

Whispers of Love

written by

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Introduction

Screen Graphics: Black and White

The Nuremberg Laws were anti-semitic and racist laws that were enacted in Nazi Germany on September 15, 1935 at a special meeting of the national parliament known as Reichstag during the annual Nuremberg Rally.

ACT 1, SCENE 1
ROOM- 1937-FLASHBACK

INT: GERMAN GOVERNMENT

Hitler gives a speech in a room full of men in soldier uniforms and suits. German accent.

Hitler: Male, Caucasian, 50's Leader of the Nazi Party, Dictator. German Accent. Actor must look like Hitler.

The camera focuses on Hitler's suit with the swastikas and camera pans out.

HITLER

These two laws are for protection
of German Blood, and honor.

There is cheering from the audience.

HITLER (CONT'D)

They will forbade marriages and
extramarital intercourse between
Jews and Germans. It will also ban
the employment of German Females
under 45 to work in Jewish
households.

More cheering going on. He pauses, and then Hitler gets more intense with his message.

HITLER (CONT'D)

The Reich Citizenship law says you
must not have any relatives of
Jewish blood, and those must be of
German blood. The remainder are to
be classified as state subjects
without any citizenship rights.

There is cheering for Hitler.

EVERYONE
 Heil Hitler
 (7 times.)

BLACK SCREEN

SCREEN GRAPHICS: A SILVER LIGHTS STUDIOS FILM

Then it shows black and white scenes of Nazi Germany during the late 1930's and the opening screen credits of the cast come on. Then the words starring in before the last screen is in Black and White.

SCREEN GRAPHICS: Whispers of Love

ACT 1, SCENE 2
 PRESENT DAY 1990

INT: PARIS HOME-

SCREEN GRAPHICS 1990 Paris, France

Elderly Lea Bachstein: Former Famed Ballerina in Europe, Caucasian, late 80's, Jewish German Descent, Thin Build, Blonde hair, warm hearted, inspiring, nostalgic, german accent. Looks like Michelle Lynn (Blondish hair- Older Female Actresses-Helen Mirren, Sophie Loren)

Sophie Bachstein: Lea Bachstein's granddaughter Female, Caucasian, in her pre teens 12-13, light brunette to dirty blonde hair, french accent, curious, fun, free spirit.

The scene opens up with elderly Lea Bachstein sitting in a chair, her coffee on the table. She is holding a faded photograph of her and Karl Richter. She is gazing at the window. She looks sad as she holds on to the photograph. The camera also shows granddaughter Sophie in another room rummaging through vintage pieces of jewelry, and photos. Sophie finds a vintage journal. She begins to read a few pages. The camera pans to outside the window as it is raining and transitions to a flashback.

SOPHIE VOICEOVER
 I could remember the day clearly.
 It was November 1, 1937, and it was
 damp with raindrops. The streets of
 Berlin were bustling.

ACT 1, SCENE 3
DAY- FLASHBACK 1937

EXT: STREETS OF BERLIN-

The scene opens up with the streets bustling and light rain.

Lea Bachstein: Female, Caucasian, Jewish, Attractive, slender, light brown to dirty blonde hair, 28-34) performance ballerina. Poised, hopeless romantic at heart, soft spoken, comedic humor at times. German accent (Role is for Michelle Lynn only) light dancing background

Karl Richter: Male, Caucasian, German, Handsome, late 40's-50 to late 50's. Extremely Handsome, Karl Richter, High ranking german cabinet member with the Nazi Party. Charming in a soft spoken subtle way. Expressive eyes. German accent. He feels torn between his duties as cabinet member in the Reich, and his love for Leah. As the movie progresses he begins to open his eyes to the horrific events in the Holocaust. (A List only)

Lea is running late and hurrying through the streets, and by accident bumps into Karl. She looks up and is taken back. She doesn't say anything, and he just nods, and then she runs off.

ACT 1, SCENE 4
THEATRE

INT: BERLIN

SOPHIE VOICEOVER

I was at the peak of my career as a
Ballerina in the Berlin Ballet when
I formally met him, The Karl
Richter, the sexiest man I ever
laid eyes on. Little did I know
that day would give meaning to the
echoing whispers of love.

Lea is dancing as a solo performer in unison with a male performer for 30 seconds before other dancers join . The camera shows her performing with such poise and moving beautifully to the music, and then shows Karl Richter in the audience admiring her. The performance comes to an end, and there is a standing ovation.

ACT 1, SCENE 5
ROOM RECEPTION

INT: PARISIAN BALL

Helen Cohen: Female, Caucasian, 30's, Jewish German Ballerina/dance figure, Protective of her friend, Bossy, dance skills in ballet preferred

There is music playing, people dancing, and Lea is talking to Helen Cohen. From afar Karl is looking over while she is talking to Helen. Helen notices Karl Richter looking at Lea.

HELEN

He keeps looking at you.

LEA BACHSTEIN

It's probably because I made a fool of myself on the way here. I bumped into him, and almost fell over on the street.

HELEN

No, Those are eyes of Lust.

LEA BACHSTEIN

Then maybe I can finally have some excitement. It wouldn't be so bad.
(giggles)

He heads over.

HELEN

He must be reading your lips. He is coming over.
(shocked)

The two become quiet, and he approaches.

KARL RICHTER

The performance of a lifetime, Miss Lea Bachstein. I must say you dance like a beautiful angel. Everything was quite splendid. The way you move with the music tells a beautiful story, One that I hope continues.

Lea is blushing.

LEA BACHSTEIN

Thank you.

KARL RICHTER

I am an avid contributor to the performing arts. I know exceptional talent and beauty when I see it.

HELEN

Excuse me.

She leaves, and there is a brief silence for a few seconds.

KARL RICHTER

I wanted to introduce myself the moment we met today.

LEA BACHSTEIN

I'm really sorry about that.

KARL RICHTER

No need to apologize. My dear, I am
The Karl Richter.
(admiration)

She looks at his german military suit.

LEA BACHSTEIN

Herr Richter, I am Lea Bachstein. I
am Jewish.
(quietly)

KARL RICHTER

I am aware, but I am drawn to you
for some reason. I would love to
see you outside of here in private
where no eyes will be on us.

The conversation becomes softer.

LEA BACHSTEIN

You are high ranking German officer
in the Nazi Party.

KARL RICHTER

(He nods and the looks at
her)
So, maybe I am different. Meet me
at the secret cafe tomorrow night.
(whispers)

He discreetly hands her a piece of paper with the address.
She holds on to it tightly, and then He leaves. Helen
observes this, and then rushes back to Lea's side.

ACT 1, SCENE 6
ROOM

INT: PARISIAN BALL

HELEN

Lea, what has come over you? He is
a high ranking german official of
the Nazi Party, and your Jewish.
This is crazy, and dangerous.

Lea takes a deep breath and feels conflicted.

LEA BACHSTEIN

I know Helen, but I can't deny our chemistry. It may be in my favor to become close with a high ranking SS member. You never know, the Nazi's could throw us in the concentration camps, and then Karl could help.

HELEN

He is part of the problem. Let me remind you, that your dad is a surgeon which practically keeps your family at bay, but you will be risking it all if you sleep with the enemy.

LEA BACHSTEIN

How did a simple exchange of words go to having a hot rendezvous?

HELEN

Just look at him! Any girl would drop her garments, and go right to bed. On top of it, if this gets back to our Jewish Community your ballet days of glory will be lost in a battle field of wounds.

LEA BACHSTEIN

Helen, I am capable of handling this situation. I am just curious. I will be careful.

Helen looks at her with concern.

HELEN

Careful is not enough. If a Nazi catches you with him, you can get killed.

Lea face changes to fear, and the scene becomes silent.

ACT 1, SCENE 7
BEDROOM

INT: LEA'S

Lea is getting dressed and putting makeup on.

SOPHIE VOICEOVER

November 2, 1937 was my first secret meeting with Karl Richter. I was already running late.

Heinrich Himmler is on the radio in German.

Heinrich Himmler: NAZI leader, 2nd to Hitler, Male, Caucasian, 40's, German Accent

Dr. Bachstein: Lea's Dad, Male, Caucasian, Jewish Doctor, Dr. Bachstein Protective, and more logical than her mother, Father figure type, 70's

Mom Bachstein: Lea's Mother-Sarah Bachstein, Female, Caucasian, Jewish homemaker, Worries a lot, She can be critical at times, and doesn't understand Lea's choices. (60's-70's)

Issac Bachstein: Lea's Brother, 30's, Caucasian, He owns a suit business. He is nosy, and bossy.

Lea Bachstein comes into the kitchen and hears the radio. A look of fear in her eyes. Everyone is listening.

She heads out of her bedroom into the kitchen area. Her parents are listening to the radio. Her brother is there too. She stops.

HEINRICH HIMMLER (RADIO)

We must eliminate those that don't comply to the rules of Nationalist Socialist German Workers' Party. The political struggle is real with the Jews, the Polachs, the gypsies, and anyone that is non aryan. As a newly appointed leader of the national police, Germany stands at the beginning of what may be a conflict of centuries if we don't enforce the rules to those that break the laws. The laws are to protect the master race of the aryan. We will not have any products that are not 100 percent aryan. We will not have any jewish bloodlines mixing with the aryan race. Anything or anyone that takes away from this ideology will be punished . The aryan race will rule Germany.

The father turns off the radio. There is silence for a few seconds. Lea appears nervous.

MOM BACHSTEIN

Where are you going dressed like that at this time of night?

LEA BACHSTEIN

Mom, I can't explain it right now.
(Hesitant)

ISSAC BACHSTEIN

Lea, Where are you going ? Are you meeting the Karl Richter?
(concerned)

Lea's heart skips a beat as she locks eyes with her brother realizing her secret is out. She takes a deep breath.

LEA BACHSTEIN

It's private, and I promise I will be careful.

DR. BACHSTEIN

Lea, we must know where you are going. It's dangerous to be having secret meetings with Nazi's patrolling everywhere.

LEA BACHSTEIN

Father, let me remind you we are safer than the rest because you are a surgeon.

ISSAC BACHSTEIN

Lea don't be stupid. That doesn't give us immunity. Your bloodline is still Jewish, and if you make a foolish mistake you can get us thrown in one of the concentration camps by meeting this handsome Karl Richter.

(condescending)

LEA BACHSTEIN

Stop reading my journal, and get a life!

ISSAC BACHSTEIN

If you forgotten, let me remind you, Jews are not allowed in most public places.

DR. BACHSTEIN

Enough of the fighting.
(stern)

LEA BACHSTEIN
Yes I am meeting Karl out.

(Lea's parents exchange worried glances)

MOM BACHSTEIN
Lea, I don't want anything bad to
happen to you.
(trembling)

DR. BACHSTEIN
Lea, we raised you to be smarter
than to meet a German male out. You
are Jewish, and no matter what you
say they will never accept you. We
have worked so hard to not be in a
concentration camps and to be safe.

Lea then grabs her mom's hand, and looks at her family.

LEA BACHSTEIN
I promise you I will be careful,
and not compromise our safety, but
I feel trapped inside, another day
being a prisoner in my own home.

ISSAC BACHSTEIN
You are far from a prisoner. You
get out more than most Jews,
dancing at the Berlin theatre, and
attending receptions.

DR. BACHSTEIN
(authoritarian)
Issac, enough! Lea, I am warning
you the consequences could be
deadly.

LEA BACHSTEIN
I'm aware of the consequences.

She grabs her purse and exits.

ACT 1, SCENE 8
BERLIN- NEAR THE SECRET CAFE

EXT: STREETS OF

She is walking on the streets near the secret cafe.

SOPHIE VOICEOVER
The second meeting was something
out of a mystery romance novel. The
motorcycle. The way he just pulled
up ahead.

He is pulling up in a motor cycle the two make eye contact. He nods and subtly gestures for her to come around the back. She then goes to the back.

ACT 1, SCENE 9
SECRET CAFE

INT: UNDERGROUND

The underground cafe is dimly with the sound of soft jazz playing and a few patrons. Lea nervously enters looking for Karl. She spots him at the table away from the stage. His eyes beaming on her. She approaches him with a smile.

KARL RICHTER
(standing up and he
extends his hand)
Lea, you look more beautiful than
the last time.

Lea blushes taking Karl's hand as he leads her to the table. They sit down, and their eyes locked in an intense moment of connection.

LEA BACHSTEIN
Thank you Karl. The place is a
great escape.
(nervously)

KARL RICHTER
(softly)
It's a secret spot that only a few
of us know about.

LEA BACHSTEIN
A safe spot?

KARL RICHTER
(assuring)
A secret place that shelters us
from the parade of madness in the
streets.
(pauses)

LEA BACHSTEIN
What?

He grabs her closely and they have a kiss for a few seconds.

KARL RICHTER
I have been wanting to do that the
moment you bumped into me. Now, the
fun part. The wine.

He pours her the wine on the table. She drinks it, and he drinks it.

KARL RICHTER (CONT'D)

(toast)

To our Whispers of Love.

LEA BACHSTEIN

What do you mean ?

Karl's face becomes serious as he recalls a sad memory.

KARL RICHTER

It's a term I came up with during my travels to the city of Love, Paris. Before I ever received my high ranking in the Nazi party, I traveled to France, and it was in Paris where I embraced the language of love. Lea, it's the only language that can bring peace to war, happiness to sadness, and sunshine to grey skies. Do we dimly fade our love or do we keep shining bright?

