison, I must trust in common truth to make him free.

75 INT. HOFFMAN'S OFFICE, STATE HOUSE, NOV. 1934 - DAY

75

Harold Hoffman, now installed as Governor, occupies a grand suite of offices in the State House. He is sitting at his desk, going through a file, when something he reads strikes him as odd.

(CONTINUED)

75 CONTINUED:

75

He frowns, and checks back through earlier pages. Then he calls through to his outer office.

HOFFMAN

Andrew!

Andrew Dutch enters.

HOFFMAN

The Lindbergh killing. The state's case is that the German did it alone, right?

DUTCH

As far as I know.

HOFFMAN

I was just looking through Ellis Parker's report. Governor Moore put him on the case at the time. Ellis Parker's the best detective I know.

He holds out the report for Dutch to see.

HOFFMAN

Two sets of footprints in the flower bed beneath the nursery window. Three men in the cemetery when the ransom money was handed over.

DUTCH

So the German was one of them.

HOFFMAN

Neither footprint matched Hauptmann's, and I'm not hearing anything about any gang. Only Hauptmann, Hauptmann, Hauptmann.

(Beat)

Get Parker here. I want to talk to him.

76 INT. CORRIDOR OUTSIDE HOFFMAN'S OFFICE, STATE HOUSE, NOV. 1934 - DAY

76

ELLIS PARKER comes striding down the corridor, a one-time policeman himself, now a grizzled veteran detective. As he comes CLOSE TO CAMERA, the look on his face reveals his character: this is a man who tells it the way he sees it.

*

77 INT. HOFFMAN'S OFFICE, STATE HOUSE, NOV. 1934 - DAY

77

Hoffman swings round in his chair to face Ellis Parker.
Parker stands straight and easy, knowing what's coming.

PARKER

It's not my case, Mr Hoffman. Ask
Colonel Schwarzkopf.

HOFFMAN

I'm asking you, Ellis. I trust you.
Just tell me what you think.

Beat.

PARKER

I think he didn't do it.

Hoffman nods. He was half expecting this.

HOFFMAN

You think the jury will agree with
you?

PARKER

I doubt it. Edward Reilly wouldn't
be my choice for defense attorney.
They call him "Death House Reilly".
He hasn't won a homicide case in
years.

HOFFMAN

Jesus!

PARKER

Plus he's an alcoholic, and a very
sick man.

Hoffman leaves his chair and starts to pace. Everything he
hears makes him more and more disturbed.

HOFFMAN

Okay. You know what I'd like? I'd
like some of the kind of news you
don't get to read in the papers.

78 INT. REILLY'S OFFICE, FLEMINGTON, NOV. 1934 - NIGHT

78

Edward Reilly is there, well drunk. A half empty bottle of
gin on the desk before him.

The door opens and Lloyd Fisher enters.

(CONTINUED)

78 CONTINUED:

78

FISHER

I've just come from the jail. I've been talking to Hauptmann for hours.

REILLY

Very good.

FISHER

He's innocent, Mr. Reilly. I'm sure of it.

REILLY

If he's innocent tonight, he'll still be innocent in the morning. Have a drink.

79 EXT. HAUPTMANN HOUSE, NOV. 1934 - DAY

79

The house on East 222nd Street in the Bronx is still cordoned off. Two police cars are parked beside it, and a uniformed POLICEMAN stands in front of it, waving on the cars of curiosity-seekers, who come cruising slowly by.

80 INT. SCHWARZKOPF'S TRENTON OFFICE, NOV. 1934 - DAY

80

Schwarzkopf and David Wilentz are assessing the evidence against Hauptmann.

WILENTZ

I want more. I want so much damn evidence the jury lies down and waves its paws in the air.

SCHWARZKOPF

He'll confess. But not until he knows we've got him cold.

WILENTZ

You know who could do that for us? Lindbergh.

SCHWARZKOPF

He won't do it.

WILENTZ

The jury would believe Lindbergh.

SCHWARZKOPF

I'm telling you, he won't do it.

(CONTINUED)

80 CONTINUED:

80

WILENTZ

He doesn't say Hauptmann wasn't the guy. He says he can't be sure.

SCHWARZKOPF

So?

WILENTZ

So - we're sure. Right?

Schwarzkopf nods warily.

WILENTZ

So go talk to him again. Lay out everything we've got. Tell him if he'll say that Hauptmann was the guy in the cemetery, we'll get a confession. And if we get a confession, his baby boy can rest in peace at last.

81 EXT. FLEMINGTON JAILHOUSE, FLEMINGTON, N.J., DEC. 1934 - DAY 81
- STOCK/WITH NARRATION TO BE WRITTEN *

Anna Hauptmann makes her way through a crowd of photographers to the jail. She walks with her eyes cast down, not wanting to attract attention. Outside the jail there is a CROWD of curiosity seekers being controlled by policemen on horseback. Anna is obliged to pass through them to enter the building. As she does so, she hears their jeers.

81A EXT. FLEMINGTON JAILHOUSE, DEC. 1934 - DAY 81A*

One of the crowd recognizes Anna. Others join in.

CROWD

(Three speaking parts)

That's his wife. That's Hauptmann's wife./ Don't go near him, lady. How can you touch him?/ - Hey, lady, what did you do with the money? Buy toys for your baby?/ - Everything you got is soaked in blood, lady/ - Let him go to hell, and beg for mercy -

The crowd, fascinated and repelled, press round her. Two POLICEMEN come out of the jailhouse building and hustle her to safety.

82 INT. RICHARD'S CELL, FLEMINGTON JAIL, DEC. 1934 - DAY

82

Anna stands behind the metal screen pushed up against the bars of his cell, sobbing with shock.

ANNA

So much hate. So horrible, so horrible.

Richard soothes her as best he can; shocked himself by what she has told him.

RICHARD

They don't know better. All they get told is lies.

ANNA

It is like you are not a person....Some kind of animal.. wie eine beste.

RICHARD

The truth will come out Anni. We have to believe that.

ANNA

Yes. Yes, I know.

RICHARD

"The truth shall make us free." That's what you always say. Ja?

ANNA

The Lord says. It is from St. John's gospel.

RICHARD

Then it must be true.

ANNA

Yes, my darling. It is true.

RICHARD

I thank God you believe me, Anni. Gott sei dank.

ANNA

I will always believe you, my love.

RICHARD

The jury, they will believe me. They are just people like us. You wait and you see.

83 EXT. FLEMINGTON MAIN STREET, JANUARY 1935 - DAY -
STOCK/NARRATION TO BE WRITTEN

83

VO reporter sets the stage for the trial. The town is in carnival mood for the trial. Sightseers pour in, and traffic jams the streets. It is early January, and the town is covered by a light fall of snow. Among the hundreds of cars are many grand chauffeur-driven limousines, bringing New York's high society to gawk at the drama that grips the nation. STREET VENDORS sell 'genuinely autographed' photographs of Lindbergh, and toy replicas of the kidnap ladder, and, in one case, certified locks of Baby Lindbergh's hair'.

