

The Honourable Woman

by

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Four: "The Ribbon Cutter"

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18TH JULY 2013 - SHOOTING SCRIPT

**LEGEND: "EIGHT YEARS AGO"**

1

**INT. KITCHEN - DAY**

1

We FADE UP on **HUGH HAYDEN-HOYLE**, thinner by eight years, as he sits at the head of a kitchen table.

Although we can see the PROFILE of **OTHER GUESTS**, it is towards him that we PUSH IN along the dining table.

On either side of him amongst the dinner party, **TWO MEN** are in the midst of a heated argument about Israel.

Hoyle's eyes are decidedly DISENGAGED as he pours himself a glass of wine.

MAN #1 (O.S.)

What about Palestinian rights?

MAN #2 (O.S.)

Which Palestinians are you talking about? The ones under the rule of the Palestinian Authority or the ones under the rule of Hamas? Because Hamas, running Gaza right now, not only refuse to recognise Israel's right to exist they keep flinging missiles into the country to prove it!

MAN #1 (O.S.)

The effects aren't comparable, you're talking David and Goliath.

MAN #2 (O.S.)

How does the effect diminish the intention, I don't get it... And if you're talking David and Goliath at least try and get your history the right way round - Goliath came from Gaza.

MAN #1 (O.S.)

Do you make these arguments because you're genuinely an Israeli apologist - or is it simply the fundamental default of being a Jew?

MAN #2 (O.S.)

Okay, well, do you ask that question because you're genuinely an anti-Semite - or is it just because you're an absolute fucking shit?

At this point Man#1 LAUNCHES HIMSELF ACROSS THE TABLE at Man#2.

(CONTINUED)

1 CONTINUED:

1

An explosion we can ONLY HEAR.

Just as the fight begins and to avoid it spilling, Hoyle carefully whisks up his glass of wine - before taking a small sip.

2 INT. HAYDEN HOYLE'S CAR - DAY

2

Bang goes the car door.

ANJELICA HAYDEN-HOYLE, Hoyle's wife, again eight years younger, is at the wheel.

Hoyle is in the passenger seat.

HAYDEN-HOYLE

Fish was good.

ANJELICA

Why didn't you say something?

HAYDEN-HOYLE

Like what?

ANJELICA

You're the Middle East expert, Hugh, you could have at least tried to calm things down.

HAYDEN-HOYLE

That's not my job. All I do is give other people information, it's up to them to decide what they do with it.

ANJELICA

And that way your lot sent us to war with Iraq.

HAYDEN-HOYLE

And that way you separate yourself from the problem.

ANJELICA

(needled)

And you're very good at that, you really are.

(beat)

You know what I'd like to see? You engaging in a problem; getting all hot and sweaty about it...

HAYDEN-HOYLE

What - like those two fools?

ANJELICA

Like it mattered. To you. Stick your head over a parapet.

HAYDEN-HOYLE

...You mean just before I get it shot off...

ANJELICA

(ignoring him)

...Just once. At least then we'd know you stood for something.

HAYDEN-HOYLE

"We" - who's we?

ANJELICA

Me! Then *I'd* know.

HAYDEN-HOYLE

Darling, have you been upping my insurance?

ANJELICA

What...?

HAYDEN-HOYLE

Well, you know, there's only one qualification for martyrdom...

He clicks his seat belt before -

HAYDEN-HOYLE (CONT'D)

And that's death.

He slams his car door.

### TITLES

Like the titles to the previous episode - We are extremely CLOSE on a stream of numerals moving in sequence across our screen. This movement is accompanied by the SOUND of a wavelength being listened to at very SLOW speed.

Throughout the course of the TITLES this processes should SPEED UP so that the numbers become faster and faster and the sound pitch, higher and higher.

Until -

We finally see that this sequence is the DIGITIZATION of a human voice.

And, finally, this is what we hear, somewhat MUFFLED -

The sound of a telephone being picked up.

2 CONTINUED:

2

MALE VOICE #1  
(Arabic, subtitled)  
Yes?

MALE VOICE #2  
(Arabic, subtitled)  
She has agreed.

MALE VOICE #1  
(Arabic, subtitled)  
Repeat.

MALE VOICE #2  
(Arabic, subtitled)  
She. Has. Agreed.

The sound of the phone line being DISCONNECTED.

The sound of a button being pressed, a FULLER sound - as if we have been listening in on the telephone call.

And then screen goes BLACK.

End **TITLES**

**LEGEND "SEVEN YEARS AGO"**

3 **INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY**

3

We start CLOSE on the HANDS of **TWO MUSICIANS**, one playing the violin; the other the cymbalom, a hammer struck piano, in a traditional KLEZMER folk song as we then -

Are CLOSE on a **BABY'S HAND** as it is KISSED and then we see -

A **BABY** being passed from **PERSON** to **PERSON** amongst a gathering of **GUESTS**

The baby arrives into the arms of **SHLOMO ZAHARY**, who handles her with surprising delicacy for such heavy set man, before he in turn kisses the child and handing her on to -

**NESSA STEIN**. The baby begins to cry - so Nessa walks her through the crowd as we get a SNAPSHOT of a Jewish gathering for a naming ceremony:

The **MEN**, the **WOMEN**, the **CHILDREN**, the waiting **FOOD** and we should be reminded that up until now our only experience of this room has been the conduct of a police investigation. Here, seven years, earlier, is a much happier scene.

Finally Nessa hands the child over to -

**EPHRA STEIN** who is standing beside **RACHEL STEIN**, who is in turn holding their two year old daughter, **HANNAH**.

As the Klezmer song finishes.

4

INT. EPHRA STEIN'S HOUSE, LIVING ROOM - MOMENTS LATER

4

Ephra is holding the baby as he makes a speech to his guests.

EPHRA

So here she is! Little Judith -  
after her grandmother who left this  
house and this life too soon...

We are CLOSE on Nessa as she looks down.

EPHRA (CONT'D)

Too soon. But whose loss taught us  
to carry on; to endure; all  
hardships, all trials.

(back to the baby)

But that's why we called her Mazel  
also, hmm? Because for all of  
life's hardships sometimes all you  
need is a little bit of luck!

This prompts a round of applause.

EPHRA (CONT'D)

So look, I'm not going to hold you  
up: the idea of me standing between  
Shlomo and a plate of food is a  
danger of truly biblical  
proportion... But I did just want  
to take this opportunity to say a  
few words.

Nessa frowns slightly and looks down before -

EPHRA (CONT'D)

I formally took over the reins of  
the Stein Group five years ago, my  
father wisely guessing that before  
the age of twenty eight I would  
have blown it all on a lifestyle to  
match my George Clooney looks...

This gets a laugh, he doesn't look like Clooney. However, he  
does play a crowd well, and by now it should be dawning on us  
that, clearly, seven years ago Ephra was the dominant sibling  
to Nessa.

Nessa looks decidedly uncomfortable.

EPHRA (CONT'D)

But having done so I know what I  
decided to do with the company was  
so radical and, to many people's  
eyes, so appalling that we lost a  
lot of friends. Which is why seeing  
you here today, standing in my  
father's house, means so much.

(MORE)

(CONTINUED)

EPHRA (CONT'D)

You have endured. But I also hope and believe we've enjoyed a little bit of luck: The seeds of our educational investment programme are beginning to show their first fruits with faculty funding both in Israel, East Jerusalem and the West Bank seeing our first crop of graduates last year.

A round of applause.

EPHRA (CONT'D)

And as I stand here holding my baby daughter...

Mazel is beginning to cry.

EPHRA (CONT'D)

Who we're all doing a wonderful job of pretending she isn't crying when she really, really is...

(he smiles)

I just want remind you that as idealistic and foolish as many people have condemned me for being, we remain utterly committed. And to this end, next week Nessa will be travelling to the West Bank to formally open a computer faculty whilst our dear friend Shlomo Zahary is about to roll out Phase 1 of our telecommunications network which will link it all together.

SHLOMO ZAHARY

I am? I ain't gonna do nothing until I've put that challah...

He points at the bread on the table.

SHLOMO ZAHARY (CONT'D)

...In this mouth!

He gets the laugh he craves.

EPHRA

Anyway, all I'm trying to say is we've endured and now we're beginning to flourish. Our luck has held!

Suddenly Shlomo becomes angry.

SHLOMO ZAHARY

Crazy kid! Never ask for luck!

4 CONTINUED:

4

The atmosphere changes.

SHLOMO ZAHARY (CONT'D)

Luck's a beautiful woman you turn away from coz you know you ain't ever gonna get her. And then, maybe then, she'll touch your shoulder. And this I know... because I married her!

Shlomo's **WIFE** doesn't match his description, but it endears him to us all the more.

So does the laughter.

EPHRA

You finished?

SHLOMO ZAHARY

You keep talking like that, we all are!

5 **INT. EPHRA STEIN'S HOUSE, LIVING ROOM AND HALLWAYS - LATER** 5

To a beautiful Klezmer song of celebration we watch -  
A family gathering as it eats and laughs.

6 **INT. EPHRA STEIN'S HOUSE, LIVING ROOM - MOMENTS LATER** 6

Shlomo Zahary begins to sing Mi Ha'Ish (What Man is He.)

He has a beautiful high tenor and as he hits the chorus and encourages the men to JOIN IN we -

Are with Nessa as she turns her head towards something beyond the room.

7 **INT. EPHRA STEIN'S HOUSE, DINING ROOM - CONTINUOUS** 7

A we hear the SINGING OVER as -

We travel along the photos of the **STEIN FAMILY**, photos we have previously seen on Nessa Super Eight footage. Early to mid twentieth century photos of men, women, children.

And the implication of their dreadful destiny.

Until we finally rest on pictures first of **JUDITH STEIN**, Nessa and Ephra's mother and then **ELI STEIN**, their murdered father.

Then we find Nessa, alone, staring at the photos.

As the chorus of music next door comes to an end.



