

Quelle: Artur Brauner-Archiv im Deutschen Filminstitut - DIF e.V., Frankfurt (Main)
Source: Deutsches Filminstitut - DIF: Artur Brauner Archive

SHOT	FOOTAGE	ACTION AND DIALOGUE	MN:SC	SCE-SLA-TK	SR
1-001	0000.01	<u>TITLE 1.</u>	00:05		
		<u>SC: 001 EXT. STREET HAMBURG.</u>	00:40		
002	0007.00	<u>EXT. FRONT DOOR PENSION "NORMA"</u> <u>AARON LEAVES PENSION.</u>		001-523-04	49
003	0021.14	<u>PAN WITH PASSERS-BY.</u>		001-524-01	49
		PASSERS-BY was that him? I saw him here in the neighbourhood. Yeah, I heard he was here.			
004	0027.07	<u>CLOSE AARON.</u>		001-525-02	49
005	0032.03	<u>AARON WALKS TO TAXI.</u>		001-526-03	49
006	0043.13	<u>FIRE TRUCK PASSES BY.</u>		001-527-01	49
007	0049.05	<u>CHILDREN PASS AARON, WHO GETS INTO</u> <u>TAXI THAT DRIVES AWAY.</u>		001-528-04	49
		<u>SC: 002 EXT. SIDE STREET.</u>	01:16		
1-008	0066.04	<u>PAN WITH CHILDREN TO HOUSE AND</u> <u>FIRE-TRUCK.</u>		002-506-02	48
1-009	0081.07	<u>MAN IN WINDOW/PAN TO MOVING FIRE-</u> <u>TRUCK LADDER.</u>		002-507-05	48
		MAN IN WINDOW Come, come, come.			
1-010	0098.00	<u>PUBLIC.</u>		002-508-03	48
1-011	0101.01	<u>TAXI STOPS/PAN TO PUBLIC.</u>		002-508-03	48
1-012	0113.15	<u>AARON GETS OUT OF TAXI, LOOKS AT</u> <u>PUBLIC.</u>		002-509-02	48
1-013	0128.07	<u>PHOTOGRAPHER/PAN TO PUBLIC.</u>		002-513-02	48
1-014	0137.09	<u>CLOSE AARON (TRAV).</u>		002-514-01	49
1-015	0146.13	<u>KLAUS LOOKS AT AARON.</u>		002-511-03	48
1-016	0149.07	<u>AARON LOOKS AT PUBLIC.</u>		002-516-01	49
1-017	0154.15	<u>FIREMAN SAFES CAT.</u>		002-517-01	49
1-018	0159.06	<u>CLOSE AARON WITH TEARS IN HIS EYES.</u>		002-510-01	48

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1-019	0164.15	<u>AARON GETS BACK INTO TAXI, TAXI DRIVES AWAY BACKWARDS.</u>	002-512-02	48
		KLAUS I go back.		
		<u>SC: 004 EXT. SCHOOLHOUS AT BR.</u>	00:58	
020	0179.03	<u>SCHOOLHOUSE/PAN TO ROSEGARDEN. TITLES.</u>	004-535-01	51
021	0214.00	<u>CLOSE AARON. TITLES.</u>	004-537-01	52
022	0234.15	<u>SCHOOLHOUSE. TITLES.</u>	004-537-01	52
023	0245.04	<u>AARON RUNS TO TAXI. TITLES.</u>	004-538-02	52
		<u>SCE: 003 INT. TAXI.</u>	00:54	
024	0265.15	<u>CLOSE AARON IN TAXI. TITLES.</u>	003-504-01	MU
		<u>SC: 005 FRANKFURT AIRPORT.</u>	03:57	
1-025	0346.04	<u>AARON RUNS DOWN MOVING STAIRS.</u>	04A-459-03	MU
1-026	0367.13	<u>CLOSE AARON IN FRONT OF FLIGHT ANNOUNCEMENT BOARD.</u>	04A-460-02	MU
1-027	0384.11	<u>MED. AARON DROPS WALLAET.</u>	005-462-09	44
1-028	0395.07	<u>CLOSE AARON SWEATING.</u>	005-463-02	44
1-029	0398.15	<u>MED. TINA GOES TO AARON.</u>	005-464-03	44
		TINA You lost your wallet.		
		AARON A dank, a dank		
1-030	0420.05	<u>O/S TINA TO CLOSE AARON.</u>	005-465-03	44
		efscher kennste mir, mein Malechel, oich sogen zi musen alle menschen, die vos willen fliehen in Montevideo du durch gehen?		
1-031	0432.04	<u>O/S AARON TO CLOSE TINA.</u>	005-466-01	44

TINA
I can't understand what you're saying.

1-032 0439.05 CLOSE 2-SHOT TINA-AARON. 005-467-01 44

033 0452.10 O/S TINA TO CLOSE AARON,
TINA KISSES AARON. 005-465-03 44

GABRIELE
Tina! Come!

