

8.13.61

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**Life in Berlin is better on the West side than the East after World War II. The East German government saw no other way to prevent citizens, from escaping to the West from the East than to close the border.**

**INSPIRED BY TRUE EVENTS**

EXT. BERLIN - 1945 - DAY - FLASHBACK

The sky is clear and birds are chirping. No artillery blasts can be heard for miles. The smoke of hundreds of fires rises on the horizon.

EXT. SOUTHWEST BERLIN - DAY

A SQUAD, armed and at the ready, walk through a WAR-TORN city, stepping on broken concrete, scorched earth, and shattered glass. They separate into smaller units to cover more ground.

PRIVATE ADAMS, (20s), a perfect soldier; PRIVATE SELLIS, (20s), too positive for war; and a civilian female photographer- IMELDA JAMES- guys call her MEL, (20s)--reminiscent of Dickey Chappelle--head into an abandoned bombed out, but preserved building.

Sellis and Adams scope the area, with Mel behind, taking pictures. Mel watching her step, sees a dirty baby doll, doesn't take a picture, but as she reaches down to pick it up, Adams grabs her arm, pulls her up, never making eye contact, and walks ahead of her. She follows him, leaving the doll behind.

INT. SOUTHWEST BERLIN - ABANDONED BUILDING - DAY

They walk through the building while checking rooms and entryways. They come to a stop and enter a room with a huge window shaped hole in it. Adams and Sellis enter first, signaling for Mel to stand back. Mel places her hand on her side pistol, latched onto her belt.

INT. ROOM - DAY

Adams checks behind the door and Sellis carefully opens a dark closet. Adams puts up the all clear hand sign and Mel walks in.

She gets closer to the window, looks out at the other soldiers walking about and at the sun as it sets. It's a picturesque scene.

ADAMS

I don't know why we are even here.  
The Soviets bombed their German  
asses and kicked them all out.

MEL

I guess we are making sure they are  
actually gone, so the Berliners can  
start to rebuild.

ADAMS

Fuck them. I just want to go home  
already.

SELLIS

Me too...We all do.

Mel takes hold of her CONTAX 35mm camera, making adjustments, and takes some snapshots of the war torn buildings nearby and the soldiers as they walk solemn and quiet.

Sellis slows in his pace and turns his attention to Mel.

SELLIS (CONT'D)

Mel are you married?

Mel turns to look at Sellis.

MEL

Hell No.

SELLIS

What's wrong with being married?

MEL

Look at me Sellis, you think a  
husband is what I need right now?

Mel does a quick model turn.

Adams interjects with a straight face.

ADAMS

You look good to me.

Sellis gives a quick smile and Mel blushes.

MEL

I haven't showered properly in  
days...

Mel lifts her arm and smells her underarm.

MEL (CONT'D)  
And I think I'm ripe.

Sellis laughs and Adams stares at her awkwardly.

Sellis props his rifle in his hands, lifts his chin up high and stands with his feet apart.

SELLIS  
Mel, take my picture.

Mel sizes up Sellis, looks him up and down and gets her camera in position.

MEL  
Chin down some.

Sellis slowly lowers his chin, waiting for Mel to tell him to stop.

MEL (CONT'D)  
Ok, ok you got it. Don't move.

Mel takes his photo. She looks at Adams. He doesn't pay them any attention as he scans the room and entryways of the adjoining rooms.

He's usually moody and doesn't talk much, compared to Sellis, but today he's brooding.

MEL (CONT'D)  
Adams, you want me to take your picture?

ADAMS  
No.

Adams walks out of the room. Sellis looks at Mel and shrugs his shoulders. He follows behind him.

Mel turns back at the window, positions her camera, and takes pictures of the sunset.

The room is quiet.

There is movement behind her in the dark closet. A male figure comes down from the ceiling and comes out of the shadow.

A GERMAN SOLDIER, (20s), disheveled, has his gun pointed towards the back of Mel's head. Mel sees him in her peripheral vision and slowly turns around.

She lets her camera dangle from her neck, as she puts her hands up in the air.

The soldier stretches his arm with gun in hand, closer to Mel's face. Mel's eyes grow wide but she doesn't move.

The GUN goes off.

FLASHBACK ENDS

CUT TO:

**SUPERIMPOSITION: 8.10.61**

INT. IMELDA'S AND JAKE'S HOME - IMELDA'S BEDROOM - DAY

ON IMELDA

The GUN SHOT. IMELDA, (40s), attractive, mature, and strong. Her face is covered in sweat. She gasps, breathes heavy, and stares at the ceiling until she calms down.

She looks over at her alarm clock on the nightstand, it's five forty-five. She inadvertently hits the snooze button.

She gets up, settles at the edge of her bed, picks up the photo of the picturesque scene she shot sixteen years ago, takes a moment, sits it back down, puts on her slippers, and walks into the bathroom.

INT. IMELDA'S BEDROOM - BATHROOM - CONTINUOUS

Imelda turns on the light, goes to the sink, splashes water onto her face, and stares into the mirror. She opens the medicine cabinet and picks up the bottle of LIBRIUM. She twists the bottle open.

The ALARM goes off at five fifty-five. She's startled and drops the bottle, pills spill everywhere, and she falters back into the wall.

JAKE JAMES (16), good-looking, looks older than he is and can charm the pants off of most girls he meets--rushes into Imelda's room. He turns off the alarm. And slowly peeks into the bathroom.

JAKE

Mom, are you okay?

Jake hovers in the bathroom doorway.

Imelda is bent down picking up the pills and putting them back into the bottle.

IMELDA

Jake I'm fine. Just clumsy that's all.

Jake looks at his mom picking up the pills, with a slight grin on his face.

JAKE

You need any help?

IMELDA

Nope, I got this. Go back to bed, or do whatever it is you do in the morning.

JAKE

You want some breakfast?

IMELDA

No, but I'll have some coffee please.

JAKE

You got it.

IMELDA

Thanks.

Jake doesn't immediately leave out. Imelda looks at him.

IMELDA (CONT'D)

Yeah?

JAKE

I'll be at the Marina after lunch getting the boat ready for the weekend. I should be back home for dinner.

Imelda gives Jake a thumbs up.

IMELDA

Sounds good to me.

Jake walks out of the room, and Imelda picks up the last pill, closes the bottle and places it back into the cabinet. She grips onto the sink and stares into the mirror, shaking her head.

CUT TO:

INT. LOS ANGELES TIMES - NEWS ROOM - DAY

BULLPEN

The newsroom is loud, bustling, and busy with WORKERS. Several REPORTERS are seated at their desks, reading newspapers, drinking coffee, and talking to each other.

INT. LOS ANGELES TIMES - MAX'S OFFICE - CONTINUOUS

MAX GEARSON, the Editor, (60s), stern father figure type, who says what he means, and is married to his job--is on the phone, sitting at his desk.

MAX

Sherry, get me those tickets to Berlin from LAX and a hotel room for Imelda James and her son Jake....Thanks hun. Later.

BULLPEN

Max hangs up the phone, comes out of his office, goes over to Imelda, adjusts his pants and makes room for himself on her desk.

Imelda is looking at a stack of photos she has taken.

INSERT: PHOTOS FROM THE CIVIL RIGHTS MOVEMENT

Imelda stops looking at her pictures and stacks them into a neat pile. She looks up at Max.

IMELDA

What do you want?

MAX

Berlin this weekend. All expenses paid.

Imelda shifts in her chair.

IMELDA

No way Max. I got the kid and the marina and some bonding shit to do.

MAX

Do it next weekend.

IMELDA

C'mon Max, you know Jake will have a fit. He can be a real bitch sometimes.

MAX

Ladies man Jake will be ok. But I need you to meet a source in Berlin. Something big is brewing over there.

Imelda gets up and goes to the coffee station.

IMELDA

You know that Bay of Pigs bullshit made me miss his birthday.

Max joins her at the coffee station.

MAX

Take the lad with you. There's a pool in the hotel.

Imelda gets her cup of coffee and goes back to her seat. Max goes back to his spot on her desk. She looks into her cup and takes a few sips. Max looks around the room. She looks up at him.

IMELDA

What's brewing besides this shitty coffee?

MAX

Nikita Khrushchev has been meeting with Ulbricht about putting up some wall or separating the country. There's a source I want you to meet up with over there to confirm this.

IMELDA

You can't just call him?

MAX

I can, but I need you to give Mark something. Plus you can get a few shots. We'll print something to stir the political pot.

IMELDA

I do have a life outside of work.

MAX

No you don't. You're married to this job, just like I am.

IMELDA

But Max, I'm not your only photographer.



Max looks around at the other staff and leans in.

MAX

I know that but you're tough,  
you've been through war and back,  
and you take no shit from no one.

Imelda looks at Max as if to say, yes I know that.

Max leans in more and whispers.

MAX (CONT'D)

Plus you're my favorite.

Imelda rolls her eyes at Max. He has stroked her ego.

Max stands up and smooths out his pants. A REPORTER comes over and hands him a manila envelope. Max opens it up and scans through it. He looks at Imelda who is staring up at him in discontent. He hands the envelope to her. She snatches it from his hands.

MAX (CONT'D)

Come back Monday and then take a  
few days off.

Imelda doesn't answer right away. Max looks at his watch and back at Imelda.

IMELDA

What time do we leave?

MAX

Details are in the envelope.

Imelda looks at the wall clock which says three and then back at Max, and shakes her finger at him.

Max gives Imelda a wink, and walks into his office.

IMELDA

Max you owe me big.

He pops his head out.

MAX

Give me a buzz if you need  
anything.

Max's phone RINGS and he withdraws back into the office and answers it.

Imelda packs up everything, and leaves the newsroom.

CUT TO:

EXT. IMELDA AND JAKE'S HOME - DAY

Imelda pulls up, and parks. Gets out of the car and takes her camera bag, a Sears bag, and a fast-food bag from the backseat.

INT. IMELDA AND JAKE'S HOME - DAY

She enters her home. It's lived in. Shag carpeting and a typical sixties motif throughout.

PHOTOS are on the walls of her and Jake, and various landscapes. A large photo of Imelda, Sellis, and Adams-- all in smiles, is the centerpiece above the fireplace. There are smaller photos of her, baby Jake, and Adams surrounding it.

Newspapers are piled up in a corner. Photography books on the book shelves and cut out articles are on the coffee table.

Records are on the floor next to the entertainment console.

She notices the fan is on in the living room, two glasses of Kool-Aid are on the coffee table, and two pairs of flip flops underneath it.

She drops her camera bag and Sears bag, onto the sofa and walks into the kitchen with the fast-food bag.

KITCHEN - CONTINUOUS

Imelda places the fast-food bag on the counter and washes her hands. She gets two plates out of the cabinet and takes the burgers and fries out of the bag. She arranges them on the plates and gets two cokes from the fridge.

She leaves the kitchen and walks down the hallway to Jake's room. The door is closed. It is locked.

JAKE'S ROOM - CONTINUOUS

Imelda knocks on the door.

Movement can be heard in room. Jake comes to the door in his boxers and t-shirt, opens it slightly.

JAKE  
Hey, Mom what's up?

Imelda looks past Jake. She can see a YOUNG LADY, (16), sitting on the bed in a bohemian top and her panties. She gives Jake a serious look.

IMELDA  
I told you no girls in this house.

JAKE  
I know Mom. I'm sorry.

IMELDA  
Pack a bag, we're going to Berlin for the weekend.

Jake looks at Imelda shocked.

Imelda shakes her head at Jake, and walks away from him, back towards the kitchen.

IMELDA (CONT'D)  
We leave at sunrise.

Jake grabs his pants from the floor, gestures for the girl to leave, and puts his pants on as he walks to the kitchen. The girl can be seen in the background putting on her shorts.

KITCHEN - CONTINUOUS

Jake storms into the kitchen.

JAKE  
What about the fishing trip?

IMELDA  
I gotta work...sorry.

JAKE  
You always have to work, there's nothing new about that. But we didn't spend anytime together this whole summer.

IMELDA  
We can spend time in Berlin.

JAKE  
While you're working?

IMELDA  
What can I say Jake?

JAKE  
Nothing, I suppose.

Jake stands there with his arms crossed and scowl on his face. Imelda resists but finally looks at him.

IMELDA  
There's a pool.

JAKE  
Whoopee.

Jake leaves the kitchen.

IMELDA  
I got dinner, burgers and fries.

He slams his bedroom door.

Imelda sits down with a plate of food and eats.

CUT TO:

EXT. LOS ANGELES AIRPORT - DEPARTURES - DAY

Imelda and Jake exit a taxi, get their luggage and enter the airport.

INT. TWA AIRPLANE - FUSELAGE - DAY

Imelda and Jake are seated in first class. A movie is being shown on a big screen in front of the cabin. Jake is in a window seat, watching the movie and reading an airline magazine.

Imelda is going through the paperwork from the manila envelope. She pulls out a smaller sealed envelope with MARK written on it. She puts it back inside.

Jake gets up.

JAKE  
Be back, going to the bathroom.

Imelda moves to let Jake out. She puts the rest of the papers back into the envelope and shoves it into her camera bag.

A BEAT

TURBULENCE hits the cabin. The PASSENGERS cry out. The STEWARDESS holds on to her cart, steadying herself.

BATHROOM - CONTINUOUS

Jake is in the bathroom calling for help.

JAKE

Help!

Imelda jumps up, the seatbelt pulls her down. She unhooks it. The Stewardess tries to stop her.

STEWARDESS

Please ma'am, sit down with your seatbelt on.

IMELDA

Fuck Off!

