

# The Honourable Woman

by

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Five: "The Mother Line"

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We open on NESSA STEIN being EMBRACED by her brother EPHRA STEIN.

When we JUMP IN to see her face, she is uncertain of this gesture of affection.

So much so that when they PART she stares at her brother before -

NESSA STEIN  
Who told you?

Ephra is reluctant to speak.

NESSA STEIN (CONT'D)  
Who told you?

She calculates for herself.

NESSA STEIN (CONT'D)  
Atika.

Silence.

NESSA STEIN (CONT'D)  
Why did she tell you?

Silence, the atmosphere changes.

EPHRA  
I'm a little loose with my affections.

As if she's been hit by an electrical charge, Nessa sits.

NESSA STEIN  
Oh!  
(beat)  
How?

EPHRA  
What do you expect me to say to that?

NESSA STEIN  
But in your own house?...

EPHRA  
Well, the easy answer's because I'm a bastard; the more difficult one I got from my therapist.

NESSA STEIN  
You see a therapist?

EPHRA

Yep!

NESSA STEIN

Why are you seeing a therapist?

EPHRA

I don't know, Nessa - maybe because I'm fucking my housekeeper!

NESSA STEIN

And what does he say?

EPHRA

She. Well, I've gone way beyond guilt but actually where I've ended up I don't think you're going to like either...

(beat)

It makes me feel better.

NESSA STEIN

Cheating on your wife?

EPHRA

Having a secret - one I can call my own.

NESSA STEIN

Unless Atika tells your wife.

EPHRA

She won't. She can't. Secrets are weird; people think you share them but you don't. They just have two sides: either you own them or they own you. And this secret, it owns her.

NESSA STEIN

Why?

EPHRA

Because she has so much more to lose. Think about it. So the truth is whatever I ask her to do, she has to do it - because that's the way our secret works.

He moves away from her before.

EPHRA (CONT'D)

So what about yours?

NESSA STEIN

Mine?

EPHRA  
 Kasim's kidnappers.  
 (beat)  
 Have they made contact with you?

Silence.

NESSA STEIN  
 (With the honesty only  
 siblings can share)  
 Yes.

EPHRA  
 What do they want?

NESSA STEIN  
 They haven't said.

EPHRA  
 Why not?

NESSA STEIN  
 I don't know; I think they're  
 waiting for something.

EPHRA  
 What do they know?

NESSA STEIN  
 (she shrugs)  
 Everything.

EPHRA  
 (keen eyed)  
 What's everything?

She looks down.

EPHRA (CONT'D)  
 That his father's a Palestinian  
 terrorist and his mother's...  
 (beat)  
 You.

Finally her nod is almost imperceptible

EPHRA (CONT'D)  
 How did you think you were going to  
 keep that one?

NESSA STEIN  
 And how were we going to keep any  
 of it if I didn't?

1 CONTINUED:

1

EPHRA

Oh, boy, we're in trouble.

(he sighs as he  
considers)So.. When they tell you what they  
want, what are you going to do?

NESSA STEIN

I...

EPHRA

You're going to do exactly what  
they say, that's what.

NESSA STEIN

Not until I know.

EPHRA

No, we know already - and believe  
me I'm speaking as one who really  
knows about this shit. You don't  
have the choice. Not anymore.

NESSA STEIN

We don't know that.

EPHRA

Yes we do! Because that's the side  
you're on, Nessa. You don't own  
this secret - it owns you.2 **EXT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - DAY** 2Through **CCTV FOOTAGE** we watch **JALAL EL-AMIN** step out of the  
back of his car and walk up the steps into -3 **INT. NESSA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER** 3Flanked by FRANCES PIRSIG, El-Amin, a man of immense physical  
weight walks down the corridor away from us.4 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - MOMENTS LATER** 4

El-Amin sits heavily into his audience chair opposite -

Nessa, settles behind her desk, as if the formalities of  
greeting have just be performed.

Silence - before Nessa opens the account.

NESSA STEIN

To what do I owe this honour?

JALAL EL-AMIN

Your third phase cabling contract  
into the West Bank... We are now in  
a position to bid for this.

(CONTINUED)

4 CONTINUED:

4

Nessa's reflexive response is to look uncertain - this is not a bid she would wish for.

JALAL EL-AMIN (CONT'D)

A very good position.

5 **TITLES**

5

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 process 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.

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**

6 **EXT. KIDMA ACADEMY, TEL-AVIV - DAY**

6

Establishing shot of the academy.

7 INT. CORRIDOR, KIDMA ACADEMY, TEL-AVIV - DAY 7

We start on a list of ISRAELI NAMES on a page PINNED to a NOTICE BOARD.

A FINGER enters frame and scans the names.

When we jump out, we see -

Professor SHIMON BEN-REUVEN, early 50s, studious, reliable.

He is clearly dismayed to see an OMISSION from this list.

Finally, angered, he STRIDES away.

8 INT. ADMISSIONS OFFICE, KIDMA ACADEMY, TEL-AVIV - MOMENTS LATER 8

Admissions Officer MA'OR looks up as Ben-Reuven strides in with a duplicate list of names in his hand.

BEN-REUVEN  
(in Hebrew)  
Is this the full admissions list?

MA'OR  
(in Hebrew)  
Yep.

BEN-REUVEN  
Samir Altif's not on it.

MA'OR shrugs "what do you want me to say?"

BEN-REUVEN (CONT'D)  
That boy was easily the best student I interviewed.

MA'OR  
So what do you want me to say? He must've fallen down on the written paper.

BEN-REUVEN  
No way.

MA'OR  
If he's not on the list, he didn't get in. It's not my fault.

Ben-Reuven is lost for words, so he just storms out.

9 INT. LIVING ROOM, ALTIF FAMILY HOUSE - DAY 9

We start CLOSE on SAMIR ALTIF a seventeen year old Palestinian student, as clear eyed and hopeful as any teenager should be - except that:

BEN-REUVEN  
(in English)  
Can you think of anything that  
might have gone wrong?

Samir is shaking his head.

BEN-REUVEN (CONT'D)  
Maybe you skipped a few  
questions?... Did you panic at all?

Samir just shakes his head.

Ben-Reuben sits back, flabbergasted.

BEN-REUVEN (CONT'D)  
Then what's happened?

10

**EXT. ALTIF FAMILY HOME, EAST JERUSALEM - DAY**

10

This is a Palestinian part of East Jerusalem. It is very shabby but functioning. Many cars trundle past the Altif family home.

Ben-Reuven shakes Samir's hand at his front door.

BEN-REUVEN  
Leave it with me.

11

**INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY**

11

We start on a GRAB-SHOT of Jalal El-Amin taken from Nessa Stein's CCTV coverage of the entrance to her house.

This photo is picked up off Nessa's desk by -

CALEB SCHWAKO  
I'll look into it.

Schwako is the peculiarly shaped security advisor Nessa used for information on Nathaniel Bloom.

He opens the briefcase, clutched to his chest like an obsessive woman might keep her handbag, and places the photograph into it before he brings out a FILE.

CALEB SCHWAKO (CONT'D)  
Where is Mr. Bloom?

NESSA STEIN  
I don't know.

CALEB SCHWAKO  
He is no longer in your employ?

NESSA STEIN  
No.



CALEB SCHWAKO

Is he connectable?

NESSA STEIN

I don't believe he is.

CALEB SCHWAKO

This is a shame; I have something else to show you. You were asking me to look at Monica Chatwin... And I have been finding one moment when her world and yours - they collide. Three months ago, Mr. Bloom, he is receiving a call from a strange number...

NESSA STEIN

Whose?

CALEB SCHWAKO

Wait please... this is a story with an order... After this call, Mr. Bloom he is going somewhere...

He lays down a photograph.

CALEB SCHWAKO (CONT'D)

Here.

The image is of **NATHANIEL BLOOM**, taken by a street camera, entering a cafe.

Nessa frowns.

CALEB SCHWAKO (CONT'D)

And ten minutes later we are seeing...

He takes another photograph out.

CALEB SCHWAKO (CONT'D)

...this.

The photo is of **MONICA CHATWIN** entering the same cafe.

NESSA STEIN

Monica Chatwin.

CALEB SCHWAKO

So, two coffees, one savory and nineteen minutes later she is leaving. Bye-bye Pecan Pie...

Again he shows Nessa the image.

CALEB SCHWAKO (CONT'D)

Four minutes after, he is the same.

11 CONTINUED:

11

Again the image.

CALEB SCHWAKO (CONT'D)  
But this time you see what he is  
carrying...

We see a distinctive folder under Bloom's arm.

We then see the same REPORT being brought out of Schwako's  
case and laid on the table.

CALEB SCHWAKO (CONT'D)  
This is the report Mr. Bloom gave  
to you saying Shlomo Zahary has  
links with Hezbollah. Because of  
this you did not give him your  
contract. And this...

He takes out ANOTHER REPORT

CALEB SCHWAKO (CONT'D)  
...is the one Zahary gave to you to  
be proving his innocence.  
(placing his hands on  
top of them)  
We are being carefully analysing  
both. Very good each - excepting  
one tiny error on this one...

He points to the distinctively bound report from Chatwin and  
then opens it to point at -

CALEB SCHWAKO (CONT'D)  
There is a date on this financial  
transfer here which is being  
impossible. This date is a Lebanese  
banking holiday. This day the banks  
are shutting. This transfer was not  
happening. This report...  
(Chatwin's)  
...is being a liar. This report...  
(Zahary's)  
...is being truefulness. Mr. Bloom,  
I think, is making the big mistake.

CLOSE on Nessa as she absorbs this information.

