

THE DAY THE CLOWN CRIED

THE FINAL DRAFT

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SCREENPLAY BY:
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“ SHOOTING IN PARIS & STOCKHOLM ”

FINAL SHOOTING SCRIPT
3/72

TRANSCRIBED BY:
DON ALEX HIXX
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FROM THE PERSONAL WORK SCRIPT OF:
FRED SKIDMORE

**RED-LETTERED TEXT INDICATES
ACTUAL NOTATIONS IN THE SCRIPT
MADE BY SKIDMORE, ON LOCATION**

SUBTERRANEAN CINEMA
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**“I TOOK A CHILD BY THE HAND
TO LEAD HIM ON HIS WAY.
I TOLD HIM OF THE LOVE OF GOD,
AND TAUGHT HIM HOW TO PRAY.
AND AS I SEARCHED FOR BETTER WAYS
HIS GUIDE AND HELP TO BE ...
I FOUND, AS WE WALKED HAND IN HAND
THAT HE WAS LEADING ME.”**

“ THE DAY THE CLOWN CRIED ”

(RE-WRITE/JL)

3/8/72

COLD OPENING:

EXT. PARIS CIRCUS - NIGHT

The **BOUGLIONE** circus **EXTERIOR** is the exact look of what European circus looked like in the late 1930's. **Our camera** is far enough away and **High** so that we do not read any of the graphics ---- There are no **EXTERIOR** lights on, except for some Light streaming from the Lobby where the box office is

STRAIGHT CUT TO:

INT. CIRCUS LOBBY - NIGHT

We can read signs in the lobby and adjacent to the cash register box office that read:

**"OPENING TOMORROW NIGHT --
GERMANY'S GREATEST CIRCUS"**

We see people milling around the lobby waiting to buy tickets from the already busy cashier in the box office as we:

DISSOLVE:

BACKSTAGE - BETWEEN CLOWN ALLEY AND THE WALKWAY (NIGHT)

SCHMIDT, the owner of GERMANY'S GREATEST circus, dressed to the teeth, Western Hat and all -- diamond rings, stick pin, and all the indications of a wealthy, successful man -- he is talking to the **ringmaster** --

SCHMIDT

(firmly)

I want to see the complete show
intact, just as the Public will see
it tomorrow night!! Is that clear?

RINGMASTER

(condescendingly)

I understand, Mr. SCHMIDT !!!

During the above dialogue scene, we will walk the horses through the scene, the roustabouts will be moving very swiftly in and out carrying all their gear, the midgets, and a couple of clowns will be moving hurriedly -- and the feeling of the pressure of the "SHOW" about to begin is felt in the air, the musicians are also getting instruments and walking towards the circus arena ...

STRAIGHT CUT TO:

INT. THE CIRCUS PROPER - NIGHT- THE RING

The roustabouts are finishing their last minute preparations, the musicians are getting up on the stand in place -- and as we pan the circus arena we come to a stop at the seats where Schmidt, his secretary, and one male assistant will be sitting ...

The secretary holds a clipboard and a stopwatch in her hand, as Schmidt walks over and sits down looking at his watch -- as he sits the man and the secretary sit right with him, flanking him on both sides, but one row directly **up** from him --

SCHMIDT
(looks at his watch again)
(turning to the girl)
(gritting his teeth)
I said I wanted my Dress rehearsal to
begin **PROMPTLY AT 8:0'CLOCK SHARP!**

SECRETARY
(looking at her watch)
My watch reads 7:55, Mr. Schmidt ...

SCHMIDT
(**POUTING** and turning
to the male assistant)
And what does YOUR watch read?

ASSISTANT
(reluctantly)
(as he looks at his watch)
I have 7:55 too.

SCHMIDT
(**USING BOTH THUMBS**)
Well, get them BOTH fixed!

He slouches down in his seat and we now know the man we are dealing with --
STRAIGHT CUT TO:

THE BANDSTAND - THE ORCHESTRA

The orchestra are all in place and checking their music books -- and generally getting set for the downbeat -- the orchestra leader walks into the shot -- faces the orchestra -- checks to see they are ready and looks down at Schmidt --

SCHMIDT - CLOSE - STILL SLOUCHING IN HIS SEAT -

He catches the leader's eye and indicates with a wave of his hand to start.

THE ORCHESTRA LEADER - FULL SHOT:

He turns, faces the band and raises his baton and hits the opening circus music ...

RINGMASTER - WALKING CENTER OF THE RING

He gets center before the orchestra finishes the fanfare and waits a beat, the microphone in his hand ... announces loud and clear just as though it was a REAL show ---

RINGMASTER
Ladies and Gentlemen, **WELCOME** to
Germany's **GREATEST** circus ... with
the most fantastic **ACTS** ever gathered
together in one ring -- and **STARRING** -
"**GUSTAV**" Premier Clown! And now,
Ladies and Gentlemen - **ON WITH THE SHOW!**

He looks up at the orchestra leader, indicating drum roll ... and we hear the **DRUM ROLL**
and **FANFARE** --

RINGMASTER:
(continuing)
To open our spectacular Circus, we
introduce for your pleasure and
excitement, the greatest Trapeze
Artist in the world, presenting
"THE FLYING LOX BOXES" !!!

They make their entrance and bow and acknowledge the entire arena, as they do for the actual show, and then they proceed to get to the high wire as they start up we ...

CUT TO:

CLOWN ALLEY - NIGHT

The heartbeat of any circus ... The long row of unkempt, yet beautifully neat trunks where the clowns make up, with many of the clowns just coming in and setting their clothes and things around their own little areas ... midgets running and playing, like the little children they are about to entertain ... MUSIC in the deep background ... as we COME TO A STOP at the large trunk with the letters clearly printed ...

"GUSTAV - EUROPE'S PREMIER CLOWN"

We PULL BACK and AWAY from the lettering on the trunk and REVEAL a gentle but drawn man, a man whose body and movements indicate he has been at this for a long time. As he sits, the little midgets run close to see what they can do to help; one pulls the chair for him to sit on; another brings a hot cup of coffee; another takes his coat and hangs it on the hattree, adjacent to his trunk ... as we PUSH PAST HIM to introduce the other clowns ... some half made-up, others finishing their make-up ... and some just sitting and rapping together, smoking, drinking coffee, waiting for showtime ... and in the very distant b.g., almost against the wall of clown alley, we see the trunk and the body of a "CLOWN" in silhouette .. we CRAWL TOWARDS the body and the trunk ... and COME TO A STOP ... HOLDING FULL FRAME. The clown, already made-up and dressed in his tramp outfit, has his head in his hands, leaning down on the trunk table top, depressed and sad looking hulk of a man ... an o.s. voice:

MIDGET
Coffee? It's nice and hot.

The MIDGET slides the cup in front of the CLOWN's face ... as he picks up his head, smiles, and nods yes ... he sips the coffee as we meet HELMUT DOORK (pronounced DOOR-K).

He is a depressed and very unhappy clown ... the frown on his face shows years of knocking around ... plus fear that those years are now over. From o.s. we HEAR the SOUND of a small airhorn being blown and carried by one of the midgets. He is yelling through an old megaphone.

MIDGET
10 minutes to clown entrance
10 minutes -- clowns!

Upon hearing this, "Clown Alley" gets really busy ... all the clowns get up and put their last minute touches together ... touching up their make-up... getting their coats and props together ... and as they get themselves up and ready, they exit the clown alley area and start for the arena. The last one to go is HELMUT, lingering behind intentionally as we ...

CUT TO:

INT. CIRCUS PROPER

The high act are taking their bows, there is, of course, **NO APPLAUSE**, and they exit as the orchestra plays them off -- and segues to the drum roll -- as the RINGMASTER walks center of the circus arena.

CLOSE SHOT RINGMASTER:

Still with the microphone in his hand, he announces --

RINGMASTER
(Same loud and clear as before)
Ladies and Gentlemen, we proudly
present -- fun for young and old --
here are "THE CLOWNS"
starring "GUSTAV THE GREAT".

INT CLOWN ALLEY - NIGHT

Helmut hangs back until the very last clown exits Clown Alley, as we ...

CUT TO:

INT. CIRCUS PROPER - NIGHT

The MUSIC is really going strong ... and the clowns come on like all forty. They explode in the ring ... doing all their bits and pieces which ultimately brings them back to the entrance area that they just came from and they make the "West Point" arch for the TYMPANY DRUM ROLL and the grand entrance of "Gustav the Great".

RINGMASTER - STANDING O.S. ANNOUNCES -

Ladies and Gentlemen, "GUSTAV THE GREAT"

FLASH CUT - SCHMIDT - SITTING UP PROUDLY!

CLOSE - "GUSTAV"

Gustav makes his famous "walk" into the ring with the longest pair of tails ever seen (at least 5 meters long) and at the end of the tails -- holding them, like a train at a wedding, is HELMUT, our "Tramp Clown".

WIDER SHOT - GUSTAV and HELMUT and THE CLOWNS

Gustav walks and reacts as though the applaus were thunderous, as it probably will be tomorrow night (with the audience), but being the true Ham ... he's playing it to the hilt - --

FLASH - CUT - SCHMIDT

Sitting up even straighter in his seat, making sure Gustav sees him ... applauding wildly -- (and showing us his NOSE is at least 8 meters up Gustav's ass)

CLOSE - HELMUT

A "not so happy clown" doing what he has to do ... apparently his mind and his thoughts are a million miles away ... instead of following the walke GUSTAV makes, Helmut walks straight ahead and into the bar that separates the seats from the ring, and goes head over on his butt taking GUSTAV with him, who also goes on his butt from the pull of the tails!

CLOSE - "A ROUSTABOUT" - LEANING AGAINST THE CURTAIN WATCHING

He gets hysterical, as do the orchestra (we hear O.S.) We STRAIGHT CUT from the "CHOKER" of the ROUSTABOUT to:

SCHMIDT - CHOKER

His face is blistering with anger as he screams at Helmut -- and we pull back revealing Helmut seated at his trunk with Gustav and Schmidt pacing back and forth behind him --

SCHMIDT
... and you call yourself a professional --
you're a professional allright --
A PROFESSIONAL IDIOT!

WIDE SHOT: CLOWN ALLEY - NIGHT

All the clowns are seated around their respective trunks, silent and all feeling "THERE BUT FOR THE GRACE OF GOD" -- you could cut the glood in "the alley" with a knife -- as SCHMIDT continues his tirade --

SCHMIDT
(continuing)
I should have thrown you out
months ago -- but I felt sorry for
you -- Well, it's my OWN fault !!!

GUSTAV
(pouring coal on the fire)
IT'S STILL NOT TOO LATE !

THE CLOWNS

They don't like what they're hearing -- and they show it -- they also feel for Helmut -- and show it --

MED. CLOSE - SCHMIDT

SCHMIDT
(toying with him)
Now if you were ME,
what would YOU do?

Helmut just sits with his head bowed, saying nothing -- shattered --

GUSTAV
If I were you I'd clean house !!!

SCHMIDT
(not even hearing Gustav)
Would you let an incompetent go
out there tomorrow night and
destroy an entire performance?

Helmut just looks up slightly, says nothing, we feel his embarrassment and pain --

MED. SHOT - SCHMIDT - GUSTAV

GUSTAV
(grabbing Schmidt by the arm)
I've heard enough!!
THIS IS FINAL!!
(pointing a threatening finger at Schmidt)
You will get me another stooge --
I DON'T WANT THIS MAN !!!

and Gustav walks away towards his trunk -- Schmidt follows right behind like a puppy
begging for food.

SCHMIDT
Gustav, wait, I'll take
care of everything --

They leave Helmut sitting there, a shocked and broken hulk of a man, as he lifts his trunk
cover, which opens on a hinge and stays upright -- as we **SLOWLY CRAB AROUND**
SHOOTING OVER HELMUT onto the inside top cover of the trunk where we see the "ONE
SHEETS" glued to the inside of the trunk cover -- as Helmut takes a towel to clean his
face we **READ** --

"INSERT"
RINGLING BROTHERS &
BARNUM AND BAILEY PRESENTS
GERMANY'S GREATEST CLOWN
"DOORK THE GREAT"

The "One Sheets" are battered and worn and certainly appear to be quite old -- As we pan
the lid -- Helmut's face is reflected in the mirror as we see the tears rolling down his face.
As we **FREEZE FRAME, MUSIC HITS** for:

MAIN TITLES
"THE DAY THE CLOWN CRIED"

Cuts of "CLOWNS" intercut with CUTS OF HELMUT -- THE CUTS OF HELMUT ARE ALL FREEZE FRAMES (in various stages of getting his make-up off) --

The cuts of the "CLOWNS" are action cuts for 6 Foot cuts with 3 foot FREEZES -- (HELMUT IS THE LAST CARD FREEZE) and DISSOLVE:

FOLLOWING CREDITS:

EXT. - DESERTED STREET - NIGHT

The dejected Helmut walks slowly, a sad and heartbroken man ... alone - as alone as a man could be ...

DISSOLVE:

INT. BISTRO - NIGHT

Helmut stands at the Bar with TWO drinks in his hands -- one whiskey (A DOUBLE / WATER GLASS FULL) and a LARGE BEER -- as he looks at the two glasses, we get the feeling he is about to do what he hasn't done in a long time -- THIS APPARENTLY IS A BIG PROBLEM -- DRINKING !!

Clause, the bartender walks into the shot, looks and sees Helmut is still holding the glasses --

CLAUSE
(who knows him and likes him)
You won't get FUNNY out of
you by putting that stuff in!

Helmut just stares straight ahead, ignoring Clause, the bartender realizes he isn't getting through to Helmut, so he decides to walk away, making himself busy, but keeping an eye on the "clown" ... a very troubled clown!! Helmut takes a deep sigh and finally decides it's time to gulp it down -- and he does, all of it -- first the whiskey, then the beer --

CHOKER - HELMUT

Shooting from behind the bar onto the full face of Helmut and we can see the nerve in his cheek vibrating as he just stares and stares and stares --

STRAIGHT CUT TO:

INT. HELMUT'S FLAT - NIGHT

It is not an elaborate, spacious place at all -- quite moderate, warm and small enough for two people to live comfortably -- there are indications of a "once" famous performer, on the walls stills of many happy days, posters of HELMUT the famous GERMAN CLOWN ... on one wall and on the other walls just a normal plain decoration here and there -- the bar is off to one side of the room -- the typical old German fireplace stands tall in the room -- we pan around to what appears to be an empty place -- until we get to the small kitchen area, just adjacent to the living room (it's a two and a half room affair) in the kitchen at the window we reveal "ANNA" -- a beautiful, troubled lady looking out waiting for her man -- she is simply dressed, well groomed, she has the look of a WOMAN who

has just bathed and one could almost smell the fragrance of bath oil on her body -- she is tense and concerned.

She reacts to someone coming -- and rushes to the door, opens it. There she waits until we hear the O.S. sounds of feet scuffling closer and closer towards her -- finally in the doorway stands her man -- Helmut -- (fairly crooked at this point).

She waits while he just stands there staring, and decides he isn't talking-- so she speaks, while helping him into the flat --

ANNA
(holding him under the arm tenderly)
(as she closes the door with her other hand)
Helmut darling, are you alright?
I was so worried about you --

She has walked him to the "easy chair" and he sits down, but doesn't answer her -- she realizes he's hurting AGAIN -- She takes his coat and hangs it on the halltree.

ANNA
(continuing)
Your dinner is cold --
I couldn't imagine what happened
to you, or where you were ...

He looks at her, as she sits down in front of him at his feet on the OTTOMAN (poof per Mago)

We see his face turn hostile and much of the pain is about to spew out as he speaks --

HELMUT
Were you REALLY worried about
me? Or your STUPID dinner.

ANNA is hurt by this, but conceals it very well, she knows something is chewing away at him worse than ever before, and she tries to deal with it, TENDERLY, which only slashes Helmut deeper --

ANNA
Helmut ... I care for you, so
I worry about you -- I can't
help having those feelings.

During Anna's line Helmut starts to go to the little bar against the wall and pours himself another BLAST, gulps it down -- although he hears Anna he tries to ignore what she's saying -- he looks around for a beat with literally nowhere to go -- but back to the easy chair, and flops down into it again. Anna still sits on the ottoman ... there is silence ... the loudest kind of silence ... as Helmut stares straight ahead ... and Anna is wise enough to know, THIS isn't the man she loves and she has to get what's eating him OUT of there ...

ANNA
Darling, what's tormenting your
soul? Please let me help you!

Helmut looks at her, then looks away again and begins rambling, which is really the whiskey taking control --

HELMUT
(more or less acting)
**I AM A CLOWN ... PEOPLE LAUGH AT
ME ... I like being a clown ... I DON'T
LIKE people laughing at me ... But,
Oh, How I HATE when they DON'T !!!**

ANNA knows how true that is and his trauma must relate to his work and not her ... She feels safer now to get what it is that's ripping him -- specifically --

ANNA
If you could only tell me why you're
drinking again -- Talk to me --
please let me help you -- I'm
your friend -- you can TRUST me.

Helmut looks at her like looking at a stranger ...

HELMUT
(softening)
I don't know how to trust anybody!

ANNA
(tenderly)
I'm not ANYBODY! I'm
your wife! And I love you ...

Helmut hearing the words, looks and sees her for the first time since coming home ... he sees the beauty in her eyes and feels the warmth of her love ... and he is affected deeply ... he stands up ... takes her, lifting her gently and takes her in his arms, almost crushing her.

HELMUT
And I love you too, so very much,
Of course you're not anybody ...
I know that ... and I'm sorry for
the way I behaved ...
(He lets go of her and walks) ...

HELMUT
(continuing)
I just have nowhere to explode ...
I feel lost and alone, I can't handle
the pain of being a HAS-BEEN!

He leans against the wall, embarrassed -- ANNA knows now what probably happened ...

ANNA
Gustav again? When will you learn
he fears you and knows how vulner-
able you are now ... if he can beat
you down, then he needn't worry
about you coming back to haunt him.

HELMUT

(he goes to her)

He worry about me? He's a star,
I'm a Stooge ... and he just took the
last comic bit I had away from me,
and just because of a silly accident.

ANNA

But he can't take your talent away ...
That's your strongest force!

Walking from her, getting angry again:

HELMUT

(repeated the same tone, but louder)

What the hell are you talking about?

What talent? The talent I had?

Well, it's gone!! I am now nothing ...

Just a prop to be used and misused ... how
does my strongest force rise above that?

ANNA

(in fast)

By not quitting ... You must fight!

Fight for creative survival just
as you fight for human survival ..

Helmut gets quiet and listens, and it makes sense ... Anna knows she's got him now, she goes to him ...

ANNA

(continuing)

Go to Schmidt ... Force a confrontation ...

Don't let Gustav win ... make Schmidt

see what an injustice is being done ...

Please Helmut, fight! Make our

world better by fighting for it ...

You can do it ... I know you can ...

Helmut hears it all and it sounds so good and right.

HELMUT

(firmly)

I will go and see Schmidt ...

I will tell him I demand to be

treated like a "clown", not a

stooge ... A "clown" ... and a Person!

Anna happily runs for his coat.

ANNA

(helping him on with his coat)

Go, my love ... fight hard --

I will warm your dinner and

wait for you to come home.

She kisses him, opens the door for him, and he goes.

HELMUT
(grabs her)
You're a good woman
and I love you.