83A EXT. FLEMINGTON COURTHOUSE, JANUARY 1935 - DAY - SNOW

83A*

Anna Hauptmann, accompanied by Lloyd Fisher, makes her way through this crowd to the courthouse on foot. She keeps her head bowed, but she is recognized, and PHOTOGRAPHERS crowd around her, blocking her way.

FISHER

Come on, boys. Let her through.

The photographers call to her insistently, until she does at last look up. On her face there is an expression of calm strength that takes them aback. She looks round them all, making eye contact. They let her through.

84 INT. JAIL/CORRIDOR, JANUARY 1935 - DAY

84

Richard waits in his cell. He is neatly dressed in a suit and tie, and his hair is carefully combed. He too has an unexpected air of confidence.

Two GUARDS enter.

GUARD #2

Okay. Let's go.

Richard rises and follows. One guard goes before him, one behind. He is led through a dark hallway.

84A INT. JAIL STAIRWAY - DAY - JANUARY 1935

84A

Richard is led up a flight of stairs.

85 INT. COURT ROOM CORRIDOR, JANUARY 1935 - DAY

85

At the top of the stairs, beyond a door, there can be heard the deep buzz of hundreds of voices.

(CONTINUED)

85 CONTINUED:

85

The three men pause for a moment before this door, then the first guard opens the door, and leads Richard into the court room. There before Richard as he enters is a room packed with five hundred silent staring faces. He stands still for a moment, while his eyes seek out Anna. He finds her, and their eyes meet.

He follows the guard to his place, and sits. At once, the buzz begins again.

86 INT. TRIAL MONTAGE, FLEMINGTON COURT ROOM - DAY

86

The trial is presented as an extended montage: fragments of speeches, glimpses of witnesses being questioned, interspersed with glimpses of the people, events and atmosphere surrounding the trial including reporters in the press room typing and teletyping furiously (STOCK). At the center of it all, Richard sits, calmly at first, but increasingly unable to disguise the bewilderment and dismay with which he follows the witnesses' statements.

A) Attorney General Wilentz's opening statement for the prosecution sets the melodramatic tone of the trial.

WILENTZ

Just under three years ago now, a happy, normal, jovial, blue-eyed curly-haired child, the adored son of Charles and Anne Lindbergh, was abducted from his crib in the dead of night, and was brutally killed.

B) Albert Osborn Senior, the handwriting expert, speaking to Wilentz.

OSBORN SENIOR

Simple words are spelt wrongly, in both cases, and spelt wrongly in very specific ways. The word 'our' is spelt O-U-E-R, for example. There are many other such misspellings, all identical.

C) Colonel Norman Schwarzkopf, under cross-examination by Reilly.

REILLY

Colonel Schwarzkopf, my client says that your officers spelled out the words in the ransom notes for him to copy.

(CONTINUED)

86 CONTINUED:

86

SCHWARZKOPF

Your client is on trial for murder, sir.

REILLY

You're telling me they did not?

Schwarzkopf stares steadily back, and replies without a flicker of doubt.

SCHWARZKOPF

Yes, sir. That would defeat the whole object. What we wanted was Hauptmann's own way of writing, to compare with the ransom notes.

D) Millard Whited gives evidence to Wilentz. He looks a great deal more respectable than when last seen.

WHITED

One time, I saw a man on the road, just outside Hopewell.

WILENTZ

Is he in the courtroom today?

Whited points at Richard.

WHITED

Sitting right there.

E) The kidnap ladder, reassembled, stands in its three sections before the jury. Lieutenant Gus Kramer on the stand.

KRAMER

I saw there were nail holes in the rail. I looked at the joists in Hauptmann's attic. Sure enough, there were nail holes there. So I took a closer look.

WILENTZ

And did the nail holes in the section of the kidnap ladder line up with the nail holes in the joists in Hauptmann's attic floor?

KRAMER

They did. All four of them. That rail came from that attic floor. I swear it.

Reilly rises to his feet.

(CONTINUED)

86 CONTINUED: 2

86

REILLY

Lt. Kramer, you say this board was taken out of the floor of Hauptmann's attic. Examine it carefully. There isn't a mark on this board from any hammer used to pry it out.

KRAMER

I didn't need a hammer. All I had to do was reach in with my hand and pull it up. The nails came right out.

REILLY

Yes, surely... Those nails had been in there since the house was built. Seven years. They would be in there so solidly that they would be part of the house. Yet not a mark of a hammer to pry it out. Not a mark of a crowbar, not a mark of anything!

F) Dr John Condon in the witness box:

WILENTZ

Dr Condon, you met the kidnapper twice, both times at cemeteries in the Bronx, both times at night. Have you met that man since?

CONDON

I have, sir.

WILENTZ

What is his name?

Condon stares dramatically at Richard, as he declares in tones of ringing authority:

CONDON

Bruno - Richard - Hauptmann.

RICHARD

(Rises and shouts)

LIAR!

He's pulled back roughly into his chair.

G) Colonel Charles Lindbergh in the stand.

(CONTINUED)

86 CONTINUED: 3

86

LINDBERGH
I heard a voice call out, from
inside the cemetery.

WILENTZ
What did the voice say?

LINDBERGH
'Hey, Doctor.'

WILENTZ
Since that time, have you heard the
same voice?

Lindbergh seems to hesitate for a fraction of a second.
Then:

LINDBERGH
Yes, I have. In the police station,
in New York. It was Hauptmann's
voice.

Sensation in court. Reilly lumbers to his feet. His whole
manner is deeply respectful.

REILLY
Sir. That night in the cemetery was
almost three years ago now. You
were afflicted with grief - a grief
we all share. I must ask you, sir.
Can you be sure the voice that
uttered those two words was
Hauptmann's voice, and none other?

LINDBERGH
Yes.

REILLY
Thank you, Colonel. Forgive me for
seeming to doubt your word.

H) Anna Hauptmann gives her evidence to Reilly.

REILLY
Mrs. Hauptmann. Do you believe
your husband to be innocent of this
crime?

ANNA
I don't believe it. I know it.

REILLY
How do you know it?

(CONTINUED)

86 CONTINUED: 4

86

ANNA

He was with me. The night the baby
was taken, he was with me.

REILLY

People will say, She's his wife.
Of course she'd lie to save his
skin.

ANNA

I am Richard's wife. I love him.
But I do not lie.

Wilentz cross-examines.

WILENTZ

Did you see the package yourself,
Mrs. Hauptmann

ANNA

There were many people in the room.
I was busy with the baby.

WILENTZ

Your husband says he put the
package in the kitchen closet?

ANNA

It was on a high shelf.

WILENTZ

Did you see it on this high shelf?

ANNA

Richard told me.

WILENTZ

When did he tell you this?

ANNA

Later.

WILENTZ

After he had been arrested, and the
ransom money had been found hidden
in his garage?

ANNA

Yes.

WILENTZ

Before that, did you ever see this
package, or hear your husband speak
of it?

(CONTINUED)

86 CONTINUED: 5

86

ANNA

No.

Anna meets Richard's eyes, apologizing for telling the truth. He gives her a small smile back.

I) Reilly is on his feet. The kidnap ladder is being held up for the jury to see. Reilly addresses himself to Richard, who is now in the stand.