Imelda goes to the bathroom. She fiddles with the door.

JAKE

I CAN'T get out!

IMELDA

Jake! Calm down and OPEN the door.

Jake finally opens the door. He is jolted and panting.

JAKE

I couldn't get out.

The turbulence continues. The stewardess watches them.

They both stumble back to their seats, sit down and put their seatbelts on.

The turbulence stops.

IMELDA

Are you okay?

JAKE

I hate airline bathrooms. And the shaking doesn't make it any better.

IMELDA

I know. You're claustrophobic.

The STEWARDESS comes over with some water.

JAKE

Thank you.

Jake takes it from her and drinks it down. Imelda grabs her hand before she leaves them.

IMELDA  
I'm Sorry.

The stewardess gives her a compassionate look.

STEWARDESS  
I understand. I have two.

The STEWARDESS walks to comfort other passengers.

JAKE  
What was that all about?

IMELDA  
Nothing.

CUT TO:

BERLIN

EXT. BERLIN TEGEL AIRPORT- TAXI STAND- EVENING

Imelda and Jake outside the airport with luggage in hand,  
hail a taxi.

EXT./INT. TAXI - EVENING

TAXI DRIVER, (60s) pulls up. They put their luggage in the  
trunk and get in.

DRIVER (in German; Subtitled)  
*Where to?*

Jake looks at his mom confused, he doesn't understand the  
driver.

IMELDA  
Hotel Zoo please.

DRIVER  
American?

IMELDA  
Yes, we are.

DRIVER  
Welcome.

IMELDA  
Thanks.

JAKE  
Thanks.

The taxi exits the airport.

JAKE (CONT'D)  
I didn't know you understood  
German.

IMELDA  
Studied in high school and picked  
up more during the war.

A BEAT

Jake stares at his mom. Imelda gives him a what look.

JAKE  
You never really speak of your time  
during the war.

IMELDA  
What's to speak of?

JAKE  
What did you do?

IMELDA  
I was a combat photographer.

JAKE  
How was it?

Imelda looks at Jake irritated.

IMELDA  
It was Hell Jake. I almost died and  
I took pictures of people dead or  
dying.

The taxi driver looks at them through his mirror.

DRIVER  
I've lived through several wars  
myself, never served, but have been  
affected by the horrors of it all.

JAKE  
Well, she acts like she's  
protecting me from it. I could be  
drafted one day and then what.

Imelda looks at Jake with sadness and regret, as he looks out  
his window. The taxi is quiet.

The driver turns on the radio, music plays.

DRIVER

Those Soviet bastards finally let  
Jazz back into Berlin. *Ich liebe*  
Jazz.

Imelda stares out of the window. She doesn't recognize this Berlin. She hasn't been back since the war but she has been in other parts of Germany.

DREAM BEGINS

The landscape changes back and forth from war torn 1945 Berlin, to present day 1961.

DREAM ENDS

Imelda turns back to Jake.

IMELDA

Sorry, it's hard to talk about it.  
And being back here, it's bringing  
up memories, I don't want to have.

Jake looks at Imelda and smiles.

JAKE

When you're ready to talk, I  
wouldn't mind listening.

IMELDA

I thought you wanted to be a  
medical doctor and not a shrink.

JAKE

With all the crap you put me  
through, I need a shrink.

Imelda grabs Jake into a half ass hug, kissing him on his forehead and cheeks. Jake playfully fights her off and frees himself. They both laugh. The taxi drives on.

CUT TO:

EXT. HOTEL ZOO BERLIN - EVENING

The taxi pulls up to the entrance.

DRIVER

Here we are Americans, Hotel Zoo  
Berlin.



Jake opens the door and exits the taxi. He opens the trunk, takes out their luggage, gathers up the bags and heads inside.

Imelda takes her time getting out. She pays the Driver and he takes off.

She stands there and takes in the evening air while checking out the hotel and its surrounding area.

The building remains one of the few untouched during the War World Two bombings.

She goes inside.

INT. HOTEL ZOO BERLIN - LOBBY - EVENING

The hotel is iconic and gorgeous but seems to be caught in a 1920s time loop. But it does have modern touches throughout.

Jake is at the check in counter. Imelda joins him.

CHECK IN COUNTER - CONTINUOUS

Farina (20), African woman-beautiful smile and big eyes greets them as Imelda steps up.

Jake is mesmerized by her smile and captivated by her eyes. Imelda can see Jake is caught in Farina's charm.

FARINA (GERMAN ACCENT)  
Hallo. How can I help you?

IMELDA  
Hi, Imelda and Jake James, checking in please.

FARINA  
One moment please while I find that reservation.

Farina looks through the guest registry.

Jake takes over the counter. He gets a better look of her in her uniform.

JAKE  
Hi, I'm Jake.

Farina looks up from the registry after locating their reservation.

Farina smirks. She's had her fair share of men, young and old flirting with her at work.

FARINA

I'm Farina. Nice to meet you Jake.

Jake flirts.

JAKE

I love your accent.

FARINA

Thanks. Yours is nice too.

JAKE

Do you live around here?

FARINA

I attend university not too far from here.

JAKE

Yeah? What are you studying?

FARINA

Nursing.

JAKE

Far out. I'm gonna be a doctor one day.

FARINA

That's good.

JAKE

Maybe you could be my nurse?

Imelda is annoyed. She interrupts them.

IMELDA

Did you find the reservation?

Farina ignores Jake and brings her attention back to Imelda.

She hands her two room keys and a brochure.

FARINA

Yes...you both are in room 612 with double beds. The brochure lists all amenities. But please don't hesitate to call the front desk for anything. The bellhop will take you to your room. Hope you enjoy your stay.

A BELLHOP, (18), comes over and takes their bags, placing them on the cart.

JAKE

Thank you Farina. I will see you later.

Imelda smiles at Farina. She frowns at Jake. Imelda can't take it anymore.

IMELDA

How are you going to focus on college and medical school and you can't even control your hormones?

Jake is embarrassed. Farina puts her head down pretending not to hear.

JAKE

I'm just having fun Mom. Lay off.

The Bellhop pretends not to listen as he pushes the cart. They follow him through the lobby and to the elevator.

ELEVATOR - CONTINUOUS

Imelda and Jake are quiet during the elevator ride. The Bellhop breaks the SILENCE.

BELLHOP (GERMAN ACCENT)

If you two are hungry, the dining room is still serving dinner. And room service is available.

IMELDA

Thanks, that sounds good.

HALLWAY

The elevator doors open and the bellhop exits with Jake on his heels and Imelda following behind them.

INT. HOTEL ZOO BERLIN - ROOM 612 - EVENING

The Bellhop opens their door. The room is classic Hollywood design. Imelda immediately admires it. Jake pays it no mind as he pushes past the bellhop.

The bellhop takes their luggage inside, unloads the cart, and places it near the bed. Imelda hands him a tip and he gives her a nod.

BELLHOP

Thank You.

He leaves out.

Jake goes to the bathroom and closes the door.

Imelda falls back on the bed. She falls asleep for a few seconds. A GUN shot goes off and jolts her out of her sleep. She sits up and looks at the mini bar on the table. She goes over to it and combs through looking at the bottles. She doesn't see anything she wants. She sits back down on the bed.

IMELDA

Are you coming out of there anytime soon? Or are you hiding in there and sulking?

Jake comes out of the bathroom and stands firmly in front of Imelda who is sitting at the edge of the bed.

JAKE

You know you can stop talking to me like I'm a child. I'm not a kid anymore.

Imelda sits up.

IMELDA

I don't think you are a kid. But some things should be left to the adults. You don't know what the world is really like.

JAKE

I know what the world is like. I can take care of myself. Who do you think takes care of me when you are off on assignments? Me.

IMELDA

I go to work everyday and provide for you. I come home exhausted and you don't give a damn.

JAKE

You're exhausted because you take everything Max throws at you.

IMELDA

I'm not going to apologize about my job. I do it way too much.

JAKE

No one blames your job Mom. It's you. No wonder you can't keep a man.

Imelda gets up from the bed. Jake backs away slightly.

IMELDA

Oh, oh, so you're giving me relationship advice. You try and stick your dick in all the girls you meet with no regards to who they are. You have no ideal what a relationship really is.

Jake is shocked.

JAKE

At least I know not to be a cold hearted bitch to any of the women.

Imelda gets into Jake's face. Jake doesn't budge.

IMELDA

Jake you are walking a very thin line between me respecting you as a young man and me slapping the shit out of you.

A BEAT

Imelda backs off.

JAKE

Aren't you always telling me to speak my mind.

Imelda gives Jake a death stare for a moment. She doesn't say anything. She takes some money out of her purse and places it on the dresser. She grabs a room key.

IMELDA

Get your own damn dinner. I'm going to the bar.

Imelda walks out of the room. Jake watches her exit and slumps down on the bed. He turns on the TV.

CUT TO:

INT. HOTEL ZOO BERLIN - LOBBY - EVENING

CHECK-IN COUNTER

Imelda is back at the check-in counter. Farina shies away. Imelda notices her discomfort.

IMELDA

I'm sorry if I seemed rude earlier.  
No disrespect to you whatsoever.

FARINA

Don't worry about it. Did you need something?

IMELDA

I'm supposed to receive a call.  
Wanted to let you know I will be at the bar.

FARINA

No problem. I will send someone to get you.

IMELDA

Thanks. And sorry about Jake. He's only sixteen and does whatever his dick tells him to do.

Farina chortles but holds her composure.

FARINA

He's cute.

IMELDA

Yup, and he knows it.

Imelda looks around and locates the bar which is in the hotel restaurant.

INT. HOTEL ZOO BERLIN - RESTAURANT BAR - CONTINUOUS

Imelda walks to an empty seat. It isn't too busy. PEOPLE are sitting at tables, some at the bar, and eating. The bar isn't dark like in normal settings because people are eating throughout the restaurant. Low MUSIC can be heard and some English and some German conversations are being whispered.

She sits down and the BARTENDER hands her a menu in German and in English.

BARTENDER (GERMAN ACCENT)

What can I get you?

IMELDA

Can I order food here too?

BARTENDER  
Sure. What'll you have?

IMELDA  
Whiskey neat and a plate of  
bratwurst and sauerkraut, with a  
side of mustard, please.

BARTENDER  
Coming right up.

The bartender gets a glass and pours her drink. He hands it to her.

IMELDA  
Thanks.

Imelda spots a newspaper and pages through it.

The bellhop from earlier comes over to her.

BELLHOP (GERMAN ACCENT)  
Hi, you have a call in the lobby.

IMELDA  
Thanks.

Imelda gets up from her seat. The bartender looks at her getting up.

IMELDA (CONT'D)  
I will be back.

The bartender nods.

INT. HOTEL ZOO BERLIN - LOBBY - CONTINUOUS

Imelda walks over to a phone stand. No one is around. She answers the phone.

INTERCUT- PHONE CONVERSATION

IMELDA  
Hello, this is Imelda.

MARCELLA  
Meet me at two o'clock tomorrow at  
the Zoo at the Panda Garden.

IMELDA  
Two o'clock, Panda Garden, sure  
thing.

The phone hangs up. Imelda looks at the receiver.

IMELDA (CONT'D)

Bye.

PHONE CONVERSATION ENDS

Imelda hangs up the phone, looks around and sees Farina helping a COUPLE at the counter. A BELLHOP is stacking the couple's suitcases onto the cart. And a few MEN are seated in lobby chairs reading papers and smoking cigars.

CHECK-IN COUNTER

She walks over to the counter. The COUPLE walks away. She moves up.

FARINA

Hi. Need anything?

IMELDA

How far is the zoo?

FARINA

It's close by. You could walk there in about ten minutes or so. I have a map.

Farina hands Imelda a map.

IMELDA

Thanks. Have a good night.

Imelda walks back to her seat at the bar, and her food arrives.

CUT TO:

EXT. HOTEL ZOO BERLIN - ROOFTOP - DAY

The rooftop is filled mostly with older women soaking up the sun.

Jake is stretched out on a chaise lounge in a t-shirt and boxers, sunbathing.

He sees Farina enter the rooftop and walk over to a woman and hand her a drink. He slides his sunglasses down on his nose and pretends not to see her.

Farina notices him not noticing her. She goes over to him.



As Farina gets closer, Jake takes off his t-shirt revealing a young swimmers body.

FARINA

Hallo.

Jake takes off his sunglasses.

JAKE

Hello yourself. I was told this place had a pool.

FARINA

Nope, sorry it doesn't.

JAKE

I see that.

FARINA

Are you a good swimmer?

JAKE

Yes, I am. I'm the only Sophomore-Junior swimmer on the senior team at my school.

Farina doesn't care.

FARINA (IN GERMAN)

*Sicher.*

Jake looks confused. Farina is attempting to walk away.

JAKE

What time do you get off work?

FARINA

Soon. I have half days on Saturday.

JAKE

Cool.

A BEAT

FARINA

I saw your mom leave out earlier. Where did she go?

Jake's mood changes to discontent.

JAKE

Off working somewhere.

FARINA  
Working? What does she do?

JAKE  
She's a photographer.

Jake sits up, and flexes a few muscles.

FARINA  
That explains the Los Angeles Times  
paying for everything.

JAKE  
She's always working.

FARINA  
But she takes you with her?

JAKE  
Sometimes. I can't complain too  
much. I do get to see some exciting  
places...by myself.

FARINA  
See, there's a bright side to it.

JAKE  
She did forget my birthday this  
year.

A BEAT

Jake stretches his arm over the side of the chair and picks  
up a book from underneath it. It's Harper Lee's, To Kill a  
Mockingbird.

