

Pro Patria

by

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Image

NEWSREEL FOOTAGE: Riots and bombings between Jews and Arabs, arming and training of Jewish and Arab soldiers, Hitler speaking, bombing of London.

TITLE CARD:

"I did not know then that Hollywood had created heroes, who in thrilling escapades always overcame the bad guys..."

NEWSREEL FOOTAGE: Ships of Jewish refugees, British intercepting Jewish immigrants, Atlit Detention Center, bombing of Haifa and Tel Aviv.

TITLE CARD:

"It would have been difficult for me to visualize this happening."

Gershon Evan, 1940

FADE IN:

INT. STAIRCASE - URANUS RIVERBOAT - TULCEA, ROMANIA - MORNING

GERSHON EVANS lies asleep on a step of a crowded staircase full of people. Gershon is a clean cut teenager with dark features and thick eyebrows.

Someone navigating the staircase accidentally kicks Gershon, who is awakened. Gershon rises and makes his way up the staircase.

EXT. UPPER DECK - URANUS RIVERBOAT - TULCEA, ROMANIA

On the deck, we can see the boat sitting in the middle of the Danube river. Two other ships sit nearby the *Uranus*. A towering pile of luggage sits in the middle of the deck. Visible on the back of the ship is a Nazi flag.

The deck is crowded as well. Some girls hang washing from clotheslines. A group of young men sing Hebrew songs, accompanied by an accordion.

Gershon makes his way through the crowd to the bathroom. He waits in line.

A beat.

Suddenly, a commotion stirs among the passengers. Gershon looks around as crowds make their way to the side of the deck.

A beat.

Gershon leaves the line and follows. As he approaches the edge, he has trouble seeing over the mass of people so he stands on a bench. Ahead, we can see three rusty, dilapidated ships making their way to the river boat. The only place on the ships that the paint is not peeling is the huge Panamanian flags freshly coating their sides.

We are able to make out the name of the three ships as they near the *Uranus*: the *Atlantic*, the *Pacific* and the *Milos*.

EXT. UPPER DECK - PACIFIC - LATE MORNING

Gershon crosses a narrow plank connecting the *Uranus* to the *Pacific*, with his luggage in hand. A loud plane flies over head and he almost falls over the side. He regains his balance and makes it to *Pacific*.

Everyone onboard looks confused and hesitant. Gershon follows a crowd into the lower deck.

INT. LOWER DECK

The interior is dark. Gershon makes his way down the stairs. A flashlight sporadically waves around the staircase. The stairs end and Gershon is carried by the crowd down a narrow, dark hallway.

Barely two people can fit shoulder to shoulder. Flashlights illuminate a few small rooms on either side crowded with people. With his luggage still in hand, Gershon is able to fight his way into one of the rooms.

The place resembles the inside of a tomb. Gershon searches the room and eventually is able to find an unoccupied space in the middle of a three tiered bunk. He climbs in, with his luggage at his side, and closes his eyes.

In the darkness, among the commotion of the crowded ship, we can hear a child crying loudly.

WOMAN'S VOICE (O.S.)

I know this is scary. But you must
be brave. Soon we will be safe in
Palestine, I promise you.

TITLE CARD:

"In 1939, threatened by war, the British signed the White Paper, which ended legal Jewish immigration to Palestine in order to prevent Arab violence."

INT. APARTMENT - HAIFA - PALESTINE - AFTERNOON

MUNYA MARDOR sits on a couch in a bland apartment. Munya is a boyish looking young man in his late teens who resembles a scruffy Daniel Radcliffe.

On the wall is a picture of the Queen. Across from it is a cross. On the floor is a half-packed trunk.

He chews gum nervously.

A beat.

TITLE CARD:

"After the outbreak of World War Two, in order to help fight the Nazi threat, Head of the Jewish Agency for Palestine David Ben-Gurion declared: "We will fight the White Paper as if there was no war, and fight the war as if there was no White Paper."

DAVID SAMUELS, a seasoned soldier in his late twenties, enters from the bedroom.

DAVID

You know, you're bloody lucky I'm willing to help you out. Normally, I wouldn't be doing a thing like this. So don't you go around telling the other Jews about this little transaction.

A beat.

David sits down in the arm chair across from Munya.

DAVID (CONT'D)

You got the quid?

Munya hands over a brown paper bag.

David opens it and counts the money.

A beat.

DAVID (CONT'D)

Right.

David takes a pistol out from his waist and holds it up.

DAVID (CONT'D)

So this the Enfield, standard issue. 38 caliber. You got a 6 round chamber. You know how to use one of these, right?

Munya shakes his head yes.

DAVID (CONT'D)
Quiet fellow I take it.

A beat.

David hands over the gun to Munya.

Munya examines it.

David hands over a couple boxes of bullets.

DAVID (CONT'D)
Here are the cartridges.

Munya takes the boxes and puts them in his pocket.

He eyes the gun and points it around.

DAVID (CONT'D)
You sure you know what your doing,
right?

Munya looks at him and nods.

DAVID (CONT'D)
Listen, I may not wanna ask, but
what are you planning to use this
for?

MUNYA
It's for defensive purposes.
Protection.

A beat. David looks skeptical.

DAVID
Right. I assume you know things are
changing. War is over in Palestine,
its moved elsewhere. We're not
fighting the Arabs anymore.

MUNYA
I am aware, thank you.

DAVID
And if you do get caught, keep your
mouth shut. And don't parade around
with the damn thing like it's some
bloody holiday.

David takes out his cigarettes.

DAVID (CONT'D)

Want one?

MUNYA

No thank you. I don't smoke.

David looks concerned.

DAVID

I'll have none of that. I never trust a man who doesn't smoke. This isn't the boy scouts. Take the bloody cigarette.

Munya reluctantly takes the cigarette from David and puts it in his mouth. David does the same and lights both of them.