REILLY

You see this ladder?

RICHARD

Yes.

REILLY

Did you build that ladder?

Richard looks at the crudely-constructed object.

RICHARD

I'm a carpenter.

Laughter in court. Reilly nods, please at his little triumph.

REILLY

Your witness.

Wilentz rises to cross-examine Richard.

WILENTZ

You think this is all pretty funny, don't you?

RICHARD

No.

WILENTZ

You're having a good time. You're smiling. You think you're a big shot, don't you?

RICHARD

What do you want? Should I cry?

WILENTZ

I'm suggesting to you that you think you're bigger than everybody.

(CONTINUED)

86 CONTINUED: 6

86

RICHARD

No sir. I think only that I am innocent and that gives me the power to stand up.

This irritates Wilentz.

WILENTZ

You've sworn to God that you'll tell the truth, and you're telling lies. Doesn't that have any meaning for you?

RICHARD

I am not telling lies.

WILENTZ

Haven't you lied under oath time and time again? Haven't you?

RICHARD

I have not.

WILENTZ

You have not?

RICHARD

No sir. I am not telling lies. You are telling lies. All of you.
(pointing at Condon)

I never see this man before. He tells a lie!

(pointing at Whited)

And that man, he lie!

(pointing at Kramer)

That man, he lie! And Oberst Lindbergh - shame, sir, schande!

The judge is beating his gavel.

JUDGE

Silence! That's enough! The defendant will answer the questions.

RICHARD

Don't tell me I lie.

WILENTZ

All right, sir. I won't tell you you're a liar. I'll just ask you some questions. Do you object to that?

(CONTINUED)

86 CONTINUED: 7

86

RICHARD

No.

WILENTZ

When you were arrested, you had a twenty dollar bill on you, that came from the ransom money. Did the police ask you where you got it?

RICHARD

Yes.

WILENTZ

Did you tell them the truth? Or did you lie to them?

(Beat)

Well, did you tell the truth...or did you lie?

Richard hesitates, and then answers in a low voice.

RICHARD

I told not the truth.

WILENTZ

You lied, didn't you?

Beat.

RICHARD

(very low)

Yes.

WILENTZ

When the police asked you how much more of the ransom notes you had at home, you lied again, didn't you?

RICHARD

Yes.

WILENTZ

Could you speak up, please. You lied, didn't you?

RICHARD

Yes.

WILENTZ

You're not smiling any more, are you? It's gotten a little more serious, hasn't it?

(CONTINUED)

86 CONTINUED: 8

86

RICHARD

Yes.

J) Wilentz makes his summation for the prosecution.

WILENTZ

What type of man would kill the child of Colonel Lindbergh? He wouldn't be an American. No American gangster, no American racketeer, ever sank to the level of killing babies. It had to be a fellow that had ice water in his veins, not blood. And let me tell you, men and women, the State of New Jersey and the State of New York and the Federal authorities have found that animal. Public Enemy Number One, Bruno Richard Hauptmann. Take a look at him as he sits there, panther-like, gloating, feeling good. If I had my choice, I wouldn't get in the same room as him. I wouldn't breathe the same air. I feel itchy, I feel oozy, just being anywhere near him. I never walked into that jail even to get a confession from him. Let me tell you, men and women, if this man were freed, that would be the real crime of the century. To let him roam the streets of this country and make every woman in her home shudder again - that would be a real tragedy, an American tragedy. That is why every ounce of me cries out to you, "Please do your duty!" There are many questions about this case we still can't answer. There sits the man that can answer them. He doesn't speak. He won't speak. Ask yourself why. There can be only one answer. Because he's guilty!

87 EXT. OUTSIDE THE COURTHOUSE, FEBRUARY 1935 - NIGHT - BLACK AND WHITE NEWSREEL STYLE/NARRATION TO BE WRITTEN

87 *

An enormous CROWD packs the street, yelling and chanting as they wait for the verdict.

CROWD

Kill Hauptmann! Kill the German!
Kill Hauptmann! Kill the German!

- 88 INT. HOFFMAN OFFICE, FEBRUARY 1935 - NIGHT 88
Hoffman sits alone tapping his fingers nervously on the desktop.
- 89 INT. ANNA'S FLEMINGTON HOTEL ROOM, FEBRUARY 1935 - NIGHT 89*
Anna keeps Manfred busy.
- 90 INT. SCHWARZKOPF'S TRENTON OFFICE, FEB. 1935 -NIGHT 90
Schwarzkopf paces nervously from one end of the room to the other.
- 91 INT. WILENTZ'S OFFICE, FEB. 1935 - NIGHT 91
Sits quietly waiting for the verdict.
- 92 INT. PRISON CELL, FEB. 1935 - NIGHT 92
Richard, alone in his cell, hears the baying of the crowd.

CROWD (O.S.)
Kill Hauptmann! Kill the German!
Kill Hauptmann! Kill the German!
- 93 INT. COURTROOM, FEB. 1935 - NIGHT 93
Richard is brought in by guards manacled and in leg irons. The courtroom is packed and silent as the FOREMAN of the jury gives the verdict.

FOREMAN
We find the defendant, Bruno
Richard Hauptmann, guilty of murder
in the first degree.

There is a long sigh in the packed courtroom. Wilentz punches one hand into the other in triumph. Schwarzkopf nods with satisfaction. All eyes turn on Richard. He stands very still, seeming to see and hear nothing. Anna watches him with bright steady eyes. Then she gives a single small heart-rending sob, and lets her head fall into her hands.
- 94 EXT. FLEMINGTON COURTHOUSE, FEB. 1935 - NIGHT 94*
Outside on the steps of the courthouse, Colonel Schwarzkopf is being mobbed by admirers. They reach out and shake his hand, and call out their congratulations.

(CONTINUED)

94 CONTINUED:

94

He maintains his habitual calm exterior, but he is clearly bursting with pride. David Wilentz follows him out, also acknowledging the cheers of the crowd. He shakes Schwarzkopf's hand. A PRESS PHOTOGRAPHER sees this.

PHOTOGRAPHER

Let me have that again, Colonel.

The two men oblige, shaking hands for the camera, smiling broadly.

95 INT. FLEMINGTON JAIL CELL, FEB. 1935 - NIGHT

95*

Richard sits in his cell, gazing at nothing, deep in thought. His expression is hard to fathom: he does not look bitter, or angry, or even afraid. He looks like a man trying to piece together some overwhelming puzzle. A prison GUARD is watching him through the bars. The guard is fascinated, though he tries not to show it.

Richard turns and happens to meet the guard's gaze full on. The guard is disconcerted.

GUARD #2

You want to say something?

Richard just goes on staring at him, as if perhaps the answer to the puzzle is in the guard's face.

GUARD #2

You should talk now. It don't help you, this keeping silent. You should talk. Put people's minds at rest.

Richard goes on staring at him, working away at the inner mystery that possesses him.

95A EXT. STOCK ESTABLISH TRENTON PRISON, FEB. 1935 - DAY

95A*

95B INT. STOCK TRENTON PRISON, FEB. 1935 - DAY

95B*

96 INT. TRENTON PRISON, FEB. 1935 - DAY

96

Richard Hauptmann is led handcuffed through the big state prison. Above him rise the galleries levels of cells. As he goes by, a fist starts to rattle the bars of a high cell door.