NESSA STEIN  
Do you think that's what it was or  
do you think he was complicit in  
some way?

CALEB SCHWAKO  
This, it is for him to say - and  
for you to feel.

We momentarily focus on Nessa as she looks down before -

11 CONTINUED:

11

NESSA STEIN  
But Shlomo is innocent.

CALEB SCHWAKO  
This I can be saying.

NESSA STEIN  
I should have given him the  
contract.

CALEB SCHWAKO  
This you can be saying also.

12 **EXT PARK - DAY**

12

We watch **SHLOMO ZAHARY** with two **GRANDCHILDREN**, both under three years old and each under one of Shlomo's arms like he's an OGRE - a role he is playing to the hilt.

SHLOMO ZAHARY  
Yaarrrrh!

The children scream with joy.

13 **EXT. PARK - CONTINUOUS**

13

Nessa looks at Shlomo who has come to a halt with both his grandchildren **STILL** under his arms.

Nessa holds up the report he'd given her proving his innocence.

NESSA STEIN  
You were right.

A moment before -

SHLOMO ZAHARY  
Does that mean I get the contract?

NESSA STEIN  
You get my apology.

SHLOMO ZAHARY  
But not the contract.

Silence - except for the squirming children.

SHLOMO ZAHARY (CONT'D)  
You know how much my company's worth? Three billion dollars. I provide billing, directory services, credit checks for fifty three of the world's leading telephone companies.  
(MORE)

SHLOMO ZAHARY (CONT'D)

In America, in the UK, Holland... I suck it all in from all over the world. They come to me. And how much is your contract worth?

NESSA STEIN

Seventy five million.

SHLOMO ZAHARY

Gross... So you might as well pay me in loose change. But you know why I want to do it? Because I love you. I love what you're trying to do. It's that simple. Don't make it any harder.

There is moment between them before he turns away leaving Nessa alone.

SHLOMO ZAHARY (O.S.) (CONT'D)

Yaaaah!

**EXT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - DAY**

Again by use of CCTV footage we watch -

**MONICA CHATWIN** step out of her taxi and walk into the house.

**INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - MOMENTS LATER**

Chatwin sits in the audience chair.

NESSA STEIN

You say you want to help me.

MONICA CHATWIN

I do.

Nessa Stein seated opposite just stares at her a moment before -

She takes out the file Chatwin gave Bloom on Zahary - and throws it onto the table between them.

NESSA STEIN

What's that?

Chatwin feigns ignorance.

NESSA STEIN (CONT'D)

Then what's this?

Nessa throws the photo of Monica entering the cafe.

Then the other showing her leaving.

NESSA STEIN (CONT'D)

Or this.

Then finally, the one of Bloom leaving with the file.

NESSA STEIN (CONT'D)

Or this...

Nessa sits back.

NESSA STEIN (CONT'D)

Is this your idea of help? Why did Nathaniel listen to you?

MONICA CHATWIN

(a stung response)

Because it's true, I do want to help. You shouldn't be working with Shlomo Zahary.

NESSA STEIN

Why not?

Silence.

MONICA CHATWIN

Because he will compromise you.

NESSA STEIN

He doesn't have a Hezbollah connection.

MONICA CHATWIN

No, he doesn't.

NESSA STEIN

You lied.

MONICA CHATWIN

Yes, I did.

NESSA STEIN

Why?

MONICA CHATWIN

Because what he's actually done is far, far worse.

Nessa indicates she doesn't understand.

MONICA CHATWIN (CONT'D)

You have to think very carefully now - about what I'm about to tell you.

Nessa always thinks carefully.

15 CONTINUED:

15

MONICA CHATWIN (CONT'D)

Because if you decide to tell everyone else what I'm about to say - there won't be a phase three; there won't be anything... Because if the world finds out what Shlomo Zahary's done - you'll be ruined.

16 **EXT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - LATER** 16

We watch Monica Chatwin step into the waiting taxi.

17 **EXT. ROAD OUTSIDE NESSA STEIN'S HOUSE - MOMENTS LATER** 17

We watch the taxi draw out of Nessa Stein's gates and onto the road.

As we pan around with the moving car we find we are in fact -

18 **INT. SURVEILLANCE VEHICLE - CONTINUOUS** 18

With **BOORMAN**, Hugh Hayden-Hoyle's assistant, taking covert PHOTOS of the passing taxi.

One GRAB clearly shows Monica Chatwin in the back seat.

After it's passed, Boorman sits back in his seat - seeing Chatwin was clearly a surprise.

19 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY** 19

Nessa presses the intercom on her phone.

NESSA STEIN

(into the intercom)

I need to speak with Aron Yavin.

20 **EXT. WEST BANK, AREA "C" - DAY** 20

We start on a WIDE VISTA showing a number of TRUCKS parked up.

The logo "STEIN GROUP" legible through the dusty truck panels.

Then CLOSE we are looking into a SERVICE MAN HOLE in which we see -

**ARON YAVIN**, an engineer, working at the cabling within the inspection hole.

His phone begins to ring.

ARON YAVIN

Aron Yavin.

PHONE VOICE  
*Please hold for Nessa Stein.*

From the angle we take looking up from the floor, Yavin might even look as if he's standing inside a dug grave.

21 **INT. ADMISSIONS OFFICE, KIDMA ACADEMY, TEL-AVIV - DAY** 21

Shimon Ben-Reuven is seated opposite MA'OR, whose body language is looking decidedly defensive.

MA'OR  
 You think he has been denied entry because he is an Arab!?

BEN-REUVEN  
 I don't think anything.

MA'OR  
 It's ridiculous! This is a Stein Foundation Academy; there is no racism in here.

BEN-REUVEN  
 I just want to see Samir Altif's exam papers.

MA'OZ  
 Don't strike me out on this! I can't believe you're even going there!

BEN-REUVEN  
 Who marked the papers?

MA'OR  
 What? You expect me to know who marked one of twenty thousand papers??!! Do me a favour; trust this office to do this job and you go away and do yours!

BEN-REUVEN  
 He's a brilliant student.

MA'OR  
 So then he'll easily find a place elsewhere.

BEN-REUVEN  
 I want him here.

MA'OR  
 To have him here, he'd have to pass the exam.

21 CONTINUED:

21

BEN-REUVEN

That's why I want to take a look at it.

MA'OR

Like I haven't got enough to do in a day!

MA'OR closes a file and the conversation.

22 **EXT. LONDON, CITY STREET - DAY**

22

**ANJELICA HAYDEN-HOYLE**, is stepping out of her office and looking for a taxi when she sees -

**SIR HUGH HAYDEN-HOYLE** standing on the other side of the street staring at her. He waves sheepishly before crossing.

When he comes up to her, she just stares at him a moment before looking away, searching for a taxi once more.

He is looking at her before he looks at his feet.

HAYDEN-HOYLE

I'm stuck in a loop, aren't I?

ANJELICA

Are you playing Neil Diamond records?

HAYDEN-HOYLE

Thinking about it.

ANJELICA

Then yes, you are.

He looks back up at her.

HAYDEN-HOYLE

I can change.

She casts a cursory backwards glance.

ANJELICA

Would that involve black denim?

HAYDEN-HOYLE

It could - if you wanted it to.

ANJELICA

I don't.

HAYDEN-HOYLE

Then it won't...

She turns to him, finally.



ANJELICA

Do you spy on me? I mean not like that...

(she points to where he was standing across the road)

I mean like this...

She mimics a pair of binoculars in front of her eyes.

HAYDEN-HOYLE

What a question!

She takes out her mobile phone and looks at the screen as the wind blows her hair.

Hoyle wants to reach out and hook the loose strand back behind her ear - and is about to when she looks up.

ANJELICA

I've just texted you the address of a restaurant, Thursday, 8pm. It'll be a window seat.

HAYDEN-HOYLE

Great!

ANJELICA

For you to spy on.

Hoyle is confused.

ANJELICA (CONT'D)

There's something I want you to see.

She walks away leaving Hoyle alone.

We start CLOSE on the GRAB shot Boorman took of **MONICA CHATWIN** leaving Nessa Stein's house.

**DAME JULIA WALSH**, seated doesn't even look at it.

DAME JULIA WALSH

You're losing weight.

HAYDEN-HOYLE

It's the worry. I thought I was the one supposed to be sniffing round Nessa Stein.

DAME JULIA WALSH

You are.

HAYDEN-HOYLE

So how come she's got in front of  
the trail?

Finally, Julia glances at the photo before -

DAME JULIA WALSH

Like the gorgeous Americans, she  
thinks Nessa Stein deserves our  
unconditional support and she's  
worried that what you're doing  
might undermine that.

HAYDEN-HOYLE

So you're running two dogs after  
the same ball.

DAME JULIA WALSH

Exactly.

HAYDEN-HOYLE

What does she want Nessa Stein to  
achieve?

DAME JULIA WALSH

What the noble Baroness has always  
said she wants: equality of  
opportunity between Israel and  
Palestine.

HAYDEN-HOYLE

And Chatwin thinks laying a few  
cables is going to do that?

DAME JULIA WALSH

I agree there must be more to it  
than that.

HAYDEN-HOYLE

Such as?

DAME JULIA WALSH

Like I say, Hugh, the ball's still  
out there and I'm waiting to see  
which one of you brings it back.  
The young pup or...

HAYDEN-HOYLE

The old dog

DAME JULIA WALSH

Try not to cock a leg as you leave.

Night watchman **SAMI** opens the Academy's front door to Shimon  
Ben-Reuven.

24 CONTINUED:

24

BEN-REUVEN

Hi!... Listen, I've left some work  
in the Admissions Office and if I  
don't do it tonight I'm in trouble.