Munya inhales and coughs loudly. David smiles.

DAVID (CONT'D)

Mazel Tov.

Munya smiles.

DAVID (CONT'D)

Where are you from?

MUNYA

The country, but I have just moved here.

DAVID

And the first thing you do is buy a gun?

MUNYA

Cities are dangerous, I have heard.

David smiles.

DAVID

Oh, I'm sure.
(sarcastically)
Welcome to Haifa.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM - AFTERNOON

EDWIN SAMUEL, 2ND VISCOUNT walks through an elaborate, art deco foyer. Edwin looks like a well-kept David Thewlis.

An attractive receptionist sits behind a desk next to the closed double doors.

RECEPTIONIST

You can enter sir.

INSERT SIGN: "Sir Harold MacMichael, High Commissioner."

A somber group of powerful, old, British officials sit around the office. Mustaches fill the room. The men are scattered around in couches and chairs facing HAROLD MACMICHAEL behind a desk, who resembles a clean shaven Gary Oldman. Seated directly in front of the desk, with everyone's eyes on him, is ORDE WINGATE. He is a hardened soldier with a thick, bushy beard.

HAROLD

Good of you to join us Edwin. Please take a seat.

Edwin sits in a chair along the outside of the room. Harold pulls out a cigarette and lights it.

HAROLD (CONT'D)

As I was saying gentlemen, it is clear, coming down from the top, that we cannot and will not continue to stir the pot here in Palestine. And as such, my first action will be to disband the Special Night Squads. Mr. Wingate will be sent back to Britain.

ORDE

In other words, we've decided to cave in to a bunch of dirty Arabs.

HAROLD

Wingate, it is clear to everyone that your personal beliefs have gotten in the way of our objectives. While you've done fine work, no longer will British officers be aiding the Jews.

ORDE

I am the only one keeping those savages in line. They're more likely to join up with the fascists than they are with us.

HAROLD

I am sorry Orde, my hands are tied. You have a place in this war, just not here.

Orde stands up.

ORDE

Why don't we just hand the bloody country over to them while we're at it?

Orde storms out of the office.

HAROLD

Sorry about that everyone. I just felt you needed to see that I do mean business. From now on, we will be keeping our hands clean. Wingate was a good man, a true soldier. However, he was not promoting our current policies.

A beat.

HAROLD (CONT'D)

Now that that nasty business is taken care of, I have other distressing news. There are reports of three Jewish refugee ships on their way to Palestine, sent directly by the Nazis. We believe the Nazis are attempting to destabilize Palestine, given the past conflicts here. As such, the refugees will be deported. The means of which we are still discussing.

A beat.

HAROLD (CONT'D)

Finally, Edwin Samuel will be taking on the responsibility of Chief Censor. I know you will give him the respect he deserves.

INT. BASEMENT HALLWAY - HAIFA - EVENING

Munya is in a dark, dirty hallway KNOCKING on an unmarked door.

It opens to reveal an bald, middle-aged man with a white beard, YITZHAK SADEH.

MUNYA

Hello, my name is Munya Mardor. Are you Mr. Sadeh?

YITZHAK

Last time I saw you, you could barely climb into a chair.

They embrace.

YITZHAK (CONT'D)

Please, come in.

INT. BASEMENT APARTMENT

The inside of the room is just as dark and dirty as the hallway. It is sparsely furnished.

YITZHAK

This may not look like much, but that is what we intend for it to look like. This is Haganah's Haifa division.

MUNYA

I have brought my own gun.

Yitzhak laughs with a sort of wisdom behind it.

YITZHAK

Can I see it?

Munya takes out the gun from his waist and hands it to Yitzhak. He inspects it.

YITZHAK (CONT'D)

Where did you get this?

MUNYA

A British soldier sold it to me. I heard of him through a friend. He helped train Jews.

YITZHAK

Is he leaving Palestine?

MUNYA

I believe.

YITZHAK

I appreciate the gesture, but this will do nothing but get you in trouble.

Yitzhak walks over to the back room. Munya follows.

YITZHAK (CONT'D)

Do you mind if I hold on to this for you?

MUNYA

Not at all.

He goes to the corner and lifts up a few floor boards to reveal a large pile of pistols, rifles, and machine guns.

YITZHAK

There will be a time when we need these, but not today.

He puts the gun with the rest, then replaces the floor boards. They walk back to the main room and sit.

YITZHAK (CONT'D)

Did you come to Haifa to see me?

MUNYA

Yes. I want to work with you.

YITZHAK

You want to work with Haganah.

MUNYA

Yes.

YITZHAK

What does your father have to say?

MUNYA

He thinks I am in university.

Yitzhak smiles.

YITZHAK

Your father was a brave man. I have seen him fight. I must respect his judgment. You can learn much in university.

MUNYA

I do not like to read.

YITZHAK

And guns interest you?

MUNYA

I like what they represent.

YITZHAK

We do not need soldiers when there is no war. We have called a truce.

MUNYA

Si vis pacem, para bellum.

YITZHAK

What does it mean?

MUNYA

If you seek peace, prepare for war.

YITZHAK

You would do well in university. I do not know many men who speak latin.

MUNYA

Then maybe Haganah could use someone with a brain.

Yitzhak laughs.

YITZHAK

That is true. And you are right, we will prepare for war. Haganah is always ready. But remember, we are not aggressors.

MUNYA

I understand.

YITZHAK

You are welcome to join us, but our main concern now is illegal immigration. We need smugglers.

MUNYA

I will do whatever is needed.

YITZHAK

Good, one of our men recently acquired a contact to help build blast walls at the port. This is not a glamorous position, but considering many refugees come ashore there, it would be useful to have you in case you are needed.

MUNYA

If that is what you feel is best.

YITZHAK

You will be working with a man named Leibel. He is not one of our closest members, which is why your presence is needed.