EPHRA (O.S.)  
Even now, I think I can see her in  
Mazel.

Ephra is beside her looking at the photo.

Pause.

EPHRA (CONT'D)  
You don't mind. That it's me...  
Making the speeches.

NESSA STEIN  
I prefer it.

EPHRA  
It was your idea, all this.

NESSA STEIN  
You sell it better. And anyway,  
*primogenitor*, woe betide a little  
Jewish girl to get in the way of  
that.

(She turns to him  
fondly)  
I'm proud of you, Ephra and so  
would Papa be.

We hear a ROAR of applause coming from the -

**INT. EPHRA STEIN'S HOUSE, TELEVISION ROOM - MOMENTS LATER**

We start on NEWS FOOTAGE of an ISRAELI SOLDIER being released  
from captivity.

We watch him being walked through the night surrounded by  
PALESTINIAN MILITIA.

NEWS REPORTER (V.O.)  
...The Palestinian Authority, who  
claims it negotiated the release of  
the Israeli soldier, insisted that  
the hand over was a unilateral  
gesture of good will. This position  
has been reinforced today by  
Israel's public reiteration of its  
refusal to negotiate with  
terrorists.

During this footage we see Nessa and Ephra arrive to watch  
over the shoulders of other GUESTS who have been watching.

Finally, Ephra squeezes his sister's shoulder before  
WHISPERING into her ear.

EPHRA  
I think he would be...

8 CONTINUED:

8

And he turns away leaving Nessa alone to watch -

**TWO CHILDREN**, brother and sister, fighting over a toy.

9 **INT. GOVERNMENT OFFICE, SERVICE LIFT - DAY**

9

The doors to an OLD SERVICE LIFT are slammed shut before we reveal:

**JULIA WALSH** before she has become a dame, standing in the lift with **ERNEST BLAKEFIELD** an Intelligence Service mandarin.

As they travel upwards, they look as if they're caged.

ERNEST BLAKEFIELD

It's bad news.

JULIA WALSH

(shocked)

You're joking.

ERNEST BLAKEFIELD

He won't budge.

JULIA WALSH

But after the September dossier...

ERNEST BLAKEFIELD

He's going to brass it out.

JULIA WALSH

He shouldn't have the choice; he should be fired.

ERNEST BLAKEFIELD

Publicly sacking the Head of the Secret Intelligence Service, that's a little too transparent, even for this government.

JULIA WALSH

He's lost all credibility within the community, every bloody ounce of it - and if he carries on in position that's only going to bleed into the rest of us.

ERNEST BLAKEFIELD

We all agree. But he's simply not going to move on - unless... he's encouraged to do so.

JULIA WALSH

Who by?

ERNEST BLAKEFIELD  
 Julia, you're the Deputy Head of  
 the Secret Intelligence Service...  
 if you can't find something...

The lift comes to a shuddering stop.

ERNEST BLAKEFIELD (CONT'D)  
 Look on it as the final test for  
 the top job.

He sweeps open the cage doors.

10 **INT. CHECKPOINT 300, JERUSALEM-BETHLEHEM WEST BANK CROSSING 10**  
**DAWN**

CLOSE on a CONTROL LIGHT that turns from RED to GREEN.

CLOSE on a PEDESTRIAN TURNSTILE as it SPINS around.

11 **EXT. CHECKPOINT 300, JERUSALEM-BETHLEHEM WEST BANK CROSSING 11**  
**DAWN**

We are looking down a long, dark, caged CORRIDOR as -

**LEGEND: "ONE WEEK LATER"**

**LEGEND: CHECKPOINT 300, JERUSALEM-BETHLEHEM CROSSING**

Then we see Nessa Stein emerge into the corridor and walk  
 towards us.

12 **EXT. CHECKPOINT 300 - DAWN** 12

The SUNRISE makes SILHOUETTES of the WAITING VEHICLES as -

We are then CLOSE on a HANDSHAKE between two WOMEN.

**ATIKA HALABI** is smiling at Nessa.

NESSA STEIN  
 I hope I didn't keep you waiting.

ATIKA  
 To be expected. Atika Halabi.

NESSA STEIN  
 I know exactly who you are. I read  
 all about you on the plane.

ATIKA  
 Oh.

NESSA STEIN  
 You're from Gaza.

ATIKA

Originally.

NESSA STEIN

You go back there?

There is a moment of hesitation before Atika answers -

ATIKA

The borders are closed, Miss Stein.

NESSA STEIN

Of course. I apologise.

ATIKA

And anyway my life is here now.

NESSA STEIN

My brother says you are an excellent translator.

ATIKA

The proud graduate of one of your faculties.

(beat)

Is no one travelling with you?

NESSA STEIN

Who else were you expecting?

ATIKA

No one... and they...

(the checkpoint)

...gave you trouble?

NESSA STEIN

A "few" calls...

ATIKA

But once they knew who your father was...

NESSA STEIN

I hope it's more - once they know what my brother and I are about...

ATIKA

Of course.

NESSA STEIN

(she lifts a briefcase)

And anyway, I came prepared! So, let's make it worth the while, shall we!

12 CONTINUED:

12

ATIKA

Welcome to the West Bank, Miss Stein.

NESSA STEIN

Nessa, please. It's a pleasure to be here.

We watch them walk towards Atika's car.

13 **EXT. WEST BANK - DAWN**

13

We watch Atika's car speed through the West Bank scrub land.

14 **INT. ATIKA'S CAR - DAWN**

14

Nessa, in the passenger seat is staring out of the window.

Atika is driving.

ATIKA

So the agenda for the day. We arrive at the university, you will open the computer faculty and then there will be people for you to meet. From the university: staff students. Also you should know I think they may be expecting you to make a speech.

NESSA STEIN

I know... I've been practising it all night to the mirror.

ATIKA

You're not used to making speeches.

NESSA STEIN

(shaking her head)

If there's one benefit to having a darling brother that has to be it.

A brief silence before.

ATIKA

Mr. Stein is well?

NESSA STEIN

Very well, thank you.

ATIKA

I was expecting to see him.

NESSA STEIN

Not too disappointed I hope.

ATIKA

I hear he had a baby.

NESSA STEIN

A girl.

ATIKA

Rachel's Tomb is where you crossed,  
you know.

NESSA STEIN

Yes, but unfortunately she died in  
childbirth.

ATIKA

Many women, they go there to pray  
to become pregnant.

NESSA STEIN

Be careful what you wish... Are you  
married Atika?

ATIKA

Oh, no.

NESSA STEIN

Boyfriend?

Atika shakes her head negatively as they continue to drive in  
silence for a moment before -

ATIKA

Please, be sure to give my best  
wishes to Mr. Stein.

NESSA STEIN

I will... of course.

Momentarily, something occurs to Nessa as she looks at Atika,  
an attractive woman - before Nessa turns to look out of the  
window.

**INT. WEST BANK UNIVERSITY, MAIN HALL - DAY**

We start on a LARGE ASSEMBLY of **STUDENTS**, Arabic,  
coeducational, liberal - as they APPLAUD -

Nessa as she approaches a podium with her speech in hand.

At the podium she pauses - a sheep in head lamps.

NESSA STEIN

Wow... such a lot of you... Um...

She closes her eyes a moment to gather her thoughts as -

We focus on Atika, watching before -

NESSA STEIN (CONT'D)  
 It's wonderful to be here today not  
 only to see these fantastic  
 facilities for the first time but  
 to see you...

(coming off speech by  
 looking up)  
 ...overwhelming as you are to this  
 nervous speaker...

She can feel the room's discomfort and suddenly something is  
 galvanized in her spirit.

NESSA STEIN (CONT'D)  
 Because these computers, what are  
 they? They're just pixels and  
 digits and bits of circuitry. And  
 as our programme advances and we  
 roll out more bits of wiring so  
 that more pixels and more digits  
 can connect to more universities -  
 it can all get to feel a bit  
 technical, also a bit overwhelming  
 frankly, to someone like me.

(beat as she finds her  
 rhythm)

But actually what this is all about  
 is really very simple: it's about  
you. Just use it. Be curious.  
 Connect. Communicate. Share. With  
 each other, with other people.  
 Across the borders, across the  
 world. Be the future. Make it  
 better. It's really very simple.

**INT. WEST BANK UNIVERSITY, CORRIDOR - LATER**

Nessa is walking with Atika, surrounded by UNIVERSITY STAFF.

ATIKA

You are strong, I think.

NESSA STEIN

The water down my back right now, I  
 could irrigate the Sinai...

As they are swept on, Nessa clocks a sign for **EUROPEAN  
 LANGUAGE** towards the end of another corridor.

But she continues walking within the group.

**INT. WEST BANK UNIVERSITY, PRINCIPAL'S OFFICE - LATER**

The university PRINCIPAL is seated with other STAFF MEMBERS  
 as mint tea is offered.

NESSA STEIN  
You have a wonderful campus, you  
must be very proud.

PRINCIPAL  
And grateful.

NESSA STEIN  
It was just a contribution.

PRINCIPAL  
A very significant one.

The tea is sipped by all.

The ENTOURAGE are heading back when Nessa stops at the  
corridor junction that leads to the European Languages  
Department.

This brings the Entourage to a halt too.

NESSA STEIN  
Modern Languages?

PRINCIPAL  
Yes.

NESSA STEIN  
(indicating in its  
direction)  
Would it be possible...?

PRINCIPAL  
Of course.

They begin to walk down the corridor towards the entrance.

NESSA STEIN  
And when will you begin building?

PRINCIPAL  
(puzzled)  
Building?

NESSA STEIN  
(puzzled)  
The extension.

PRINCIPAL  
What extension?

NESSA STEIN  
For the modern languages block.



18 CONTINUED:

18

The Principal STOPS and stares at her for further explanation.

But She just stares back at him.

PRINCIPAL

We have no plans to build an extension, Miss Stein.

NESSA STEIN

Yes. We've just donated a one point five million dollar grant towards it.