25 **INT. ADMISSIONS OFFICE, KIDMA ACADEMY, TEL-AVIV - NIGHT** 25

"Bing" - the light goes on.

CLOSE on a computer screen - up pops a password demand.

Ben-Reuven tries one.

"Bong" - no good.

And another.

"Bong" - again. And again. And again.

This isn't going to work.

Until he looks at the old fashioned, filing cabinet.

"Screech" the metal drawers scrap open.

"Bang" on to the table Ben-Reuven drops a file.

Photos of four **YOUNG MEN AND WOMEN**.

All in ISRAELI DEFENCE FORCE UNIFORM.

Ben-Reuven takes the list of names he'd previously shaken at  
administrator MA'OR.

By his actions he seems to be matching the names on the list  
to the photos.

This makes him sit back.

26 **EXT. APARTMENT BLOCK ENTRANCE, TEL AVIV - DAY** 26

**ARIEL EBAN**, in one of the photos Ben-Reuven just found, is  
walking towards his apartment dressed in civilian clothes.

As he arrives -

BEN-REUVEN (O.S.)

Ariel Eban?

Eban turns to see a smiling Ben-Reuven.

BEN-REUVEN (CONT'D)

Forgive me. My name's Shimon Ben-  
Reuven, I'm faculty head of the  
computer science department in the  
Kidma Academy... You're joining my  
course next term.

EBAN

Oh, yes! Great!

They shake hands.

EBAN (CONT'D)

Thank you so much!

BEN-REUVEN

You sound surprised.

EBAN

I am...

BEN-REUVEN

Why's that?

**INT. ADMISSIONS OFFICE, KIDMA ACADEMY, TEL-AVIV - DAY**

MA'OR is now looking pretty angry.

But then so is Ben-Reuven.

BEN-REUVEN

Took him three goes to get his  
Bagrut certificate!

MA'OR

He got this one in one.

BEN-REUVEN

What?

MA'OR slides over a piece of paper which Ben-Reuven picks up  
and studies.

MA'OR

Unfortunately the same cannot be  
said for your friend, Samir Altif.

BEN-REUVEN

(still studying the  
paper)

He's not my friend.

(looking up)

I want to see the actual papers.

MA'OR

How much more time do you want me  
to waste?!

BEN-REUVEN

I don't care!

MA'OR

I don't care you don't care! I do!  
 Do you realise how many exams are  
 taken in this place??

BEN-REUVEN

Because that's what we do, MA'OR!  
 We function on merit... you either  
 pass or fail - on merit. Unless the  
 rules have changed. Has someone  
 changed the rules?

MA'OR

No, no, no, no; don't you start  
 causing me more trouble!

BEN-REUVEN

What makes you think we're not in  
 trouble already?!

28 **INT. NESSA STEIN'S HOUSE, CORRIDOR - DAY** 28

We watch Stein Group engineer, Aron Yavin walk into the  
 corridor, flanked by Frances Pirsig.

29 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - MOMENTS LATER** 29

Nessa sits down opposite Yavin in the soft furnished area. A  
 tray of tea between them.

Yavin's, engineer boots still give him away.

NESSA STEIN

Thank you for flying in so promptly  
 and thank you for your discretion.

YAVIN

What's so important, it can't be  
 said on the phone.

Nessa places her hands on a stack of printed papers.

NESSA STEIN

These are permissions for you to  
 enter every telephone exchange  
 along the Israeli/West Bank  
 border... But really I suggest you  
 concentrate on the main exchange.

YAVIN

(looking at the  
 permissions)  
 Why those?

NESSA STEIN

We own the cables, Shlomo Zahary  
 owns the buildings.

YAVIN

Then, forgive me, but why not just ask him?

NESSA STEIN

I don't want to raise suspicions.

YAVIN

For routine maintenance?

NESSA STEIN

What I want you to do - it's not routine.

**EXT. REMOTE LAKE SIDE COTTAGE, BEACH - DAY**

The Stein children HANNA and MAZEL are playing on the grey beach - watched by ATIKA, sitting on a rock looking out over a monochrome waterline.

Something makes her turn to look up towards the COTTAGE where she sees -

Nessa, looking down at her.

With Nessa we see her POV and then as she walks down towards the beach we see her leave behind TWO PROTECTION OFFICERS.

**INT. REMOTE LAKE SIDE COTTAGE, LIVING ROOM - CONTINUOUS**

RACHEL STEIN, heavily pregnant watches Nessa through the window before a Braxton-Hicks contraction pulls her attention.

**EXT. REMOTE LAKE SIDE COTTAGE, BEACH - MOMENTS LATER**

Atika remains seated as Nessa halts beside her.

NESSA STEIN

Rachel's about to pop.

ATIKA

We're leaving today.

Silence.

NESSA STEIN

My father bought this for my mother - somewhere for her to escape.

ATIKA

I think Rachel feels the same.

NESSA STEIN

And you?

ATIKA

It's not for me to choose.

NESSA STEIN

So where would you go if you could?

Silence before Atika looks up at Nessa.

ATIKA

It doesn't exist. Not yet.

The children continue to play at distance in front of them as Nessa SITS DOWN beside her before -

NESSA STEIN

Ah, so now it's the Wandering Arab -  
who'll do anything just to survive.

This sting brings the conversation into focus.

ATIKA

You feel betrayed.

NESSA STEIN

Are you surprised?

ATIKA

No.

NESSA STEIN

You know all my secrets, but you  
kept yours from me.

ATIKA

Because it was his too.

NESSA STEIN

Oh, trust me: to him it's more than  
that; he thinks he owns it - or  
some other kind of bullshit.

ATIKA

I didn't think you'd ever have to  
know.

NESSA STEIN

Well, don't say you didn't have a  
choice.

ATIKA

I didn't, Nessa, I didn't.

NESSA STEIN

You did! YOU DID HAVE A CHOICE!

The children stop playing as Nessa turns to Atika, her eyes  
full of tears.

NESSA STEIN (CONT'D)  
You could have chosen me!

Silence.

ATIKA  
(to the children)  
Look along the water!

The children begin to play again watched blindly by Nessa and Atika until -

ATIKA (CONT'D)  
What happened to us, know one else  
can ever understand. That's what we  
have. And that's what you're  
feeling.

Nessa gulps back her tears.

NESSA STEIN  
Without you I wouldn't have  
survived.

ATIKA  
We did it together.

She turns to Nessa.

ATIKA (CONT'D)  
But you don't love the rock that  
saves you from the sea...

NESSA STEIN  
I do!...

ATIKA  
...No. You're just grateful that it  
was there when you needed it.

NESSA STEIN  
Don't tell me how I am... I know  
how I am... I've known from the  
first moment we met at that fucking  
checkpoint!

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

The sunrise, Atika's silhouette, Nessa's shielded eyes, their  
handshake.

Her smile.



34

**EXT. REMOTE LAKE SIDE COTTAGE, BEACH - CONTINUOUS**

34

NESSA STEIN

I know how I am...

Silence.

ATIKA

Then I'm telling you how you must  
be. For Kasim.

(beat)

For your son.

Nessa turns to Atika, her eyes burning with confused  
rejection.

NESSA STEIN

Do you love him?

One of the children out of sight CALLS to Atika to come and  
see something.

Atika stands to go.

ATIKA

It's true. You're right: I am a  
"Wandering Arab". It's what the  
world has made me.

She gently TOUCHES Nessa's cheek with the back of her hand.

ATIKA (CONT'D)

I'm sorry.

Then quickly, she's gone, leaving Nessa alone - to sharp  
staccato breaths of recovery.

35

**EXT. REMOTE LAKE SIDE COTTAGE, BEACH - MOMENTS LATER**

35

Atika approaches the waterline where the children are staring  
at something on the ground.

ATIKA

What have you found?

It is the bedraggled remains of a DROWNED FOX.

36

**EXT. ENTRANCE, KIDMA ACADEMY, TEL-AVIV - NIGHT**

36

Once again the front door is opened by Night watchman Sami to  
Shimon Ben-Reuven.

BEN-REUVEN

Sami, hi. Look, I've got a problem.  
I have a student I'd like to come  
here. People are saying he's failed  
his test but I don't believe that.

(MORE)

(CONTINUED)

36 CONTINUED: 36

BEN-REUVEN (CONT'D)  
He's an Arab, Sami. Do you get what  
I'm saying?

37 **INT. BASEMENT, KIDMA ACADEMY - NIGHT** 37

The lights flick ON to reveal - a LARGE BASEMENT with many  
FILING CABINETS.

Ben-Reuven reviews the rows of cabinets.

BEN-REUVEN  
This may take sometime.

And Sami turns to go.

38 **INT. BASEMENT, KIDMA ACADEMY - LATER** 38

At a distance we watch Ben-Reuven rifling through DRAWERS  
until -

We jump in CLOSE on a particular file WITHIN which he pulls  
out a handwritten exam paper on computer science with a name  
at the top: **Samir Altif**.

39 **INT. BASEMENT, KIDMA ACADEMY - MOMENTS LATER** 39

Bang on to a desk goes this paper - along with a stack of  
OTHERS.

Ben-Reuven sits down and first looks at - Samir Altif's  
paper. It has been marked by the examiner and on the last  
page, his SCORE:

**85%**

Then Ben-Reuven sifts through the pile until he finds another  
paper: **Ariel Eban**. And again he looks to the back page for  
his SCORE:

**47%**

As the implication makes Ben-Reuven sit back, he hears a  
noise - a DOOR slam shut.

Ben-Reuven listens. Nothing.

