

AN INTERLAKEN AFFAIR

OVER BLACK:

The sound of five children LAUGHING, GIGGLING.

FADE IN:

EXT. FARM - DAY

CLOSE ON the adorable round, rosy-cheeked face of four-year-old ELSA MULLER with her large blue doe eyes. Her winsome smile displays perfect little pearly white teeth.

She peeks from the side of a typical two-story rustic Swiss barn. Black and white Appenzeller chickens CLUCK as they roam freely near her.

Her father, HANS MULLER, exceedingly handsome, early fifties, brown hair around his temples starting to gray, brushes a chestnut Freiburger horse tied outside the barn.

Eight-year-old MIA, with a long blonde braid, holds the hand of three-year-old JULIAN having light brown curls as they, and six-year-old EMMA with chestnut pigtails, scatter for a place to hide.

Ten-year-old HEINZ with rosy cheeks and bright twinkling eyes, face smudged with dirt, stands near his father. Heinz covers his eyes as he counts with his Swiss/German accent.

HEINZ

Five, four, three, two, one.

He opens his eyes, runs around, and tries to find his brothers and sisters.

Four white goats watch Heinz run toward the barn where he spies Elsa.

HEINZ (CONT'D)

I see you, Elsa.

She GIGGLES as she runs evading Heinz's tag.

SLOW MOTION: As she runs, her long blonde hair floats in the wind. Suddenly she touches her right abdomen, then stops. She drops to the ground and is unconscious.

HEINZ (CONT'D)
Papa, Papa, come quick!

Hans drops the brush, runs to her.

He puts the palm of his shaking hand over her mouth to feel for her breathing. He slaps her cheeks lightly.

HANS
Elsa, Elsa, wake up!

He gently shakes her as if trying to wake her, but she doesn't.

HANS (CONT'D)
Heinz, take the children in the house.

He picks Elsa up, quickly carries her to his 1917 maroon Locomobile Model 38 Limousine parked on the dirt path nearby.

Dust flies from the back of the car as it peels away.

EXT. CAR DRIVING - DAY

The Locomobile speeds away from the typical Swiss farm surrounded by lush green pastures full of beige and brown cows separating forests of dark green pine trees and beautiful snow-capped mountains in the background. This is Interlaken, Switzerland.

SUPER: SIX MONTHS LATER

OVER BLACK:

The sound of a train CHUGGING.

FADE IN:

EXT. TRAIN TRAVELING - DAY

We ride with a red cogwheel train through shots of Switzerland: Lush green pastures, turquoise waters next to snow-capped mountains, emerald lakes, alpine wooden homes, cabins scattered here and there. And cows, lots of cows,

mostly gray-beige, others brown and white, grazing in meadows.

INT. TRAIN TRAVELING - DAY

Middle-aged LINA SCHWEIZER, (strong physique, a natural beauty without makeup, intelligent-looking, hair tied into a bun which she hides under a cap), stares out the window admiring a waterfall.

She is dressed like a man with loose-fitting trousers held up by suspenders, a long-sleeved shirt, and knee-high boots.

She looks at the other passengers. It is the summer of 1919 by the way they are dressed. There are many hikers of all ages as evident by their walking sticks stored with a mixture of knapsacks and backpacks on the racks overhead.

A TRAIN OPERATOR's voice is heard on the speaker.

TRAIN OPERATOR
Next stop, Zermatt.

When Lina stands to don a short jacket, it is evident she is tall.

INT. ZERMATT TRAIN STATION - DAY

The train SQUEALS to a stop. The doors open.

Lina exits amid the excited hikers who have donned their knapsacks or backpacks, and quickly walk with their sticks. They speak indistinctly.

EXT. ZERMATT MAIN STREET - DAY

Lina walks along the dirt road with a rapid pace passing women in long dresses, some holding parasols, men in suits, and everyone wearing hats.

She glances at small stores. No time to stop as she seems in a hurry to be somewhere.

A stagecoach with two white horses, each having a tan

leather band of bells draped across their backs, rushes past her.

She looks up at the roofs of the buildings, sees the top of the Matterhorn in the background, it's tip covered by a misty cloud.

EXT. ZERMATT SIDE STREET - DAY

She turns the corner, walks past several small two- and three-story unpainted wooden houses.

Lina continues toward the arched entrance of a FUNICULAR.

She approaches two men who wear fishing attire---one a teacher, NOAH who always wears Lederhosen, and fishing flies attached to his Swiss hat.

The other is Hans Muller in fishing attire with wool Bavarian Tyrolean hat.

Lina is immediately drawn to this handsome man.

LINA

Good morning. I'm here for
the fly-fishing lesson.

NOAH

Ah, good. You are right on time.
(nods to Hans)
It will be just the two of you.

Lina nods in understanding, smiles at Hans.

He nods back to her.

NOAH (CONT'D)

Everything we need is stored by
the lake. Come, we take the
funicular to the top.

They walk inside the entrance of the funicular.

INT. FUNICULAR TRAVELING - DAY

They ride the slow-moving, red funicular through the

Interior of the mountain with its steep incline to the top.

The sound of the funicular is too LOUD to carry on a conversation.

Lina can't help but stare at Hans.

His triangular face, with a broad forehead and narrow chin gives him a distinctive look. And the cleft in his chin has a flaw that adds to his charm.

He's aware of her stares, and coyly looks around the car.

When he looks at her, she quickly looks away to avoid his gaze.

EXT. MOUNTAINTOP - DAY

Noah exits the funicular first.

NOAH

This way. Mind your step. We'll
be walking on a very narrow
pathway near the edge of the cliff.

The area is devoid of human or animal life. Nothing but rocky hills, weeds.

Hans and Lina follow behind Noah, eyes peeled to the rough and uneven terrain.

LINA

Is the lake very far?

NOAH

It's a little hike.

The pathway twists around the mountain until the land is flat.

EXT. LAKE - DAY

They arrive at an emerald green lake surrounded by lush green vegetation, pine trees, and small endemic flowering plants with a full view of the Matterhorn in the

background. With the misty cloud now gone, the snow-covered majestic tip is clearly visible.

LINA
Absolutely breathtaking!

Noah opens a large shed, takes out fishing rods. He hands one to each.

NOAH
Follow me.

They walk to the edge of the lake.

NOAH (CONT'D)
Okay, stand about ten feet apart from each other and watch me.

They do as instructed.

NOAH (CONT'D)
So, pull down a little bit of line to hang down and hold as a guide.

They copy with their rods.

Several people hike by using their walking sticks as Noah demonstrates (inaudibly) how to cast.

As Lina and Hans practice, Noah watches.

Lina does a perfect cast.

NOAH (CONT'D)
That's it. You've got it.
(to Hans)
You go that way around the lake and pick your spot.

Hans walks with his rod around the lake until he faces Lina.

They each cast over and over with Noah watching.

Confident that both are fishing correctly, Noah takes his

rod to the end of the lake, and fishes.

As they cast over and over, Hans takes glimpses of Lina. She does the same.

Then suddenly, finally, a BITE. Lina perks up as something strong tugs on the line. The rod bends sharply. Seems like a big one.

LINA

Oh my God. What do I do? What do I do?

Noah drops his rod, rushes over.

NOAH

Keep the tip of the rod up and reel slowly. Higher. That's it.

She struggles to reel it in as the trout puts up a good fight.

Hans walks up, stands next to her holding his rod.

Finally, she reels in the medium-sized trout.

NOAH (CONT'D)

Good job!

Noah unhooks the fish. He holds the wiggly fish with two fingers under its gills while he searches for a rock.

As he raises his hand to strike the fish, Lina contorts her face. She winces when he WHACKS the fish with the rock.

NOAH (CONT'D)

(pointing)

Do you see that small building up there?

Hans and Lina look at the small maroon A-frame building on a hill in the distance. They nod.

NOAH (CONT'D)

That's a skier's restaurant.

(MORE)

NOAH (CONT'D)

I know the couple that lives there. They'll prepare the trout for us. Come, let's put our gear away.

INT. SKIER'S RESTAURANT - DAY

Hans and Lina enter the empty restaurant. They hang their jackets, sit at a table as Noah carries the trout to the kitchen.

While they wait, Lina removes her cap. Her long brunette hair flows down to her shoulders.

(Note: Hans speaks with a German accent.)

HANS

You're a woman!

LINA

Hmm. Yes. And you're a man.

HANS

No, I'm sorry. It's just that I'm surprised because you seem like a delicate flower, yet you hide your beauty behind men's clothing.

LINA

It sometimes is the only way I can participate in masculine activities that are forbidden for a refined woman.

HANS

I've seen women fish.

LINA

Yes, I'm sure you have, but high society frowns upon women doing manly things.

He nods in understanding.

LINA (CONT'D)

I'm Lina. Lina Schweizer. And you are?

He's drawn to her eyes--smiling, sparkling eyes. She's still waiting for his answer.

LINA (CONT'D)

Your name?

HANS

Oh, I'm sorry. Hans Muller.

LINA

That's a very German name.

HANS

Actually, it's a Hebrew name even though I'm not Jewish. It means 'God is gracious'. My parents lived in Germany before emigrating to Switzerland. What about your parents?

As she speaks, Hans seems captivated. His body leans forward to catch every word.

LINA

My father is Count Bert Von Bruer. He lives in Austria with my stepmother. My mother passed away a year ago.

HANS

My condolences.

She takes out a cigarette from a pocket. She puts it in a holder, lights it, blows smoke toward the ceiling. She offers him a cigarette.

HANS (CONT'D)

No, thank you. It's a filthy habit. I'm more into healthy living.

LINA

Really. How so?

HANS

I have a large farm. We produce
the best milk and cheese for
distribution throughout
Switzerland.

LINA

Your farm sounds very lucrative.

She watches the sexy way he slicks his hair back.

HANS

It is. It affords me a lot of
free time.

LINA

So, you took time off from your
farm to learn how to fly fish?

He smiles, nods.

LINA (CONT'D)

And where is this healthy farm?

HANS

In Interlaken.

LINA

I also live in Interlaken.

Noah brings the cooked trout along with pasta and a salad.

NOAH

Here we go. Enjoy.

He places it on the table, heads back to the kitchen.

Lina snuffs her cigarette, pockets the holder.

The tender, nutty flavor of the fresh trout brings an
instant smile to both of their faces.

HANS

Besides sports and smoking
cigarettes, what else do you do?

LINA

Do?

HANS

Yes, what keeps you occupied most days?

She waves her ring.

LINA

I'm married. My husband, Oskar, is a doctor and I love him dearly. We have two young children which keep me busy. Well, the nanny takes care of them, so she affords me free time to do things I love.

He nods.

LINA (CONT'D)

I love my children. Don't get me wrong, but I'm not one of those cut out to be a stay-at-home mother. I gave birth to them, but I don't feel every woman's place has to be in the home.

HANS

So, you're a feminist.

She shrugs.

HANS (CONT'D)

How long have you been married?

LINA

Seven years. When Oskar wed me, my father gave him a large dowry which helped him pay for his medical education. He's now the best surgeon in Interlaken.

Noah comes in from the kitchen.

NOAH

12.

We need to start walking back, or
we'll miss the train.

Lina and Hans walk to the coat rack. She puts her hair back under her cap. Hans helps her don her jacket.

EXT. MOUNTAINSIDE -DAY

They hike down from the restaurant, pass the lake.

Lina walks behind Noah, Hans behind Lina along the narrow pathway on the edge of the mountain. Hans can't take his eyes off her.