(CONTINUED)

96 CONTINUED:

96

An unseen prisoner's voice calls out, loud and clear:
 "Burn!". More doors start to rattle, more voices cry out cat
 calls and hisses. Soon the entire atrium is filled with a
 chorus of hatred.

PRISONERS (O.S.)

Burn! Burn! Burn!

97 INT. DEATH ROW, TRENTON, FEB. 1935 - DAY

97

Richard's escort leads him down Death Row, to the last cell,
 which is next to the execution chamber door itself.

The cell door is locked behind him. He stands and looks
 around his new quarters. On his face there is still the
 faraway puzzled look.

98 INT. VISITOR'S CAGED AREA, TRENTON, OCTOBER 1935 - DAY

98*

Anna is led past a series of cages, all empty. Jail bars
 separate her from the cages. They stop her in front of an
 empty cage. She waits. We hear the sound of footsteps and
 chains. Richard, manacled hand and foot, is pushed into the
 back of the cage in front of her. The cage is locked behind
 him. Guards remain, close enough to hear what they say.

RICHARD

Anni.

Anna is unable to speak.

RICHARD

How is Bubi?

ANNA

He is good.

RICHARD

Every night, about seven, I kiss
 him good night. He goes to sleep,
 like a good boy?

ANNA

Yes, like a good boy.

RICHARD

Kiss him from me.

ANNA

Every night.

Richard nods, content.

(CONTINUED)

98 CONTINUED:

98

ANNA

Should I bring him to see you?

RICHARD

No. I don't want him to see this place.

He touches his brow.

RICHARD

He is here. He is with me here.

ANNA

Richard, there is something I have to ask you. I know what your answer will be, but I have to ask you anyway.

RICHARD

Ask me anything, Anni. I have nothing to give you. I wish I had.

ANNA

A newspaper, the Evening Journal, has offered money to us. A lot of money. You know everyone thinks you are guilty, and they all wait for your confession?

RICHARD

They want to buy my confession?

ANNA

Yes.

RICHARD

How much?

ANNA

Ninety thousand dollars.

Richard shakes his head in amazement.

ANNA

I said to them, how can he confess to a crime he did not commit? They look at me like I'm an idiot.

RICHARD

You and Bubi could live from that for the rest of your lives. Maybe I should make something up for them. I would do it Anni if you tell me that's what you want.

(CONTINUED)

98 CONTINUED: 2

98

ANNA

No. They have their police, and
their courts, and their prisons.
All we have is the truth.

RICHARD

Yes.

ANNA

What shall I tell them?

RICHARD

Tell them to print the truth. We
charge them nothing. The truth
comes free.

99 INT. HOFFMAN'S OFFICE, OCTOBER 1935 - NIGHT

99

Hoffman is drinking a cup of coffee at his desk as he goes
through his paperwork. Andrew Dutch enters with an evening
newspaper.

DUTCH

The Supreme Court has turned down
Hauptmann's petition. Execution's
set for the week beginning January
13th. And Hauptmann has turned down
a press offer of \$90,000 for his
confession, to be printed after his
death.

HOFFMAN

What use is the money to him if
he's dead?

DUTCH

It was to be paid to his wife and
child, after his execution.

Hoffman looks up, recalling the details of the condemned
man's family.

HOFFMAN

That's right. He's got a baby. And
he turned down \$90,000?

DUTCH

Flat.

This now strikes Hoffman as a very significant fact.

(CONTINUED)

99 CONTINUED:

99

HOFFMAN

What kind of man would do that,
Andrew?

DUTCH

A nutcase?

HOFFMAN

A semi-literate criminal immigrant
who murders babies for money turns
down \$90,000? It doesn't add up.

(continues)

I have a bad taste in my mouth
about this.

(pause)

He wants me to go see him.

DUTCH

The press will murder you for this.
Stay out of it.

HOFFMAN

He wants me to hear his story and
I'm going to talk to him. Who've we
got who speaks German? Just in
case...

DUTCH

Mrs. Bading speaks German.

HOFFMAN

Get her.

DUTCH

What? Now?

Hoffman's decision has galvanized him.

HOFFMAN

Now, now, now, and get the warden,
Colonel Kimberling, isn't it? I
want him with us.

*
*

DUTCH

But she's going out to some kind of
formal dinner. She told me.

HOFFMAN

She'll have to cancel. I've waited
too long. I'm going now.

100 EXT. TRENTON PRISON, OCT. 1935 - NIGHT

100*

A car pulls up. A guard emerges to make sure no one is there to see. He beckons and Colonel Kimberling, Mrs. Bading and Hoffman emerge.

*

*

KIMBERLING

This is going to be a bit spooky,
I'm afraid, but this way no-one
will see you.

100A EXT. PRISON DOORWAY, OCT. 1935 -NIGHT

100A*

The group proceeds through the door heading for the execution chamber and Richard's cell area.

*

101 INT. TRENTON PRISON, EXECUTION CHAMBER, OCT. 1935-NIGHT

101

Kimberling then leads them in, through the execution chamber itself, past the ghostly shape of the electric chair, under its muslin shroud. It is a sobering and surrealistic sight: the Governor and a woman in a ball gown moving past the ghostly, shrouded execution machine.

101A EXT. PRISON STAIRWAY, OCT 1935 - NIGHT

101A*

The group proceeds up the stairs.

*

101B INT. TRENTON PRISON, DEATH ROW, OCT. 1935 - NIGHT

101B*

In Death Row, a single GUARD is on duty.

GUARD #3

Going to a party?

MRS BADING

I was.

KIMBERLING

Visitors for Hauptmann.

The guard unlocks the door to Richard's cell. Hoffman stops and turns to Mrs. Bading:

HOFFMAN

Mrs. Bading, wait for me out here
please. I'll call you if I need
you.

Mrs. Bading moves discretely down the corridor and looks around for somewhere to sit.

(CONTINUED)

101B CONTINUED:

101B

KIMBERLING

Not too much room in there, I'm afraid.

HOFFMAN

We'll manage. Thank you, Colonel.

Kimberling nods, and leaves them. Richard is standing at the far end of the cell, with his back to Hoffman. He turns slowly, and his eyes meet the Governor's in a steady gaze. His expression is calm, even gentle. Hoffman is too surprised to speak. This is not the man he was expecting to meet.

RICHARD

Yes?

HOFFMAN

I'm Governor Harold Hoffman.

RICHARD

Governor Hoffman. I did not expect you.

Hoffman stares, astonished now by his good English.

HOFFMAN

Your English is very good.

RICHARD

Thank you.

Hoffman stands next to the narrow wooden shelf that serves for a bed.

HOFFMAN

So what do you want to say to me?

Richard is silent for a moment. Then:

RICHARD

Sir. I am innocent.

HOFFMAN

A court has tried you, and found you guilty. That's the way we do things here.

RICHARD

No sir. I will tell you the way you do things here. A poor little baby is kidnapped and murdered. Somebody must die for it.