He starts out the door, as we

DISSOLVE TO:

INT. THE EMPTY CIRCUS - NIGHT

The low key light and the silence of the circus is almost ominous and a little frightening for Helmut as he walks across the empty arena ... with a small light burning from up high. All the equipment is tied off. Slight ANIMAL SOUNDS in the deep background ... and the faintest SOUND of circus music is heard. Helmut is now center of the main ring and stops and looks around.

HIS POV - THE EMPTY STANDS

CLOSE SHOT - HELMUT

HIS POV (SHIMMER or VASELINE SLIDE)

The stands are full, the lights come up, and the audience is standing, applauding thunderously!

MED. CLOSE - HELMUT (CLOTHES CHANGE)

In his clown outfit, bowing and acknowledging the ovation.

HIS POV - THE AUDIENCE

as they stop applauding and sit down.

WIDE SHOT

Helmut -- the chair and the trombone --

THE TROMBONE PANTOMIME + VIGNETTES

At the completion of the vignettes and "Trombone Pantomime", Helmut walks away from the position he was in with the trombone and bows and milks the crowd for reactions and as he bows the second time ... WE SHIMMER

BACK TO:

CLOSE - HELMUT (CLOTHES CHANGE)

In bowing position as he looks at the crowd.

HIS POV - THE EMPTY STANDS

CLOSE - HELMUT

His face showing signs of utter despair and dejection, the dream is gone and the memory of what was, really hurts deep down. He looks around, making sure he hasn't been noticed and takes that deep sigh and strolls toward the back of the circus ring area on his way to find Schmidt.

WIDE ANGLE

TRUCK WITH HIM, HOLDING the many empty seats in the b.g. as he walks... trying to muster up the courage he's going to have to call on. Something that has now become totally foreign to him.

HIGH SHOT - THE EMPTY CIRCUS

We see Helmut, as the tiny figure he feels like, walking out of the tent area and into the backstage section.

CUT TO:

BACKSTAGE OFFICE AREA - NIGHT

Helmut enters "Clown Alley" where Schmidt has his "Temp" office quarters. It is a tent-like arrangement with the canvas flap at his door we see light streaming from the half open canvas flap.

HIS POV - THE TENT OFFICE

Helmut looks and sees a shadow of a body moving around in the tent office area and starts for it.

INT. TENT OFFICE - NIGHT

Schmidt pacing up and down ... thinking, as we PULL BACK to see Gustav seated in one of the fold-up chairs with a "I am waiting look on his face.

SCHMIDT

Naturally, I agree ... Doork is a nuisance! But to let him go -- well, it just seems unfair.

GUSTAV

(jumping up)

Schmidt! Don't make me say "either him or me".

SCHMIDT

All right ... all right ...
I'll give him --

CUT TO:

OUTSIDE OFFICE TENT - HELMUT - NIGHT

(listening)

SCHMIDT
(v.o.)
-- his two weeks' notice tomorrow.
Will that satisfy you?

GUSTAV
(v.o.)
Perfectly! Let's have a drink!

Helmut drops his head, completely discouraged and saddened by what he knows is a losing battle. As he starts to walk away we can HEAR the tinkling of glasses and the slight laughter of the two men as we watch HELMUT slowly scuff his way towards the backstage circus exit, as we:

DISSOLVE (12-ft) HOLDING his walk over his limp body at the bar.

INT. THE BAR - NIGHT

Helmut has had more than a few and really looks beaten and shoddy -- he waves for the bartender to bring another.

CLAUSE
(pouring still another blast)
It's your funeral.

HELMUT
(not too clearly)
Isn't a funeral in order
when someone dies?

Up to now, we have no idea whatever as to the time (in history). We are indeed in Germany, but as Helmut downs another blast we slowly CREEP our CAMERA to include more of the bar than we have seen before, and it includes pictures, framed, of soldiers, arms interlocked (looking somewhat like summer camp stills), the German flag (1939 vintage/crisscrossed with the Swastika), a large banner marked "Deutschland Uber Alles" ... and finally, the larger-than-life photograph of "Hitler". Helmut slowly CROSSES CAMERA as he takes another drink and starts spouting again.

HELMUT
(continuing)
The trouble with man today is that
he takes everything for granted ...
he thinks what he's told to think ...
and accepts it! Just because we know
meanings of words, we use them and
we fool ourselves ... people should
use the dictionary more ... look up
words like good ... bad ... honest ...
loyal ... especially loyal. I know what
loyal means and I have always been
that ... but does anyone care? No!

HELMUT
(continuing)
Of course not ... Only when it
is expedient ... When it isn't ---
(he slashes his throat with his finger)
-- ZIPP! You're out!

Helmut stops with his BACK TO CAMERA looking straight at "Hitler" and screams:

HELMUT
(continuing)
And that goes for you too ...
Mein Fuhrer ...

He shoves his right arm up and out at the photograph of "Hitler".

HELMUT
(continuing)
... You, too, are a fool. You
allow yourself to think you have
"loyal" followers ... Ha! Wait
until they've had it with you ...
all the smiling, bowing, heel-
clicking idiots will turn on you
too. And you will deserve it,
because if you allow people like
Herr Schmidt to go on with lying
and cheating, and being disloyal,
one day all the Schmidts in
Germany will find you out and
you will finish as the dumb little
corporal you started as, and
you'll never know what hit you ...

During the above dialogue, we reveal the booth with the two Gestapo men at the table, unseen by Helmut.

HELMUT
(continuing)
He really has to be stupid ...
(indicating Hitler)
... because he doesn't know
about the people he thinks
are loyal Germans ... ha!

The two Gestapo men can't really believe what they are hearing. Helmut continues his rave and gets more violent as he goes on. Clause, the bartender, would love to tell him the Gestapo men are there, but chooses to go about his business, it's safer.

Helmut is really feeling the effects of the booze now and is bordering on flipping his lid completely. (He does the stagger routine trying to get to the table on the other side of the bar furthest away from where the Gestapo men are sitting) ... We play this for visual humor, but at the same time showing just how swacked he is!! Helmut finally reaches the table he has been trying desperately to get to and falls into it, exhausted and emotionally drained. He looks around at the few people who have been watching him,

trying vainly to stay out of it. Helmut catches the eyes of the Gestapo men just looking at him.

HELMUT
(continuing angrily)
What are you staring at? Didn't
you ever see a man drink before?

The two men just stare at him with no answer.

HELMUT
(continuing)
What's the matter? Haven't you
guys a sense of humor? You must
have! Look how you're dressed!
Grown men in their black coats
and gloves ... like in a movie ...

Helmut gets up and walks over to their table ... mumbling, and staggering as he goes ...

HELMUT
(continuing)
Real cloak and dagger stuff ... Didn't
you Gestapo guys ever know that
everybody can spot you a mile away?
(leaning over and whispering)
Listen, if you really wanted to be unnoticed ...
You should dress like plain people, then
nobody would know you ... You might
even wear straw hats and shorts ...
(he hears this and gets
hysterical laughing)

HELMUT
(continuing)
Straw hats and shorts!! That's funny!
Now that's really funny, isn't it?
Straw hats and shorts!

They just stare!

HELMUT
(continuing)
Well, isn't that funny?
Think of it ... that's funny!
Why don't you laugh?

HELMUT'S POV - GESTAPO MEN

They are really staring now, hard to believe their eyes and ears.

HELMUT
(gets an idea)
I know why you're not laughing ...
Because things you hear, you have

HELMUT (cont)
to think about ... I'll show you some-
thing that you'll laugh at because
all you'll have to do is watch ...

DIRECTOR'S MEMO!!

Helmut goes over to the bar, where a little man is standing drinking his beer. Alongside of the beer is a small plate with crackers and brown jam. Helmut takes a comb out of his pocket, dips it into the man's glass of beer, combs his hair down over one eye, takes a finger full of the brown jam and makes a shickle-gruber mustache from it ... and turns on the Gestapo men yelling:

HELMUT
(continuing)
We vill conquer the world ...
Heil me! Heil me! Heil me!

He screams the last "Heil" and collapses on the floor. The men get up and proceed to pick him up and carry him out of the bar. As they get to the doorway and exit we STAY on ... Anna who has just arrived to see them pick him up and carry him away. She is shocked. We STAY on a CLOSEUP OF HER FACE showing the strain, pain and sadness as we:

DISSOLVE TO:

INT. LT. REICHER'S OFFICE - OUTER OFFICE - BERLIN

GESTAPO HEADQUARTERS - DAY

We OPEN on the shiny black boots swinging the door open in front of him and as we PULL BACK we see Helmut seated in a slumped position on the hard wood bench as we introduce the wearer of the black boots ... LT REICHER -- he enters his office as we go with him ... (Feather Edge Set) ... he walks briskly to the desk where there are briefs and papers stacked high on the desk ... he bellows, after looking at the top folder.

REICHER
STEINER !!! Get in here !

A frightened, spineless like corporal springs into his office and clicks his heels and screams.

CORPORAL
Heil Hitler!
(shooting that stiff arm
out like on a spring!)

Reicher flips his wrist in answer to the heil, showing complete annoyance at having to do it.

REICHER
Do I see what I think I see here?

The corporal leans over the desk, and in order to see puts his hand on the desk to brace himself ... Reicher smacks his arm, knocking his face flat on the desk ... he stays there with his ass in the air, waiting for instructions. Reicher leans down putting his nose right to the corporal's nose.

REICHER
Never put your hands on
my desk ... is that clear?

Still in the same position, the corporal extends his arm for a heil Hitler, which is virtually impossible in the position he is in.

CORPORAL
(meekly)
Yes sir!

REICHER
MOVE IT!

The corporal rises and stands stiffer than ever ...

REICHER
(picking up the folder)
Now tell me, is this dossier
correct? Is that prisoner, the one
that impersonated the Fuhrer?

CORPORAL
Yes sir! It is!

Reicher paces behind his desk ... the corporal still stiff at attention ... waits and watches in mortal fear.

REICHER
(to himself)
I get all the freaks ...
Alright, corporal, send him in!

The corporal clicks his heels thrilled that he can go.

CORPORAL
Yes sir!!!

He exits, and returns with Helmut and one more guard. Helmut stands in the doorway, frightened and unsure, Reicher still pacing behind his desk feels Helmut's presence ...

REICHER
Alright, come in, sit down!

Helmut walks to the chair in front of Reicher's desk ... The spineless corporal moves towards the door ... turns ... and takes his position on the opposite side of the door that the guard is standing at ...

Reicher picks up the folder again, fingers through it. As he looks through the folder, he looks at Helmut and looks and fingers pages and the silence and the anxiety is getting to Helmut as he sweats and waits.

Reicher is toying with him, and each time Reicher looks up the sick, little-boy smile crosses Helmut's face, hoping to endear himself to this Prussian pig!

Reicher finally sits down behind his desk in a chair that resembles a throne. It is high and it looks down on Helmut.

(Props: This chair must be higher and taller than Helmut's chair ... for POV shots diminishing Helmut seated there.)

OVER REICHER ON HELMUT

REICHER
(long beat)
(soft spoken)
You are Helmut Doork?

HELMUT
(nervously)
Doork, yes sir, Helmut Doork!
I am he! Yes sir, that is correct.

REICHER
And you are a clown in the circus?

HELMUT
(ego setting in and forgetting for
a moment his trouble and danger)
Not **JUST A CLOWN!** I've performed
for Royalty in many countries, why
there were times when I had to ...

REICHER
(bland monotone)
(breaking in)
That was years ago ... According
to my information you are
now just a helper in the circus
with little or no importance !!

This stuns Helmut, his facade destroyed ... His face drops along with his fear ...

HELMUT
(meekly)
Some things are only temporary
Ill Lt. Reicher! Only yesterday, I
had a call from one of the great
circuses in all of Europe ... and ...

REICHER
(breaking in, strong and angry)
You are **NOTHING!!!** You **WERE A CLOWN** ...
You are now a prisoner of the State.
Can you make something funny out of that?

Helmut sinks even lower in the chair, despair in his eyes and a weight on his heart ... the
truth slashing at his very being ...

HELMUT
(softly)
No! Lt. Reicher, I can't make
anything funny from that thought ...

REICHER

(in fast)

**It is no thought ... It is fact,
unquestionable fact !!**

(looks at brief)

**Another fact is that you were
shooting off your mouth in a
public Beer Garden attacking the
State and mocking the Fuhrer!!**

HELMUT

(softly)

**I was drunk! It was a mistake!
I meant no disrespect ... Sir ...
Honestly, I was drunk and not
responsible for my actions.**

REICHER

(screaming)

**Meaning it was true feeling that only
comes out under the influence of alcohol!**

HELMUT

(still softly)

I am a LOYAL German!

REICHER

(facetious)

**And what kind of commendations
would you like us to bestow upon you?**

HELMUT

**I want nothing! But I'm a Loyal German,
more loyal than most Germans I know ...**

REICHER

Like who?

Helmut realizes this was the wrong thing to say ... he sweats ...

HELMUT

Ah, like ... er ...

REICHER

Names! Names!!! Who?

HELMUT

I don't know ...

REICHER

(fast)

Sir!!!

HELMUT

I don't know ... Sir ...

REICHER
(faster)
But you said other Germans ... What
OTHER Germans ... Who are they?
Why aren't they loyal? Who??

HELMUT
(desperately trying to cop out)
I'm not responsible
for what I say now ...

REICHER
(even faster)
Why? You're not drinking ...
you said you weren't responsible
last night because you were
drunk! Are you drunk now?

HELMUT
No, sir!

REICHER
(slowing down)
Then why are you not responsible!

HELMUT
I don't know!!

REICHER
(clenching his teeth)
I DON'T KNOW -- SIR!

HELMUT
I don't know -- Sir!

REICHER
Why are you not responsible?
Why? Why? Why? Why?

On each attack of the word "Why", Reicher creeps up closer and closer to Helmut, really intimidating him ... and the sound of his voice echos and becomes monotonous and ominous ...

(Cue Track: Pre-Production recording for working on the set ... reverberation chamber effects for actual principal photography ... actor will have to LIP SYNC his own pre-recorded word: "Why" in loop form.)

REICHER
(continuing)
Why? Why?

Helmut sweating, and turning into a bag of worms sitting in that chair ...

REICHER
(he grabs riding crop and smacks
it on the desk, jolting Helmut)
Why?

REICHER (Cont)
(screaming)
ANSWER ME !!!!

HELMUT
(screaming back, finally breaking)
Because I'm frightened!
You frighten me! Can you
understand that, Lieutenant?
(calming down)
I've known butterflies in here ...
(pointing to his stomach)
... before a show ... I have felt
uncertainty ... I have been nervous
enough to throw my guts up ... but I
can't ever remember being frightened!

Helmut drops his head in his hands and softly sobs ... Reicher smiles ... He's got him now ... He strolls behind his desk, sits down and just stares at Helmut sitting there like a child being punished ...

Helmut looks up from the silence in the room, sniffs and wipes his nose.

REICHER
(to the guard)
Alright, get him out of here!

HELMUT
I can go?

Reicher flags his hand in a get-out manner ...

HELMUT
(continuing)
Thank you, Lieutenant, thank you very
much ... I will go and you will never have
trouble with me again ... I promise you that!

REICHER
(impatiently)
You're dismissed! That's all!

Waving his hand again. The guard puts his hand on Helmut's shoulder ... steering him towards the door of the office and Helmut now just raves on...

HELMUT
I knew if you heard the truth
everything would be alright ...

He's out the door and the door is slammed behind him ... The corporal stays to await the Lieutenant's decision ... The corporal with notebook in hand ... at attention ... waiting as Reicher doodles on a pad in front of him... Displaying utter indifference, looking like a man trying to decide between having a cigarette or not ...

REICHER
(looking up, feeling the
corporal's presence)
Potentially very dangerous.
(a beat)
Prison!

The corporal reacts to this decision ... and the Lieutenant notices that ...

REICHER
(getting up and walking
around his chair)
Has it occurred to you what would
happen if that clown gets drunk again ...
Shoots off his mouth as he did last
night, and it was discovered that we
had questioned him and let him go?

The corporal gets Reicher's point and marks his notebook, flips the cover closed, snaps to attention as we:

DISSOLVE TO:

INT. RAILWAY STATION - NIGHT

Anna walking as briskly as a woman can walk without running and then her walk becomes a panic running, looking, sweating, and the look on her face is evident that she is frightened and close to shock ... she gets to a train gate where she sees the S.S. men pushing men through the gate to the train ... she knows she is where she has to be ... she approaches one of the S.S. men ...

ANNA
Excuse me, sir, but I wonder if
you would help me ... you see ...

S.S. MAN
(very briskly)
Go away!

ANNA
You don't understand ...

S.S. MAN
You don't understand ...
I said go away!

Anna backs away from the gate, and stands to one side watching the prisoners being moved from the back of the huge truck backed up to the freight shack ... she is looking through the iron bars (we SHOOT the bars holding depth of field snugly so that the prisoners and the bars are in sharp focus) ... we make QUICK CUTS between Anna and the prisoners exiting the huge truck ... as we see the change of expression on Anna's face we know she sees what she's been looking for ... Helmut! ... he is walking in a slow rhythm following a group of men who look equally as broken and sad as he looks ... Anna yells through the bars ...

ANNA
Helmut!

Just as she yells, the voice of an S.S. man drowns out her scream as he yells...

S.S. MAN
Move along ... we haven't got all day ...
move ... move ... one-two-three-four --

His voice rings loudly in echo in the vast station it's as though he is timing his yells to each scream of hers ... we see her mouth moving with the SOUND of the S.S. man's voice coming from it ... she is screaming Helmut ... as the S.S. man screams ...

S.S. MAN
Hurry -- Hurry -- Hurry -- Hurry
That's it, Move it ... move it ... move ...
move ... hurry ... faster ... faster ...

Helmut and the other men push ahead faster and faster ... with INTERCUTS of ANNA, tears streaming down her face ... with CUTS of Helmut walking with his head down, embarrassed and shattered.

MED. - ANNA

We MOVE the CAMERA SLOWLY towards her, peering through the bars of the huge gate ... and as we MOVE , we HEAR the doors of the train slamming ... the whistle ... and the slow start of the locomotive moving the train out of the station ... by the time we get to the (choker) of Anna... the train is almost out of listening range ... She drops her head, wipes her eyes with her handkerchief, as we hear o.s.

S.S. MAN
(the same man who told her to go away)
(turning on the charm)
NOW, what can I do for you, Fraulein?

Anna looks at this "PIG" straight in the eye, then up and down very slowly, as though she were examining a rare, never seen insect, and then back in his eye, and softly, but strongly, whispers ...

ANNA
GO AWAY !!!!!

(During the above dialogue the Second S.S. Man has been securing the gate and locking same ...)

Anna turns away from the S.S. man and slowly walks the long walk down the empty freight shack ramp as we:

DISSOLVE (12 FEET)
(SCRIPT CONT. INGA - LISA
PLEASE REMIND DIRECTOR
OF THE 6' in and 6' out)

EXT. CAMP - WIDE SHOT - HIGH (DAY)

The exterior of the CAMP is an ominous looking cold, grey, damp look, and the SIGN over the entrance tells us where we are. The front gate guards are at attention as the truck with NEW "FISH" arrives, stops, gets papers signed and pulls into the CAMP PROPER -- WE BOOM THE ARM WITH THE TRUCK THROUGH THE GATE and hold till it stops at the first set of stairs and begins letting the PRISONERS OFF.

