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# AMOR SIMPLEX

EXPOSE'

Based on a novel written by Peter Killert

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# EXPOSÉ

## FROM THE NOVEL TO THE MOVIE

A first remark: The perspective of the narrator chosen by the author might be a little bit complex. But this perspective - a two-level retrospective view from a First-Person-narrator who takes the perspective of his grandfather - gives the author the opportunity to switch between an emotional subjective narrator and an omniscient narrator. The complexity itself vanishes during the chapters in the novel. In a movie this complexity will automatically decrease by showing different times and perspectives, thereby giving the whole movie the depth and the framework of a historical saga.

The intention of this „Greatest story of all times“ - as the First-Person-narrator calls it - is to describe the tension between a life based upon discipline, inner-perspective depth, rationality and on the other hand a life of romantic behaviour, of the will to change the world and believing in the individual power to do this. The main characters are mirrored on two levels. Two persons re-inventing the past of two other persons in their histories.

This bow of tension is in all of us. Artists are trying to describe this tension. Art is always a compensation of sexual energy. But sometimes there are tragic people who are not able to describe this tension because their art is not recognized. They never experience love because hate is the dominating element in their individual bow of tension. This story is about these two kinds of human beings and how an unbelievable chain in fate is set free and changes history.

Stop considering fate and will as two forces fighting each other. The fate of will is Amor Simplex.

## CHAPTER 1 - WINGS OF A BUTTERFLY

The grandson of Erich Freyer is the First-Person-Narrator of this novel. He is convinced to have discovered the most important story of all times. A story that will change the life of everybody who is reading this story now. It starts with a strange gathering between his grandfather and a young man called Franz Riedmann at a hotel reception in Southern Germany a few years after the Second World War. Erich Freyer knows the name Franz Riedmann very well. A fellow student and a good friend of him which he met the last time in 1888 had the same name. This young man with the same name is the grandson of Erich Freyer's friend. Coincidence or Fate? - Erich Freyer decides to follow the invitation of the young Franz Riedmann and stays with the Riedmanns in Munich for a while. Riedmann jun. hopes to find out a little bit more about the mysterious grandfather. At this point the reader is already informed about the fact that last two weeks in Erich Freyer's life have just begun.

Franz Riedmann sen. already died in the First World War. At the end of his life he was a high-ranking officer in the German Army and responsible for writing military reports for the public and for the Head of the German Forces. Erich Freyer is very surprised because he remembers his friend as a dreamy artist, a young man full of idealism. It is hard to believe that Franz Riedmann started a military career. The diary and a lot of boxes with old materials, photos and letters, should help to understand what happened in the life of Franz Riedmann. Erich Freyer starts with the diary he found - for the next days he lives in a

guestroom in the attic of the Riedmanns' house. The whole story switches between the memories of the old Franz Riedmann and talks between Erich Freyer and the young Franz Riedmann.

## CHAPTER 2 - KLARA

The diary found starts coincidentally on the same day Erich Freyer had seen Franz Riedmann the last time - on 3rd June 1888 in Vienna, the first cosmopolitic city in Europe at that time. On this day Franz Riedmann meets a young lady called Klara. Accidently Franz Riedmann bumps into Klara who falls and ruins her dress - an appalling situation for a young lady. Franz Riedmann falls in love with this slightly older lady and gives up everything in Vienna. He follows here by train, undiscovered and secretly. Erich Freyer could never understand this extremely romantic behaviour.

## CHAPTER 3 - HOW THE FLOWERS GO TO SLEEP

Somewhere in Austria Franz Riedmann manages to be close to Klara and to get familiar with here life. He recognizes that she is married with a much older man working as a customs officer. His name is Alois. After a few weeks living at a farm and eking out a living with some smaller jobs, he risks to show himself to Klara. Klara is absolutely shocked but on the other hand completely overwhelmed by this consistency of love. She starts a continously extremely romantic love affair. The fresh lovers meet in the forest close to her house.