The Principal turns to an **ASSOCIATE** and begins talking rapidly in Arabic.

We see Atika listening as -

ASSOCIATE

(to Nessa, in English)  
Not to us, Miss Stein.

NESSA STEIN

Yes, to you.

Silence.

ASSOCIATE

No.

NESSA STEIN

Yes. It's in the paperwork. I read it on the plane.

Silence.

19 **INT. WEST BANK UNIVERSITY, LANGUAGES ROOM - DAY**

19

A room full of **STUDENTS** are listening to a **LECTURER** when we find -

Nessa at the door looking in, with **UNIVERSITY OFFICIALS** gathered around her.

20 **INT. WEST BANK UNIVERSITY, LOBBY - DAY**

20

The Officials are gathered together, arguing loudly with each other as -

Nessa, her mobile to her ear, is waiting for someone on the other end to speak to her as -

Atika approaches.

ATIKA

They are very worried. They think...

NESSA STEIN

(interrupting)

I think there's been corruption.

ATIKA

Yes.

NESSA STEIN

(suddenly engaged by a response down the phone)

Hello?... No, listen, I have to speak to him and I mean like right now!... Alright.

She ends the call.

ATIKA

You shouldn't have come alone.

NESSA STEIN

I didn't realise I was going to need assistance.

We leave the scene off the looks from the Officials towards Nessa - it's clear she's kicked a hornets nest.

We start CLOSE on the Principal.

PRINCIPAL

(with a hard stare of the righteous)

I can tell you, No Question, that this has not happened in our institution.

Nessa Stein is listening to this, flanked by Atika, when her mobile BEGINS TO RING.

PRINCIPAL (CONT'D)

We did not ask for a grant. We do not need one.

Nessa looks at her phone before standing.

NESSA STEIN

I'm sorry, I've got to take this.

Nessa leaves the room, and in so doing, her SOCIAL RUDENESS is evident. This is a chaotic situation.

22           **INT. WEST BANK UNIVERSITY, CORRIDOR - CONTINUOUS**           22

Nessa is on her phone.

  NESSA STEIN  
  Ephra, we have a situation here.

23           **INT. EPHRA STEIN'S OFFICE - DAY**   23

Ephra is on the phone.

He is clearly listening before -

  EPHRA  
  Alright, let me deal with it.

  NESSA STEIN (O.S.)  
  But I'm here, right now; you'd  
  better tell me what to do.

  EPHRA  
  Nothing. Do nothing. Let me handle  
  it.

24           **INT. WEST BANK UNIVERSITY, CORRIDOR - CONTINUOUS**           24

Nessa is on the phone, agitated.

Passing students stare at her.

  NESSA STEIN  
  ...I think I might have put my foot  
  in it.

25           **INT. EPHRA STEIN'S OFFICE - CONTINUOUS**   25

  EPHRA  
  Yeah, I think you might have done.  
  Where'd you pick this up?

  NESSA STEIN (O.S.)  
  I read it on the plane.

  EPHRA  
  What did you read.

  NESSA STEIN (O.S.)  
  A spreadsheet.

  EPHRA  
  You read spreadsheets??

26           **INT. WEST BANK UNIVERSITY, CORRIDOR - CONTINUOUS**           26

  NESSA STEIN  
  I'm not just the ribbon cutter,  
  Ephra!

26 CONTINUED:

26

EPHRA (O.C.)  
You should have checked with me  
first.

NESSA STEIN  
That's what I'm doing.

EPHRA (O.S.)  
No, before you said anything.

27 **INT. EPHRA STEIN'S OFFICE - CONTINUOUS** 27

NESSA STEIN (O.S.)  
I know, I know, I'm sorry.

EPHRA  
I'll try and contact the education  
Minister at PA.

28 **INT. WEST BANK UNIVERSITY, CORRIDOR - CONTINUOUS** 28

NESSA STEIN  
So should I.

EPHRA (O.S.)  
What? No, just leave it to me.

NESSA STEIN  
If I've made a mistake, I want to  
apologise for it personally.

EPHRA (O.S.)  
If?... You've made a mistake,  
Nessa. A big one.

29 **EXT. THE PALESTINIAN AUTHORITY, EDUCATION MINISTRY - DAY** 29

Establishing the building.

30 **INT. THE PALESTINIAN AUTHORITY, EDUCATION MINISTRY - DAY** 30

The EDUCATION MINISTER is seated opposite Nessa and Atika.

The minister speaks in Arabic, translated by Atika.

ATIKA  
He says they could not possibly  
have approved this grant. Their  
records suggest it went to the  
Shekba Institute of Higher  
Education.

NESSA STEIN  
Where's that?

ATIKA  
(without needing to ask  
the question)

Gaza.

EDUCATION MINISTER  
(agreeing)

Gaza.

NESSA STEIN  
No... no, we don't deal with Gaza.

The Minister speaks in Arabic.

ATIKA  
Nor do they.

31 **INT. THE PALESTINIAN AUTHORITY, EDUCATION MINISTRY, CORRIDOR - DAY**

Nessa is on the phone again watched over by an increasingly anxious looking Atika.

ATIKA  
(to Nessa)  
This is not a good place for you to  
be talking.

NESSA STEIN  
And you shouldn't be hearing any of  
this.

ATIKA  
I hear many things, Nessa, but I  
never, never, speak of them.  
(beat)  
Trust me.

Nessa stares at Atika a moment before accepting her trust.

NESSA STEIN  
I need somewhere to talk.

32 **INT. EPHRA STEIN'S OFFICE - DAY** 32

Pacing at the window, Ephra is on the phone.

EPHRA  
Where are you?

33 **INT. RAMALLAH, HOTEL - DAY** 33

Nessa is pacing a basic hotel room.

Atika is standing by the window.

A spreadsheet of figures is on the bed.

33 CONTINUED:

33

NESSA STEIN  
(down the phone)  
In a hotel.

EPHRA (O.S.)  
Where?

NESSA STEIN  
Ramallah.

EPHRA (O.S.)  
Nessa, you should come out of  
there. You should go back to  
Jerusalem.

NESSA STEIN  
I'm looking at the figures, Ephra.

The spreadsheet.

NESSA STEIN (CONT'D)  
A transfer was made - but the  
minister says it went to Gaza. When  
did we start funding projects in  
Gaza?!

34 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

34

EPHRA  
We didn't!

NESSA STEIN  
According to him we did.

EPHRA  
Then he's mistaken.

35 INT. RAMALLAH, HOTEL - CONTINUOUS

35

NESSA STEIN  
Well, someone had to approve that  
payment from our end.

EPHRA  
I know...

Silence as suspicion begins to dawn on Nessa.

NESSA STEIN  
Ephra?...

36 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

36

Silence.

36 CONTINUED:

36

EPHRA

There are still elements of Fatah in Gaza that the Authority unofficially supports.

NESSA STEIN

What?

EPHRA

...It's possible they passed the money on using us as cover.

37 INT. RAMALLAH, HOTEL - CONTINUOUS

37

NESSA STEIN

"Using us"... We can't allow them to do that.

EPHRA

We cannot go accusing them of corruption, Nessa.

NESSA STEIN

We can if they did it; in fact we have to.

EPHRA

No.

NESSA STEIN

We cannot be compromised, Ephra. Ever.

38 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

38

Ephra sits forward aggressively.

EPHRA

Don't be so naive! The authority is rife with this kind of thing, Nessa, it always has been but we have to work with it because if we call it out they won't work with us anymore.

39 INT. RAMALLAH, HOTEL - CONTINUOUS

39

NESSA STEIN

That's corruption.

EPHRA

That's reality.

NESSA STEIN

I don't accept it.

39 CONTINUED:

39

EPHRA  
You're going to have to.

NESSA STEIN  
I'm going to call it - that's the  
only way this can go.

40 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

40

EPHRA  
No, there is only one way this can  
go now.

41 INT. THE PALESTINIAN AUTHORITY, EDUCATION MINISTRY - DAY

41

A SENIOR EDUCATION MINISTER is sitting in front of the  
Minister we saw previously speaking to Nessa and the  
Principal of the Bethlehem university.

Nessa and Atika are seated opposite.

NESSA STEIN  
A clerical error...?

SENIOR EDUCATION MINISTER  
This money was always intended for  
this university.  
(he indicates to the  
Principal)  
And this is where it will be.

NESSA STEIN  
And you will allow the cash flow to  
be audited?

SENIOR EDUCATION MINISTER  
Of course. Our books are open. Miss  
Stein, please believe me; this was  
a genuine mistake.

Silence.

PRINCIPAL  
We are very grateful to you for  
bringing it to our attention.

42 INT. EPHRA STEIN'S OFFICE - DAY

42

Ephra is standing at the window, his sister on speaker phone.

EPHRA  
What else did you expect?

43 INT. RAMALLAH, HOTEL - CONTINUOUS

43

Nessa is on the phone.



NESSA STEIN  
 Did that money go into Gaza?

EPHRA  
 We'll never know.

NESSA STEIN  
 One point five million to an  
 internationally recognised  
 terrorist organisation... I think  
 we should.

EPHRA  
 Well, I forbid you.

NESSA STEIN  
 My brother forbids me?!

44 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

44

EPHRA  
 Just come home, Nessa, alright?  
 Just come home.

NESSA STEIN  
 You're just going to let it go?

EPHRA  
 There's nothing for us to follow.

NESSA STEIN  
 There is if we look.

EPHRA  
 Don't!

45 INT. RAMALLAH, HOTEL - CONTINUOUS

45

NESSA STEIN  
 Do you believe in what we're doing?

46 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

46

EPHRA  
 I'm insulted you even ask!

NESSA STEIN  
 It's not just the results, Ephra.

47 INT. RAMALLAH, HOTEL - CONTINUOUS

47

NESSA STEIN  
 It's every tiny step. We cannot be  
 compromised.

EPHRA  
 Don't. Be. So naive.

47 CONTINUED:

47

NESSA STEIN  
This is not the way do it.