CLOSE - HELMUT - GETTING OUT OF THE TRUCK

A frightened, unsure man looking around pondering his lot as we:

DISSOLVE

INT. HELMUT'S FLAT - CLOSE- ANNA

ANNA is seated at the small table in their small kitchen. The table is empty, the light low, and we see the picture of a lonely and heartbroken woman ... we also see a change has taken place -- her eyes do not sparkle as before, the lines in her face are a little more predominant ... and as she sighs a deep sigh we TILT DOWN to an insert of the bowl of soup she is merely whirling her spoon around in ... it is apparent she isn't hungry, and is trying desperately to eat -- but can't --

AS WE: DISSOLVE

INT. CAMP MESS HALL - INSERT - BOWL OF SLOP (DAY)

The wooden spoon just whirling around, in what looks like dirty water with a carrot in it ... (and a poor one at that) --- The bowl is chipped and cracked ... it has had good use -- the spoon is equally old, so much that it is almost WHITE at the mouth from being over-used ... as we tilt up and reveal an OLDER Helmut, a little grey, eyes worn ... and deeper lines in his face ... we see he has been here for sometime ---

EXT. PRISON YARD - FULL SHOT - DAY

There are two rows of prisoners quarters, wooden building, weather beaten, each row consists of about a dozen barracks each ... joined at the ends, farthest from the CAMERA by the administration building, a two story type making a "U" shape of the compound ... The entire yard is surrounded by two high wire fences about ten yards apart and fifteen feet high. At intervals of about twenty-five yards, in the area between the fences, are the guard towers, each about eighteen feet above the ground, equipped with searchlights, sirens, machine guns, with three Guards on duty. Along outer fence, also about twenty-five yards apart, other powerful lighting equipment mounted on high poles. It is morning and although the sun shines brightly it doesn't in any way alter the drabness of the compound ... nor does it help change the look of the men ...

There are about three hundred men milling around, some still chewing what was their breakfast, some pulling brown bread from their shirt fronts and exchanging bread for cigarettes or just making deals, one with another ... some sit along the barracks walls trying to get some sun ... others walking in circles ... some talking, laughing, even playing cards ... doing whatever they can to kill time ...

PAN the entire camp. At the completion of the long PAN introducing the prison camp, we pick up the sixtyish Johann Keltner, a warm, sensitive looking greying man, thin but with a dignity and a serenity about him ... he walks briskly (and we know he'd love to walk slowly and tiredly, but we can see he knows his attitude and conduct will help those that can't help themselves ...)

His face tells us he is good, kind, and the reason men want to live, he is special and he smiles at all those he passes, greets the men and is generally what man wishes he could be under the circumstances ...

He walks into the building, which is the barracks ...

DISSOLVE
(DAY TO NIGHT)

AT THE COMPLETION OF SCENE 39 (as written)
DIRECTOR'S NOTE: This has to be
discussed with Rune Erikson re:

DISSOLVE
(DAY TO NIGHT)

OMIT 40-46

4/13/72

INT. BARRACKS - NIGHT

We now see the barracks completely (SHOOTING from flat on), the wooden bunks are housed in a low wooden building with eight to ten bunks on each side. A group of men are clustered around Keltner's bunk. Here we meet:

ADOLF, a large, once powerful man, in his mid thirties.

LUDWIG, once a fairly prosperous businessman before his politics landed him in prison, is older, and his bitterness is written all over his face.

FRANZ, is the youngest. He is a sensitive looking twenty-five year old, more than likely the "rebel" type of the 1930s.

Helmut is in his upper bunk over Keltner writing on an old piece of paper with a scruffy pencil, which he bites to make a point of, and wets with his tongue like any fat butcher selling liverwurst and marking the price on a brown paper bag ... (i.e. Brooklyn, circa 1928).

We TRUCK the CAMERA down the long barrack to include the other men doing their things. A couple of men are getting ready for a card game ... several others are comparing clothing, mending and helping one another, a couple play chess. A few are sleeping, but for the most part, most of the men lay in their bunks staring at the ceiling ... The floors are spotless ... suffice to say they better be ... the walls have nothing hanging but a few socks drying ... a torn calendar, wrong year, etc ...

CLOSE - KELTNER GROUP

Johann sits with his back to CAMERA ... at the edge of his bunk, leaving room on his bunk for Adolph, Ludwig, Franz.

He is showing something to them that we cannot see. Heltner's body covers whatever it is that the three men are gawking at, facing CAMERA ... and they are indeed gawking with delight and admiration.

LUDWIG
(BO BRUNDIN)
(seriously)
I think we should eat it!

KELTNER
(ULF PALME)
Not on your life ...
(catching himself)
Er, that is ... I wouldn't ...
FRANZ

(JONAS BERGSTROM)
Put it somewhere so it
can brighten up the place.

LUDWIG
(sourly)
It would take a hell of a lot more
than that to brighten up this place.

ADOLF
(TOMAS BOLME)
It'll be better than looking
at your long face.

Chuckling, Keltner rises. We BOOM UP with him, and as his head comes up over the top of the bottom bunk ... he holds out the object for Helmut to see ... It is a potato, a sorry looking spud ... that Keltner has put into a small can of water and is beginning to sprout two sick-looking shoots.

KELTNER
(to Helmut)
Do you see the way it's sprouting?
I told you it wasn't completely rotten!

HELMUT
(his mind on his own problem)
That's nice Johann! Do you
remember when it was ...
I mean the last time I filled out
those forms for my release?
It might be important.

KELTNER
(almost annoyed)
Oh, probably 4 weeks ago ...
I'm not sure ...

LOOSER SHOT

As Keltner walks away from Helmut's bunk. Since the window sill closest to his own bunk is loaded.

KELTNER
I'll put it up here on the window sill.
It'll get the morning sun.

He reaches the window and starts to reach up, to place the potato on the sill ... a hand shoots out holding the hand of Keltner ...

STOUT PRISONER
(AKE LINDMAN)
Think you can trust your potato
so close to me, Reverend?

LUDWIG
The potato he TRUSTS ...
it's you he doesn't trust!

All the men laugh, including the "stout prisoner" who laughs the loudest ... Keltner hands the stout prisoner the potato, who in turn takes same and places it gently on the window sill just adjacent to his bunk ... after placing it on the sill, he gestures ala the trapeze artist after making a super trick, looking for applause ... Keltner pats his leg in a gesture of "thank you". He starts back towards his bunk when the front door of the barracks flings open and the Guard enters.

GUARD
(LARS AMBLE)
ATTENTION!

The men jump, but quickly, to their feet, and stand at attention at the front of their bunks ala inspection in the army. They are rigid and waiting to hear what's up. The Guard takes a few steps into the barracks ... behind him we see several prisoners carrying bunks waiting to enter the barracks.

GUARD
All the prisoners from the other
side of the camp are being moved
over to this side of the camp.
Barracks "H" will make room
for three additional bunks.

He takes a few steps down the aisle ...

GUARD
(continuing)
I want all the bunks moved down
toward the far end. Get them
as close together as possible.
Now! GET MOVING!

LONG SHOT

The men scramble back to their own bunks and immediately begin pulling, shoving and grumbling comments about being too overcrowded as it is ...

THE MEN

(ad lib)

Gotta have more room ...

We need more space ...

Hey, watch where you're going! This is stupid!

GUARD

(yelling)

You! You down there at the end ... get those bunks right up against the wall!

CLOSE - HELMUT AND KELTNER

As bunks are moved towards the far end of the barracks, Keltner and Helmut prepare to move their bunks, the last ones on their side. Once they've moved their bunk, Helmut is up on his with his paper, as Keltner goes to help the others!

WIDER SHOT - THE ENTIRE BARRACKS

The guard looks down at the barracks as the men just about finish the moving job ...

GUARD

Hurry it up!

Come on, get moving!

The guard turns towards the door and motions for the **SIX PRISONERS** to enter the barracks ... they enter by pairs, each pair carrying a double-tier bunk.

Their personal belongings are piled on the bunks and slung over their shoulders in sacks (barracks bags) ... the Guard motions for two bunks to be placed next to Helmut's and one on the opposite side ... next to the stout prisoner ... **NOTE:** This arrangement leaves space for one additional bunk right by the door.

The guard motions for the Stout Prisoner and Helmut to give the new arrivals a hand with the placement of their bunks .

GUARD

Get them close.

(he looks around the barracks)

You're all going to be nice and cosy in here.

STOUT PRISONER

(in a loud voice)

Yeah, like triplets, before they come out of a 98 pound mother!

HERMAN
(FREDRIK OHLSSON)
That's what I call cosy!

The guard stares as all the men laugh ...

ANOTHER ANGLE

The guard starts for the door, satisfied with the arrangements ... as he gets the door open, Helmut runs over to catch him before he makes his exit ...

HELMUT
(anxiously)
Excuse me, sir, the papers ...
Did they arrive yet?

GUARD
(annoyed)
They'll have to wait!

He exits, closing the door behind him. Helmut, with a look of despair on his face, goes back to his bunk.

MED. SHOT - HELMUT AND KELTNER

HELMUT
You'd think, since he was coming
over here anyway, the least he could
do was bring the papers with him.

KELTNER
This moving men around has
to keep him pretty busy ...
don't worry, he'll bring them.

HELMUT
I'm sure if I asked him again, he'd
really become annoyed with me.
Would you remind him for me, please?

KELTNER
(kindly)
Of course I will.

Helmut climbs up to his bunk and goes back to his precious paperwork.

WIDER ANGLE

As the new prisoners make up their bunks and arrange their belongings, the regulars of Barracks H, among them Adolf, Ludwig, Herman and Franz, begin moving down towards them to meet them. Keltner turns to the new white-haired Prisoner whose bunk is directly next to his.

KELTNER
(JOHN ELFSTROM)
I've seen you around the

KELTNER (Cont)
yard, but the others ...

WHITE-HAIRED MAN
About thirty of them got here
yesterday from the prison
outside of Frankfurt.

1ST NEW PRISONER
(PETER AHLM)
(Who occupies the bunk above
the white-haired prisoner)
For the last three months we've been
shuttled from one camp to another.

2ND NEW PRISONER
(LARS LIND)
(his bunk is the lower bunk
on the direct opposite side)
Now they're shuttling us
from one side to another.
I think they're trying to lose us.

HERMAN
Do you think they're
bringing in war prisoners?

LUDWIG
I don't know why they're sending them
here ... we're overcrowded as it is.

KELTNER
No, no ... it's got to be something else ...
Otherwise they would have left the bunks.

ADOLF
It could be possible that he is fixing up
the barracks for some of his lady friends.

KELTNER
That many women?

HERMAN
(standing at attention)
Reverend, we Germans are SUPERMEN!

All the men break out into laughter at Herman's comment and his actions... but the laughter is cut short as they HEAR the door open again, and they all look in that direction.

ANOTHER ANGLE

SHOOTING OVER the men onto the door, entering is the same guard that was just there ... this time he enters with two more prisoners carrying their bunks. One of them is JOSEF GALT, a burly bully-like man, who knows all the tricks of survival, and ERNST UHLMANN, a thin man with a face like a weasel ... they follow the Guard into the barracks proper.

**GUARD
ATTENTION!**

The men quickly snap to attention. The guard indicates for Galt and Uhlmann to put the bunk in the space right by the door.

GALT
(CURT BROBERG)
We might as well be outside.

UHLMANN
(RON HOISECK)
If I get pneumonia, I'll hold
the government responsible!

GUARD
With a little luck, you'll
both get pneumonia!

The guard turns and moves towards the door, stops and turns to see all is well, and exits the door, closing it behind him.

Galt sits on the lower bunk as Uhlmann sprints up to the upper bunk and looks towards the original men, who are just standing around watching the two new "fish" ... the men sense trouble and slowly and quietly return to their own bunks ... some of the other men just stare at the two new prisoners.

UHLMANN
(sitting on his bunk)
It's sure quiet in here ...

WIDER ANGLE

Uhlmann in his surveying the barracks spots the potato plant on the window sill ... next to the Stout Prisoner's bunk ... he jumps from his bunk and runs over towards the plant ... he takes it from the window sill and yells over to Galt ...

UHLMANN
Hey, Galt, Come over and look at this!

GALT
(coming over to Uhlmann)
What is it?

UHLMANN
Ain't it cute?

GALT
It's a goddamn posie!

He and Uhlmann burst into laughter ...

UHLMANN
Looks kinda sick, doesn't it?

GALT
(examining it)
It's one of them potato things ...
and it sure as hell is sick!

UHLMANN
Maybe we should put
it out of it's misery.

GALT
No, we don't want to do that ...
we might break someone's heart.

He looks around at the other prisoners.

GALT
Whose little plant is this?

The stout prisoner gets up from his bunk and starts to move forward and challenge Galt ... But Keltner jumps from his bunk and gets to Galt first.

KELTNER
(with deep conviction)
The plant is MINE!

GALT
Is it now? Tell me,
precious ... do you knit too?

KELTNER
If necessary, I can ... and I do?

This brings a ripple of laughter from the others ... particularly the new prisoners who are delighted at seeing someone stand up to Galt for a change ... Galt with a sneer on his face steps out into the aisle to face Keltner square on!

GALT
(to Uhlmann)
What do you think of that,
Uhlmann ... he knits!

UHLMANN
Now, if he could just cook ...

Galt and Uhlmann laugh, but they are the only ones that do.

GALT
(coming out of the laugh)
Can you cook, sweetheart?

Keltner knows damn well he can't fight the brute, yet he realizes if he steps down, life not only for him but for the others in the barracks will be intolerable under Galt's bully rule. (During the following dialogue, Adolf, Franz, Ludwig, Herman and the Stout Prisoner ... ease up a little closer to Keltner and Galt.)

KELTNER
If necessary, I can cook,
yes! Now, if you don't
mind, I'll take that plant!

He holds out his hand ... Galt, wearing a deceptive smile, eyes the older man ...

GALT
Alright, old man,
you really want it?

He raises his arm over his head with the plant in that hand.

GALT
Go get it!!

CLOSE - KELTNER

He looks past Galt at Helmut who is sitting up on his bunk ...

CLOSER - KELTNER

He looks at Helmut. His eyes try to encourage Helmut to do something, say something, do anything to show that he cares --

CLOSE - HELMUT

He sits up on his bunk, and wants nothing to do with the bully and his pranks ... so he goes back to studying and marking his papers ... He looks up again ... and catches KELTNER'S look of disappointment, and as Keltner turns away, Helmut realizes he should do something to show Keltner he cares ... and indeed he does ... He jumps down from his bunk and grabs Galt by the arm, turns him around with a force he didn't know he had, they are now face to face ...

HELMUT
(gritting his teeth)
Why don't you pick on someone
with your own disposition?

GALT
(shocked, but pleased that he
finally got a rise out of someone)
What did you say?

HELMUT
You heard me! Give him his plant back,
and leave him alone, he didn't bother you ...
and if you have to show your muscle,
there are plenty of "Mean" men to pick on ...

GALT
YOU'RE MY DISPOSITION !!!

... and with this, Galt smacks Helmut a shot across the mouth that sends him spilling into the corner, half knocked unconscious ... he lays there with blood flowing from his mouth ...

Keltner leaves Galt and runs to the corner to see if Helmut is okay. Galt follows him ... Keltner is leaning down checking Helmut ... as Galt bends down next to the two of them ... still holding the plant.

GALT

He's alright ... that'll teach
him to keep his nose out of my
business ... here's your plant!

Galt makes like he's handing the plant to Keltner, who reaches for it, and as he does Galt slowly stands up making Keltner reach and reach and reach ... and as Keltner gets closer and closer, Galt stands to his fullest height ... making it literally impossible for Keltner to get it ... Franz, Ludwig, Adolf, Herman and the Stout Prisoner (more than likely provoked by Helmut's stand, now circle Galt) ...

GALT

(still holding the plant up high)
Go on, little man, reach for it!

Keltner, torn between seeing that Helmut is alright, and getting his plant back, tries to get it, and still looks to see that Helmut isn't hurt too bad ...

HERMAN

(in a low menacing voice)
Give it to him!

Galt looks at him with a menacing stare ...

ADOLF

You heard him ... give it to him!

FRANZ

You've had your fun ...
give it to him ... NOW!

STOUT PRISONER

(closing in on Galt)
RIGHT NOW!!

Galt realizes this is no time for a showdown ... and with a childlike smile ... grits his teeth ...

GALT

Sure, here's your stupid flower
or whatever you call it ...

Keltner takes it from him.

KELTNER

Thank you ...

Keltner leans down and picks up Helmut up and walks him to his bunk, helps him onto it, and puts the plant on his own bunk ...

ANOTHER ANGLE

The four men: Ludwig, Adolf, Franz and Herman stay with Galt, as does the Stout Prisoner ... They are clustered around Galt.

GALT

What's the matter with you guys?
Can't you take a joke?

ADOLF

What joke?

GALT

Hell, all I was doing was
trying to have a little fun.

LUDWIG

Have it with someone else!

GALT

What's so special about him?

ADOLF

That's the Reverend. Even when
they came and dragged him
from his church ... he kept right
on preaching against them until
they knocked him unconscious.

Galt is silent for a beat.

GALT

Well, how the hell was
I supposed to know?

HERMAN

Now you know!

Galt shoves his way through the five men and walks beaten, for a moment, to his own bunk ... as the men disperse and walk back to their respective bunks ...

CLOSE - GALT AND UHLMANN

Galt walks over and sits at the edge of his bunk, while Uhlmann swings his legs back and forth from his perched position on the top of his bunk ... Galt gives him a stare ...

GALT

You and your posies ...

UHLMANN

That was close ...

GALT

Where were you when I needed you?

UHLMANN
Need me with only
two guys, not eleven --
(goes giggly over
what he just said)

GALT
Aw, shut up!

And he smacks his legs up and onto the bunk.

TWO SHOT - KELTNER AND HELMUT

Keltner with a wet towel in his hand cleaning the blood-dripped mouth of Helmut ...

KELTNER
That was really nice of you, Helmut ...

HELMUT
Yeah, nice and STUPID!

Helmut grabs the towel and throws it to the floor and turns on his side away from Keltner. Keltner beds down, gets the towel, sits on the edge of his bunk ... looks up, and ponders Helmut as we ...

DISSOLVE TO:

OMIT: 64
TO: 83

INT. BARRACKS H - NIGHT

Most of the men are clustered around their bunks, and in the dull light we see some of them in the aisles, talking, playing cards ... while most of the others are whistling, clapping, and laughing as Uhlmann does his silly little clog dance ... It is apparent the ugly episode between Galt and Stout Prisoner has been forgotten for the moment.

The lights are hung from the ceiling on cord and for a complex this size it could use ten ... there are but two.

Uhlmann is having the time of his ignorant life ... the more the men applaud, the more he "clog dances".

MED. CLOSE SHOT - LUDWIG AND ADOLF

They are both seated on their top bunk, Adolf enjoying the poor dance Uhlmann is giving as Ludwig looks down the aisle towards Helmut's bunk.

LUDWIG
(nudging Adolf)
It looks like Helmut found some new
listeners for his "Super Star fantasies" ...

Adolf takes a look, shrugs his shoulder, as if to say "I couldn't care less" ... and goes on watching Uhlmann and the other men ...

LUDWIG

(to himself, but for Adolf to hear as well;
a la Shakespeare, mimicking Helmut)
Ringling Brothers would have done
anything for me to appear with them
but I had to do what was best for me!

CLOSE - HELMUT AND THE FOUR NEW PRISONERS

The four new men are surrounding Helmut on the top of his bunk listening to his bragging.