Farina looks surprised.

FARINA  
You read?

Jake opens to his bookmark.

JAKE  
I'm not just a pretty face.

Farina chuckles to herself.

FARINA  
If you aren't doing anything  
tonight and its ok with your mom,  
maybe you could come out with me  
and my friends.

Jake livens up.

JAKE  
Sure, that sounds like it be a gas.

Farina is caught off guard.

FARINA  
What gas?

Jake chokes back laughter.

JAKE  
Just meaning a good time.

Farina giggles.

FARINA  
American slang. English is so hard.

Farina looks around the pool area.

JAKE  
Your English is good.

FARINA  
Thanks. I've taken a few classes.

Jake lies back on the chair.

JAKE  
You want to get some sun with me?

Farina comes back to reality.

FARINA  
I have to go back to work, but I  
will ring your room tonight.

JAKE  
Neat.

She hurries off.

EXT. BERLIN ZOO - PANDA GARDEN - DAY

Imelda is standing by the cages and admiring some of the statues and reading some information on the plaques. She has her camera ready if a Panda ever makes an appearance. The caged area is plush and decorated to mirror an Asian garden.

MARCELLA, (30s), mixed Black woman, stylish, nice on the eyes, but looks like she takes no shit--is walking over to her. Imelda sees her in her peripheral vision. She gets closer and Imelda gives her, her full attention. She stops a foot away.

MARCELLA

Imelda?

Imelda gives her a once over. Marcella is fashionably dressed for the time and it makes her feel somewhat insecure because she's dressed like a tomboy in comparison.

IMELDA

Yes. Am I meeting with you?

Marcella takes off her sunglasses.

MARCELLA

Were you expecting someone else?

IMELDA

Maybe. A man...

She reaches into her camera bag and pulls out the envelope labeled.

IMELDA (CONT'D)

Mark?

Marcella comes in closer.

MARCELLA

I used to go by Mark. But it's the sixties, so I'm claiming back Marcella. Fuck making men feel comfortable.

Imelda likes her. She hands her the envelope. Marcella doesn't open it, but stuffs it into her purse.

IMELDA

Same here. No more Mel for me, either.

They walk to a nearby bench and have a seat.

Marcella reaches out for Imelda's camera. Imelda instinctively jerks back but then lets Marcella examine her camera from around her neck.

MARCELLA

You ever leave home without it?

IMELDA

Never.

Marcella puts her hands in her lap.

MARCELLA

What does Max want to know?

IMELDA

Max said there were talks of some wall possibly going up. He wants me to dig up some verifiable information. Take some photos. And meet with his source.

MARCELLA

I am the source. But we can speak to a guy I know. He works at The Church of Berlin, near the Brandenburg gate. The last time we spoke he said he heard the Stasi officers were scoping the church out, to be used as an observation post. Its over there in the Mitte District.

IMELDA

You think we could go over there today and speak with him?

MARCELLA

I figured you'd want to go. I will make a phone call and then get us a Taxi. Give me a head start and then meet me outside by the eastside STOP sign.

Marcella gets up, puts her sunglasses back on, and positions to walk away.

IMELDA

Are you a spy?

Marcella fashionably turns back at Imelda.

MARCELLA

Yes.

Imelda stays seated and gives her a few minutes before she gets up. She takes some photos to past the time.

CUT TO:

MITTE DISTRICT

EXT. EAST BERLIN - THE CHURCH OF BERLIN - DAY

The Taxi pulls up to the church and two women get out, and stand by.

Imelda takes pictures and uses the telescopic lens on her camera to look at various points of the church.

She sees a Stasi Officer, HORST (50s), astute and well groomed with a constant sly look--lurking around the church, glaring at her. Horst disappears. She gestures to Marcella pointing where Horst was standing.

IMELDA  
Did you see him?

Marcella looks around. She doesn't see anyone.

MARCELLA  
See who?

IMELDA  
Never mind.

They walk inside the church.

INT. EAST BERLIN - THE CHURCH OF BERLIN - DAY

THE NAVE

The Church is old Catholic Germany and is lit from the sun coming through the stained glass, casting shadows and prisms of color throughout the building. Candles glow by the alter and daily WORSHIPPERS are in pews.

JURGEN (50s), tall dark and handsome--walks toward them. He's dressed like a janitor or an associate.

JURGEN (IN GERMAN; SUBTITLED)  
*How can I help you?*

Marcella takes off her glasses.

FARINA (IN GERMAN; SUBTITLED)  
*Jurgen its me, Marcella. Meet my  
American friend Imelda.*

Jurgen gets closer to them. He catches Imelda's eye.

JURGEN (WITH AN ACCENT)  
Marcella, I didn't recognize you  
for moment. You look nice.

MARCELLA

Thanks. Decided to dress up a bit.

Jurgen smiles as he offers his hand to Imelda.

She gives him a girly smile, something she hasn't done in quite some time, and firmly shakes his hand.

IMELDA

Nice to meet you.

JURGEN

Same.

Marcella directs them away from the pews.

MARCELLA

Jurgen, can we speak somewhere private?

Jurgen looks around, and eye gestures Marcella and Imelda to look with him.

Horst and a GUARD, FRITZ, (20s), are stirring about.

Horst hones in on them.

JURGEN (WHISPERS)

Play along.

Marcella and Imelda give each other confused looks.

JURGEN (CONT'D)

Ladies, I would be more than happy to give you a tour for a small donation to the church.

Marcella and Imelda get what Jurgen is doing, and Imelda notices Horst watching them. She gets some money out of her purse and hands it to Jurgen who points at the collection box.

Marcella takes the money from Imelda and goes over to the box. She gets a good look at Horst as she drops several dollars in to the donation box. She casually walks back over to them. All the while Horst and his minion watches them.

They leave the NAVE and walk through a dark hallway and down some stairs and finally into a room.

INT. CHURCH OF BERLIN - CHURCH ROOM - CONTINUOUS

Jurgen turns on the lamp and locks the door behind them.

Imelda and Marcella sit in the only two chairs in the room. They are soft and comfortable. Imelda nearly passes out from exhaustion. She hasn't slept well in days and is also jetlagged. Marcella sees her jerk awake.

She sits up, gets a small pad and pen out of one of her many pants pockets and sits on the edge of her chair.

Jurgen sits on a table with an empty pitcher on it. A book shelf of bibles and candles lines the walls. And on the floor there are several crates filled with brass collection plates, flashlights, and small wooden crosses.

There's also an old map of the surrounding area on the wall.

JURGEN

How can I help you ladies?

MARCELLA

Imelda is a reporter from Los Angeles and she just wanted to confirm your information about the rumors circulating.

JURGEN

About? There are a lot of speculations and rumors circulating as of lately.

Imelda shifts in her chair, getting closer to Jurgen.

IMELDA

Can you answer a few questions for me about a possible wall?

JURGEN

Ah, the wall.

IMELDA

Do you know that Stasi officer walking around? Are guards always around here?

Jurgen paces the room as he talks.

JURGEN

Stasi always patrol in Mitte, to keep the people in fear. Fear from leaving East Berlin. But they've been checking homes, places of worship, and back alleys to see if people are gathering or whispering about. I think that Stasi is named Horst.

(MORE)



JURGEN (CONT'D)

Him and his guards have been around here all week. I heard someone say they will use the steeple as a watch tower.

IMELDA

A tower for what?

Jurgen goes to the map on the wall and points to areas on it.

JURGEN

The back end of this church and land, along with the cemetery straddles the East and West border. From the tower you can look over into the West as well.

Imelda gets up and takes a picture of the map. She sneaks a shot of Jurgen. He doesn't mind.

IMELDA

So it is true? They are talking of building a wall?

MARCELLA

A wall has been a topic of many conversations since after the second war because so many East Berliners have migrated to the West.

JURGEN

And with the ideologies of the West becoming more and more appealing and with job opportunities...

MARCELLA

And freedom.

JURGEN

The East Berlin government is finding it harder to keep its own people.

IMELDA

When are they building this wall, and where will it go?

MARCELLA

Sources have said that Soviet Premier Nikita Khrushchev is just waiting on the go ahead from Ulbricht, but there's no telling when that will be.

IMELDA

What can either of you definitely tell me?

Jurgen shushes them. Footsteps can be heard outside the room. They wait until they pass by and it is quiet again.

They gather closer to talk.

Imelda gets lost in Jurgen's gorgeous eyes. She hasn't figured out why this man has her attention, other than the fact he is quite handsome. But she has to focus and listen.

MARCELLA

Since President Kennedy took office, Berlin's stance has become firm. At the Vienna Summit, Khrushchev reiterated his threat that if a Berlin agreement was not achieved by December, the Soviet Union would sign a separate treaty with East Germany. Kennedy made it clear that free access to West Berlin had to be maintained.

IMELDA

So what's the big issue? Why are they threatening to close access?

JURGEN

People. East Berlin can't be a government or be powerful if all their people are in West Berlin.

MARCELLA

A wall to trap their own people inside.

JURGEN

And that's what Marcella and I, and a few others are monitoring. That free access.

IMELDA

You're a spy too Jurgen?

JURGEN

Let's just say I have my eyes and ears open for the cause.

They contemplate the conversation. It is quiet except for the scribbling noises coming from Imelda's writing.

She stops and puts her pen and pad away.

IMELDA  
Is there a *die toilette* I can use?

CUT TO:

INT. CHURCH OF BERLIN - CHURCH TOILETTE - DAY

Imelda is alone in the bathroom.

She finishes up and after washing her hands, she looks at herself in the mirror, splashes some water onto her face, and attempts to fix her hair. She takes her hair out of the ponytail and fluffs it. She searches her purse and pulls out a Chapstick, and puts some on.

She also unbuttons some buttons, revealing cleavage in her Lara Croft style tank top, and whispers Jurgen into the air.

As she leaves out of the bathroom she comes face to face with a cross on the wall and immediately buttons herself up.

She goes towards the dark hallway and is cut off by Horst. He invades her personal space. But Imelda doesn't move.

HORST (IN GERMAN; SUBTITLED)  
*Are you an American spy?*

IMELDA  
What?

HORST (IN GERMAN; SUBTITLED)  
*You all seem to be having a secret meeting about something?*

Imelda's German isn't one hundred percent but she can pick out the key words.

IMELDA  
What meeting? We aren't having a meeting.

HORST  
So you are a spy?

Marcella comes into the light and interjects.

Horst steps back and looks at Marcella irritated.

MARCELLA  
What do you want?

HORST (IN GERMAN; SUBTITLED)  
*Not talking to you Negro.*

IMELDA

If you are talking to me, then you  
are talking to her too.

The two woman stand firm, arms crossed.

Horst unlatches his gun hoister. And just as his lackey comes  
over, Jurgen makes an entrance like a savior, intimidating  
Horst and Fritz.

JURGEN (IN GERMAN; SUBTITLED)

*Stasi Drecksack!*

Horst steps backwards. He wasn't ready for a fight with the  
big man, only the women.

MARCELLA

*Alles paletti* Jurgen. He was only  
asking some questions. Isn't that  
right?

Horst gets closer to Imelda.

HORST

If you aren't a spy then you must  
be Ein Reporter. What are you  
reporting?

IMELDA

Nothing to worry your little head  
about. Matter of fact, I was just  
admiring this church. We don't make  
them like this anymore in the US.

Everything that comes out of Horst's mouth is audacious.

HORST

Yes, the church is magnificent.  
Built in 1894. *Gemacht von starken  
deutschen Handen.*

IMELDA

Is there something I should be  
reporting? Other than the year the  
church was built and who built it?

HORST

Nein, *Alles paletti.* All is good  
here in East Berlin.

FRITZ

Maybe check up on West Berlin.

Fritz is at Horst's side. No one says anything.

A BEAT

Jurgen breaks the SILENCE.

JURGEN

I'm sure these nice ladies have  
much more sight seeing to do.

Marcella nods at Jurgen.

Jurgen purposely bumps into Horst and escorts the ladies to  
the church's exit.

They walk out of the church. Horst and his guard follow them  
out the door. Jurgen walks back inside.

EXT. THE CHURCH OF BERLIN - CONTINUOUS

Imelda stops walking, faces Horst and Fritz, raises her  
camera as a threat. Horst meets her threat and smiles. Imelda  
snaps the picture.

HORST

Have fun sight seeing American.  
There's so much to see here in  
Berlin. And remember to report  
nothing, like you said.

IMELDA

I'll remember.

Imelda gives Horst the finger as her and Marcella walk away.

Horst scrunches up his face.

Imelda runs up to Marcella who is several paces ahead of her.

They aren't being followed.

EXT. EAST BERLIN STREETS - DAY

They walk the streets for several minutes, before stopping at  
a diner.

MARCELLA

Hungry?

IMELDA

Famished.

CUT TO:

TIME LAPSES

INT. FRANKFURTER DINER - EVENING

Marcella and Imelda are seated at a table. Their plates are cleared away. And their WAITER brings them two German beers.

IMELDA  
So what's your story?

Marcella takes a few sips of her beer.

MARCELLA  
No story. Just a woman trying to  
make her own way in a man's world.

IMEDLA  
Were you born here?

MARCELLA  
Yes and no. I was conceived in  
London and born here in Berlin.

IMELDA  
That's a bit on the nose.

Marcella chuckles.

IMEDLA  
Why are you spying for the US  
government?

MARCELLA  
Damn, you are a reporter.

IMELDA  
Actually a photographer but I get a  
byline in every now and again.

MARCELLA  
I'm not an official spy. The real  
guys pay me and others to get  
information, so they can stay  
hidden.