LEA BACHSTEIN

We keep shining bright.
(excitement)

Karl reaches across the table and touches Lea's hand.

KARL RICHTER

You are more than a bright light. You are the fuel that keeps me going in this chaos. I, Karl Richter, promise to always protect you.
(passionately)

LEA BACHSTEIN

(whispering)

I have longed to meet someone like you. If only I was German and not Jewish. Then we wouldn't have to be whispers of love.

The two look at each other with seriousness about their love.

KARL RICHTER

(softly)

Lea, we must be whispers of love.
(MORE)

KARL RICHTER (CONT'D)

We can risk losing everything, we can not be seen openly in public together, only in private. Just promise me you will follow my commands.

She looks at him with love and nods. The Jazz music gets louder.

ACT 1, SCENE 10
-BEDROOM -PRESENT DAY- 1990

INT: PARIS HOME

Elderly Lea is woken up by a vintage record player of smooth jazz playing in the living room. Elderly Lea just realizes Sophie is her room. She forgot about her. Lea's granddaughter Sophie is seated on a chair reading her journal.

ELDERLY LEA BACHSTEIN

Sophie, my dear what are you reading?

SOPHIE

Oh Grandma Lea when you asked me to organize your belongings I found an old gem of yours.
(she holds the journal)

LEA BACHSTEIN

My Whispers of Love Journal.

SOPHIE

It's filled with stories about your forbidden love affair with The Karl Richter from 1937 to 1938.

ELDERLY LEA BACHSTEIN

(smiling nostalgically)
Karl Richter. I will never forget those eyes, his touch, and his courage to risk it all during one of the darkest times in history.

They move to the living room where Lea take a seat near the bookshelf of vintage pictures. Sophie sits in front of her eager to find out more.

INT: LIVING ROOM

SOPHIE

What was it like dating someone worlds apart?

ELDERLY LEA BACHSTEIN
 Our love was thrilling from the start. Our first date was in a secret cafe.

SOPHIE
 Grandma, I read up to the first date. Where you worried about being discovered by the SS party for dating a German Cabinet member?

ELDERLY LEA BACHSTEIN
 My precious granddaughter Sophie, of course I was worried that I could be discovered and sent to Concentration camps, or worst the gas chamber. Every stolen moment that Karl and I were together was magical. Our love story was just getting started.

Lea reaches for the small box on the table and opens it, revealing the vintage necklace

SOPHIE
 Is that...
 (admiring)

ELDERLY LEA BACHSTEIN
 (nodding) Yes, this is the necklace Karl gave me as symbol of our love.

Elderly Lea places the necklace on Sophie's neck.

SOPHIE
 It's so beautiful.

ELDERLY LEA BACHSTEIN
 One day you will meet someone that elevates your character, and makes you feel like a Queen.

SOPHIE
 I hope so grandma. Can you please tell me more about this handsome Karl Richter.

ELDERLY LEA BACHSTEIN
 Let me take you back to a day when I wore this beautiful Necklace.

She opens the Journal to December 24, 1937.

ELDERLY LEA BACHSTEIN VOICEOVER

It was the night of Christmas Eve,
1937 and I was secretly in
attendance to Germany's biggest
masquerade ball.

ACT 1, SCENE 11
PALACE-FLASHBACK-1937

INT: CHARLOTTENBURG

The scene shows young Lea Bachstein walking into the mansion amongst many people in masks. She is dressed in a ball gown and wearing a mask.

ELDERLY LEA BACHSTEIN VOICEOVER

There was mystery in the air the
moment I arrived at the
Charlottenburg Palace. Everyone's
identity was masked. I knew Karl
was amongst the unique masks.

The camera is focusing on people dancing, and talking, Lea finally spots Karl in the crowd. Their eyes make contact and he discreetly signals to her. Excited Lea goes around the back entrance to the outside towards a hidden garden.

ACT 1, SCENE 12
PALACE- NIGHT

EXT: CHARLOTTENBURG

Suspenseful music follows Lea as walks in the direction of the Gazebo Garden. She steps into the gazebo garden, and is caught off guard by the beauty of the garden.

ELDERLY LEA BACHSTEIN VOICEOVER

The moment I stepped into the
Garden it was magic. The smell of
roses, the peaceful sound of the
water fountain, and the lush
greenery.

Suddenly, out of nowhere as Lea is waiting, a masked Karl shadow approaches young Lea from behind.

KARL RICHTER

(soft voice)
Lea, My love.

LEA BACHSTEIN

(excited)
Karl, it feels like forever.

He grabs her hand.

KARL RICHTER

(cautious)

Lea, we don't have much time together, so please listen. I've spoken to another cabinet member, and the rumors of an informant within my group continue to grow.

Lea realizing the danger of their relationship nods in agreement. Karl continues in a low and determined voice.

KARL RICHTER (CONT'D)

We need to be extra careful moving forward. I also discovered that the secret nazi police is looking to send anyone he catches to the gas chambers including Germans that break the law.

Lea starts to feel fear but is determined.

LEA BACHSTEIN

Karl, I promise I won't let you down, but promise me we can dance a song amongst the masks. We will enjoy the moment, and believe a higher power is guarding our fortress of love.

Karl's eye lit up.

KARL RICHTER

(whispers)

You my love are more beautiful than the day I met you. Your heart of courage reminds me that I must never give up.

He hugs her tightly. They can't kiss because of the masks. He lets go.

KARL RICHTER (CONT'D)

Wait here a minute. I will go first.

Karl exits, and Lea is waiting.

ACT 2, SCENE 1
PALACE

INT: CHARLOTTENBURG

Karl enters the crowded room and is scanning the room cautiously as Heinrich Himmler waves to Karl. Karl approaches him.

KARL RICHTER

Good evening, Herr Himmler. How are you enjoying the festivities?

HEINRICH HIMMLER

It's quite magnificent. How are you getting on with the new guidelines of the banks?

KARL RICHTER

Herr Himmler, everything should be done in the next week.

HEINRICH HIMMLER

By the way where is Emma?

KARL RICHTER

Uh, Well you know how it is. It's not hot anymore with her. Love should always be on passionate with the right person.

HEINRICH HIMMLER

Well men in our shoes can not walk the path of love. Our call of duty is to fight the fires of the battles, and win wars. Men that march to a tune of passion will not be of use in the Nazi Party.

He looks at his watch.

HEINRICH HIMMLER (CONT'D)

It's about that time. I have a meeting with Adolph Hitler.

He nods, and Himmler exits, and Karl spots Lea across the room. Just as he was about to move towards her He sees Clara approach her.

ACT 2, SCENE 2

INT: PALACE BALLROOM

Clara Fried: Female, Caucasian, German, 30's, Undercover French Agent Spy with German Accent. She is Karl's ex girlfriend. Slender, Blonde, or Red head, German features. Serious, and bossy.

CLARA

Be careful Lea, Rudolph Deils is watching your every move. He is on to you and Karl.

LEA BACHSTEIN
 (nervously)
 Thank you. I will be cautious.

Clara heads towards the opposite way, and Lea finds Karl, locking eyes. He heads towards her, and just as the music picks up beats, he takes her hand, and they start dancing in unison for a minute, and then Lea whispers in Karl's ear.

LEA BACHSTEIN (CONT'D)
 Rudolph Diels is the informant.
 (fear)

KARL RICHTER
 (protective)
 I won't let anything happen to you. We will get through this.

As the dance ends, Lea quietly makes her way to the exit, disappearing into the night. Karl turned towards the stage, and Clara reappears. There is silence, and a deep gaze between the two.

ACT 2, SCENE 3
 BUILDING- NIGHT

INT: ABANDONED

ELDERLY LEA BACHSTEIN VOICEOVER
 January 2, 1938 was the day a shocking revelation would change the course of our story.

Karl and Lea cautiously enter the dimly lit abandoned building, their footsteps creaking on the wood as they walk into the entry. Clara dressed in disguise to protect her identity, stands by a window as she looks out. She holds a confidential file tightly in her hands.

KARL RICHTER
 (whispers)
 It's going to be okay.

LEA BACHSTEIN
 (softly)
 That was a close call they almost discovered us.

Clara hears the voices and her face is serious. She walks toward them cautiously.

CLARA
(whispering)
I've risked everything. This is for
you.

She gives him the folder.

KARL RICHTER
What's this?

CLARA
Everything you just about need to
expose Rudolph's Diels illegal
artifact operations trade. His co
conspirators, their names,
locations, and upcoming deals.

KARL RICHTER
How did you gain access to these
documents?

CLARA
I know the tricks of the trade. You
guys must act fast. Diels is a
Wolf, he will eat you up alive if
you don't hunt and capture him in
his own game.

LEA BACHSTEIN
How am I supposed to hunt if I am
being preyed upon?

CLARA
Lea you are one of the most highly
recognized ballerinas of our time.
Prey is for the bottom of the food
chain, not the top.

KARL RICHTER
I will do everything in my power to
make sure you are never hunted.

There is noise from afar.

CLARA
The Germans they are coming. Lea
come with me towards the forest and
Karl take back door.

ACT 2, SCENE 4

EXT: FOREST- NIGHT TIME

Lea and Clara are running into forest. They run just enough to hide behind the trees. From afar the camera shows shadows and lights of soldier walking. There is silence. Lea is scared and Clara is a professional agent. The soldiers end up leaving.

CLARA

Where do you live?

LEA BACHSTEIN

I live three blocks from the Berlin theatre.

CLARA

It's too risky to leave right now. We will wait here another half an hour. Then we will head to my place, you can leave when the sunrise comes up. I live not too far from you.

ACT 2, SCENE 5

EXT: STREETS OF BERLIN- NIGHT

ELDERLY LEA BACHSTEIN VOICEOVER

That was the first night I felt the painful terror of holocaust ring through my veins. I was thankful for Clara's protection. I did have more questions in who Clara exactly was and why she would risk it all for Karl and I.

The scene shows a dark hidden alley leading to a old apartment. The two walk into the apartment. Clara turns on the light.

She surveys the entire apartment and notices an array of pictures.

CLARA

You can stay on the couch, and leave in the AM. It should be safe from the Nazis. Do you want some tea?

LEA BACHSTEIN

Sure.

Lea scans the pictures and notices the french books and wall decor. She then notices what appears to be her and a younger Karl Richter. As Clara prepares the tea. Lea grabs the picture of them. She feels a sense of betrayal.

LEA BACHSTEIN (CONT'D)

Is this the Herr Karl Richter? What are you hiding from me?
(nervously)

CLARA

Lea, that is Karl and I from 3 years ago in France. We met at one of my performances. We did have a relationship before but it was private. I would appreciate if you don't say anything to him. This could ruin the mission.

Lea frozen for a few seconds, and then moves.

LEA BACHSTEIN

What type of performance?
(curious)

CLARA

I am singer, classically trained, but that paused when I was asked to be part of the operative French Intelligent Unit for the Parliament of France.

The tea is ready, and Clara pours it.

LEA BACHSTEIN

But you guys look happy together, Why didn't it continue?

CLARA

To be good at what we do, and to fight and protect for a bigger cause, love can't be involved in the equation. We parted over a year ago when the Nazi's started sending jewish people to the camps. Safety and Secrecy is my number one priority.

Lea notices from a far that Clara Has a menorah. The camera shows that.

LEA BACHSTEIN

I understand. The safety is paramount.

(MORE)

LEA BACHSTEIN (CONT'D)

I hope you are fine with me seeing Karl despite your past relations with him.

CLARA

I don't have a choice. The mission is more important than my past. Your romantic involvement with Karl does not change my ability to support and guide you.

Lea takes a deep breath for relief.

LEA BACHSTEIN

I understand, but I have never been in love like this. I just don't want to feel like I am a pawn in a dangerous mission.

CLARA

There are no pawns in my operations. You are free to be involved with anyone that you want, but just remember you will not be the last Jewish performer Karl will take to bed.

Clara leaves the room. Lea looks upset.

ACT 2, SCENE 6

EXT: STREETS OF BERLIN

ELDERLY LEA BACHSTEIN VOICEOVER

My love affair with Karl was starting to fall apart, as the urban landscape in Nazi German was breaking apart. During the time the German Government had set out to impoverish Jews, they were making the Jews register every asset, property, and business over to the German Government.

This scene will show a long line of Jews waiting outside a building, and Nazi propaganda in the streets.

INT: NAZI GOVERNMENT OFFICE - DAY

There are lines of concerned Jews who own businesses lined up to register with the German Government. Issac Bachstein is waiting in line to talk to an SS officer in registering his business. The SS Officer calls his name.

SS OFFICER

Herr Issac Bachstein. I am ready.

Issac nervously hands him papers of the business. The SS officer glances down at the paperwork.

SS OFFICER (CONT'D)

How many people work at your business?

ISSAC BACHSTEIN

Just three people.

SS OFFICER

Are they Jewish?

ISSAC BACHSTEIN

Yes it's a family run business. My mom, and Aunt.

SS OFFICER

Hitler's new law says that every non aryan business is required to register their entity to the government and must turn over all rights within the the next 2 months.

ISSAC BACHSTEIN

(upset)

This business has been in our family for over three generations. You are telling I have no choice but to give over all rights?

SS OFFICER

Did you not hear me Herr Bachstein? I don't like to repeat myself.

ISSAC BACHSTEIN

I understand, but how do you expect my family to earn a decent income.