BEN-REUVEN  
Sami?

Silence. The noise came from the OPPOSITE DIRECTION from  
which he and Sami entered this room.

Ben-Reuven takes out his KEYS on which is a FOB TORCH which  
he switches on.

40           **INT. CORRIDOR, BASEMENT, KIDMA ACADEMY - MOMENTS LATER**           40

Ben-Reuven enters the corridor.

Something makes him switch OFF the lights in the FILING ROOM.

Darkness.

He starts to walk along the corridor using only his fob light.

Slowly.

Then, further down the corridor, a DOOR swings OPEN and out steps a **MAN**. The sudden POOL of light illuminates the "MEN" symbol to a rest room from which this man has just emerged.

Having not seen Ben-Reuven in the dark this man turns away from him and walks along the corridor before turning into ANOTHER.

Silently, Ben-Reuven follows.

41           **INT. CORRIDOR, BASEMENT, KIDMA ACADEMY - MOMENTS LATER**           41

We are just in time to see the Man push through another door and enter a LIT ROOM before the door CLOSES behind him, plunging the corridor into darkness once more.

Through the door, a RADIO can be heard, playing late night MUSIC.

Ben-Reuven enters the corridor and is drawn towards the sound of the music.

Arriving at the CLOSED door, Ben-Reuven PAUSES. He is surprisingly nervous. This is shown when he brings his FIST up to the door, about to knock, but PAUSES.

Then he decides this is RIDICULOUS, pull himself together and KNOCKS ON THE DOOR.

Immediately the MUSIC STOPS.

Silence.

And then Ben-Reuven OPENS the door to REVEAL -

42           **INT. ELECTRONICS ROOM, BASEMENT, KIDMA ACADEMY - CONTINUOUS** 42

Three **MEN**, one of whom we saw previously are seated with HEADPHONES on in front of COMPUTERS.

But the way they are looking at him is reminiscent of those children in "Village of the Damned."

BEN-REUVEN

Hi.

Silence.

BEN-REUVEN (CONT'D)

I was just... er...

Ben-Reuven can't help but scan the room.

There is FULL of INDUSTRIAL SIZED SUPERCOMPUTER dominating the room.

BEN-REUVEN (CONT'D)

What you got in that rack?

Ben-Reuven a computer scientist, can't help but be fascinated.

BEN-REUVEN (CONT'D)

(staring at the rack)

That's a 15.36 Tflops... you're running what, 192 gigabytes RAM?

As he enters the room, the Man stands up, proprietorially.

BEN-REUVEN (CONT'D)

(in awe)

That is... That's a Cyclops64. I've never seen one of these before.

MAN

What's your name?

BEN-REUVEN

Oh, I'm sorry, Shimon Ben-Reuven, I'm the head of Computer Science upstairs.

We catch a glimpse of another man, writing something down but Ben-Reuven's focus is on this monolith.

BEN-REUVEN (CONT'D)

Wow! If I knew we had one of these down here I'd be doing tours...

MAN

This is off limits.

BEN-REUVEN

What are you guys doing down here?

MAN

An audit.

BEN-REUVEN

What of - the State of Israel?

42 CONTINUED:

42

Pause.

MAN

Something like that.

Absolute silence - just the hum of the Cyclops64.

BEN-REUVEN

Well... I should go.

Nothing.

Ben-Reuven feels the atmosphere before -

BEN-REUVEN (CONT'D)

(quickly)

Good night.

And he goes leaving the Man to look over towards his colleague who has -

Written down Ben-Reuven's name.

43 **INT. BASEMENT, KIDMA ACADEMY - MOMENTS LATER**

43

Ben-Reuven keeps the TWO EXAM PAPERS before -  
SLAMMING the drawer on the returned files.

44 **EXT. MAIN TELEPHONE EXCHANGE, ISRAELI BORDER - DAY**

44

Aron Yavin and two **ENGINEERS** enter the main entrance to the Telephone Exchange, passing a sign that says:

**Z COMMUNICATIONS (ZAHARY INC)**

45 **INT. RECEPTION, MAIN TELEPHONE EXCHANGE - DAY**

45

We are CLOSE on the PERMISSIONS given to Yavin by Nessa.

YAVIN

Cable maintenance, point of entry.

46 **INT. CABLE TUNNEL, MAIN TELEPHONE EXCHANGE - DAY**

46

We follow the BEAMS of TORCHLIGHT as Yavin and his team visually scan the cabling.

They DON'T find what they're looking for.

YAVIN

(Hebrew)

This is all network. We need the source cable.

His colleague refers to his cabling MAP.

47 **INT. CABLE TUNNEL, MAIN TELEPHONE EXCHANGE - LATER** 47

We are staring at a STEEL DOOR - a RESTRICTED ACCESS sign (in Hebrew) illuminated by TORCHLIGHT as -

An **MAIN EXCHANGE OPERATIVE** with "Z Communications" on his back, UNLOCKS the door.

48 **INT. MAIN CABLE ROOM, CABLE TUNNEL - CONTINUOUS** 48

Yavin enters and scans the room.

Remarkably, and truthfully, all the cabling that enters the building initially comes in here through ONE CABLE - about the thickness of a big python - which is what we're looking at now.

But again, nothing is found.

YAVIN

Everything's as it should be.

They begin to leave, and doing so they switch OFF their torches, plunging the room into darkness.

Which is when Yavin SEES something.

A little RAY OF LIGHT some FIFTY FOOT down along the cable, only viewable through the small GAP in the wall through which the cable has entered the room.

YAVIN (CONT'D)

Wait! What's that?

49 **EXT. CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE - DAY**

Yavin and his team are looking down at a MAN HOLE COVER.

50 **INT. MAN HOLE - CONTINUOUS** 50

Looking UP as the MAN HOLE COVER is REMOVED and light POURS into the space.

We see Yavin and his team looking down and then we REVERSE to see what they are looking at -

A BOX is LYING beside the MOTHER CABLE. Two cables either side of this box are CLIPPING it to the MOTHER CABLE.

The arrangement looks PARASITIC - which in away it is.

YAVIN

(Hebrew)  
Got you...

51 INT. PRINCIPAL'S OFFICE, KIDMA ACADEMY - DAY

51

Ben-Reuven slams the two exam papers on the desk in front of the PRINCIPAL.

BEN-REUVEN

You going to deny it's happening?

Silence. So Ben-Reuven holds up the two exam papers one in either hand.

BEN-REUVEN (CONT'D)

Tell me I'm wrong, tell me there's been a mistake...

The principal just stares at him.

BEN-REUVEN (CONT'D)

I thought as much. So listen, I've made an appointment with a journalist. What do you say about that?

PRINCIPAL

Who pays your wages?

BEN-REUVEN

The Stein Foundation pays my wages! That's why I came here; to get away from this sort of bullshit! And how do you think Nessa Stein's going to react when she finds out that even here - we're covered in it?!

PRINCIPAL

Are you going to speak to her?

BEN-REUVEN

Are you going to speak to me?

Silence.

BEN-REUVEN (CONT'D)

Then I'm going to speak with them.

And with that he sweeps up the exam papers and leaves.

52 NEWS FOOTAGE: EXT. INTERVIEW WITH SHIMON BEN-REUVEN - DAY

52

We're watching an interview with Ben-Reuven on Israeli TV2.

BEN-REUVEN

(subtitled from Hebrew)

From what I have discovered it appears that the Kidma Academy, funded by the Stein Foundation, is running a discriminatory selection process against Israeli Arabs in favour of Israeli military veterans.

OFF SCREEN REPORTER

And where's your evidence?

Ben-Reuven simply holds up the two exam papers before -

The SCREEN is FROZEN.

**INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY**

Nessa sits back in her chair and stares at the frozen image of Ben-Reuven.

Frances is staring at it too.

Ephra is apart.

NESSA STEIN

I wish he'd spoken to me first.

(Ephra)

Or you.

EPHRA

He went straight in on the press, he didn't give us a chance.

NESSA STEIN

So... Is he right?

FRANCES

It does appear there's been a mistake...

EPHRA

But from what I'm hearing that's all it is. If we take a step back it's just two kids and an administrative error - that's not so unusual.

NESSA STEIN

Except one of them's an Israeli and the other's an Arab.

EPHRA

Exactly! That's what's lit it up; it doesn't mean it's really the cause.



NESSA STEIN

Are there other examples?

EPHRA

I don't know... not yet, but we've got to recognise that thousands of these exams are taken every year - there are bound to be a few discrepancies; it's a mathematical certainty.

FRANCES

He does appear to have jumped the gun.

NESSA STEIN

Why would he do that?

EPHRA

He's been struggling in his job; his graduate's grades have been consistently low.

NESSA STEIN

And you think he's looking for an excuse.

EPHRA

Yes, it's possible.

NESSA STEIN

Although it could be that he's telling the truth and that's why his department's struggling.

Silence as Nessa decides what to do.

NESSA STEIN (CONT'D)

Okay, for the moment we make no public comment, none, Ephra - is that clear?

EPHRA

Why do you feel you even have to say that?

NESSA STEIN

Okay, um...

(moving away from the  
embarrassment)

Frances I want you to go out there, talk to this guy.

EPHRA

Find out why he went straight to the press.

53 CONTINUED:

53

NESSA STEIN  
And why he didn't come to us.

54 **INT. ENTRANCE TO BEN-REUVEN'S APARTMENT, TEL AVIV - DAY** 54

Ben-Reuven enters exhausted to see his worried **WIFE** and **TWO YOUNG CHILDREN**, staring at him.

He walks to towards them.

BEN-REUVEN  
I had to.