IMELDA  
Who pays you?

Imelda gets out her pen and pad again.

MARCELLA  
Nah. That stays a secret.

IMELDA

Why do it? Just for the money?

Imelda places her pen and pad on the table.

MARCELLA

Some us of have family on both sides and we want to make sure we all can live peacefully. This isn't an America versus Berlin issue. This is a Berlin versus Berlin issue, where the good people will lose out.

Marcella finishes her beer and gestures the waiter for two more. Imelda drinks her beer.

IMELDA

How did you become one of Max's sources?

MARCELLA

He's my dad.

Imelda almost chokes on her beer.

IMELDA

Are you shitting me? For real?

MARCELLA

Yup, he got my mom pregnant when he was here thirty years ago. He kept in touch and when he found out what I was doing, he made sure I kept under his wing.

Imelda all smiles, finishes her beer.

IMELDA

He never told me he had a daughter. Why didn't he just bring you back to the states?

MARCELLA

He felt it would be better if I stayed here and mixed in with the rest of the Brown Babies. And I didn't want to leave my mom.

Imelda is confused.

IMELDA

Brown babies?

MARCELLA

That's a story for another time.

The waiter comes over with the check and sets it down.

Marcella grabs for it but Imelda beats her to it.

IMELDA

It's fair to say, this is on Max.

She pulls out some money and hands the check and money, to the waiter. He goes to the register and then over to the water station.

IMELDA (CONT'D)

Is there anyone else I can meet with? I am only here til tomorrow night.

The waiter brings two more beers and two glasses of water.

MARCELLA

I'm quite sure I can dig up some more information for you before you leave.

IMELDA

The more information the better.

MARCELLA

Sometimes the men in charge keep us out of the loop, so we don't know too much, if we ever get caught.

IMELDA

How do you know Jurgen?

Marcella checks her surroundings, watches MEN suspiciously walk by the diner outside.

MARCELLA

Jurgen has been doing this a little longer than I have. He was actually in the last war, but afterwards he went to work at the Church to save his soul.

IMELDA

I guess he's seen some shit. I know I have.

Marcella finishes her beer.



MARCELLA

Your turn.

Imelda takes a long drink of her second beer. She sets it down on the table and cocks her head to the side, looking at Marcella somewhat baffled.

IMELDA

For what?

MARCELLA

To tell me your story.

Imelda waves over the waiter. He comes over after giving another table some waters.

IMELDA

Can we get dessert please?

WAITER

What would you like?

Imelda looks for a menu.

IMELDA

Surprise us.

The waiter walks back to the kitchen. Imelda drinks some water.

IMELDA (CONT'D)

I bet you he brings Streusel.

MARCELLA

Are you avoiding the question?

IMELDA

Not at all. I just wanted something sweet to eat.

MARCELLA

They do have great German chocolate cake?

Imelda makes an *oh right, I forgot* gesture. Marcella sits back in her chair and folds her arms.

IMELDA

Do you want the abridged version or long boring ass version?

MARCELLA

Long version.

IMELDA  
Do we have all night?

Marcella laughs.

MARCELLA (IN GERMAN)  
*The night is yours.*

The waiter comes back with two plates of Streusel and forks.

The woman give a quick chuckle. The waiter walks away dumbfounded.

Imelda chokes down a fork full of the cake, and chases it with the water.

IMELDA  
So are you and Jurgen fucking?

Marcella bursts out into laughter, causing the other diners to look over at them.

MARCELLA  
Why? Do you want to fuck him?

Imelda stuffs her face with more cake.

IMELDA  
Sure do.

They both laugh as Marcella dives into her plate, stuffing her face too. Talking with her mouth full.

MARCELLA  
Imelda you and I will be great friends.

IMELDA  
We should go to a bar.

MARCELLA  
Sounds good to me. I know a good one, nearby.

CUT TO:

INT. HOTEL ZOO BERLIN - ROOM 612 - EVENING

The room is a mess.

Jake is sprawled on the bed in his t-shirt and boxers, asleep.

He is clearly tanned and several empty plates on a tray and German soda bottles are on the table beside his bed.

The phone RINGS.

Jake is jolted out of his sleep. He answers the phone.

JAKE  
Hello? Huh? Yes...sure thing. Where  
is it?...Wait, wait, let me write  
it down.

Jake puts the receiver down and fumbles out of the bed. He falls to the ground as he gets tangled up in the bed sheets.

He untangles himself and gets a pen and a piece of paper from the desk pad.

JAKE (CONT'D)  
Ok, go ahead.

Jake scribbles down an address.

JAKE (CONT'D)  
Cool, I will meet you there.

Jake hangs up the phone. He is wide awake now. He looks at the clock on the wall, it's ten o'clock.

He goes into the bathroom and closes the door.

CUT TO:

TIME LAPSES

**SUPERIMPOSITION: EAST BERLIN**

EXT. JAZZ CLUB - NIGHT

A taxi pulls up to the club and Jake gets out. He checks out the environment. PEOPLE are standing around outside, smoking, and COUPLES are kissing in shadows. He's never been to a club before, so he will play it cool as possible.

He walks down a few steps, opens the door, and the MUSIC greets him at the entrance.

INT. JAZZ CLUB - NIGHT

He walks in and it's an endless stream of red light and smoke throughout the small tables and cushiony booths.

He can see it's a mixed crowd of PEOPLE; young and old, and different ethnicities.

There is a stage and a BAND of cool cats, whom fill the building with a lively beat.

A space for dancing has been carved out between the tables and the stage.

PEOPLE drink up then dance, then dance and head back to their tables to drink up.

An INEBRIATED WOMAN, (50S), comes up to him and puts her hands on his chest.

WOMAN (IN GERMAN; SUBTITLED)  
You want to dance big boy?

Another WOMAN, (50s), giggling, pushes her off of him and out the door.

He looks excited but worried at the same time.

He hears his NAME over the music and sees Farina sitting atop the booth in her stockings and shift dress, waving her arms freely.

He rushes over to Farina through a sea of people and joins her and two other women, ZARA and CARA (18, sisters) in the booth. Farina slides down into her seat.

Several half empty glasses are scattered about on the table. The women have been drinking.

They look him up and down.

Jake is dressed nicely compared to his usual jeans and t-shirt.

He has on cotton pants and a buttoned up shirt, polished shoes, and his hair is parted on the side and slicked back. He can clearly see, by how everyone in the club, is dressed, he made the right clothing decision.

BOOTH

Jake slides into the booth, trying to contain his excitement.

FARINA  
Jake, you made it. Good.

Jake scoots closer to Farina. His leg is touching hers. She doesn't move.

JAKE  
Wow, this place is far out.

Zara moves closer to them. They are all bunched together now.

FARINA  
Zara and Cara, this is Jake James.

Cara waves cutely and Zara smiles at Jake.

JAKE  
Hi ladies. You two are twice the  
pretty.

Zara and Cara flirt with him. Farina isn't phased by him.

ZARA  
We have a charmer.

JAKE  
How do you all know each other?

FARINA  
They are sisters.

CARA  
We go to nursing school together--

FARINA  
At Charite University--

ZARA  
Lab partners--

Jake takes a quick moment to process and makes a small  
gesture to Zara and Cara.

JAKE  
You two don't sound German.

Zara and Cara look at each other and laugh.

CARA  
We are military brats.

JAKE  
That's boss.

ZARA  
Where are you from Jake?

Farina offers her drink to Jake.

He takes a few sips.

FARINA

Jake is from Los Angeles.

Cara makes Farina switch seats with him.

CARA

That's so cool. I always wanted to  
kiss an American.

Jake looks at Farina. Farina shrugs at him.

Cara pulls Jake into her. He hesitates.

ZARA

Kiss her Jake.

Jake didn't expect the sixties sexual revolution to cross the  
Atlantic, but he is happy that it has.

He kisses Cara and she barely lets him up for air before Zara  
pushes her out of the way.

ZARA (CONT'D)

I don't know about the American  
thing, but I've always wanted to  
kiss a pretty boy.

Zara lays it on him thick.

Jake doesn't mind the attention and kissing, but he's there  
for Farina. Farina ignores them, bops to the music, and  
finishes the rest of her drink.

CARA

Are you in college Jake?

Jake and Farina exchange a private look.

Farina interrupts Cara's questioning and ushers everyone from  
the booth to the dance floor.

FARINA

Let's dance?

DANCE FLOOR

Jake is the meat in between the dance sandwich of these three  
ladies. He is having a great time.

Cara and Zara take turns twirling their dresses into the air  
and grinding up on Jake.

Farina dances around them; not involved in the molestation of this young man.

CUT TO:

TIME LAPSES

INT. HOTEL ZOO BERLIN - ROOM 612 - NIGHT

Imelda enters their hotel room. She is drunk.

She sits her camera and bag down and takes rolls of film from her pockets. She takes off clothes down to her undies.

The bathroom door is closed and the light is on.

IMELDA

Jake? Are you in there?

He doesn't answer.

IMELDA (CONT'D)

Jake, come out. I have to shit and shower.

She opens the bathroom door and it looks like someone set off a mess bomb. Clothes, towels and men's toiletries are everywhere.

IMELDA (CONT'D)

Where the fuck is he?

She enters the bathroom and turns on the shower. She undresses and closes the door.

CUT TO:

INT. JAZZ CLUB - NIGHT

BOOTH

Zara, Cara, and Jake have taken a break from dancing and are seated in the booth.

Jake looks tired. He is still jet lagged but determined to hang out all night with these ladies.

Farina is up at the bar. She looks cute in her stockings and shift dress while smoking a cigar and ordering drinks.

A BUTCH WOMAN (20s), comes up behind her, turns her around and kisses her passionately.

This wakes Jake up out of his daze. He has to adjust his eyes for a bit to figure out if that's a woman or a man.

They stop kissing and he can see she is a woman. A large breasted woman.

He is satisfied now because it all makes sense. Farina is gay. He smiles to himself and places his head back, closes his eyes and falls asleep.

CUT TO:

**SUPERIMPOSITION: 8.13.61**

TIME LAPSES

EXT. EAST-WEST BORDER - NIGHT

Construction of the border closure begins.

The streets vibrate and a thunderous sound echoes in the alleyways.

CONSTRUCTION CREWS uniformed like a small but mighty army, are in trucks filled with barbed wire, sand bags, wooden stakes, shovels, pick axes, hammers and nails.

MILITARY TRUCKS with ARMED BORDER TROOPS (THE GRENZTRUPPEN), and a few tanks arrive and start unloading where they are told to.

Some STASI OFFICERS survey the area, and tell GUARDS where to stand post.

WORKERS with the barbed wire and the wooden stakes, line the streets with signs--(*Grenze ist geschlossen*): Border is closed and (*Achtung! Sie verlassen jetzt west-Berlin*): You are now leaving West Berlin.

DITCH DIGGERS dig and WORKERS place barbed wire into the holes.

PAINTERS line the new border on the ground.

BRICK LAYERS pile cinder blocks at easily accessible openings.

CUT TO:



INT. JAZZ CLUB - EARLY MORNING

Jake wakes up from his nap. He is a bit groggy.

He looks around and the girls are gone. He stands up. The band is gone. The club looks deserted.

He walks to the bar. He doesn't see anyone, not Farina nor her girlfriends.

He walks to the bathroom.

INT. BATHROOM - CONTINUOUS

Jake enters the bathroom and goes to a stall.

A distressed GUY, is at the sink. The guy grabs Jake's shoulder as he is unzipping his pants.

JAKE  
Hey, watch it!

GUY (IN GERMAN; SUBTITLED)  
*You need to leave now, the border  
is closed.*

JAKE  
What?

The GUY leaves.

Jake finishes up, washes his hands and exits the bathroom. He's almost knocked down by a YOUNG WOMAN running by and yelling.

GIRL (IN GERMAN; SUBTITLED)  
*The border is closed!*

EXT. JAZZ CLUB - CONTINUOUS

Jake staggers out of the club and the light from the dawning sun hits him. He sees PEOPLE'S attitudes have changed. No one is kissing in the streets, laughing, or having fun anymore. PEOPLE are talking loudly, angrily and walking fast.

EXT. EAST BERLIN - CITY STREETS - CONTINUOUS

Jake follows the forming CROWD. He doesn't know where he is going but he thinks it is best he follows the people.

Farina runs up on Jake.

FARINA  
Jake is that you?

Jake turns around. He is excited to see her. She hugs him.

JAKE  
What the hell is going on?

FARINA  
They closed the border. I hear no  
one can cross back into West  
Berlin.

JAKE  
But my hotel is in West Berlin.

FARINA  
I know. My work is there.

JAKE  
Where are we walking to?

FARINA  
The Brandenburg Gate. They can't do  
this to us.

They are walking for quite some time, but he can finally see  
the Brandenburg Gate--EAST-WEST Border.

JAKE  
We are storming the castle.

Farina is struck off guard by that comment.

FARINA  
What castle?

Jake looks around at everyone, marching along. He's  
energized.

JAKE  
Where is your girlfriend?

Farina grins at Jake.

FARINA  
Jealous?

Jake grins back.

JAKE  
Nope.

Zara and Cara spot Jake and Farina amongst the crowd, and run back to join them. They hug Jake and Farina.

CARA  
I heard foreigners can cross with  
their passports.

JAKE  
You ladies live in West Berlin?

CARA  
Yes, in Tempelhof.

ZARA  
Everyone get yours out and ready.  
It'll probably be quite hectic.

Jake checks his pockets. He's left his, back at the hotel.

JAKE  
Shit.