SS OFFICER

I don't care. The German Government will not allow you to keep the business. A tax of 20 Percent will be placed on your quarterly profits. You will not be allowed to keep more than 5,000 ReichMarks in your home or business.

Issac loses all hope in his face.

ISSAC BACHSTEIN
When does 5,000 statue go into
effect?

SS OFFICER
Before the end of the month.

He stamps his papers, and then gives him a card.

SS OFFICER (CONT'D)
Fill that out, and please return
back here before the end of month
with any money or items that exceed
5,000 Marks in your home and
business.

The feeling of defeat, and sadness is spread across his face.
The scene fades out.

ELDERLY LEA BACHSTEIN VOICEOVER
The nazi government was initiating
the practice of aryanization.

ACT 2, SCENE 7
LIVING ROOM- PRESENT DAY 1990

INT: PARIS HOME-

Elderly Lea Bachstein reads her own journal to her
granddaughter.

LEA BACHSTEIN
They were taking away all of the
wealth any jewish family had ever
acquired.
(Sadness)

Sophie with curious eyes.

SOPHIE
Grandma, hold on.

She goes to the other room and brings back an album and turns
to the picture of the suit and tie shop.

SOPHIE (CONT'D)
Grandma, was this the suit and tie
shop that your family owned?

Lea is reminiscing over the photo.

ELDERLY LEA BACHSTEIN
 Ahh, yes. Your great grandmother
 and great Aunt made all my dance
 costumes, and ballroom dresses.
 Your great Uncle, my brother Issac
 made all the suits to the wealthy
 Jewish bankers.

FADE IN:

ACT 2, SCENE 8
 TAILOR SHOP- FLASHBACK- DAY

INT:GERMAN SUIT &

Screen Graphics January 4, 1938

Young Lea Bachstein enters the tailor shop, and the sewing
 machine is running. She spots her Aunt.

Rachel Bachstein: Lea's Aunt, Female, 60's, Jewish, Maternal,
 German Accent. Rach

LEA BACHSTEIN
 Aunt Rachel, do you have my dance
 costumes ready ?

AUNT RACHEL
 Lea, they have been ready since
 last week. Hold on.
 (she leaves for a moment,
 and then gives her the
 costumes)

LEA BACHSTEIN
 Thank you.

AUNT RACHEL
 By the way your mother and father
 have been worried sick about you.
 You gone at night and you don't
 return until the next day.

LEA BACHSTEIN
 Everything is fine. I have been
 keeping up appearances with the
 Berlin Ballet.

AUNT RACHEL
 You have appearances to keep up
 with that necklace?
 (MORE)

AUNT RACHEL (CONT'D)

Lea, you should know better than to be wearing something so fancy with Nazi's claiming all valuables from Jews.

Before Lea can respond, Issac Bursts into the door, visibly upset and stressed.

ISSAC BACHSTEIN

Where in the hell have you been?
(frustrated)

LEA BACHSTEIN

I have been keeping up with appearances for the Berlin Ballet. It's none of your business.

ISSAC BACHSTEIN

It's my business when you are putting our entire family at risk to being sent to Aushwitz when everyone knows who you are parading around with.

AUNT RACHEL

Enough of the arguing. Issac, what did the Government say?

ISSAC BACHSTEIN

As of today our business is property of the Nazi Government.

AUNT RACHEL

What about the money?

ISSAC BACHSTEIN

We have until the end of the month to turn over all money and valuables that exceed 5,000 Marks, and Lea this includes you too. Your fairytale romance with your nazi boyfriend will not protect our business or those fancy diamonds. For god sakes Lea, wake up!, before we are 6 feet below the ground.

Young Lea is in tears, and grabs her costumes, and storms off.

ACT 2, SCENE 9

EXT: STREETS OF BERLIN- DAY

Lea storms off visibly upset. She starts speed walking in the direction of the Berlin dance theatre.

As she is walking she notices a circle of Nazi soldiers leading a group of Jews towards the Nazi building. The SS Officer Dennis notices her, and moves right in her path. He stops her. She looks up .

S.S. Officer Dennis: Male, Caucasian ,Nazi Soldier official, 40's , German Accent, Authoritarian. Sinister Facial expressions.

S.S. OFFICER DENNIS
Das Fraulein, I need to see
identification.

Lea Nervously hands it over. He looks at it.

S.S. OFFICER DENNIS (CONT'D)
Where are you going?

LEA BACHSTEIN
I am heading to the Berlin theatre
for dance rehearsal. I am the lead
ballerina.

He looks over and notices part of her necklace sticking out.

S.S. OFFICER DENNIS
Is that necklace for your
performance ?

LEA BACHSTEIN
What?

S.S. OFFICER DENNIS
(stern)
The diamond necklace you are
wearing. Unbutton your coat!

Lea slowly unbuttons her coat.

S.S. OFFICER DENNIS (CONT'D)
Remove it and hand it over.

LEA BACHSTEIN
Herr Officer I can't take it off.
The necklace is sentimental to my
family.

S.S. OFFICER DENNIS
I don't care. All valuable items of
Jews are now property of the Reich.

He forcibly rips the necklace off, and he starts snickering .

S.S. OFFICER DENNIS (CONT'D)

Next time you don't obey the
commands of the Reich, you will be
in the slums eating shit with the
rest of your people.

He spits on her, and walks away. Lea is frozen.

ELDERLY LEA BACHSTEIN VOICEOVER

Part me wanted to cry a river,
while the other part of me was
frozen in horror.

ACT 2, SCENE 10

INT: NAZI CAPITOL BUILDING

Heinrich Himmler is at the head of the table. He is surrounded by high ranking Nazi officers like Pierre Hahn, Officer Dennis, Rudolph Diels, and Karl Richter.

Pierre Hahn: Male, Caucasian, Nazi Officer, German Accent, Financial Operations

HEINRICH HIMMLER

(Domineering)

Gentleman, We need to make sure we
are not letting any of those Jewish
businesses slip through the cracks.
All items must be accounted for.

KARL RICHTER

Herr Himmler, I did notice the
country's artifacts were not all
accounted for.

PIERRE HAHN

Herr Himmler, it's not good. We
found out as of yesterday. We are
missing over 10,000 in rare
artifacts. The only one who could
of stolen the artifacts is amongst
us.

HEINRICH HIMMLER

(angry)

Hell is about to strike! Whoever I
catch will be sent to the gas
chambers with the rest of the dirty
Jews!

Silence floods the room.

Officer Dennis walks in and interrupts. He has Lea's beautiful necklace in his hands. Karl notices it's the necklace he gave to Lea.

HEINRICH HIMMLER (CONT'D)

Your late!

S.S. OFFICER DENNIS

Sorry. We had a few jews that were non complying. We did a beating and now we are here.

Karl is sweating, and decides to stand up.

KARL RICHTER

(nervously)

Excuse Me, Herr Himmler, I'm not feeling that great. I have a stomach bug from this morning still.

HEINRICH HIMMLER

Stay right there. Dennis, where did you get that necklace?

S.S. OFFICER DENNIS

(calm)

I got it from a Jewish woman, actually a ballerina at the Berlin Theatre. Her name is Lea Bachstein. She was heading to rehearsal.

Heinrich Himmler turns to Karl.

HEINRICH HIMMLER

Karl, do you know Lea Bachstein?

KARL RICHTER

Herr Himmler, I have seen her perform once or twice at the theatre. We never exchanged words.

Heinrich Himmler looks at Karl with suspicion, and then Dennis.

HEINRICH HIMMLER

Okay. Karl, you are responsible for finding out who has been leading illegal smuggling of our country's most precious artifacts.

The scene fades out.

ACT 2, SCENE 11
NIGHT TIME

INT: DANCE BUILDING -

Lea exits the dance building with a bag. She walks a block and then turns a corner and spots Karl in street clothes.

LEA BACHSTEIN

(whispering)

What's going on? Why did we have to meet here?

KARL RICHTER

(whispering)

There is something I have to tell you.

He gives her back the necklace in a black bag.

KARL RICHTER (CONT'D)

I had to jump through fire to get this back. Hide this so the Nazi's can never take it. Do not wear it out.

LEA BACHSTEIN

Oh Karl, I didn't want to tell you.

She grabs his hand.

KARL RICHTER

They are watching our every move so don't be foolish to draw attention. Now, Clara told me she told you about our past. It was a while back, and there are no more feelings. I promise you. You are my world, and one day I hope when we are out of the chaos, our whispers of love can be a symphony.

(genuine)

LEA BACHSTEIN

I would like that more than anything. It's just that tomorrow is not guaranteed. My family just lost our suit business to the Reich. Jewish doctors are next to be stripped of their medical license, and if that happens we are doomed to rot in the concentration camps.

KARL RICHTER

I promise you I won't let that happen. I wouldn't be risking my life to meet you. There is also severe consequences if I am caught as well. Please have some faith in me.

Lea nods, and he then he exits as a car with lights is approaching them.

ACT 2, SCENE 12

INT: LEA'S GERMAN FAMILY HOME

Screen Graphics February 1, 1938

Lea enters the home, and she hears her mother crying in another room. Lea enters the room.

LEA BACHSTEIN

(concerned)

What's wrong mom?

MOM BACHSTEIN

(sobbing)

We have nothing. I only have \$100 marks to feed the family. The Nazi's have taken everything.

Lea's brother overhears the conversation from the other room, and interrupts.

ISSAC BACHSTEIN

(upset)

Lea, nice of you to come around these days, and show some concern. If you actually cared you would not be sneaking around being a slut with Karl Richter.

LEA BACHSTEIN

That's over.

All of sudden there is a knock on the door, and it's the SS Officer Dennis.

S.S. OFFICER DENNIS

Open up. We are here to do a property check.

LEA BACHSTEIN

Wait a minute. Don't open the door right away.

Lea runs to her room.

LEA ROOMS

Lea hides her necklace behind a brick wall. This was common during the Holocaust for Jewish families.

FAMILY ROOM

Mom Bachstein opens up the door.

MOM BACHSTEIN
Come in Officer.

He looks around. He see's her wedding ring. He takes it, and the gold menorah. He takes Issac's watch. Then he heads to Lea's room.

LEA'S ROOM

Officer Dennis enter's Lea's room, and looks around the room for valuables.

S.S. OFFICER DENNIS
Lea, where are your valuables?

LEA BACHSTEIN
(calmly)
They are all gone.

He looks around again, and nods accepting her answer. He exits. She follows him back to the living room. He looks around one more time.

LIVING ROOM

S.S. OFFICER DENNIS
That will be all. Remember Lea, we will be watching you closely.

She nods in agreement. He closes the door, and leaves. There is silence.

ISSAC BACHSTEIN
He knows your first name?

LEA BACHSTEIN
Yes, I ran into him not too long ago on my way to the Dance Theatre. He asked for identification.

ISSAC BACHSTEIN

Your sleeping with the enemy! How do we know your not with him too?

LEA BACHSTEIN

How dare you? At the end of the day I am Jewish too. I'm as much as a target as every Jew.

MOM BACHSTEIN

Enough fighting. We need to stay strong.

LEA BACHSTEIN

Where's dad?

MOM BACHSTEIN

You haven't heard?

LEA BACHSTEIN

What?

ISSAC BACHSTEIN

They are adding labor hours at the hospital that are not paid.

The mom begins to sob again. Lea begins to comfort her mom.

ACT 3, SCENE 1
BERLIN

EXT: STREETS OF

ELDERLY LEA BACHSTEIN VOICEOVER

My portrait was starting to lose it's bright color. Everything I had created in life was being painted over by the Nazis. The only glimmer of hope I had was that one day Karl and I would be together. It was practically near impossible to find a stolen moment with Karl.

During the voiceover Lea is going to be on sidewalk as Jews are together with suitcases being led by Nazi's. She see's Karl's eyes from afar and they make eye contact. Then the scene shows her walking into a food store. The shelves are barren.

ACT 3, SCENE 2
STORE

INT: GERMAN FOOD

The scene is quiet, and is black and white in the store. The camera is on her as she is picking out bread, and looking at the picked over shelves. The other side of the aisle, a skinny Jewish man that looks disheveled begins to put potatoes in his pockets. The store clerk observes it.

STORE CLERK
You can't steal that.

A soldier in the store hears this.

STORE CLERK (CONT'D)
Stop the dirty jew he stole.

JEWISH MAN
I have no money. I am just trying
to eat.

The soldier begins to take a weapon and beat him. Leah in horror witnesses this, and automatically drops the bread in shock. The beating stops. Blood is on the floor, and the guy is dead.

SS OFFICER
It's taken care of. I will have the
officers remove his body.

Lea walks out of the store empty handed. She is upset, and has tears in her eyes. The camera shows her hands shaking and her head down as she walks to the dance theatre for rehearsal.

ELDERLY LEA BACHSTEIN VOICEOVER
While the world of Jews in Nazi
Germany was dwindling, I managed to
find strength and purpose in my
dance routines.

ACT 3, SCENE 3

INT: BALLET STUDIO

Leah is in a ballet outfit, and ballet shoes. She is heading towards Helen.

HELEN
(worried)
What's wrong? You look upset.

Lea is struggling to find the words.

LEA BACHSTEIN

I, I saw.. I saw a Jewish man get killed.

HELEN

Where?

LEA BACHSTEIN

The Food store around the corner. He got beat to death for taking potatoes. It's getting really bad. Soon we will not be able to perform.