034 0459.11 TINA AND AARON/PAN WITH TINE TO
3-SHOT GABRIELE, TINA, STAUFFER. 005-468-04 44

Tina! you shouldn't let a stranger kiss you. Understand?

TINA
But he's so sad.

GABRIELE
Now you say goodbye to uncle Walter.
His plane is boarding.

STAUFFER
Bye.

TINA
Bye.

1-035 0490.14 O/S STAUFFER TO GABRIELE. 005-471-02 45

STAUFFER
Did I tell you that fairly soon Pharmaceutical Corporation will ask you to work more closely with them?

GABRIELE
No.

STAUFFER
It's not my suggestion, I only supported it.
Your book

1-036 0509.15 O/S GABRIELE TO STAUFFER. 005-472-05 45
has made a great impression everywhere.

GABRIELE
Thank you.

1-037 0514.14 O/S STAUFFER TO GABRIELE. 005-471-02 45

I don't know what I would have done without you.

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STAUFFER
As soon as I get back to Hamburg
I'll call you.

1-038 0532.10 PAN WITH GABRIELE TO 2-SHOT WITH TINA. 005-473-03 46

GABRIELE
Tina, why are you so unfriendly
with him?

TINA
I don't like him.

GABRIELE
Listen, it is not other people's
fault that your father doesn't want
to live with us anymore.

TINA
He said it was you who didn't want
to live with him.

GABRIELE
You'll have to dicide then, don't
you, who to believe.
Come along.

1-039 0568.06 KRENN WALKS. 005-475-03 46

1-040 0573.13 CLOSE AARON. 005-476-01 46

AARON
Halt!

1-041 0575.08 AARON RUNS OVER TINA. 005-478-03 46

Halt ihm fest!

1-042 0578.07 AARON RUNS TOWARDS KRENN. 005-479-03 46

Er is a Rozeach!
Er will antloifen.

1-043 0583.02 AARON ATTACKS KRENN. 005-482-04 46

Rozeach! Rozeach!

1-044 0590.06 KRENN FALLS ONTO FLOOR. 005-483-07 46

1-045 0592.14 GABRIELE WITH TINA. 005-481-02 46

1-046 0594.12 HARRALD GRABS AARON. 005-485-03 46

1-047 0599.12 CLOSE AARON HURTS HIS HEAD. 005-486-03 46

1-048 0604.12 AARON ATTACKS KRENN AGAIN. 005-488-03 46

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Rozeach! Rozeach!

1-049 0624.13 POLICEMEN COME TO GET AARON. 005-489-01 46

Lost em nischt aweg!
Lost em nischt aweg!
Er is a Rozeach!
Er will entloifen!

050 0638.05 POLICEMAN WITH GABRIELE AND TINA. 005-490-01 46

POLICEMAN
Are you hurt?

GABRIEL
I'll let you know when we've seen a doctor.

POLICEMAN
Okay, let me help you.

051 0649.11 CLOSE HANDCUFFS/TILT TO AARON. 005-491-06 46

052 0654.11 POLICESHOE KICKS WALLET. 005-494-02 47

053 0656.05 AARON TRIES TO FLEE, GOES TO GABRIELE AND TINA, AND IS BEEN LET AWAY. 005-492-03 46

POLICEMAN
Stop him! Jochem!

AARON
Hab nischt kein.
Ich will zuruck kommen.
Hob nischt kein.
Ich will dich schon finden...

1-054 0692.10 KRENN PUT ON TO STRETCHER. 005-493-02 46

HARALD
Take care. Take care.

SC: 006 CORRIDOR STATECOURT. 00:25

1-055 0703.12 BRINKMAN AND GABRIELE WALK THRU CORRIDOR. 006-174-02 18

BRINKMAN
Thanks for comming.
I heard that after the separation from your husband, you also left

1-056 0724.12 BRINKMAN AND GABRIELE AT DOOR. 006-175-03 18
his law-office and now are continuing on your own.

GABRIELE
I practice together with Mrs.
Moerbler.
I couldn't do it alone.

BRINKMAN
I must say: 'm rather impressed.

GABRIELE
Oh, I wish everyone were.

SC: 007 INT. BRINKMAN'S OFFICE. 02:30

057 0741.08 GABRIELE AND BRINKMAN ENTER, WALK
OVER TO DESK AND SIT DOWN. 007-176-05 18

BRINKMAN
Your daughter, has she recovered
from the scare at the airport?

GABRIELE
How'd you know about that?

BRINKMAN
From the criminal charge you
brought against the man.

GABRIELE
I've never seen such mean, ruthless
brutality.

BRINKMAN
And yet you've dropped your
charges.
Why?

GABRIELE
My daughter wasn't hurt.