HELMUT

So I told Mr. Ringling if he wanted
"Doork the Great" he'd have to
bring his circus to Germany ...
I am a German, I told him, and
my responsibility is to my people,
my biggest fans!

1ST PRISONER

(new one)

Did you really say that?

HELMUT

(proudly)

Of course I did ... they offered me anything ...
anything I wanted just to go with them.

2ND NEW PRISONER

Hey! I saw the circus in Berlin
about 4 years ago -- Didn't
you come on in a coat with a
pair of tails about 20 feet long?
Sure! With a funny little clown
at the end of the long tails carrying
them like at a wedding ????

Helmut studies the prisoner's glare and decides he couldn't even remember the clown he saw was Gustav, why not? No one would ever know ... and he nods with a kind of studied humility ... yes.

2ND NEW PRISONER

You were great!

Helmut eats it up.

2ND NEW PRISONER

You should have seen him ...
You'd never know it was him ...
with the long tails, white tie ...
red nose ... and a battered hat ...
and, ah, let me see ... oh, yeah ...

2ND NEW PRISONER (Cont)
your mouth went from ear to ear.

HELMUT
(softly)
Right!

3RD NEW PRISONER
Now do "clowns" ever come up with
such ideas for faces and make-up?

HELMUT
It doesn't happen overnight ... it
takes years and years ... You try
many faces, then finally you hit
the one that's just right for you.

4TH NEW PRISONER
My kids will never believe this,
I can't wait to ... tell ...

His voice trails off as he realizes the hopelessness of what he was about to say. This puts a damper on the discussion and the men start to break up and get down off the bunk. Helmut, seeing his captive audience leaving ... panics.

HELMUT
(emotionally)
Wait, let me tell you some
other things ... I mean things
that are really exciting
and ... please! Please ...
let me just have a few more ...

1ST NEW PRISONER
(ignoring Helmut completely)
What's going on with those guys?

He's looking off down the aisle where Uhlmann has his audience ... The four prisoners move out into the aisle to get a better look, leaving Helmut perched on his bunk with a pleading and broken look of despair ...

HELMUT
(a last attempt)
Did you know "clowns" actually pass on
their faces to their sons, or sometimes to ...

He realizes it's futile as the four new prisoners move towards Uhlmann and the others down the aisle ...

3RD PRISONER
Come on, let's see what's such fun ...

He moves and the others move along with him. Helmut thinks about joining them, and starts to move off his bunk but his body won't respond... he just hangs there limply ... his head lowered, a sad man.

ANOTHER ANGLE

SHOOTING OVER the men placing Helmut in the very deep b.g. as we see the four new prisoners walk over to watch the action ...

4/19

MED. CLOSE - UHLMANN, GALT, KELTNER AND OTHERS

Uhlmann is just finishing his dance with a spin, when he finally gets dizzy and topples over on one of the bunks. All the men applaud wildly. Uhlmann laying half down and half up on the lower bunk he landed on, breathing heavily ... yells over to Galt ...

UHLMANN

(name is crossed out by Skidmore
and replaced with the name "Alex")

Hey, Galt, its your turn ... how
about doin' your belly dance for us?

All the men agree and start yelling for Galt to do it ... Galt moves out into the center of the aisle in the clearing made by the men, and holds up his hands for silence ... they quiet down and Galt looks around until he spots Keltner.

GALT

Reverend?

The men become very still, they look from Galt to Keltner and back to Galt, their eyes reflecting suspicion of him, wondering what he's up to now. Galt is fully aware of this.

GALT

Well, Reverend, what do you think?
Would a little belly-dancing be too
much for the boys? (Beat) and if you'd
join me it would add a little class to it.

Keltner studies Galt for a beat, then accepts his offer of a truce.

KELTNER

(moving over towards Galt)
A little fun is what we need ...
so ... if you'll all hold the
noise down, I'll join you.

A hushed cheer goes up from the men as Keltner stands beside Galt. Galt holds his hands over his head and nods for Keltner to do the same thing. The Reverend does, and now Galt begins undulating his hips. Keltner studies the move for a beat and then does the same thing but with comical awkwardness. Franz starts playing a slow sensuous rhythm on his comb + toilet paper. The men clap very softly.

CLOSE SHOT - HELMUT

He is sitting upright on top of his bunk, watching what Galt has Keltner doing, a look of disgust passes his face as he turns away from what he'd been watching and gets busy with his papers and figuring again.

MED. SHOT - GALT, KELTNER

They are just finishing their dance. The men applaud wildly but softly ... Keltner, puffing, moves over to the side and sits on one of the bunks to catch his breath. Galt takes a few bows, and the men react with applause and whistling that's beginning to take on "noise" proportions ... Keltner motions for the men to hold it down ... and they do.

4TH NEW PRISONER
Say, why don't we get the
clown to do something?

GALT
The clown? Who's a clown?

HERMAN
You've heard of "HELMUT DOORK"
That's him down there!

LUDWIG
Don't waste your time -- You'll never
get the GREAT DOORK to do anything ...

ADOLF
The only thing he does is fill
out forms for his release ...

FRANZ
Oh, he's very good at that!
That's why he does nothing else --

4/20

WIDER SHOT

As Galt starts walking towards Helmut's bunk, the others follow right behind. There is a look on KELTNER'S face, like he would like to stop them ... but between his PUFFING and his certainty that Helmut will be alright, he stays where he is --

CLOSE - ADOLF

as he walks with the others.

ADOLF
You're wasting your time.
He doesn't perform for the likes
of us ... he'll turn you down.

LUDWIG
He's right, we've been asking him for
three years ... He only does his rou-
tines for the crowned heads of Europe.

ADOLF
And, of course, the BIG heads of Berlin.

There is general laughter ... as the group arrives at Helmut's bunk.

re-written

CLOSE - HELMUT

He sees something's going to happen, he puts his papers away and sits upright ... waiting ... his eyes catch Galt's eyes peering at him.

Galt tells it all with his eyes ... This one isn't "sacred" to the men ... he might just be the pigeon Galt's been hoping for ... the one every bully looks for, for his own brand of fun.

1ST PRISONER
How about it, Doork?

HELMUT
(swinging his legs around
ready to jump down)
I'd like to, but I can't ...
really ... I can't.

GALT
(strongly)
Can't? Did I hear you say can't?

HELMUT
(it stops him in his tracks;
he stays up on the bunk)
I'd like to do something ... but ...
(pointing to the 2nd New Prisoner)
He can tell you ... He's seen me work ...
I need props ... make-up ... I work
with a lot of different things ...

2ND NEW PRISONER
That's right ... I did ... and he does!

HELMUT
(in fast)
Sure, tell them ... I can't just do anything ...
I need lights, props, my costume.

Galt doesn't like no for an answer ...

GALT
(gritting his teeth)
Now, me and these ... gentlemen ...
we don't expect you to do your
"act", just a little something
that'll give us a laugh, that's all.

Keltner moves in from o.s. and stands at the back of the group watching and listening.

LUDWIG
(to the men)
Aw, forget it ... and that's probably
his problem ... he's forgotten how!

GALT
(trying to suck him in)
Wait a minute, you guys ... show
people have to be in a mood ...
(to Franz)
Play a little music, like in a circus ...

Franz starts playing his comb slowly ...

GALT
(continuing)
There! Ain't that nice?
Don't it put you in a mood?

HELMUT
(getting fed up)
I TOLD YOU! I need
things to do my act.

2ND NEW PRISONER
Hey, Doork, what about that
drunk routine ... that was funny.

Helmut looks at him, puzzled .. he can't think or remember anything at this point ...
certainly not anything relating to any of the previous lies he's told ...

GALT
(pacifying his head off)
Yeah, that drunk thing ...
that does sound funny ...

HELMUT
I still need many things ... props and ...

2ND NEW PRISONER
(puzzled)
I don't remember you using
anything in that drunk routine.

GALT
(starting to fume)
Hey ... are you trying to fool us?

With this Keltner moves in and up to Galt.

KELTNER
Leave him alone!

GALT
Stay out of this, Reverend.
We're not doing anything ... We
just want him to give us a laugh.

UHLMANN
(to the men)
Right! If a Reverend can give
us a laugh, why not a clown?

All the men ad lib their agreement with what Uhlmann just said; it appears that they are all on Galt's side, and Keltner knows it.

KELTNER
(to Helmut, softly)
It doesn't have to be anything
special ... a little dance, maybe?

HELMUT
(taking it all out on Keltner)
Like that disgusting exhibition
you did? Oh, no ... not me!

4TH NEW PRISONER
Go on, Doork, so I can tell my kids.

HELMUT
Can't you get it through your heads, I need ...

GALT
(firmly)
WE need you to give us a laugh.

Galt grabs Helmut's jacket and pulls him off the bunk, nose to nose with him ...

GALT
(continuing)`
So ... TRY!

Galt has Helmut by the neck portion of the jacket, practically choking him to death ... his vice-like hands are closing in on his throat and Helmut's trying vainly just to breathe ...

One of the prisoners starts pounding his feet and making a march-like noise yelling from the other end ... "So try!" ... "So try!" ... "So try!" ... the other prisoners in the barracks pick up the chant and the stomping ... Keltner doesn't even hear the racket they've started because of his concern for Helmut's being choked to death ... He tries to loosen Galt's hands from Helmut's throat.

KELTNER
That's enough, leave him alone!

GALT
Stay out of this Reverend!

Galt spins Helmut around so that his back is facing the aisle and he walks him into the center area ... the other men feeling this violence happening, and watching Helmut being choked, triggers all their venom and their hate and they really come on strong ... stomping, yelling ..

THE MEN
(ad lib)
Choke him harder ...
see if that's funny!
Make him dance!
Hey, Doork ... be funny now!
He don't look so funny to me!
He sure as hell looks funny to me!
Hey, Galt, pull his string
and make the dummy funny!

And they stomp and they stomp and they stomp ... "So try!" "So try!" They get louder and louder ... Helmut is kicking his legs, which are off the ground, and Galt won't let go.

CLOSE - HELMUT

His face is turning color ... he hasn't a lot of air left in his lungs ... and Keltner is practically hanging onto Galt trying to get his hands loose ... and Galt could carry another three men without batting an eye. Galt puts him down slowly, in the middle of the aisle, so that just his feet touch the ground, but he keeps his hands around his throat.

GALT
Your public is calling, clown ... So Clown!

WIDER SHOT

SHOOTING OVER Galt, Keltner and Helmut, we see the door of the barracks slam open and bang against the wall making more noise than anything all the men made together, and they all freeze ...

MED. CLOSE - THE GUARD

He stands in the doorway, legs spread apart, hands on his waist ... and he is wearing a raincoat, the barracks has become totally silent ... all that is heard is the rain pecking away on the roof. Galt has to let go of Helmut who just lays on the floor with Galt and Keltner on both sides of him ...

GUARD
(walking slowly into the barracks)
What is going on here?
(to Helmut)
On your feet!

Helmut gets up, dizzily, just about getting oxygen back into his system ...

GALT
(like a little boy)
He was showing us some
of his clown routines --

The Guard surveys the faces of the others as they stare back.

GUARD
Because of all the noise coming from here --
I have been called up front to explain ...
I don't like to be called up front ...
I don't like to have to explain ...

GUARD (Cont)
(menacingly)
And, you might not like it, either.
(a beat)

GUARD
(continuing)
Back to your bunks, all of you ...
Turn out the lights, and keep it QUIET!

As the guard turns to the door to go, Helmut takes a step forward about to stop the guard, Keltner grabs his arm and turns him the other way ... The Guard exits, closing the door quietly behind him ... The men starts to disperse ... Galt gives Helmut an "I'll get you for this" look and returns to his own bunk with Uhlmann almost up his ass following ... Keltner leads Helmut back to their bunk.

DISSOLVE TO

OMIT: 97
TO: 99

FULL (HIGH) SHOT - YARD - DAY

It is the next morning, a chilly, damp day following a night of rain.

LOUDSPEAKER (o.s.)
Attention! Attention! All prisoners
will assemble immediately in the yard.
All prisoners will assemble immediately
in the yard. Attention! Attention!

The loudspeakers repeat the command. Across the muddy puddle-splotched yard, a barbed wire barricade about six feet high has been erected, dividing the camp in two. A number of guards patrol the fence on both sides.

EXT. BARRACKS H - WINDOW - DAY

Uhlmann is looking out into the yard. He motions to someone to "take a look at this".

4/22

INT. BARRACKS H - DAY

Galt has just arrived at the window where Uhlmann is standing.

UHLMANN
They've put up barbed wire!

MED. SHOT - FAVORING HELMUT, KELTNER

They look at each other in wonder as they start into the aisle. The men in the barracks are frantically trying to organize themselves.

EXT. PRISON YARD - DAY

The prisoners are pouring out of the barracks doorway. Galt and Uhlmann are already standing outside as Helmut, Keltner, Herman, Adolf, Franz, Ludwig, Stout Prisoner, New Prisoners, join them. All look o.s. momentarily speechless at what they see.

KELTNER
What in God's name ---?

FULL SHOT - YARD - PRISONERS' POV

Beyond the fence we see men, women, and children standing in groups near the barracks on that side of the camp. The SOUND of children crying can be heard.

VARIOUS SHOTS - MEN

As they quickly scurry to line up in front of their own hut.

STOUT PRISONER
Children! They've got
children over there!

YOUNG PRISONER
Women!

ADOLF
Another fence!

MED. SHOT - PRISONERS - FAVORING KELTNER

Helmut stands next to him.

HELMUT
What does it mean? What
do they need a fence for?

KELTNER
(shaking his head)
Misery loves company. It appears
they're going to deny us even that.

The Guard is shoving the late-comers into place.

GUARD
All right. All right, move.
Hurry it up. Move.

ANOTHER ANGLE

SHOOTING ACROSS the prisoners in f.g. toward the new fence. Guards move among the men, herding them into lines. On the other side of the fence, we can see the new arrivals lining up, being prodded into place by Guards.

LONG SHOT - PRISON YARD – DAY

On both sides of the fence, the prison inmates have assembled in the wet, forbidding yard. On one side are the regular prisoners, who watch the guards warily as they straighten their lines. On the other side are the new prisoners -- about two hundred frightened Jews of all ages, including thirty or forty children and a number of very old men and women. They stand in absolute silence as the loudspeakers blare again, except for the crying children.

LOUDSPEAKER
(Pre-Record for D.P.)

Attention! The Commandant issues the following special order: The north side of the camp is now temporary quarters for non-Aryan prisoners. Fraternizing between Aryan and non-Aryan prisoners is strictly prohibited. Any violation of this order will be severely punished.
Heil Hitler ... Repeating ...

ANOTHER ANGLE

SHOOTING THROUGH the booted, outspread legs of a soldier guard in f.g. toward the line of prisoners behind him. One woman holds a child of about three who cries inconsolably.

LOUDSPEAKER
The Commandant issues the following special order:

As the announcement is read, the guard's legs turn around, and he walks away from the CAMERA toward the woman. He stands before her menacingly, and she clutches the child closer to her in a futile attempt to hush its crying.

LOUDSPEAKER
(continuing)
The north side of the camp is now temporary quarters for non-Aryan prisoners. Fraternizing between Aryan and non-Aryan prisoners is ...

MED. SHOT - PRISONERS

SHOOTING along line of prisoners from barracks H to show their various reactions as the announcement continues -- disdain, surprise, sympathy, and relief. The guard stands with his back to the line at the end farthest from the CAMERA. Galt is near the CAMERA.

GALT
(under his breath)
Jews!

Prisoners nearest to Galt eye him questioningly.

LOUDSPEAKER
(continuing)
... strictly prohibited. Any violation of this order will be severely punished. Heil Hitler.

The Loudspeakers go dead. The prisoners stand silently studying the new arrivals across the yard. The new prisoners self-consciously file back into their huts on the other side of the fence. As the prisoners begin to break rank --

GUARD

Prisoners from barracks H remain in line. Barracks H will remain in line.

The prisoners turn and look in direction of the Guard as they straighten their lines. The guard paces slowly along the line inspecting it silently. On the fringes of the scene, we can see prisoners from other barracks gathering to see what their fellow convicts are in for.

MED. CLOSE SHOT - GUARD

Finally he stops and contemplates his shabby charges with disgust.

GUARD

I said last night I didn't think
I would enjoy being called up
to account for the noise coming
from barracks H. I can tell you
this morning I didn't enjoy it.

He walks down the line, looking at each man.

GUARD

(continuing)

I don't know what caused the trouble last
night, but I'm not blaming you entirely.

(fatherly)

I failed you. I should have seen that
you all have much too much energy
for the confined life you lead here.

(he smiles benevolently)

We're going to correct that. We all
know that energy comes from food.

MED. SHOT - PRISONERS

Their faces reflect that they know what's coming.

ANOTHER ANGLE

SHOOTING PAST the line of prisoners in f.g. to the Guard, who has paused to let his words sink in.

GUARD

(continuing)

So ... to help you ... all rations are
cancelled for the next ... 48 hours.

A hushed ripped of ad lib grumbling and growling rolls along the line of prisoners.

GUARD

(continuing)

And, if that doesn't quite you
down, I'll think of some other

GUARD (Cont)
ideas you'll like even less. I'm
going to make this barracks
the quietest in the camp.
(roaring)
Is that clear?

The prisoners are silent but their faces register their resentment.

GUARD
(continuing)
Now, don't blame me.
(with sly meaning)
I didn't start the trouble last night.

The truth of what he has said is reflected in the faces of the men.

GUARD
(continuing)
Fall out.

ANOTHER ANGLE - FAVORING HELMUT, KELTNER

As they stand with the other prisoners, watching the guard move off. Keltner looks worried, the others are angry, Helmut seems undecided as his eyes follow the guard.

HERMAN
Bastard!

STOUT PRISONER
I can't go without food. I'll starve.

Suddenly Helmut makes up his mind and starts off after the Guard. Keltner, sensing the mood of the men, puts a restraining hand on his arm, whispers to him hoarsely.

KELTNER
Helmut, don't.

But Helmut shakes him off and hurries away.

The other prisoners notice where he is headed and exchange looks. Keltner shakes his head. Galt's eyes narrow as he watches Helmut run off after the guard.

GALT
(loudly)
If he clowned for us,
there'd have been no noise!

MED. SHOT - GUARD - MOVING

Our CAMERA MOVES BACK trucking with the guard as we see his SOUR FACE. Directly behind, we can see Helmut running up to catch him.

HELMUT
Sir? Corporal???

The Guard stops and turns so abruptly, Helmut just about runs into him.

GUARD
(strongly)
WHAT IS IT?

HELMUT
(obsequiously)
Doork! Helmut Doork, remember?
The papers? for my release?
The Gestapo was to review
my case? I was wondering --

GUARD
(cutting him off)
NO PAPERS!

He stalks off, Helmut starts to say something else, but thinks better of it. Crushed and embarrassed, what with all the men looking on, he starts back towards his Barracks, head down. He walks sadly for a few steps, looks up and stops, his expression changing to one of uneasiness.

MED. SHOT - PRISONERS - HELMUT'S POV

A dozen of Helmut's barracks-mates, including Galt, Uhlmann, Adolf, Ludwig, Herman, the Stout Prisoner, several of the New Prisoners, are drifting across the yard toward him, and the looks on many faces bode no good for Helmut.

FULL SHOT - HELMUT, PRISONERS

The men converge and form a half circle around him. As the men close in on him, he moves back until we can see the barbed wire fence behind him. Helmut senses their disposition and remains warily silent. Keltner and Franz stand slightly behind the pack.