HELEN

Don't think that way. We are the best ballet performers in Berlin.

LEA BACHSTEIN

That is not stopping Hitler. He wants to wipe out every single Jew.

Then the Ballet Coach Gisela signals the girls to start.

Gisela : Female, Caucasian, 60's, Older German Woman, Former Dancer and Head Ballet Coach.

GISELA

Girls, stop talking and start dancing. Get in your ballet starting positions from the top of Act 2.

The music turns on and the girls begin to dance. The camera shows Lea Dancing for 30 seconds to a minute.

ACT 3, SCENE 4
DAY 1990

INT PARIS HOME- PRESENT

Sophie sits in front of her Grandmother listening with great detail to her reading the journal.

ELDERLY LEA BACHSTEIN VOICEOVER

(inspiring)

Each dance rehearsal fueled my spirit to keep moving, and planted hope that one day the Jewish people could thrive, not just survive.

Sophie interrupts, and is piqued with curiosity.

SOPHIE

Grandma, did Karl protect you from the abuse of the Nazis?

ELDERLY LEA BACHSTEIN

(softly)

Yes he did. Underneath the nazi uniform, Karl was truly my knight and shining armor. I don't know if we would all be alive right now if it wasn't for Karl Richter.

SOPHIE

Tell me more Grandma. I want to know when you, Karl, and Clara all met to discuss the operation of Rudolph Diels.

ELDERLY LEA BACHSTEIN

Oh that was a day I remember vividly. The place was called The Jazz Club. It was another one of those underground places on Karl's list.

She is grabbing the match box with the name of the bar. She lights the cigarette. The scene transitions to the new scene.

ACT 3, SCENE 5
FLASHBACK 1938- NIGHT

INT: GERMAN JAZZ CLUB-

ELDERLY LEA BACHSTEIN VOICEOVER

The day was February 12, 1938. Karl and I were waiting for Clara at an underground Jazz bar.

The scene opens in a romantic lit jazz bar setting with smoke from Karl's cigarette. There is jazz music, and candles at the tables. Karl and Lea are flirting, and stealing kisses. Karl reaches out to touch her hand.

KARL RICHTER

I missed you my love. I can't stop thinking about our first night. The way our bodies just fit so well together.

She blushes, and giggles.

LEA BACHSTEIN

Karl, you have no idea how I fancy those two nights. Your touch.

KARL RICHTER

Your lips.

He grabs her face closer to his, and they kiss. Clara shows up annoyed. They quickly realize she is there and they stop being affectionate.

LEA BACHSTEIN

(slightly irritated)

You two are foolishly kissing in public again. One mistake we all end up dead.

The two glance at each other.

KARL RICHTER

Clara, we had some wine, and completely got lost in the moment. My apologies.

CLARA

A moment can turn deadly if we aren't careful.

LEA BACHSTEIN

We will be more careful.

CLARA

Good. What did you find Karl?

She sits down.

KARL RICHTER

I found records in Diel's desk. They reveal dealings with a Swiss Banker by the name of Frederick Schneider.

He hands her a small envelope.

CLARA

Now we must get this to Oliver Dubois, a French contact, and ally near the national border. Lea, I need you to deliver this information in a safe and private manner.

KARL RICHTER

That's not a good idea. If they stop her and ask for identification they will execute her.

CLARA

Not if she is a nurse. Get her a uniform and I will come up with a false German Identity card. I will escort her at night to the train station. Our contact Oliver Dubois will meet her outside the Strasbourg train station. She will stay a while depending on the final decision of the intelligence operative.

KARL RICHTER

Then how will she return?
(concerned)

CLARA

Lea, you may want to stay there permanently.

LEA BACHSTEIN

I am not ready to leave my family,
and give up on us .
(she looks to Karl)

CLARA

This may your only way out. It won't be long until Jewish Doctors will be stripped of their medical licenses and Jewish Dancers will not be able to perform, leaving you no option but to live in the concentration camps.

LEA BACHSTEIN

(strong willed)
Then I will take that risk.

Lea nods, and the smoke from the cigars and cigarettes begins to create a foggy atmosphere transitioning into a new scene.

ACT 3, SCENE 6
TO HOSPITAL

EXT: LABOR CAMP NEXT

The scene shows foggy cold weather overpowering the scene. Jewish men and women working hard labor with building the hospital. Karl Richter and Heinrich Himmler are walking.

HEINRICH HIMMLER

A lot of these Rich Jews are trying to hide their money in Switzerland.

KARL RICHTER

It makes sense. There banking laws are not strict and they are a neutral country. What if I told you I discovered that a certain cabinet member of the Reich is cashing out assets of the German government.

HEINRICH HIMMLER

Who are you referring to?

KARL RICHTER

Rudolph Diels. Besides myself he is the only one who has the safe lock combination to the rare artifacts. I followed up with the Swiss Bank in the record found. He is working with a well known Swiss Banker by the name of Frederick Schneider.

All of a sudden an S.S. Officer calls out Dr. Issac Bachstein.

SS OFFICER

Dr. Issac Bachstein please step forward! The hospital needs you for emergency surgery.

The camera shows Dr. Issac Bachstein step forward.

Karl hears that name and freezes up, and Heinrich Himmler notices that Karl is uncomfortable.

HEINRICH HIMMLER

Herr Richter, are you okay?

Karl snaps out of it quickly, and goes into his soldier role.

KARL RICHTER

(rehearsed)

My apologies, I haven't had a good night rest in months with all my Reich duties.

HEINRICH HIMMLER

Take the weekend off.

Heinrich Himmler walks off, and the scene fades.

ACT 3, SCENE 7

INT: LEAH'S GERMAN FAMILY HOME

Leah is in her room, packing up her bag, and then heading to the family room. Her mother comes in.

MOM BACHSTEIN

Where are you off to this time of night?

LEA BACHSTEIN

I can't discuss it. I am in good hands, and will back in a week or two.

MOM BACHSTEIN

(trembling)

Lea, we are in a nightmare! Who are you kidding that you are in good hands. You need to wake up because if you don't you may not be here.

Her mom begins to cry. Determined Lea picks up her suitcase.

LEA BACHSTEIN

I will be back before you know it.

Issac Bachstein interrupts as Lea is in the family room.

ISSAC BACHSTEIN

(frustrated)

Lea, for god sakes you are nothing more than a desire to feed Karl Richter's sexual appetite. There will come a day when he tosses you out like garbage and feeds you to the wolves.

LEA BACHSTEIN

If Karl didn't truly care, we would all be in the ghetto by now.

All of a sudden there is a knock at the door. Everyone looks worried. Helen knocks twice. Issac opens the door.

EXT: FRONT DOOR OF LEAH'S HOME

Camera captures the shot of Helen.

HELEN

I come to speak to Lea. It's an urgent matter.

Issac nods, and moves out of the way as Lea enters.

LEA BACHSTEIN
Helen, what is going on?

HELEN
(frantic)
We have a problem, the Nazi's are coming by the dance theatre next week to either cut performers or just turn the theatre into a Nazi building.

LEA BACHSTEIN
No this can't be.

ISSAC BACHSTEIN
Now see if your lover Karl Richter can save your dance career.

LEA BACHSTEIN
(turns to Issac)
This is not your business.

He moves out of the space. Helen looks at the suitcase.

HELEN
Where are you going?

LEA BACHSTEIN
I'm taking a little trip. I will be back in a week or so.

MOM BACHSTEIN
Helen, please stop her from leaving us. She can be killed by the Nazis.

LEA BACHSTEIN
Mom, please excuse us.

Lea's mom leaves upset.

HELEN
(whispering)
One last thing you must know. An S.S. Officer by the name of Dennis was asking Gisela questions about you. It was like he had a hidden agenda.

LEA BACHSTEIN
What did she say?

HELEN
I couldn't really hear the words spoken, but it was quick.

Sarah's mom comes back.

LEA BACHSTEIN
 Thank you for the warning. I have
 to go now. Why don't you stay
 here, as it's too dangerous for you
 to head out now, and Issac will
 take you back in the morning.

Sarah's mom trembling and tears in her eyes. She runs up to Leah.

MOM BACHSTEIN
 I love you. Please be careful.

LEA BACHSTEIN
 I will.

Lea takes her suitcase, and the scene fades out.

ACT 3, SCENE 8

INT: KARL'S BEDROOM

Lea is dressed in a nurse's uniform and has the False Identification card Agnes Mueller. The two start to go over various scenarios so she is prepared.

KARL RICHTER
 Where are you going?

LEA BACHSTEIN
 Strasbourg, France, Sir.

KARL RICHTER
 What is there?

Lea is starting to get nervous.

LEA BACHSTEIN
 Umm I am helping out a sick
 relative.

KARL RICHTER
 That is not a good answer. The S.S.
 Soldier will question that. You are
 not saying it with confidence. Your
 answer is that you will be working
 in the Strausbourg Hospital.

LEA BACHSTEIN
 Okay, what if they question me
 more?

KARL RICHTER

You stay calm, and act confident.
Keep your answers simple, and don't
say much.

Lea is feeling overwhelmed with fear.

LEA BACHSTEIN

(fear)

What if something goes wrong? What
if I don't make it to France?

KARL RICHTER

You will be fine as long as you
listen to me. You must keep a low
profile, and act confident as The
Agnes Miller.

LEA BACHSTEIN

Before I become Agnes Miller, I do
have something I want to talk you
about as Lea Bachstein.

KARL RICHTER

Okay Lea Bachstein.

LEA BACHSTEIN

Am I the chosen one among the
Jewish Artists? Clara briefly
mentioned you have a history of
dating jewish females especially in
the world of performing arts?

KARL RICHTER

Hold on.

Karl goes in the other room, and then comes out with a
vintage engagement ring.

KARL RICHTER (CONT'D)

I was going to wait until you
return from France, but since you
are listening to noise outside our
whispers of love, it's only fitting
that I bring this ring to you as a
promise of my love and devotion.

He puts it on her.

LEA BACHSTEIN

Really?

KARL RICHTER

I have never been more serious
about anyone.

The two start kissing , and start making out. He takes off
her clothes, and the two have implied intimacy.

ACT 3, SCENE 9
CABIN- NIGHT

EXT: KARL'S

Clara is knocking on the door outside. She keeps knocking.

INT: KARL'S CABIN

Karl, and Lea wake up. They have overslept.

KARL RICHTER

Clara is here. Get dressed.

Karl goes to the door in nothing but boxers. Lea is
frantically getting dressed. Karl opens the door.

CLARA

(irritated)

This is no time for hanky panky.

KARL RICHTER

We lost track of time.

CLARA

Karl, this isn't the time to get
lost in emotions.

LEA BACHSTEIN

I'm sorry Clara. Karl was preparing
me with different scenarios so I am
prepared if I run into trouble.

CLARA

It seems like more was done than
preparing.

She notices the ring. (Camera pans on the ring)

KARL RICHTER

Lea, I will hold the ring until you
get back. We can't draw any
attention on your travels.

CLARA

Two times a charm.

Lea looks at her with confusion, and then looks at Karl with sadness. Karl and Lea hug and kiss one last time.

KARL RICHTER

Be safe my love.

ACT 3, SCENE 10

EXT: TRAIN STATION- NIGHT

The scene fades into the train station. The train has stopped. Clara is walking with Lea to the train.

CLARA

You have this. Remember who you are, and the mission. Forget about the Karl Richter Fairytale. This is life or death. Your family and dance career are counting on this.

Lea takes a deep breath and realizes the seriousness of the mission. The train starts to ring the bell .

LEA BACHSTEIN

One last thing how will I be able to tell who Oliver Dubois is ?

CLARA

He will be in a doctor's uniform.

Lea steps on the train. She walks down the aisle and finds a window seat across from a young woman and her son. The train agent dressed in a Nazi uniform is walking and checking tickets. Lea is calm. He then approaches Lea. She hands him her ticket.

ACT 3, SCENE 11

INT: TRAIN

TRAIN AGENT

Can I see identification?

Lea hands over the false identification.

TRAIN AGENT (CONT'D)

Are you working there?

Lea nods. The agent convinced then Stamps the ticket and continues to walk and check tickets. Lea is relieved and then starts to stare out the window landscape which transitions into her daydream with Karl.

FADE IN: DREAM

ACT 3, SCENE 12

EXT: MEADOWS-DREAM

Karl and Lea are having a picnic. Lea is dressed in a summer dress, and Karl in a nice shirt and dress pants. They are laughing.

KARL RICHTER

Remember a time when our story was just whispers of love.

LEA BACHSTEIN

I do.

KARL RICHTER

Well my love there will be no more whispers of our love.

LEA BACHSTEIN

Then what will our love become?

KARL RICHTER

A beautiful symphony of love.

He grabs her closer. They kiss, and all of sudden they are ambushed by Nazi soldiers that shoot Karl from behind and then Lea. Lea wakes up on the train startled.

ACT 4, SCENE 1

INT: TRAIN-DAY

Lea wakes up at the same time a young woman wakes her up.

YOUNG WOMAN

I did not mean to wake you, but the next stop is Sauer, and after that we won't be stopping for a few more hours.

LEA BACHSTEIN

Thank you for waking me. I must of dozed off.

YOUNG WOMAN

I understand. It's easy to fall asleep on the train. Are you traveling alone?

LEA BACHSTEIN

(cautiously)

No I am not. I'm meeting someone in Strasbourg.