A beat.

YITZHAK (CONT'D)

Also, the man doesn't shut up so try not to let that bother you.

EXT. PORT OF HAIFA - MORNING

Munya arrives to work at the dock. There is a multitude of men waiting around the gate to the port, looking for work.

There, he meets LEIBEL, a squirrely-looking, middle-aged man.

LEIBEL

You're late.

MUNYA

Sorry.

LEIBEL

It is the first day of work, and you are late. This is not charity. If you cannot perform your job I will fire you, regardless of what Yitzhak says. The brick walls will not build themselves.

MUNYA

I know.

Munya and Leibel walk up to the gate. An Arab policeman searches them thoroughly. They enter and make their way down to the water.

EXT. OUTSIDE A LAVATORY

Munya and Leibel are constructing a blast wall in front of the entrance to a latrine. Men walk in and out from time to time.

LEIBEL

How long have you been in Haifa?

MUNYA

Only a few days.

A beat.

LEIBEL

A job, after only a few days? It took me weeks to find work. You are lucky, very lucky. When I was more active, Haganah was not about finding a job.

A beat. Munya goes to pick up another brick.

LEIBEL (CONT'D)

So, how do you like Haifa?

MUNYA

I enjoy the city.

LEIBEL

It is a beautiful city. But today, it is going to the dogs. There is a cafe below me, near the shore. Every night there is music and screaming. My wife cannot take it so I must go down and yell at them. I walked in to find a Jewish girl with an Arab. A few years earlier, such a thing would have been unheard of.

Munya is not paying attention. He lifts the brick onto the wall.

LEIBEL (CONT'D)

Today, the city is like a brothel.

Munya is scooping out cement.

LEIBEL (CONT'D)

Are you listening to me? I am talking to you Munya.

MUNYA

Yes, I am listening.

A beat.

LEIBEL

Good. So how is your life in the big city now? Leaving behind the farm.

MUNYA

It is lonely.

LEIBEL

Enjoy it. I am married and there is never a chance to be lonely. Like my father always use to say, there is a reason Jewish men die before their wives. Avoid marriage as long as you can.

Just then, a few British officers led a group of Jews past the bathroom, coming up from the docks. Munya stares as they walk by. They are all dirty, wearing tattered clothing and handcuffs. Most are his age. A beautiful girl stops walking and stares back at Munya, gesturing for help. She is pushed forward by the British officer behind her. He follows her gaze to Munya.

BRITISH OFFICER

Back to work there.

Munya looks away and goes back to his work.

They continue walking out of sight.

LEIBEL

They arrived yesterday from Greece.
A small boat found off the coast of
Lebanon. Polish immigrants.

A beat.

MUNYA

Are they going to be detained at
Atlit?

LEIBEL

Most likely.

MUNYA

Do you know what it is like there?

LEIBEL

No, but I have heard stories. They
are not good. There is no need
discussing them. We need to get
back to work.

Munya then goes over and picks up another brick.

EXT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM - MORNING

EDWIN SAMUEL is walking swiftly across a street, with a large Russian Orthodox church ahead of him in the distance. A collection of steel and concrete partially obstructs the view of the church. Edwin flashes his identification at a solid concrete pillbox and continues through the gate. He walks up the street towards the church, but takes a left into a marble building.

INT. JERUSALEM POSTAL CENSORSHIP - GENERAL POST OFFICE

Inside, we find marble, granite, oak paneling, chandeliers, and art deco murals: the glorious ingenuity of the British Empire encapsulated into one brand new building. He walks quickly into the back.

A busy office is at work. Many of those working in the office are women. The room is divided in languages: English, West European, East European, Middle Eastern. Their job is to censor mail, newspapers, telegraphs and all other forms of the written word. Thus, it involves reading everything they can get their hands on.

When Edwin enters the office, the entire staff stands to attention.

EDWIN

You can relax. No need for the formality. It's not like we're at war.

The crowd laughs.

EDWIN (CONT'D)

I am sure many of you know me already. I have assumed the role of Chief Censor. I am excited to work with you. My door is open if anyone needs me. Thank you, now back to work.

We follow Edwin into a corner office with a SIGN on the door reading: THE SECOND VISCOUNT EDWIN SAMUEL, CHIEF CENSOR.

Each worker scours through letter after letter, making sure everything is politically correct. And correcting any mistakes.

We watch one of these female workers pick up a letter and open it.

CLOSE ON THE LETTER:

"Dear Michael Collins, I have more of the newsletters finished and I am ready to deliver them. I have followed Yair's instructions. I am waiting for your response."

The worker gets up and walks over to another office, with a SIGN on it's door: HARRY CRATER, DEPUTY CENSOR

We watch them talk through the glass. She hands him the letter. Harry examines it.

A beat.

He picks up the phone.

A beat.

Harry stands up, walks out of his office and into Edwin's.

INT. EDWIN'S OFFICE

Edwin is on the phone. He signals to Harry to wait.

EDWIN

Remember, without conquering the paper trail, this war could very
(MORE)

EDWIN (CONT'D)
well be lost. I know this assignment
is new to you, but our contribution
can be ten times more important than
any poor chap with a gun.

A beat.

EDWIN (CONT'D)
Sounds good. See you soon.

Edwin hangs up the phone.

EDWIN (CONT'D)
Ernest Stafford on the line. He's
the new division head in Haifa.

HARRY CARTER
Sorry to bother you sir. It seems
we have found a rather strange letter.

EDWIN
Let me take a look.

Harry hands Edwin the letter.

HARRY
It was sent to a post office box. I
called and couldn't find anything
other than the name. Do you know
what to make of it?

EDWIN
It's clearly hiding something.

HARRY CARTER
That's what I thought sir.

EDWIN SAMUEL
This Michael Collins is an obvious
cover. He was in the IRA and shot
dead.