GALT
What'd you say now, Mr. Doork, Almighty!
(to men)
Last night he wouldn't give us a laugh.
Today they won't give us food.

LUDWIG
(venemously)
What were you doing?
Making a deal with your guard
pal to slip you some food?

HELMUT
(indignantly)
No! I was asking him about the
forms he'd promised to get me.
(admonishing)
Because of last night ...
I'm not getting them.

Keltner, seeing how disappointed Helmut is, moves up through the group.

KELTNER
(encouragingly)
When this blows over, Helmut, we'll ...

LUDWIG
(interrupting)
Don't feel sorry for him. He's
got no one to blame but himself.
The whole thing was his doing.

ADOLF
He's been telling us how great he is;
how funny. Why? Why couldn't he
have done a little something for us?

UHLMANN
The Reverend did a turn.
What's so special about him?

The men voice agreement ... Helmut should have performed. Helmut starts to go around one end of the semi-circle but the men bar his way.

KELTNER
Don't start anything here.
We're in enough trouble.

The other prisoners in the b.g., those who have remained in the yard to see what was going to happen to the men of barracks H, sense trouble, the kind they want no part of, and begin scurrying back to their own barracks.

UHLMANN
We're not starting anything,
we're finishing something.

GALT
We've decided Doork here is going
to keep us laughing so we won't
hear our stomachs growling.

STOUT PRISONER
Better hurry it up, clown.
'Cause my stomach's growling
already. Can you hear it?

HERMAN
Hear it! The whole place hears it.

The men take a few steps toward Helmut as they call for him to perform.

MEN
Yeah, Doork, do a trick. How about
that night in Munich when they wouldn't
stop laughing. How about it, Doork?
Come on, just a little trick. Give us
one laugh. That's all we're asking for.
Come on, Helmut, do something.

Helmut, hoping to stall the inevitable, still hoping to preserve for a while longer his beautiful myth of being a great clown, holds up his hands for the men to be quiet. Franz interpreting the gesture as giving in to the demands of the men ...

FRANZ
(excitedly)
He's going to do it!
He's going to do it!

The men quiet down and move back a few steps to give Helmut room.

HELMUT
(grandly)
Nothing pleases an artist more
than to perform. All I ask is
that you give me a little time ...
time to get things together ...

ADOLF
You've had three years ... !

Murmurs of agreement.

HERMAN
And that's plenty of time ...

GALT
(commanding)
Yeah -- Plenty of time --
clown. No more stalling.

Helmut, still trying to hold onto his dream of greatness, draws himself up **PROUDLY** and begins to move forward.

HELMUT
Let me through !!!

HERMAN (mimicking him)
Let him through !!!

LUDWIG
He'd be funny if is PAL, the GUARD,
asked him! Wouldn't you, Doork?
And even FUNNIER yet, if he promised
you RELEASE papers, right, Doork???

At the mention of the word "GUARD" the mood of the men turns ugly.

MED. SHOT - THE PRISONERS - HELMUT'S P.O.V

Their faces show determination, that once and for all Helmut will perform... or else ...

KELTNER
(whispering to Helmut)
For God's sake, do something -- anything!

GALT
And be sure it's funny!

MED. SHOT - HELMUT, GALT

Helmut is frightened. He strains to look beyond the men for help. He opens his mouth to scream for the Guard, but Galt quickly puts his hand over Helmut's mouth.

GALT
(his face pressed close to Helmut's)
You're going to make us laugh ...
or I'll rip you to shreds on the wire.

Galt presses Helmut right up to the barbed wire fence so he can feel the barbs in his back.

FULL SHOT - HELMUT, MEN

Galt takes his hand away from Helmut's mouth. Helmut doesn't utter a sound. He knows he must do something. He nods his head.

HELMUT
All right ... all right.

The men move back to give him room. Frantically, he tries to think of something to do ... he knows it must be great ... or else his myth will explode. He walks around in a little circle, trying, trying to think of something. (He does cigarette routine) -- (plus handkerchief and hair).

PAN - THE PRISONERS

Their faces are expressionless.

MED. SHOT - HELMUT

Seeing that he is getting no reaction from his "audience", Helmut tries something else.

(Long arm - short arm routine)

MED. SHOT - HELMUT, MEN

as Helmut starts to repeat the same routine, many of the men are openly contemptuous. Galt wears a smirk. Keltner, unable to watch Helmut's degradation, moves away. Others express their disappointment, their disdain.

MEN
If he's German's greatest clown,
God help the Fatherland. Doork,
the Great! You got paid for that?
To go without food is bad enough,
but to have to watch that!

2ND NEW PRISONER
(accusingly)
You're not the clown I saw ...
(beat)
You're Doork the Great,
alright, the Great liar!!

4TH NEW PRISONER
(contemptuously)
And I was going to tell my kids!

UHLMANN
He's not even a bad clown.

HELMUT
I am, I am a clown!

They move away from him.

HELMUT
(continuing)
I told you ... I needed time ...
You wouldn't listen to me ...

But the men continue to walk away. Only Adolf, Galt and Uhlmann remain staring at him ... Seeing their faces, Helmut becomes almost hysterical. He is still on his knees.

HELMUT
I am a clown. I am, I am.

He pounds on the ground in frustration. Galt spits contemptuously, and the three start to leave. Galt turns back, looks down at Helmut. Very deliberately, he comes forward to stand at a mud puddle.

GALT
Doork the Great.

With that, he kicks a shower of mud directly into Helmut's face.

CLOSE SHOT - HELMUT

The mud splatters over his face. He cries out. His hands go to his eyes instinctively. He kneels there, rocking back and forth in misery. Then from o.s., we HEAR a tiny, tentative laugh -- the tiniest laugh ever heard. Helmut looks up quickly. He isn't sure that he heard it. Then it comes again, a little stronger. He looks around quickly to see who has come back to taunt him, to ridicule him.

LONG SHOT - PRISON YARD - HELMUT'S POV

The yard is empty except for a few prisoners from other barracks way off on the other side.

CLOSE SHOT - HELMUT

He is puzzled. Then again he hears the laugh o.s. He turns slowly to look behind him.

MED. SHOT - BOY - HELMUT'S POV

On the other side of the fence stands a wide-eyed boy of about eight, who is watching Helmut timidly. The ragged youngster laughs again, hesitantly, as if unsure what Helmut is doing is supposed to be funny, but finding it so nevertheless.

CLOSE SHOT - HELMUT

He looks uncertainly at the youngster. Is the child ridiculing him, too? He leans over the mud puddle and looks at his reflection. He likes what he sees. The mud on his face looks almost like a primitive clown mask. Very deliberately, Helmut scoops up more mud and puts a blob of it on the end of his nose. He waits for the child's reaction.

CLOSE SHOT - BOY

His eyes are laughing, but his little lips are pressed tight together. He has been taught not to make sounds ... not even sounds of laughter. But finally what he is looking at becomes too much for him and the laughter spills out between his lips as they form a smile. He laughs delightedly now, satisfied that Helmut is being purposely amusing.

TWO SHOT - HELMUT, BOY

Helmut gets to his feet, bows slightly and stiffly to the child and then attempts another handstand. This time he holds himself up for a moment and then deliberately allows himself to fall on his back in the mud.

CLOSE SHOT - HELMUT

As he lands, he quickly glances off toward his barracks, but from the look of disappointment on his face, we know that none of his barracks mates are watching. When he hears more laughter from o.s., he quickly rolls on his side to look.

MED. SHOT - CHILDREN - HELMUT'S POV

Two more youngsters have joined the first, and all are laughing excitedly. The first child jumps up and down, clapping his hands.

WIDER ANGLE - FROM THE FENCE - FAVORING HELMUT

Helmut gets up and bows, more deeply this time, a tribute to the children's vindication for his claim that he is a clown. He turns toward the direction of his barracks.

HELMUT
(screaming at top of voice)
Come back, damn you,
come back -- Listen to the
children ... They're laughing --
Come see ... I AM a clown!

He turns back to the children and again bows. He quickly leans down, looks at his reflection in the puddle, and scoops up a handful of mud which he plasters on his nose to make a bulbous, artificial proboscis. He turns back to the children and in pantomime, pretends to see a fly buzzing about and tries to swat it. The imaginary fly buzzes closer. THE CAMERA MOVES UP to --

CLOSE SHOT - HELMUT

As the "fly" lands on his nose. He looks cross-eyed at the mud blob, then swats at it. The blob falls off.

MED. SHOT - CHILDREN

There are now nine or ten youngsters at the fence all squealing with delight.

CLOSE SHOT - HELMUT

He bows again, and as his head comes up he looks o.s. toward his barracks, still hoping that someone will be watching his "great" success. When he turns back to the children, we see that he continues to smile -- while tears course down his cheeks through the mud still caked on them.

DISSOLVE TO:

OMIT: 138
TO: 147

MED. SHOT - HELMUT, KELTNER

As Keltner catches up with Helmut. THE CAMERA MOVES BACK as they walk along the side of the barracks toward the door.

KELTNER
I've been meaning to ask you.
Heard anymore about the request
for a review of your case?

Helmut doesn't hear him as he's deep in his own thoughts.

HELMUT
Did you hear the laughter? Did you
hear them re-acting and laughing?

Keltner nods, yes ...

HELMUT
But not just from the children --
The women too -- the adults !!!

Helmut takes a beat, thinks, then faces Keltner, with a sly smile ... all over his face ...

HELMUT
And they said I couldn't
come up with anything new!

Keltner looks puzzled -- naturally he doesn't know what Helmut is referring to!

HELMUT
At the circus. Schmidt and the
rest. Wait'll they see my act
now. It's funny. Really funny.
(a beat)

HELMUT (Cont)
Isn't it?

KELTNER
The children certainly enjoy it.

Helmut begins to move along again with Keltner following.

HELMUT
What I needed was time. Time
to concentrate on new material.
A man's got to have time alone.

KELTNER
(glancing around)
You call this being alone?

Helmut takes a few more steps then stops short.

HELMUT
Do you think ... maybe ... they'd let
me go to other camps and entertain?

Keltner is about to say something ... but shrugs his shoulders. He knows there's not much point in trying to make Helmut look at things the way they really are. Helmut starts to walk again.

HELMUT
I'd have to get to the Commandant.
I'd need his permission.

They arrive at the steps to the barracks.

HELMUT
If you have time later, I'd like you do
see something I've been working on.
I hunch down and do a tiny soldier
parading. Think they'll like it?

KELTNER
I'm sure they will --

Helmut smiles happily and bounces up the stairs and into the barracks --

CLOSE SHOT - KELTNER

As he stands at the bottom of the steps -- he shakes his head and smiles as he marvels at the change in Helmut as the gentle clown within him struggles to emerge.

DISSOLVE TO:

EXT. PRISON YARD - PAN SHOT - CHILDREN - DAY

The CAMERA is PANNING across the faces of about forty children behind the fence as they watch Helmut o.s. Some of them are laughing; some clapping; some squealing with glee, and a few just watching quietly, but with laughter in their eyes. Behind them, near the barracks on the non-Aryan side, a number of adults also are looking on, but they

hang back, fearful that getting too close to the fence might provoke the always anticipated wrath of the guards.

EXT. PRISON YARD - FULL SHOT - DAY

We see now that Helmut on his side of the fence is performing for the children on the other side of the menacing barbed wire fence. Behind him, also at a safe distance because they still aren't certain of the official reaction to all of this, a number of his fellow political prisoners are watching his antics.

MED. FULL SHOT - HELMUT - (PANTOMIME ROUTINE)

The children roar with delight!

CLOSE SHOT - LITTLE GIRL

She is a flaxen-haired youngster of about five who holds a weathered rag doll as she jumps up and down for sheer joy at Helmut's performance.

CLOSE SHOT - LITTLE BOY

He is completely delighted a boy of perhaps seven. Each time Helmut does something he particularly enjoys he hugs himself and spins around.

CLOSE SHOT - BROTHER AND SISTER

The girl is no more than six; the boy about eight. He clings to her hand as they watch Helmut, unsmiling, perhaps not understanding. The boy looks at his sister, and a tiny smile tugs at her mouth. The boy smiles back. The girl giggles. The boy laughs outright. They have rediscovered happiness. They look back at Helmut, both laughing.

CLOSE SHOT - SISTERS

The older girl is ten or eleven; her sister five or six tugs at her arm, and the older girl bends down to her. The younger girl whispers to her, pointing to Helmut, and the older girl picks her up. The little one puts her arm tightly around her sister's neck. Both laugh merrily.

MED. FULL SHOT - HELMUT - (PANTOMIME ROUTINE)

Another roar of laughter. As it swells, we --

STRAIGHT CUT

PAN SHOT - JEWISH PRISONERS

The laughter o.s. continues to swell as the CAMERA PANS across the faces of the adult Jewish prisoners huddled near the huts. They smile, fearfully at first, then break into timorous laughter.

ARYAN PRISONERS - PAN SHOT

As the laughter swells even more, the CAMERA MOVES over the faces of the political prisoners on Helmut's side of the camp. They too, are laughing -- some tolerantly; some at Helmut rather than with him, but they are laughing.

As the laughter continues to SWELL, the CAMERA PANS over to yard-guard. He is trying very hard not to laugh. The result is a self-conscious giggle.

As the laughter grows even LOUDER, the CAMERA PANS as though wafted on the waves of laughter, up to a guard-tower, and we see two rifle-armed soldiers in the tower watching the performance below them. They gesture in Helmut's direction and laugh.

The CAMERA continues to PAN over to the administration building and UP to an open window on the second floor.

CUT TO:

OMIT: 160
TO: 162

PRISON YARD - LONG SHOT

SHOOTING PAST Bestler through the window, we can see Helmut performing for the children. Bestler watches for a moment.

BESTLER

What is that supposed to be?

BESTLER, SCHARFF - MED. SHOT

Scharff goes to the window and looks over Bestler's shoulder.

SCHARFF

That! Well, you see, sir, one of the prisoners used to be a circus clown. Sometimes he gives ... a sort of show -- for the children.

BESTLER

(turning away from window)

A show?

(he looks out window again)

Am I correct in assuming that those children are on the non-Aryan side of the camp?

SCHARFF

(almost in a whisper)

Yes, sir.

BESTLER

(leaving window)

And the ... buffoon? A German?

SCHARFF

Yes, Colonel.

Bestler sits on the side of the desk and looks at Scharff, who tries very hard not to show how uncomfortable he is.

BESTLER

Am I to believe you aren't aware of the general order absolutely forbidding fraternization?

SCHARFF
(not worried)
I know about it, sir.

BESTLER
Close the window.

Scharff carefully closes the window. Bestler walks around desk to stand leaning against the wall.

BESTLER
Just what do you think fraterni-
zation means, Lieutenant Scharff?

SCHARFF
Communication. Social
contact. Giving aid, talking ...
(shrugs helplessly)

BESTLER
How long has this been going on?

SCHARFF
Just the last two or three weeks.

BESTLER
And the Commandant approved?

SCHARFF
Well, sir, children are very hard to handle.

BESTLER
This clown! Who is he?

SCHARFF
(trying hard to remember)
It's ... I know. It's Doork,
Helmut Doork, he calls
himself Doork the Great.

BESTLER
(annoyed)
Not his name, you idiot.
His number. His identification.

SCHARFF
If I have the colonel's permission
to leave, I will check it at once.

BESTLER
Later. Right now I want these
performances halted. Understand?

SCHARFF
Yes, sir.

Bestler begins shuffling papers from the folder. Scharff, uncertain whether he has been dismissed or not, hesitates. Bestler glances up.

BESTLER
(shouting)
Immediately!

SCHARFF
Yes, sir!

He salutes and bolts from the room, almost crashing into the door in his flight.

CUT TO:

PRISON YARD - FULL SHOT - DAY

Shooting past the children in f.g. to Helmut through the fence, as he bows to the applauding youngsters. Behind him we can see a number of soldier-guards coming through the cordon of watching prisoners, and waving them to disperse. They do so reluctantly, as the guard from Helmut's barrack moves forward to Helmut, who is just about to start another routine.

GUARD
(shouting)
That's all. Show's over.
Everybody clear out.

Helmut stops, startled.

MED. SHOT - HELMUT, GUARD

ANGLED to include the children across the fence.

HELMUT
What's wrong?

GUARD
(to Helmut)
Get back to the barrack.
(to children)
You heard me. Everybody clear out!

The children don't move, but stand staring at Helmut as if waiting for him to tell them what to do. This frustrates the guard, who isn't accustomed to being questioned.

GUARD
Go on. Get away.

Still the children refuse to budge. Angry, the guard goes close to the fence, waving his arms at them.

GUARD
Move it, damn it, before
I come over there and ...

The youngsters scuttle back a few feet fearfully, but there they stop, their eyes still on Helmut. The guard turns to Helmut.

GUARD
Get them moving before
somebody gets hurt.

Helmut goes to the fence and speaks to the children softly.

HELMUT
That's all for today.
Go back inside.

The children back away with long faces. Finally convinced that Helmut is through, they turn and wander back toward their barracks, but with many a backward look at him. Helmut continues to encourage them, as the guard looks on.

HELMUT
That's right, go along --
I'll see you tomorrow.

Many of the children wave to him. The guard takes Helmut by the arm, turns him toward the barrack and hustles him off.

The **CAMERA MOVES BACK** as they come toward it, the guard firmly propelling Helmut along.

GUARD
Get inside!

HELMUT
I don't understand. What's the matter?

GUARD
Orders. No more shows.

HELMUT
You mean ... not ever?

GUARD
That's right.

HELMUT
But we weren't doing any harm.

GUARD
The Commandant thinks you are.

HELMUT
The Commandant?

GUARD
The new Commandant. He minds.

HELMUT
Just because I make them laugh a little ...

GUARD
You know the rule ... no mixing with Jews.

HELMUT
I wasn't mixing! I was only ...
Jews? They're children!

The guard stops him and turns him so that they are face to face. The CAMERA MOVES UP TO --

TIGHT TWO SHOT - HELMUT, GUARD

GUARD
(quietly, threatening)
Look, it's not my order.
It's the Commandant's ...
(more kindly)
Now, do what I tell you and
save yourself a lot of grief.

He pushes Helmut toward his barrack and then turns and walks off, the CAMERA PULLING BACK to --

WIDER ANGLE

Helmut watches the guard go, then, dejectedly, shuffles toward his barrack. As he nears it, Keltner, Franz, Adolf, Herman, Ludwig and the other regulars intercept him.

MED. SHOT - GROUP

They crowd around Helmut, anxious to know what happened.

FRANZ
What happened?

HELMUT
(still bewildered)
He says I've got to stop --
with the children.

KELTNER
(nodding)
I've been expecting it.

LUDWIG
Because they're Jews?

KELTNER
Because of the laughing.

HELMUT
Why should that bother them?

KELTNER
When you rule by fear, laughter is the
most frightening sound in the world.

Silently, the men walk up the steps and into the barrack, the CAMERA PANNING with them as we:

DISSOLVE TO:

EXT. PRISON YARD - FULL SHOT - DAY

It is a warm, sunny afternoon and most of the prisoners on both sides of the fence are out warming their weary bones. On the Aryan side, a number of prisoners, including Ludwig and Herman, are having a makeshift soccer game using a bound bundle of rags for a ball. They play with fierce vigor for such emaciated men, yelling at each other and kicking up clouds of dust as they try to work off their frustrations. On the non-Aryan side of the fence, the children, now about 50 in number, are grouped near the wire barricades staring across it, their faces dour. It appears they are watching the game.