YOUNG WOMAN

Strasbourg is a great city. We should be arriving there tonight around 9:00 PM.

LEA BACHSTEIN

Yes, I am looking forward to it. I hope you have a pleasant journey.

ELDERLY LEA BACHSTEIN VOICEOVER

I had to be careful of every word I said, and every move I made. The rise of Nazis and the propaganda campaign against the Jews was flooding all over Europe.

ACT 4, SCENE 2

INT PARIS HOME - PRESENT DAY 1990

Lea is reading the journal to granddaughter Sophie.

ELDERLY LEA BACHSTEIN

As the train pulled into Strasbourg, it was pitch black, and my nerves were at an all time high.

SOPHIE

Why were you so nervous Grandma?

ELDERLY LEA BACHSTEIN

Well I still wasn't in the clear. I had confidential information on me which if discovered I could be killed for treason, and then sent back to Berlin to die in the gas chambers. You see Sophie, I was walking a tight rope, and if I didn't walk perfectly, I could fall down. There was no room for error.

SOPHIE

Really?

ELDERLY LEA BACHSTEIN

Yes it was time where any slip up for a Jew would cost them their life.

Sophie grabs a picture.

SOPHIE

Sorry Grandma, I don't mean to interrupt your story, but I am intrigued by this photo.

(MORE)

SOPHIE (CONT'D)
Is this the picture of you on the
main street of Strasbourg?

ELDERLY LEA BACHSTEIN
(nostalgia)
Ahhh yes.

SOPHIE
Do you still have that hat?

ELDERLY LEA BACHSTEIN
I do, but first let me leave off
when I met Oliver Dubois, a higher
intelligence operative with the
French Government.

She turns the page. Then she starts reading.

ELDERLY LEA BACHSTEIN (CONT'D)
I arrived in Strasbourg, France on
February 19, 1938 just shy of 9:00
PM.

ACT 4, SCENE 3
STATION-FLASHBACK- 1938- NIGHT

EXT:STRASBOURG TRAIN

ELDERLY LEA BACHSTEIN VOICEOVER
The moment the train arrived, I
felt a sense of relief, but my
hands were still trembling with
fear, because in a blink of an eye
the mission could crumble. I
clutched to my suitcase to calm my
nerves. I headed in the direction
of the lights, hoping to be greeted
by Oliver Dubois.

Oliver Dubois: Male, Caucasian, French Chief Intelligence
Agent, Business man, French Accent, Undercover Espionage
Agent helping fight organized crime syndicates. Spying on the
Nazi's to protect humanity. Witty, Smart, and Serious. Tall
and thin build.

Lea walks towards the arrival area. She scans the area
looking for Oliver Dubois. Oliver Dubois is dressed in a
Doctor's uniform with a hat. He notices her and approaches
her.

OLIVER DUBOIS
(strategic)
Agnes Miller?

LEA BACHSTEIN
Yes thats me.

OLIVER DUBOIS
Please show me identification?

She gets out the identification from her purse, and gives it to him.

OLIVER DUBOIS (CONT'D)
Come with me, and don't say a word.

He leads her down a dark street and then a car is waiting for them. She goes inside the car.

ACT 4, SCENE 4

INT: FRENCH CAR

OLIVER DUBOIS (TO THE DRIVER)
Prenez les routes secondaires au cas ou quelqu'un nous suivrait.
(English Translation: Take the back roads just in case anyone has followed us.)

DRIVER
Oui Monsieur.
(English Translation: Yes sir.)

They drive for a minute, the camera changes landscapes, and then they pull up to a long narrow driveway. Oliver gets up and opens the door. Lea gets out, and they walk inside the cozy well decorated home.

ACT 4, SCENE 5
DUBOIS'S HOME

INT: OLIVER

OLIVER DUBOIS
This is where you will be staying for the next week until I say it's safe for you to return back. Do you have the confidential documents?

Lea's hand is trembling with nerves as she opens her luggage, and takes out the confidential documents to hand to him.

LEA BACHSTEIN
It's all here.

He holds it and then hands her a new identification card with the name Juliette Dubois. The camera focuses on the name, and then back to Oliver.

OLIVER DUBOIS

(serious)

You will be portrayed as a French relative Juliette Dubois assisting us in our shoe and accessory business. It's important that you don't venture out without my supervision or wife Celine's assistance. You will meet her in the morning. If you like you can pick a few days to help us out at the store?

LEA BACHSTEIN

That would be nice. My family did own one of the largest fine tailoring and suit businesses in Berlin until recently.

OLIVER DUBOIS

I'm sorry to hear that. I assure you we are hard at work on top secret stuff to help the Jews escape the Nazi's. Before we say good night, do you have any questions?

Lea is still nervous.

LEA BACHSTEIN

Is my mission completed?

OLIVER DUBOIS

We won't know for a few days until I receive information from the higher authorities. The only thing that is on the top of our list is keeping you safe. Now if you are ready, I can show you to the room for the night.

He walks her to her room, and then the scene fades out.

ACT 4, SCENE 6
KITCHEN- MORNING

INT: OLIVER DUBOIS'S

ELDERLY LEA BACHSTEIN VOICEOVER

The next morning I woke up to a 5 star French breakfast.

Celine Dubois: Female, Caucasian, French Wife to Oliver Dubois. Warm, Hospitable, and Friendly. 30's -40's.

Celine Dubois has a spectacular spread of a traditional french breakfast on the table. Lea is in a robe, and Celine is an apron.

CELINE DUBOIS
 Bonjour mademoiselle.
 (English Translation: Good
 morning miss)

LEA BACHSTEIN
 Good Morning. This looks delicious.

CELINE DUBOIS
 Please help yourself. This is the
 classic french breakfast.

There is croissants, baguette, butter, jam, coffee, tea,
 juice, and berries.

LEA BACHSTEIN
 Where do I start?

Lea grabs a croissant and tea.

CELINE DUBOIS
 The croissants and french tea are
 my favorite. Oliver told me your
 family is in the apparel business.

LEA BACHSTEIN
 Mademoiselle, that is true. We did
 have a one of the best fine
 tailoring and suit businesses
 Berlin had to offer, but
 unfortunately the Nazi's own it
 now.

CELINE DUBOIS
 I am so sorry. I have been hearing
 awful stories of Nazi's coming in
 and stealing from Jews, ripping
 them out of their homes, driving
 them out like cattle into the
 ghettos and camps.

Leah takes a sip of the tea, and is just taking in what
 Celine is saying. There is silence for a few seconds.

CELINE DUBOIS (CONT'D)
 Have you thought of an escape plan?

LEA BACHSTEIN

To be honest I have not. My focus has been on continuing to dance at the Berlin Ballet, but if my situation becomes life or death then I will devise a plan.

CELINE DUBOIS

Why wait? It may be too late.

LEA BACHSTEIN

Family, and a fiancée.

CELINE DUBOIS

I see, but if you wait too long then there be no options to escape.

LEA BACHSTEIN

Celine, everything you are saying is true.

CELINE DUBOIS

I have a contact at the Paris Ballet, Louis Albret who may be of help. He dances with Madeline Dupont.

LEA BACHSTEIN

That's exciting. I typically perform solo, but perhaps changing up my dance choreography could benefit my career. Tell me more about Louis Albret.

CELINE DUBOIS

Louis is a well recognized performer, and his social status is of the elite. He comes from a line of royalty. The Albrets dynasty has long history of nobility here in France, especially Paris. His title is a Lord Louis Albret.

LEA BACHSTEIN

Wow. Is his family involved in the operative missions?

CELINE DUBOIS

I am not able to discuss that, but please let me know if you want an introduction.

LEA BACHSTEIN

I may if my plans change.

CELINE DUBOIS

I will be in and out of the home
today, so please relax, and enjoy
our home.

She turns on record player with classical music. Lea is looking out the window as the new scene shows Henry Wilson looking out the window..

ACT 4, SCENE 7
BUILDING

INT: ESPIONAGE

Screen Graphics: Paris, France. February, 23, 1938

Henry Wilson: Male, Caucasian, British Accent, Head of Parliament in Britain, and runs the espionage unit in Europe. He is 50-60, well traveled, logical, sarcastic, and wants to beat the Nazi's at their own game.

Henry Wilson is looking out the window, and then heads to the front of the table. Oliver Dubois is at the other end, and there are two other male agents at the table. The tension is high in the room.

HENRY WILSON

Is this all?
(pointing to the
documents)

OLIVER DUBOIS

Yes. All the information suggests Rudolph Diels is smuggling artifacts to Switzerland and dealing with Frederick Schneider. Frederick is known for his connections on the black market, particularly in Europe and Russia. He poses a significant threat to democracy.

HENRY WILSON

The information is pertinent, but what I can't seem to understand is how a Jewish Woman managed to obtain these highly classified documents.

Oliver is reluctant but goes ahead with his thoughts.

OLIVER DUBOIS

Monseuir Wilson, It appears that a high ranking S.S. Cabinet member by the name of Karl Richter has been aiding Clara. He probably gave her the documents.

HENRY WILSON

That's puzzling on his part. Why in the hell would a high ranking nazi solider risk everything?

OLIVER DUBOIS

(low voice)

It seems he has the hots for Jewish Woman. He was involved with Clara a while back, and now he is romancing Lea Bachstein.

Henry is getting angry.

HENRY WILSON

It's not April Fools yet, but I must say Dubois you are Foolish! Richter is playing both sides, using Clara and Lea as puppets to manipulate his grand plan, so he can smuggle expensive rare items without anyone noticing, and then flee a world war.

OLIVER DUBOIS

But Monseuir, there still maybe another motive at play.

HENRY WILSON

This better be good.

OLIVER DUBOIS

Karl's motive is redemption. There is more that meets the eye to him. By him aiding Clara, and guiding Lea may a way of salvation for his role in the Nazi party.

HENRY WILSON

That's one hell of a way to look at it! The facts don't lie, and A Nazi in a uniform is in it for financial gain when helping a Jew.

OLIVER DUBOIS

Well whatever the course of action is we need to gather more data on Richter, and Schneider's involvement in the black market. If Schneider is involved with communist connections, he poses a severe threat to our democratic nations.

HENRY WILSON

I'm on board, but you must dig even deeper. Richter's and Diel's actions could have far severe consequences if we don't put all the pieces of the puzzle together. Keep a closer eye on all three of them until we solve this puzzle.

OLIVER DUBOIS

I will do that.

HENRY WILSON

Time is ticking away. The Nazi's are starting to invade Paris, and parts of France.

Just as Henry finishes speaking, there is a loud crash from outside, and lots of noise, and commotion.

HENRY WILSON

What the hell was that?

Oliver goes to the window. The camera follows Oliver to outside the window.

Outside the window there is smoke and army truck is on fire.

ACT 4, SCENE 8
BERLIN

EXT: STREETS OF

The scene opens up capturing the fire and smoke of the Jewish temple, and chaos in the streets.

Karl Richter, Heinrich Himmler, and S.S. officer Dennis are witnessing the burning temple as they talking right near it. Karl is in deep thought.

HEINRICH HIMMLER
(to officer Dennis)
How many Jews are working at the
Berlin Theatre? When would it be
wise to proceed with closing it and
making it an SS building?

S.S. OFFICER DENNIS
(serious)
After speaking to Head of the
theatre, there are only two Jews
left, Leah Bachstein, and Helen
Fried. Lea Bachstein is the star
performer drawing in crowds.

Heinrich Himmler notices how quiet and frozen Karl seems.

HEINRICH HIMMLER
(worried)
Karl, is there something you need
to speak to me about?

KARL RICHTER
No there is a not. Just the usual
lack of sleep. I did want to find
out if you are well versed with
selling on the black market?

HEINRICH HIMMLER
Not really. Hitler handles all of
that stuff.

KARL RICHTER
Well, I did come across a person of
interest by the name of Frederick
Schneider.

S.S. OFFICER DENNIS
How did you discover him?

KARL RICHTER
After the meeting in January I was
going through old documents and I
came across a postage stamped from
a year ago. It had records of gold,
and diamonds with receipts in his
name.

S.S. OFFICER DENNIS
This needs to be taken to Hitler.

HEINRICH HIMMLER

Wait! I call the shots.

(pause and looks to
Dennis)

Hitler does not need to be bothered
with this until we find something
more concrete.

Dennis is quiet.

HEINRICH HIMMLER (CONT'D)

Karl, without drawing to much
attention when you get a chance
look through the archives in the
S.S library, and see who else is
dealing with Frederick Schneider or
has in the past. See if there are
any other traces of items that were
smuggled.

Karl Nods.

HEINRICH HIMMLER (CONT'D)

That is all. Good day gentleman.

Heinrich Himmler leaves.

ACT 4, SCENE 9
OF BERLIN

EXT:STREETS

S.S. OFFICER DENNIS

Before you head off Karl, I need a
word with you.

KARL RICHTER

What is it?

S.S. OFFICER DENNIS

(softly)

The head of the Berlin Ballet,
Gisella saw you on several
occasions talking to Lea Bachstein.
How do you explain yourself?

KARL RICHTER

This is a case of mistaken
identity. There are hundreds of
S.S. Men that go in and out of the
building. Why would someone of my
ranking talk to a Jewish woman?
Mixing my clean blood with a dirty
Jew would be unthinkable! I am only
interested in Aryan woman.