CUT TO:

INT. SOUTHWEST BERLIN - ABANDONED BUILDING - DAY - FLASHBACK

Mel is looking out of the hole in the wall and taking pictures of the sunset.

The room is quiet.

There is movement behind her in the dark closet. A male figure comes down from the ceiling and comes out of the shadow.

A GERMAN SOLDIER, (20s), disheveled--has his gun pointed towards the back of Mel's head.

Mel sees him in her peripheral vision, slowly turns around, and lets her camera dangle from her neck as she puts her hands up into the air.

The soldier stretches his arm with gun in hand, closer to Mel's face. Mel's eyes grow wide but she doesn't move.

SOLDIER (IN GERMAN; SUBTITLED)  
*Time to die American.*

Adams walks into the doorway.

ADAMS  
MEL!

The Soldier quickly turns to see Adams behind him scrambling for his gun. He SHOOTs and misses Adams as he steps backwards and ducks.

The Soldier turns back around to Mel and she SHOOTs him in the head with her side pistol. The Soldier drops dead to the ground.

Adams slowly comes back into the doorway.

ADAMS (CONT'D)

Are you ok?

Mel is silent, in shock, shaking with the pistol pointed at the doorway.

Adams moves out of the path of the pistol, steps over the dead body, and eases Mel's arm down to hoister the gun.

Sellis comes running into the doorway. Mel quickly raises her arm and aims at Sellis. Sellis ducks.

SELLIS

Don't shoot.

ADAMS

Easy now. Put the gun down, Mel.

Mel slowly lowers her arm. Sellis walks over to the body and inspects it. He picks up the guy's arm and his cracked WATCH, says five forty-five. He looks up at Mel whom is still shaky, looking down at him.

SELLIS

First time killing someone?

Mel shakes her head. Sellis gets up.

SELLIS (CONT'D)

First kill, is always the hardest.

Mel is stoic.

MEL

I'm the photographer. I don't do the killing.

Adams reaches into his shirt and hands Imelda his flask.

ADAMS

Here, take a swig of this.

Imelda drinks from the flask and abruptly hands it back to Adams.

MEL  
What the hell is that?

ADAMS  
Whiskey? It numbs the pain.

Imelda licks her lips.

MEL  
It numbed my mouth.

FLASHBACK ENDS

CUT TO:

INT. HOTEL ZOO BERLIN - ROOM 612 - DAY

BANGING AT THE DOOR

Imelda is jolted out of her sleep and slowly sits up.

She looks around the dimly lit room. She notices Jake's bed is still empty.

BANGING

Imelda is startled. She gets out of bed and walks over to the door.

IMELDA  
Hold on. Damn.

She opens the door and Marcella rushes in. She is casually dressed today. Looks ready for battle.

She walks over the clothes and bags on the floor, over to the entertainment console and turns on the RADIO and tunes to a station.

NEWS BROADCASTS.

BROADCASTER  
Early morning, GDR troops were busy putting up a barbed wire barricade, separating the East from the West. Premier Khrushchev gave East Berlin permission to close the East border to the West...

Marcella turns off the RADIO.

MARCELLA  
Get dress.

IMELDA

You got to be shitting me. That just happened?

Marcella paces the room.

MARCELLA

I never believed they would do it. Those assholes actually closed the border. Fuck!

Imelda puts some clothes on.

BATHROOM

She runs into the bathroom and splashes water on her face. She swishes some mouthwash in her mouth and exits the bathroom.

MARCELLA (CONT'D)

Didn't your son come with you?

IMELDA

Yes.

MARCELLA

Where is he?

IMELDA

No fucking clue.

Imelda sees his passport on the dresser. She grabs his and hers, places them into her camera bag. Puts her camera around her neck, shoves a few rolls of film into her pocket, and follows pursuit as Marcella dashes out of the room.

The two ladies rush out of the hotel.

A hotel CLERK takes a call asking for Imelda.

They hail a taxi and get in.

A BELLBOY runs after them as their taxi speeds off. He misses them.

EXT. EAST BERLIN - PHONE BOOTH- DAY

Jake hangs up the phone. He steps out of the phonebooth. He takes a moment to take it all in; barbed wire everywhere, guys digging ditches, people yelling and crying.

Farina snaps him out of it.

FARINA  
Did you get your mom?

JAKE  
No. They said I just missed her.

FARINA  
Let's get out of here.

They meet back up with the CROWD.

EXT. EAST BERLIN - BRANDENBURGH GATE - DAY

Wooden stakes with signs and cinder blocks, form barriers and block entrances.

The WORKERS are still closing up the border. There are GUARDS on both sides of the fencing.

PEOPLE shout at the border guards and demand they let them cross over.

Farina drags Jake as Zara and Cara push through making a path to a GUARD. The girls plead their cases and mention Jake is an American.

The GUARD grabs him by the arm.

GUARD  
If American, show me your Passport.

Jake pulls away from him.

JAKE  
I don't have it. It's at the hotel.

The Guard shoves him with his gun to back up.

GUARD(IN GERMAN; SUBTITLED)  
*Get away from here.*

This is not fun. He is scared. He gets behind the ladies.

The CROWD chants in German. *Let us cross!*

INT./EXT. TAXI - DAY

WEST SIDE OF BRANDEBURGH GATE

Imelda has her window rolled down and is taking pictures.

The taxi DRIVER,(40s) is cursing in German at the GUARDS.

Marcella cuts him off and talks to them rationally and they demand passports.

Imelda takes hers out of her camera bag as Marcella does the same.

IMELDA

You have dual citizenship?

MARCELLA

Yes, Max got it for me.

EXT. WEST BERLIN - BRANDEBRUGH GATE - DAY

The taxi driver kicks Imelda and Marcella out of the car.

They show their passports to the GUARDS and they let them cross over into the forming CROWD, still on the West side of the gate. The ladies don't go over the barrier, just yet.

Imelda takes pictures.

EAST SIDE OF BRANDENBURGH GATE

The CROWD becomes aggressive.

Fists are in the air and people begin to throw sticks and stones at the guards. It is chaotic.

A CAMERA CREW and a REPORTER (30s) are filming and interviewing some PEOPLE.

Horst and Fritz are nearby on top of a tank. Horst and several other STASI OFFICERS keep an eye on the crowds, the REPORTERS, and Imelda taking pictures.

Horst fires a shot into the air. The crowd doesn't immediately scatter.

A LARGE STONE hits one of the GUARDS, facing the crowd, in the head. He falls to the ground and is bleeding. He gets up.

The crowd is SILENT.

Imelda takes pictures from the other side.

Camera crews are slowly pushing her out of her spot, but she is getting great shots.

The GUARD touches his head, wipes the blood into his hand and looks at it. He is now angry and takes his rifle and points it at the crowd. They step back.



They all turn and look at Zara and Cara. The sisters look frightened.

He SHOOTS Zara and she falls into Cara. Cara SCREAMS.

The GUNSHOT makes Imelda jump.

FLASHBACK BEGINS

Her POV changes back to nineteen forty-five and she is on the BATTLE FIELD taking pictures.

FLASHBACK ENDS

Cara's SCREAM brings her back to present day.

The crowd runs away screaming, while pushing Farina and Jake further back, as they try to reach Cara and Zara.

Horst and Fritz come down from the tank and push their way over to the chaos.

Horst orders Fritz to get Imelda's camera.

HORST (IN GERMAN; SUBTITLED)  
*Get that bitch's camera. Get it  
 now!*

Imelda can see glimpses of Jake through the crowd. She crosses over to the EAST SIDE. Marcella follows her.

IMELDA  
 Jake? Jake!

MARCELLA  
 Where are you going?

IMELDA  
 I think I see my son.

Imelda and Marcella slip through an opening and rush over to Jake as GUARDS come and take Zara's body and Cara away, as the news crew swarms the area.

Jake can hear his name and see his mom through the chaos. Farina grabs at him to run away with her.

JAKE  
 My mom is over there. Let me go.

Farina lets go and runs away with the crowd.

Imelda reaches out and Jake runs into her arms, just as Fritz tries to snatch her camera from around her neck.

The movement yanks Imelda from Jake's embrace. Fritz is pulling on Imelda's camera and camera bag. She is off balance.

FRITZ (IN GERMAN; SUBTITLED)  
*Give me the camera, Bitch!*

Marcella goes to her aid and they wrestle with Fritz. Jake Jumps in and pulls his mom to safety.

Marcella and Fritz tussle and tumble to the ground. Marcella reaches into her pocket. She gets the upper hand. They stop moving.

Marcella has stabbed Fritz. He's not moving and is bleeding. Marcella stands up, hovering over his body.

Jake is frantic.

JAKE  
Mom! Let's go.

Imelda sees Horst walking over to them. Imelda and Marcella look at each other.

IMELDA  
Let's move it!

Imelda, Jake, and Marcella run away.

Horst looks down at Fritz on the ground bleeding out. He is coughing up blood. Horst is angry and frustrated.

Horst looks around and spots them running away. He fires SHOTS at them. They duck and take cover.

EXT. EAST BERLIN - CITY STREETS - DAY

Marcella takes them through the streets of East Berlin. They duck in alleys and down streets until they make their way back to the Church.

CUT TO:

INT. THE CHURCH OF BERLIN - THE NAVE - DAY

They run into the church loudly, huffing and puffing, sweating and panicked. Several WORSHIPPERS are in the pews.

Marcella yells for Jurgen. The WORSHIPPERS shush her.

MARCELLA

Jurgen!

The PASTOR (50s) tall, slender, and stern looking--watches from a distance.

Jurgen comes out of a door.

JURGEN

Marcella? What is wrong?

IMELDA

Jurgen help us please? Can we hide somewhere?

JURGEN

What has happened?

MARCELLA

It's closed. They closed the East-West border.

JURGEN

I heard.

Marcella winces in pain as she falls to a knee. Imelda catches her.

IMELDA

What's wrong?

Marcella rubs at a spot on her back and it is bleeding.

Jake sees a trail of blood.

JAKE

She's been shot!

MARCELLA

Horst got me.

Jurgen swoops in and picks her up. They follow him as he rushes her through the dark hallway and to the back room where they spoke before.

CUT TO:

INT. THE CHURCH OF BERLIN - CHURCH ROOM - CONTINUOUS

Imelda turns on the lamp and moves the pitcher from the table.

Jurgen places Marcella on the table and rips open her bloody shirt in the back. There's a gaping hole. He checks the wound.

JURGEN

It went straight through. She will be ok. But we need to close this wound up before she bleeds out.

Imelda is so impressed by him. She knows it's a life or death situation going on, but she can't help but lust after this man.

JURGEN (CONT'D)

Go fill the pitcher up with some water. I will be back.

Jurgen leaves the room.

Imelda grabs the pitcher but as she turns to leave the room, Marcella takes her arm.

MARCELLA

Please don't leave me?

IMELDA

I need to get water.

MARCELLA

Please?

Jake steps up.

JAKE

Mom, let me get the water.

Imelda hands Jake the pitcher.

IMELDA

I don't know where the kitchen is but the bathroom is over by the Cathedral glass of the Archangel.

JAKE

Got it.

Jake runs out of the room.

CUT TO:

INT. THE CHURCH OF BERLIN - BATHROOM - DAY

Jakes finds the bathroom. He goes in and fills up the pitcher. He rushes away from the sink to the door, and some water spills out. He fills it back up and goes slowly this time.

As he opens the door he runs smack into a crying Farina.

JAKE

Farina.

Jake puts the pitcher down as Farina hugs him.

ZARA

Oh my GOD Jake. I don't believe they shot Zara.

JAKE

I know. I'm so sorry.

ZARA

They were inseparable. I don't know what Cara will do without her.

Farina cries into her hands.

Jake has to get the water to his mom. He picks the pitcher back up and has Farina follow him.

JAKE

Come with me.

CHURCH ROOM - CONTINUOUS

Jake and Farina enter the room. It smells of blood, flesh, and sweat. Jake puts the pitcher down. Marcella is sprawled on the table, wincing in pain. Imelda is still by her side, holding her hand.

FARINA

Oh my GOD! What happened to her?

Jurgen takes his attention away from Marcella for a hot second.

JURGEN

Who the hell are you?

Farina steps in and goes to action.

FARINA

A Nurse. A student nurse but I'm familiar with combat surgery.

Farina takes over and Jurgen is now assisting her.

Marcella is MOANING AND GROANING.

Farina inspects the wound and touches what looks like another gunshot wound on her back.

She takes from a medical kit that Jurgen brought back. She wets wads of gauze and wipes away blood. She cleans and packs the wound.

Imelda pulls Jake away from the medical situation happening on the table.

JAKE

Is she going to be alright?

IMELDA

Yes, yes she is.

They sit down in a corner. Nothing is said.

Imelda brushes Jake's hair back. He lets her.

IMELDA (CONT'D)

Where were you last night? And what is she doing here?

They both look at Farina who's pressing on Marcella's wound, blood on her hands. Marcella is MOANING AND GROANING.

JAKE

I went out and met up with Farina and her two friends at a club. I passed out in a booth and when I woke up, we were all marching to the border and Zara was killed.

Imelda gasps.

IMELDA

That was Farina's friend whom the guard shot?

JAKE

Yes.

Jake holds back his tears.

JAKE (CONT'D)

I ran into her when I got the water.

Imelda holds him tight so he can bury his head into her shoulder.

IMELDA

I'm so proud of how you are handling all of this.

JAKE

I want to go home, Mom.

IMELDA

I know Jake, we will.

After several minutes, Farina has used the whole kit and gauze. They have patched Marcella up nice and tight. She has passed out.