MED. LONG SHOT - CHILDREN

Shooting past the soccer players in f.g. toward the fence. Through the men we can see the children, but the play moves away from them. They continue to stare straight ahead, obviously watching something else. Suddenly many of them press close to the fence straining to see.

CUT TO:

EXT. BARRACK "H" - CHILDREN'S POV

Helmut can be seen standing in the doorway. After a beat, he quickly retreats back into the barrack.

CUT TO:

INT. BARRACK "H" - DAY

The CAMERA MOVES down the aisle between the bunks as Helmut walks dejectedly. The barrack is empty except for Keltner, who is arranging the sprouts of his potato plant over a little trellis of sticks. Helmut turns and walks back up the aisle to stand in front of Keltner.

HELMUT

I can't go out there. I can't take
another day of them staring at me.

KELTNER

They'll get over it. Disappointment
is no stranger to those children.

HELMUT

They look at me as though it was all my
fault. Haven't they been told why I can't ...

KELTNER

I'm sure they have.

HELMUT

Then why do they stare?

KELTNER

(holding up the plant)
It's amazing how a thing like this

KELTNER (Cont)
can feed off itself. Think how lucky
we would be if we could do that.

HELMUT
(throws a quick uninterested look at the plant)
I wish they'd get them out of here.
Children don't belong here ...

KELTNER
We've been over all that before.
You've got to stop thinking about them.

HELMUT
(trying to convince himself)
You're right! I've got to think of myself.

Keltner puts the plant under his bunk and gets up.

KELTNER
It's too hot in here.
I'm going to get some air.

HELMUT
Johann ... do you think there's
any possible way I could talk
to the Commandant. Maybe I
could make him understand ...

The sentence trails off as Helmut realizes how useless his suggestion is.

KELTNER
There's nothing you can do ... but forget.

HELMUT
How can I! They were my own very
special audience. And now they stare
at me as if I had betrayed them.

KELTNER
They're children, Helmut. You
can't expect them to under-
stand the madness of adults.

HELMUT
(sudden thought)
If I could talk to them.

Keltner doesn't answer but he watches Helmut with new interest.

HELMUT
If I explain to them -- then they
would know it wasn't my fault.

KELTNER
(very deliberately)
You know if you go near that

KELTNER (Cont)
fence once again ... you're
taking your life in your hands.

HELMUT
(pleading)
I would just need a minute.
A minute to talk to them.

Helmut goes to the door and looks out.

CUT TO:

LONG SHOT - CHILDREN AT THE FENCE - HELMUT'S POV

The children are still pressed against the fence, still trying to get a glimpse of Helmut.

CUT TO:

4/22

MED. SHOT - BARRACK "H"

Helmut stands just inside the doorway ... looking out.

HELMUT
I wish I didn't care. I wish
to God I could forget them.

Helmut walks back to Keltner

HELMUT
But I can't.

He looks at Keltner, his eyes pleading for help.

KELTNER
I'm going to ask you a question,
Helmut, and I want you to think
carefully before you answer.

Helmut nods.

KELTNER
Is the reason you can't get them out
of your mind -- because you need them?

Helmut drops his eyes as he attempts to find the right answer.

KELTNER
I want the truth.

HELMUT
(after a moment)
(a beat)
I really don't know. I think it's got to do
with ... well, I don't want those little ones
to think I've turned against them, too.

HELMUT (Cont)
That's why I've got to ... to .. do something.

Keltner studies Helmut for a moment ...

KELTNER
You'll be taking a chance --
a great chance!

Helmut nods, as if to say "I know" ...

KELTNER
(very definite)
All right! Come on then!

HELMUT
Where are we going?

KELTNER
(strongly)
COME ON !!

They both walk quickly to the door.

CUT TO:

EXT. HELMUT and KELTNER - EXITING BARRACK H - DAY

As the two men come out -- in the background we can see the soccer game still going on -- the players shouting at each other. Keltner surveys the scene for a moment.

KELTNER
(to Helmut)
Wait here !!!!

He moves down the line of barracks towards the mess hall.

EXT. PRISON YARD - FULL SHOT - DAY

As Keltner moves among the men lounging around the barracks, talking and watching the soccer game. Trying to appear as nonchalant as possible, he whispers something to a group of prisoners. They glance back at Helmut and then nod. Keltner moves on to another group, taking care to avoid the two yard guards, one of which is the guard in charge of Barrack "H". Again Keltner murmurs something to the other prisoners and again they look at Helmut and nod assent. Keltner goes on to another group. As he does, the men in the first group casually disperse and start across the yard toward the fence, moving around the soccer players. One of them goes to Ludwig, who is playing in the match, and whispers something to him. Ludwig nods, and the other prisoners move away. Ludwig runs off chasing the "ball".

MED. SHOT - LUDWIG

as he storms into a clutch of players, including Galt, all kicking at the "ball".

LUDWIG
(low to Galt)
Helmut is going to talk to
the children. Cover him.

GALT
(mean)
Who says so?

LUDWIG
(evenly)
The Reverend says cover
him ... so we cover him.

The players around Galt give him a meaningful look and he gets their message.

GALT
All right! I was just asking.

FULL SHOT

As Keltner's plot takes shape, we see a dozen or so prisoners wander, apparently aimlessly, across the yard and form a spectator's section for the soccer game with their backs to the fence, thus providing a shield between the children and the guards. The game picks up tempo, but the play somehow stays in the center of the yard, strengthening the shield.

MED. SHOT - HELMUT

As he watches the plan in action. Keltner rejoins him.

KELTNER
You know what to do?

Helmut nods.

KELTNER
Stay behind the men and keep an eye
out for the guards on the other side.

HELMUT
Right.

KELTNER
Make it quick. You
won't have much time.

Helmut nods and starts away, but Keltner stops him.

KELTNER
Oh, and one more thing --
keep the children quiet.
We don't want trouble.

Helmut nods and moves off across the yard. The CAMERA FOLLOWS him as he circles around the soccer players, trying to look as if he is just wandering over to join the other spectators. As he nears the other side, the children spot him and react, pressing closer to the fence and pointing to him.

MED. LONG SHOT - HELMUT

Shooting past the children in f.g. toward Helmut as he nears the line of prisoners who continue to ad lib shouts of derision and encouragement to the soccer players. The children begin ad libbing cries of greeting to Helmut. He puts his fingers to his lips to silence them and takes his place in the line with his back to them.

MED. SHOT - HELMUT

as he stands pretending to watch the soccer game with the others.

HELMUT
(shouting)

Kick it, Ludwig. Kick it!

The prisoners next to him gives him a sidelong glance and nods almost imperceptibly. Quickly, Helmut ducks behind the line.

MED SHOT - HELMUT

Behind the line as he scurries, bending over, to the fence. The children flock to him. The CAMERA FOLLOWS him to the fence.

CHILDREN
Doork, Doork, Doork is back.
It's Doork. It's Doork.

Helmut tries to silence their squeals of delight. Holding a finger to his lips:

HELMUT
Shh. Shh. The guards ...

The children quiet down and press closer to the fence. Helmut drops to his knees, looking around.

CHILDREN
Do a trick, Doork. Please,
Doork, please, please.

HELMUT
No, no. I can't. The guards won't let
me. Not now. Maybe some other day.

CLOSE SHOT - LITTLE GIRL

This is the same flaxen-haired little five-year old with a doll we saw before. She regards Helmut solemnly.

LITTLE GIRL
They're bad.

MED. SHOT - HELMUT, CHILDREN

Smiling wryly at the simplicity of this appraisal, Helmut reaches through the fence and pats the head of the child.

HELMUT

Yes, sweetheart, they're bad.

Eager to touch Helmut, another child takes his hand, others grab at his arm. Still other youngsters, following this lead, try to reach through the fence to touch him. Obviously enjoying this adulation, Helmut takes as many of the little hands as he can, squeezing them affectionately. Only one group of eight children hangs back. They do not seem to understand what this is all about. Their little faces are fearful, yet they are fascinated by Helmut. Suddenly one little boy gives a yelp of pain and backs away from the wire, clutching his forearm.

HELMUT

What is it?

What happened?

LITTLE GIRL

He hurt himself.

Wide-eyed with fright, the little boy takes his hand away from his arm to reveal a nasty-looking scratch from one of the barbs on the fence. Seeing his own injury, the youngster bursts into tears.

HELMUT

Shh. Shh. Don't cry.

It's going to be all right.

(to the other children)

Be careful when you're near this fence.

He consoles the little boy, who continues to cry and holds up his wounded arm for Helmut to see. Helmut looks around frantically, as if hoping to find help somewhere. Then he quickly removes his ascot -- his precious trademark, the symbol of his self-accorded status -- and hands it through the fence.

HELMUT

(continuing)

Here, wrap this around it,

and it will be all better.

The little boy goes on crying, but some of the other children take the cravat and fashion it into a crude bandage around the youngster's arm. It fails to silence the boy's crying, however.

HELMUT

Hush now. Stop crying.

Please. Look ... look at this.

He begins shuffling around on his knees, imitating a duck in an effort to appease the crying child. As he goes, Helmut quacks softly. The boy stops crying. The other children laugh in spite of Helmut's efforts to keep them quiet. All by the group of eight youngsters who only stare at Helmut in awe.

CLOSE SHOT - LITTLE BOY

His frown gradually dissolves and, in spite of his sniffing, he smiles, timorously at first, then broadly. Finally he laughs.

MED. SHOT - HELMUT, CHILDREN

Helmut smiles at the boy.

HELMUT
There, that's better.
No more crying now.

For the first time he now notices the group of frowning children. Among the other smiling and laughing youngsters, they seem to stand out. When Helmut fastens a quizzical look on them, they back away a little, fearfully.

HELMUT
What's the matter with them?

LITTLE GIRL
They're new. We can't understand them. All they do is cry.

OLDER BOY
They're all the way from Czechoslovakia.

The eight just stare at him wordlessly, their fear naked in their eyes.

HELMUT
(to the silent ones)
There's nothing.
Everything is all right.

When there is no reaction from the children, who obviously don't understand him, Helmut looks over his shoulder, wondering if he has time.

MED. LONG SHOT - PRISONERS - HELMUT'S POV

The prisoners are still rooting for the soccer players, but as Helmut looks, Adolf, in the middle of the cheering section, turns and sees him.

ADOLF
(a hushed call)
Hurry up!

MED. SHOT - HELMUT, CHILDREN

Helmut nods to Adolf and then turns back to the youngsters, afraid but still unable to tear himself away.

HELMUT
Here. Look. I'll show
you ... No noise now.

In pantomime, he pretends to pull a hair from his head and threads it through an imaginary needle. Finally accomplishing this, he pretends to be sewing a button on his jacket, holding the thumb of his left hand under the button while he sews with his right. When he has finished, he pantomimes that he has sewn his thumb to the jacket. He pretends to be embarrassed and tries to hide his hand in his trouser pocket, but in order to put his hand in his pocket the jacket goes too. The children giggle, then roar with laughter at his frantic efforts to detach his thumb from the jacket.

The silent children press closer to watch Helmut's antics. Some look at each other and smile, then grin. Suddenly the entire group is laughing. Helmut holds up his hand for silence, but the grin on his face says he loves it.

HELMUT
(continuing)
No, no, be quiet.
Be quiet. Shhh. Shhh.

The children go on laughing as if this is just part of the game.

MED. LONG - TOWER GUARDS

The SOUND of the children's laughter floats up to two guards in a tower on the non-Aryan side of camp. One of them, who has been watching the soccer game below, stiffens, nudges his partner, and points down to Helmut.

LONG SHOT - PRISON YARD - GUARD'S POV

Between the children at the fence and the line of soccer spectators we can see only the top of Helmut's head bobbing up and down. But that is enough.

MED. LONG SHOT - TOWER GUARDS

After a long look, one of the guards picks up a telephone and starts to make a call.

MED. SHOT - HELMUT, CHILDREN

Helmut seems to have thrown caution away under the stimulus of the children's laughter. He is on his feet trying a hand spring. He lands flat on his back, but rolls over on his side and grins broadly at his audience, which laughs appreciatively. This is the old Doork. Their Doork. Again Helmut tries the hand stand and again he flops.

FULL SHOT - PRISON YARD

A HIGH ANGLE with Helmut and the children in f.g. and beyond them the Aryan side of the yard. The soccer game is still in progress, with the spectators on both sides of the action whooping it up. Then in b.g. we see two soldiers, two SS officers, and the guard in charge of barracks "H", come bursting through the spectators near the huts and into the game itself. The players slowly subside as they realize what is happening. They watch the guard cross the yard. The cheering trails off, and the yard becomes strangely quiet, the prisoners' warning to Helmut.

MED. SHOT - HELMUT, CHILDREN

Oblivious to all this in his joy at performing for the children again, Helmut is just pretending to slip on something underfoot. His arms flay the air as he tries to regain his balance, but he falls. Through this, however, the children seem to be watching something behind Helmut, and when he lands on the ground they don't laugh.

Again their faces are frightened as they look o.s. Helmut looks at them, puzzled. Then, realizing that something is wrong, he turns and looks up from the ground.

ANOTHER ANGLE

SHOOTING PAST Helmut in f.g. toward the guard, SS men and soldiers, who have come through the line of spectators and stand glowering at him. The prisoners have moved back, warily watching for the next move.

GUARD

You wouldn't listen, would you?

Almost wearily he goes to the fence. This isn't something he likes, but his authority is at stake here, and he has no choice. As the CAMERA PANS him to the fence, we see that some non-Aryan adults have drifted over to see what the disturbance is.

GUARD

(to the children)

Go on. Get back.

The children don't move. Their eyes are on Helmut. The guard shouts over to the adults standing behind the children.

GUARD

You back there, get them out of here.

The adults begin to gather up the children.

HELMUT

They had nothing to do with it.

It was all my doing.

The guard turns and comes up to face Helmut. He studies him for a moment, then hits him a vicious back-hand slap across the face. A murmur runs through the prisoners. The children still near the fence cry out with alarm. Seeing their terror, Helmut is determined to make it look like just another act. With a painful effort he gets to his feet, smiles at the children, turns and salutes the guard, knocking himself down again. A couple of children giggle. The FIRST SS OFFICER quickly steps forward to stand beside the guard.

He holds a swagger stick in his right hand, which he repeatedly whacks into the palm of his left hand. He looks down at Helmut.

FIRST SS OFFICER

Get up.

Helmut struggles to his feet. He glances over at the children. They are all watching him. He takes a deep breath, winks at the little ones, then salaams before the SS Officer and the guard. Some of the children giggle. This infuriates the SS Officer. He raises the swagger stick and brings it down hard on Helmut's head, knocking him to his knees. The children scream with terror. The SS Officer raises the stick to hit Helmut again, but Keltner, in an almost instinctive reaction, catches hold of his arm.

KELTNER

The children!

Not in front of the children!

TWO SHOT - FIRST SS OFFICER - KELTNER

The SS Officer turns and brings the stick down on Keltner. He hits him over and over, each blow more vicious.

MED. SHOT - HELMUT - FRIGHTENED CHILDREN IN B.G.

Helmut turns away from the beating. So do the children --

FULL SHOT - FRANZ, GALT, UHLMANN, LUDWIG, ADOLF, HERMAN AND OTHER PRISONERS

The horror-stricken men stand frozen as the SS Officer continues to hit Keltner until he drops to the ground. Suddenly Franz breaks away from the men and charges at the First SS Officer.

MED. SHOT - SS OFFICER - FRANZ

Franz runs INTO CAMERA and attempts to stop the First SS Officer. The Second SS Officer whips his pistol out, aims carefully, and FIRES a shot into Franz's head.

VARIOUS SHOTS OF THE PRISONERS

Uhlmann stands speechless and dumbfounded. Galt cowers. Beads of perspiration pour from his brow. Adolf weeps bitter tears as Herman places his arm around his shoulder to comfort him, and himself as well. Ludwig, dead to any emotion, simply turns and walks away into the crowd.

MED. SHOT - HELMUT

Helmut is now, more than ever, the clown, as he goes into a frenzied version of the "Clap Dance". The complete incongruity of his behavior leaves the spectators stunned.

WIDER ANGLE - SHOWING THE CHILDREN IN B.G.

The children are no longer screaming, instead they are watching Helmut as though they are hypnotized.

FULL SHOT - HELMUT, GUARD, SS MEN, OTHER GUARDS

The guard, fully aware that the sadist SS men may take action against Helmut, quickly motions for two of the other guards to take Helmut away. The first SS Officer, still panting with the action taken by the guard. The two guards seize Helmut by the arms and begin dragging him off toward the administration building. The prisoners move away before the guards holding Helmut, forming a sort of line of march for them. As they drag Helmut along, he waves back at the children, makes a funny face and moves his feet in something approaching a dance step.

DISSOLVE TO:

INT. SOLITARY CONFINEMENT CELL - NO LIGHT

SHOOTING FROM THE BACK of the cell toward the door. The cell is about eight feet long and four feet wide with a steel door at the far end. The cell is bare. We HEAR men approaching, and a guard opens the door letting unconscious Helmut into the cell and drop him on the floor.

CLOSE SHOT - HELMUT

He lies in a heap on the floor, his face swollen from a severe beating.

MED. SHOT - CELL

The guards walk out, slamming the door shut leaving the cell pitch dark.

CLOSE SHOT - WINDOW WITH WINDOW SHADE

Window shade quickly rolls up letting in a stream of blinding sunlight.

INT. COLONEL BESTLER'S OFFICE - DAY

Lt. Scharff is by the window, having just rolled up the window shade. Colonel Bestler is on the phone and obviously exasperated by what he is hearing.

MED. SHOT - BESTLER, SCHARFF

BESTLER

(on phone)

Yes. (pause)

Yes. Yes. I understand perfectly.

However, I don't see how
we can be held responsible.

(pause)

BESTLER

(continuing)

Our orders were very clear.
We were to have the freight car
ready to be picked up at midnight.

(pause)

Of course, I'm aware the
operation must be kept secret.

(pause)

I just don't have the staff to send
down there now and ... Yes, I'll wait.

He puts hand over mouthpiece to talk to Scharff.

BESTLER

(continuing)

The freight car wasn't picked up.

SCHARFF

It's still down there on the siding!

BESTLER

Some stupid mix up.

If they think ...

The SOUND of the voice coming over the phone causes him to literally snap to attention.

BESTLER

(continuing)

Yes, General.

(pause)

Yes, I am as distressed about
the situation as you are.

(long pause during which
he nods his head)

Yes. Personally! Immediately! Yes,
General. You can leave it in my hands.

(pause)

Heil Hitler!

He puts down the instrument and turns at once to Scharff.

BESTLER

Who did you leave in charge down there?

SCHARFF

Sergeant Hoffmann. Very reliable.

BESTLER

Apparently not reliable enough. The
cargo seems to be raising quite a fuss.

SCHARFF

(explanatory)

Seventy children, sir!

In a boxcar!

BESTLER

I know, I know. But the siding
isn't far from town. The General
doesn't want unauthorized persons
getting curious. Understand?

SCHARFF

I'll get some men down there right away.

BESTLER

Men! You'll get yourself down there.
And take at least a dozen guards with you.
Don't let anyone close to that boxcar ...
under any circumstances. No one!

SCHARFF

Yes, sir.

Scharff turns to leave the office, but after a few steps he stops and turns back toward Bestler, a look of concern on his face.