## CHAPTER 4 - ALL THE LOVE IN THE WORLD

One day Klara falls asleep with Franz Riedmann and recognizes much too late that she has to go back to her House in order to avoid a situation in which she has to explain herself to her husband. But her husband Alois already knows what is going on. He is about to kill both but before he hits for the last time Klara pleas for mercy. Like a half-dead dog Riedmann disappears in the forest.

Klara returns to the forest only to take care of Riedmann's wounds and injuries. Klara instinctively feels that everything is different now. His mind in the clouds with an unbelievable novellettish love makes it very difficult for him to come back with his feet on earth. This love does not have a future. But it needs a future. After a few days Klara unveils that she is pregnant and she told everything to her husband. She has taken a clear decision. A dreamy life without substance, without knowing, what will happen the next day, is not the life she wants to have. All the love in the world can not feed a crying baby.

## CHAPTER 5 - THE PHILOSOPHY IN THE GUTTER

Riedmann leaves the forest. He ist completely down, tries to commit suicide without success. After a few weeks he is back in Vienna as a poor tramp. He builds his own philosophy. He makes a clear cut, a clear line between his mind and the world outside. Slowly he recognizes the contradictions in himself and after a while he somehow manages to combine his life as a tramp with another big talent besides writing (something that has already been described in the first chapter by Erich Freyer). He is a very gifted painter and he is able to sell a few of his paintings to tourists on the streets of Vienna.

One day he recognizes a man (Adam Malig), a woman (Marlene, Malig's sister) and a boy (Marlene's son) who he encounters regularly while strolling through the streets of Vienna. Riedmann and the boy start fooling around and after a few times Riedmann learns to laugh again.

## CHAPTER 6 - THE BOW OF TENSION

The Bow of Tension is in all human beings. This is the conclusion that Riedmann drew after having started his new life. Marlene lost her husband and is in a similar situation like Riedmann was in the past. Adam offers Riedmann a new job. He is looking for a good illustrator who is going to draw pictures of things for a catalogue used in an auction in a famous house in Vienna.

Riedmann knows that his new life has just started.

He falls in love with Marlene after it turns out that he is the only one who can overrule the psychological blockade from which she is suffering since the loss of her husband.

Almost at the same time a key-person of the political Berlin and a very good friend of Malig visits Vienna. His name is Count Magnus von Steyer-Hohenstein. He offers Malig and Riedmann new jobs in the German Forces. He is impressed by Riedmann's personality and wants to have these talents in his team that has to recruit - the German Emperor seems to put a lot efforts into building up a strong military in Germany.

Riedmann marries Marlene, they have another child and they all move from Vienna to Berlin.

## CHAPTER 7 - LETTERS, NEVER SENT

It is almost 1907 - after 19 Years Riedmann receives a letter from Klara. She has cancer and only a few weeks to live. She simply wants to tell that „the boy“ is now grown up - and he is so much like his father, his real father - she is very proud of him. She asks Riedmann to visit Vienna and see her for a last time. Now that Alois is already dead for a few years Riedmann can come close to his son if he wants to.

Riedmann tells Marlene everything about this letter. Marlene is convinced that Riedmann should visit Klara for a last time. Even if he wants to bring the boy with him to Berlin - she would accept his decision. Riedmann starts a journey to Vienna and into his past.

Riedmann meets Klara in a hospital. He is very upset because Klara is almost dead. She tells him about his son and she gives him all the letters she wrote to him and that were never sent. These letters, beginning with the day when Riedmann left the forest, also tell the story about Alois and his relationship to this child. It was the deepest kind of hate that a young man had to deal with. Klara believes that the boy has the same strength and qualities as his father. The boy does not know the truth - it is upto Riedmann to meet him the next morning and tell him everything. Riedmann reads the letters during the night - in the morning Klara is dead.

Riedmann decides not to meet his son. The boy should live his life as he is used to. He does not want to confuse this young man. Not yet, maybe some day in the future.