He doesn't watch where he's stepping. The ground under his foot slides toward the edge.

HANS

Whoa!

Lina quickly turns around. She grabs his hand, pulls him toward her.

LINA

That was close.

Hans looks over the edge, surprised how close he was. He lets out a LONG SIGH of relief.

HANS

It was your fault.

LINA

Mine?

HANS

Your beauty blinded me.

He kisses her hand. She LAUGHS.

LINA

Are you always this charming?

HANS

Only when I'm with a beautiful woman.

LINA
(blushing)
Hmm.

She knows he's flirting, and loves it.

EXT. ZERMATT SIDE STREET - DAY

They exit the funicular, walk toward the street. Lina stops, turns to shake hands with Noah.

LINA
Thank you very much. I learned a lot. And I'll never forget how wonderful that trout was.

HANS
I agree. It was delicious. Thank you.

Hans shakes his hand.

NOAH
(tips his hat)
My pleasure.

He sees Lina looking away for a moment, winks at Hans before he walks away.

Lina faces Hans, extends her hand.

LINA
Well, good-bye, Hans.

HANS
How are you going back to Interlaken?

LINA
The same way I came, by train.

HANS
I have a car. Why don't you ride back with me?

LINA

Thank you, Hans. That is so kind
of you.

EXT. ZERMATT MAIN STREET - DAY

Hans and Lina casually walk until Hans stops in front of a
cheese shop.

HANS

They have the most delicious
cheeses in here. Let's go in.

LINA

Okay.

Hans, always the gentleman, holds the door open for her.

INT. CHEESE SHOP - DAY

Hans leads the way to the counter displaying different
kinds of cheese. The pudgy CLERK with chipmunk cheeks
recognizes him as he approaches.

CLERK

Hans, good to see you again.
What can I do for you?

Hans looks at Lina.

HANS

Have you ever tried Tête de Moine?

LINA

I've heard of it, but I've never
tried it.

HANS

(to Clerk)

Can I have a sample of the *Tête
de Moine*?

CLERK

Sure, sure. It's our best seller.

HANS

(to Lina)

Tête de Moine means 'head of the Monk' and was invented by monks in the Swiss Jura mountains. When the cheese is shaved, it releases a beautiful aroma.

The Clerk slices pieces of the cheese, puts them on a napkin, hands it to Hans.

HANS (CONT'D)

Danke, Fredrick.

Hans hands Lina a slice.

HANS (CONT'D)

First smell. Then taste.

She smells it. Her eyebrows arch in surprise. She eats it.

LINA

Oh my God, that is so good.

She looks at the Clerk.

The Clerk smiles, nods.

HANS

It's from my farm.

LINA

Really! You make this?

He smiles broadly.

CLERK

Almost all the cheese in here is from Hans' farm.

LINA

So, you weren't just bragging about your farm.

He winks.

HANS
Auf Wiedersehen, Fredrick.

16.

The Clerk waives.

EXT. ZERMATT PARKING LOT - DAY

Just as they reach the parking lot, it starts to rain.
Lina covers her cap with her hands, quickly follows Hans.

Hans opens the maroon Locomobile door for her as other
people struggle for shelter against the pouring rain.

INT. CAR DRIVING - DAY

The scenery is still beautiful even through the rain.

Raindrops swirl in the headlights.

Raging rivers churn alongside the road and waterfalls expel
double their usual amount of water.

Hans and Lina talk inaudibly and LAUGH a lot. They don't
realize that somewhere along the ride, the rain stopped and
the setting sun reflected hues of yellow, red, and orange
on the glistening snowcapped mountains.

EXT. INTERLAKEN PARKING LOT - NIGHT

Hans exits the car, quickly walks around to open the door
for Lina, but she opens the door herself.

LINA
Well, thank you for a lovely day.
It's such a small town, so I'm
sure we'll see each other again.

He ignores her hand, inches in to kiss her. She's taken
aback.

LINA (CONT'D)
What are you doing? I told you
I'm married.

HANS
I'm sorry. I thought we had a
connection.

LINA
A friendship I trust, and nothing
more.

HANS
Understood. I'm sorry.

LINA
Well, goodbye, Hans.

HANS
It's been a pleasure, Lina. I
think I caught a better fish
than you did.

She looks puzzled by his comment since he never caught a
fish, then smiles as she gets it.

He smiles as he watches her walk away.

EXT. INTERLAKEN MAIN STREET - NEXT DAY

Hans looks dashing (in black suit, white collared shirt
with black ribbon tied in bow, red vest, and black hat).
He looks at his pocket watch, paces next to a bank. Noah
approaches.

NOAH
Did it work?

HANS
Like a charm.

NOAH
Good. Time to pay up.

Hans looks around, makes sure no one is watching. He
motions with his chin to follow him to the side street.

EXT. INTERLAKEN SIDE STREET - DAY

Hans pulls out money, pays Noah.

HANS
We're even now. Don't contact
me ever again. We can't be seen
together.

Noah nods in understanding.

They walk in opposite directions. Hans walks to the main street.

EXT. INTERLAKEN MAIN STREET - DAY

Two very pretty, upper-class women, ALINA and CHARLOTTE, ride bicycles in long skirts, long sleeved blouses, fancy hats. They see Hans on the sidewalk.

CHARLOTTE

Hello, Hans.

HANS

Hello, Charlotte, my love.

ALINA

We're going to the park. Why don't you join us?

HANS

I'll join you two later, Alina. Right now, I have business to take care of.

ALINA

Okay, see you later, Hans.

They both throw him a kiss.

He pretends to catch it in the air, brings his hand to his lips.

They GIGGLE.

As the women ride by, Hans notices another lovely LADY walking across the street staring at him.

He throws her a kiss.

She lifts her chin in contempt, walks on.

Hans walks around town peering through shop windows.

He walks to a brick building with a sign, "MEDICAL CLINIC",

stands nearby waiting.

An elegantly dressed, obviously rich woman in long dress with ornate hat, carries a parasol as she walks past him.

He watches her walk, then realizes it's Lina.

HANS

Lina?

Lina turns around.

He rushes towards her.

LINA

(smiling broadly)

Hans? What a pleasant surprise.
What are you doing here?

HANS

I was waiting for a friend.

He smiles, looks into her eyes.

HANS (CONT'D)

I'm glad we ran into each other.
I'm taking the train to Chur. I
hear it's a lovely excursion. Would
you care to join me for the day?

LINA

That sounds nice. When?

HANS

We can go whenever you are free.

LINA

Give me your phone number and
I'll call you.

He pulls out an ink pen and a paper from his pocket. He writes his number, hands it to her.

LINA (CONT'D)

Well, it was nice running into
(MORE)

LINA (CONT'D)

you. I'm meeting my husband for lunch.

HANS

Enjoy your lunch.

He tips his hat.

She smiles, nods, walks on.

He watches her, waits until she goes inside the clinic.

He jumps up, clicks his heels together in happiness.

INT. MEDICAL CLINIC - DAY

Lina walks toward the Receptionist, GRETCHEN (chiseled features, self-assured, in corseted nurse's uniform having a red Swiss cross over her large bosom, white hat with veil in back) sitting behind a small wooden counter.

GRETCHEN

Good afternoon, Mrs. Schweizer.

LINA

Good afternoon, Gretchen. Where is my husband?

GRETCHEN

I think he's alone in his office at the moment.

Lina looks at the door to his office. She smiles, nods to Gretchen, heads for the office.

INT. MEDICAL CLINIC - OSKAR'S OFFICE - DAY

Lina KNOCKS lightly on the door. She enters the large comfortable room, spies OSKAR (middle-aged, distinguished-looking well-groomed, with hair slicked back, in suit under doctor's coat). He sits at his desk doing paperwork.

LINA

Hello, my darling. Are you busy?

OSKAR

Always. What is the problem?

She walks over, kisses him on both cheeks.

LINA

No problem. It's a beautiful day.
I thought we could have lunch
together.

OSKAR

I would love to, but as I said,
I'm busy. You know that as a
doctor's wife, my patients come
before you. Why don't you take
the children out for lunch?

Lina SIGHS.

LINA

It's more fun with you.

He looks seriously at her.

OSKAR

I told you I can't. I have
patients that need me.

Oskar rises, walks toward the door.

LINA

But Oskar, have you noticed we
haven't spent any time together
these past six months? What was
the point of buying that
beautiful car if we don't drive
it anywhere?

OSKAR

Why don't you hire a driver and
take the children? Now, is there
anything else?

She shakes her head, watches him walk out the door.

Lina slowly walks to the window, watches the people in the

street. She pulls out Hans' paper with his phone number.

She walks to Oskar's desk, picks up the CANDLESTICK PEDESTAL PHONE in one hand, and puts the corded earpiece to her ear with her other hand.

EXT. RED TRAIN TRAVELING - DAY

The long train CHUGS as it clings to the mountainside traversing meadows, vineyards, dense forests, mountains. It passes beautiful waterfalls before descending toward the valley below.

INT. RED TRAIN TRAVELING - DAY

Lina and Hans sit together inside the car filled with tourists.

A fifty-year-old pretty and robust woman named LIESL sits several rows behind them. Hans doesn't notice her, but she watches him.

The train slows as the view of the valley below is breathtaking.

Everyone stands including Hans and Lina. The tourists rush to one side of the train to take photographs with their box cameras through the open windows.

Lina is bumped by an anxious TOURIST eager to take his photo. She's off balance, almost falls.

Hans catches her by the waist, draws her in to him. They hug for a long time. She has a beautiful smiling face, and seems smitten by him.

She quickly, passionately kisses him.

Liesl notices. Her face shows her displeasure.

Lina and Hans smile knowing this is the start of their romantic interlude.

EXT. RED TRAIN TRAVELING - DAY

The train SQUEALS to a stop next to a large pasture at a

picturesque viewpoint of the valley below.

EXT. TRAIN TRACKS - DAY

The train's doors open. All passengers disembark to take photos. Hans and Lina join them. Liesl mixes in with the other passengers so as not to be seen.

HANS
(pointing)
Let's go over there.

LINA
But we'll miss the train.

HANS
That's okay. We can catch it
when it returns.

She smiles broadly.

They walk away towards a pasture as the train's LOUD WHISTLE is heard.

All the passengers, except Hans and Lina and Liesl, re-board.

EXT. PASTURE - DAY

The couple climbs the hill to the pasture full of grazing beige cows wearing bells.

Liesl hides behind a tree, watches them.

Hans and Lina sit, watch the train CHUG around curves descending towards the city below.

They look at each other. He cups her face, stares into her eyes.

HANS
You are so beautiful.

She smiles.

While kissing passionately, he guides her to lie back.

He gets on his knees, lifts her dress, and slides his hand under. Her body trembles as he removes her underpants.

She watches him awkwardly unbuckle his belt and unzip his pants. They fall to his knees.

He lies over her, kisses her again.

She wraps her legs around him. As he enters, their breathing becomes faster and harder.

LINA

(sotto voce)

Oh, oh. Don't stop. Oh, don't stop.

She moistens her lips.

When finished, Hans lies next to her. The couple stare at the puffy white clouds floating across the powder blue sky. In the b.g., COW BELLS and MOOING are heard.

LINA (CONT'D)

I never knew it could be so pleasurable.

HANS

Oskar doesn't please you?

LINA

Not like this. He just... I mean... I tell you this in absolute confidence.

Hans nods.

LINA (CONT'D)

He just does it, and then goes to sleep. I thought that's how it is with everyone.

HANS

And you've been married for seven years?