SCHARFF

(continuing)

Sir?

Bestler looks up.

SCHARFF

(continuing)

**I wondered, sir, if you might
have any suggestions as ... well ...
how do we quiet the children?**

BESTLER

**Use any method you can, but
shut them up. That's an order.**

**Scharff is disappointed at not getting some help from Bestler. Suddenly his face
brightens.**

SCHARFF

Sir, the clown!

Bestler looks at him quizzically.

SCHARFF

The one who amused the children.

BESTLER

**Out of the question. The man's
being disciplined for that very thing.
We can't change our position now.**

SCHARFF

No one need know.

BESTLER

He'd know.

Scharff think this over. Suddenly his face brightens.

SCHARFF

**Sir, if I could guarantee
he'd never say anything.**

Bestler looks interested.

SCHARFF

(continuing)

**You see, sir, he's been trying
to get a review of his case.
Claims he's here by mistake.
I could tell him you would
recommend the review.**

**Bestler gets up from his desk and walks over to the window as he thinks Scharff's idea
over.**

BESTLER

**A man who wants something. Good.
Very good strategy, Lieutenant.
(he turns to face Scharff)
However, when you bring him back here,**

BESTLER (Cont)
return him to solitary and keep him there.
(a beat) **MORE**
I've seen the best of men, after several years in
solitary, unable to remember even their own names.

SCHARFF
Then I have your permission to take the clown.

BESTLER
Permission granted.

DISSOLVE TO

LONG SHOT - OPEN ROAD - DAY

A small open truck with twelve soldiers in the back, followed by a staff car, move along the road.

INT. STAFF CAR - MOVING - DAY

DRIVER is in the front seat, Helmut and Scharff in the back.

MED. SHOT - HELMUT - SCHARFF

Helmut has been cleaned up, but there are still pretty good marks left from the beating, and his stay in solitary.

The ride appears long, both Helmut and Scharff look bored and unsure. Helmut looks over to Scharff, thinking about saying what he thinks, then thinks better of it, and settles back in his seat, for a beat, then decides to speak.

HELMUT
The Commandant, himself, asked for me, huh?
(a beat)
And you said he's personally going
to request a review of my case ...
(a beat)
I'm practically on my way back to Berlin!

Scharff reacts very slightly, almost making nothing of Helmut's words.

HELMUT
(a little more conversational now)
I think it's a very good
idea moving the children!

Scharff looks sharply at Helmut, still saying nothing.

HELMUT
Prison is no place for children ...
I said all along that it had to be a mistake.
Scharff, completely uncomfortable now, just turns away as far as he can, looking out the window.

STRAIGHT CUT

EXT. RAILROAD SIDING - LONG SHOT - DAY

As the truck and staff car leave the highway and jolt down a short roadway to a railroad siding where a boxcar sits on the tracks. Uniformed GUARD stand watch on both sides of the car, which has the door nearest the CAMERA, partially open. The truck and staff car pull up near the boxcar. The soldiers jump from the rear of the truck, one of them carrying a large burlap sack.

MED. SHOT

As Scharff gets out of the car, from the boxcar comes the SOUND of children crying.

SCHARFF
(to Helmut in car)
Wait here.

Scharff strides purposefully over to Sergeant Hoffman, the guard beside the open door. Hoffman salutes Scharff.

SCHARFF
Any word about the train yet?

HOFFMAN
No, sir. The last we heard --
it won't get here until evening.

SCHARFF
Anyone been around?

HOFFMAN
No, sir.

SCHARFF
With all that wailing, it's a wonder.
Couldn't you keep them quiet?

HOFFMAN
I didn't know what to do, Lieutenant.
I was afraid to close both doors.

SCHARFF
(to other soldiers)
Keep a tight guard on the whole area.
No one gets near here. Understand?
(to Hoffman)
You post them.

HOFFMAN
(saluting)
Yes, sir.

Hoffman moves over to soldiers and begins giving them their orders.

SCHARFF
(to soldier holding the sack)
Leave that there.

The soldier puts down the sack, and hurries off after the others with Hoffman leading the way. Scharff turns toward the staff car.

SCHARFF
(calling to Helmut)
Over here, Doork.

Helmut quickly gets out of the car and moves over to Scharff. He looks toward the partially open door.

HELMUT
They're crying.

SCHARFF
(indicating the sack)
Take that in to them.

Helmut picks up the sack and peers into it.

HELMUT
What is it?

SCHARFF
Bread. They won't wail so
loud with their mouths full.

HELMUT
(shocked)
How ... how long have they been here?

SCHARFF
You just get in there and keep them quiet.

Helmut starts as Scharff stops him and confidentially whispers:

SCHARFF
Do a good job and I'll personally see
that you get a favorable decision
on your case. Understand?

HELMUT
Yes, sir.

Helmut moves over to the half open door of the boxcar, the CAMERA MOVING with him. Just before he looks inside, he puts a wide grin on his face. But when he does peer into the car, his eyes cease to smile.

INT. BOXCAR - HELMUT'S POV - DAY

In one end of the car the children are huddled together in one frightened, wailing mass. They do not even notice Helmut at first, so great is their sorrow.

The little ones cling to the larger youngsters, who, in turn, cling together. The small ones weep hysterically, as children do when they have been crying for a very long time.

The CAMERA PULLS BACK so that Helmut is in f.g. He slides the boxcar door open fully, throwing more light on the children. This brings renewed wails of anguish from the youngsters, who cluster together more fiercely. But one little boy sneaks a look at the door, expecting to see more guards. When he sees Helmut, his tear-filled eyes widen. He can scarcely believe what he sees, much less verbalize it. He tugs frantically at an OLDER GIRL he has been clutching. She looks first at him, then at Helmut. She, too, can hardly believe it.

OLDER GIRL
(tentatively)
Doork?
(shrill with recognition)
It's Doork. It is! It is!

The children begin untangling quickly. Faces appear between legs, around skirts, and over shoulders. For a moment, they can only stare at Helmut, speechless with wonder.

HELMUT
(gently)
So this is where you've been hiding?

That breaks the silence, and the children begin squealing ad-libbed expressions of greeting and relief. They repeat his name time and again: "Doork, Doork, Doork". As one ... the youngsters surge toward him. The little boy who first saw him reaches him first. He drops to his knees and puts his arms around Helmut's neck, hugging him furiously. Helmut returns the embrace.

BOY
I want to go home. Take me home.

HELMUT
Now, now, there is nothing to cry
about. We're going to have fun.
(disengaging himself
and picking up the sack)
Here, I brought you something.
(he tosses it into the car)

The children pounce on the sack and tug at it, unsure what it is except that it's a gift from Helmut.

HELMUT
Wait now. Don't open it yet.
Wait'll I get in. You help me.

He backs up a few steps, the CAMERA PULLING BACK with him. Then he runs toward the car and, with strength he really doesn't have, jumps up so that he gets his arms on the floor of the boxcar. He heaves himself forward partially into it, and the children grab his clothes to help him inside. A couple of the older boys seize the seat of his pants and finally pull him in.

INT. RAILROAD CAR - DAY

FAVORING Helmut as he rolls over and jumps up, wagging his head from side to side in the manner of a Jack-in-the-box. The children watch him bug-eyed. A few giggle.

HELMUT

Look, Im a Jack-in-the-box.

He gestures around to indicate that he is, indeed, in a box.

HELMUT

We're all Jacks-in the
box -- the same box.

The children laugh, and some begin imitating Helmut's head movements. Others do the same, and still others, including the Czech youngsters, until all are wagging their heads at each other and loving it.

Then, out of sheer adoration, the youngest of the children close in on Helmut and hug him around his legs. Slowly he stops wagging his head and stretches out his arms to embrace as many of them as he can -- almost as if trying to protect them. Suddenly the gaiety dissolves, and the children go solemnly silent. Helmut reacts.

HELMUT

Well ... who's hungry?

Almost in unison, the children shout "I am", again forgetting their unhappiness.

HELMUT

All right, I want everybody to sit down.
When I count three, everybody sit.
Ready? One, two ...

On the count of two, many of the youngsters sit down. Helmut feigns surprise.

HELMUT

Oh, you're too fast. Three!

This brings a burst of giggles, and the remaining children sit down ... the Czechs follow the example of the others. Helmut opens the burlap sack and begins handing out pieces of black bread. The children grab at the chunks and gnaw it voraciously. When all of the youngsters have been given the bread, Helmut takes a piece and bites into it with great relish. After a few chews on the bread:

HELMUT

Now ... what'll we do?

There is a long moment of silence, then the little blonde girl with the rag doll speaks up timidly.

LITTLE GIRL

I want to see my mommy.

Helmut is brought up short. For a beat he searches his brain frantically for an answer. Then he goes to the child and kneels beside her.

HELMUT
You would? All right.

LITTLE GIRL
You know where she is?

HELMUT
She's right here with you.

LITTLE GIRL
I don't see her.

HELMUT
That's because you don't know how to
look. I'll show you. Close your eyes.
(to the other children)
All of you ... close your eyes.

The little girl closes her eyes and one by one the other youngsters do also. The Czech children look at each other, then at the other children, then they too close their eyes.

HELMUT
Everybody's eyes shut? Now,
think about your mommys and
daddys ... There, don't you see
them? Can't you see their faces?

The children, marvelling at this feat, ad lib expressions of assent.

HELMUT
So you see! They're right here with you.
All you have to do is look into your hearts.

LITTLE GIRL
(putting her hand over her heart)
Does mommy see me, Doork?

HELMUT
(deeply touched)
Of course, she does, sweetheart.

DISSOLVE

**OMIT 218
TO 220**

EXT. RAILROAD SIDING - FULL SHOT - AFTERNOON

It is perhaps two hours later. Sergeant Hoffman is now leaning wearily against the boxcar near the door. The CAMERA PANS over to the staff car, where Scharff is dozing in the back seat.

MED. SHOT - SERGEANT HOFFMAN

From within the boxcar we can HEAR Helmut SINGING softly to the children. Sergeant Hoffman is listening. Finally he takes something from his pocket, goes to the door of the boxcar and sticks his head inside.

INT. BOXCAR

The children are scattered about, either sleeping or near sleep, many of them huddled close to Helmut, who sits near the door with his back against the side of the car, crooning.

SERGEANT HOFFMAN

(whispering)

Clown ... can you play one of these?

He holds out a harmonica. Helmut leans over to get it, being careful not to disturb the children.

SERGEANT HOFFMAN

I got it to send home to my boy ...

but if it'll help ...

TWO SHOT - HELMUT, HOFFMAN

HELMUT

It will. It will.

(he takes it)

SERGEANT HOFFMAN

You won't say anything to the Lieutenant.

HELMUT

I promise.

He leans back and looks at the harmonica, then he has a sudden thought as Hoffman's head disappears. He leans back toward the door.

HELMUT

Guard ... Guard ...

Hoffman reappears at door.

HELMUT

(continuing)

It's going to be dark soon.

The little ones may be afraid.

Do you think ... Well ... could you
get some kind of light for in here?

SERGEANT HOFFMAN

(trying to justify himself)

I would if I could.

HELMUT

I know. I know you would.

Again Hoffman's face disappears. Helmut leans back and begins experimenting with the harmonica. Actually he can play it only slightly, but he manages to get some sort of soft tune out of it. The CAMERA PULLS BACK SLOWLY to include the children, most of whom are resting peacefully, secure in Helmut's presence. But suddenly a little dark haired girl of about six sits upright and cries out, frightened by a bad dream. Helmut reacts.

The child looks around the boxcar as if she can't remember how she got there and begins crying inconsolably. Some of the other children stir. Helmut quickly but carefully disengages himself from the tots around him and picks his way over to the girl. He kneels beside her, and the CAMERA MOVES UP TO --

TIGHT TWO SHOT - HELMUT - DARK EYED LITTLE GIRL

The child continues crying, but a little more softly -- her wide wet eyes on Helmut.

HELMUT
(very gently)
What's the matter?
(she only stares at him)
It's all right, you just had a bad dream.

LITTLE GIRL
(looking around)
I'm still having it ...

This rocks Helmut, to think of the understanding and knowledge of a child this age ...

He tries putting a comforting arm around the child, but she shrinks away, still sobbing -- Helmut realizes words are not the way, here, he takes out his "tiny" harmonica and begins playing a little tune ... the little girl watches and gets interested so she stops sobbing, Helmut is happy about this and gets an idea that he thinks will keep the child from crying again --

He gets her complete attention by taking her chin in his hand and indicates his mouth with the tiny harmonica in it -- she watches as he takes a deep breath and in it goes, he swallows the tiny harmonica (or at least she thinks he does), she is amazed at this feat and smiles broadly -- now he takes her little hand and presses it against his stomach and as she does this the sound of a note is heard -- she really smiles -- she presses it again and another note is heard -- finally he indicates for her to press from his stomach up to his neck in a rhythm pattern and the little tune he knows comes from inside -- with the harmonica under his tongue -- he finishes the tune and asks:

HELMUT
Are you alright now?

She smiles and nods her head. Yes! and so is he, as she lays her head on his lap feeling warmer and cosy now.

(NOTE: WE NEVER SEE THE HARMONICA COME UP AND OUT!)

WIDER ANGLE

The oldest girl we saw earlier calls to him in a hushed voice.

OLDER GIRL
Doork.

Helmut moves over and squats down beside her and the CAMERA MOVES IN to --

CLOSE TWO SHOT - HELMUT, OLDER GIRL

OLDER GIRL
Where are they sending us?

HELMUT
(shaking his head)
I don't know ...
(a long beat)
OLDER GIRL
(new thought)
Do you have children?

Helmut looks around at the children. He smiles sadly.

HELMUT
I do now.

DISSOLVE TO:

INT. STAFF CAR - NEAR DUSK

Scharff, dozing in the back seat, is awakened by the SOUND of an approaching train o.s. He listens, glances at his watch, shakes his head and gets out of the car.

EXT. RAILROAD SIDING - NEAR DUSK

As Scharff strides to the boxcar, where Sergeant Hoffman has also heard the locomotive. He salutes as Scharff comes up, the CAMERA FOLLOWING him.

SCHARFF
It finally got here.

SERGEANT HOFFMAN
Yes, sir.

SCHARFF
Help them get the car couple on.
We want to move it out of here as
fast as possible. Be sure the doors
are locked. And, get the clown off.

Hoffman salutes, and Scharff moves off toward the approaching locomotive and freight cars being backed up to the boxcar.

FULL SHOT - FREIGHT TRAIN - (STOCK)

It is backing down the siding toward the boxcar.

MED. SHOT - SERGEANT HOFFMAN

With a cautious look around, he reaches under the waiting boxcar and brings out a box-type, battery operated lantern. He goes to the boxcar door and peers inside.

INT. BOXCAR - NIGHT

The jolt of the car awakens several of the children, who gather around Helmut, in the dimness of the car, frightened and bewildered.

CHILDREN
(ad-libbing)
We're moving.
What's happening?
What was that noise?

MORE
Doork, where are they taking us?
Yeah, where are we going, Doork?

HELMUT
(forcing a calm within)
It's nothing, honest. You're
just going for a train ride.
Isn't that terrific?
A real train ride.

CHILDREN
(pressing closer to Helmut
sensing his anxiety)
Is it far? Are you coming with
us? I don't want a train ride!!

HELMUT
Oh, it'll be fun, I would like to
come, but I don't think I can.

CHILDREN
(pleading)
Please come, Doork ... Please ...
Yes! Please come! PLEASE !!!

HELMUT
(trying to be strong)
I can't! They want me to stay here!

There are cries from the children, whose pleading eyes make Helmut terribly uncomfortable. He backs towards the door of the boxcar.

HELMUT
But ... I'll come to see you as soon as
I can. I promise! And I want you all to
promise me that you'll be very good,
and above all ... NO CRYING!

The children just stare at him silently, their sobbing stopped and they just stare, their eyes unconsciously accusing. With him goes all their security. Helmut knows it, but he has no choice in the matter ... he's now at the doorway ...

STRAIGHT CUT

OMIT: 233
TO: 240

EXT. RAILROAD SIDING - NIGHT

At the front of the boxcar we can see Sgt Hoffman and two guards finishing the coupling of the car to the rear of the train. Scharff is watching them. They finish and Sgt Hoffman turns and salutes Scharff, reporting. But the noise and clamor of the train makes it impossible to hear what is being said. Scharff nods his approval and moves off towards the front of the train. Sgt Hoffman moves towards the boxcar with the children ...

INT. BOXCAR - HELMUT

Standing with his back to the door ...

HELMUT
(tenderly)
Now, remember, if you want me,
just close your eyes !
(he smiles at them)

EXT. BOXCAR - NIGHT

Sgt Hoffman arrives at the open door, assuming Helmut has gotten off, slams the door shut, and clinches down the locking handle.

INT. BOXCAR (REALLY NIGHT NOW)

The two small vents in the top of the boxcar let in a small degree of light but it also gives the interior a more eerie look than before. Helmut whirls around as he hears the door slam and lock, panic stricken.

HELMUT
WAIT !!!!
(pounding on the door)
Open the door!
Let me out!
Let me out!!

But the train noises drown his voice out. Then the boxcar lurches and starts moving forward. Helmut's pounding weakens and finally stops. He turns from the door, his face reflecting his fear ... the children, not quite understanding what has happened, gather around him, and begin pulling on him. He manages to control his fear, and seeing the faces of the children manages a big smile.

HELMUT
Well, I guess I'm going with you after all.

He switches on the lantern and holds it high so its rays cover all the children.

CHILD
Let's play some more, Doork!

Helmut looks down at the child, amazed at the suggestion. Then he nods in a stunned sort of way. He puts the harmonica to his mouth and begins to play his little tune.

EXT. RAILROAD SIDING - NIGHT

Scharff and Sgt Hoffman stand watching the train move away, and with it, the boxcar.

MED TWO SHOT - SCHARFF, HOFFMAN

SCHARFF
I'm glad that's over.
Call in your men.

SGT HOFFMAN
Yes, sir!

Hoffman starts to move away ...

SCHARFF
Doork in the car?

HOFFMAN
Doork? Sir?

SCHARFF
The Clown !!

SGT HOFFMAN
(looking around)
I ... I guess he is, sir ...

SCHARFF
You GUESS ???

Scharff races to the car with Hoffman right behind him. We go with them. As they get to the car, Scharff frantically looks in and around and under the car, rushes to the truck, check the cab -- it is EMPTY!

SCHARFF
(to Hoffman)
IDIOT !!!
(shouting)
GUARDS !!! GUARDS !!!

The other soldiers rush into the scene and stand at attention.

SCHARFF
(to the soldiers)
(pacing back and forth)
A prisoner is missing ... "The Clown" ...
He may have escaped ... Search the
entire area. If he got off the train,
he has to be around here somewhere!
Move it! Find him! MOVE! MOVE!

The soldiers disperse and rush off in all directions ... as we:

(FLASH CUTS OF HELMUT + THE CHILDREN - TEDIOUS TRAVEL - LONG NIGHT - VARIOUS POSITIONS OF CHILDREN WITH HELMUT VARIES CHANGES IN BODY GEOGRAPHY)

OMIT: 245

TO: 247

INT BOXCAR - MOVING - DAY

It is the next morning. Light is coming from the vents and the lantern which hangs from a peg in the middle of the right side of the car. Helmut is asleep on the floor with the children huddled around him. He lies on his side with one arm thrown protectively over the little Czech girl, Inga. Other youngsters have their heads on his legs and feet, and all are as close to him as they can get.