48 INT. EPHRA STEIN'S OFFICE - CONTINUOUS

48

EPHRA  
It's the Middle East, Nessa, it's  
the only way. And maybe that's why  
from now on, you should stick to  
cutting ribbons. At home.

And with that he disengages the call.

49 INT. RAMALLAH, HOTEL - CONTINUOUS

49

Nessa stares at her phone, angered.

50 INT. RAMALLAH, HOTEL LOBBY - DAY

50

Nessa sits down next to a waiting Atika.

ATIKA  
You want to go to Gaza.

Nessa looks at Atika.

NESSA STEIN  
Can you get me in there?

ATIKA  
Maybe.

NESSA STEIN  
But I'd need to trace that money.

ATIKA  
There are people you could speak  
to.

NESSA STEIN  
Who?

ATIKA  
Not everyone supports Hamas. But it  
is dangerous.

NESSA STEIN  
I don't want to put you at risk.

ATIKA  
Gaza is my home; I am born to it.  
But for you, maybe it's not worth  
the risk.

Nessa looks back at the telephone.

NESSA STEIN

Do you have brothers?

ATIKA

No. I am an orphan.

NESSA STEIN

(still looking at the  
phone)

So are we. I love him so much...

(before deciding and  
turning to Atika)

But we have to do this right.

**INT. EPHRA STEIN'S OFFICE - DAY**

**HANNAH**, Ephra's three year old, toddles towards him across his office, followed by Rachel, exhausted, carrying SHOPPING.

Ephra, seated in deep thought behind his desk, barely notices his daughter.

Only an **ASSISTANT'S** entry behind Rachel makes him sit upright.

ASSISTANT

Excuse me, Mr. Stein...

EPHRA

(urgent)

Yes?

ASSISTANT

No, sir, she hasn't returned to Jerusalem and the hotel in Ramallah has no record of her either.

RACHEL

What's happened?

EPHRA

It's Nessa.

(beat)

She...

RACHEL

What?

EPHRA

We're... not sure where she is.

RACHEL

Who's with her?

Ephra doesn't answer.

RACHEL (CONT'D)

You let her go out there alone?!

EPHRA

No! She's with my translator.

RACHEL

So call him.

EPHRA

It's a her - and she's not answering either.

Ephra goes to his desk and writes on a piece of paper before proffering it to his Assistant.

EPHRA (CONT'D)

Get me this number.

The Assistant takes it.

ASSISTANT

(looking at it)

Washington State?

EPHRA

DC.

(to Rachel)

Take Hannah home, will you?

RACHEL

What's going on?

EPHRA

Rachel! Please...

Rachel sees her husband's sudden tortured expression before -

RACHEL

Hannah, darling, we're going home.

As Rachel scoops Hannah up, Ephra's phone begins to ring.

He waits for Rachel to head for his office door.

Then he picks it up.

EPHRA

Put her through...

(he waits until)

There's a problem...

We watch as TORCHES illuminate the walls of this dirt and wood tunnel.

52 CONTINUED: 52  
 Drawing closer.  
 And closer.  
 Until we see a **GROUP** of people leading Atika and a headscarfed Nessa through the tunnel.

53 **INT. GAZA STRIP, GARAGE - DAWN** 53

We watch this group pull Atika and Nessa out of the tunnel mouth and bustle them through to -

54 **INT. GAZA STRIP, GARAGE, CAR - MOMENTS LATER** 54

Nessa and Atika are bundled into a car before -

55 **INT. GAZA STRIP, GARAGE - CONTINUOUS** 55

We watch **MEN** roll open the garage shutters and the car carrying Nessa and Atika accelerates into -

56 **EXT. GAZA STRIP, GAZA CITY - DAWN** 56

Establishing a war torn city through which Nessa's car is driven at speed.

57 **INT. GAZA STRIP, CAR - CONTINUOUS** 57

We watch Nessa look at the world.

ATIKA  
 Welcome to Gaza.

From Nessa's POV, it's quite a shock to us also.

58 **INT. GAZA STRIP, BEDROOM - DAWN** 58

Bang the bedroom door is closed as Nessa, overwhelmed, sits down on a small bed in a run down room.

ATIKA  
 Are you alright.

NESSA STEIN  
 Yeah.

ATIKA  
 Funny to think we're just over an hour from Tel-Aviv.

Nessa says nothing before a **MAN** enters and starts talking to Atika in Arabic.

ATIKA (CONT'D)  
 (finally, to Nessa)  
 The man we were due to meet here, he's pulled out.

NESSA STEIN

What?

ATIKA

It's not safe for him.

NESSA STEIN

And it is for me?!

ATIKA

Collaboration here, with you - it's very dangerous, Nessa. For everyone.

Silence.

ATIKA (CONT'D)

There is someone else.

NESSA STEIN

Who?

ATIKA

He's Fatah, but he knows people in the administration; if the money you're looking for has come to them, he'll be able to tell us.

NESSA STEIN

So let's meet him.

ATIKA

There's a problem.

NESSA STEIN

What?

ATIKA

He won't come here. We would have to go to him.

NESSA STEIN

So? Let's do it.

ATIKA

Before, we had a plan, now we don't. In a place like this, without a plan you should get out.

NESSA STEIN

But we're here now.

ATIKA

And from here, we can leave.

NESSA STEIN

I want to meet him.

ATIKA

For what? For your company? Or for you, against your brother? Which?

NESSA STEIN

What do you think?

ATIKA

Both. I think both.

NESSA STEIN

This company cannot be compromised.

ATIKA

You cannot be compromised.

NESSA STEIN

The one serves the other.

ATIKA

Then you are the company.

Pause.

NESSA STEIN

Yes. I am. But I need to prove it.

Pause before -

Atika turns to the Man and in Arabic intimates they are going to take the meeting before turning back to Nessa.

ATIKA

I think you already have.

Introduction of SCORE

59      **INT. GAZA STRIP, HOUSE, DOORWAY - DAY**      59

To Score, we watch Atika introduce Nessa to their DRIVER, a woman before they -

60      **EXT. GAZA STRIP, GAZA CITY STREET - MOMENTS LATER**      60

We watch Nessa and Atika swiftly get into the back of their car.

There are TWO OTHER another accompanying CARS already in the street waiting for them as Nessa's car quickly pulls out behind one car and in front of the other.

61      **INT. GAZA STRIP, GAZA CITY, CAR - DAY**      61

We are close on Nessa seated in the back travelling at speed.

- 62 **EXT. GAZA STRIP, GAZA CITY - CONTINUOUS** 62  
We watch a three car motorcade progress at speed past us.
- 63 **INT. GAZA STRIP, GAZA CITY, CAR - CONTINUOUS** 63  
Nessa looks across to Atika - who gives Nessa a small nod of comfort.
- 64 **EXT. GAZA STRIP, GAZA CITY - MOMENTS LATER** 64  
At a street corner we watch the lead vehicle turn around the corner and come to a sudden halt.  
A truck is blocking the road ahead.
- 65 **INT. GAZA STRIP, GAZA CITY, CAR - CONTINUOUS** 65  
To continuing SCORE we watch -  
Nessa looks nervously around her as her car STOPS.  
We see the female driver shouting at her and Atika to get down as she tries to reverse the vehicle.
- 66 **EXT. GAZA STRIP, GAZA CITY - CONTINUOUS** 66  
These are the SCENES we saw in Episode 1.  
Behind Nessa's vehicle ANOTHER TRUCK is rolled out of a passage way to block their reverse as -  
Armed, Arabic militia suddenly stream towards Nessa's vehicle.
- 67 **INT. GAZA STRIP, GAZA CITY, CAR - CONTINUOUS** 67  
Atika takes Nessa's hand. Though mute of sound we can see her mouthing "It's alright, it'll be alright" to Nessa.  
The driver is shouting.  
Bang! Her side window explodes.  
As does the side of her head.  
Nessa begins to SCREAM UNCONTROLLABLY.  
Atika grabs Nessa's face in her hands - and locks her eyes on Nessa - to calm her down as -  
The side window behind Nessa explodes.
- 68 **EXT. GAZA STRIP, GAZA CITY - CONTINUOUS** 68  
We watch the militiamen run both Nessa and Atika along the street towards -



68 CONTINUED: 68

A large waiting CAR, it's boot lid open.

69 **I/E - KIDNAP CAR BOOT - CONTINUOUS** 69

Looking up out of the boot as -

Nessa and Atika are forced to step into it.

And lie together as -

The boot lid is snapped shut.

Nessa Stein has been kidnapped.

BLACKOUT.

70 **INT. ISRAELI EMBASSY, LONDON - DAY** 70

**LEGEND: SIX DAYS LATER**

We start CLOSE on embassy attache **DANIEL BORGORAZ**.

DANIEL BORGORAZ

We don't negotiate with terrorists.

Julia Walsh is sat opposite Borgoraz's Israeli flag festoon desk.

JULIA WALSH

Nor do we. But just so as you know...

She proffers the paper but Borgoraz refuses to touch it.

JULIA WALSH (CONT'D)

They want one point five million dollars for her.

DANIEL BORGORAZ

(Glancing at the paper)

The Al Karameh Brigade.

JULIA WALSH

Zahid Al-Zahid.

DANIEL BORGORAZ

A dinosaur - whose time has passed.

JULIA WALSH

Clearly, he's still alive.

DANIEL BORGORAZ

(Shrugging)

Not to us. We have withdrawn from Gaza. Let them fight it out amongst themselves.

JULIA WALSH  
For Nessa Stein?

DANIEL BORGORAZ  
Zahid is Fatah. Gaza is run by  
 Hamas. They hate each other. No  
 wonder he's scuttling around in  
 cellars. You see our problem... How  
 can we negotiate with any of these  
 people when all they want to do is  
 kill each other?

**INT. PALESTINIAN MISSION, LONDON - DAY**

We start CLOSE on MAGDI MURAJI, Palestinian Ambassador to the  
 UK, as his eyes glance over the paper Walsh has just placed  
 in front of him.