(MORE)

(CONTINUED)

101B CONTINUED: 2

101B

RICHARD (cont'd)
 You find a poor fool of a carpenter
 who has some of the ransom money.
 You stop looking for everyone else.
 You don't believe a word he says.
 You don't believe his wife. You
 forget there were footprints of two
 men. You forget there were three
 men in the cemetery. You say, Look,
 a ladder! He's a carpenter. He
 must have made it. Your newspapers
 make up lies about him, new lies
 every day. You find him a lawyer
 who thinks he is guilty and won't
 talk to him. You make a trial,
 where they tell lies about him. You
 make everyone hate him. And why?

Hoffman stares, astonished by the force of Richard's
 outburst.

RICHARD
 Because someone must die for the
 baby. And I am the one picked out
 to die.

102 INT. HOFFMAN'S OFFICE, OCT. 1935 - NIGHT

102

Hoffman sits at his desk, poring over the fat volumes of the
 trial transcripts.

There is a tap on the door.

HOFFMAN
 Yes?

Ellis Parker enters.

HOFFMAN
 Ellis. Come in.

Parker sees the volumes on the desk.

PARKER
 Lindbergh case?

HOFFMAN
 Trial transcripts.

PARKER
 Quite a monument to Jersey justice,
 isn't it?

(CONTINUED)

102 CONTINUED:

102

HOFFMAN

I've been to see him, Ellis. You're right. He didn't do it.

PARKER

So?

HOFFMAN

I want you to prove it.

PARKER

Schwarzkopf threw me off the case.

HOFFMAN

I'm putting you back on it.

PARKER

If Hauptmann's innocent, a whole lot of people are guilty.

HOFFMAN

I know. I'm ordering a thirty-day reprieve of execution. As of today.

103 INT. NEW JERSEY POLICE RECORDS DEPARTMENT, OCT. 1935 - DAY

103*

Ellis Parker comes striding through the doors into the Police Records Department, holding aloft his authorization papers.

PARKER

Governor's orders. All files on the Hauptmann case.

RECORDS CLERK

No files leave the premises.

PARKER

These files do, Jack.

RECORDS CLERK

I don't take orders from you, Mr Parker.

Parker picks up the phone on the desk and dials a number. He hands the receiver to the RECORDS CLERK without bothering to listen himself.

PARKER

Perhaps you'd care to explain that to Governor Hoffman.

The clerk takes the phone, slams it down.

104 INT. HALLWAY/HOFFMAN'S OFFICE, STATE HOUSE, OCT. 1935 - DAY 104

Colonel Schwarzkopf and Kramer come marching down the hallway that leads to Hoffman's office. Schwarzkopf is furious.

SCHWARZKOPF

Why doesn't he just say it? I'm a liar. The entire police department lied. The trial was a joke. I won't stand for it, Gus. You know what this is about?? This is politics. Nobody likes his damn-fool sales tax, so what does he do? He reopens the Lindbergh case. Jesus, I hate politicians.

105 INT. HOFFMAN'S OUTER OFFICE, OCT. 1935 - DAY 105

He pushes his way into Hoffman's outer office, where Andrew Dutch sits. Dutch rises, but Schwarzkopf strides past him.

DUTCH

The Governor's busy, Colonel -

SCHWARZKOPF

Maybe he should be less busy.

He pushes on into Hoffman's inner office.

106 INT. HOFFMAN'S OFFICE, OCT. 1935 - DAY 106

Schwarzkopf slams into the room where Hoffman sits at his desk, studying papers. He looks up in surprise at the intrusion.

SCHWARZKOPF

I want to hear it from you, Governor. Have you authorized an investigation into the Hauptmann case?

HOFFMAN

Do you have any objection to finding out more of the truth, Colonel?

SCHWARZKOPF

I'm a West Point man, Governor. A man of honor. Are you questioning my honor?

(CONTINUED)

106 CONTINUED:

106

HOFFMAN

No, Colonel. I'm just not satisfied that all the evidence has come out.

SCHWARZKOPF

I would like to record my most vigorous objections to this action.

HOFFMAN

I note your objection.

Schwarzkopf turns to leave. Then stops and turns back more puzzled than angry.

SCHWARZKOPF

What would it take to convince you Hauptmann's guilty? Would you believe a confession?

HOFFMAN

Yes.

SCHWARZKOPF

Then what you're doing is the one sure way not to get it. So long as he thinks he can string you along, he's not going to confess to any damn thing, is he?

With that, he turns and strides out of the room.

107 EXT. PORCH, WHITED HOME, FEB. 1936 - DAY - RAIN

107

Millard Whited sits on his porch smoking. Parker stands outside holding an umbrella, unfolding a sheet of paper.

PARKER

This is a copy of the statement you made on April 26th 1932. Two months after the kidnapping. Almost three years ago now.

WHITED

I don't go in for reading.

PARKER

Then let me read you what you told the police then, Mr. Whited. Here's what they asked you.

(MORE)

(CONTINUED)

107 CONTINUED:

107

PARKER (cont'd)

"Have you noticed any persons walking through the woods in the vicinity of the Lindbergh home that acted in a suspicious manner?" This is you: "No, I have not." "Is there any information you can give us that would assist us in our investigation, or help the police to recover the Lindbergh child?" Your answer: "No."

WHITED

So?

PARKER

So why did you say, over two years later, that you saw Hauptmann in the woods?

WHITED

You listen to me, mister. I don't have no job. I got five hungry kids. I'm not talking. You hear me? I'm dumb. Now you get off my property.

108 INT. BAR - NIGHT - OMIT

108

109 INT. SAMUEL SMALL'S OFFICE, FEB 1936 - DAY

109*

In a darkened room, a slide projector throws a magnified photograph of some hand-written words onto the wall. SAMUEL SMALL, handwriting expert, explains the meaning of the samples to Parker.

SAMUEL SMALL

On the left, from the ransom note. On the right, Hauptmann's writing. See how the shading goes on the downstroke? You can't fake that. However hard you try, you just can't change the way you write.

PARKER

So what does it mean?

SAMUEL SMALL

Hauptmann never wrote those ransom notes. He couldn't have.

(CONTINUED)

109 CONTINUED:

109

PARKER

What about the handwriting experts at the trial?

SAMUEL SMALL

The Osborns know they got it wrong. We're a pretty tight world, Mr Parker, word gets round among us pretty quick. Everyone's saying they testified against their own beliefs.

PARKER

Why?

SAMUEL SMALL

They were under incredible pressure. The police were telling them this was the guy. None of us like changing our minds in public. All I know is, Hauptmann couldn't have written those notes. Not if his life depended on it.

110 INT. HOFFMAN'S OFFICE, MARCH 1936 - DAY

110

Hoffman is reading Parker's report, frowning. He looks up. Ellis Parker is standing before him.

HOFFMAN

The nail holes aren't deep enough, what does that mean?

PARKER

The old nail holes are over an inch deep in the floorboards from the attic. The ones that line up with the rail from the ladder aren't even half that.

HOFFMAN

You're saying they've been faked?

PARKER

Yes.

HOFFMAN

By who?

PARKER

Kramer. It has to be. His boys were all over that place.