He is, in fact, a sort of human bed. From the train NOISES o.s. we can tell that the freight train is slowing down. Then, with a jolt, it stops, and o.s. we HEAR a truck engine approaching. Helmut stirs and sits up, trying to get his bearings. This arouses some of the children and they too sit up and look around.

CHILDREN

What is it?

Are we there, Doork?

Where are we?

Why are we stopping?

HELMUT

I don't know.

He untangles himself, rises and stretches his numbed arms and legs. He starts toward the door, but it slides open suddenly and a BURLY GUARD vaults inside. Behind him we see a truck similar to a moving van being backed up to the boxcar. Helmut blinks uncertainly at the light pouring through the door.

BURLY GUARD

Everybody up. No noise.

The children are too startled to move. The Guard notices Helmut and reacts.

BURLY GUARD

(continuing)

Who the hell are you?

HELMUT

Where are we?

BURLY GUARD

How the devil did you get in here?

HELMUT

I ... I'm from the other prison.

Got lock in -- by accident.

BURLY GUARD
Ah, for ...
(shouting out the door)
Sergeant!

CUT TO

EXT. BOXCAR - DAY

We see now that the train has stopped at an isolated siding. The truck has backed up almost to the door of the boxcar. A SERGEANT climbs down from the cab of the van and hurries to the boxcar door, the CAMERA PANNING him there.

SERGEANT
What's the matter?

BURLY GUARD
Look at this. He's from the other camp.
Got in here with the shipment.

SERGEANT
How did that happen?

HELMUT
I ... I was taking care of the
children back there and ...
accidentally got locked in.

SERGEANT
Of all the ... What's your name?

HELMUT
(realizing he's in big trouble)
Doork. Helmut Doork.

The Sergeant fumes for a moment, then ...

SERGEANT
(to the guard)
Put him in the truck with the
others. And, let's get going.

CUT TO:

INT. BOXCAR - DAY

ANGLE to the door as the Sergeant disappears. Reaching out, the Burly Guard lowers the tailgate of the truck so that it forms a bridge to the boxcar.

BURLY GUARD
(to the children)
All right, in the truck, quick now!

The children, most of whom are on their feet now, hesitate, looking to Helmut for guidance. The guard seizes one youngster and shoves him toward the door. Instead, however, the child flies to Helmut and grabs him around the legs.

BURLY GUARD
I said move!

HELMUT
(quickly)
Wait. Let me.
(to the children)
Everybody up. Come on. Up, up, up.

He moves around, helping the still seated children to their feet. When they're all up ...

HELMUT
(continuing)
Get in line now ... that's it.

He forms the children into a line, the guard watching incredulously.

HELMUT
(continuing)
There we are. Now ... follow me.
(goes to the head of the line)
Last one in has donkey ears.

He skips across into the van, the children following him. Once inside the truck, Helmut turns and helps the smallest children across, tousling their hair and patting their heads as he does so. When they are all inside, the guard slams the tailgate closed, jumps down from the boxcar and runs toward the front of the truck. In a moment, the truck lumbers away.

DISSOLVE TO:

EXT. PRISON - MOVING - DAY

SHOOTING from the top of the truck as it approaches the high prison gates. TWO SENTRIES swing gate open and wave the van through. Moving into the prison we see that it is a bleak compound of barracks with several stone buildings at the far end of the yard. The truck comes to a stop in the middle of the empty yard. We can see additional buildings under construction.

MED. SHOT - REAR OF TRUCK

The Sergeant and the Burly Guard come around from the front and lower the tailgate revealing Helmut and the children inside.

SERGEANT
Outside and line up.

Helmut and the youngsters come forward timidly. Helmut jumps down first and begins lifting the smaller children down. Encouraged by him, the older children jump down unaided and the guard roughly shoves them into line. Finally Helmut gets the last child out and starts to join the line himself.

SERGEANT
(to Helmut)
Not you.

HELMUT
Don't you want me to stay with them?
They'll be frightened without me.

BURLY GUARD
Not for long, they won't.

SERGEANT
(to guard)
That's enough. Get them
inside and keep them quiet.

Burly Guard starts to prod the children, but they don't move, their eyes are fixed on Helmut.

BURLY GUARD
(threateningly)
MOVE!

HELMUT
Do as he says. And, don't worry,
I'll be with you soon. I promise.

Reluctantly, the children march off. They look back frequently at Helmut who waves to them.

SERGEANT
(to Helmut)
Come along now.

They walk over to a two-story building. Helmut looks back in the direction of the children, then looks about the camp.

HELMUT
This is just another prison.

SERGEANT
What'd you expect?

HELMUT
I thought the children were
going to a better place.

The Sergeant, with an incredulous look on his face, stares at Helmut.

INT. CELL - DAY

The cell is a small but long cube-like affair ... It contains only a small wood bench with a mattress on it and a chair and what looks like a sink and plumbing fixture adjacent to the sink (per our discussion = relating to the white plaster on the plumbing pipe going straight up the wall).

The window is small and barred.

Helmut is standing at the window looking out with his hands behind his back, his body is in the depressed look of a man who is shattered, torn, and without hope = total despair.

As we slowly pull back the CAMERA we include the back of the ominous RUNKEL, CAPTAIN in his Fuhrer's Super Army, and he speaks, softly, condescendingly, yet strongly.

RUNKEL

I'm sure you will have to admit ... it becomes boring and annoying for you when I have to keep asking you the same question, over and over again ...

HELMUT

(turns slowly and nods his head, yes!)

Runkel starts pacing up and down the cell, as Helmut paces too, each going his own way ...

RUNKEL

But until I get an answer ... I will continue asking ... WHY DID YOU COME HERE ?

Runkel is upstage at the window, as he turns ont he last line and waits for an answer. Helmut is downstage, with his back to camera and slowly walks upstage to Runkel and faces him, nose to nose (50/50)

HELMUT

**I explained ...
I got locked in the boxcar ...**

RUNKEL

**(humoring him)
Ah, yes, you said it was an accident!**

HELMUT

**(getting angrier but timidly)
It WAS an accident ...
The Commandant asked me
to take care of the children.**

RUNKEL

**(he whirls around and starts his pacing again)
The COMMANDANT? ... I'd like
you to know I HAVE SPOKEN to
your Commandant. He has you
down as an escaped prisoner!**

HELMUT
(really shocked by this)
ESCAPED?

RUNKEL
(smiling and enjoying this)
And we know the penalty
for ESCAPE, don't WE ???

HELMUT is really scared now, and can't handle this vicious man confronting him ...

HELMUT
Please, let me explain,
slowly ... you see ...

RUNKEL
(he's got him now)
(in fast and loud)
To redeem yourself, and retain your
miserable existence ... all you have
to do is help us with a little chore ...

HELMUT
(thrilled to listen to
any avenue of escape)
ANYTHING !!!

RUNKEL
Just lead the children, quietly,
to that building over there.
(he steps to the window indicating ...)
the one without the windows ...

Helmut has moved to the window, and is stopped by Runkel's last words, he knows exactly what he's talking about ... and leans on the wall, without looking either out the window or at Runkel ...

HELMUT
(talking right at the wall,
his back to the camera and Runkel)
Dear God, not THE CHILDREN ...

RUNKEL
(stepping over, putting his
hand on Helmut's shoulder)
This isn't like killing the ENEMY
in battle .. this is far more humane.

HELMUT
(turning on him)
HUMANE? They're babies ...
Just babies ... Why ???

RUNKEL
We fight tomorrow's battles
now ... when we're sure to win!

HELMUT
(astonished at what he hears)
Fight? Battles? Against children?

RUNKEL
Adult minds can bend, and be
bended, children remember
everything ... we don't want them
growing up, remembering, and
turning on us, it's that simple ...

Helmut begins pacing the cell now with a more frenetic feeling and looking more like a caged animal, not knowing which way to turn ...

RUNKEL
It appears to me that you've
grown very attached to them.

Helmut just keeps pacing ...

RUNKEL
That's why I was sure
you'd want to lead them!

HELMUT
(whirling around at him, defiantly)
NO!! I can't ... I won't !!!

RUNKEL
(lighting a cigarette)
(a long beat)
Not even to save YOUR LIFE?

Helmut stops in his tracks, and for a brief second, tries to muster the courage to really stand up to Runkel ... but he's a man and a human being... and his knees buckle and he leans on the wall to keep himself from drowning in pain ...

RUNKEL
I thought you would reconsider ...
Good ... now then ...

HELMUT
(getting to his feet)
Could I have a little more time with them?
I'd like to do something FOR them ...

RUNKEL
(looks at his watch)
Of course ... I'll give you half an hour ...

HELMUT
(just nods his heads thanks)

Runkel starts for the cell door, turns on Helmut ...

RUNKEL
You see, we're NOT heartless men here !

Runkel exits the cell, leaving Helmut alone, as alone as a man can be ...

Helmut in shock at what he has just gone through, realizes time is of the essence ... he looks around the cell, and spots the white plaster pipe, running from the sink up the wall, he scratches for some of the white into his hands, he places the white dust on the window sill ... and from the bars on the window, he digs (with his nails) the tar (black from the stripping along the bars in the window area ...) He frantically searches the cell for more props, and sees the brown bread loaf (1/4 of a loaf) on the edge of his wooden bunk ... he digs for an inch or two of dough and rolls it into a ball, lays it on the window sill with the other elements, the loaf of bread on the sill, as well, and digs into his pants for a safety pin from his shorts (presumably), opens the safety pin, and digs a long deep scratch into his left hand, causing a burst of blood to flow freely down his hand into his other hand, as we:

STRAIGHT CUT TO:

OMIT: 254
TO: 260

INT. CHILDREN'S HUT - DAY

The children are scattered about the barren room, cuddled, and just plain alone and lonely, the faint sounds of tears and sniffles are heard as we PAN the room to show all the children, they are depressed, frightened, and just about ready for anything at this point.

The sound of the door opening first startles the children and from ...

THE DOOR - P.O.V.

We see the faces of all the children change slowly, unsurely and then positively, HAPPY, as we pull back including the body of Helmut standing in the doorway, we are cutting, just beneath his chest and back holding all the children in the C.R. side of frame, with Helmut in the CL side of frame...

The children run up to him yelling and ad-libbing while hugging his pants and body ...

CHILDREN
Doork - Doork - you're BACK!
Yes! Doork is back!
Hey, Kids, it's Doork !!!!!

WE GRAB THE CAMERA RIGHT TO REVEAL HELMUT IN HIS FULL CLOWN MAKE-UP -- A MAKE-SHIFT JOB CONSIDERING HE USED BLOOD TO "RED" THE BROWN BREAD FOR A NOSE, CRUDE, BUT A NOSE, THE WHITE PLASTER FOR HIS CLOWN WHITE MOUTH, THE TAR FOR HIS BLACK BEARD AND MOUTH TRIM AND THE BROWN BREAD LOAF FOR HIS BROWN DERBY HAT.

AND ALTHOUGH THE CHILDREN SEE HIM AND HIS MAKE-UP, IT'S STILL THEIR FRIEND, DOORK, THAT CAME BACK, AND IT'S AS THOUGH THEY DON'T EVEN SEE THE MAKE-UP, ALL THEY SEE IS WHAT THEY WANT TO SEE ... THEIR FRIEND!

CLOSE - HELMUT

Trying vainly to keep the tears back ...

HELMUT
ALRIGHT, ALRIGHT, I'M BACK!
Now, everybody just back away and
sit down, because "Helmut the Great"
will perform weird and wonderful tasks
for you, **AND WE WILL HAVE** a good time ...

THE CHILDREN

They back off, unsurely, not really understanding what's going on, yet half happily because Doork is with them, we see their expressions of mingled fear and at the same time delight coming back into their hearts ...

WIDER SHOT - HELMUT - THE CHILDREN

They are now all seated around, but close to Helmut.

HELMUT - POV - SGT - IN THE DOORWAY

SGT
(to Helmut)
It's time!

HELMUT
(pleading)
Just a few more minutes?

The Sergeant shakes his head, no! and steps outside leaving the door ajar.

The children have been watching this byplay like a tennis match ...

CHILDREN
(once the sgt. leaves)
(ad-libbing)
What's the matter, Doork?
Where are we going this time?
Will you stay with us?
Why must we go away again?

Helmut really torn ... fighting to find what to answer these little ones ...

HELMUT
(never a better acting job)
They ... they want us to move to
another building ... where there'll
be more room ... to play and ...
do lots of things ... see ?

The children just look and listen for more ...

HELMUT
I'll tell you what, let's make it our
parade ... just like in the circus ...

HELMUT (Cont)
oh, oh ... we need a band ...

Helmut looks around for the little girl who saw him swallow the little harmonica and motions for her to come forward ... she does ...

HELMUT
Okay, sweetheart ...
push right here ...
(indicates his stomach)

... and she does, with her index finger she pushes Helmut's stomach in ... and lo and behold ... from out of his mouth pops the little harmonica ... the children laugh ...

HELMUT
Now Ladies and Gentlemen, watch
very closely and you shall marvel
at the wonders I will unfold ...

Helmut reaches into his pocket and takes out an imaginary rope, he loops it once, loops it twice, and begins to twirl it like a lasso, cowboy style ... we hear the sound of the lasso "whoosing". Helmut points to one of the little boys (AGE - 11) and nods his head for him to come up and stand beside him ... he does ...

HELMUT
(to the boy)
Okay, it's ready ...
Now, when I hand it to you, you keep it
spinning ... and I will walk over there
(indicating the opposite side of the hut)
and you must make believe I am a
Bull in a pasture and when I look up
and see you ... you throw the lasso
and catch me ...

Helmut walks over after handling the imaginary rope to the boy, who keeps it twirling ... Helmut plays the Bull grazing and finally looks up ... the children are already chuckling at the silly thing ... and the boy makes believe he is raising the lasso over his head to spin it faster and he does and spins it and spins it, and finally throws it towards Helmut. Helmut MIMES the ropes going over his head, dropping to his feet and yells at the boy ...

HELMUT
PULL IT !!!

The boy yanks at the imaginary rope and Helmut's legs go out from under him and he lands flat on his butt and the children scream with delight and really laugh from their bellies ... and as the children laugh, Helmut lays there beginning to laugh too ... only his laugh is one of urgency ... but the children laugh and laugh and as their laughter builds, Helmut decides to go for another Heavyweight laugh and gets up and prepares to get into another bit as he and the children hear the door open and we see the burst of light flash across the room.

HELMUT
Now, we're ready ...
everybody line up behind me ...

They all scramble to get as close to him as they can, almost pushig him through the door ...

HELMUT

Hold it! Circus parades are neat and very straight ... let's keep that line upright and steady ... Here we go ...

Helmut starts out the door and freezes in the doorway, like a paratrooper's first jump ... but musters enough strength to go ahead ... and he does, with all the little people following him ... as we:

CUT TO

OMIT: 264

TO: 266

EXT. PRISON - DAY

As the procession of youngsters emerge from the hut, with Helmut dancing and skipping at the head of the parade, the sergeant and the two other guards stand watching in disbelief as the line turns and moves along toward the first of the windowless buildings.

MED SHOT - SGT - GUARDS

They look at each other incredulously. What they are watching is really beyond their comprehension.

FULL SHOT - HELMUT - THE CHILDREN

Low level shot of the entire group marching to and past CAMERA.

FULL SHOT - HELMUT - THE CHILDREN

HIGH SHOT - HELMUT - THE CHILDREN - THE CAMP

Helmut and the children march in a brisk fasion, Helmut looking back over his charges, smiles and waves at them, and they wave and some smile back, others just belong to the procession.

PAN SHOT - HELMUT AND THE CHILDREN

We PAN Helmut and the children, Helmut keeps playing his harmonica, some of the children strut happily, their little arms swinging freely, some of the little ones have to skip to keep up with the others. They are all smiling now ...

CLOSE - HELMUT

With each step he takes, he looks about, his eyes searching heaven. We see a man praying for a miracle that will save the children ...

HELMUT - CLOSE

His walk seems to retard slowly, as he realizes there is to be no miracle ... he comes face to face with the guards ... three men who's faces show lines and premature age because of the role they play in this exercise ... alongside of them is the Sgt.

ANOTHER ANGLE - THE SGT. AND THE GUARDS

THE SGT. NODS HIS HEAD FOR ONE OF THE GUARDS TO OPEN THE HUGE OMINOUS DOOR. THE GUARD STROLLS OVER AND THROUGH THE CHILDREN TILL HE FACES HELMUT DEAD ON ...

GUARD

(indicating for Helmut to step inside so he
can open what we know is only A DOOR ...)

CLOSE - HELMUT AND THE GUARD

The door swings open L to R of Camera, just clearing the Camera, we push in to conceal the room, Helmut steps back into the close shot, placing himself in the L of the doorway ...

LOWER ANGLE SHOOTING UP AT HELMUT

We hold Helmut in a waist figure, just allowing the little heads of the children to pass through the shot as Helmut pats their little heads, assuring them its alright, one by one, each child moves into the doorway, a little reluctantly, but they all finally enter, Helmut all but tells them (with his eyes) this has to be ... as the last child enters, Helmut starts to take one step away ... he is looking back at the doorway, and his first step is jolted slightly by something that prohibits his getting any further ... as we tilt down ...

HELMUT'S POV

The little girl with the doll looks at him soulfully, and almost as though she feels what's happening ... His eyes meet hers, as she extends her hand for him to take so they could go in together ... Helmut just glares frighteningly at her outstretched hand ...

CLOSE - THE SGT

Were it not for fear of being noticed ... he looks like man who's throat is constricting and he wants to swallow hard!

THE GUARDS

They even turn away, gracefully, their discomfort is only exceeded by their inability to cope with what they feel ...

HELMUT'S P.O.V.

The little girl sees Helmut isn't taking her hand, so she slowly drops it, adjusts her little doll, and starts into the doorway.

TWO SHOT - HELMUT AND THE LITTLE GIRL

She gets only as far as the threshold, as Helmut stops her, takes her hand, looks back at the Sgt and the Guards, and smiles a smile he hasn't exposed possibly his lifetime ... and he enters the doorway and into the room with her!

WIDER SHOT - AS WE PULL BACK

To reveal the door closing just as Helmut clears the archway with the little girl, we are far enough back in Camera position to see where we are, as the door swings full and SLAMS (with the sound of a 1000 pound sheet of steel dropping onto the floor of any tunnel) ... as the guards move in quickly and drop the bolt bar and snug the door tightly ...

We are still moving our Camera back in a Camera Right crab direction, keeping the door in the Camera L. side until we are moving around towards the back of this windowless building, once we make the turn we hear O.S. the tune of Helmut's little harmonica, and as it hits a sour note, the chuckles of the children are heard ... and then the shocking sound of the loud HISS! permeates the air, and the children's laughter begins to trickle down and out ... as does the sound of the tiny harmonica, desperately trying to finish it's turn ... but it too, stops, and all that is heard is the HISS! subsiding ... until ... absolute silence.

HIGH SHOT - HOLDING THE CORNER OF THE WINDOWLESS BUILDING

And our Camera comes to a full stop and settles as we roll the following words over this last shot (FREEZE):

**“IF ANOTHER MAN'S CHILD IS THREATENED,
AND YOU MOVE NOT TO PROTECT IT,
THE CHILDREN OF ALL MEN ARE
IN JEOPARDY, AND YOU STAND AS
GUILTY AS THOSE WHO THREATEN”**

JOHN F. O'BRIEN

- FADE OUT -