MAGDI MURAJI  
We have no contact with Al-Zahid.

JULIA WALSH  
I have a woman who carries a  
 British passport being held by an  
 armed wing of your organisation.

MAGDI MURAJI  
We don't have an armed wing.

JULIA WALSH  
Maybe you've forgotten to tell that  
 to Al-Zahid.

MAGDI MURAJI  
We can't tell him anything; he's in  
 Gaza... and Gaza is run by Hamas  
 now. We have no jurisdiction there;  
 not since the Americans forced us  
 to have that election... I'm sorry;  
 we cannot help you.

JULIA WALSH  
Then who can?

**INT. EPHRA STEIN'S OFFICE - DAY**

We start CLOSE on Ephra, who despite the situation, appears  
 to be enjoying his control.

He may even have his feet on his desk.

EPHRA  
So let me get this straight: it is  
 the position of the UK government  
 not to help my sister;  
 (MORE)

EPHRA (CONT'D)

it is the position of the Israeli government not to help my sister and it is the position of the PLO not to help my sister. At least now I know where Charity... Ends...

JULIA WALSH

She shouldn't have gone in there.

EPHRA

But there she is.

(he sits forward)

And I think you already know what's going to have to happen next.

JULIA WALSH

It is the strong advice of the British Government that you do not enter negotiations with these people...

EPHRA

...Is that so?...

JULIA WALSH

(continuing)

And should you do so, I am in a position to formally warn you that this government may enact sanctions on any part or parts of your company believed to be involved.

Pause.

EPHRA

Where would you say you were on the pay scale, Mrs. Walsh? How far up? To make those kind of statements.

JULIA WALSH

Pretty high.

EPHRA

So you think you have the authority of your government to come in here and threaten me.

JULIA WALSH

I think you should listen very carefully: We do not negotiate with terrorists.

EPHRA

Really? Then I'm sorry to have to inform you that you're lower down that pay scale than you think.

(MORE)

72 CONTINUED:

72

EPHRA (CONT'D)

So you go and tell your boss, Sir Christopher, something from me: He was happy to help us out last time - why not this?

JULIA WALSH

Last time?

EPHRA

It's not a hook, Mrs. Walsh, it's a message. Run along and give it.

73 INT. EPHRA STEIN'S OUTER OFFICE - DAY

73

We watch Walsh leave Ephra's office and sweep past his SECRETARY.

74 INT. EPHRA STEIN'S OUTER OFFICE - DAY

74

Walsh gets into the car and the DRIVER slams the door shut.

She pulls a mobile phone out of her bag and prepares to ring it.

But then she stops and LOWERS the phone unused.

Something has occurred to her.

75 INT. EPHRA STEIN'S OUTER OFFICE - DAY

75

Walsh returns to Ephra's Secretary.

JULIA WALSH

I need to speak with him. Now.

76 INT. EPHRA STEIN'S OFFICE - MOMENTS LATER

76

Ephra is at his desk when Walsh walks back in.

EPHRA

That was quick.

JULIA WALSH

It's a short message.

77 INT. EPHRA STEIN'S OFFICE - MOMENTS LATER

77

Walsh is seated again.

JULIA WALSH

I just spoke to him on the phone. He doesn't know what you're talking about.

EPHRA

Tell him to give me a call so I can remind him.

Pause - then the CONTROLLED vehemence of Walsh's attack is all the more chilling.

JULIA WALSH

Who the fuck do you think you are?

(beat)

You think you can play games with a national government? And win?

EPHRA

I think I've got a pretty strong hand.

JULIA WALSH

Hand? Cards? Oh my God, you think you're the fucking Sundance Kid!

She stares at him with incredulity as he shifts uncomfortably in his chair.

JULIA WALSH (CONT'D)

You are so going to lose. Everything. If you really have been doing something with my superior...

EPHRA

...Oh, I have...

JULIA WALSH

...Then sure as shit he'll have had you sign the Official Secrets Act - I know him, he loves a contract, does Christopher; that's why I know precisely where I am on the pay scale. And you so much as whisper anything to your fucking wife let alone a journalist that'll be two Steins banged up, with no hope of getting either one of you out!

EPHRA

You don't...

JULIA WALSH

I have. Not. Finished.

(beat)

You can't win, Mr. Stein, not at this level. You shouldn't even be playing. If you really were Robert Redford, it's the Bolivian army outside right now and all their guns - are pointing at you.

(beat)

(MORE)

77 CONTINUED:

77

JULIA WALSH (CONT'D)  
 But you are correct in one thing:  
 if you want any chance of getting  
 out of this mess - you, your  
 family, your business, even your  
 sister, you do need to tell someone  
 everything you know. And that  
 someone - is me.

(beat)

Now you can talk...

78 **EXT. PARK, LONDON - DAY**

78

We start on MONICA CHATWIN running.

Until Julia Walsh's car draws up along-side and Walsh dips her window.

JULIA WALSH  
 And you swam over from Washington?

MONICA CHATWIN  
 It increases blood volume.

JULIA WALSH  
 Don't let it go to your head... Why  
 don't you step in, put your feet  
 up.

MONICA CHATWIN  
 What is it you want to talk about?

JULIA WALSH  
 Ephra Stein.

Chatwin stops running.

79 **EXT. PARK, LONDON - MOMENTS LATER**

79

We start on Walsh's DRIVER reading Dostoevsky's The Karamazov Brothers (because you wouldn't expect him to - and particularly because he's near the end) as we hear -

JULIA WALSH (O.S.)  
 How much?

MONICA CHATWIN (O.S.)  
 One point five million dollars.

We can see Walsh's car parked at some distance before we -

80 **INT. WALSH'S SECURITY CAR - CONTINUOUS**

80

Walsh and Chatwin are sat in the back.

MONICA CHATWIN

Channelled through Ephra Stein's education charity to an institute in Gaza.

JULIA WALSH

But actually a payment to secure the release of an Israeli soldier.

MONICA CHATWIN

Which it got. Secured by Ephra Stein.

JULIA WALSH

And Israel?...

MONICA CHATWIN

...Knows nothing. As soon as they agreed to withdraw from Gaza, they couldn't get involved. The money came from Harold Parr.

JULIA WALSH

The American.

(Monica nods)

But he's AIPAC.

MONICA CHATWIN

Big time and a huge Republican donor. But you know the Rugged Individualists - always a law unto themselves.

JULIA WALSH

And why you?

MONICA CHATWIN

I was approached through the Washington Bureau. They wanted to get that boy out, Julia, and they couldn't see another way of doing it. I just carried the message.

JULIA WALSH

To Ephra Stein.

MONICA CHATWIN

And then to Sir Christopher.

Julia looks at Monica.

MONICA CHATWIN (CONT'D)

Which I recorded. Just in case...

JULIA WALSH

...a day like this arrived. So he didn't block the deal?

MONICA CHATWIN  
 (shakes her head before)  
 Sir Christopher? No, no... Parr's  
 offered him a university  
 chancellorship over there, for when  
 he steps down.

JULIA WALSH  
 Where?

MONICA CHATWIN  
 Kent, Connecticut.

JULIA WALSH  
 Not Ivy League... Huh... He sold  
 himself cheap.

Beat.

MONICA CHATWIN  
 So I'm guessing you're about to gun  
 for his job.

JULIA WALSH  
 And what do you want?

MONICA CHATWIN  
 Yours.

JULIA WALSH  
 For that recording.

Chatwin nods.

MONICA CHATWIN  
 Yes, please. But I'd like to stay  
 in Washington awhile yet. Seeing as  
 I'm making so many new friends.

JULIA WALSH  
 How long?

MONICA CHATWIN  
 A few years. Give your present job  
 to a night watchman - then call me  
 over to walk in your wake... as it  
 were.

JULIA WALSH  
 I'll have to burn Harold Parr.

MONICA CHATWIN  
 To the Israelis?

Julia nods.



MONICA CHATWIN (CONT'D)

That's fine, they'll bury it. They won't let this go public. But I have one other stipulation.

Julia stares at Monica.

MONICA CHATWIN (CONT'D)

The Stein Foundation, it has to stay intact. It cannot be compromised.

JULIA WALSH

It already is. The Israelis will know and probably Hamas already does.

MONICA CHATWIN

But the world doesn't. What's just happened, it can be cauterised...

JULIA WALSH

(ironically amused)

...Cauterised, that's clinical...

MONICA CHATWIN

But what that company stands for, what it's trying to do - in the eyes of the world, that has to stay intact.

JULIA WALSH

Why?

MONICA CHATWIN

Because it'll help.

JULIA WALSH

What?

MONICA CHATWIN

For us to construct peace in the Middle East.

JULIA WALSH

Then maybe you should start with Nessa Stein.

MONICA CHATWIN

And get her out of Gaza?  
(she shakes her head)  
They're parking that one.

JULIA WALSH

(dismissive of the lingo)

Parking??

(MORE)

80 CONTINUED: 80

JULIA WALSH (CONT'D)  
 My, how you're picking up on the  
 lingo... And will they be "circling  
 back on it" anytime in the future.

Monica starts to get out of the car.

MONICA CHATWIN  
 From now on, Julia, we really don't  
 negotiate with terrorists.

81 **EXT. PARK, LONDON - MOMENTS LATER** 81

Monica steps back out of the car.

JULIA WALSH  
 You ever enter an Iron Woman race,  
 you'll win.

MONICA CHATWIN  
 I intend to.

82 **EXT. PARK, LONDON - CONTINUOUS** 82

The driver finishes The Karamazov Brothers and CLOSES the  
 book.

DRIVER  
 Hmmmm...

83 **INT. ISRAELI EMBASSY, LONDON - DAY** 83

Julia Walsh sits down in front of Israeli Attache Daniel  
 Borgoraz.

JULIA WALSH  
 Daniel, I'm afraid I have some  
 rather distressing news...