(MORE)

(CONTINUED)

110 CONTINUED:

110

PARKER (cont'd)

You want it in a nutshell? Dr. Condon was threatened with prosecution as an accessory if he didn't identify Hauptmann... Old man Hochmuth, the man who placed Hauptmann on the Lindbergh property with a ladder in his car, was practically blind with cataracts. In fact, he identified a vase of flowers from a distance of 10 feet as a woman's hat.. Fisch paid for his passage to Leipzig with gold certificate ransom money... The only people who knew the child would be at the house in Hopewell that night were the members of the Lindbergh main household in Englewood. Violet Sharpe, the upstairs maid, on the very morning she was to be interrogated, committed suicide by drinking a bottle of cyanide... Schwarzkopf himself told the press that her suicide confirmed her guilty knowledge of the crime... In addition, to protect his position that Hauptmann was the sole perpetrator, Schwarzkopf suggested to Hoover that if any more ransom money turned up, it should be destroyed... And there's backup for everything right here in this file. This whole case smells like a cesspool.

Hoffman nods, and goes on reading. Then he looks up again.

HOFFMAN

How many of these witnesses would be willing to go back on the evidence they gave in court?

PARKER

At a rough guess, none.

Hoffman shows no surprise.

PARKER

So what are you going to do? The reprieve runs out in just over a week.

Hoffman holds up the report.

(CONTINUED)

110 CONTINUED: 2

110

HOFFMAN
I'm going to give this to Wilentz.

111 INT. WILENTZ'S OFFICE, MARCH 1936 - NIGHT

111

David Wilentz sits watching, as Schwarzkopf reads Parker's report.

WILENTZ
Hoffman's on his way over.

He lets Schwarzkopf read some more. Then:

WILENTZ
You follow the general drift, I take it?

SCHWARZKOPF
You know what this is about, don't you. Hoffman wants me out. You too.

WILENTZ
Let me handle it.

SCHWARZKOPF
You think you can?

WILENTZ
Yes. I do.

Schwarzkopf settles back to reading the report, his face stony hard. A knock on the door.

WILENTZ
Come in, Harold.

Hoffman enters. He sees Schwarzkopf.

HOFFMAN
Dave. Colonel. I had a feeling you'd be joining us.

To Wilentz's dismay, Schwarzkopf is unable to restrain himself. He waves the report angrily in Hoffman's face.

SCHWARZKOPF
If you're accusing me of anything Mr Hoffman, I'd like you to come right out and say it.

(CONTINUED)

111 CONTINUED:

111

HOFFMAN

You tell me, Colonel. What do you make of it?

SCHWARZKOPF

Politics, Governor. That's what I make of it.

WILENTZ

Alright, Norman.

(to Hoffman)

What do you have in mind Harold?

HOFFMAN

You'd agree that - let's say, mistakes have been made?

WILENTZ

Are you saying Hauptmann's totally clean?

SCHWARZKOPF

For Christ's sake, he was caught with fourteen thousand dollars of ransom money hidden in his garage.

WILENTZ

He's involved. There's just too much against him.

HOFFMAN

He didn't murder the Lindbergh baby, Dave.

SCHWARZKOPF

Suppose he didn't. Why won't he talk?

HOFFMAN

I don't know. All I know is, if he didn't murder that baby, he shouldn't go to the chair.

WILENTZ

You can't commute the death sentence in New Jersey, the governor doesn't have that power.

HOFFMAN

I know that.

WILENTZ

And you can't re-open the case. Only I can do that.

(CONTINUED)

111 CONTINUED: 2

111

HOFFMAN

That's why I'm here, Dave.

WILENTZ

You think I'm about to reopen the case?

HOFFMAN

The way I read that report, I don't see you've any choice. Maybe other people will see it differently, I don't know. We're the only ones who've read it. So far.

Wilentz hears the threat loud and clear. So does Schwarzkopf and it infuriates him.

SCHWARZKOPF

What did I tell you? He wants us out.

HOFFMAN

I want justice.

SCHWARZKOPF

Sure. Why not? Kiss his ass. Make him President.

WILENTZ

Come on, Norman. You know -

SCHWARZKOPF

(interrupts)

I know. I know we have a guilty man and I know we have a conviction. Where I come from, that's justice.

WILENTZ

Take it easy, Norman. I don't think Harold has quite thought this thing through.

He turns to Hoffman, who's about to speak, holding up a hand to ask Hoffman to let him finish.

WILENTZ

Suppose Harold makes his report public. What's going to happen? Every officer in the New Jersey City police, and every officer in the New York City police, is going to stand by the police evidence...

(MORE)

(CONTINUED)

111 CONTINUED: 3

111

WILENTZ (cont'd)
Colonel Lindbergh isn't about to tell the world he lied under oath... The press is going to ask, "Why is Mr. Hoffman protecting a baby killer?"... And the people, the voters, they aren't going to like it. I'd go as far as to say the only vote Mr. Hoffman would ever get is the vote of Richard Hauptmann. Except Richard Hauptmann won't be around to vote, will he?? You'll destroy your career and you still won't save him. Is that the kind of justice you want?

Hoffman stares back at him. He knows Wilentz is right.

WILENTZ
Okay. So how about we work this thing out between us?

112 INT. TRENTON PRISON, MARCH 1936 - DAY

112

Colonel Kimberling and a prison officer lead Hoffman down Death Row to Hauptmann's cell.

113 INT. HAUPTMANN'S CELL, MARCH 1936 - DAY

113

Richard sits waiting in his cell, watching the door. He is filled with anticipation. From beyond the door can be heard the sounds of a visitor being led in.

The locks turn in the door. Richard leaps to his feet, trembling nervously, his eyes bright.

RICHARD
Governor.

Hoffman gives a nod, but does not speak until the door is closed behind him. Richard begins to fear that the news is not good.

RICHARD
Please tell me.

Hoffman frowns as he tries to work out how to put what he has come to say.

(CONTINUED)

113 CONTINUED:

113

HOFFMAN

I have a proposition to put to you, Mr Hauptmann. I've made a kind of a deal with David Wilentz, the Attorney General. The state is willing to commute the death sentence -

RICHARD

Commute? What is that?

HOFFMAN

Change it, to a lesser sentence -

RICHARD

Ich wusste es! (I knew it!)

He is filled with joy.

HOFFMAN

A lesser sentence, of life imprisonment, on one condition. That is that you make a full statement of the part you played in the crime. A full and unreserved confession.

Richard's joy fades. He looks at Hoffman in confusion.

RICHARD

But - but I told you -

HOFFMAN

Any confession, however small, so long as it's an admission of guilt. I'm sorry, but that's the deal. It's the best I can get.

RICHARD

How can I make this confession? What have I to confess?

HOFFMAN

That's for you to decide.

RICHARD

I thought you believed me. I thought you were the only one.

HOFFMAN

I'm sorry. I wish I had the power to do more.

(CONTINUED)

113 CONTINUED: 2

113

Richard sees the sincere distress in Hoffman's eyes. He calms down, and begins to turn over in his mind the proposition Hoffman has put to him.

RICHARD

So to save myself, I have to condemn myself?