He EMBRACES them.

BEN-REUVEN (CONT'D)  
I just had to.

55 **EXT. TOWER BLOCK, HOLLAND - DAY** 55

Establishing the tower block.

56 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - DAY** 56

Again we start on TV2 news footage of Ben-Reuven in interview.

BEN-REUVEN  
Education is a meritocracy by function. As soon as you start to use it as a tool for social engineering on race grounds, you are creating an apartied system.

This interview is being watched by **YANIV LEVI**, a pleasant enough looking man who could be anybody's neighbour.

His mobile phone is ringing as Ben-Reuven speaks.

LEVI  
(subtitled from Hebrew)  
Yes.

He listens.

LEVI (CONT'D)  
(agreeing)  
Yes.

He then points his REMOTE CONTROL at the television and we are CLOSE on Ben-Reuven when -

The TV snaps OFF.

57 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY** 57

Nessa is standing at her window looking out.

57 CONTINUED:

57

NESSA STEIN

So?

We then reveal Aron Yavin, her engineer standing in the room.

YAVIN

You were right. We have a problem.

Nessa sighs.

NESSA STEIN

They never come alone.

58 **INT. NESSA STEIN'S HOUSE, LOBBY - NIGHT**

58

We watch Shlomo Zahary enter the lobby where Frances is waiting to greet him.

SHLOMO ZAHARY

So, are we finally going to sign  
this fucking one shekel contract?!

Frances' silence give Shlomo sudden pause.

59 **INT. NESSA STEIN'S HOUSE, MEETING ROOM - NIGHT**

59

Frances ushers Shlomo into the room -

The WHIRR of an over-head PROJECTOR explains why Shlomo is standing in a HARD SPOT LIGHT which he uses his hands to shield his eyes so he can see -

Nessa, waiting.

As is Aron Yavin.

As is Ephra, standing, his hands deep in his pocket.

Shlomo sighs, suddenly devoid of all bonhomie.

SHLOMO ZAHARY

What now?

60 **INT. NESSA STEIN'S HOUSE, MEETING ROOM - LATER**

60

Everyone is staring at the wall of white light with Yavin standing beside the projector.

YAVIN

So you want to know about switchers  
and nodes and shit like that - or  
do you just want me to keep it  
simple?

Silence.

YAVIN (CONT'D)

Let's go with simple.

He places a TRANSPARENCY onto the PROJECTOR. It shows in basic terms how the telecommunication network from the West Bank COALESCES into a SINGLE INTERNATIONAL CABLE. This is a graphic that Yavin helps explain with the following.

YAVIN (CONT'D)

Okay so ten years ago we start with Phase One: laying future proofed fibre optic telecommunication cabling throughout the Palestinian Territories. It took three years to complete. Now all telecommunication in the region, it doesn't matter where it started out from - even if it's a cell phone - eventually everything enters our fibre optic system. The critical part of our interest here is that any international traffic on that system has to cross over from the Palestinian territories into Israel. This is because, historically, the main cable, the Neptune Optical cable, carries all international traffic underneath the Mediterranean from Israel to Italy, and then into the international grid.

NESSA STEIN

Everything.

YAVIN

95% of the traffic going to Western Europe and the United States excluding satellite.

(beat)

Then eight years ago when the Israeli government opened up competition, your company...

(Zahary's)

...Z Com, bought up a 30% stake in the Israeli exchange network including the Last Point main exchange that carries the Palestinian system onto the Neptune cable.

SHLOMO ZAHARY

And to think I didn't even graduate from high school!

Pause.

YAVIN

And it's at this point that we found this.

Having used the first GRAPHIC for illustration he now changes the slide to show a PHOTOGRAPH of the contents we saw previously underneath the manhole cover.

SHLOMO ZAHARY

What's that?

NESSA STEIN

(cold)

You don't know?

SHLOMO ZAHARY

I want to change a plug I call an electrician!

YAVIN

It's a form of sniffer.

SHLOMO ZAHARY

Well, now I know - what the fuck's a sniffer?

YAVIN

It's a wiretap, Mr. Zahary.

Silence.

YAVIN (CONT'D)

A big one. Capable of listening to international calls that emanate from the West Bank.

Silence.

SHLOMO ZAHARY

Fuck!

NESSA STEIN

We have always known the Israelis might try to do this so we have had those cables regularly swept.

SHLOMO ZAHARY

So have we...

NESSA STEIN

So how come no one looked there?

SHLOMO ZAHARY

I don't know.

NESSA STEIN

Who put it there?

SHLOMO ZAHARY

Not me...

YAVIN

It's seven years old.

NESSA STEIN

And you've been there for eight years.

YAVIN

I have no idea.

NESSA STEIN

Mossad?

SHLOMO ZAHARY

I don't know!

NESSA STEIN

Shin Bet?

SHLOMO ZAHARY

I don't know! You want to go through the whole fucking list because I still won't know.

NESSA STEIN

You do this for my father? Hmm? Once in the Irgun...

SHLOMO ZAHARY

I'm not a military man...  
(he slaps his belly)  
I don't have the stomach for it.

NESSA STEIN

But you can smell a deal, can't you. You always know how to do that!

SHLOMO ZAHARY

I don't know anything!

Suddenly Nessa SLAMS her hand on the table, stands, walks over to face Shlomo and in doing so silhouettes herself in the Projector LIGHT.

NESSA STEIN

It's the Middle East, Shlomo. You've got to know it all!

SHLOMO ZAHARY

I DIDN'T KNOW THIS!

NESSA STEIN

IT'S ON YOUR FUCKING SITE.

60 CONTINUED:

60

SHLOMO ZAHARY

But I didn't put it there. And I  
have no idea who did.

NESSA STEIN

You asked me to trust you.

SHLOMO ZAHARY

And you should.

Again he slaps his stomach - a reminder of "gut instinct."

She studies him before -

NESSA STEIN

Not this time...

She holds up her hand to her heart.

And with that she turns and leaves the room.

Followed by Ephra, leaving Shlomo seated.

And Yavin to SWITCH OFF the over head protector.

Dark.

61 **INT. LIVING ROOM, BEN-REUVEN'S APARTMENT - NIGHT**

61

The phone is ringing.

Ben-Reuven answers it.

BEN-REUVEN

(translated from Hebrew)

Hello?... Speaking... I'm not sure,  
I think I've said enough for the  
moment.

62 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - CONTINUOUS**

Levi is on the phone.

LEVI

(translated from Hebrew)

We are very supportive of what you  
have to say, and we feel it's vital  
that you're given the right  
platform to continue saying it. Our  
newspaper will give you that.  
Unequivocally.

63 **INT. LIVING ROOM, BEN-REUVEN'S APARTMENT - CONTINUOUS**

63

Ben-Reuven's still on the phone.

63 CONTINUED:

63

BEN-REUVEN  
Does it have to be tonight?

64 **INT. LIVING ROOM, YANIV LEVI'S APARTMENT, HOLLAND - CONTINUOUS**

LEVI  
Then we can run the interview for  
the morning paper.

BEN-REUVEN  
(down the phone,  
sighing)  
Okay...

65 **INT. LIVING ROOM, BEN-REUVEN'S APARTMENT - CONTINUOUS** 65

BEN-REUVEN  
...Where's that?... No, I have a  
car, I'll drive myself.  
(looking at his watch)  
Forty minutes, an hour... Okay...  
Thank you.

He REPLACES the phone - which we PUSH IN on as we hear -

BEN-REUVEN (O.S.) (CONT'D)  
Darlings, I have to go to out.

66 **INT. NESSA STEIN'S HOUSE, LOBBY - NIGHT** 66

Nessa standing by her front door, has just raised her hand to  
a PROTECTION OFFICER.

NESSA STEIN  
Alone!

She turns.

PROTECTION OFFICER  
You need someone to come with you.

NESSA STEIN  
What for?

PROTECTION OFFICER  
Protection.

She stares at him a moment before SCOFFING and turning for  
the door.

67 **EXT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - NIGHT** 67

We watch Nessa storm out of the house.

The Officer follows but she turns and points at him -  
"Don't!"



67 CONTINUED:

67

He demurs as -

Nessa walks towards the gate which is resolutely closed.

NESSA STEIN  
OPEN THIS FUCKING GATE!

68 **INT. BOORMAN'S CAR, ROAD OUTSIDE NESSA STEIN'S HOUSE - NIGHT** 68

Boorman, Hoyle's assistant is watching the road and sees Nessa come out of her Gates and hail a cab.

Boorman dials his phone.

BOORMAN  
Nessa Stein is leaving her house.  
Alone.

69 **INT. TAXI CAB - CONTINUOUS**

69

Nessa slams the door shut.

70 **INT. HALLWAY, BEN-REUVEN'S APARTMENT BLOCK - NIGHT**

70

Ben-Reuven has pushed the button for the elevator.

"Bing" the doors open.

He steps in.

The doors then begin to close until -

A HAND stops them and they re-open.

A MAN steps in, baseball cap and hood obscuring his face.

We watch him press for the FLOOR BENEATH this one.

BEN-REUVEN  
Huh... you got no legs?

The door closes.

71 **INT. ELEVATOR - CONTINUOUS**

71

We're with Ben-Reuven as the elevator stops, the doors open and the MAN steps out.

Ben-Reuven "tuts" as he presses the LOBBY FLOOR button impatiently.

72 **EXT. HALLWAY, BEN-REUVEN'S APARTMENT BLOCK - CONTINUOUS**

72

We watch the lift doors close.

73 **INT. ELEVATOR - CONTINUOUS**

73

Close on Ben-Reuven as slowly something begins to dawn on him and suddenly he begins to look DOWN behind him at -

A RUCKSACK the MAN has left BEHIND.