84 **INT. GOVERNMENT OFFICE, SERVICE LIFT - DAY** 84

**LEGEND: TWO DAYS LATER**

The old SERVICE LIFT doors are slammed SHUT before Walsh  
 turns to Ernest Blakefield.

JULIA WALSH  
 Done.

85 **NEWS FOOTAGE: EXT. MI6 HEADQUARTERS - DAY** 85

**LEGEND: FIVE DAYS LATER**

We watch a JOURNALIST present a piece to camera.

85 CONTINUED:

85

## JOURNALIST

Sir Christopher Grieff announced his retirement today after six years as the head of the Secret Intelligence Service. No direct reason has been cited although rumours of a chancellorship at an American university have not been denied.

86 **NEWS FOOTAGE: EXT. AMERICA, CITY STREET - NIGHT**

86

**LEGEND: EIGHT DAYS LATER**

We watch an American **JOURNALIST** present a piece to camera.

## AMERICAN JOURNALIST

Harold Parr today stepped down as a leading member of the American Israel Public Affairs Committee. A representative of the Israeli Embassy in Washington thanked Mr. Parr for his great contribution to American/Israeli affairs but looked on his retirement as an opportunity for both sides to re-examine the strength of their bonds.

87 **NEWS FOOTAGE: EXT. MI6 HEADQUARTERS - NIGHT**

87

**LEGEND: THREE DAYS LATER**

We watch a **JOURNALIST** present a piece to camera.

## JOURNALIST

Julia Walsh has been named as the new head of the Secret Intelligence Service. Walsh, forty five, a career civil servant and previously head of the service's Middle East department made no comment this evening, which is perhaps only appropriate for the latest incumbent of that legendary nickname: "C".

88 **INT. MI6 HEADQUARTERS, JULIA WALSH'S OFFICE - NIGHT**

88

We watch Julia sit at her desk.

Triumphant.

89 **INT. THE HAYDEN-HOYLE'S BEDROOM - NIGHT**

89

The PHONE rings waking Hayden-Hoyle and disturbing Anjelica.

HAYDEN-HOYLE  
 (into the phone)  
 Hello?

JULIA WALSH (O.S.)  
 You still fucking your wife?

HAYDEN-HOYLE  
 Actually, I was sleeping...

JULIA WALSH (O.S.)  
 Yep, for quite awhile now... so  
 time to wake up, get over here and  
 you can fuck me in your new office.

HAYDEN-HOYLE  
 What new office?

JULIA WALSH (O.S.)  
 I'm giving you the Middle East  
 desk.

Hoyle swings out of bed.

HAYDEN-HOYLE  
 Oh...

JULIA WALSH (O.S.)  
 Well, I can't be shagging just any  
 old analyst, now can I? There are  
 strings though.

HAYDEN-HOYLE  
 Oh?

JULIA WALSH (O.S.)  
 A couple of places I don't want you  
 to look: one of them's my  
 stomach...

HAYDEN-HOYLE  
 (glancing over towards  
 his wife)  
 And the other?

JULIA WALSH (O.S.)  
 The Stein Foundation.

HAYDEN-HOYLE  
 (after a pause)  
 I'm a realist, Julia.

JULIA WALSH  
 That's why I've offered you the  
 job.

90 CONTINUED:

90

We start on a photo of Nessa Stein.

Then Walsh CLOSES the file in which the photo rested before she places it in a DESK CABINET, LOCKS it and finally -

We are CLOSE to see the KEY placed on her desk.

91 INT. STEIN GROUP, MEETING ROOM - DAY

91

A group of KEY STAFF are waiting in a meeting room as -

Ephra walks in - he does not look good.

EPHRA

Good morning. As you've been aware my sister's been away a month now and I've just been informed she's decided to extend that. Any inquiries please refer them through to my office but essentially, I think this is about her wanting to witness, first hand, some of the problems we're all trying to tackle here. I suppose to really know a factory, you've got to work the shop floor first. Anyway, I just wanted to reassure you that everything's as it should be. Thank you everyone.

92 INT. EPHRA STEIN'S OFFICE - DAY

92

We start on Israeli attache Daniel Borgoraz.

DANIEL BORGORAZ

If you try to get her released, by any means, we will find out where she is and we will bomb it. If you try to compromise us again, in any way, we will find out where she is and we will bomb it. If from now on you don't do exactly what we say...

(beat)

...we will bomb it.

Ephra is in anguish.

EPHRA

Please I will do anything!

DANIEL BORGORAZ

(dismissive)

You've done it all, already.

Ephra goes down on his KNEES.

EPHRA

Please...

DANIEL BORGORAZ

Get up!

Still kneeling.

EPHRA

She's all I have.

DANIEL BORGORAZ

You have a family.

EPHRA

We only ever had each other.

His eyes plead.

DANIEL BORGORAZ

So every morning, every single morning, that you wake up and you say your prayers - you say them for her. Because you're the one who put her there.

(beat)

And God may forgive you for what you've done. But Israel won't.

Then **SCORE** is introduced. A combination of the **Modeh Ani**, the Jewish morning prayer, against a HEART BEAT of **HORRIBLE FOREBODING** takes us into.

**INT. GAZA STRIP, CELL - NIGHT**

Mute of sound we watch Nessa's FRIGHTENED EYES, illuminated by oil light, lift up towards -

Atika, seated on the other side of the room.

**INT. GAZA STRIP, KIDNAPPER'S ROOM - NIGHT**

To SCORE we start on a PHOTO of a PALESTINIAN WOMAN, in her 20s, smiling.

And then another, a PALESTINIAN GIRL no more than 6, smiling.

And then we are CLOSE on the EYES of -

SALEH AL-ZAHID, he is staring at the photos in MENTAL ANGUISH as he prepares for some sort of action.

Then his eyes shift to look at -

TWO PILLS lying on the table in front of him.

He picks them up and stares at them in the PALM of his hand.

94 CONTINUED:

94

Taking them, it seems, will have terrible import. So when he DOES PLACE each in his mouth and SWALLOW, we should feel this.

Then in TIME LAPSE, we see -

Al-Zahid coming under the INFLUENCE of the drugs.

He starts to PACE the room.

SLAP his face.

SCREAM.

95 INT. GAZA STRIP, CELL - CONTINUOUS

95

Nessa's frightened eyes FLICK UP to the DREADFUL SOUND of Al-Zahid's scream.

96 INT. GAZA STRIP, KIDNAPPER'S ROOM - CONTINUOUS

96

Finally, Al-Zahid takes in a DEEP BREATH we are -

CLOSE on his SWEATING FACE and DILATED PUPILS.

It is almost as if he has TRANSMOGRIFIED.

97 INT. GAZA STRIP, CELL - MOMENTS LATER

97

Al-Zahid enters in a HIGHLY AGITATED STATE staring at Nessa.

SALEH AL-ZAHID

GET UP!

As she does so he barrels into her forcing her to stand up AGAINST the wall.

SALEH AL-ZAHID (CONT'D)

LOOK!

He produces TWO PHOTOS, neither of which we see.

SALEH AL-ZAHID (CONT'D)

This is my wife!

And then the next -

SALEH AL-ZAHID (CONT'D)

This is my daughter!

And then he throws both photos to the floor whilst never taking his eyes off Nessa.

SALEH AL-ZAHID (CONT'D)

When you take my wife from me; when you take my child, my home, my life;

(MORE)

(CONTINUED)

SALEH AL-ZAHID (CONT'D)  
 when all you've got is nothing -  
 you will fight with whatever you  
 have left!

The SCORE builds to suggest something DREADFUL is about to happen as -

Beginning to WEEP, Al-Zahid places a KNIFE to Nessa's neck as, with his other hand he begins to UNBUCKLE his trousers.

SALEH AL-ZAHID (CONT'D)  
 Lie down!

But suddenly Atika is on top of him.

He KNOCKS her AWAY.

SALEH AL-ZAHID (CONT'D)  
 (to Atika in Arabic)  
 I will kill you!

NESSA STEIN  
 NO!

Atika looks to Nessa, still standing against the wall.

NESSA STEIN (CONT'D)  
 (staring at Atika)  
 No...

And then Al-Zahid wheels round towards Nessa before we go -

CLOSE on Nessa, her eyes locked on Atika.

CLOSE on Atika, her eyes locked on Nessa.

And the sequence begins to inhabit something of a drug induced horror.

SALEH AL-ZAHID  
 Lie down.

She hesitates.

NESSA STEIN  
 Why?

SALEH AL-ZAHID  
 Lie down.

Nessa's face creases in horrified recognition of what he means to do.

SALEH AL-ZAHID (CONT'D)  
 Please...

Slowly, she begins to slide down the wall.



Watched by Atika, Saleh then pulls Nessa's trousers off.

We are CLOSE on Nessa as she feels the clothing being pulled away.

Then from Nessa's POV we see Saleh staring down at her.

He reaches his hand forward.

SALEH AL-ZAHID (O.S.) (CONT'D)

Look away.

We are CLOSE on Nessa's face as Saleh's hand pushes her head to one side.

His hand stays PRESSED to her cheek as -

We lock focus on the two women's faces as-

We move in CLOSER on EACH WOMAN'S FACE, each staring at the other.

And then we are CLOSE on Al-Zahid's discarded photograph:

A CHILD'S DISMEMBERED ARM, in the RUBBLE of a DESTROYED HOUSE.

And then we are EXTREMELY CLOSE on the TIP of his KNIFE as it PUNCTURES Nessa's neck by a tiny amount, causing a little riverlet of BLOOD to run down her neck as -

Her body lurches to her assailant's sexual climax.

And then Al-Zahid is standing, pulling up his clothes before her stoops to pick up his discarded photos.

Nessa is in catatonic shock as -

SALEH AL-ZAHID (CONT'D)

(Now wild eyed with  
narcotics)

Whatever we have left!

And as he turns to leave, his back now to Atika, she suddenly wields the oil lamp and SMASHES it into the side of Al-Zahid's head.

A sudden INFERNO.