Lina nods.

Hans SCOFFS.

HANS (CONT'D)

Well, you've got a lot to learn,
and I'm happy to teach you.

She LAUGHS.

The CHUGGING of the train is heard. Lina and Hans sit up.
They watch the red train slowly ascend the mountain.

Hans pulls grass out of her hair. She smiles. They kiss
tenderly.

She GIGGLES as he slides her underpants onto each of her
ankles. She pulls them up. He pulls up his pants, zips.

They stand, brush the grass off their clothes.

They walk back to the train tracks holding hands passing
Liesl who moves around the tree to avoid being seen.

EXT. TRAIN TRACKS - DAY

They unclasp their hands as they wait for the train.

HANS

Oh, I forgot. I have something
for you.

He searches his pocket, pulls out a pack of cigarettes.

LINA

Hmm. That was very sweet of you,
but I've given up the nasty habit
since you convinced me to be
healthy.

HANS

I'm glad.

He tosses the cigarettes into a nearby trash can.

The train slowly SQUEALS to a stop almost in front of them.

All the new passengers exit to take their photos. Liesl mixes in with the passengers.

Hans and Lina board the train before everyone.

INT. RED TRAIN TRAVELING - DAY

As they sit, they stare ahead. Lina looks around. No one is watching.

She moves her hand near her thigh, touches his fingers, slides her hand down his thigh.

He grabs her hand, squeezes it, smiles at her.

INT. INTERLAKEN TRAIN STATION - DAY

The train SQUEALS to a stop. Hans and Lina exit the train.

They walk to the main street.

EXT. INTERLAKEN MAIN STREET - DAY

Lina turns to Hans.

LINA

Thank you, Hans. It's been the most perfect day.

HANS

When will we meet again?

LINA

I'll phone you.

He goes in for a kiss, but she pulls away. She looks around at the people on the street.

LINA (CONT'D)

Never in public. You understand?

He stares lustfully.

LINA (CONT'D)

I mean it, Hans. You must promise me to keep our affair a secret.

HANS

Okay, I promise, Lina. And while we're on promises, promise me you'll never come to my farm.

Lina looks puzzled, walks up to closely to him.

LINA

And why is that?

HANS

Because if word gets out that I'm having an illicit affair, it could affect my sales.

Her face reflects her understanding.

LINA

Hmm. Okay, I promise.

HANS

I await your call. Hopefully it will be soon.

She smiles.

EXT. INTERLAKEN MAIN STREET - DAY

Lina exits a small dress shop holding a DEUBNER shopping BAG.

Hans walks up to her. His greeting is warm and sincere.

HANS

Can I help you carry that?

Lina is pleasantly surprised, smiles broadly as she hands him the bag.

LINA

Thank you, Hans. How are you?

HANS

Great. Absolutely great.

She walks toward her new 1919 CITROËN A car at the curb.

HANS (CONT'D)

Is this your car?

LINA

Yes. Isn't it beautiful? I told Oskar we don't really need a car because you can go anywhere in Switzerland by train, but he insisted. He said we need it for appearances.

HANS

For appearances, huh?

She nods.

HANS (CONT'D)

Listen, Lina, I was wondering if you'd like to see Trümmelback Falls tomorrow.

LINA

I've seen it before with my children...

Lina sees the dejection on Hans' face.

LINA (CONT'D)

...but I wouldn't mind seeing them again.

He smiles.

HANS

Then afterwards you can watch as we parade our cows.

LINA

Tomorrow?

HANS

Yes, it's time to bring them down from the pastures. They'll be cows from other farms, too, as you know.

Her eyes widen in excitement.

LINA

I would love that. Hmm. Thank you.

EXT. OPEN CARRIAGE TRAVELING - DAY

Hans wears a traditional costume (long-sleeved white shirt under a black button-down jacket with red trim and embroidery on lapel, black pants, short-brimmed black hat). They ride in a hired open-horse carriage toward the mountain.

EXT. TRÜMMELBACK FALLS - DAY

Hans gets off the carriage first, helps Lina.

They pass the entrance leading to the inside of the mountain.

INT. TRÜMMELBACH FALLS - DAY

Lina and Hans slowly walk along a pathway. They stop at the railing, watch the thunderous waterfalls churn crystal-clear blue glacier water through tunnels and underground channels inside the mountain.

Lina looks around, sees no one. She turns towards him, kisses him... soft gentle kisses. He kisses her harder.

Hans grins, looks around, spies a dark alcove. He grabs her hand.

HANS

Let's go over there.

Hans stands against the mountain in the darkness as Lina opens his pants. She gets on her knees.

From a short distance behind her, her head bobs implying she's going down on him.

Hans MOANS his delight.

He helps her up, forces her against the mountain. He lifts her skirt, enters her holding her hands above her head.

She GASPS. He SCREAMS his orgasm.

INT. TRÜMMELBACK FALLS - DAY

PEOPLE walking along other paths hear the ECHOED pleasure. They stop, look at each other, smile.

EXT. TRÜMMELBACK FALLS - DAY

Lina and Hans exit.

They enter a Renault taxi which speeds off as fast as a 1916 car can go.

EXT. INTERLAKEN DIRT STREET - DAY

Lina and Hans exit the taxi. Hans addresses the Driver as he pays.

HANS

Wait here for the lady until
she's ready to go home.

Hans gives him more money. The Driver nods in agreement.

Hans and Lina briskly walk towards cows being paraded towards them.

There are different groups of cows. Some are brown and white, some beige, some black and white each representing a different farm. They all wear gigantic BELLS the size of their heads around their necks which almost drown out their MOOING.

The cows casually march in the middle of the street as men herd the cows with sticks.

Women and children dressed in native Swiss costume, walk along next to the men. Liesl is one of them.

LINA

I remember the first time I saw
cows being paraded. It was
somewhere near Lucerne.

HANS

31.

Then Lucerne should be our next excursion.

She looks at him, smiles.

LINA

Hmm. Why not.

She looks at the cows.

LINA (CONT'D)

Which ones are yours?

HANS

The beige ones coming up next.

Hans waves to his workers. He smiles, tips his hat at Liesl.

HANS (CONT'D)

Well, I need to go. Will you call me when you have time to visit Lucerne?

LINA

I will. I look forward to it.

He rushes to join the parade, takes the stick from his worker, guides a cow to walk along. He waves back at Lina.

She smiles, waves back.

EXT. LUCERNE CHAPEL BRIDGE - DAY

Hans and Lina (holding her closed parasol), slowly walk across the covered wooden bridge.

They stop at the rail to look at the view of the lake.

Further down the bridge is Liesl. When Hans and Lina stop, she stops and turns to look at the lake.

Hans reaches over, holds Lina's hand. She looks down at their clasped hands, and smiles at him.

She watches the SWANS swim in the distance.

There is a peaceful, quiet moment before she speaks.

LINA

I met Oskar while I was feeding
the swans over there.

(pointing)

He asked me if I knew where the
Museggmauer wall was. I told him
I could show him because I was
about to go there. As we walked,
we talked and talked. I thought
he was a kind man, but I didn't
feel anything more. Then three
weeks later out of the blue, my
father told me I was to marry
this man.

HANS

So, it was an arranged marriage.

Lina nods.

LINA

I didn't want to marry him. I
didn't love him. In fact, I
didn't even like him. But,
fortunately, within a year I
fell in love with him because
he was good to me. I felt he
truly loved me.

HANS

There are different kinds of
love, Lina. I believe it takes
time for someone to fall deeply
in love. It sounds like he was
just obsessed with you. It was
too soon to fall in love.

LINA

So, you weren't attracted to me
at the lake?

HANS

Well... Yes. Yes, I was.

LINA

Hmm. You see. Some people do fall
in love at first sight.

He smiles.

HANS

So, you two have been happily
married the whole time.

LINA

Well... everything seemed fine
until about six months ago. He
started working at the clinic
more and more coming home late,
and leaving early. Always having
an excuse not to go anywhere or
do anything fun with me.

She looks down sadly.

LINA (CONT'D)

I feel ignored, you know, like
he doesn't love me anymore. At
first I thought, maybe he was
having an affair with Gretchen.
But no. He's just so busy with
his work.

HANS

Your husband is wrong to put his
business above his wife. Without
love, there is no reason for being.

Gretchen walks along the bridge, approaches Lina and Hans
from the opposite direction of Liesl. She holds the elbow
of an ELDERLY WOMAN as she walks.

They stop when Gretchen sees Hans kiss Lina's hand.

GRETCHEN

Mrs. Schweizer.

Lina turns around, is surprised. Lina quickly unclasps her
hand, pulls it away from Hans.

LINA
Gretchen. What are you doing here
in Lucerne?

As Gretchen speaks, her eyes remain fixed on Hans.

GRETCHEN
I'm here visiting my mother.

She nods toward the woman standing next to her as she
stares at Hans. Lina takes note.

LINA
This is...

GRETCHEN
(coldly)
I know Hans very well.
(to Hans)
Is this your new conquest?

HANS
Don't be silly, Gretchen. Mrs.
Schweizer was gracious enough
to accompany me while I took
care of business in town.

Gretchen doesn't believe it for a second.

GRETCHEN
Uh-ha. That's what you're calling
it?
(to Mother)
Come on, Momma.

Lina watches Gretchen walk away. She looks back at the
swans as she speaks.

LINA
So, how do you know Gretchen?

Hans looks at her trying to think of an answer.

HANS
I... um... was sick a lot last year,
and I had to go to your husband's
clinic.

LINA

Hmm.

Lina wants to believe him, lets it pass.

LINA (CONT'D)

Well, I knew our secret would come out sooner or later. I fear she'll tell Oskar.

HANS

I'll speak to her. Don't worry.

A gush of wind blows a piece of his hair into his face. She pushes it back behind his ear, smiles.

LINA

You're very handsome, Hans. You should always wear your hair back.

HANS

I will from now on, if that pleases you.

He looks back at Gretchen, doesn't see her, then kisses Lina passionately.

She lifts her chin, closes her eyes, lets a ray of sun warm her cheek.

LINA

This has been an absolutely beautiful day. I love it here. Thank you.

HANS

It warms my heart to see you happy.

LINA

I can't wait to hear what you are planning for next time.

HANS

It will be a surprise.

LINA

36.

I love surprises.

EXT. BARN - DAY

Noah approaches Hans milking cows by hand.

Hans looks at him with displeasure. He stops milking, walks over.

HANS

What are you doing here? I told you our business was finished.

NOAH

I know what you are up to. It's gonna cost you to keep me quiet.

HANS

So, you're extorting me now?

NOAH

Let's just call it a business expense.

Hans looks angry. He SIGHS.

HANS

Meet me by the bank tomorrow.

EXT. INTERLAKEN MAIN STREET - DAY

Lina, in a long-sleeved blouse that buttons in the back with long tie and a long skirt, straw hat, waits in front of the Hotel Royal St. Georges. She looks up and down the street for Hans.

She sees a figure on horseback hold the reins of a second horse. The horses trot towards her.

She smiles when she recognizes the rider.

Hans smiles broadly as he approaches.

LINA

Your horses are beautiful.

A picnic basket and blanket are tied to the saddle behind him. He dismounts swinging his leg high over them. He tethers the horses to a post.

HANS

Thank you. You'll be riding my favorite one. Her name's Brigitte.

Lina strokes Brigitte's face.

LINA

Hello, Brigitte.

Hans helps Lina mount. She sits side-saddle.

Hans remounts again swinging his leg high over the basket.

They gallop out of town.