A moment as Ben-Reuven wonders what to do until -

Suddenly the LIFT lurches to a halt.

And the lights go OUT.

Power cut.

We hear Ben-Reuven struggling with his key chain before switching on his FOB LIGHT.

BEN-REUVEN

Hello? HELLO?

Then suddenly the full HORROR of his situation dawns on Ben-Reuven as his fob light falls on the abandoned rucksack.

BEN-REUVEN (CONT'D)

HELP! PLEASE!

74 **INT. LOBBY FLOOR, BEN-REUVEN'S APARTMENT BLOCK - CONTINUOUS** 74

In the dark, we can hear Ben-Reuven's muffled cries before.

A MIGHTY EXPLOSION BLOWS OUT the ELEVATOR SHAFT DOORS.

75 **INT. LONDON BAR, - NIGHT**

75

Nessa is drinking at a bar.

She finally lifts her eyes towards the man, **TOM CRACE**, we feel has been staring at her for sometime - at least that's what his smile says.

76 **INT. LONDON RESTAURANT - NIGHT**

76

We watch Anjelica Hoyle, seated at a window seat, as a **MAN**, her lover, makes her laugh and as he does so we see him smile at her as if she's the rarest ray of sunlight to hit a blue lagoon. And then there is a moment of stillness between as we notice, without a doubt, that these two are in love.

77 **EXT. CITY STREET OPPOSITE RESTAURANT - CONTINUOUS**

77

Hoyle lowers his portable binoculars - but not before he's seen this exchange - which shows on his face.

78                   **INT. LONDON RESTAURANT - MOMENTS LATER**                   78

The Man leaves Anjelica's table and alone, she cant help turn her head to the window where in the REVERSE -

We see Hoyle standing outside staring at her.

For a moment there is a pause.

And then Hoyle places his FINGER TIPS on the GLASS and we -

79                   **EXT. CITY STREET OPPOSITE RESTAURANT - CONTINUOUS**                   79

His hands on the glass staring at his ex-wife.

Until Anjelica gives a little shakes of her head - to end it

And then he LEAVES just as -

80                   **INT. LONDON RESTAURANT - CONTINUOUS**                   80

The Man rejoins the table.

MAN

Who was that?

ANJELICA

I don't know; some homeless person.

81                   **EXT. CITY STREET - MOMENTS LATER**                   81

We watch Hoyle walk down the street -

Followed by his PROTECTION CAR.

82                   **INT. DOORWAY, APARTMENT - NIGHT**                   82

Nessa is seated in the apartment's living room as Tom Crace enters with a bottle of VODKA and two glasses.

NESSA STEIN

You own this place?

TOM CRACE

It's the firm's.

NESSA STEIN

So the director's shag pad...

Crace begins to neck the bottle of vodka.

NESSA STEIN (CONT'D)

(regarding his  
consumption)

You building up to something big?

As she begins to unbutton her shirt, he stops swigging from the bottle, the remnants of which dribble down his chin.

He is clearly wasted - which is maybe why his eyes suddenly go sharp.

Then he switches off the living room lights and suddenly he is in SILHOUETTE from the kitchen lights behind.

NESSA STEIN (CONT'D)

You got a bedroom at least?

TOM CRACE

Not for you.

NESSA STEIN

Okay, well I'm used to a sofa.

TOM CRACE

What about the floor?

NESSA STEIN

You better warm me up a bit first.

TOM CRACE

What if I want you cold?

She watches him walk to the FRONT DOOR. She can't see but we can here him LOCKING It and withdrawing a key before turning back to her.

Now lit by the kitchen light, we can see the dangerous shift that's occurred to his personality.

TOM CRACE (CONT'D)

Now I want you to try and get out.

Nessa sense the danger and instinctively pulls her shirt back together.

NESSA STEIN

You know, I'm not sure that's a game I want to play.

TOM CRACE

Who said it was a game.

She stands.

NESSA STEIN

Okay, I'm going to go now.

He shifts his considerable weight towards blocking the door.

Nessa flicks her eyes to her bag - it's behind him by the door.

TOM CRACE

I know you. I knew you from the moment I first saw you.

NESSA STEIN

So?

TOM CRACE

So how do you think you're going to look on TV after I've broken your nose?

NESSA STEIN

How do you think that's going to look in front of a jury?

TOM CRACE

And you're really going to do that? You're really going to tell the world that after a long day of good deeds you like nothing better than to pick up strange men in bars for a bit of hard anonymous sex? I don't think so.

NESSA STEIN

You should let me go now.

TOM CRACE

I bet you've been doing this for years and you got away with it because no one knew who you were. But now they do and you forgot to work that one out - big clever woman like you. Still, I bet it won't happen again, will it?  
Baroness Stein...

Nessa can do nothing but stare at him with defiant fear.

TOM CRACE (CONT'D)

So I better make the most of it.

Suddenly he throws the bottle of vodka at her.

She has no time to miss it.

It bounces off her and falls to the floor, it's contents spilling out as we hear -

The awful sounds of an assault.

Until the bottle FINISHES emptying its contents.

And then Nessa's hand lands in the puddle.

83 **EXT. CITY STREET, LONDON - NIGHT**

83

We start on a puddle on the pavement and watch a DRIP of BLOOD EXPLODE onto the PAVEMENT.

And another. Like tears.

When we REVERSE we see Nessa standing in the entrance to an apartment block LOOKING DOWN at her blood.

Mainly running from the gash on her face - but now, there are more cuts. She has bee badly beaten.

Finally, gingerly, she steps out in to the street light to be seen by -

84 **INT. BOORMAN'S CAR, LONDON - NIGHT**

84

Watching Nessa stagger into the road, Boorman picks up his phone.

85 **INT. HAYDEN HOYLE'S PROTECTION CAR - NIGHT**

85

Having sprinkled copious amounts of SALT onto them, Hoyle is stuffing Big-Mac style french fries into his mouth when his phone goes.

HAYDEN-HOYLE  
(answering it)  
HwWoh?...

86 **INT. CITY STREET, LONDON - NIGHT**

86

A taxi, for hire, drives straight past Nessa's out stretched arm.

Who'd pick her up in the state she's in?

BOORMAN (O.S.)  
Nessa Stein?

Nessa turns to see Boorman some metres away on the otherwise deserted street.

NESSA STEIN  
Go away!

BOORMAN  
My name's John Boorman. I work  
for...

NESSA STEIN  
(interrupting)  
I know who you are. You work with  
Hugh Hoyle. Go away!

BOORMAN

You need help.

Nessa laughs SARDONICALLY, it's as if she's drunk on endorphins.

NESSA STEIN

You think? You really think?

BOORMAN

We need to get you to a hospital.

NESSA STEIN

No hospitals.

BOORMAN

No, somewhere private. I can take you somewhere private.

NESSA STEIN

And what does that mean; they get to sell the story to the Telegraph not The Sun?

BOORMAN

No one will be selling any stories.

NESSA STEIN

Ah... no... because they'll all be "bound by the Official Secrets Act!"

BOORMAN

Something like that.

NESSA STEIN

It owns them, hmm?

She stares at Boorman, who doesn't catch the reference.

NESSA STEIN (CONT'D (CONT'D)

(to herself)

And there's not a damn thing they can do about it.

Nessa, her wounds attended to, looks up as -

Hugh Hoyle enters, smiling.

HAYDEN-HOYLE

Baroness Stein.

NESSA STEIN

Oh, for fuck's sake, I bet you know how many times a day I take a piss, so you might as well call me Nessa.

Hoyle smiles before sitting down.

HAYDEN-HOYLE

His name's Tom Crace. He's an accountant with two HMRC investigations pending. He's married, eleven years, two children, youngest, two, a girl, Melanie. The flat he attacked you in belongs to his company. There's culture of casual sex and blind eyes. But not for rape, that's off books - even for a bent accountant. He's tidying it up now. A blood sample's been taken. He says he's not got HIV or Hep or anything.

NESSA STEIN

You've arrested him?

HAYDEN-HOYLE

No. Do you want us to?

Silence, time enough for us to really see how badly hurt she's been.

NESSA STEIN

(exhausted)

No.

HAYDEN-HOYLE

You're sure?

Pause before she NODS, finally.

NESSA STEIN

Yes.

HAYDEN-HOYLE

So, you'll be given a number to call in 48hrs for the full plethora of results. You need to give me a code word.

NESSA STEIN

"Fucking idiot."

She looks at him but he gives her an equivocal response so she reconsiders.



NESSA STEIN (CONT'D)  
 (hollow)  
 "Atika."

Pause.

NESSA STEIN (CONT'D)  
 A.T.I.K.A.

HAYDEN-HOYLE  
 It doesn't matter - you just have  
 to say it when they phone.  
 (beat)  
 Okay.  
 (smiling kindly)  
 Let's get you home.

88 INT. WYATT'S PROTECTION CAR - NIGHT

88

In the back of the car, being driven through the city, Hoyle watches Nessa looking out of the window before -

HAYDEN-HOYLE  
 I know what happened. In Gaza. To  
 you and Atika.

Nessa looks at him before looking away again.

HAYDEN-HOYLE (CONT'D)  
 Can I ask you something?

NESSA STEIN  
 You're going to anyway, so just do  
 it.

HAYDEN-HOYLE  
 What happened tonight, has it  
 happened before? Did it happen  
 then?

Pause.

NESSA STEIN  
 What does it say in my file?

HAYDEN-HOYLE  
 It doesn't.

NESSA STEIN  
 So why do you need to know?