S.S. OFFICER DENNIS

(explanatory)

There are plenty of men including S.S. Officers that have noticed Lea's sex appeal, and would engage behind the scenes if she ended up in the concentration camps.

KARL RICHTER

(upset)

She is Jewish, and any unwelcome intimate acts towards her would be breaking the law. As an officer you should not be checking out Jewish woman. Now, Is that all?

Dennis Nods in shock. Karl storms off.

ACT 4, SCENE 10
SQUARE

EXT: STRASBOURG TOWN

ELDERLY LEA BACHSTEIN VOICEOVER

The climate of Berlin may of been storming with rumors of Karl and I, but the weather in Strasbourg, France was clear with skies of hope.

Lea and Celine are walking on the street, and Celine opens the store.

CELINE DUBOIS

Lea, please look around at the merchandise, and if anything looks out of place put it back. All the hats, and the scarves in their own place. Excuse me, I am going to check on a few shipments for now. Also, if anyone comes in just greet them. Thanks.

Lea nods. Curious Lea starts to walk around the store, and notices the hats. She see's a mirror and then tries on a hat. The door opens, and it's Oliver Dubois. Lea surprised, and takes off the hat.

OLIVER DUBOIS

I see your having fun.

LEA BACHSTEIN

I'm sorry I didn't mean to try on the hat.

OLIVER DUBOIS

Please have that hat, and a scarf as well. We have important information to discuss tomorrow. Where is Celine?

LEA BACHSTEIN

She went to the..

Celine comes right out from the back room.

OLIVER DUBOIS

I see her.

The two kiss and exchange soft words that the camera doesn't capture. Oliver leaves, and then Celine smiles at Lea.

LEA BACHSTEIN

Celine, would you mind if I sample some of the lipstick?

CELINE DUBOIS

Sure Lea, my favorite is Fancy pink lipstick. Let me give you one.

She takes a brand new one out.

LEA BACHSTEIN

Thank you.

CELINE DUBOIS

When your finished getting dolled up, I need your help merchandising some items since we are getting a new shipment in.

Lea takes the lipstick and blush and looks in the mirror, and smiles.

LEA BACHSTEIN

Celine, this shade is absolutely lovely. You know it's been quite some time since I worn bright lipstick. It brings back to the memories of dance performances.

CELINE DUBOIS

I'm glad you like it. I can only imagine how graceful you are in your performances.

(MORE)

CELINE DUBOIS (CONT'D)

Maybe if you escape to France,
Oliver and I could see you perform
one day.

LEA BACHSTEIN

That would mean so much to me. Your
sense of hospitality has made me
forget for just a moment of the
chaos going on back home. I can
never repay you.

CELINE DUBOIS

There is no need to repay me.
Sometimes god makes way for the
light, and Lea you just happened to
be led to it.

LEA BACHSTEIN

Being here is a bright light.

CELINE DUBOIS

Good that's what I like to hear
from my friends. Right now, I need
the new items to go on the front
stand, and all the color hats need
to be organized.

Lea nods, and gets to work, the music comes on and is up
lifting. The camera captures a glimpse of happiness.

ELDERLY LEA BACHSTEIN VOICEOVER

That day I felt a renewed sense of
hope, and freedom for the first
time in a very long time.

ACT 4, SCENE 11
-PRESENT DAY 1990

INT: PARIS HOME

Granddaughter Sophie and elderly Lea Bachstein are in her
living room. She has a scarf in one hand, and the journal in
another.

SOPHIE

Is that the exact scarf you wore on
the train back to Berlin?

ELDERLY LEA BACHSTEIN

Yes it was. It was important in
protecting my identity as I was
about to travel back to the early
storm of the Holocaust.

SOPHIE
Grandma, did you have a new
identity traveling back?

ELDERLY LEA BACHSTEIN
Yes I did. Oliver Dubois gave me
the identity Juliette Dubois.

SOPHIE
Did you run into danger on the way
back?

ELDERLY LEA BACHSTEIN
Danger was unavoidable. Let me get
back to where I left off before
your father comes to get you.

SOPHIE
Grandma, can I wear the scarf as
you finish the story?

ELDERLY LEA BACHSTEIN
Of course.

Sophia puts on the scarf.

ELDERLY LEA BACHSTEIN (CONT'D)
Now where was I?

SOPHIE
You were helping out at Oliver and
Celine's store.

ELDERLY LEA BACHSTEIN
Ahh yes. That scarf practically
saved my life.

ACT 4, SCENE 12
TRAIN STATION

EXT: STRASBOURG

ELDERLY LEA BACHSTEIN VOICEOVER
It was Sunday night, February 27th,
1938 that I became Juliette Dubois.

There is a sound of the train arriving. Lea is wearing a
blonde wig, and a scarf covering her mouth area. She is
dressed in all black. She is walking next to Oliver. There
are people heading into the train. Lea is about to enter on
to the train.

OLIVER DUBOIS

(serious)

Please, Don't fall deeper in love with Karl. He is still a missing piece in the puzzle about Frederick Schneider.

Lea nods.

OLIVER DUBOIS (CONT'D)

Don't wait too long to leave Berlin now. Come summer, Hitler is going to be increasing gas chambers and camps.

A Train Agent calls out.

TRAIN AGENT

All Aboard. The last call before we depart.

Leah looks scared, and enters into the train.

ACT 5, SCENE 1

INT: TRAIN

Flashback to 1938

The next scene opens with the morning sunshine and Lea looking out the window into the landscape. Then Lea heads into a dream with her and Karl.

ACT 5, SCENE 2
DREAM

EXT: WEDDING VENUE -

Lea is dressed as a bride and Karl is dressed in a tux. There is a pastor of the peace reciting the ceremony.

PASTOR OF THE PEACE

If anyone thinks that Karl Richter and Lea Bachstein should not join in holy matrimony, then speak now or forever hold your peace?

Clara steps forward.

CLARA

I do.

PASTOR OF THE PEACE

Who are you? What is your relation to the groom and bride?

CLARA

I am Clara Deutsch. A former girlfriend of Karl Richter, and current Mistress. I was in his bedroom last night.

The scene freezes, and Lea is at loss of words.

ACT 5, SCENE 3
1938 FLASHBACK

INT: TRAIN -

LEA BACHSTEIN

(groggy and mumbling)
Clara, how could you do that?

OLD WOMAN

(noticing Lea's nightmare)
Miss are you all right?

Lea realizes she was waking up to a nightmare.

LEA BACHSTEIN

Yes, thank you I'm fine. I just had a bad dream. Do you know how many hours until we reach Berlin?

OLD WOMAN

About 3 more hours. What brings you alone to Berlin?

LEA BACHSTEIN

(careful)
umm I'm just going for matters of business.

OLD WOMAN

It must be important.

Lea nods, and then starts coughing. She is using the scarf to cover her mouth more.

LEA BACHSTEIN

My apologies. I have a bad cold.

OLD WOMAN

Take care of yourself. By the way the train agent skipped over us, didn't he?

LEA BACHSTEIN

Perhaps he just forgot, or there may be a reason. I would not worry.

OLD WOMAN
It's not like him to do that.

LEA BACHSTEIN
Let's hope it's a mistake.

The scene ends with the two exchanging worried glances.

ACT 5, SCENE 4
TRAIN STATION

EXT: BERLIN

Lea and the older woman step off the train at the busy Berlin Station. She is surrounded by many Germans rushing to their departure. Lea notices Officer Dennis in the distance. He is standing near the exit. Lea looks at the Older woman with her eyes in fear. She then moves toward the exit hoping Officer Dennis doesn't recognize her. She is looking down, and avoiding making eye contact with him. She is relieved as she walks past him, and just as she was about to turn a corner she hears a voice.

S.S. OFFICER DENNIS
Lea is that you?

Lea looks from the side, and appears confused as Dennis sees her in disguise. She pretends that she doesn't know him. She moves forward and gets lost in the crowd of people. Dennis's facial expression looks uncertain if that was actually Lea.

ELDERLY LEA BACHSTEIN
Every move, every footstep, and every conversation was being watched. I didn't really have much time left in Berlin. My time was ticking away.

ACT 5, SCENE 5
BERLIN HOME

INT: LEA BACHSTEIN'S

Lea in disguise enters the home, and her family is shocked.

LEA BACHSTEIN
It's me you guys. Your daughter.

MOM BACHSTEIN
Lea is that really you?

DR. BACHSTEIN
We didn't know if you were..

LEA BACHSTEIN

Alive, well I'm here.

ISSAC BACHSTEIN

Sorry to rain on your parade, but we have 9 days to be out of here before we are forced to live in the ghetto.

Leah looks to her dad.

DR. BACHSTEIN

It's true, Hitler and the Reich are driving out all Jews in any living quarters to the concentration camps.

LEA BACHSTEIN

(worried)

We need to get you guys to Paris. We can stay with Mom's cousin. It might be our last chance.

DR. BACHSTEIN

I wish it were that simple, but they are closing all the borders for any Jews that are traveling. We would have to go under ground with the Jewish resistance group. There is a waiting list for that.

LEA BACHSTEIN

We can figure that all out. It's not over yet.

ISSAC BACHSTEIN

That's easy for you because your screwing one of the main Nazis.

LEA BACHSTEIN

(angry)

It's not been an easy ride for me either. He is in just as deep as we are. He is part of inter operative mission.

MOM BACHSTEIN

I know Leah what you have been doing. Clara informed us, and that upon your return we take you immediately to where she is staying. It's too dangerous for you to be here if the Nazi's come back.

ISSAC BACHSTEIN

They have a suspicion about you.
They came here last week asking
about your whereabouts.

LEA BACHSTEIN

You didn't say anything?

ISSAC BACHSTEIN

No I did not, but they warned us
once they find you it won't be
good.

Lea paralyzed in fear, starts to take deep breath.

LEA BACHSTEIN

We will get through this. First, I
need to wash up, and pack. We can
head to Clara's first thing in the
morning.

ACT 5, SCENE 6
MORNING

INT: CLARA'S HOME -

Lea bachstein enters a dimly lit apartment. She sits down,
and then Clara's shadow scares Lea as she turns around.

LEA BACHSTEIN

Clara, you scared me. I didn't
expect you be up this early.

CLARA

I don't sleep much. I have to be
one step ahead of the Nazis. What
did Oliver Dubois say?

LEA BACHSTEIN

He wants us to dig a bit deeper
with Karl. He speculates that Karl
might be involved in the black
market with Frederick Schneider. He
is questioning Karl's loyalty?

CLARA

I haven't seen Karl in quite some
time.

LEA BACHSTEIN

(urgently)

I need a meeting with him right
away. Let him know some how I am
back.

CLARA

It's far too dangerous to be any
where near the SS Soldiers.

LEA BACHSTEIN

I understand the risk, but it's
critical for the mission.

CLARA

Is it going to be a merry go round
again like last time when the two
of you were in the nude?

Lea feels uncomfortable. She shifts her position to deceive
Clara.

LEA BACHSTEIN

Clara, I had a lot of time to
reflect these past few days, and my
mission is for the greater good not
Karl.

Clara looks at her with a serious look.

CLARA

Okay, but do not slip up. I will
see what I can do. Until then you
can come to an underground meeting
for the Jewish resistance group
this week, and help out.

ACT 5, SCENE 7
- DAY

INT: GERMAN FACTORY

Screen Graphics March 2, 1938

Hans Dietrich: Male, Caucasian, 50's, German Factory Owner, He
is aiding in illegal operations, German Accent

Karl Richter is walking alongside Hans Dietrich, the factory
owner, who is aiding in illegal black market trades for
Rudolph Diels and Officer Dennis.

HANS DIETRICH

I was one of the first Garment
factories in Berlin. We grew pretty
quickly in the 1920's.

KARL RICHTER

Mr. Dietrich, What about the
precious gems, and all the estate
jewelry from the rich jews?

HANS DIETRICH

Come with me.

He takes him to a back room. The room is filled with luxury items, gold, gems, rare artifacts. Karl notices rare gold coins.

KARL RICHTER

Are these are the items that
Rudolph Diels is smuggling?

HANS DIETRICH

And an SS Officer by the name of
Dennis. He makes the drop off every
Friday.

Karl is getting secretly excited as he made a crack into the case.

KARL RICHTER

Then what?

HANS DIETRICH

All these questions Herr Richter. I
am starting to think you are a
secret police.

KARL RICHTER

Herr Dietrich, my apologies. I am
just used to knowing how the
operation runs before I make a
contribution.

Hans Dietrich believes him. Just as the conversation reaches a critical point, a factory employee interrupts in a panic.

FACTORY EMPLOYEE

Herr Dietrich, I am sorry to
interrupt. There has been accident.

HANS DIETRICH

Can't you see I am busy!

FACTORY EMPLOYEE

Your attendance is needed. A finger
has been cut off by William.

There is chaos from afar, and the camera pans in on the sparkle of the diamond.

ACT 5, SCENE 8

INT: KARL'S CABIN-NIGHT

The scene opens up with the sparkle of the diamond ring on Lea's finger as Karl and Lea gaze into each other's eyes.

KARL RICHTER

I missed you. I thought of you everyday. Just praying you were safe and not caught by the SS.

LEA BACHSTEIN

You were in my thoughts the moment I woke up to the moment I went to bed.

KARL RICHTER

You have the ring to keep close to you now, because I'm sure you know that Hitler is going hard.