HARRY CARTER
How should we respond sir?

EDWIN
Keep a look out for any more letters
with the name Michael Collins. In
the meantime, look into this Yair
fellow. Find out what it means.

HARRY CARTER
I'll get right on it sir.

INT. LOWER DECK - BUNK ROOM - PACIFIC - MORNING

Gershon awakens. He looks around to see a room packed with people. In every space of the room, makeshift wooden bunks have been constructed. He looks terrified and lets out a GASP.

Nearby, EMILY notices his anguish and puts her hand on his shoulder. She is around the same age as Gershon, with curly black hair, blue eyes, and a crooked smile.

EMILY

It is all right. There is nothing to worry about.

GERSHON

For a moment, I felt that I was back in Buchenwald.

EMILY

That is behind you now.

GERSHON

What is your name?

EMILY

Emily. And yours?

GERSHON

Gershon.

They shake hands.

GERSHON (CONT'D)

It is a pleasure to meet you. Can I trouble you for some water?

EMILY

Please take it. I can barely drink it.

GERSHON

What is wrong with it?

EMILY

It comes from the river. But I have already boiled it, so it is drinkable.

She hands Gershon a canteen and he takes a sip. However, he almost vomits after a sip.

GERSHON

This is dreadful.

EMILY
Even worse, it is rationed.

GERSHON
I may as well drink salt water.

Emily giggles.

EMILY
Do not expect much to eat either.

GERSHON
I was never a big eater. But thank
you for the water.

Gershon gets out of bed. When he does, a fountain pen and
notebook fall to the floor. Emily picks them up.

EMILY
Are you a writer?

GERSHON
I wish. More of a journalist.

Emily eyes the pen.

EMILY
What a beautiful pen!

GERSHON
My mother gave it to me. It is my
most prized possession.

EMILY
I understand why.

GERSHON
Do you know where the latrine is?

EMILY
Near the stern. But I must warn you
it is not a pleasant sight.

GERSHON
I will manage.

INT. BATHROOM

Gershon waits in a long line to use the bathroom. Nearby,
he sees a group of men cutting semicircles out of a board.
Gershon turn to the bald man in front of him.

GERSHON
What are they doing?

BALD MAN

They are building a new latrine.

INT. BUNK ROOM

Gershon sits in his bunk, writing in his journal. Emily sits in the bunk below him, reading. Gershon pauses and begins to lean forward as if to talk to Emily. However, he gives up and returns to his writing.

A handsome man, HA'VE, slightly older than Gershon, approaches the bunk.

HA'VE

Hello, I am Ha've. We are attempting to put together a social group. Would you two be interested in joining?

EMILY

I would love to. It is terribly boring.

Gershon looks annoyed and ignores him. Ha've turns to Gershon.

HA'VE

And you?

Gershon puts down his journal.

GERSHON

I suppose.

EXT. UPPER DECK

Gershon, Emily and Ha've sit in a circle. Ha've leads the group in song. Everyone but Gershon is singing with spirit.

YOUTH GROUP

Yach fuhr aheim. Yach fuhr aheim.
And will net mer sein kein Ger.

Gershon keeps looking over at Emily, who is looking at Ha've.

YOUTH GROUP (CONT'D)

Wie gevehn bis aher. Yach fuhr,
yach fuhr aheim.

The song concludes and Ha've stands up.

HA'VE

Hello, as you all may know, we are going to be the pioneer youth group on board to keep up morale and
(MORE)

HA'VE (CONT'D)
 organize those on the ship. We will
 be working directly with the head of
 the Central Committee of the
 expedition. It is good of you to
 come.

Gershon looks completely uninterested and pulls out a book
 entitled *Die letzte Fahrt*. He begins reading. Ha've notices.
 Emily also looks over.

HA'VE (CONT'D)
 Excuse me. I believe I am talking
 Gershon.

Gershon rolls his eyes and puts his book away.

HA'VE (CONT'D)
 As I was saying, in case of any issue
 we come into, I will be the one to
 talk to. Anyway, let us sing another
 song.

INT. HAGANAH HAIFA HEADQUARTERS - EVENING

Munya sits in a room among a group of young men and one young
 woman, ESTHER, as Yitzhak talks. Esther is a beautiful blonde
 with striking green eyes, a few years older than Munya.
 Munya is instantly drawn to her.

YITZHAK
 You have been brought here today to
 help in a Mossad smuggling operation.
 We need to disperse a group of 25
 immigrants. Tomorrow night, we will
 be meeting them off the coast of
 Tantura. From there, they will be
 taken to various kibbutzim.

A beat.

Munya keeps looking over at the Esther.

YITZHAK (CONT'D)
 The British will be patrolling the
 coastline and the roadways so we
 must be careful. Once the immigrants
 are dispersed, you will each be
 responsible for their safety.

A beat.

Esther looks over to Munya. He smiles. She looks back at
 Yitzhak, not seeming to notice him.

YITZHAK (CONT'D)

For those of you who do not know him, this is Munya Mardor. He is new to Haganah.

The group all give Munya a serious look and nod, except for Esther.

YITZHAK (CONT'D)

If anyone is willing to accompany Munya for this operation, it would be appreciated.

An awkward beat.

ESTHER

Do you think it is wise to bring him along? I am not interested in holding anyone's hands.

YITZHAK

We are not all hardened revolutionaries like you, Esther. In fact, why don't you escort Munya. Perhaps, he will learn from your wisdom.

Esther looks away.

YITZHAK (CONT'D)

If that is all, I will see you tomorrow.

INT. JERUSALEM POSTAL CENSORSHIP - MORNING

Harry enters Edwin's office.

HARRY

I have been doing some digging around in regards to that letter and it seems we may have something to work with.

Harry hands Edwin a document.

CLOSE ON THE DOCUMENT:

Principles of Rebirth

The Goals

- 1.Redemption of the land.
- 2.Establishment of sovereignty.