EXT. LAKE THUN HORSEBACKRIDING - DAY

They slowly ride alongside a river toward Lake Thun, head for a lush green hillside to picnic.

LINA

(pointing)

How about over there, Hans?

HANS

You have a good eye. It's the perfect spot.

EXT. HILLSIDE - DAY

Hans dismounts, then helps Lina.

He unties the basket and blanket, hands the blanket to her.

Lina spreads it. They sit on the blanket. Hans opens the basket displaying cheeses, wine, and fruit. Lina takes note of the cheese.

LINA

Are these from your farm?

HANS

38.

I brought my favorites.

He slices a piece of cheese, feeds her. She savors it with a broad smile.

He lies on his side. She continues to sit as they eat.

LINA

Oh, my goodness, I never tasted Swiss cheese like this. How do you do it?

HANS

I massage the cows.

LINA

Seriously?

He nods.

HANS

Yes. They love it, and it shows in their milk.

She reaches over, grabs both of his hands, looks at his palms.

LINA

A massage, huh?

She smiles coyishly at him.

LINA (CONT'D)

Show me how you do it.

HANS

Show you?

She nods.

He smiles, goes behind her, gets on his knees. He unbuttons her blouse from the back.

HANS (CONT'D)

What is this? What happened to the corset?

LINA

It's called a bra. It's the latest fashion from France. Do you like it?

He grins his approval.

LINA (CONT'D)

It unhooks in the back.

He unhooks it, massages her shoulders, then neck.

LINA (CONT'D)

Hmm. I can see why they love it. You have magical hands. Makes me wish I was one of your cows.

He kisses her neck, then touches her breasts. She arches back.

She takes the rest of her clothes off, as he undresses.

They are on their knees facing each other totally naked for the first time. They look at each other, smiling broadly.

She notices a large scar on his shoulder.

LINA (CONT'D)

What happened here?

She strokes it gently with her index finger.

HANS

One of the cows kicked me while I was milking her. I flew back and hit my head on the wall.

As he speaks, Lina takes his hand, gently strokes the palm with her thumb. Their eyes lock.

HANS (CONT'D)

I don't remember how I cut it. Hurt like a son-of-a-gun.

He can feel the empathy in her eyes.

HANS (CONT'D)

You know, they weigh almost a ton and kick very fast. It caught me off guard.

There is a long silent moment before Lina speaks sadly.

LINA

Life has its grotesque moments.

Hans has a far-away look as he thinks about something.

HANS

(sotto voce)

Yes. Yes, it does.

She turns, gets on all fours. Lina MOOS, then LAUGHS. He enters from behind.

Hans' excitement by her sound makes him move fast and hard.

Afterwards, they lie on their sides towards each other. She closes her eyes as he strokes her cheek.

LINA

Careful, I just might fall in love with you.

HANS

Might?

They LAUGH. He touches the tip of her nose with his index finger.

HANS (CONT'D)

Come on. Time to go, my Darling.

She nods.

EXT. CABIN - DAY

Hans and Lina walk holding onto the horses' reins. They approach what looks like an abandoned, broken-down cabin.

They hitch the horses, climb the porch stairs, look in the

window.

Hans checks the doorknob. It's unlocked.

INT. CABIN - DAY

Hans and Lina look around. Sparsely furnished. The walls are empty.

Lina rubs her finger on a table, raises her finger showing the dust.

LINA

Hmm. It's a little dusty.

HANS

Looks like it's been abandoned for quite a while. I know this isn't up to your standards..

LINA

It's fine, Hans. It doesn't matter as long as I am with you.

HANS

Let's meet here every chance we can. What do you think?

She smiles coyly, walks up to him.

LINA

Let's dance.

HANS

But there's no music.

She HUMS A SONG, takes his hands, brings him close to her. As they dance closely, they gaze into each other's eyes. She's beaming.

HANS (CONT'D)

You know a lot about music.

LINA

Actually, no. I was just showing off.

Hans pulls away, feels his chest. He starts to sweat.

Lina looks very concerned.

LINA (CONT'D)
Are you alright?

He wipes his sweaty palms on his shirt, then holds both of her hands. He looks into her eyes.

HANS
I feel... I feel dizzy. No, I feel
love, tremendous love for you.

Her smile overcomes her worried expression.

LINA
God, I thought you were having
a heart attack.

HANS
Just an attack of love, my Darling.

She grins as she cups his face.

LINA
Hmm. You are the most romantic
human being on this earth.

He picks her up, twirls her around. She extends her arms, head back, LAUGHS.

LINA (CONT'D)
And you make me feel so alive!

He puts one arm under her knees, the other around her back. He lifts her, carries her to the bedroom.

INT. CABIN - BEDROOM - DAY

Hans sits her on the edge of the bed. He stares at her.

LINA
Why are you staring?

HANS

I want to take a photograph of you
in my mind to remember your beauty.

She LAUGHS.

LINA

I can't wait to see what you're
going to teach me now.

They quickly undress, then kiss passionately.

He takes her by the hand, guides her to lie down. He pulls
the covers over them and up to her chin.

Her mouth opens wide in disbelief of what he's doing. She
GASPS, licks her lips. With a scream, she experienced that
moment of final ecstasy.

Hans's head emerges from under the covers. He smiles
broadly at her.

HANS

Did that please m'lady?

She GIGGLES. She grabs his head, draws him close to her,
kisses him over and over.

In the window, Liesl looks as if she wants to kill Hans.

Afterwards, they snuggle together.

LINA

Each day I love Oskar less. Soon
there will be no love left.

HANS

What happened? Did he do something?

LINA

No. He's a kind, generous man.
I know he loves me, but he doesn't
show me affection anymore. That's
an emotion that is not allowed
for a physician. You are just
the opposite. You excite me.

HANS
And you do the same to me.

LINA
Oh Hans, you love me, don't you?

HANS
How can you ask me such a thing?

LINA
Because I'm too happy. I'm afraid
this is not real.

He touches her between the legs.

HANS
What about this? Does this feel
real?

She GIGGLES.

EXT. CABIN - DAY

Lina walks out to the front porch, admires the beauty. She takes a deep breath of the fresh air. She watches birds hop along fallen leaves under a nearby tree near the horses.

Hans comes out, stands behind her. He puts his arms around her waist.

LINA
I wish we could stay forever.

She turns to him.

LINA (CONT'D)
I've fallen in love with you,
you know.

HANS
Have you? I didn't notice.

They LAUGH.

LINA
I shall put this day in my book
(MORE)

LINA (CONT'D)
of memories. If we remember
nothing else, we will always know
that love is envious of us.

Hans kisses her.

They mount their horses, ride off.

MONTAGE as the season changes from spring to winter.

- Christmas lights and Christmas trees adorn the streets of Interlaken.
- Snow covers the pastures.
- Barren trees are covered in snow.
- All chalets and buildings have snow on their roofs and icicles dangle from the eaves.

END MONTAGE.

EXT. SLEIGH RIDE - DAY

Lina wears a white hooded mink coat and holds a large white fur muff as she and Hans ride in a two-horse SLEIGH. They ride with a blanket over both of them.

The horse's manes are braided with red and green ribbon and lots of BELLS.

The Sleigh cuts a trail through the snow as it passes snow-covered trees away from the city. Snowflakes swirl all around them.

Hans slides his hand under the blanket.

Lina's eyes widen in excitement.

He looks at the SLEIGH DRIVER to make sure he's not watching, then covers her mouth to keep her from screaming her delight.

EXT. CABIN - DAY

The sleigh stops in front of the cabin. Hans gets out first, then helps Lina.

As they speak, their breaths are seen in the chilly air

HANS
(to driver)
Be back at three.

SLEIGH DRIVER
Yes, Sir. Three o'clock.

He flicks the reins for the horses to go.

Hans joins Lina on the porch. He lifts her up, carries her through the doorway.

INT. CABIN - DAY

Hans kneels on a rug as he lights the fireplace. The fire ROARS in the fireplace.

Lina undresses. She walks up to him, kneels on the rug.

LINA
Oh, Hans. I've never been so happy. You make my dreams come true.

HANS
It's special for me too. I've never felt such love for anyone.

This melts her heart. They stare at each other, then slowly go in for deep tonguing.

EXT. CABIN - DAY

Lina and Hans wait on the porch for the sleigh in heavy snowfall.

HANS
It's four o'clock. Where is he?

LINA
I must get back to my husband!
He's going to question where I've been.

HANS
You've never been apart from him
overnight?

LINA
No.

HANS
Not even to stay with relatives?

LINA
Oskar has always traveled with
me. While it's not a rule, it is
frowned upon for a woman to
travel without her husband.

It starts to get dark.

HANS
Let's go inside.

INT. CABIN - BEDROOM - NIGHT

In bed, Lina watches the angelic way Hans sleeps. He
BREATHES slowly, then SNORES like a pig.

She smiles as she strokes his hair. She uses her index
finger to trace his forehead from left to right, then
continues around his cheek, his upper lip, lower lip,
around his chin.

She slowly slides her hand under the cover. He jumps, opens
his eyes.

She smiles, snuggles up to him.

LINA
I want to be in your arms every
night.

EXT. CABIN - DAY

Lina and Hans wait on the porch as the sleigh arrives.

HANS
What happened? You were supposed
(MORE)

HANS (CONT'D)
to be here yesterday!

SLEIGH DRIVER
My apologies, Sir. But we had
a blizzard. I can't guide the
team if I can't see where we're
goin'. It ain't safe.

HANS
We have to get back as quickly
as we can.

SLEIGH DRIVER
Yes, Sir.

Snow covers the stairs to the front porch. Lina and Hans
walk from the porch, step directly onto the snow, then
board the sleigh.

INT. OSKAR'S HOUSE - LIVING ROOM - DAY

Lina enters through the front door. Oskar walks towards
her, furious.

OSKAR
Where have you been? I was
worried something happened to
you.

LINA
I'm fine. I went to visit a
friend, but I couldn't find a
taxi so, I decided to stay at
her house overnight.

OSKAR
You could have called.

LINA
I... I...

OSKAR
Don't bother trying to think of
another lie. I know where you
were and who you were with.

He starts to walk away.

LINA

That's right. Just dismiss me and walk away. That's what you always do. We need to talk about this, Oskar.

He turns around, confronts her.

OSKAR

I can't continue pretending I don't know anything.

LINA

Good. I'm glad you know. Now we don't have to sneak around and tell lies. I don't see how we can continue in this loveless marriage.

OSKAR

But you must. So, we have a predicament here. The solution is to give him up. You're not going to continue this affair any longer.

LINA

I will. I love him.

OSKAR

I will not allow this.

LINA

Then give me a divorce.

OSKAR

That is out of the question. We took a vow.

She looks at him teary-eyed.

LINA

Nothing would change if we divorced. You'd still work at the clinic.

(MORE)

LINA (CONT'D)

You'd come home, work in your den,
then go to sleep. You see, nothing
would change. In fact, in time you
would probably forget about me.

OSKAR

I doubt that.

She grits her teeth.

LINA

Then let me see him. I will still
come home to you and behave as
your wife.

OSKAR

I would agree, but the thought
of you with him repulses me.

She squints her eyes at him, anger setting in.

LINA

I would not object if you take a
lover.

OSKAR

I will not hear of such a thing.
You are my wife, and that is that.

Lina paces, pulls her hair as she thinks.

OSKAR (CONT'D)

I have given you everything you
want. You want for nothing, and
now you toss me aside like trash
when I have done nothing wrong.
I thought you were happy here...
with me... and the children.