LEA BACHSTEIN

Karl, I don't have much time left. My family is ordered to move into the ghetto, and Clara is arranging for me to escape to Czech Republic on March 14th.

KARL RICHTER

I promise you will be fine.

LEA BACHSTEIN

Okay, but don't forget to look out for yourself. Unfortunately, I will be heading back to Strasbourg once it clears to be safe in Czech Republic. I should be there by the end of April working at the Accessory store run by the intel agent Oliver Dubois. You know where you can join me if you decide to leave this all behind.

Karl looks sad.

KARL RICHTER

This isn't the end of us. Hold on, I have something for you.

He reaches out and hands her a set of Documents with Rudolph Diels and Officer Dennis signatures, Invoices of cost, and profit, and photos of valuables.

Lea eyes get bigger, and she gets excited realizing the significance of the evidence.

LEA BACHSTEIN

Wow. I can't believe you were able to get your hands on this. It could send Rudolph Diels and Officer Dennis to prison for treason.

KARL RICHTER

It will kill them. Hitler is a monster that won't stop at prison. It is important that you get this to Oliver Dubois.

(he takes out a rare
german cold coin)

This is also important to get him.

LEA BACHSTEIN

It will be an honor to take the risk, knowing I am putting an end to monsters like Rudolph Diels and Officer Dennis.

Karl grabs and kisses her for a few minutes, and then she pulls away.

KARL RICHTER

What is it now?

LEA BACHSTEIN

I'm just so happy, but at the same time lost with sadness. What if we never see each other again? What if I get caught escaping? What if you get caught for being with a Jewish woman, and turning your back on the Reich? Where does that leave us?

Karl looks serious and determined.

KARL RICHTER

Our whispers of love is not ready to be lost in the noise of madness, We are just beginning.

He grabs her hand, and she grabs his back. The two hold onto each other. The scene fades.

ACT 5, SCENE 9
BERLIN

EXT: GHETTO OF

The scene of the Ghetto is tense and full of despair. Lea's parents and brother are walking together with other Jews. Leah's mom is holding on to Dr. Bachstein for life.

SS soldiers bark out anti-semitic remarks as they walk. Then all of sudden SS Officer Dennis.

S.S. OFFICER DENNIS

(hatred)

Stop moving you Dirty Jews! Line up for me.

Everyone stops moving, and they form a line. Dennis starts to pace slowly looking everyone up and down as if he was deciding their fate to live or die. He stops in front of three guys. The first two are young men and the third is Issac Bachstein.

S.S. OFFICER DENNIS (CONT'D)

Step Forward.

(guy 1)

Step Forward.

(guy 2)

He is taking his time, as the scene builds suspense and then he stands in front of Issac Bachstein.

S.S. OFFICER DENNIS (CONT'D)

(to Issac Bachstein)

Step Forward.

S.S. OFFICER DENNIS (CONT'D)

Everyone that is called forward will be working at the labor camps in the south. Those that are not called consider yourself lucky for today. There will come a day it will be a nightmare for you too!

Mrs. Bachstein yells out a shriek and throws herself in front of Officer Dennis begging him.

MOM BACHSTEIN

Please Sir! Not my son! He won't survive. I can't be without him. Please!

Officer Dennis face becomes a devil, and without any emotion He strikes her to the ground. Then takes out his gun, and shoots her in the head.

SS OFFICER

This is what happens when a dirty Jew does not follow my commands. Who else wants to test me?

Everyone looks scared, and Dr. Bachstein begins to cry, flooding with tears, and Issac is frozen in shock.

From afar the camera shows Karl Richter witnessing the shooting.

ACT 5, SCENE 10
TUNNEL

INT: UNDERGROUND

Screen Graphics 3 Days until the Escape

ELDERLY LEA BACHSTEIN VOICEOVER

I will never forget the day March 11, 1938. It was perhaps the saddest day of my life. I was packing food for the Jewish underground resistance where Jews were secretly escaping.

Lea is busing packing food bags, and there are people working on escaping. Clara is talking to a young gentleman from a far, and her face looks serious. Clara then calls Lea, and then signals her to come over.

LEA BACHSTEIN

What is wrong Clara?

CLARA

(sadness)

I have some terrible news about your mother.

Lea starts freaking out because she is in shock.

LEA BACHSTEIN

(shock)

No, no, it can't be true. She is a survivor. No one is going to kill her.

CLARA

I'm so sorry, Lea. Your mother was shot while protecting your brother.

LEA BACHSTEIN

This can't be true. She promised me she would survive and see me perform in France.

CLARA

Leah, we don't have time to mourn, your mother would want you stay strong and keep fighting for you and your father. He is alive and well. We plan on getting him out in two days.

(MORE)

CLARA (CONT'D)

One of our informants, the Jewish soldiers inside the camp will transport him.

LEA BACHSTEIN

(crying)

What about my brother Issac?

CLARA

(remorseful)

I'm so sorry. Issac was taken to the labor camps by officer Dennis down south.

LEA BACHSTEIN

(tearful)

Excuse me, I need to be alone.

Lea goes to a private area and begins to cry about the loss of her mother and brother. The tears in her eyes open a new scene with the camera focusing on the tears in Sophie's eyes.

ACT 5, SCENE 11
PRESENT DAY 1990

INT: PARIS HOME -

Elderly Lea Bachstein is sitting in her chair still, and Sophie is on the couch with tears in her eyes.

ELDERLY LEA BACHSTEIN

My sweet Sophie, I didn't mean to make you cry.

She hands her a tissue. Sophie takes it.

SOPHIE

(thankful)

Grandma you are the most courageous person I know. I don't think I would have the strength to keep going.

ELDERLY LEA BACHSTEIN

I had no choice, and survival is in our blood. Don't forget that, because the journey of life will either make or break you. It made me young lady. Back then the only option was surviving, and love, well, that kept me going.

Sophie is deeply into the story.

SOPHIE

Did you and Karl see each other again before you left?

ELDERLY LEA BACHSTEIN

Well Karl had an important mission to see out before seeing me. Let me turn to that page.

Lea turns the journal, and then starts reading.

ELDERLY LEA BACHSTEIN (CONT'D)

It was Saturday night March 12, 1938 where Karl and I would have another encounter in Berlin.

ACT 5, SCENE 12
- NIGHT - 1938 FLASHBACK

INT: SAFE HOUSE

The house was dimly lit and empty. Lea is nervously looking out the window and then at her watch. She hears a noise and then hides in the corner of the room. In walks Karl.

LEA BACHSTEIN

(excited)
You made it!

KARL RICHTER

(whispering)
I just couldn't stand knowing I may not see you again for a very long time.

They embrace tightly, holding onto each other.

LEA BACHSTEIN

(whispering)
Karl, just Promise me you will come back to me when this nightmare is over.

KARL RICHTER

(adamant)
Once the mission is over and I can remove myself from the Reich entirely, and the atrocities of the Holocaust, I will look for you, and I will not stop until I find you. I love you Lea Bachstein.

LEA BACHSTEIN

I love you.

They share a tender kiss. Then he quietly leaves, as Lea looks out the window as he disappears into night.

ACT 6, SCENE 1
GHETTO- NIGHT

EXT: BERLIN

Screen Graphics: March 13, 1938

The scene opens up with the Jewish Soldier directing Dr. Bachstein, A young woman and two kids, and two men, and another woman to get into the back of the truck and hide. They are all crammed together under the cover on the truck. The music is on high suspense. The soldier drives down the long windy road. He stops finally, and quietly tells them.

JEWISH GETTO SOLDIER

Walk down the path until you see a woman and a lantern.

EXT: FOREST AREA

The whole group gets out and they walk quietly until they see Clara, with a candle.

CLARA

This way.

She signals them to be quiet. Clara leads them to a home with a basement.

ACT 6, SCENE 2

INT: BASEMENT TUNNEL

CLARA

Everyone follow my lead. This tunnel will lead us to safety. Gentlemen, take two lanterns.

The young men take two lanterns. Everyone exchanges glances of hope and fear. They enter the tunnel one by one, their steps echoing lightly, and their shadows are large against the flickering of the lantern. The tunnel is getting more narrow and cramped, and Dr. Bachstein who is the oldest in the group, struggles to keep up. The woman with the two kids, and the young man named David encourage him to keep going.

WOMAN WITH THE KIDS

Dr. Bachstein, you are almost there. You can do this for your daughter.

DAVID DOCTOR

Dr. Bachstein, just a little bit more. Keep going! Before you know it we will be in France practicing medicine.

Dr. Bachstein summons up the strength even though he is exhausted, and pulls through.

ACT 6, SCENE 3

EXT: WOODS- NIGHT

After what feels like an eternity, they finally emerge from the tunnel. There is dirt on their faces.

Screen Graphics: 3 hours later

Clara leads them further into the woods guiding them to a hidden campsite where other Jews have found sanctuary.

Abraham Leader of Resistance: Male, Caucasian, Jewish German, 40's, Leading the Resistance movement to aid Jews to safe places in Europe.

The leader of the Resistance Abraham comes out to greet them.

ABRAHAM- LEADER OF RESISTANCE

You are safe for now. There is warm food waiting in the tent over there, and the showers and bathrooms are in the building over there. Once you are washed up, we can go over the plan to get you to your final destination of freedom.

Everyone appears thankful, and they all walk into the tent area.

ACT 6, SCENE 4
HOME

INT: CLARA'S

Screen Graphics: March 14, 1938

ELDERLY LEA BACHSTEIN VOICEOVER

Today was the day I was to escape on the Train to the Czech Republic, except there was a change of plans, I would not be traveling alone.

Leah was packing and getting ready, and Clara approaches her.

CLARA

Lea, it's almost that time. I need you to be on top of your game.

LEA BACHSTEIN

(determined)

I will do what is necessary.

CLARA

Good. The danger is high, and the stakes are even higher. I have arranged for Alexander Frei an operative agent and Karl to be with you on the train ride to Czech Republic, and that means you must not act like teenagers in love. Please keep a lookout for them once you arrive. Karl will be dressed as priest. Please wear this.

She hands Leah a cross necklace.

LEA BACHSTEIN

You want me to wear this?

CLARA

Yes. Along with the wig, and hat. Anything to ward off suspicion that you are Jewish. I will be back in 10 minutes to drop you off at the station. And no matter what don't mix romance with Karl on this trip.

Clara leaves the room. Lea goes to the mirror and puts on cross, and then the blonde wig, and hat.

ACT 6, SCENE 5
STATION

INT: TRAIN

Lea is walking nervously through the busy train station, her eyes are scanning the crowd for Karl's priest disguise and Alexander Frei. As she moves past a group of people, Lea notices a priest sitting on a bench. She takes a closer look and stops. Karl is wearing a false mustache, a toupee, and thick rimmed glasses. Lea approaches him cautiously.

LEA BACHSTEIN

Karl, Is that you?

Karl looks up from his bible., his eyes meeting Leahs. He nods.

KARL RICHTER

(softly)

I am under a new identity. We need
to keep our connection a secret.

LEA BACHSTEIN

(whispering)

I know.

He gets up.

KARL RICHTER

Switzerland awaits us. Agent
Alexander is going to meet us in
just a moment

He signals her to walk, and as they are blending into the crowd, Alexander comes walking towards them and they stop discreetly.

Alexander Frei: Male, Caucasian, Swiss Male agent, fast, sharp, and ready to kill. He guides Karl and Leah. He is all about completing the mission. He is impatient and controlling.

ALEXANDER FREI

(low voice)

Lea, and Karl here are your new
identities. Let's board the train.

The two take the passports discreetly. They head on the train.

ACT 6, SCENE 6
COMPARTMENT-NIGHT

INT: TRAIN

Karl and Lea take seats across each other, and Alexander is sitting next to Lea. The train begins to move. There is an old woman behind them who is eavesdropping on their conversation. The camera pans in on her listening.

ALEXANDER FREI

When we arrive in Czech, we will
stay over with my contact there,
and go over the details with the
missing artifacts. The gold
artifacts are of the highest value.
There is mystery around them.

The train is making a noise, and suddenly the door burst open, revealing a group of armed soldiers , the scene is on high suspense.

NAZI SOLDIER 1

Listen up everyone, we are
conducting a routine inspection.
Please have your identification
papers.

Lea and Karl, and the old woman get their identification
papers out for Nazi Soldier one. He looks them over and
approves.

NAZI SOLDIER 2

Show us your papers Priest.

Karl hands him the papers, he looks over everything.

NAZI SOLDIER 2 (CONT'D)

Carry on.

The soldiers move down. All three look at each other with
relief.

ALEXANDER FREI

I will be on the lookout. You two
can rest.

The camera pans to the window at night, as Karl and Lea fall
asleep, and then opens to the morning window landscape. Lea
and Karl and Alexander realize they are not that far from the
Czech Republic. Lea wakes up.

ACT 6, SCENE 7
COMPARTMENT- MORNING

INT: TRAIN

LEA BACHSTEIN

What time is it?

ALEXANDER FREI

It's time for the games to begin.
We are 5 minutes away from
arriving.

All of sudden a man in a dark suit approaches Karl.

DARK SUIT MAN

Father, may I have a word with you?

ALEXANDER FREI

Excuse us.

Alexander and Lea exit.

KARL RICHTER

Of course, how may the lord be of service?

DARK SUIT MAN

There are reports of dangerous criminals on board. We need your help in identifying them.