BRINKMAN
Was that the only reason?

GABRIELE
She said she felt sorry for the
man.

BRINKMAN
Why?
The man hasn't spoken since the
arrest,
had no papers on him,
so we don't know his name,
nor where he comes from.

1-058 0805.10 O/S BRINKMAN TO GABRIELE 007-179-02 19

He doesn't respond to anything.

GABRIELE

And how is his unfortunate victim doing?

BRINKMAN

The old man's in a hospital in a very sad state.

059 0818.15 CLOSE BRINKMAN. 007-177-02 18

The assailant has a number tatooed on his arm.
So we have reason to believe he was a prisoner in a concentrationcamp.

1-060 0827.10 CLOSE GABRIELE. 007-178-01 19

GABRIELE

That doesn't give him the right to attack strangers.

061 0832.04 CLOSE BRINKMAN. 007-177-02 18

BRINKMAN

In his cell, they gave him paper and pencil hoping that he would write or scribble something.... so they could at least find out what language he speaks.
That's what came out of it.

1-062 0855.01 O/S BRINKMAN TO GABRIELE. 007-179-02 19

1-063 0860.00 CLOSE DRAWING. 007-181-01 19

GABRIELE

It's my daughter.

1-064 0863.10 O/S BRINKMAN TO GABRIELE. 007-179-02 19

BRINKMAN

Have you got an explanation for this?

GABRIELE

No.

1-065 0876.09 CLOSE BRINKMAN. 007-177-02 18

BRINKMAN

If you'll tell him that you're her mother - maybe he'll trust you and talk.

1-066 0884.02 CLOSE GABRIELE. 007-178-03 19

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GABRIELE
Well, he would still notice I don't
have much sympathy for him.

1-067 0887.03 CLOSE BRINKMAN. 007-177-02 18

BRINKMAN
Just imagine, having been
imprisoned for many years in a
German concentrationcamp,
then years later getting arrested
in the same country.

1-068 0907.01 CLOSE GABRIELE. 007-178-03 19

GABRIELE
With this kind of behavior, he
would have been arrested in any
country.

1-069 0913.06 CLOSE BRINKMAN. 007-177-02 18

BRINKMAN
But this is Germany.
If we should assign counsel to him,
I would prefer someone who could
handle the case with care.

GABRIELE
Mr. Brinkman,

1-070 0934.04 CLOSE GABRIELE. 007-178-03 19

I will not handle a case where a
guilty conscience over the past
weighs heavier than the prevailing
law.
No.

1-071 0945.11 CLOSE BRINKMAN. 007-177-02 18

BRINKMAN
I didn't mean it that way.

1-072 0950.09 CLOSE GABRIELE. 007-178-03 19

GABRIELE
Still.

1-073 0954.05 CLOSE BRINKMAN. 007-177-03 18

BRINKMAN
Before you refuse, try to talk to
him.
Please.

SC: 008 INT. JAIL, VISITORS ROOM. 02:55

1-074	0966.02	<u>EMMINGER AND GABRIELE WAITING.</u>	008-133-02	12
1-075	0976.04	<u>AARON ENTERS/PAN WITH HIM TO O/S AARON TO GABRIELE.</u>	008-134-02	12
		GABRIELE My name is Gabriele Freund. I'm the mother of this girl. Please, sit down.		
076	0996.08	<u>AARON AND GUARD.</u>	008-135-02	12
		GUARD sit down!		
077	0999.12	<u>O/S AARON TO GABRIELE, AARON STANDS UPRIGHT AGAIN.</u>	008-134-02	12
078	1003.02	<u>AARON AND GUARD.</u>	008-135-02	12
		GABRIELE I would like to help you.		
079	1009.03	<u>CLOSE GABRIELE.</u>	008-138-01	12
		Can you understand me?		
080	1014.00	<u>AARON AND GUARD.</u>	008-135-04	12
1-081	1022.05	<u>CLOSE GABRIELE.</u>	008-138-01	12
		But you just understood what I said.		
1-082	1032.03	<u>AARON AND GUARD.</u>	008-135-02	12
1-083	1035.15	<u>CLOSE GABRIELE.</u>	008-138-01	12
		Please, sit down.		
1-084	1043.04	<u>AARON AND GUARD, AARON SITS DOWN/ O/S GABRIELE TO AARON.</u>	008-135-02	12
1-085	1052.03	<u>CLOSE GABRIELE.</u>	008-139-02	12
1-086	1055.00	<u>CLOSE TATOO ON AARON'S ARM.</u>	008-136-05	12
1-087	1057.14	<u>O/S GABRIELE TO AARON AND GUARD.</u>	008-137-01	12
		I would like to talk to him alone.		
1-088	1067.06	<u>O/S AARON TO EMMINGER AND GABRIELE.</u>	008-140-03	12
		EMMINGER mm, mm.		