LINA

I was. I fell in love with you,
but you were my first and only
love. I had nothing to compare.
Hans makes me feel like a woman.

(MORE)

LINA (CONT'D)

51.

He's very passionate. He fulfills all my needs. I never knew such love like this existed.

OSKAR

I'm sorry if my love is not enough for you, Lina. You know I'm a more reserved, scientific type of person. I cannot let emotion rule my thoughts or feelings. But, just because I don't show my love for you in a way you want, doesn't mean I don't love you. I love you just as much, even more than he does.

LINA

Hmm. I doubt that.

OSKAR

People show affection in different ways.

She looks away as she thinks, then looks back at him.

LINA

But the love for your wife should be the most passionate. You don't even kiss me anymore. Sometimes you don't even acknowledge I'm in the same room.

OSKAR

People are talking. You're disgracing yourself, and me. If you continue this affair, you will be breaking up our marriage. You'll regret it.

LINA

Are you threatening me?

OSKAR

You must give him up, or lose your children. It's as simple as that. Is that what you want?

She bows her head, closes her eyes, sadly shakes her head.

LINA

(sotto voce)

No, of course not. I love them.

OSKAR

Well, you can't have both. You must decide whom you love the most. If you choose him, our children will grow up without a mother. A mother who they will hate the rest of their lives for abandoning them.

LINA

Then give me the children.

OSKAR

If you choose him, they will stay with me.

She looks shocked, then angry.

LINA

I'll take you to court!

OSKAR

Go ahead. I'm sure the judge will rule in my favor since you are the adulterer.

LINA

Children belong with their mother.

OSKAR

'Mother' is the key word here. The nanny is more of a mother to them.

She stares in disbelief with gaping mouth.

LINA

Oskar, please. Don't make me choose.

OSKAR

There are consequences for what you are doing, Lina. This is the price a respectable married woman pays for taking a lover.

The PHONE RINGS. They both look at it and think it's Hans. They stare at each other. The silence is full of tension.

She paces.

LINA

Have you ever loved someone but they didn't love you back? It's a horrible feeling. It makes you feel that the person finds you unworthy; not good enough for them. That's the way I've been feeling with you lately. I need to feel that I am the most important person in the world to you; that I'm special; that you love me with all your heart.

OSKAR

But I do.

LINA

Hmm. You think you do, but you don't show it. And I cannot continue living one more moment with you not feeling loved. I feel like a prisoner. Each day I will hate you more and more.

She lowers her eyes as she thinks, then looks at him.

LINA (CONT'D)

Have you realized we haven't made love in about six months? And even then our lovemaking felt so automated.

OSKAR

Automated?

LINA

54.

Yes. Like you're just going through the motions. It's like you're doing sex to me and not with me. You don't even kiss me. It's not done with love. Hans caresses me, fondles me, gives me orgasms. He's better in bed because he shows me how much he loves me.

OSKAR

He's better in bed?

(beat)

Doesn't matter. You are my wife.

As she walks past him, he grabs her arm. She tries to pull free.

LINA

Let me go!

She spits in his face.

LINA (CONT'D)

I hate you!

He releases her arm, takes out a handkerchief from his pocket, wipes his face.

OSKAR

Despise me all you want, but I own you, and you will stop seeing that man, or I will take matters into my own hands.

He walks angrily away to the den.

Lina stares out the front window.

The PHONE RINGS. She looks at her husband through the open door to the den. He's busy.

She paces.

The phone stops ringing. Then the phone RINGS again. She answers.

LINA

Hans?

HANS

Lina, what's wrong? Why aren't you answering my calls?

LINA

I'm sorry, Hans. We must stop seeing each other. Oskar knows. If we continue, I risk losing my children.

HANS

I understand, Lina. He's putting pressure on you. Just remember, I love you.

She hangs up, paces again. She hears her two small CHILDREN down the hall. She looks over, sees them with their nanny.

LINA

Liam, Margrit, come here.

The children run towards her. Halfway, LIAM runs back to the nanny. MARGRIT stops, sees Liam go back, follows.

LINA (CONT'D)

(to herself sadly)

Thanks for making my decision easier.

INT. OSKAR'S HOUSE - CHILDRENS' BEDROOM - NIGHT

Lina stands just inside the doorway. She watches the children sleep.

She slowly walks over, kisses each one on the forehead.

LINA

(sotto voce)

I'm sorry, my Darlings. I do love you. And I will fight to get you back. I promise.

Tears roll down her cheeks as she slowly closes the door.

INT. OSKAR'S HOUSE - LIVING ROOM - NIGHT

Lina phones Hans.

LINA

I want to spend the rest of my
life with you.

HANS

You need to accept that Oskar
won't let that happen. He'll
never let you go.

LINA

Let's go away together. Let's
go to St. Moritz.

HANS

Are you sure you want to do this,
Lina? Think about it. Think of
your children. Sleep on it, my
Love. If you still feel this way
in the morning, then call me.

INT. OSKAR'S HOUSE - LIVING ROOM - DAY

Lina looks out the window anxiously waiting for someone.

She smiles, then looks through the open door at Oskar
sitting at his desk in his den. She opens the front door.

Hans walks in. They kiss.

Lina's children rush over.

HANS

And who are these little munchkins?

He messes the boy's hair. The children GIGGLE.

LINA

These are my children. This is
Liam, and this is Margrit.

HANS

No, this is Hansel and Gretel.

The children shake their heads, LAUGH.

Oskar enters.

OSKAR

How dare you come into my home!
Get out! Go, and don't ever
come here again!

Lina stands like Mother Goose protecting her frightened children.

OSKAR (CONT'D)

This is where she belongs. Leave
her be.

HANS

Belongs? She belongs where she
is happy, where she is loved,
where she is respected. I give
her all those things. You don't
love her. She's just a convenience
for you because she comes from
noble lineage. She's just a
trophy to you.

OSKAR

I don't know what she sees in you.
You're beneath her class. When she
realizes you're just infatuated
with her, she won't leave me.

HANS

What makes you so sure of that?

LINA

He came here to get me because
I'm leaving you!

OSKAR

(to Hans)

You bastard!

He hits Hans across the jaw causing him to back up.

Hans holds his sore jaw.

Lina rushes over to him, looks at Oskar with contempt.

LINA

Enough! Enough, Oskar! All my life men have dictated what I can and cannot do. My father forcing me to marry you, society dictating who I can and cannot love. For once in my life, I'm going to do what I want. This is my decision. I want to be happy. I choose to be with Hans.

There is an eerie moment as silence fills the air.

OSKAR

(to children)

Say goodbye to your mother because you'll never see her again!

Lina tries to hold back her tears as she watches the children CRY. Hans puts a reassuring hand on her arm.

She looks at Oskar. If Lina's look could kill, Oskar would be dead. She looks back at Hans.

They walk towards the door.

LIAM and MARGRIT cry as they rush toward her.

LIAM

Mama, don't go!

MARGRIT

Mommy. Mommy!

Lina stops, looks back at her children, takes one step towards them. Oskar rushes to them, pulls them back.

LINA

I'm sorry, my Darlings. Mommy's going away for a while, but I'll be back to get you as soon as I can. I love you, I will always love you.

Lina looks at Hans, tears flowing rapidly.

LINA (CONT'D)
(sotto voce)
Let's go.

Hans picks up her suitcase by the door.

INT. DOMED OBSERVATION TRAIN - DAY

Lina and Hans hold hands as they ride the red and white train to St. Moritz. She leans her head on his shoulder.

He lifts her chin, looks into her eyes. Tears gently flow down her cheeks.

LINA
I'm fine, really.

HANS
Are you sure, Lina? I don't want you to have any regrets.

He strokes her cheek.

LINA
No regrets. I love you with every sliver of my heart. I feel like you and I are one. Without you, I would have only half a heart. I will never regret loving you. But, there is sadness that invades everyone's life and we can't do anything about it.

She reaches over, hugs him, then kisses him. For the moment, she doesn't care where they are, or if anyone is watching.

LINA (CONT'D)
I'm also scared. I'm afraid of Oskar. He has a temper, and I fear he's going to do something.

He kisses her on the forehead.

HANS
Don't worry. Nothing bad is
(MORE)

HANS (CONT'D)

60.

going to happen. I'll see to it.
We love each other, and nothing
will ever change that.

She nods with half a smile. Her nervousness obvious.

EXT. ST. MORITZ TRAIN TERMINAL - DAY

They walk away from the terminal with Hans carrying her suitcase.

MONTAGE as the season changes from winter to spring.

- Frozen springs melt into water.
- Icicles melt on the eave of a building.
- Barren trees sprout green leaves.
- Beautiful spring flowers bloom in lush green fields.

END MONTAGE.

EXT. INTERLAKEN FUNICULAR - DAY

Lina and Hans board the red cable-operated funicular.

INT. INTERLAKEN FUNICULAR - DAY

Lina and Hans take a seat, ride up the exterior of the steep mountain.

EXT. INTERLAKEN OBSERVATION DECK - DAY

Lina and Hans exit the funicular. They walk past a restaurant toward the wooden railing to see the view.

LINA

I've always enjoyed this view.

HANS

Yes. It's spectacular.

She soaks in a deep breath of air.

LINA

I'm so glad we don't have to hide
(MORE)

LINA (CONT'D)
anymore. I feel like I can breathe
again.

Five musicians play lively SWISS MUSIC. Lina and Hans turn
around to watch.

THREE COUPLES in native costume dance.

LINA (CONT'D)
Come on, let's join them.

She grabs Hans' hand, leads him toward the dancers.

Hans and Lina copy the dancers. Other couples join.

A friend of Lina's, COUNTESS ZOE HAIDEL (tall, somewhere in
her early sixties, short pixie hairstyle), watches the
dancers.

Lina LAUGHS LOUDLY drawing Zoe's attention. Zoe smiles when
she recognizes Lina.

As Lina and Hans dance, Hans lowers his hand onto her rear.
Zoe takes note.

The Musicians and Dancers take a break.

HANS
Let's find a table.

They walk over and sit at a small table with four chairs.

Zoe sees Lina playing footsie under the table.

Zoe walks over. She greets them with a smile.

COUNTESS ZOE
Hello Lina. I haven't seen you
for a while.

Lina and Hans stand. Lina and Zoe do a European kiss at the
sides of each cheek.

COUNTESS ZOE (CONT'D)
How's Oskar?

LINA

Hmm. I wouldn't know.

Zoe looks up and down at Hans.

COUNTESS ZOE

Who is this?

LINA

This is my friend, Hans Muller.
Hans, this is, Countess of
Rietberg Zoe Haidel. She was my
mother's closest friend.

Zoe extends her hand.

COUNTESS ZOE

Guten nachmittag.

HANS

And good afternoon to you as
well, Countess.

He kisses her hand like a gentleman.

COUNTESS ZOE

So, what do you do for a living,
Hans?

HANS

I'm a dairy farmer.

COUNTESS ZOE

Here in Interlaken?

HANS

Near here. Yes.

LINA

His farm produces the most
fantastic cheese for Switzerland.

COUNTESS ZOE

Really? How marvelous.

(beat)

Hans, would you mind getting me
a hot chocolate?

Hans looks at Lina, then back at Zoe.

HANS

Of course. It would be my pleasure.

(to Lina)

Would you like one as well?

LINA

Yes, please.

He walks away. Lina and Countess Zoe sit.

COUNTESS ZOE

What are you doing? A farmer?

LINA

What are you talking about?