KARL RICHTER

As a servant of the lord, my duty is to support those seeking spiritual counsel. I am sorry Sir, but identifying criminals is not part of my gifts. I trust the Lord will reveal within in time who they are.

The man in the Dark Suit looks disappointed and then gets up.

DARK SUIT MAN

Good day.

INT: SECLUDED TRAIN CABIN

Alexander and Leah are in a secluded cabin, and they notice the guy in the dark suit walks pass them. Knowing it's safe to return. Alexander signals to Lea to head back to where Karl is.

INT: KARL'S TRAIN CABIN

Alexander and Lea get back and sit down.

ALEXANDER FREI

Is everything fine?

KARL RICHTER

Yes.

Then all of sudden there is an announcement of the train arriving in Prague. They are all getting their stuff ready, as the train opens it's doors.

ACT 6, SCENE 8

EXT: PRAGUE TRAIN STATION

Then all of sudden the older woman who was listening from earlier says to Alexander.

OLDER WOMAN

(turns to Alexander)

Wait!

(MORE)

OLDER WOMAN (CONT'D)

I overheard your conversation, and I have important information. These people on the train are not after you, but the rare gold artifacts you mentioned. They hold immense power, and wealth.

The old woman nervously looks around as they all start walking off the train.

ALEXANDER FREI

Is that all?

She quickly hands him an address and an ancient map.

OLDER WOMAN

The map and address will give you more insight. Don't talk to anyone.

They part ways, and start walking briskly, 15 seconds later there is a gunshot to the old woman. A young woman screams. Alex quickly motions them to the storefront.

ALEXANDER FREI

The storefront.

They dart there, and Alex gets out his gun and points to the storefront clerk.

ALEXANDER FREI (CONT'D)

Don't say anything or you're dead.

They hide in the behind the counter where the cash register is. The man dressed in black comes by the shop and steps in and looks around.

STORE CLERK

Good day. Do you need anything?

The guy in black looks at him dead in the eye with a sinister look. Then leaves.

Then Alexander gets up. Looks around to make sure it's safe.

ALEXANDER FREI

The coast is clear.

They all get up.

ALEXANDER FREI (CONT'D)
We must move quickly.

KARL RICHTER
(worried)
Are you sure?

ALEXANDER FREI
Trust me, this was planned months ago. We will make it out alive.

LEA BACHSTEIN
(shaken up)
I hope so.

ACT 6, SCENE 9
STREET IN PRAGUE - NIGHT

EXT: DARK

Alexander leads them to a dark street where a 1920's car is parked. They get to a car, and Alexander goes under the car, and there is a small box with a key in it. He opens it.

ALEXANDER FREI
Get in the car.

INT: CAR

They all get into the car. He turns on the engine. Karl and Leah get in the back and begin holding hands. Alexander begins to drive. Suddenly Alexander notices in the rear view someone is following them.

ALEXANDER FREI (CONT'D)
It looks like we have company. Hold on tight!

Lea gripping Karl's hand, and is looking scared. Alexander begins to speed and the car behind them is chasing them.

KARL RICHTER
Don't worry my love.

The chase is thrilling but Alexander begins to lose the car trailing them with the skillful turns on the back roads, and finally stops in a screeching manner in front of Lukas's grand mansion in the countryside.

ACT 6, SCENE 10
MANSION

EXT: LUKAS'S

They all step outside the car. Karl and Lea are still holding hands. They both look relieved to be out of danger.

ALEXANDER FREI

Home sweet home. This is Lukas
Latal's country mansion. We will be
safe here.

KARL RICHTER

For the moment.

Lukas Latal: Male, Caucasian, 50's, Blonde/light brown hair, tall, distinguished, handsome, German or Czech accent, Wealthy Socialite who is involved in bringing justice to illegal operations in the black market. He works with the president of Czech and is an investor in ancient artifacts.

INT: LUKAS'S MANSION

Lukas is waiting for them at the entrance of the mansion.

LUKAS LATAL

Welcome. Please come inside.

They all step inside. The mansion is lavishly decorated for the 1930's.

LUKAS LATAL (CONT'D)

I hope you didn't have trouble
finding it.

ALEXANDER FREI

No it was exactly as planned.

LUKAS LATAL

Well you are in good hands. I
promise as long as you are here,
you are all safe.

LEA BACHSTEIN

Thank you sir, for opening your
home to us.

LUKAS LATAL

Lea, my home is your haven, but
please call me Lukas.

Lea nods.

LEA BACHSTEIN

Okay.

LUKAS LATAL

Come this way.

INT: LIBRARY STUDY

Lukas leads them to the library with all the ancient artifacts and books on a large table. It looks like something out of a museum. Lukas goes to his large desk to sit behind.

ALEXANDER FREI

I have something for you.

He reaches out of his pocket, and gives him ancient map, and the note with the address. Lukas carefully opens it, and examines it.

LUKAS LATAL

How did you get this ancient map?

ALEXANDER FREI

An old woman at the train station gave it to me. I believe she is part of an underground movement.

LUKAS LATAL

The address looks familiar.

KARL RICHTER

Too familiar that the woman got shot right after she gave Alexander the map.

(concerned)

I can't put Lea in anymore danger. Lukas, she will stay right here with you.

LEA BACHSTEIN

Karl, my love I am always in danger since I am Jewish.

LUKAS LATAL

Lea, I promise you will be safe here. You may have to stay a bit longer than you expected.

The camera shows a medallion of honor and a picture of a president.

LEA BACHSTEIN

I appreciate it. By the way what is that medallion represent, and who is that man ?

(pointing to the picture)

LUKAS LATAL

The medallion is an honor for my contributions towards the Czech Republic, and that is the President of Czech, a close friend of mine.

ALEXANDER FREI

(annoyed)

Ok enough of being nosy Lea, let's get back to the mission and the ancient map. This can be the break in discovering more of those rare expensive gold artifacts that are being smuggled from centuries ago. Just look at the symbols.

(points at them)

The camera pans on the symbols and Lukas looks at it with a magnifying glass.

LUKAS LATAL

(amazement)

Alexander, I have never seen anything like this in all of my time studying artifacts. I have only read about these symbols, so I need some time to decipher them before I determine the next move.

KARL RICHTER

If it's all right, could my love and I head upstairs for the night?

LUKAS LATAL

Yes, and make yourself at home. You guys had a long journey, and stuck it out. If you get hungry, please help yourselves to leftovers from our chef.

KARL RICHTER

Thank you, and Good night.

Karl and Lea hold hands as they leave the room.

ACT 6, SCENE 11
STUDY

INT: LIBRARY

Alexander's face looks surprised.

LUKAS LATAL
What's going on?

Alexander pauses.

ALEXANDER FREI
I didn't realize they were in a
love relationship, Lea being a Jew,
and Karl's role in the Reich, it's
a time bomb just waiting to go off,
and explode.

Lukas seriously looking at Alexander.

LUKAS LATAL
There is something enticing about a
forbidden romance. Maybe Karl
enjoys the thrill of sneaking
around with Lea, and sees something
in her he can't find with his kind.

ALEXANDER FREI
(serious)
Lea is going to be the one with a
broken heart after this is all set
and done. It's just a recipe for
disaster.

Lukas is taking a sip of his whiskey, and smirks.

LUKAS LATAL
Maybe, maybe not, but you are
underestimating the power of
opposites attract. A forbidden
romance between a Jewish Ballerina,
and a SS soldier, it's fiery,
captivating, and different.
Something that may be hard for Karl
to let go of.

ALEXANDER FREI
(curious)
Lukas, Are you interested in Lea?

Lukas pauses, and then becomes serious.

LUKAS LATAL

It's not everyday you meet a world class ballerina, and I find her different, in a good way. I see qualities in her besides her poise and beauty that Karl does not. She deserves someone that understands her world and isn't afraid to openly take her in his arms.

Alexander is surprised.

ALEXANDER FREI

I am quite shocked that you would go for..

LUKAS LATAL

I need someone like her to add a breath of fresh air to my routine life. Trust me Alexander when Karl leaves for Switzerland, Lea will forget about this forbidden romance. I will be a shoulder to cry on, and source of support to give her the freedom and joy she deserves.

ALEXANDER FREI

I hope this isn't a game.

LUKAS LATAL

No games. We don't need any more than the one we have at hand. You will see within time Lea will realize that I can offer her more than she can ever imagine, and she will not turn me down.

They both sit there in silence. Lukas takes another drink of his whiskey, and begins to look at the map.

ACT 6, SCENE 12
MANSION- BEDROOM- NIGHT

INT: LUKAS'S

Karl and Lea's bodies are intertwined. Lea is in lingerie garments, and Karl is in underwear. They have light sheets slightly over them. Karl is holding Lea close to his chest. The room reflects the late night.

LEA BACHSTEIN

(softly)

Karl, what if this stay is our last time together? What if we never see each other again?

KARL RICHTER

(stroking her hair, and moving her face closer to his)

My love I promise where ever the road takes me, I will return to you, even if it's the last breath I take. Our love will never burn out.

LEA BACHSTEIN

(sad with tears in the eyes)

My heart really wants to believe you, but the fear tricking in is starting to cloud hope.

KARL RICHTER

(passionately)

Lea Bachstein, Trust in our special bond. Trust in the fate that brought us together and the love that glues us, so one day we can live together forever.

They share a passionate kiss, there bodies are expressing intimacy, and the scene fades.

ACT 7, SCENE 1
BEDROOM - MORNING

INT: LUKAS MANSION-

Sunlight is seeping through the curtains, and Alexander is at the doorway. He walks in with urgency. Karl and Lea are awakened from the loud foot steps.

ALEXANDER FREI

Karl, we need to leave for the train station in an hour. The importance of the map was revealed last night. We are in a race for time to find those ancient gold artifacts before those Nazis do. They could be worth more as much as a country.

KARL RICHTER

Understood. I will be down in no time.

He looks at the clock.

ELDERLY LEA BACHSTEIN VOICEOVER

I didn't want this moment to end.
Karl was starting to get ready to
continue the mission, and I wanted
Karl to remember me just like the
first moment we met, so I put in
some effort to make myself
unforgettable to him before our
last kiss.

The two quickly get up and Karl starts getting dressed. Leah Bachstein starts to brush her hair, and powder her face.

ACT 7, SCENE 2
APARTMENT- PRESENT DAY-1990

INT: PARIS

Elderly Lea is reading the journal as granddaughter Sophie is eagerly listening.

ELDERLY LEA BACHSTEIN

I slipped into the same clothes
that had the scent of the train
ride.

There is a ring at the doorbell.

SOPHIE

It's dad. I still want you to
finish the story of whispers of
love.

ELDERLY LEA BACHSTEIN

Okay my dear, but first Let your
father in.

Sophie opens the door, and Raphael Bachstein comes in.

Raphael : Male, Caucasian, Lea's Son. French to American
Accent. 50-55. He is an estate manager to Lea's wealth.

Sophie opens the door. Raphael comes in, and notices all the
photos, vintage items out, and the journal elderly lea is
reading from.

RAPHAEL

It seems like you two are catching
up.

He looks at the photos, and vintage clothes, and jewelry.

SOPHIE

Yes, Grandma Lea is reading her whispers of love story. I never knew she had such an amazing story to tell. I can't wait to hear the ending. We are at the final part, can we stay so I can hear what happens?

Raphael takes a seat.

RAPHAEL

Of course. I see mom, you have taken our young star back to the 1930's. It's important that she understands the lasting impact you have made.

Elderly Lea wipes a tear.

ELDERLY LEA BACHSTEIN

Yes the story has impacted so many.

Sophie unaware the whole time her Grandmother wrote her story in a published book, looks at the bookshelf in admiration.

SOPHIE

(points to the bookshelf)
Is that your book?

Lea is happy that Sophie discovers it.

ELDERLY LEA BACHSTEIN

Yes it is. I poured my heart and soul into it, just as I am reading you pages from the exact journal I wrote the story from.

SOPHIE

I can't believe you are an Author, and wrote a book about your love story.

RAPHAEL

Not just any author, a famous world renowned Author who speaks at sold out audiences across the world about her life in Germany as a Holocaust survivor and as a world class performing ballerina.

ELDERLY LEA BACHSTEIN
 Raphael, hush. I still haven't
 shared the symphony of love story
 yet.

Sophie is in amazement. Lea turns the pages, and her voice filled with sadness as she begins to read from the journal.

ELDERLY LEA BACHSTEIN (CONT'D)
 My heart and soul were taking in
 the last remaining minutes.

ACT 7, SCENE 3
 STAIRCASE- FLASHBACK -1938

INT: LUKAS MANSION-

ELDERLY LEA BACHSTEIN VOICEOVER
 We held each others hands so tight
 that nothing could come in between.

Karl and Lea are descending the staircase together in dress clothes. Alexander is waiting for them by the entrance with a suitcase in hand. They walk outside.

EXT: LUKAS MANSION

There is little sunlight in the early hours. The camera shows Lukas from the window in the home watching. Karl grabs Lea closer to her.

KARL RICHTER
 (whispers)
 Our whispers of love, my sweet Lea
 will become a symphony of love next
 time I see you.

They share a long passionate kiss and Karl slowly lets go. As he opens the car door, he makes one last deep eye contact with Lea. As the car drives away, Lea stands alone watching it. She begins to have A few tears in her eyes, and when the car disappears, the credits start appearing on screen. Lea is no longer on screen.