His screams bring other CAPTORS into the room.

As some drag Al-Zahid out.

The others BEAT Nessa and Atika with STICKS as they WITHDRAW.

Leaving both women lying on the floor.

97 CONTINUED:

97

Then Nessa stands.

And slowly, with a terrifying dignity -

She smoothes her clothing back into order.

As Atika pulls herself onto her knees.

98 **INT. GAZA STRIP, HOUSE, BASEMENT - NIGHT**

98

We start on a BLOOD BAG - a TRANSFUSION of some sort.

Then we see this BLOODLINE entering a man's arm before we establish -

A DILAPIDATED BASEMENT full of FUNCTIONING MEDICAL EQUIPMENT rigged to a bed on which an very elderly man is lying, undergoing treatment.

This is ZAHID AL-ZAHID, and we are close on his face as we feel that he has some connection to the preceding scene.

His EYES FINALLY CLOSING takes us -

99 **INT. GAZA STRIP, MEETING ROOM - DAY**

99

**LEGEND: TEN WEEKS LATER**

We start CLOSE on the QADI, the Sharia judge, as he speaks in Arabic.

QADI  
(Speaking in Arabic.)

Nessa and Atika are seated in front of the Qadi.

Other ELDERS are present.

ATIKA  
(translating)  
He has been banished. He's not allowed to return.

As the Qadi CONTINUES Atika translates.

ATIKA (CONT'D)  
(translating)  
But you will not be allowed an abortion...

Nessa presses her eyes closed in quiet anguish.

ATIKA (CONT'D)  
(translating)  
The Sharia life is sacred no matter how it was created...

Nessa interrupts...

NESSA STEIN  
I could do it to myself.

She SLAPS her stomach - TWICE.

Silence.

Then the Qadi continues in Arabic.

ATIKA  
(translating)  
You will have the child here.

NESSA STEIN  
No...

ATIKA  
You must.

NESSA STEIN  
They can't make me.

ATIKA  
No, they can't. But if you kill the  
child...  
(Atika turns to Nessa)  
...They will kill me.

We focus on Nessa as she takes in the full shock of this.

ATIKA (CONT'D)  
(still translating)  
But if you have it, afterwards, you  
will be allowed to... they're going  
to let you go, Nessa.  
(turning to Nessa)  
They're going to let you go home.

Nessa is still in shock and it's unclear if she's listening.

The Qadi continues as Atika translates -

ATIKA (CONT'D)  
And you will be free to tell the  
world what's happened to you...  
they will say nothing... this is  
their shame, their punishment...  
for you to speak of them as you  
wish.  
(to Nessa)  
You have that power.

Silence as they wait for Nessa's response which doesn't come.

NESSA STEIN

What about you, what will happen to  
you?

Atika looks up at Nessa and with a little SHAKE of her head she implies terrible things.

Nessa, still seated, suddenly SCREAMS in anguish before, suddenly, she goes still, then lifts her eyes to the Qadi.

Silence.

NESSA STEIN (CONT'D)

You have to leave with me. Tell  
him.

(to the Qadi)

She must come too.

After a pause Atika makes the point in Arabic.

There is a further SILENCE as Nessa's EYES remain FIXED on the Qadi.

Until the Qadi NODS and rises.

And Nessa looks to the floor as -

We can HEAR the distant strains to CHANSON DU MOIS DE MAI, the children's French lullaby Nessa has heard before.

100

**INT. GAZA STRIP, HOUSE - DAY**

100

Nessa and Atika walk into a basic but pleasantly appointed room.

Nessa IMMEDIATELY sits on the bed.

Hollow eyed with her decision.

The lullaby is playing locally, and we can hear CHILDREN.

Atika stands still, listening to the music which is coming in through an OPEN DOOR to a BALCONY until -

The Lullaby ends.

101

**INT. EPHRA STEIN'S OFFICE - DAY**

101

**LEGEND: ONE MONTH LATER**

We start CLOSE on Shlomo Zahary.

SHLOMO ZAHARY

The fuck's going on here?!!

Ephra, visibly shrunken, is restlessly seated opposite.

All his brio evaporated.

EPHRA

I'm sorry, Shlomo but with Nessa travelling...

SHLOMO ZAHARY

Nessa? What the fuck's she got to do with it? You're the one makes the decisions round here!

EPHRA

Maybe you can get someone else to pick it up.

SHLOMO ZAHARY

I have over half a million drums of back bone cabling sitting in my factories. There is no one else to "pick it up"; there's no one else wants to fucking do this! I'm about to dig up half the fucking West Bank here!

Suddenly Ephra EXPLODES.

EPHRA

TAKE IT! TAKE IT ALL!

Ephra is in TURMOIL, witnessed by Shlomo.

SHLOMO ZAHARY

(tender)

What is this, boy? What is it you're not telling me?

EPHRA

(That...) It's over...

SHLOMO ZAHARY

Fuck you, this is over! We've only just begun!

(beat)

Listen to me - now I'm fucking Karen Carpenter!...

(having heard himself)

And I'm telling you; that's a very unpleasant thought...

(tender)

Come here, eh? Give the not so old Shlomo a hug...

Shlomo steps forward and almost catches the sobbing Ephra.

SHLOMO ZAHARY (CONT'D)

There, there. It'll all be for the good, you'll see.

102

INT. GAZA STRIP, HOUSE - DAY

102

Atika looks up at Nessa from across the room.

Nessa is outside on a small BALCONY, before returning inside.

NESSA STEIN

Where will I have it?

ATIKA

Here.

Nessa stares at the floor.

ATIKA (CONT'D)

Your mother died in childbirth.

Nessa nods.

ATIKA (CONT'D)

You won't... I promise.

NESSA STEIN

And what if I don't? It's not just this...

(her stomach)

It's what it means. I go home, I tell the world and then every tiny decision I ever make will be judged against it. Do I hate them? Do I love them; do I want revenge, am I secretly in their thrall? Every single thing I do, that's what people will wonder.

(beat)

I can give birth to a child but it's not me, do you understand? That's just biology. But what I do, say, think; what I want this company to achieve - that's me. So I can have this baby and I might live - but whatever happens... I'm going to lose my life.

Pause.

ATIKA

Give it to me.

(beat)

I owe it to you. And when we leave, if we do, let it always have been mine.

(beat)

Give it to me.

103            **INT. GAZA STRIP, HOUSE, CORRIDOR - DAY**                                 103

We follow behind the Qadi, Nessa's Sharia judge, as he walks along a corridor at the end of which he is met by TWO GUARDS.

Here, he is body searched before -

104            **INT. GAZA STRIP, HOUSE, BASEMENT - MOMENTS LATER**                                 104

The Qadi enters into the room full of FUNCTIONING MEDICAL EQUIPMENT.

And we find Zahid Al-Zahid, the old man we've seen previously.

By the way the Qadi greets him, he is a man of great importance.

After the formalities, the Qadi draws towards Al-Zahid, who waves him back.

ZAHID AL-ZAHID  
(in Arabic)  
Infection! I must not be infected.

He indicates his arm from which tubes are clearly conducting a blood transfusion.

QADI  
I have banished your son.

ZAHID AL-ZAHID  
And the Stein girl?

QADI  
She will carry the child.

ZAHID AL-ZAHID  
When will she leave?

QADI  
Once the baby's born.

Silence as Al-Zahid considers the implications before -

ZAHID AL-ZAHID  
Then it's done.

He looks at the tubes coming out of his arm before -

ZAHID AL-ZAHID (CONT'D)  
The grand son of Eli Stein.  
(beat)  
With my blood in it's veins. First  
I ordered his death, now I take his  
heritage. How great is his defeat?

104 CONTINUED:

104

Then he replaces his oxygen mask and waves the Qadi away.

But having turned away the Qadi is called back for one last word -

QADI

We are not safe here.

ZAHID AL-ZAHID

From Hamas?

QADI

They want us out. And the Israelis,  
they will come back.

ZAHID AL-ZAHID

Good, I want them to. And if they  
come for her - let them take her. I  
have plans for Nessa Stein.

Before Al-Zahid replaces his oxygen mask.

105 **INT. THE RAC CLUB - DAY**

105

We start on the Thwack of a squash ball - then to reveal -

Daniel Borgoraz, annihilating a younger, fitter opponent on a  
squash court.

We then find -

Ephra nervously watching from the viewing gallery as -

Borgoraz's opponent ends up spread-eagled on the floor and  
the tiny squash ball just rolls into a corner.

106 **INT. THE RAC CLUB, CORRIDOR - DAY**

106

Borgoraz, towelling down walks as he is followed by -

Ephra, nervous, sweaty, tentatively rise.

Borgoraz barely pauses to deliver.

DANIEL BORGORAZ

Lay the cabling...

EPHRA

Why?

DANIEL BORGORAZ

Just do it.

EPHRA

(suddenly injected with  
life)

Will it get her back?



106 CONTINUED:

106

Borgoraz keeps walking until Ephra SPRINGS at his shirt and CLINGS to it.

EPHRA (CONT'D)  
WILL IT GET HER BACK?!?

Silence before Borgoraz peels Ephra's fingers off his shirt.

DANIEL BORGORAZ  
Lay the cable. And when they're  
down... we have something else we  
want you to do.

107 INT. EPHRA STEIN'S OFFICE - DAY

107

Ephra runs into his office and picks up a RINGING PHONE.

EPHRA  
Shlomo! We're back on!

108 EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY

108

We start on a furrow of SEEDS in a KITCHEN GARDEN.

Then we see Rachel with Hannah, carefully dropping the seeds into the furrow.

Rachel notices Ephra standing behind her staring vacantly at the furrow.

EPHRA  
We're laying the cabling.

RACHEL  
I thought (you were...)

EPHRA  
It's what Nessa would want, so  
that's what we do. Whatever she  
needs, we do... Whatever...

RACHEL  
(concerned)  
Where is she, Ephra?

He begins to break down and Rachel stands to embrace him.