3.Revival of the nation. There is no sovereignty without the redemption of the land, and there is no national revival without sovereignty.

These are the goals of the organization during the period of war and conquest. CONSTANT WAR AGAINST THOSE WHO STAND IN THE WAY OF FULFILLING THE GOALS.

He looks at the pamphlet as Harry talks.

HARRY (CONT'D)

It seems that MI5 has been doing some research on a breakaway terror cell named Lehi, under the leadership of a man named Avarhamd Stern. He goes by the code name Yair, which translates to "he will enlighten." They intend to lead a violent revolt against the British.

EDWIN

Lucky we found the letter, I should say.

HARRY

Apparently, MI5 believes they may have been responsible for a bank robbery in Tel Aviv a few months ago. They could be using the funds to print the newsletter.

EDWIN

Have you informed MI5 of the letter?

HARRY

Of course. They offer their assistance, but they have their hands full. MI5 is fearful that Stern has made attempts to contact the Italians and possibly the Germans for aid.

EDWIN

For what purpose?

HARRY

His group calls for a fascist Jewish state. He believes he could create a truce with the Axis powers in exchange for a Jewish Palestine.

Edwin smiles in disbelief.

EDWIN

The man must be mad.
(MORE)

EDWIN (CONT'D)

We have Jews poring out of Nazi Europe by the boatload and he thinks he can make a truce with Hitler?

HARRY

I believe that is exactly what he wants, which is why MI5 wants Stern dead.

A beat.

HARRY (CONT'D)

Where does this leave us sir?

EDWIN

Well, we don't want to tread too much on MI5's feet but we need to shut down this newsletter. There is only one thing we can do.

HARRY

What is that sir?

EDWIN

Wait. Keep an eye out for any more letters to Michael Collins. Now that we have the named flagged, we will be notified by the first post office where that name pops up. From there, we can find the letter's origin. Nothing tests the patience like a hot lead in the paper trail.

INT. LOWER DECK - BUNK ROOM - PACIFIC - AFTERNOON

Gershon sits in his bunk, reading. Nearby, an elderly couple is yelling at each other in Yiddish. We cannot make out what they say, but the woman seems to be criticizing the man relentlessly. Emily walks over to Gershon.

EMILY

How are you?

GERSHON

They will not shut up. All day, all night. Even worse, the young married couple above me make love every night.

EMILY

The man looks like he is from the movies. I imagine him in a top hat and tails, tap dancing to a tune from a Fred Astaire films.

GERSHON
 Maybe that explains it.

A beat.

 EMILY
 Would you like to come on the deck
 and get out of this stuffy cabin?
 It is wonderful outside.

 GERSHON
 Of course.

EXT. UPPER DECK

Emily and Gershon stand near the railing. Nearby, a group of men sit near a pile of dismembered wooden furniture and an overturned lifeboat.

 GERSHON
 What are they doing?

 EMILY
 We have run out of coal. They are
 using it for fuel. Soon, they will
 begin cutting up the bunks.

 GERSHON
 I have grown accustomed to the floor.
 I have been told it is good for the
 back.

 EMILY
 I am sure.

Ha've approaches the two of them. Emily turns to him and waves. Gershon seems annoyed

 HA'VE
 Gershon! Good to see you. You have
 not been coming to our youth meetings.

 GERSHON
 I am sorry.

A beat.

 GERSHON (CONT'D)
 I have not been feeling well.

Emily looks to Gershon and puts her arm around his back.

 EMILY
 I did not know that.

GERSHON

Yes, I have not told anyone.

HA'VE

I am sorry to hear that. No matter.
We will be in Palestine soon.

Suddenly, a loud plane is heard overheard. Everyone on the deck stops and looks. The plane has British markings on it. It circles overhead twice and flies away.

HA'VE (CONT'D)

They must have expected us.

GERSHON

What does it matter?

HA'VE

There is no longer hope we can simply beach the ship on a deserted coastline. They will not let us ashore easily.

EMILY

What can we do then?

HA'VE

We must be organized. I am sorry, I must go. I need to meet with the Central Committee.

Ha've walks away.

EMILY

Are you worried Gershon? I hope your illness does not worsen. Have you been to the infirmary?

GERSHON

I will be alright. For now, at least I still have a bed.

Emily smiles and looks down at the floor.

EMILY

I suppose.

A beat.

EMILY (CONT'D)

I am going to see what they are saying in the committee. Would you like to come?

GERSHON

You go.

EMILY

I will see you later then.

GERSHON

Good.

Emily walks off. Gershon leans over the railing and looks at the water. He is interrupted by a loud noise behind him. He turns to see the men at work breaking down the lifeboat.

INT. HAGANAH HAIFA HEADQUARTERS - NIGHT

Munya enters to find Yitzhak, Esther, and the member sitting around nervously.

YITZHAK

You're late.

MUNYA

Sorry. I was held up by security leaving the port.

A beat.

YITZHAK

Put these on.

Yitzhak gives Munya the rubber pants and clothing of a fisherman. Munya walks into the back room, where the gun was put before, to change.

INT. ESTHER'S CAR - NIGHT

It's a dark night with a crescent moon. The sound of the waves can be heard rolling against the shore. A glimmer of moonlight glistens on the water.

Esther and Munya sit in the car, awkwardly quiet.

A long beat.

MUNYA

It is dark out tonight.

ESTHER

Yes.

MUNYA

That is good.

A beat. Munya looks out the window.

ESTHER
How long have you been in Palestine?

MUNYA
I was born here.

ESTHER
You are lucky.

MUNYA
I know.

A beat.

MUNYA (CONT'D)
Where are you from?

ESTHER
Warsaw. After my parents and I were able to collect the money, I came here under a tourist visa three years ago. I was planning to help bring my family. The war changed that.