Farina and Jurgen wipe their hands clean with what's left of the water. Jurgen gives Farina a pat on her shoulder. Emotion overcomes her and Jurgen brings her into his chest as she cries. Imelda looks over at him with great admiration and smiles at him as he comforts Farina.

A BEAT

The door knob turns. Jurgen pushes Farina behind him, stands tall and shields everyone. No one says a word.

The Pastor opens the door wide. He stands there looking at each one of them.

PASTOR (WITH AN ACCENT)

Jurgen, is everyone ok? Is anyone hungry?

They all breathe with a sigh of relief.

IMELDA

Yes and yes Pastor.

PASTOR

I have food and drink in my chamber.

Jurgen goes over to the Pastor and shakes his hand.

JURGEN

Thank you Pastor. They can all go. I will stay with Marcella until she wakes up. I don't want to move her just yet.

Imelda, Jake, and Farina don't move. The Pastor gestures for them to follow him.

PASTOR

Come with me. You will be more comfortable in my quarters.

Imelda goes and takes a look at Marcella. She gently touches her face. She then takes Jurgen's hand and mouths THANK YOU. Farina and Jake follow behind the Pastor. Jurgen nods at her as she leaves the room.

JURGEN (IN GERMAN; SUBTITLED)

*Welcome.*

She exits the room. The door is closed behind them.

CUT TO:

INT. PASTOR'S QUARTERS - DAY

Pastor's room is quite comfy, larger, and rich compared to the room they were in before.

A huge antique desk is in the middle of the room surrounded by soft, big, comfy chairs and book shelves of bibles and other books.

A tray of fruit, breads, spreads, smoked meats, and small plates, is on the desk with a pitcher of water, a small carafe of wine, and some cups.

Jake and Imelda get food and water and have a seat on a chaise lounge.

Farina is already seated in a big chair, eating buttered bread and drinking some wine.

The Pastor enters the room with two blankets. He sits them down in another chair.

IMELDA

Thank you so much Pastor for your help and hospitality.

PASTOR

No Thanks needed. The Lord provides my child. I only listen and obey.

Jake stops eating.

JAKE

Thank you.

Farina's mouth is full but she smiles at the Pastor who smiles back at her.



The Pastor is leaving the room.

PASTOR  
Stay as long as you need to.

Imelda notices the phone on the shelf.

IMELDA  
One more thing please?

PASTOR  
Yes?

IMELDA  
Can I use your phone?

Pastor forgets the phone exists. He looks around then spots it.

PASTOR  
Yes, of course.

IMELDA  
Thanks again.

PASTOR  
There are others in need. I will be back later.

The Pastor leaves out of the room.

Imelda sets her food down and goes to the phone and dials. The phone rings.

INTERCUT - PHONE CONVERSATION

IMELDA (IN GERMAN)  
*Hello Operator? Get me the Los Angeles Times in California.*

OPERATOR (O.S.)  
*Hold Please.*

A few seconds pass. The call is connected. The phone rings several times but no answer.

IMELDA  
Shit.

OPERATOR (O.S.)  
*No answer.*

PHONE CONVERSATION ENDS

INT. LOS ANGELES TIMES - NEWS ROOM - DAY

BULLPEN

The newsroom is bustling more than usual. REPORTERS are talking loud, phones are RINGING, and there's a lot of typing. RADIOS are broadcasting the news. Max is standing in the middle of the room, reading sheets of paper.

His phone is RINGING. He doesn't hear it. A REPORTER yells at him.

REPORTER  
Max, your phone.

Max rushes into his office.

MAX'S OFFICE

The phone stops ringing. Max stares at it.

A BEAT

The phone RINGS again. Max snatches up the receiver to his ear.

INTERCUT - PHONE CONVERSATION

MAX  
Hello?

IMELDA  
Hello Max?

MAX  
Imelda is that you?

IMELDA  
Yes Max. Wow, you will not believe what is happening.

MAX  
I hear its a real shit show over there. Are you and Jake ok? Where are you?

IMELDA  
Max...Marcella was shot.

MAX  
What? Is she alright? What happened?

IMELDA

She will be fine. It's a long story. But it'll make for a great front page.

MAX

I can't wait to hear it. When are you coming back?

IMELDA

I'm working on it.

MAX

Work harder. And get Marcella out of there. I trust you can do it.

Imelda gets tearful.

IMELDA

Max, I'm not use to my son being in danger.

Max pauses.

MAX

Imelda don't give me that shit. You've been in worse situations before. Don't you fret none.

Jake looks remorseful and stands behind her with his hand on her shoulder. She looks up and over at him, touching his hand.

She sighs heavily into the receiver.

MAX (CONT'D)

Put Jake on the phone.

Imelda hands Jake the phone.

JAKE

Hello?

MAX

Jake, I want you listen to your mother and don't give her no shit. Do all that she tells you to. You hear me young man?

Jake hasn't had a man tell him what to do for quite some time. It shakes his head.

JAKE

Yes sir.

He hands the phone back to Imelda.

IMELDA  
Hello?

MAX  
Imelda get off the phone, do what  
you got to do, and get your asses  
onto a plane and back here, now.

Imelda remembers who she is.

IMELDA  
I will Max. I promise.

MAX  
Be careful.

She wipes the tears from her eyes and hangs up the phone.

INTERCUT - PHONE CONVERSATION ENDS

INT. LOS ANGELES TIMES - MAX'S OFFICE - DAY

Max hangs up the phone. He sits back in his chair. He smooths his hair back. Rounds his chin with his hands and crosses his fingers, thinking.

He picks his phone back up and dials.

MAX  
Hello. It's Max, I need you to do  
me a solid. Get my daughter out of  
Berlin.

INT. THE CHURCH OF BERLIN - THE PASTOR'S QUARTERS - LATER

Jake and Imelda are stretched out on the chaise, sleeping. Farina is in a large chair, facing the door with her eyes closed.

The door knob turns. Imelda is wide eyed. The door opens.

DAGO(60s), rugged looking, dirty clothes--flashlight in hand, opens the door and enters.

DAGO  
Are you the Americans?

IMELDA  
Who are you?

DAGO

I'm Dago.

He steps into the room.

DAGO (CONT'D)

I'm looking for Jurgen. We have cleared the opening to the tunnel.

Jake and Farina wake up.

IMELDA

What tunnel?

JAKE

What's happening Mom?

Jurgen comes in behind Dago.

JURGEN

Dago, what's wrong?

Dago turns to him.

DAGO

We have opened the hole to the tunnel.

JURGEN

That's great.

Dago and Jurgen leave out. Imelda is behind them.

JAKE

Mom, where are you going?

IMELDA

Come on you two.

Jake and Farina scurry behind them.

INT. CHURCH OF BERLIN - BASEMENT - EVENING

They all walk down the dark steps. Dago shines the flashlight. They walk past debris. They stop at a wall.

DAGO

Hold this.

Jurgen takes the flashlight. Dago pushes on the wall, on a hidden door.

DAGO (CONT'D)  
Watch your step everyone.

It opens and reveals more steps. They walk down carefully.

SECRET BASEMENT

EGON (50s), farmer type in dirty clothes--with a helmet on his head, is standing at the base of the hole, with a lantern in his hand. Mallets, helmets, piles of dirt, and several lanterns--illuminating the area, surround him.

DAGO  
Look.

Jurgen and Imelda walk over to the hole. Jake and Farina stay by the steps.

IMELDA  
What are you all doing?

JURGEN  
The church has a series of tunnels behind some walls. Some are catacombs and others run underneath the streets.

DAGO  
This tunnel should run underneath the border and come up on the west side.

Imelda looks at the men in disbelief. She takes her camera off from around her neck and places it into her bag. She sits her bag down on the ground nearby the hole.

TUNNEL ENTRANCE

She climbs in to the hole with a flashlight. She shines the light into the tunnel. She backs out of the hole.

SECRET BASEMENT CHAMBER

IMELDA  
Oh shit. You're serious.

FARINA  
What?

DAGO

Past this opening which is about two meters, the tunnel goes for about six hundred meters. We come up into West Berlin.

Farina gets excited. Jake looks worried. Imelda looks at Jake.

IMELDA

How long have you guys been doing this?

DAGO

A few hours. We just had to open the entrance to the tunnel, which was sealed, and once in there, we should find a topside exit.

EGON (IN GERMAN)

Some tunnels were used by residents to avoid the war.

IMELDA

This is unreal.

Egon climbs in with a lantern. He disappears.

DAGO

We are ready. Just follow us.

Dago waits for Egon to clear the hole, then he goes in with a flashlight and a lantern, passing the lantern through to Egon.

JURGEN

There are some extra helmets, if you want.

Imelda and Farina take a helmet. Jake walks back into a corner breathing hard. Imelda goes to him.

JAKE

Mom, I don't think I can do this.

IMELDA

It's gonna be ok. Just get through this hole and then the tunnel is wide enough to walk through.

JAKE

How long is it?

Jurgen walks over to Imelda and Jake in the corner.

JURGEN  
Shouldn't be more than two meters.

JAKE  
How long is that?

Farina goes over to them. She wants to leave.

FARINA  
What's the problem?

IMELDA  
He's claustrophobic.

FARINA  
Really?

JAKE  
Give me a moment.

FARINA  
C'mon Jake it will be alright. He  
said it's about six hundred meters  
to topside.

Jake frustrated walks away from them.

JAKE  
I don't know how long that is. What  
the fuck is two meters or six  
hundred meters?

Farina walks back over to the hole. Jurgen helps Farina put  
on a helmet. She moves closer to the hole and waits. Jake  
looks at her and his mom.

JAKE (CONT'D)  
I can't do it.

IMELDA  
I know you can. You know why? You  
are my son and you know I won't let  
anything bad happen to you.

Jake panics.

JAKE  
Mom you're never there for me. How  
do I know you won't let anything  
happen to me?

Imelda turns her head in shame.

Jurgen walks back to them and takes them by the shoulder.



JURGEN

You two can't do this now. I know you don't know me or trust me enough, but I see two people who truly love each other. And when you get back home, you hash it out then.

Jurgen leaves them to their thoughts and helps Farina get through the hole. Jake watches her disappear into the darkness.

A BEAT

Imelda hands Jake a helmet and he hesitates but takes it and puts it on. He waits for her.

Jurgen and Imelda go to a corner to speak.

IMELDA

How is Marcella? Has she awoken?

JURGEN

She'll pull through it. I can say she's been through worst. That's one tough broad.

IMELDA

What will you do now that they closed the border.

JURGEN

I'm going to check in with some folks and see how I can help.

They join nervous Jake at the hole's entrance.

Imelda picks up her camera bag, wears it across her body and pulls the straps to tighten it.

IMELDA

Let me get in first and then I will pull you through from the other side.

Imelda climbs in with assistance from Jurgen.

She looks at him. Jurgen takes her hand, kisses it, and gives her a wink.

She crawls through. She is in the darkness for a moment. Jake yells to her.

JAKE

Mom!

INT. THE CHURCH OF BERLIN - TUNNEL - DAY

She's through the hole. Farina, Dago, and Ego are standing around in the tunnel waiting. She yells through the hole.

IMELDA

Jake I am ok. I'm in the tunnel. I will reach for you and pull you through.

She climbs back into the hole with arms stretched to reach for him.

Jake looks up at Jurgen who is behind him.

JURGEN

You can do this.

TUNNEL ENTRANCE

Jake climbs into the hole. It is narrow. The cold air hits him and he can feel the moist dirt seep through his pants. He breathes heavy and his heart pounds. He crawls through it and his mom grabs his head. He SHRIEKS. He gets closer and she grabs onto his shoulders and arms, and pulls with all her might. He holds onto her and pushes with his legs.

THE TUNNEL

He tumbles out of the hole and onto her. They are laying on the ground. Imelda pushes Jake off of her.

IMELDA

Jake you are a big boy. Ouch.

Jake coughs. Everyone helps them up. They dust themselves off.

JAKE

Sorry.

EXT. THE CHURCH OF BERLIN - DAY

A white prison transport van pulls up and parks alongside the road. Horst and KLAUS, (20s), drive up in a side car motorcycle and park behind it. Several GUARDS exit the van.

Horst gets out of the side car and takes off his helmet, adjusts his clothes, and takes his gun out. Klaus does the same and everyone follows Horst into the church.

INT. THE CHURCH OF BERLIN - TUNNEL - DAY

It is enough space to walk around. The tunnel is dark, old, cold, and water rushing in the pipes can be heard overhead. Moss is growing across the packed soil. Water trickles down.

Imelda walks behind Dago and Egon as they shine the lanterns and flashlight ahead. Jake is in the rear with Farina. They all walk a slow but steady pace.

JAKE

What were you doing in the Church?

FARINA

I pray here after classes. I came to see the Pastor.

JAKE

Have you spoken to your parents?

FARINA

Not yet. My mom lives in London.

JAKE

This is all horrible, just horrible.

A BEAT

FARINA

Your mom seems pretty tough.

At that moment Imelda turns around to look at Jake. He smiles at her.

JAKE

She is.

The tunnel begins to SHAKE. Dirt falls onto them and the ground. Everyone steadies themselves.

A TANK moves across the land over head.

JAKE (CONT'D)

Was that an earthquake?

EGON

Just a damn tank.

DAGO

The wall is going to be over twenty-five miles long. They are closing all the entry points and patrolling them.

JAKE

This is crazy. Why would they separate their own people?

IMELDA

Control. It's all about control.

FARINA

They will never control me.

Farina can feel something move around her feet as she walks. She slows down. She then feels something move up her leg and pull on her dress.