He buries his head in his wife's shoulder as -

Hannah continues to bury the seeds.

The **SCORE** introduces -

109 MONTAGE: EXT. THE WEST BANK, AREA C - DAY

109

The ARTICULATED ARM of a DIGGER sweeps over our head to reveal -

109 CONTINUED:

109

Shlomo Zahary and a **PALESTINIAN OFFICIAL**, both wearing ceremonial hard hats as they stand either side of the presented digger arm and both reach across to shake hands and stare towards -

A gathered **PRESS CORPS**

In the middle of empty SCRUB LAND.

Shlomo is at his most back slapping gregarious before -

The diggers SCOOP is dropped into the earth.

Bang!

110 **MONTAGE: INT. GAZA STRIP, HOUSE - DAY** 110

Nessa's hands are on her stomach, now enlarged.

Perhaps she felt the child's first kick.

111 **MONTAGE - EXT. THE WEST BANK, AREA C - DAY** 111

Having made a LONG TRENCH, we watch the digger continue it's journey.

112 **MONTAGE - EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY** 112

We watch the ROW of seeds Hannah planted begin to PUSH UP their stalks.

113 **MONTAGE - INT. GAZA STRIP, HOUSE - DAY** 113

We watch Nessa at the window looking out, her stomach BIGGER.

Atika gives her an OLD COPY of the PALESTINIAN TELEGRAPH with a photo of Shlomo and the Palestinian Official SHAKING HANDS either side of the digger.

Nessa can't help but smile at Zahary's beaming grin.

114 **MONTAGE - EXT. THE WEST BANK, AREA C - DAY** 114

Into the trench we now watch **WORKMEN** laying CONDUITS along it's length.

115 **MONTAGE - EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY** 115

The Seedlings have now become STRAWBERRY BLOSSOM.

116 **MONTAGE - INT. GAZA STRIP, HOUSE - DAY** 116

We start on a PILE of YELLOWING newspapers before seeing -

Atika reading to Nessa as -

- 116 CONTINUED: 116
- Nessa, now heavily pregnant, paces the room, holding her stomach.
- 117 **MONTAGE - INT. EPHRA STEIN'S OFFICE - DAY** 117
- We start on a large PILE of DOCUMENTS laid on Ephra's desk.
- Then we see Francis about to place ANOTHER document on top of the pile.
- But she pauses before replacing it back into her own file.
- 118 **MONTAGE - EXT. THE WEST BANK, AREA C - DAY** 118
- We watch a machine feed a FIBRE OPTIC CABLE into the previously laid CONDUITS in the dug TRENCH.
- At the head of the fibre optic cable is a LIGHT (it's the ends of the illuminated cable)
- When this is INSERTED into the TRANSLUCENT conduit we can see the GLOW of the light.
- Then we see the machine WINCH the cabling into the conduit.
- Off the light travels.
- 119 **MONTAGE - INT. GAZA STRIP, HOUSE - DAY** 119
- A Gazan **MIDWIFE** is listening to Nessa's stomach through a natal HORN.
- She is pleased.
- 120 **MONTAGE - INT. CONDUIT CABLING** 120
- We watch the illuminated end of the fibre optic cabling FERRET past us at speed.
- Then we watch the light disappear along the conduit.
- 121 **MONTAGE - INT. EPHRA STEIN'S HOUSE, BEDROOM - MORNING** 121
- We watch Ephra muttering his Modeh Ani before lifting himself out of bed.
- Watched by Rachel.
- 122 **MONTAGE - EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY** 122
- A RIPE STRAWBERRY is picked from it's stalk.
- 123 **MONTAGE - INT. GAZA STRIP, HOUSE - DAY** 123
- Nessa is in the FULL THROES of delivering a baby.



133 CONTINUED: 133

We see the cable trench stretching away from us.

The cable BURIED.

The earth newly restored.

134 **EXT. EPHRA STEIN'S HOUSE, BACK GARDEN - DAY** 134

The remaining strawberries are beginning to ROT.

135 **INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY** 135

Ephra is at the window looking out into the garden.

He remains visibly a broken man.

EPHRA

It's so slow.

Monica Chatwin is standing in the room looking at his back.

MONICA CHATWIN

What is.

EPHRA

Time.

MONICA CHATWIN

I think I can help speed it up.

He turns into the room.

MONICA CHATWIN (CONT'D)

There's someone I can ask owes me a further favour.

EPHRA

Who?

MONICA CHATWIN

(ignoring the question)

But if it works, if it gets your sister out - there are things you have to do.

EPHRA

Anything.

MONICA CHATWIN

You'll have to step down as head of the company.

EPHRA

You think I care? I'd sell the lot. Everything!

MONICA CHATWIN

No, I don't want you to do that...  
You'll have to get rid of any, all,  
evidence of what's happened. In  
here...

(she points to the room)

And in here...

(she points to her head)

And then you have to put Nessa in  
your place. Unaware and  
uncompromised. Can you do that?

EPHRA

Easily.

MONICA CHATWIN

And then there's one last thing:  
You have to tell me why the  
Israelis have allowed you to carry  
on laying that cable.

Ephra hesitates.

MONICA CHATWIN (CONT'D)

You said you'd do anything to get  
your sister out. So if I do, that's  
what you'll tell me.

We start on Julia Walsh.

JULIA WALSH

We applaud your altruism, Daniel.

Daniel Borgoraz doesn't respond.

JULIA WALSH (CONT'D)

Given recent events, we expected  
you to shut the Stein Group down.

DANIEL BORGORAZ

It's a private company.

JULIA WALSH

Which needs your cooperation.

DANIEL BORGORAZ

In every negotiation there is  
always give as well as take.

Julia nods receptively.

JULIA WALSH

Well, you're certainly giving the  
PLO an awful lot with these cables.

DANIEL BORGORAZ

Not us.

JULIA WALSH

No, of course. The Stein Group. I just wonder how long that's going to continue.

DANIEL BORGORAZ

It's not up to us to decide.

JULIA WALSH

Have you seen Ephra Stein recently? The boy can't open a can of soup let alone a meeting. It carries on, pretty soon that company's going to collapse. And I can't think that's what you want... Whatever it is you want it for...

(beat)

Of course there is an alternative.

(beat)

His sister.

(beat)

With all those bombs Hamas are still throwing into your country, I suspect your forces are about to re enter Gaza.

DANIEL BORGORAZ

If they can't settle it for themselves, we'll have to do it for them.

JULIA WALSH

An unfortunate reality.

DANIEL BORGORAZ

Hmmm...

JULIA WALSH

Which offers, perhaps, one tiny silver lining: Nessa Stein.

Daniel carefully folds his hands.

DANIEL BORGORAZ

Are you trying to play us, Julia?

She stands.

JULIA WALSH

Daniel, as her brother's dramatic weight loss programme has clearly taught me, when it comes to the Middle East, you never, ever try to play the Israelis.

136 CONTINUED:

136

And she smiles her most ACQUIESCENT SMILE before -

137 **INT. GAZA STRIP, HOUSE - NIGHT**

137

We start on a sleeping BABY.

ZAHID AL-ZAHID (V.O.)  
(subtitled and in  
reprise)

And if they come for her...

And Nessa

And Atika

All asleep as -

ZAHID AL-ZAHID (V.O.)  
(subtitled and in  
reprise)

...Let them take her. I have plans  
for Nessa Stein.

We begin to hear the APPROACH of a HELICOPTER.

We see first Atika then Nessa WAKE from their beds.

As Nessa puts on a light -

The Helicopter noise becomes DEAFENING.

And as they begin to step out of bed -

Suddenly, the BALCONY DOOR through which we saw Nessa  
previously walk -

BURSTS OPEN and a **SHAYETET 13 COMMANDO** in full combat gear  
SWINGS in.

The speed of the operation is incredible.

COMMANDO  
(above the helicopter  
wail)  
NESSA STEIN?

NESSA STEIN  
Yes...

COMMANDO  
YOU HAVE THIRTY SECONDS. HARNESS.

NESSA STEIN  
WHAT?

The Commando is attached to a rope, much like a winch man  
would be in a sea rescue.



There is a T-BAR above his head to which, at either end of the bar, TWO HARNESSSES are attached.

The Commando is holding one out.

COMMANDO  
 PUT IT ON. YOU!  
 (he points at Atika)  
 ALSO! TWENTY SECONDS! NOW!

Instinctively, Nessa picks up the baby.

COMMANDO (CONT'D)  
 WHAT'S THAT???

Atika runs over to Nessa.

ATIKA  
 Give him to me.

In amongst the chaos of NOISE and WIND, Nessa is presented with her LIFE DEFINING decision.

ATIKA (CONT'D)  
 Give him to me.

Finally, Nessa GIVES THE CHILD to Atika.

ATIKA (CONT'D)  
 Go!

Then they both run to the HARNESSSES.

COMMANDO  
 (wrong footed)  
 WHOSE BABY?

ATIKA  
 MINE.

COMMANDO  
 HOLD IT TO YOUR CHEST!

He CLIPS the HARNESS around Atika AND the baby.

Then with both women CLIPPED in on either side of him and with either arm wrapped around them, the commando begins to SHUFFLE BACKWARDS towards the broken door frame.

Then from our POV still in the room looking out at them -

He looks up - GESTURES a THUMBS UP and -

WHOOSH!

They're gone.

137 CONTINUED:

137

In thirty seconds.

That fast.

As the bed sheets SETTLE.

Leaving the baby's crib, a make-do drawer, EMPTY.

And as the noise of the helicopter DISAPPEARS we hear -

A PHONE ringing.

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**LEGEND: SEVEN YEARS LATER**

The satellite phone, supplied by Kasim's kidnappers is ringing on a table.

Nessa Stein, now an elegant "people's peer", picks the phone up.

SALEH AL-ZAHID

(down the phone)

Is your secret safe?

NESSA STEIN

Yes. It is.

Which brings an -

END OF EPISODE