Hoffman gives him a long look.

HOFFMAN

That's about the way it is.

114 INT. CHURCH, MARCH 1936 - DAY

114

Anna Hauptmann kneels and prays in a quiet corner of an empty church.

Nearby, Manfred toddles happily up and down the side aisle, enjoying the unaccustomed space, waving his arms and chortling with pleasure.

115 INT. RICHARD'S CAGE, MARCH 1936 - DAY

115

Anna stands behind the bars separating her from the visitation cage. Richard, inside the cage, looks into her eyes.

ANNA

They have told so many lies. But all the time, they know in their hearts that you are innocent, and they can't rest. They want peace, Richard, and they can't have peace, because of the wrong they do you. So they come to you and say, tell us you are guilty. Give us peace. Let us rest.

RICHARD

They offer me my life, Anni. If I make a confession, they let me live. In prison, but I live.

Anna looks at him in distress.

ANNA

Oh, Richard. These are terrible men.

(CONTINUED)

115 CONTINUED:

115

RICHARD

I am tired, Anni. All I care about is you, and Bubi. I will do anything for you, anything you tell me. Tell me what to do, Anni.

ANNA

I can't.

RICHARD

If they take me from you, how will you live? You have nothing. Maybe, if I do what they want, one day they learn the truth. Then maybe they let me go.

ANNA

If you confess, they will stop looking, they will never learn the truth.

RICHARD

God knows the truth. And you. And one day, Bubi will know. Maybe it's not so bad, to tell them some made up story, so they'll let me stay with you.

ANNA

No, my darling. It's not so bad.

RICHARD

Tell me that's what you want me to do, Anni, and I'll do it.

She looks back at him in silence.

RICHARD

Anni?

ANNA

(tortured - struggling)
I can't speak, Richard. I can't speak. I can not help you.

RICHARD

You must tell me. Don't you understand? I am nothing. I'm gone. They've broken me into little pieces. I give myself to you. Do what you want with me.

ANNA

I can't speak.

(CONTINUED)

115 CONTINUED: 2

115

He searches her eyes.

RICHARD

You know what you want. I can see it. Why don't you tell me?

ANNA

I can't...

RICHARD

Just a hint. No words. Just a look in your eyes. Shall I live, Anni? Am I to live?

She stares at him, giving away nothing.

RICHARD

Please, Anni. I beg you.

Silence. He becomes desperate.

RICHARD

Don't leave me alone, Anni. for God's sake, help me.

Silence. His moment of weakness slowly passes.

RICHARD

I must do this alone? Yes. I know you. Don't I know you well, my Anni? You don't speak because you love me.

Tears form in her eyes.

RICHARD

I must do this alone. I know. And if I make the wrong choice, you won't tell me. You'll go on loving me, because you're my dear wife. Stay silent, then. No lies ever passed these lips. I know that.

She does not respond, or move, utterly still, waiting for his decision. And so, at last, he moves away, turning away, into himself.

RICHARD

I want to live. Is that so wrong?

Tears fall down her cheeks.

(CONTINUED)

115 CONTINUED: 3

115

RICHARD

To go on loving you. To see our
son grow up...

He turns back to face her, and gives a small sad shrug.

RICHARD

But I can't do what they ask.

She looks at him and weeps.

RICHARD

I'm sorry, Anni.

He places his hands on the cage. She reaches through the
bars, trying to press her hands against his.

GUARD #3

Move back!

*

She steps back, startled. After a few moments, he realizes
that one of her emotions, is relief.

RICHARD

It's what you wanted, isn't it?

ANNA

The truth shall make you free, my
love.

116 INT. HOFFMAN'S OFFICE, MARCH 1936 - DAY

116

Wilentz stares in disbelief at Hoffman. Schwarzkopf sits a
little apart.

WILENTZ

Nothing? He's saying nothing? I
don't believe this guy.

He paces up and down the room in great agitation, trying to
work it out.

WILENTZ

He's protecting somebody. Has to
be. But why die for him? Maybe he
figures he's dead anyway.
Contracts are taken out on guys in
prison. Happens all the time.

HOFFMAN

Or he's innocent.

(CONTINUED)

116 CONTINUED:

116

WILENTZ

Did you tell him that?

HOFFMAN

No.

WILENTZ

Did he sense it?

Schwarzkopf speaks in a low voice.

SCHWARZKOPF

Of course he sensed it.

HOFFMAN

I don't think so.

Schwarzkopf lets his anger out.

SCHWARZKOPF

The Governor of the state of New Jersey goes to his cell in person, offers him a deal - what do you expect him to think? He thinks Christmas has come early. He's not going to confess, if he's got the Governor in his corner, is he? If Hauptmann goes to the chair, it's your hand on the switch.

HOFFMAN

Looks to me like you're getting kind of jumpy, Colonel.

SCHWARZKOPF

I don't have a problem here. You're the one with the problem here.

HOFFMAN

You know what really terrifies you, Colonel? That he'll go to his death saying he's innocent. Then it'll never go away. It'll haunt you all your life. And the whole damn state of New Jersey.

SCHWARZKOPF

He'll confess. When he's strapped into that chair, he'll talk.

HOFFMAN

We'll see, won't we?

117 EXT. TRENTON PRISON, APRIL 1936 - DAY - STOCK/NEWSREEL FOOTAGE WITH NARRATION TO BE WRITTEN 117

A CROWD is forming outside the prison, in anticipation of the execution. At present it is out-numbered by POLICE and STATE TROOPERS.

118 INT. TRENTON PRISON, APRIL 1936 - DAY 118
Anna follows a GUARD through the prison.

119 INT. DEATH ROW, APRIL 1936 - DAY 119
At the end of Death Row, the electric chair has had its covering cloth removed, and two EXECUTIONERS are testing it. They place a wooden bar with light bulbs on the chair, and wind a handle on the instrument panel. The lights glow... Some explode. *

119A INT. CORRIDOR 119A
Anna follows the warder to the visitor cages.

120 INT. VISITOR'S CAGE, APRIL 1936 - DAY 120
Anna and Richard do not speak. A few moments pass. Then:

RICHARD
I'm thinking of the day I first met you. At Lena's. We listened to the radio.

Anna tries to smile.

ANNA
You walked me to the subway. From then, till now, and forever.

She is unable to speak. Richard kisses his hand and presses it to the cage.

RICHARD
This is for Bubi.

ANNA
Richard -

He kisses his hands again and presses them to the cage.

RICHARD
And this is for you. My darling.
My sweet love.