FARINA (CONT'D)

Oh my God what is that? Something is on me.

Dago turns around and shines a light onto Farina.

It is a RAT. Farina is frantic. She SCREAMS and jerks around. Imelda rushes to her and swipes at the rat. It hits the wall, bounces to the ground and scurries away. Jake runs past them, meets up with Egon.

EGON (IN GERMAN; SUBTITLED)

*We are almost there.*

They come up on an opening. Egon flashes his light on a sign scribbled on the wall. The sign says *BERNAUER STREET*.

The opening is supported by rotting wood holding back the soil. The wooden ladder is slippery from the cracked pipes situated in the surrounding wall.

EGON (CONT'D)

*Here right here, this is the street.*

Everyone rushes up to Egon and Jake. Egon sets the lantern down on the ground.

JAKE

What did he say?

Dago maneuvers around Jake.

DAGO  
Here's the exit.

Egon goes up the ladder. Dago shines his flashlight on Egon. Egon pushes upwards on a manhole.

EGON (IN GERMAN; SUBTITLED)  
*The manhole is a little stuck but I think I can get it.*

Dago gets in the opening and shines the light upwards.

Egon pushes on the manhole with one arm. He can't get it. Dago sees him struggling. He hands Jake his flashlight and gets on the ladder. Jake shines the light on them both.

Dago holds onto Egon's legs as he uses both arms to push up on the manhole. Jake backups as Imelda takes the flashlight from him and squeezes into the opening. He backs into Farina.

FARINA  
See, we are almost out of here.

JAKE  
I wish they hurry up.

Dago keeps one arm on Egon as he pushes on the manhole. He lets go of the ladder for a moment. His foot slips on the wet ladder. He grabs onto Egon to catch himself. Egon grabs on a nearby cracked pipe. The two men are dangling from the pipe.

The pipe BREAKS. WATER bursts out everywhere. The men are soaked, lose their grip, and fall to the ground. Imelda jumps out of their way.

The pipe breaks off, hits Egon in the head and knocks him unconscious. Dago tries to help him up but he can't move him.

The surrounding wall crumbles. WATER shoots from everywhere. The soil breaks apart, mixing with the water, the mud covers the opening and they can't see the manhole or ladder anymore.

The water pushes into the earth. The tunnel begins to cave in. Imelda tries to help Dago and Egon get up. The collapsing wall gets too much to handle.

Jake grabs at Imelda for them to run away. Jake falls down. Some rocks fall from above. Imelda shields Jake and gets hit in the leg. Her leg breaks and she falls down. Farina and Jake help Imelda back up and they run back to the opening. Dago is behind them.

INT. THE CHURCH OF BERLIN - THE BASEMENT - CONTINUOUS

Farina gets through the hole first. Jake and Dago push Imelda through it and follow behind her.

Imelda moans with pain.

The tunnel collapses behind them. Imelda falls to the ground.

They are all out of the hole, dirty and with mud splattered everywhere. They wipe off all what they can.

FARINA

Where is the other guy?

They look at each other.

DAGO

Oh no, Egon!

Dago furiously goes back over to the hole and tries digging back into the tunnel. Jake pulls him back out.

DAGO (CONT'D)

Let me be!

Jake tugs at him. He finally stops resisting and settles down.

JAKE

Sorry, but there's no way he survived that. We all almost didn't survive.

Dago punches and slaps the wall. He slumps to the ground.

DAGO

He was a good man with a wife and two beautiful daughters. He died for them.

Jake goes to his mom. Her eyes are closed.

JAKE

Mom? Mom wake up.

Farina comes to her aid. She gently shakes Imelda. Imelda opens her eyes.

FARINA

Are you ok Ms. James?

Imelda moves to get up, winces in pain, and sits back down. Tears fill her eyes.

IMELDA  
My leg. I think it's broken.

JAKE  
What? Really!?

Jake fumbles around her legs.

IMELDA  
Ouch! Stop Jake, please stop.

FARINA  
Let's sit her up.

Jake tries not to panic.

JAKE  
Mom you have to sit up?

FARINA  
Can you feel your foot? Wiggle your  
toes?

Imelda wiggles her toes in her boots.

IMELDA  
I think so, yes. Ouch.

FARINA  
Good, hopefully there's no nerve  
damage.

Imelda takes Jake by the arm to steady herself. She looks over and sees Dago on the wall with his head in his chest.

IMELDA  
Hey Dago? What's wrong with him?

Jake and Farina take a quick glance. Dago doesn't look to be breathing.

FARINA  
Jake take a look at him.

Jake goes over to Dago, he shakes him. He doesn't move and he isn't breathing. He's had a heart attack. He's dead.

Jake backs away from him.

JAKE  
I think he's dead.

Jake stares at him.

FARINA

Jake, come help me with your mom.

Jake doesn't move.

FARINA (CONT'D)

Jake!

Jake is numb, goes to his mother's aid.

FARINA (CONT'D)

We need to get to a hospital. Her leg needs to be set properly.

Just as they stand her up. Pastor comes from out of the shadows, startling them.

PASTOR

What happened?

JAKE

The fuckin tunnel collapsed.

The Pastor looks at Jake sternly and points up.

Jake remembers he's still in a Church.

JAKE (CONT'D)

Sorry.

Pastor comes over to Imelda.

PASTOR

Are you ok?

FARINA

Her leg is broken. We need to get her to a hospital.

PASTOR

Oh no. A Stasi officer and several guards were just in here looking for you and the Black woman. They said you two are wanted for murder.

Imelda is trying to stand up but leans on Jake.

IMELDA

Did they get Marcella? I didn't kill anyone. And Marcella only defended herself.



PASTOR

No, Jurgen had already left with her. But I advise you all get out of here quickly. Don't go to a hospital, guards may be looking for you there.

JAKE

Then where!?

FARINA

Charite! We can go to the university. Charite has an infirmary. It's nearby. We could set her leg there.

JAKE

Will anyone be there?

FARINA

I'm not sure. Classes start next week. But the infirmary is usually open and staffed.

Pastor goes over to Dago. He takes a good look at him.

PASTOR

Who is this gentlemen?

Everyone says DAGO.

PASTOR (CONT'D)

Is he ok?

JAKE

No. I'm sorry he's not.

Jake is quite solemn. Pastor kneels by Dago's side and says a prayer. Pastor comes back over to them.

PASTOR

I will take care of him but you all need to follow me now.

Jake and Farina help Imelda to her feet and she hobbles up the stairs.

EXT. THE CHURCH OF BERLIN - SIDE ENTRANCE - DAY

They exit a side door into the nearby cemetery. Pastor waves them goodbye, and quickly closes the door behind them.

EXT. CEMETARY - DAY

JAKE

Really, did we have to go through a damn cemetery?

IMELDA

Shush, you'll wake the dead.

Jake shuts up. He's shook. Farina quickly smiles at Imelda. They walk through the cemetery quiet and quickly as they possibly can, with Imelda almost dead weight. The sun is setting.

Imelda looks into the cemetery and she can see WHISPERS OF GHOSTS of WAR WORLD TWO SOLDIERS. She blinks her eyes to clear away the images. Her face grimaces in pain.

CUT TO:

CHARITÉ - BERLIN UNIVERSITY OF MEDICINE

EXT. CHARITE - DEPT. OF PHYSICAL MEDICINE- EVENING

Farina takes them to the side entrance of the building. The hallway is brightly lit but no one seems to be in sight.

INT. CHARITE - DEPT. OF PHYSICAL MEDICINE - CONTINUOUS

They walk inside and take a break. Jake is huffing and puffing. He's taking the brunt of carrying Imelda.

IMELDA

Are you alright Jake?

Jake catches his breath. He curls up his lip.

JAKE

You're a big girl.

Imelda smiles.

Farina walks ahead of them while they rest. She opens the infirmary doors.

INT. CHARITE - INFIRMARY - CONTINUOUS

FARINA

Hello? Is anyone here? We need help.

No one answers. She pauses. She signals them to come inside. Jake gets a good grip on Imelda and they walk to the infirmary.

INT. CHARITE - INFIRMARY - CONTINUOUS

Farina looks for supplies. Jake helps Imelda into the room with the beds and plops his mom down onto one. She positions herself properly on the bed and closes her eyes.

JAKE

Mom?

Imelda opens her eyes.

IMELDA

I'm alright. It's just been a long day. And my leg hurts, a lot.

JAKE

I bet it does...Remember when I was seven and broke my leg. That was traumatizing.

IMELDA

Yup and I told you not to jump off that roof.

Jake laughs a bit.

JAKE

I thought I could fly like Superman.

Imelda smiles.

IMELDA

I told your father not to buy you those comics.

JAKE

But they helped me read better than most kids my age and I wanted to be a superhero.

IMELDA

You started swimming that year for rehab for your leg. You took off like a fish.

JAKE

That was my Aquaman phase.

Jake sits on the nearby bed.

A BEAT

JAKE (CONT'D)  
Maybe you can come to a meet this  
year.

Imelda sits up to get a good look at him.

IMELDA  
I'm so sorry I haven't always been  
there for you Jake. I never meant  
to hurt you.

JAKE  
It's ok Mom. I understand.

IMELDA  
No Jake you don't. I never wanted a  
family. I wanted a career.

JAKE  
You never wanted me?

IMELDA  
I didn't think I wanted kids but  
when I had you and held you in my  
arms, I fell in love with you and  
figured what the hell.

They both LAUGH.

IMELDA (CONT'D)  
When your father died, I thought I  
had to be him and me. But I didn't  
really know how to be either.

Farina walks in but can see they are having a moment and  
backtracks out of sight.

JAKE  
I think about him often.

IMELDA  
You act just like him. Stubborn and  
brave.

JAKE  
Why did he kill himself?

Imelda's eyes swell with tears.

IMELDA

War is hard to deal with. He was probably the perfect soldier but I think it all just ate him up inside.

JAKE

That's so sad.

Imelda lays back down.

IMELDA

Shit, I didn't even know he liked me until he flat out kissed me one day...I liked it.

Farina cannot stay back for too long. She interrupts the bonding by handing Imelda a small cup of water and two pills.

FARINA

For the pain and swelling.

Imelda swallows down the pills.

Farina goes back into the other room.

FARINA (CONT'D)

Help me Jake.

Jake follows her and comes back with medical supplies and a splint. They place everything onto a nearby medical table and pull it over to Imelda's bed.

JAKE

You sure are good at all this.

FARINA

Have I mentioned I am a straight A student and never miss a class or lab.

Jake gives her a look of satisfaction.

JAKE

I'm thinking of going to medical school after all I've seen today.

Farina looks confused.

FARINA

I thought you said you are going to be a doctor?

Jake blushes.

JAKE

That's just something I say to get  
the ladies.

Farina turns her lip up at him. Jake shies away.

They turn their attention to Imelda.

FARINA

Are you ready for me Ms. James?

Imelda hesitates.

IMELDA

Ready then I ever will need to be.  
And call me Imelda please.

Farina smiles.

Farina feels Imelda's leg to find the break as she moans and squirms. She cuts her pants open and Imelda's leg is bloody and has a compound fracture with a small piece of her shin sticking out through her skin. Jake almost vomits.

JAKE

Nope, definitely not gonna be a  
doctor.

Farina is excited. She was born for this moment. She takes some distilled water and pours it over her leg. Imelda squirms on the bed.

FARINA

Hold her down please Jake.

Jake does what he is told but isn't sure what to do. He puts one hand on her shoulder and the other on her thigh.

JAKE

What? Why?

Farina pours alcohol onto a gauze and wipes the area. Imelda jerks about on the bed. Farina gives Imelda something to bite on and then she pushes the bone back into the leg.

Imelda SCREAMS and jerks about. Jake is startled and loses his grip. Jake holds her down. Farina sets the bone with the splinter and wraps it.

Imelda SCREAMS. The pain gets to her and she passes out.

TIME LAPSES

INT. CHARITE - INFIRMARY - EVENING

Jake gets up. He looks at Imelda who is asleep on the bed and Farina is curled up in a chair. He leaves out of the infirmary.

CUT TO:

INT. CHARITE - RESTROOM - EVENING

Jake comes out of the restroom. He is down the hall from the infirmary. He sees a map on the wall. He takes a look, gets closer, and runs his finger along a path. He runs back to the infirmary.

INT. INFIRMARY - CONTINUOUS

JAKE

Farina?

Farina is tired. She looks at Jake but doesn't say anything.

JAKE (CONT'D)

How far is Pariser Platz two?

FARINA

What?

JAKE

The US Embassy?

FARINA

The Platz? It's probably a little over a kilometer.

Jake gives her a look.

FARINA (CONT'D)

Fifteen minutes or so.

JAKE

So we can walk there, right?

FARINA

Swim there. The Crown Prince Bridge isn't too safe to walk over.

JAKE

I'm thinking you and I could go there and check it out.

FARINA  
Sure, I guess so.

JAKE  
We can go to the Embassy and get  
them to help us.

FARINA  
Should we wake her?

IMELDA  
I'm awake.

She startles Jake and Farina.

JAKE  
We will go to the Embassy and get  
help.

Imelda is too tired to say no.

IMELDA  
Ok, but be safe about it and hurry  
back if you still can't get across.

JAKE  
We will.

Jake kisses Imelda on the forehead. She reaches for him and  
he hugs her.

Him and Farina walk out of the infirmary and the building.

CUT TO:

TIME LAPSES

EXT. CROWN PRINCE BRIDGE - EVENING

The night is clear. GUARDS and WORKERS are busy at work  
putting up barricades and closing off access to the West.  
Trucks go by dropping off supplies and MEN.