HAYDEN-HOYLE  
 I want to help.

NESSA STEIN  
 Me... or you?

A moment before -

HAYDEN-HOYLE

Both of us.

NESSA STEIN

Is this some sort "Spy's Manual" approach - this, "Let us help you" - thing? If it is you ought to coordinate it better; then it wouldn't sound so fake.

HAYDEN-HOYLE

Coordinate? Who with?

She stares at him a moment.

NESSA STEIN

Your colleague, Monica Chatwin...

HAYDEN-HOYLE

I wouldn't say she's a colleague. More... a competitor.

NESSA STEIN

She wants your job.

HAYDEN-HOYLE

And she's going to get it. Unless, maybe, you help me out a little.

NESSA STEIN

Why'd I want to help you?

**INT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - MOMENTS LATER**

Nessa enters the LOBBY with Hayden-Hoyle to be greeted both by the Protection Officer she waved off previously, and Frances Persig.

FRANCES

Oh, my god...

NESSA STEIN

I was hit by a car.

Taking in the scene before.

FRANCES

Deliberately?

NESSA STEIN

What?

FRANCES

Who hit you?

89 CONTINUED:

89

NESSA STEIN  
 Frances, you're meant to be in Tel-  
 Aviv.

Frances brings herself round and is suddenly aware of Hoyle's presence.

FRANCES  
 I need to speak with you.

90 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - NIGHT**

90

The Israeli TV2 network is on the television.

We see the FOOTAGE of Ben-Reuven's apartment block surrounded by EMERGENCY VEHICLES.

The VOICE-OVER of the REPORTER is speaking in Hebrew - which we DO NOT hear translated.

Nessa and Frances are watching the footage.

NESSA STEIN  
 (without looking at  
 Frances)  
 Get him in here.

91 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - MOMENTS LATER**

91

Hayden-Hoyle is finishing a phone call on his mobile.

Watched by Nessa and Frances.

HAYDEN-HOYLE  
 (into the phone)  
 Okay. Thank you.

Having finished the call he turns to Nessa.

HAYDEN-HOYLE (CONT'D)  
 It's been claimed.

NESSA STEIN  
 Who by?

HAYDEN-HOYLE  
 The Samerian Defence League.

NESSA STEIN  
 Yaniv Levi.

HAYDEN-HOYLE  
 You've heard of him.

NESSA STEIN

It's not just the Palestinian extremists we have to keep an eye on, Israel has its fair share too.

HAYDEN-HOYLE

Well, he's top of the list.

NESSA STEIN

Why'd they kill him?

HAYDEN-HOYLE

Pro-Palestinian statements to the press intent on exposing Israeli corruption.

NESSA STEIN

Our institution isn't corrupt.

HAYDEN-HOYLE

Except that's not what he found, is it?

FRANCES

The preliminaries suggest what he found is a one off, regrettable but not deliberate.

HAYDEN-HOYLE

And who told you that?

Pause.

HAYDEN-HOYLE (CONT'D)

Your brother? Because he's the one runs that side of things now, doesn't he? Has done for what, seven years? And do you trust him?

NESSA STEIN

He's my brother.

HAYDEN-HOYLE

That's not what I asked.

NESSA STEIN

Yes, it is.

HAYDEN-HOYLE

So you think if he'd been targeted, covertly, by the Israeli military he'd have had the strength to stand up to them. All on his own.

NESSA STEIN

He's not on his own. He's got me.

HAYDEN-HOYLE

Couldn't that be the problem? What if he wishes he was? What if he wanted to feel he was in control of things again, just like he used to be - before his little sister took his job?

NESSA STEIN

He didn't want it.

HAYDEN-HOYLE

And why was that?

NESSA STEIN

(warning)

Is this you trying to help?

HAYDEN-HOYLE

Yes, it really is...

NESSA STEIN

Doesn't feel that way. Feels like you're trying to put a split - right in the heart of this business.

HAYDEN-HOYLE

Unless it's already there.

Silence.

NESSA STEIN

I've got to rest.

She stands.

HAYDEN-HOYLE

Who's going to handle the press?

NESSA STEIN

I will.

HAYDEN-HOYLE

Looking like that?

Pause.

HAYDEN-HOYLE (CONT'D)

Give it to your brother. Although be careful; that's a lot of pressure - sure he can take it?

Silence.

NESSA STEIN

What are you trying to prove?

HAYDEN-HOYLE

My point. But you don't have to answer it: I'll just wait and see who you decide to put in front of the camera...

Nessa breaks eye contact and they watch her head for the door.

HAYDEN-HOYLE (CONT'D)

And with all this going on, I almost forgot... Kasim's kidnapppers...

She turns.

NESSA STEIN

What?

HAYDEN-HOYLE

You don't think this is connected?

NESSA STEIN

And you do?

HAYDEN-HOYLE

When it comes to Israel and Palestine - isn't everything?

Silence.

NESSA STEIN

Thank you for getting me home.

She connects her genuine gratitude before turning away to leave.

And with that she's gone as Hoyle rolls his tongue around the inside of his mouth.

HAYDEN-HOYLE

Why am I so thirsty...

92 **INT. NESSA STEIN'S PRIVATE APARTMENT, DRESSING ROOM - NIGHT 92**

We start on the MANNEQUIN dressed with tomorrow's outfit.

Then we drop back to REVEAL -

Nessa's back, naked, staring at the mannequin.

The WELTS and BRUISING on her back.

So much damage beneath the ARMOUR.

We are CLOSE on her face to see her thoughts.

92 CONTINUED: 92

She offers NONE.

93 **INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - NIGHT** 93

We watch the door to the PANIC ROOM begin to swing open.

Then we are CLOSE on the MOBILE PHONE given to her by Kasim's kidnappers.

Its SIGNAL FLASHING GREEN.

Before Nessa's hand enters frame -

To pick the phone up.

94 **INT. NESSA STEIN'S PRIVATE APARTMENT, PANIC ROOM - NIGHT** 94

We watch Nessa enter, the door behind her closing.

Then her LYING DOWN in the makeshift bed.

The the LIGHTS GOING OUT.

Then just Nessa, her legs DRAWN UP into a FETAL POSITION as she watches the signal no that phone.

FLASH GREEN.

On, off.

On, off.

Off.

95 **EXT. EPHRA STEIN'S HOUSE, FRONT ENTRANCE - DAY** 95

We watch Hoyle enter Ephra's house.

96 **INT. EPHRA STEIN'S OFFICE - DAY** 96

Hoyle sits down opposite Ephra, who regards him carefully.

HAYDEN-HOYLE

How nice of you to let me in  
through the front door.

EPHRA

Is that some sort vampire thing?

HAYDEN-HOYLE

(smiling)

Ah the dark arts...

(then penetrating)

Did you strike a deal with the  
Israelis?

EPHRA

Which one?

HAYDEN-HOYLE

The secret one.

EPHRA

We don't carry secrets, we cant afford them.

HAYDEN-HOYLE

Maybe not now... but seven years ago - what was the price on your sister, to get her out of Gaza.

EPHRA

Nothing - because she wasn't there.

HAYDEN-HOYLE

That's not what she says.

EPHRA

Then I'd have to hear that from her.

HAYDEN-HOYLE

You do that... I know how important it is to get a story straight. But to save you having to wash down your front door twice, why don't you just tell me whether this "positive prejudice" for military veterans - is what it cost you to get her out?

Pause as Ephra shifts his seat before -

EPHRA

A. That hasn't happened and B. If it had, do you really think knocking around a few exam marks is all they'd ask for?

HAYDEN-HOYLE

So what did they ask for?

EPHRA

They didn't. I'm just saying if they had, it wouldn't be for that.

Pause.

HAYDEN-HOYLE

You see, I think it's all connected: your sister's kidnapping; the child's kidnapping; your academy.

(MORE)



HAYDEN-HOYLE (CONT'D)

I even think Samir Meshal's  
"suicide" is in there somewhere.

EPHRA

You should set the Times crossword,  
I hear there's a vacancy coming up.

HAYDEN-HOYLE

You know what "clue" is in Ancient  
Greek? It's "Thread". Is that  
educational enough for you?

EPHRA

Wait, I'll get a pen...

Hoyle begins to stand to leave.

HAYDEN-HOYLE

One thread. To pull it all  
together. And all I've got to do is  
find it.

EPHRA

And will that include an over night  
stay on the Orient Express, Mr  
Poirot?

HAYDEN-HOYLE

Wow, you're confident. So how it  
must've hurt to have your sister  
steal your job. Or was it simply  
because - you weren't up to it in  
the first place?

(beat)

I'll use the door but just to let  
you know; I can climb the walls...

97

**EXT. AIRPORT - DAY**

97

Establishing shot.

98

**INT. CLUB LOUNGE, AIRPORT - DAY**

98

Aron Yavin is seated at a dining table eating a breakfast  
that worryingly looks to involve bacon.

When Shlomo Zahary sits down in the empty seat opposite.

SHLOMO ZAHARY

(looking at the plate)

Your mother know you eat that?

YAVIN

Mr. Zahary.

SHLOMO ZAHARY

Looks like we're flying out together.

YAVIN

Huh...

(he puts his knife and fork together)

And how did you find that out?

SHLOMO ZAHARY

Luck! "Lady Luck"... she's been chasing me all my life... brazen hussy!

(he looks to a passing waitress)

My daughter! Would you please be so kind as to offer me one of your pomegranate shakes?

She goes away to collect one as Zahary taps his temple.

SHLOMO ZAHARY (CONT'D)

Good for the grey cells, pomegranate; stops you going Ga-ga!