MUNYA
They are still in Poland?

ESTHER
Yes. I have just gotten my first letter from them in months.

A beat.

ESTHER (CONT'D)
It asked for me to send food and medical supplies.

A beat.

MUNYA
I am sorry.

ESTHER
Don't be. Such is life.

A beat.

MUNYA
So, where have you been staying?

ESTHER
I have been at Mishmar HaEmek.

MUNYA
Where the immigrants will be taken?

ESTHER
Some of them.

A beat.

ESTHER (CONT'D)
Where do you live?

MUNYA
My family is from Zichron but I have
just recently moved into a small
apartment in Haifa.

ESTHER
You work in the city?

MUNYA
At the port.

ESTHER
Trading in the spade for the hook.

MUNYA
My family has always been in Zichron.
I needed to get away from the country.

ESTHER
I understand. I did grow up in
Warsaw.

MUNYA
Do you enjoy farm life?

Esther smiles.

ESTHER
Did you?

Munya smiles.

MUNYA
I guess there is a reason I came to
Haifa.

A beat.

Munya pulls out a cigarette.

MUNYA (CONT'D)
Do you have a light?

ESTHER
In the glove box.

Munya opens it and finds the lighter underneath a LETTER addressed to:

"Michael Collins."

MUNYA
Who is Michael Collins?

ESTHER
A... um, friend.

MUNYA
A British friend? I am surprised.

ESTHER
He is not British. He is Irish.

Munya looks a little upset.

MUNYA
Of course.

He lights the cigarette and coughs heavily. Esther laughs.

ESTHER
Not much of a smoker?

MUNYA
I am learning.

EXT. TANTURA - LATER

Esther and Munya drive through a sleeping Arab village. They drive up to the end of a dock, where the rest of the cars are waiting. They exit. An Arab is waiting with the rest of the group.

YITZHAK
Good, you are here. This is Jami.
We will be using his fishing boat to
pick up those at sea.

JAMI
Good to meet you.

Jami shakes hands with Munya and Esther.

YITZHAK
I have made radio contact with the
ship. We are meeting them a half
mile out.

Esther, Yitzhak, Munya, Jami and the others make their way to the boat.

INT. FISHING BOAT - MOMENTS LATER

The boat is rocking slowly. Esther, Yitzhak and Munya sit next to each other in a small booth. The boat is dark, old and narrow.

YITZHAK

So is this what you expected Munya?
To be cramped in a fish boat with
rubber pants.

Munya smiles.

MUNYA

I do not mind.

YITZHAK

You brought a gun. You must have
been expecting something more
exciting.

ESTHER

What gun?

YITZHAK

When Munya showed up at my door, he
had a pistol.

Esther laughs.

MUNYA

I suppose I did expect something
more exciting. A few years ago, a
boy named Joshua left Zichron to
join. He could not have been much
older than 16. There were stories
of him fighting and killing the Arabs.
Murder and glory. The talk of
teenagers. I remember when he
returned to Zicrhon after being hunted
by the British. He was every boy in
town's fantasy, with a gun on his
hip and a beautiful woman around his
arm. He could not stay in the village
so the two of them lived in the
orchards, surviving off of oranges
and bread for months. Everywhere he
went, he had his gun with him.
Everyone wanted to be Joshua.

ESTHER

What came of Joshua?

MUNYA

I do not know.

Jami emerges from above.

JAMI
The boat is within sight.

EXT. FISHING BOAT - NIGHT

The three emerge to see the ragged, 40-foot sailboat ahead. It has lost a mast and seems to be in bad condition. The fishing boat pulls up along side the ship. We can see the faces of those aboard. It is a mixture of men, women and children. They are dirty and look fatigued.

YITZHAK
(yelling)
Welcome to Israel!

Those aboard smile. A couple cheer. A few of them are in tears.

EXT. FISHING BOAT - LATER

The boat arrives at shore. The immigrants are offloaded. When they get on land, they all fall to their knees. They are overjoyed. A few actually kiss the ground.

INT. ESTHER'S CAR - NIGHT

A family sits in the back of the car. The children are still asleep in their parents arms. The father, MOSHE, and the mother, MIRIAM, are around 30. They are dressed in expensive clothing that is dirty and torn.

ESTHER
Where are you from?

MOSHE
We are from Austria.

A beat.

MOSHE (CONT'D)
Life is funny. Only a few months ago, I was a well regarded doctor in Vienna. Austria was one of the most tolerant places for Jews in Europe. And now I am elated at the very sight of land.

ESTHER
We cannot count on others to care for us any longer. We can only count on ourselves.

Moshe looks down at the ground.

MUNYA

Is that a checkpoint ahead?

Sure enough, in the distance, there is a police checkpoint.

MIRIAM

What does that mean?

MUNYA

It will be fine. Just listen to me. Our story is that we are coming from my home in Zichron heading to your home in Mishmar. You have left your papers at home. We are very tired and simply want to get on our way.

Munya pulls out the gun from earlier from the glove box and puts it in his waist.

MIRIAM

Are you crazy! What are you doing? You will get us killed.

MOSHE

Just put the gun away. Please. We would rather be caught.

MUNYA

You must trust me. Remain calm. Just do as I say and it will be fine.

ESTHER

(whispering)

Do you know what you are doing?

MUNYA

(whispering)

No.

ESTHER

(whispering)

What would Yitzhak say?

MUNYA

(whispering)

What does it matter?

The car pulls up to the checkpoint.

INT./EXT. CHECKPOINT

OFFICER

Pretty late to be out for a drive?

ESTHER

We are going home. We are from Mishmar. This is my husband. We were just visiting his families home in Zichron.

OFFICER

With two children? At this time of night?

MIRIAM

(nervously)

We couldn't leave them.

The officer looks skeptical. He pulls out a flashlight and shines it in the car. The disguises are on the ground.