## CHAPTER 8 - STROKE OF FATE

Riedmann comes back to Berlin on Christmas Eve 1907. When he arrives in front of his house the whole house is on fire. He is in panic because he does not know where his wife and the baby are. Only Marlene's son is already safe. Then a hero comes out of the burning house, half of his face and his body completely burned, carrying Marlene and the baby. Only after a few minutes he is able to see who is the hero: Adam Malig has rescued his family. Malig dies on the street in front of the house. Riedmann tells him that he will never forget what he has done for him.

This stroke of fate stops all thoughts that Riedmann had regarding his past. Instead of going to Vienna and meeting his old love he should have stayed at home and maybe this disaster could have been avoided.

## CHAPTER 9 - TANNENBERG

With the death of Adam Malig Riedmann gets new responsibilities. Steyer-Hohenstein expects that Riedmann should replace Malig somehow. Riedmann is placed as high-ranking officer in the second row of the German Army Leadership.

The First World War is about to begin and after having concentrated on administrative functions only Riedmann now has to report from the big battle at Tannenberg. One German army has destroyed three Russian armies. Paul von Hindenburg is the heroic figure of the battle who has made this great victory possible. Riedmann has to interview Hindenburg and to outline Hindenburg's impressions into a voluminous article for the history book of the German Army.

Due to a misunderstanding Riedmann comes to the battleground of Tannenberg through an unofficial way. Instead of seeing the clean battleground, lucky soldiers and proud military authorities he sees the mess after the battle - thousands of soldiers close to death, suffering from pain and unbelievable brutality - this shock makes him veer off the straight-and-narrow. Riedmann has now already witnessed what the world will see and suffer from in the years to come. Tannenberg was the first battle in which killing was industrialized. Riedmann cannot see the pride and glance behind the scene. This is exactly what he is told by Hindenburg.

In the end Riedmann's article does not outline the glory of this battle but only its bitterness. Hindenburg is upset about this behaviour of a German soldier and sets the order to degrade Riedmann who has now to fight in the battlegrounds in France for Germany as an ordinary soldier.

## CHAPTER 10 - HE BREATHED THE SKY

Steyer-Hohenstein is very disappointed. He tells Riedmann that this article was like a signature for his own death sentence. Riedmann does not care about this. He felt obliged to write his opinion and he is and he was never able to ignore his idealism.

Riedmann is set to fight in the first row of an artillery division close to Verdun. He manages to survive quite a long time. Most soldiers in these lines of fire die very soon. He sees what he has described in his article before - horrible battles, death without mercy.

Ironically - and this is copied from so many tragical war novels - Riedmann receives a headshot while he sees a butterfly on the battleground during a fighting break.

## CHAPTER 11 - THE FATE IS THE CHILD OF LOVE

Franz Riedmann is dead. But the story and the unrevealed big circumstances that have changed the world are moving on. This chapter is more about „the boy“ who also fought in a division in the first row. He was also gifted with talents, has a deep kind of idealism in him but nobody has ever recognized this. He has the same strength, the same deep knowledge about the tensions in him but in some way he is the complete opposite of his father. He does not want to solve the discrepancies in him and find a way to survive in this world - everything he does is an attempt to bring the fight in his mind into the world.

## CHAPTER 12 - AMOR SIMPLEX

People with some historical knowledge might already divine the end of the story. The story now goes back to the house in Munich. Erich Freyer wants to leave the Riedmanns, emphasizing that he is impressed by the story of his old friend Franz Riedmann. But just before everything seems to have come to an end, the story gets the final turn-around. Franz Riedmann jun. discovers that it was not coincidence that brought both together. He wanted to know the man who refused the idealism and the romantic side of Franz Riedmann and left him alone in June 1888. A quite laughing at the behaviour of this man with this extraordinary life and all the deep talents have caused the beginning of this chain in fate. Franz Riedmann jun. gives Erich Freyer a last document. It is a copy of the birth certificate of „the boy“ - Franz Riedmann's son, the product of a passionate summer in 1888 is a very well-known person in history. Only a few minutes after Erich Freyer knows the name of this son he is so shocked that he dies of a heart attack, leaving the house of the Riedmanns in panic. The name of the son is „Adolf Hitler“ ... .