COUNTESS ZOE

I can see you two are more than just friends. You are part of upper society, Lina. You cannot be seen courting another man, especially one of lower class. You must be careful of the image you project.

LINA

Just because he's a farmer doesn't make him lower class. He makes a lot of money. And even if he was poor, I'd still love him. I don't care what people think.

COUNTESS ZOE

Nevertheless, it's not respectable for the wife of the town's doctor. What if your husband finds out?

LINA

He already knows.

COUNTESS ZOE

And he approves?

LINA
Of course not.

COUNTESS ZOE
As you are aware, I promised
your mother I would look after
you. She would not approve of
this.

Lina looks away teary-eyed.

COUNTESS ZOE (CONT'D)
You cannot continue with your
affair and be married to Oskar.
Need I remind you this is a small
town and we all know each other.
People gossip, and image is very
important to us Swiss.

She looks around, then back at Lina. She leans forward
towards Lina so others don't hear.

COUNTESS ZOE (CONT'D)
Did you ever think of the scandal
this would cause? You and your
father will be chastised by
society. Did you think of that?

LINA
I don't care. I'm getting a
divorce and I'm going to ask
for custody of my children.
That's why I'm here in Interlaken.
I've been living in St. Moritz
for a few months now.

COUNTESS ZOE
What? Since when?

LINA
Since Oskar gave me an ultimatum.
He said he owns me and I must
give Hans up or he would take
matters into his own hands.

Zoe looks stoic.

COUNTESS ZOE

And he's right. Under Swiss law,
a wife is the husband's property.
And Hans could go to prison for
damaging Oskar's marriage.

LINA

What? How can that be?

COUNTESSSS ZOE

Oskar would even have the right
to kill Hans.

LINA

I don't think he would.

COUNTESS ZOE

Everyone has their breaking
point, Lina. So, I would think
carefully about asking for a
divorce, especially since you
are not the victim here.

Zoe CLICKS HER TONGUE.

COUNTESS ZOE (CONT'D)

Such a pity! You have the most
to lose, Lina. You'll also be
shunned at all social events.

LINA

I never fancied them anyway.
Wealthy people showing off.
Hans feels the same way. I
just want my children back. I
wasn't a good mother before,
but I will be now.

COUNTESS ZOE

I fear you won't have the chance,
Lina. The court will most likely
side with Oskar and award him
custody.

Hans returns with the hot chocolate for all of them.

COUNTESS ZOE (CONT'D)
Thank you, Hans.

She rises, takes her cup.

COUNTESS ZOE (CONT'D)
Mind what I say, Lina.

Lina nods.

COUNTESS ZOE (CONT'D)
Nice to meet you, Hans.

HANS
Auf Wiedersehen, Countess.

He bows his head.

Zoe walks away.

Hans sits.

HANS (CONT'D)
The look on your face tells me
something's wrong.

LINA
Let's go back to St. Moritz.

EXT. AUSTRIAN PALACE - DAY

A covered black CARRIAGE with reddish wheels pulled by four black Austrian horses heads down a tree-lined dirt road towards a beautiful large castle.

Manicured landscape and a huge fountain with a horse sculpture indicate great wealth.

The carriage stops in front of the palace's entrance.

A FOOTMAN opens the carriage door. Zoe extends her hand. He helps her step down.

COUNTESS ZOE
Danke, Leopold.

She looks up at the embellished palace's exterior. It has the Austrian coat of arms of a single-headed, black eagle with golden arms and chest covered with a red and white shield. She walks toward the door.

INT. AUSTRIAN PALACE - LIVING ROOM - DAY

A servant named ZIGFRIED escorts Zoe into a large ornate room.

Seated in a wheelchair with a blanket over his legs, is Lina's father, COUNT BERT VON BRUER (90's, very frail-looking, thinning white hair, bushy white mustache, that connect to the sides of his mouth going down to his jawbone, but bare chin).

Zigfried stands with perfect posture nearby, ready for any instructions.

Zoe approaches the Count.

COUNTESS ZOE

Count Von Bruer, how are you?

She leans over, kisses him on each cheek, sits down on the couch facing him.

COUNT VON BRUER

I'm good.

(to Zigfried)

Pour the countess a glass of port.

COUNTESS ZOE

Thank you, Bert, but I'm fine.
And where is your lovely wife?

COUNT VON BRUER

She's in the other room with her friends doing embroidery. What brings you all the way from Bern?

COUNTESS ZOE

I was visiting Interlaken and ran
(MORE)

COUNTESS ZOE (CONT'D)

68.

into Lina two days ago. She was with a farmer named Hans Muller. They are having an affair, Bert.

COUNT VON BRUER

My daughter is having an affair?
Does Oskar know?

COUNTESS ZOE

Yes. Lina told me she is living in St. Moritz now and wants to divorce Oskar.

COUNT VON BRUER

She can't divorce him. It will cause a scandal. She will be ostracized from high society.

COUNTESS ZOE

That's what I told her.

COUNT VON BRUER

Oskar has the right to kill this man.

COUNTESS ZOE

I told her that, as well.

COUNT VON BRUER

Zigfried, get me the telephone!

EXT. ST. MORITZ STREET - NIGHT

A STRANGE-LOOKING SHORT MAN (long skinny pointed nose, very curly mustache, in a suit and tie and bowler hat), follows Lina and Hans as they walk down the street and then enter a restaurant.

He takes out a pad and ink pen, looks at his pocket watch, records info on the pad.

INT. ST. MORITZ RESTAURANT - NIGHT

The MAÎTRE D' leads Hans and Lina to a booth in the corner.

HANS

Is this alright, Lina?

LINA

69.

Yes, fine.

A WAITER brings them each a menu, and in a moment, a SECOND WAITER brings a basket of bread. Then a THIRD WAITER approaches.

Hans and Lina look at each other, SCOFF at the routine.

THIRD WAITER

What would you like to drink?

HANS

Your best wine, please.

He pours Hans a glass.

Hans sniffs, then tastes it, nods.

HANS (CONT'D)

Danke. You can leave the bottle.

Hans and Lina sip their wine staring at each other.

LINA

This is a nice restaurant.

HANS

Only the best for you, my Love.

Lina extends her hand. Hans holds it. They thumb each other's hand.

HANS (CONT'D)

You must divorce him, Lina, so we can get married.

She smiles broadly.

LINA

Married?

HANS

Yes. Isn't that what you want?

LINA

Yes, with all my heart!

Hans looks down sadly, then up at Lina.

HANS

It wasn't supposed to turn out like this.

LINA

What do you mean?

HANS

I hadn't planned to fall in love with you, but I have.

LINA

Love usually just happens. It's not something you plan.

HANS

No, you don't understand.

He notices her look sadly out the window.

HANS (CONT'D)

Why do you look so forlorn?

LINA

I'm afraid I've made a terrific mess of things with Oskar.

HANS

It may take time, but it'll all work out. You'll see. This will all be over soon.

LINA

Hmm. I do hope so, for all our sakes.

Two other WAITERS appear with their food.

EXT. ST. MORITZ STREET - NIGHT

Hans and Lina walk with Lina's hand holding onto his elbow. They walk towards the GRAND HOTEL DES BAINS KEMPINSKI.

She spies her father sitting in the backseat of a 1915 ROLLS-ROYCE SILVER SHOST LIMO with the car door open.

She walks over, notes how frail he looks. Her face shows her compassion and sadness.

LINA

Papa. I'm surprised to see you.

COUNT VON BRUER

I'm sure you are. Come, sit inside.

She gets in.

INT. CAR - NIGHT

She leans over, kisses him on each cheek. She notices he's wearing a long winter coat and is holding the top of a cane with both hands as he sits.

LINA

What are you doing here?

The CHAUFFEUR closes the door.

COUNT VON BRUER

I wanted to personally see if it's true.

He looks out the window at Hans waiting nearby.

COUNT VON BRUER (CONT'D)

You may not want to stay married to Oskar, Lina, but you will. You are to give up this nonsense with your lover.

LINA

I can't. I won't, Papa.

COUNT VON BRUER

You are not only disgracing Oskar,
but you are creating a scandal.
You're tarnishing our family's
honor, Lina, and that I will
not tolerate from a daughter
of mine.

Lina looks disappointed, looks to the side as she thinks,
then looks at her father.

LINA

There was a time when you loved
Mama with all your heart. Do you
remember? That is the way I feel
with Hans. Surely you can
understand. I don't love Oskar
anymore.

COUNT VON BRUER

It doesn't matter how much you
love this man, or even how little
you love your husband, but you
will stay with your husband.

Count Von Bruer looks out the window.

LINA

Why would you deny me any
happiness?

COUNT VON BRUER

You took a vow to be his wife,
and you will keep that promise.

LINA

I promised only because you
forced me to marry him.

Lina shakes her head, looks out the opposite window, then
back at her father.

LINA (CONT'D)

Why is it a man can take many
lovers, but a woman must remain
faithful to her husband?

COUNT VON BRUER

That may be for the lower class,
but not for nobility like you
are Lina, and as such, are
forbidden to have an affair,
especially with someone who does
manual labor. It is frowned upon.

Lina looks angry.

LINA

Frowned upon? You think no one
of royal lineage has ever had an
affair? You're seriously not
saying that. History has shown
many kings and queens have taken
lovers.

COUNT VON BRUER

And many queens have been beheaded
as a result.

LINA

I love him, Papa, and I won't
give him up. I'm pregnant.

There is a moment of silence as he stares with gaping
mouth.

COUNT VON BRUER

Doesn't matter. You will go back
to Oskar, or I will disinherit you!

LINA

I can't believe you would do
that to me, Papa. Doesn't my
happiness mean anything to you?

COUNT VON BRUER

You are not only disgracing Oskar,
but my reputation. I will be ruined!
Doesn't that mean anything to you?

EXT. ST. MORITZ STREET - NIGHT

Lina exits the car, slams the door.

She walks over towards Hans, keeps walking past him towards the entrance to her hotel.

Hans looks back at the man now being driven away. He looks back at Lina who is crying.

HANS

Lina? What happened? Who was that man?

She stops, yells back at him.

LINA

Go back to Interlaken, Hans.
Go home!

She walks into the hotel.

Hans looks back at the car.

Another car driving towards him, isn't slowing down. Hans can't make out the driver in the dark. He jumps out of the way just in time as it passes him.

INT. OSKAR'S HOUSE - LIVING ROOM - DAY

Oskar opens the front door, surprised to see Countess Zoe Haidel.

OSKAR

Countess, what a pleasant surprise. Come in.

She enters walks over to the couch.

He closes the door, walks over, sits in a chair facing her.

COUNTESS ZOE

I have come here on the count's behalf to speak to you.

He SCOFFS.

OSKAR

I'm surprised the old man isn't here himself.

COUNTESS ZOE

He's very ill, Oskar. This scandal has taken a heavy toll on him.

OSKAR

Well, if you're here to speak to her, she's not here anymore.

COUNTESS ZOE

Yes, I know.

OSKAR

Do you know where she is?

The Countess hesitates.

COUNTESS ZOE

I don't want to tell you because I'm afraid you'll do something rash.

OSKAR

She's living with him, isn't she?

The Countess doesn't answer.

OSKAR (CONT'D)

It won't last. She'll be back. You'll see.

COUNTESS ZOE

Are you sure Oskar? It's been months already.

OSKAR

Where is this coming from?

COUNTESS ZOE

I hear she's with child.

Oskar is shocked. Long silence before he speaks.

OSKAR

She'll still come back.