Jake and Farina come up on the bridge's ruins, and it doesn't  
look safe. The Spree River is still and the moon reflects off  
it. Jake looks over and past the bridge.

JAKE  
I think I see the Embassy. It isn't  
far.

A PATROL TRUCK with a spotlight crosses their path.



They duck and hide behind some bushes.

THE SPREE RIVER RAMP

Jake points to the ramp that leads to the water under the bridge. They quietly run down it. Farina looks around. Jake finds a path through a bush to the water. Farina comes over to him.

EXT. THE SPREE RIVER - EVENING

He sticks his hand into the water and quickly pulls it out. Jake walks off the bank and slowly into the water.

FARINA

What are you doing? Are you going to swim over there?

JAKE

Yes, it isn't far. Can you swim?

FARINA

I can. But I think its too dangerous.

JAKE

We can do it. It's pretty dark and if we just breast stroke it across, we won't make too much noise.

Farina doesn't agree with him, but she tucks her shirt into her stockings. She follows him as he gets into the water. She stops.

FARINA

Shit, it's too cold. I can't.

Jake fully immerses himself into the water, comes back up, shakes his hair and wipes his eyes.

JAKE

Do it quickly and you will warm up faster.

They get quiet as the truck passes by again. Farina gets in and Jake dunks her. Farina splashes about.

FARINA

What the fuck are you doing?

Jake doesn't say anything but slowly swims to the other side, keeping low. Farina gets it together and follows him.

EXT. THE SPREE RIVER - EAST BERLIN - EVENING

They slowly breast stroke it across. Jake gets further away from Farina. He can see the West river bank. He looks back but Farina is no longer swimming.

JAKE

What are you doing? Come on?

Farina is bobbing up in down in the water.

FARINA

I can't anymore. Just go on.

Jake starts to swim back. A SPOTLIGHT shines on her. GUARDS yell in German for her to stop swimming. A BOAT'S engine can be heard in the distance.

FARINA (CONT'D)

Oh my GOD! Jake go on.

A second SPOTLIGHT shines on the water. Jake goes under. He holds his breath with all he has. They finally turn the light off, and it feels like a lifetime to Jake. He comes up for air. All their attention is on Farina. The boat is now closer.

Jake looks at Farina. She gets her head high above the water.

FARINA (CONT'D)

Jake get out of here.

The boat comes up on Farina. Jake swims as fast as he can to the other side. He reaches the bank. He pulls himself up but is losing strength. A HAND comes out of nowhere. He looks up and it is several PEOPLE standing on the bank.

EXT. SPREE RIVER - WEST BERLIN - DAY

They pull him up. They are speaking in German, asking him questions. Jake is trying to catch his breath.

JAKE

Sorry, I don't speak German.  
Where's the Embassy?

Jake stands up, soaking wet, next to a large MAN, (50s). He takes off his jacket and wraps it around Jake. They watch the GUARDS pull Farina out of the water. He yells to her.

JAKE (CONT'D)

Farina!

She looks at him as they put her into the boat.

FARINA  
Go Jake, go!

He bursts into tears. The large man places his arm around him, comforting him.

LARGE MAN (IN GERMAN; SUBTITLED)  
*You are safe now young man.*

CUT TO:

INT. CHARITE - INFIRMARY - EVENING

Imelda is on her back with her eyes closed. She hears a door open and then footsteps.

IMELDA  
Jake is that you?

No one answers. The footsteps get closer then a man comes out of the shadow and into the light. It's Jurgen.

JURGEN  
Imelda?

She tries to sit up, Jurgen rushes to her side and props her up. She hugs him.

IMELDA  
Oh my goodness. What are you doing here?

He sits next to her on the bed.

JURGEN  
Pastor told me what happened and where you all went. I took a chance and came over here.

Imelda bursts into tears. The day has caught up to her.

Jurgen holds her.

JURGEN (CONT'D)  
It's ok. Let it out.

Imelda composes herself.

IMELDA  
Pastor said you left with Marcella.

JURGEN

After you went with the Pastor he told me you all were tunneling over, I took Marcella to the hospital.

IMELDA

Is she going to be alright?

JURGEN

I'm sure of it. Some men came and took her away?

Imelda is more alert.

IMELDA

What men? The Stasi got her?

Jurgen rubs her shoulders to assure her.

JURGEN

No, these definitely weren't the Stasi. I think she knew them. But I know she will be just fine. That woman has been through worse.

Imelda looks up at the ceiling and tears up.

IMELDA

Worse than this?

Jurgen gets up, gets some tissues and hands them to her. She wipes away her tears.

JURGEN

You're by yourself? Where's your son? Where's the student nurse?

IMELDA

Jake and Farina went to see if they could cross over to the Embassy. They should be back soon.

JURGEN

The bridge? Why? They are closing all access points.

IMELDA

He said the Cross Bridge or something.

JURGEN

We have to get you out of here.

IMELDA  
I can't leave without Jake.

JURGEN  
I'm sure he can take care of  
himself.

IMELDA  
Yes he can. But I don't want him  
too right now.

Jurgen changes his tune.

JURGEN  
We can cross at Brandenburgh and go  
to the Embassy from there and get  
help.

Imelda puts her hands over her eyes.

JURGEN (CONT'D)  
What's wrong?

IMELDA  
I just can't cross. They will stop  
me at the border.

JURGEN  
Why?

IMELDA  
They will probably try and arrest  
me for murder.

JURGEN  
Murder?

IMELDA  
Marcella stabbed a guard and that  
jackass Horst has it out for me,  
for taking those pictures.

JURGEN  
Pictures of what?

IMELDA  
A guard shooting a young woman.

Imelda points to her camera bag on the chair.

IMELDA (CONT'D)  
I got the shots.

Jurgen gets up and starts pacing the room.

JURGEN

We have to get you to the West side.

IMELDA

Can you cross?

JURGEN

Yes, I have a passport. I'm a foreigner.

Imelda sits up and looks out of the window.

IMELDA

If we had a car, I could hide in the trunk.

Jurgen stops pacing.

JURGEN

I drove here.

Imelda and Jurgen are in sync. Jurgen helps Imelda out of the bed. She points to her camera bag. He hands it to her.

IMELDA

Let me leave a note for Jake.

CUT TO:

EXT. CHARITE - STREET - EVENING

They don't say anything until they get to the car. Jurgen props Imelda up and opens the trunk.

JURGEN

Are you ready for this?

He helps her climb into the trunk.

IMELDA

Let's go.

He closes the trunk.

INT./EXT. JURGEN'S CAR - EVENING

Jurgen gets into the car, starts her up, and drives off.

EXT. THE BRANDENBURGH GATE - EVENING

Jurgen stops the car. He is several cars from the new checkpoint. He gets his passport out of his back pocket.

Jurgen drives up to the checkpoint.

JURGEN  
Can you hear me back there Imelda?

IMELDA (O.S.)  
Yes, I can hear you.

JURGEN  
I'm coming up on the checkpoint. Be quiet and still as possible. When we clear, I will stop somewhere and let you out.

IMELDA  
Understood. Thanks.

Jurgen drives on until a GUARD stops him. He rolls down the window.

JURGEN (IN GERMAN; SUBTITLED)  
*What do you need?*

GUARD (IN GERMAN; SUBTITLED)  
*ID.*

Jurgen hands him his passport.

The Guard looks at it and back at Jurgen.

GUARD (CONT'D)  
You are a long way from DC.

JURGEN  
I know. Maybe it's high time I returned.

The Guard doesn't react.

GUARD  
I need you to get out and open the trunk.

Jurgen grips the steering wheel.

GUARD (CONT'D)  
Step out.

JURGEN

There's nothing in there but paint cans and supplies. I work at a church.

The Guard gestures for him to get out.

Jurgen turns off the car, takes the keys out, and gets out of the car. He slowly walks to the trunk as the Guard looks at other cars behind them.

Jurgen unlocks the trunk, but he doesn't open it.

Horst can be seen in the distance. He recognizes Jurgen and walks towards them.

An EXPLOSION occurs in the distance. The Guard turns to look. Other GUARDS start running to see what has happened.

The Guard looks into Jurgen's eyes.

A BEAT.

GUARD

Go ahead sir.

Jurgen gets back into the car quickly.

Horst isn't concerned about the explosion. He runs to the car. Jurgen sees him running.

INT./EXT. JURGEN'S CAR - EVENING

JURGEN

Have a good night.

Jurgen floors it and speeds off crossing into West Berlin. Horst YELLS for the Guards to stop him. He maneuvers out of the way almost running over GUARDS. He can see Horst yelling in his rear view mirror. He drives for a few yards then pulls into a secure spot and parks.

EXT. WEST BERLIN - STREET - EVENING

He gets out, opens the trunk. Imelda stares at him and sighs in relief.

JURGEN

You want to ride shotgun or are you comfy back there?

Imelda props her head up onto her arm.



IMELDA  
Shot gun please.

They share a laugh.

Jurgen strong arms her up and out of the trunk. He pulls her into his chest. She is standing straight up but barely touches the ground.

They look into each others eyes. Imelda closes hers in anticipation and Jurgen kisses her, deeply.

A CAR drives by, interrupting them.

IMELDA (CONT'D)  
We have to get Jake.

Jurgen helps Imelda into the passenger side.

INT. US EMBASSY- BERLIN - EVENING

It's late but the Embassy is busy with WORKERS typing, chatting, walking around with files, in and out of offices. Other PEOPLE are on benches filling out paperwork.

Jurgen helps Imelda sit down on an empty bench. He takes off his jacket and drapes it around her.

IMELDA  
I'm so worried.

JURGEN  
I will go get help. Just rest here.

Imelda welcomes his help. Time for someone else to take over and he's good at it.

IMELDA  
I will be right here.

He disappears into the sea of people.

Imelda watches the hustle and bustle. She stares off into the void. Someone sits down at the other end of the bench but she doesn't look at them.

A BEAT

JAKE  
Mom?

Imelda is still, turns her head, and stares into Jake's eyes. She is so tired that it hasn't registered yet.

JAKE (CONT'D)

Mom!

Imelda's eyes widen.

IMELDA

Jake?

Jake tackles her. Now it has registered.

IMELDA (CONT'D)

Jake is that really you?

JAKE

It's me Mom. We made it.

Jurgen hears them yelling. He rushes over and sees that mother and son, are reunited, and crying into each others arms. He stands by smiling and watches the tender moment.

**SUPERIMPOSITION: 11.20.63**

CUT TO:

EXT. MARINA DEL REY - THE MARINA - DAY

A small cruiser is a adrift in the water. Three fishing poles drape on the sides. A big bucket of fish chum is nearby.

The POV is from a woman's legs, showing a small scar on her shin. Imelda is laid out in her swimsuit. She is basking in the sun, reading a newspaper. The headline reads: *Los Angeles Times Journalist, Imelda James wins the Pulitzer Prize for Photography.* And underneath it is a picture of the Berlin Wall barricade, Guards pointing guns, and people running away and crying.

It is quiet. The cruiser bobs up in down in the water.

Jake pops up out of the water from the side of the boat. He is wearing a snorkel. He climbs out of the water and onto the boat. He comes over and shakes his wet hair onto his mother.

She shrieks from the cold water, and shields herself with the newspaper.

IMELDA

Stop it Jake. It's cold.

Jake sits down laughing and Imelda sits up. She grabs a blanket nearby and throws Jake a towel. He dries off and gets a soda from the cooler.

JAKE  
Do you want one?

Imelda shakes her head yes. Jake grabs another soda out of the cooler and hands it to her. She pops it open and takes a few sips.

IMELDA  
Hey, I want to ask you something.

Jake sits in a chaise chair and drinks his soda.

JAKE  
Sure, what is it?

IMELDA  
Would you get mad at me if we moved our Dallas trip up a day early for Thanksgiving, so I could work a little bit.

Jake rolls his eyes.

JAKE  
What's the assignment?

IMELDA  
It's just a few pictures of President Kennedy during his time there.

JAKE  
Wow, Kennedy. That's swell.

IMELDA  
Max says if I get some good shots then Christmas and New Year's is mine. Maybe we can fly to New York City, to see the ball drop.

JAKE  
Ah wow, that will be a gas.

IMELDA  
For sure.

Jake is all smiles. Imelda stands up and shouts.

IMELDA (CONT'D)  
Hey babe! Babe.

The fishing line bell rings. She turns to look at the fishing poles and the water. A man kisses her on the cheek and she turns around to hug Jurgen.

JURGEN  
What's with all the yelling?

IMELDA  
Jake said he's ok if we go to  
Dallas early.

Jurgen looks at Jake and gives him a nod.

JURGEN  
Nicely done Jake.

JAKE  
Tell me about this Thanksgiving  
feast we are going to have.

Imelda walks over to the fishing line and looks into the  
water.

JURGEN  
You are going to love it. My aunt  
and uncle own a restaurant so they  
are closing it down for family and  
my cousins are wonderful cooks...

Imelda waves them over. One of the fishing lines is ringing  
profusely. The guys go over to it and grab on tightly,  
reeling in whatever is on the line. It's big and the guys  
struggle. Imelda sits back down and watches her men at work.  
They finally get a good hold of it and a small WHITE SHARK  
pops out of the water.

Everyone SCREAMS. They let the line fall into the water. They  
all look at each other surprised and burst into laughter.

IMELDA  
Jake.

Jake looks at Imelda who's serious.

JAKE  
Yeah Mom.

IMELDA  
No more swimming.

FADE OUT.

**THE END**