- 121 INT. HOFFMAN'S OFFICE, APRIL 1936 - DAY 121
Hoffman sits brooding at his desk. Andrew Dutch enters.
DUTCH
This evening. Eight o'clock.
Hoffman looks up and nods.
- 122 INT. RICHARD'S CELL, APRIL 1936 - DAY 122
The PRISON BARBER shaves the crown of Richard's head while the Pastor reads the fourteenth chapter of St. John. *
- 123 INT. TRENTON HOTEL ROOM, APRIL 1936 - NIGHT 123*
Manfred lies asleep in a crib in a hotel room near the prison. Anna sits on the bed nearby. A black dress and veil are laid out, waiting.
- 124 EXT. TRENTON PRISON, APRIL 1936 - NIGHT - STOCK NEWSREEL 124*
FOOTAGE/NARRATION TO BE WRITTEN
The CROWD outside the prison is big now. Two lines of state troopers form an aisle through the crowd, so that the forty-five officially invited WITNESSES can pass through to the gates. Most of the witnesses are members of the press and state officials. *
- 124A INT. PRISON STAIRWELL - NIGHT 124A
Colonel Schwarzkopf is among the witnesses being frisked. *
- 125 EXT. TIMES SQUARE, APRIL 1936 - NIGHT - STOCK/NEWSREEL 125
FOOTAGE/NARRATION TO BE WRITTEN
Times Square is packed, and oddly silent. Everyone in the crowd is staring up at the illuminated display, which reads:
HAUPTMANN TO BE EXECUTED AT EIGHT O'CLOCK
- 126 INT. EXECUTION CHAMBER, APRIL 1936 - NIGHT 126
A bare square room, divided by a canvas strip, three feet high, running from wall to wall. On one side of the strip stands the electric chair, and the instrument panel, and the executioners. On the other side, ten rows of plain wooden chairs, into which the witnesses are now filing, in utter silence. Schwarzkopf stiffly takes his seat beside them.

(CONTINUED)

126 CONTINUED:

126

When they are all settled, the prison warden, Colonel Kimberling, addresses them.

KIMBERLING

You are here for the sole purpose of witnessing this execution, as required by law. You will remain in silence throughout. Anyone who speaks, or cries out will be removed by the guards. If the prisoner speaks, or indicates that he wishes to make a confession, I and I alone will give whatever response I deem necessary. Please button your coats, and keep your hands out of your pockets.

He looks at the chief executioner, who gives a small nod. He turns to the guards.

KIMBERLING

Bring Hauptmann.

127 INT. HOFFMAN OFFICE - STATE HOUSE, APRIL 1936 - NIGHT

127

Hoffman stands motionless, staring out of a window into the night. A telephone is on the table at his side.

128 INT. ANNA'S HOTEL ROOM, APRIL 1936 - NIGHT

128

Anna sits on the bed, now wearing the black dress. A faint scratching sound can be heard from the other side of the door.

129 INT. ANNA'S HOTEL CORRIDOR, APRIL 1936 - NIGHT

129

A dozen WOMEN REPORTERS and PHOTOGRAPHERS wait in restless silence. One is trying to peer under the door.

129A INT. PRISON STAIRS - APRIL '36 - NIGHT

129A

Richard is led by two Pastors and guards down a staircase en route to the execution chamber. *

130 INT. EXECUTION CHAMBER, APRIL 1936 - NIGHT

130

Richard enters the execution chamber in chains, with his guards. Behind him comes the prison PASTORS, murmuring prayers. *

(CONTINUED)

130 CONTINUED:

130

PASTOR 1

(In German)

Though I walk through the valley of
the shadow of death, I will fear no
evil, for thou art with me, thy rod
and thy staff comfort me...

*

Richard sees the grave staring faces of the witnesses in their rows. For a brief moment, his eyes meet Schwarzkopf's impassive gaze. Then he is led to the electric chair, and lets the guards guide him into a sitting position. His arms, chest, and legs are strapped to the chair. The murmured prayers continue.

PASTOR 2

(In German)

I am the resurrection and the life,
saith the Lord. Whosoever liveth
and believeth in me shall never
die...

*

The executioner dips an electrode in brine, fixes it to one leg. The second electrode is fixed to Richard's shaved crown, and secured with a strap under the chin. He is about to place a face mask over Richard's face, when Kimberling gestures to him to pause.

Kimberling looks at Richard, and waits. Everyone knows this is Richard's last chance to speak.

KIMBERLING

Do you have anything to say?

CLOSE ON SCHWARZKOPF, staring at the condemned man, controlling the tension he feels as he waits for him to speak.

131 INT. ANNA'S HOTEL ROOM, APRIL 1936 - NIGHT

131

CLOSE ON ANNA, sitting in her hotel room, waiting.

132 INT. HOFFMAN'S OFFICE, APRIL 1936 - NIGHT

132

CLOSE ON HOFFMAN, standing before his window, waiting.

133 INT. EXECUTION CHAMBER, APRIL 1936 - NIGHT

133

CLOSE ON RICHARD, he says nothing. Kimberling gestures again. The mask is drawn over Richard's face. Kimberling nods. A momentary flicker on Schwarzkopf's face. Is this to be all? The executioner goes to the wheel, and turns it.

(CONTINUED)

133 CONTINUED:

133

The dynamos whine, and the bulbs in the instrument panel glow.

Close on Schwarzkopf as he witnesses Hauptmann's final moments.

134 INT. ANNA'S HOTEL ROOM, APRIL 1936 - NIGHT

134

The room door bursts open, and Lloyd Fisher enters, with a flood of photographers, all determined to capture Anna's reaction to the news on film. As the cameras flash all around her, Anna hears Fisher say the dreadful words.

FISHER

It's over.

Anna closes her eyes.

FISHER

No confession.

Anna twists her head this way and that in silent pain. The reporters and photographers know nothing of her feelings in this moment, and would not understand that alongside the grief there is pride.

ANNA

Ah, my darling...

Then she buries her face in her hands. Manfred watches from his crib. *

135 INT. HOFFMAN OFFICE, APRIL 1936 - NIGHT

135

The phone rings. Hoffman snatches it up, and listens expressionlessly.

HOFFMAN

Yes?... Did he talk?...

He replaces the phone slowly, calm now.

136 EXT. TIMES SQUARE, APRIL 1936 - NIGHT - STOCK/NEWSREEL FOOTAGE

136

The illuminated display clicks out a new message: HAUPTMANN EXECUTED - SILENT TO THE END The crowd gives a great gasp, and then a cheer goes up. The cheers spread and spread.

FADE TO BLACK FADE UP, on the following:

(CONTINUED)

136 CONTINUED:

136

LEGEND:

Harold Hoffman failed to win re-election as Governor of New Jersey. His career declined, and ended in financial scandal.

David Wilentz enjoyed a long and successful legal career, and became New Jersey's Democratic party leader.

Edward Reilly entered a mental hospital one year after the Hauptmann trial, suffering from an untreated syphilitic condition.

Charles and Anne Lindbergh had five more children, three boys and two girls.

Colonel Norman Schwarzkopf returned to army service, rose to the rank of Major General, and was awarded the Distinguished Service Medal. His son rose to the rank of Four Star General and distinguished himself in the Persian Gulf. *

Many distinguished personages felt that Richard Hauptmann should never have been executed. Among them were Eleanor Roosevelt and Clarence Darrow.

Anna Hauptmann died October 10, 1994. She lived to the age of 95. To the end of her long life she proclaimed her husband's innocence.

RICHARD HAUPTMANN'S LAST STATEMENT:

"I'm glad that my life in a world which has not understood me has ended. Soon I will be at home with my Lord. As I love my Lord, so I am dying an innocent man. They think when I die, the case will die. They think it will be like a book I close. But the book, it will never close."