OFFICER

Are those rubber pants on the floor?

MUNYA

We are fisherman.

The officer now looks even more skeptical.

OFFICER

Can I see your papers?

Esther and Munya hand over their papers.

MOSHE

(nervously)

Oh it is the funniest thing. I didn't bring them. It was such a short drive.

A tense beat.

OFFICER

That is unfortunate because we must detain you until you can prove who you are.

MIRIAM

We really ought to get these two to bed.

OFFICER

I'm sorry it's policy. Can you all please step out of the car?

ESTHER

That really isn't needed.

OFFICER

Yes it is. Now get out of the car.

The group gets out of the car. The kids remain in the backseat. There is only one other police man.

OFFICER (CONT'D)

Listen, I'm not stupid. These lot clearly aren't citizens.

The officer points to Miriam and Moshe.

OFFICER (CONT'D)

It's pretty damn obvious. I can radio in right now and end this little escapade.

A tense beat.

The officer takes a step closer to Miriam.

OFFICER (CONT'D)

Unless, you have something else in mind.

Miriam is shaking.

OFFICER (CONT'D)

I'm giving you an option sweetie. It's this or Atlit. And trust me, it isn't a pretty sight.

The officer moves closer to Miriam and strokes her face.

Moshe tightens his fist.

OFFICER (CONT'D)

If you hit me, I'm shooting you both dead. Honestly, I'm being a gentlemen here.

The officer starts to feel Miriam up.

Munya's hand slowly creeps towards the gun. Esther looks over at the kids in the car and over at Miriam. Munya has his hand on the gun. She looks at him and shakes her head.

She then walks over to the officer and strokes his shoulder.

ESTHER

Leave her alone.

OFFICER

Well, at least you Jews look out for one another. I'll give you that.

Munya is pissed. He is about to pull the gun out when...

Esther walks back over to Munya. She kisses him on the cheek and whispers in his ear.

ESTHER
(whispering)
Calm down. You'll get us all killed.

The officer approaches the two embracing.

OFFICER
How sweet. Don't you worry. I'll
have your wife back in one piece.

Esther returns to the officer. He grabs her butt and walks her away into the guard post nearby. Miriam is crying. Everyone is shaken. Munya is shaking as he takes his hand off the gun.

Munya turns to Moshe to say...

MUNYA
Welcome to Palestine.

INT. ESTHER'S CAR - LATER

Esther, Munya, Miriam, Moshe and the kids all sit quietly. Esther drives past a SIGN reading: "Mishmar HaEmek." It is a quiet, dark farm with a collection of small buildings and houses. Esther parks in front of one of the buildings. PENNINAH approaches the car with a lantern. Moshe opens the door and the family exits. Penninah leads them away.

Esther and Munya sit motionless.

MUNYA
You are very brave.

ESTHER
You do realize you could have gotten
us all killed with that stupid gun
of yours.

MUNYA
I just wanted to protect you.

ESTHER
You would be dead without me. I
protected you.

MUNYA
I know.

A long beat.

ESTHER

You know Munya. There are now two sorts of countries in the world: those that want to expel the Jews and those that don't want to admit them.

MUNYA

I am aware.

ESTHER

Well you should know then that a gun will only do so much. A gun is useless unless you understand how it can be used.

A beat.

MUNYA

I am sorry.

ESTHER

It is fine.

A beat.

Esther looks on the verge of a break down but takes a deep breath.

Esther takes out two cigarettes and lights them both in her mouth. She hands one to Munya

ESTHER (CONT'D)

Take it.

MUNYA

Thanks.

Munya takes a breath and coughs a little.

Esther smiles.

EXT. UPPER DECK - PACIFIC - MORNING

Gershon sits on the upper deck, looking at the water. Ha've approaches him.

HA'VE

Would you like a cigarette?

GERSHON

I do not smoke.

Ha've takes out a cigarette and lights one for himself.

HA'VE
You do understand what will happen.

GERSHON
What do you mean?

HA'VE
When we make it to Palestine. They
will turn us back.

GERSHON
To Europe?

HA'VE
Possibly.

GERSHON
That is impossible. They will be
sending us to slavery.

HA'VE
We will have to fight.

Just then, on the other side of the ship, cheers erupt.
Gershon and Ha've race over to check out the news. In the
distance, barely visible, is land.

Everyone begins dance. Someone plays an accordion and a
violin. People embrace and smile.

HA'VE (CONT'D)
Look.

Ha've points off to the distance. A small gray object
approaching in the distance.

HA'VE (CONT'D)
If I had to guess, that would be a
ship. British Navy.

GERSHON
How did they even know of us?

HA'VE
They must have been following us
from the very beginning.

GERSHON
What will we do?

HA'VE
We could stage a hunger strike. Or
we could fight back.

GERSHON
You are mad. Both will lead to death.

 HA'VE
We are desperate.

 GERSHON
We must keep our wits.

Gershon and Ha've look on at the crowds celebrating.

 GERSHON (CONT'D)
Should we tell them?

 HA'VE
What is the point? They will know
soon enough.

INT. HAGANAH HAIFA HEADQUARTERS - MORNING

Munya knocks on the door. Yitzhak answers.

 YITZHAK
What is wrong?

 MUNYA
Me and Esther ran into trouble last
night on the way back to Mishmar.
We were stopped by a flying
checkpoint. They... had us.

 YITZHAK
What happened?

A beat.

 MUNYA
He tried to... take Miriam.

Yitzhak looks away and rubs his forehead with his hand. He
sits down.

 MUNYA (CONT'D)
But they didn't. Esther...

A beat.

Munya sits down. He pulls out his gun from his waist and
holds it out towards Yitzhak.

 MUNYA (CONT'D)
I was too weak.

The two men look upset.

A long beat.

MUNYA (CONT'D)

But we must act. We cannot let this go unpunished.