Yavin responds by taking a sip of coffee and watching Zahary.

YAVIN

We shouldn't be talking, Mr. Zahary.

SHLOMO ZAHARY

The fuck? I once got caught in Sao Paulo in fog. For six whole hours, I did nothing but talk to Nazis.

Shlomo waits for the WAITRESS to place the juice in front of him before continuing.

SHLOMO ZAHARY (CONT'D)

Thank you, darling.

(he stirs the drink)

You see, people think I'm very stupid...

YAVIN

I'm sure they don't.

SHLOMO ZAHARY

Oh, no they do - on the technical side of things - they think I don't know my Tier 3s from my PSTNs to my PABXs... and let's face, it is fucking boring.

(beat)

(MORE)

SHLOMO ZAHARY (CONT'D)

But I'm going to let you in on a secret now... I do know. Everything. But I don't allow them to know that I know - because then I can look at them without them knowing that I really do. You follow me.

YAVIN

(he does)

I think so.

SHLOMO ZAHARY

Okay, so let me say this in plain English so we don't have to speak in capital letters, even though you now know that I can... That sniffer you've found, is it still up and running?

YAVIN

Yes.

SHLOMO ZAHARY

So whoever's listening doesn't know you've found it...

YAVIN

Correct.

SHLOMO ZAHARY

Good. So what that device does is it duplicates all the information that goes along the mother line and then this material is re-routed back into the system until, eventually, it reaches the decoders of whoever's listening. Am I right?

He takes another sip of the drink.

YAVIN

You're right.

SHLOMO ZAHARY

See? So do you know why I'm a billionaire? Because everything, every single thing on a telecommunications network is monetarised. Every little bit of traffic that uses a line is paid for by someone, somewhere. And in order for that to be done every single one of those lines has to have a number. And do you know who does the itemised billing for all those millions of numbers?

(MORE)

98 CONTINUED:

98

SHLOMO ZAHARY (CONT'D)

(beat)

My company. Hoorah! So... if you look into that sniffer you'll find the lines and the numbers that it uses. And then if you give those numbers to me - I can find out who's paying the bill.

(beat)

Does that make sense to you?

Shlomo drains the last of the drink with a "shlurping" straw.

SHLOMO ZAHARY (CONT'D)

Truly, that is disgusting...

99 INT. NESSA STEIN'S HOUSE - LOBBY - DAY

99

We start on Frances giving a statement to a SMALL PRESS gathering - NOT Ephra...

FRANCES

Obviously, this tragic event is of huge concern to the Stein Foundation and to the Kidma Academy. But at this point I'm sure you will understand that it is not appropriate for us to make any comment on anything until the facts of the situation are completely understood. Except of course, for us to reiterate our heartfelt condolences to Shimon Ben-Reuven's family - the private expression of which, I'm sure you will agree, should remain just that.

As she has been speaking a LIMOUSINE has drawn up to Nessa Stein's gates.

100 OMITTED

100

101 OMITTED

101

102 INT. NESSA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER

102

Flanked by a Protection Officer El-Amin walks down the corridor away from us.

103 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - MOMENTS LATER

103

Once again, El-Amin sits heavily into his audience chair opposite -

Nessa, settles behind her desk, as if, as before, the formalities of greeting have just be performed.

JALAL EL-AMIN

Your person is making a statement to the press?

NESSA STEIN

Yes.

JALAL EL-AMIN

Denouncing these terrible things, I'm sure.

NESSA STEIN

What's happened is undeniably a tragedy. But we are not yet in a position to pin point exactly the cause.

JALAL EL-AMIN

Your Academy was in cahoots with the IDF.

NESSA STEIN

We cannot be sure of that. But I can reassure you, without a doubt, that if we discover anything to support that claim, I will condemn the academy without reservation.

JALAL EL-AMIN

"If" you discover? Isn't that exactly what this teacher's done? What else got him killed?

NESSA STEIN

It appears to be because of the comments he made to the press, we don't yet know if what he said is true.

JALAL EL-AMIN

Yaniv Levi is an Israeli attack dog - and they just let him off the leash.

NESSA STEIN

We don't know that. Not yet.

JALAL EL-AMIN

I know it. Someone had to pay him.

NESSA STEIN

I'm not sure he's a gun for hire.

JALAL EL-AMIN

(dismissive)

He always has a price, of course he does, what Jew doesn't?

El-Amin allows this insult to settle.

NESSA STEIN

The contract you're bidding for... For obvious reasons, the companies that we work with need to be scrupulously neutral.

JALAL EL-AMIN

Huh!

NESSA STEIN

(ignoring him)

...And a comment like the one you've just made would devastate our activities.

She turns to a file she's had prepared near her hand on her desk.

NESSA STEIN (CONT'D)

Which, I'm afraid brings me to the background report I've had drawn up on your company. It doesn't exactly make for an even handed read, does it?

El-Amin regards her carefully before -

JALAL EL-AMIN

Doesn't matter.

NESSA STEIN

It does to me.

JALAL EL-AMIN

It doesn't matter what I say or what you read there, you're going to give me that contract.

Nessa sits back and crosses her arms.

NESSA STEIN

No, Jalal El-Amin. I'm not.

JALAL EL-AMIN

Yes you are. Because then your secret will be safe.

Silence as the full impact of what he's just said is felt on Nessa.

NESSA STEIN

Why have you taken so long?

JALAL EL-AMIN

We didn't expect to have to do this.

NESSA STEIN

Take a child.

JALAL EL-AMIN

Replace Samir Meshal.

NESSA STEIN

And what was he supposed to do?

JALAL EL-AMIN

We need a Palestinian standing by your side.

NESSA STEIN

Looking over my shoulder.

JALAL EL-AMIN

Yes.

NESSA STEIN

Why?

JALAL EL-AMIN

Because we have to be certain.

NESSA STEIN

Of what?

JALAL EL-AMIN

That you are everything you say.

**EXT. MAN HOLE, CORNER OF A STAFF CAR PARK, MAIN TELEPHONE EXCHANGE, ISRAEL - DAY** 104

We start CLOSE on the Sniffer unit Yavin discovered.

Yavin's HANDS carefully remove its CASING.

NB: this procedure should feel like a cross between a surgical operation and the bit in Alien when the Alien has wrapped itself around John Hurt's neck.

What we see is a SYSTEM of FIBRE OPTIC cabling attached to a housing whose LED light BLINK like a modem.

YAVIN

We go in through the service module.

Yavin as an Engineer with him who is holding a LAPTOP.

104 CONTINUED:

104

Yavin finds the SERVICE connector USB and plugs a CABLE between it and the LAPTOP.

Looking at the laptop screen we see a STREAM of DIGITAL information.

Then, a little bit like a ball falling out of a lottery drum, a **NUMBER** pops up on a SCREEN SIDEBAR.

And then **ANOTHER**.

And **ANOTHER**.

Until there are **THIRTEEN** numbers.

The Engineer then hands a FLASH DRIVE to Yavin.

105 **EXT. BILLING CENTRE, ZAHARY COM, HERZLIYA CITY, ISRAEL - DAY**05

Establishing shot.

106 **INT. BILLING CENTRE, ZAHARY COM, HERZLIYA CITY, ISRAEL - DAY**06

We COME OFF this FLASH DRIVE, now plugged into a PC to reveal-

We are in amongst a SEA of COMPONENT BOXES and COMPUTERS as an Engineer studies the screen.

ENGINEER

They're all leased lines. Open  
24/7. All travelling to the same  
location and all paid for  
collectively.

YAVIN

Who by?

107 **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY**

107

We start CLOSE on a nervous looking Yavin, seated.

YAVIN

Am I safe?

He is seated opposite Nessa who is listening warily.

YAVIN (CONT'D)

I have a family, three children.  
I'm engineer, I understand there  
are risks, particularly working  
where I do. But this... Am I safe,  
Baroness Stein?

NESSA STEIN

From whom?

He hands her a piece of paper, which she reads.



107 CONTINUED: 107

YAVIN

From you.

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

It is RAINING.

Ephra and his children, HANNAH and MAZEL are RUSHING to pick STRAWBERRIES in the rain.

EPHRA

Hurry, if they get wet they'll spoil.

The children chatter excitedly as Ephra, stands and turns to see -

Nessa, standing in the rain, SOAKED but just staring at him.

EPHRA (CONT'D)

(shocked)

Nessa! Hell, The Woman In Black!

Silence as Ephra realises something's wrong.

EPHRA (CONT'D)

Nessa?...

NESSA STEIN

(finally, horrified)

Oh, Ephra... you've ruined us.

Both siblings just stare at each other in the rain before -

We hear the NOISE of DIGITAL SCRAMBLING getting louder.

109 **INT. SNIFFER DEVICE** 109

We watch the LED lights FLASHING.

110 **INT. FIBRE OPTIC CABLE** 110

We are travelling down the fibre optic cable at speed.

The STATIC getting louder.

111 **INT. ELECTRONICS ROOM - DAY** 111

We start on a FLASHING LED LIGHT on a RACK as a HAND comes in and FLICKS a CABLE SWITCH which IMMEDIATELY turns the digital static into HUMAN VOICES - SPEAKING ARABIC.

Then we COME OFF the EARPHONES of a MAN who is listening to these voices - and as we move we see where we are:

The basement of the Kidma ACADEMY.

111 CONTINUED:

111

This is the MAN Ben-Reuven spoke to.

This is a LISTENING ROOM, listening to all the International communications traffic that comes out of Palestine.

Right in the heart of the Stein Foundation.

CLOSE on a DIGITAL SWITCH as a FINGER switches it OFF which brings an -

END OF EPISODE