COUNTESS ZOE

Why do you want her back? Are you jealous because she's happy? Or, is it because you don't want her to be happy?

Oskar SIGHS.

COUNTESS ZOE (CONT'D)

Or, is it because you want to torture her for being happy?

Oskar looks surprised, thinks about this.

COUNTESS ZOE (CONT'D)

In torturing her, you would be only torturing yourself and it will rub off on the children. Is that what you want?

He shakes his head.

COUNTESS ZOE (CONT'D)

For a mother to walk away from her children, tells you how much she's in love with this man. For that one reason, the Count and I have decided to support her. Let her go, Oskar. If you believe it will never work out you'd only be fooling yourself.

He stares at her. He is about to speak, changes his mind, and nods slowly.

COUNTESS ZOE (CONT'D)

And one more thing... Count Von Bruer told me to tell you, that you are to accept the child as your own and tell no one.

Oskar looks at her, shakes his head.

OSKAR

I will not keep another man's child as my own.

INT. MEDICAL CLINIC - DAY

As Lina walks in, Gretchen's posture straightens. She looks displeased.

People waiting to see the doctor stare at Lina, then gossip to each other. Lina takes note.

She walks up to the counter with her chin held high.

LINA

Where is my husband?

Gretchen speaks with a cold tone and smirks.

GRETCHEN

He's in surgery.

Oskar comes out of his office talking with a patient. Lina gives Gretchen the evil eye for lying.

She storms over to him prepared for an argument.

Oskar doesn't seem surprised by her visit, gestures to come inside his office.

INT. MEDICAL CLINIC - OSKAR'S OFFICE - DAY

Lina stands watching him close the door.

LINA

You can keep the chil...

He interrupts.

OSKAR

I really do love you with all my heart, Lina, but I suppose I will never love you the way you want, and I'm sorry about that. I'm also sorry that I have a hard time showing my love.

He looks into her eyes.

OSKAR (CONT'D)
I want you to be happy.

She looks at him eager to hear his next words.

OSKAR (CONT'D)
Therefore, I will divorce you.

She smiles broadly.

OSKAR (CONT'D)
But you agree to give up your
children.

Lina nods slowly. She is about to cry, but holds back. She takes a moment before she's able to speak without crying.

LINA
I don't care anymore. That's
what I came to tell you. I'm just
happy to be free of you. I know
you will take good care of them.
As they grow older, please tell
them their mother loves them.

OSKAR
I'm sorry, Lina, but I will not.
I don't want them to ever know
that you chose another man over
them. They will be told that
you died.

LINA
Hm. That's cruel, Oskar.

OSKAR
That's your opinion, which doesn't
matter. Now, is there anything
else?

She shakes her head, rushes out.

EXT. INTERLAKEN STREET - DAY

Lina hails a taxi.

EXT. TAXI DRIVING - DAY

79.

The taxi drives toward a valley. Each side of the valley has lush green mountains with snow-covered Alpine peaks jutting up behind them.

The taxi drives past fields full of beige dairy cows grazing.

INT. TAXI DRIVING - DAY

Lina looks out the window, sees a large farm in the distance getting closer and closer.

EXT. BARN - DAY

Liesl and Hans kiss passionately.

She mounts Brigitte, gallops away. Hans watches her ride off.

Lina's taxi arrives. She exits, sees Hans by the barn, rushes to him yelling excitedly.

LINA

Hans!

He frantically looks at Liesl riding away in the distance.

HANS

What are you doing here? I told you never to come here.

LINA

I couldn't wait to tell you the news. Oskar has agreed to the divorce.

HANS

He did? I didn't think he ever would.

LINA

Now we can get married.

She kisses him tenderly. He pushes her by the arms to step back.

HANS

80.

Look, Lina. There's something
I have to tell you.

Lina touches his genitals.

LINA

I want you, Hans. Now and forever.

HANS

But Lina...

She kisses him again.

He nervously looks back at Liesl.

HANS (CONT'D)

Okay. Okay. Let's go inside the
barn. But quickly. Then you have
to go. Okay?

He takes her by the hand, looks back again, doesn't see
Liesl. He guides her inside the barn.

INT. BARN - DAY

She starts to undress.

HANS

No, don't undress. We... I don't
have much time.

She looks around, grabs a horse blanket, tosses it over a
small pile of hay.

HANS (CONT'D)

We can't Lina. Remember, you're
pregnant.

LINA

My doctor said it was still okay.

She takes his hand to sit on the blanket. He concedes.

She sits facing him, unbuckles his pants. She strokes him
as she stares into his eyes. He grabs the back of her head,
kisses her passionately.

As they have sex, he looks over to his side. His eyes widen when he notices Liesl left her basket hanging over a hook on the wall.

He stops suddenly.

HANS
Quickly, get up!

Lina wraps her legs around him, pulls him toward her.

HANS (CONT'D)
Lina, that's enough!

But it's too late.

EXT. BARN - DAY

Liesl arrives, dismounts, rushes into the barn.

INT. BARN - DAY

Liesl is shocked when she sees them. She looks around, grabs a pitchfork.

LIESL
Get off of her, you bastard, or
I'll use this. I swear I will!

Hans stands.

Lina sits up, looks at her.

LINA
Who's this, your sister?

LIESL
Sister? I'm Liesl, his wife!

Lina looks at Hans with shock.

LINA
You never told me you were married.

HANS

You never asked, and I didn't want you to know. I thought if you knew, it would ruin our friendship.

Liesl SCOFFS.

LINA

You're damn right about that!

She pulls up her undies, then stands.

LINA (CONT'D)

Friendship? Is that what you call it, Hans?

Liesl looks at Lina.

LIESL

If you're hoping he'll divorce me and marry you, just know I will never divorce him. And he knows it.

Lina looks at Hans.

HANS

It's true. If I divorce her, she'll take everything.

LIESL

Everything!

LINA

But, you proposed to me.

HANS

I was never really going to marry you.

Lina shakes her head over and over, not believing all this.

LINA

Why tell someone you want to marry them if you're not going to?

LIESL

Don't you see? He was just trying to ruin your marriage.

HANS

She'll have all my money and the farm. How would we live? It wouldn't work, Lina.

LINA

So, you choose your farm over me? I thought you loved me.

HANS

I do, but eventually, we would regret our decision. We would both miss our children.

LINA

Children?

LIESL

Yes, five of them!

Lina looks at Hans. Her eyes are without expression. No more sparkle, no more warmth. She stares at him with anger brewing. Her face reflects the disappointment she feels.

LINA

But I've given up everything for you. You wouldn't do the same for me?

Liesl LAUGHS.

LINA (CONT'D)

You're a coward Hans!

Hans just stares at her.

LIESL

You think you're the only one he's done this to? He will never change. Don't you understand? He will always take lovers.

Lina breathes shakily. She looks at Hans.

LINA
Gretchen?

Hans looks away, SIGHS.

LIESL
That abandoned cabin you
stumbled upon...

Lina nods at Liesl.

LIESL (CONT'D)
...we own it.

Lina looks at Hans with contempt.

LIESL (CONT'D)
And did he tell you he got that
scar on his shoulder when a cow
kicked him?

Lina looks at Liesl.

LIESL (CONT'D)
It was from a jealous husband.

Lina takes a moment to process everything. She looks at Hans.

LINA
You lied to me?

Hans looks away.

LINA (CONT'D)
Liesl's right. You're a bastard!

Lina stares at him in disbelief, then shakes her head over and over. She runs away.

EXT. MEADOW - DAY

Lina walks slower and slower through meadows to town as everything sinks in. She is bewildered, distraught, and

confused. She looks worn out as if her spirit was beaten to a pulp.

EXT. INTERLAKEN MAIN STREET - DAY

Lina's mind is not thinking clearly. She doesn't realize she's walking into the street. PEOPLE notice.

PEOPLE

Watch out!

A car HONKS when it almost hits her.

A four-horse carriage swiftly rounds a corner.

Lina doesn't see or hear the horses headed right for her.

There is an AUDIBLE GASP from the crowd, then SCREAMS from everyone.

Lina is knocked to the ground. She hits her head on the ground, then gets trampled by the horse's feet.

MORE SCREAMS are heard.

Many people are frozen with their hand over their mouth. They look in disbelief at what they just witnessed.

SEVERAL WOMEN can be heard loudly saying the same thing.

SEVERAL WOMEN

Oh my God. Someone help her!

Three MEN IN SWISS COSTUME rush over. One of them lifts Lina by her shoulders, the other two by her feet. They carry her to the nearby Medical Clinic.

INT. MEDICAL CLINIC - DAY

As the three Men bring Lina in, Gretchen and two other NURSES rush up to them.

GRETCHEN

(pointing)

Take her into that room.

INT. MEDICAL CLINIC - SIDE ROOM - DAY

The Men lay Lina on a hospital bed.

Two nurses rush in. Gretchen is shocked when she sees it's Lina.

GRETCHEN

(to Men)

What happened?

COSTUMED MAN

Carriage horses trampled her.

GRETCHEN

(to another nurse)

Go get Dr. Schweizer.

NURSE #1 runs toward Oskar's office.

GRETCHEN (CONT'D)

You men can go. Thank you for
your help.

The Men nod, leave.

Oskar rushes in. He's shocked when he sees Lina. He quickly examines her.

OSKAR

Lina, can you hear me? Where
does it hurt?

He looks down at her abdomen, sees blood flowing between her legs.

OSKAR (CONT'D)

Stop the bleeding. Then let's
get x-rays stat.

NURSES

Yes, doctor.

Gretchen and the Nurses tend to the bleeding between Lina's legs by stuffing her crotch with towels.

OSKAR
Lina, how did this happen?

LINA
(sotto voce)
Oskar.

He leans over, puts his ear close to hear. Barely alive, she tells him everything MOS.

OSKAR
I warned you about him!

Lina inhales, exhales slowly, speaks softer and softer with each sentence until her last sentence is a mere whisper.

LINA
I'm sorry... I'm sorry... I'm sorry.

Oskar holds her hand. She squeezes it. He strokes her head with his other hand.

OSKAR
Lina, stay with me.

She closes her eyes.

OSKAR (CONT'D)
Open your eyes, Lina. Lina?
Come on, open your eyes!

She stops squeezing. Her hand goes limp.

OSKAR (CONT'D)
No, no, no!

He applies pressure over her chest and abdomen. (Note: CPR was not invented yet).

OSKAR (CONT'D)
Please come back to me!

He gives up on trying to revive her. He holds her hand, lowers his head, sobs.

Gretchen and the other Nurses leave the room, give him privacy.

Oskar stares at her for a long, silent moment. His body stiffens, face shows anger. He storms out.

EXT. INTERLAKEN MAIN STREET - DAY

Oskar runs down the sidewalk, shoves people aside.

EXT. OSKAR'S HOUSE - DAY

Oskar rushes in.

INT. OSKAR'S HOUSE - OFFICE - DAY

Oskar quickly opens a desk drawer.

REVEAL: a GUN.

He is about to grab it, but hesitates as he thinks. Then he grabs it, rushes out.

EXT. OSKAR'S HOUSE - DAY

Oskar gets into his Citroën.

The car's engine VROOMS as he races off.

EXT. DIRT ROAD - DAY

Dust rises as his car makes its way across the landscape.

EXT. FARMHOUSE - DAY

Oskar's brakes SCREECH as the car comes to a halt.

Oskar kicks in the front door of the two-story rustic farmhouse.

INT. FARMHOUSE - LIVING ROOM - DAY

Hans rushes in from a hall, is shocked to see Oskar. He looks past him through the open door at his car.

HANS

Oskar, what are you doing here?

Oskar aims his gun.

Hans extends both hands out in front of him for Oskar to stop.

HANS (CONT'D)

Now calm down, Oskar. I know you're upset. Let's talk about this like rational men. I'm not interested in marrying her, so I... I swear I'll never see her again.

OSKAR

I told you to leave her alone. She was the love of my life, the only woman I ever loved. Now you've killed her! And by law, I have the right to kill you.

HANS

What?

Oskar COCKS THE GUN. Hans's eyes widen in fear.

HANS (CONT'D)

Please, no. I beg you, no!

Liesl calls out from another room.

LIESL (V.O.)

Hans...

Oskar looks toward her voice.

LIESL (V.O.) (CONT'D)

...what's all that noise?

Hans seizes the moment, bolts out of the room.

EXT. BARN - DAY

Hans runs toward his horses. He's about to mount Brigitte.

Oskar rushes up, aims his gun again.

OSKAR

90.

Stop, or I swear I'll shoot.

Hans freezes, turns around to face Oskar.

Liesl, wearing an apron, rushes over, surprised and shocked to see Oskar pointing a gun.

LIESL

Dr. Schweizer, what's going on?

Oskar sees Liesl's five children behind her running towards them. Heinz leads them.

Oskar hides the gun inside his suit jacket.

The next few moments of silence are uncomfortable.

Liesl looks down at her children now huddled around her.

LIESL (CONT'D)

Go play in the house. Go on!

The children run towards the house. Oskar waits until the last child is inside. He looks at Hans.

OSKAR

It was selfish of you to want
it both ways to have a wife and
a lover.

He looks at Liesl.

OSKAR (CONT'D)

Did you know she was pregnant?

Liesl is shocked.

LIESL

What?

She looks at Hans with disgust.

HANS

(to Liesl)

I didn't expect to fall in love
(MORE)

HANS (CONT'D)
with her, but I did. I really
did love her.

LIESL
(yelling)
You always say that!

She looks at Oskar.

LIESL (CONT'D)
He's fucked almost every woman
in town.

HANS
(to Oskar)
How did she die?

Liesl puts her hand over her heart, eyes wide open in
disbelief.

LIESL
She died?

Oskar stares at Hans as he addresses Liesl.

OSKAR
She was trampled by horses and
had a miscarriage. You also
killed the baby!

LIESL
(to Hans)
Oh, my God. Now look what you've
done!

OSKAR
I want to know why you would
make her think you loved her
and ask her to marry you if
you're already happily married.

Hans looks at Liesl.

Liesl's lowers her head, bites her lip. She knows why.

OSKAR (CONT'D)

92.

Why? You owe me an explanation!

Hans looks at Oskar.

HANS

You took something of ours, so I
took something of yours.

Oskar looks puzzled.

OSKAR

What? What did I take?

Liesl wipes the tears falling on her cheek with the bottom
of her apron.

HANS

Do you remember a little four-
year-old child named Elsa Muller?

OSKAR

Elsa Muller?

HANS

She was our daughter. We brought
her to your clinic six months
ago because she needed an
emergency appendectomy.

Oskar looks sadly down at the floor, SIGHS deeply.

FLASHBACK

INT. MEDICAL CLINIC - DAY

Hans quickly carries Elsa in. Gretchen and two Nurses rush
over.

GRETCHEN

(pointing)

Take her in there.

They go into a small room. Hans places Elsa on a bed.

GRETCHEN (CONT'D)

What happened?

HANS

93.

She was fine, then grabbed her abdomen, and passed out.

Nurse #1 uses a stethoscope to listen to the child's chest.

HANS (CONT'D)

Where's the doctor?

GRETCHEN

He's not here right now, but I expect him back shortly.

A Swiss clock on the wall CHIMES. It's one o'clock.

GRETCHEN (CONT'D)

Excuse me a moment while I go call for him.

She leaves.

Liesl holds her daughter's hand as Elsa lies unconscious.

Elsa MOANS over and over.

Hans paces rapidly.

The clock CHIMES. Hans looks at it. It's four o'clock.

Nurse #2 feels Elsa's forehead.

NURSE #2

She's burning up.

She puts wet cloths on Elsa's forehead.

HANS

Why isn't the doctor here? What's taking him so long?

Elsa GROANS LOUDLY, stops breathing.

Nurse #2 uses her stethoscope, takes it out of her ears, looks sadly at Hans and Liesl.

NURSE #2

I'm sorry.

Liesl shoves the Nurse out of the way. She leans over the bed, frantically tries to shake Elsa alive.

LIESL
Elsa? No! No, no, no!

Hans looks angrily at the Nurse.

HANS
Where's the damn doctor!

Liesl gives up, buries her head in Hans's chest. They both cry.

END FLASHBACK.

EXT. BARN - DAY

Tears fall heavily down Liesl's face.

HANS
After she died, we found out you
were out buying a new car for
your wife.
(pointing)
That car you just drove here.

Oskar looks sadly at Liesl wiping the tears from her face with the back of her hand.

OSKAR
No one told me it was an emergency.

HANS
That's not what we found out. I
hired someone to investigate.
He reported that Gretchen phoned
the car salesman to tell you it
was an emergency, and you
callously told him you would be
there when you were finished.

Oskar looks at Liesl.

Liesl blows her nose using the bottom of her apron.

LIESL

95.

We depended on you, but your new car was more important to you than a child's life.

OSKAR

You're right. Your child's life was more important than my new car. I realized that after I found out your little Elsa died. I'm very sorry.

Liesl nods over and over slowly.

OSKAR (CONT'D)

When she died, I realized my mistake. A grave mistake. I should have been there.

He lowers his eyes, looks back at her.

OSKAR (CONT'D)

I promised myself from then on I would always devote myself to my work. That's why I kept telling Lina I'm too busy to go anywhere with her. I've been punishing myself ever since, and I sincerely apologize to both of you. I hope you can forgive me.

HANS

We will never forgive you. Saying you're sorry doesn't bring our little girl back.

Both men stare at each other in a moment of silence.

HANS (CONT'D)

Lina also depended on you. You didn't give her the love she deserved. So, this is all your fault.

OSKAR

My fault? The way I see it, you
(MORE)

OSKAR (CONT'D)
wooded Lina, getting her pregnant,
and then telling her you never
planned to wed her. So, it's all
your fault!

LIESL
(yelling)
Stop it! Stop it! We are all at
fault.

She looks Oskar.

LIESL (CONT'D)
Your negligence killed our child,
but we plotted to take Lina away
from you in revenge. And now, she
and an unborn child are dead. And
that is an unforgiveable sin!

Oskar looks at Hans.

OSKAR
Wait a minute. You plotted?

Hans nods slowly.

OSKAR (CONT'D)
So, you didn't just accidentally
meet her fly-fishing. You planned
this whole affair?

HANS
The plan was for her to leave
you, to make you suffer.

OSKAR
What made you so sure she would
fall in love with you?

LIESL
Every woman he meets falls in
love with him. Look at him.
They can't resist his good looks.

HANS
(chuckling)
She fell for me hook, line, and
sinker.

Oskar can't control his anger and lunges at him.

OSKAR
You son-of-a-bitch!

They struggle for the gun.

Liesl rushes inside the barn, comes back with a rifle. She
SHOOTS.

CLOSE ON

With Oskar's back to the camera, the BULLET moves in slow
motion towards the two men, passes under Oskar's armpit,
strikes Hans in the chest.

END CLOSE UP.

Hans grabs his chest, eyes wide, shocked, looks at Liesl in
disbelief.

LIESL
Hans! Oh my God. I'm sorry!

His body relaxes, then limply falls to the ground.

Liesl rushes to him. She hugs him, kisses him, hysterically
cries.

Oskar watches the blood oozing from Hans' chest.

Liesl rises, aims the rifle at Oskar.

Oskar raises his hands, eyes wide. He trembles, fears she's
about to shoot him.

OSKAR
I never intentionally meant to
harm your child. I hope you know
that.

Liesl stares at him during a moment of silence, then slowly lowers the rifle.

Oskar is relieved. He rushes to Hans. He checks his breathing, checks his pulse, but he's dead. Oskar stands, looks at Liesl.

OSKAR (CONT'D)

We need to call the authorities.

She looks seriously at him.

LIESL

If they arrest me, they'll take
my children away.

Oskar looks toward the farmhouse, then back at her.

LIESL (CONT'D)

Do you have children?

OSKAR

Two.

LIESL

Do you want your children to grow
up knowing what happened?

Oskar slowly shakes his head.

LIESL (CONT'D)

All of our children will suffer
the humiliation and emotional
pain the rest of their lives.

Oskar SIGHS deeply.

LIESL (CONT'D)

We need to tell the authorities
he died cleaning his rifle and
it accidentally went off. Or,
he was hunting and the rifle
misfired, but he died here.
Anything. But we can't say that
I shot him.

OSKAR

I am a moral and ethical doctor.
I cannot lie.

Liesl stares at him.

LIESL

But I can. You don't need to say anything. I will tell the authorities that I called you after he was shot. They'll believe that. All you have to do is write on the death certificate that he died from a gunshot, which is the truth, right?

Oskar doesn't answer. There is a moment of silence as he thinks about this.

LIESL (CONT'D)

I can have him buried, and no one needs to know the truth. And I'll live with it for the rest of my life. Can you?

Oskar studies her... his eyes probing hers.

OSKAR

(sotto voce)

Yes, I think so.

Liesl breathes a SIGH of relief.

A frightening silence takes over as they look at Hans, then stare at each other.

OSKAR (CONT'D)

I fear this will be tattooed in our memories forever but, it will be our secret.

EXT. GRAVEYARD - DAY

As Liesl and her children stand in front of an open grave, a PRIEST recites a PRAYER. Behind them is a lovely lake.

Noah fly-fishes at the lake, spies the ceremony. He notices Liesl.

He quickly gathers his rod and fishing equipment.

Liesl and her children watch as the pine casket is lowered into the grave.

Liesl bends down, picks up dirt, tosses into the grave. The children copy.

Noah approaches.

NOAH

I heard Lina was buried yesterday.
And now Hans? What's going on?

Liesl bites her lip, lowers her eyes as she thinks. She looks at Noah.

LIESL

Hans was in love with Lina, and he was so distraught about her dying that he shot himself.

NOAH

That's not like Hans at all. He wouldn't do that. I know you Liesl. I can tell you're lying. I'm going to the police.

Liesl shakes her head frantically. She walks up to him, gets in his face.

LIESL

No, you won't, because you're also involved. You took a bribe, and then extorted Hans for more, remember? If you say anything, I will tell the police you shot Hans because he wouldn't give you any more money.

NOAH

What? No, you won't. You're
(MORE)

NOAH (CONT'D)
bluffing. I'll tell them
everything.

LIESL
If you do, we'll both be executed.

Noah stares with gaping mouth.

Liesl looks into Noah's eyes.

LIESL (CONT'D)
Please, Noah.

She looks at her children.

Noah looks at the children with their sad, teary-eyed
faces, then watches the tears flow down Liesl's cheeks.

NOAH
Okay. Okay. I will agree. Hans
probably shot himself.

Relieved, Liesl half-smiles at him, SIGHS deeply.

LIESL
(sotto voce)
Thank you, Noah.

She looks at her children.

LIESL (CONT'D)
Let's go.

They turn, walk toward the farmhouse as Noah walks away.

FADE OUT.