YITZHAK

Munya, I wish we could. But it is out of the question. We need to remain quiet. We must accept the impossible.

MUNYA

We cannot let them bleed us like this.

YITZHAK

We wont. But we are Jews. We have always been walked upon.

MUNYA

It must change.

YITZHAK

Munya, your passion is justified but the lives of thousands rely on our composure.

Munya fidgets and puts his head in his hands.

A beat.

YITZHAK (CONT'D)

There has been a new development. I have received word that three boats are bound for Haifa. Their transport is being supervised by the Nazis. In total, there will be thousands of Jews arriving.

Munya lifts his head.

A beat.

MUNYA

This is the largest exodus since the White Papers. The British will catch them.

YITZHAK

That is the point. The Nazi hope to destabilize Palestine. We cannot let that happen.

MUNYA

We cannot let the British deport them.

YITZHAK

These are tense times. We must walk a fine line. We cannot create war. We cannot return to the violence of the past. Hitler is knocking at our door.

A long beat.

MUNYA

We must show dedication to a Jewish state.

YITZHAK

A Jewish state is not possible without the British.

MUNYA

The British do not respond to anything but violence.

YITZHAK

With violence, we risk everything. Not only for us in Palestine. But also for those in Europe. Those in command seem to be pushing for nonviolent protest.

MUNYA

This will do nothing.

YITZHAK

We must try. Our policy is nonaggression towards the British.

MUNYA

If we do not stand up for ourselves no one will.

YITZHAK

If we do not stand with the British, it is suicide.

MUNYA

We do not know that.

YITZHAK

Yes we do.

A beat.

MUNYA

My father once told me a story about you. He said that during the uprising, an Arab riot had attacked a kibbutz and killed 6 civilians. When you eventually drove the crowd out, my father had captured one of the Arabs. While everyone was busy debating what to do, you walked over, calmly, and shot him in the head.

A beat.

MUNYA (CONT'D)

What ever happened to that zeal?

A beat.

YITZHAK

I am a leader. I can no longer act impulsively.

MUNYA

But after yesterday...

YITZHAK

Munya, this is not your decision. I am just as troubled about this as you. But things do not always move quickly.

Munya sighs.

MUNYA

I suppose.

Yitzhak leans back.

A beat.

YITZHAK

If you would like, I can take you to the meeting tomorrow afternoon in Jerusalem. But you must promise you will not speak.

MUNYA

Of course.

YITZHAK

Meet me tomorrow after work. You will see that you're not alone.

A beat.

MUNYA

What of the gun?

YITZHAK

Keep it.

EXT. UPPER DECK - PACIFIC - AFTERNOON

Gershon, Emily and Ha've stand along the railing of the ship. The ship is being lead by a British destroyer in front and in back. Ahead, we can see the cream-colored buildings of Haifa towering in the distance. Behind them, we can see the ancient city of Acre with it's dark domed mosques and minarets.

GERSHON

We are the first of the three to reach Palestine. I cannot believe we have made it.

HA'VE

We have not made it yet.

Emily points to Acre.

EMILY

This is like a Hollywood set for an Arabian fairy tale.

The ship continues into the Harbor. It approaches the pier ahead, which is full of warehouses and buildings.

A man stands up on a box and begins shouting.

MAN

Everyone make sure you have given us your passports. We will need to hand them over to the British.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY - MEANWHILE

Munya is working at the site with Leibel. Munya stops Leibel and points out to the water.

The *Pacific* enters the port. It is escorted by a British warship. On board, you can just make out large crowds of people swarming either side of the deck.

EXT. UPPER DECK - PACIFIC

The three onboard watch as the ship comes to a halt before it reaches the pier. A small motorboat race towards the ship with a bright yellow flag waving behind. Another follows it with the British Palestine Mandate flag flying behind.

HA'VE

And this is where we will remain.

EMILY

I will make it ashore. I will not remain a prisoner on this ship.

GERSHON

The British are reasonable. They will not risk damaging their reputation. They need support in this world.

HA'VE

They are worried about Hitler. They do not care about a bunch of wandering Jews. We will discuss what must be done.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

Leibel gets back to work. Munya keeps looking.

LEIBEL

They'll never make it to shore. That strip of water may as well be an ocean.

EXT. UPPER DECK - PACIFIC

British soldiers board the side of the ship. They stand in formation along the railing. Eventually an officer walks out in front of the troops.

BRITISH OFFICER

Hello there! I know you have been through quite an ordeal. However, we cannot allow you to go ashore. We will need to quarantine you as we figure out how to proceed. In the meantime, you will be brought fresh food and water. We will let you know when we have decided what will come of you.

In the back of the crowd, Ha've turns to Gershon.

HA'VE

They will never let us leave this boat.

GERSHON

What is the use in worrying about it? It is out of our hands.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

Munya begins working again.

MUNYA

Leibel, can I borrow your car
tomorrow?

LEIBEL

I do not like to give away my things,
if you were not aware Munya.

MUNYA

Please, as a friend.

LEIBEL

If you must, but make sure to get it
back to me by the evening.

A beat.

LEIBEL (CONT'D)

And if she asks, do not tell my wife.

EXT. JEWISH AGENCY HEADQUARTERS - JERUSALEM - AFTERNOON

Munya drives his car through an upscale neighborhood, up to the gate of a cream colored building that looks like a fortress. After stopping at a guard post outside of a large metal gate, the gate opens and the car continues up the driveway to the entrance.

INSERT SIGN: "The Jewish Agency"

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

Munya enters a room full of top ranking Jewish officials (old men with white hair and suits), who bear a striking resemblance to the British officers. They sit around a table in a room overlooking a courtyard. The room is hot and full of smoke.

Yitzhak is already seated at the table.

OFFICIAL 1

Who are you?

YITZHAK

He is with me.

Munya sits in one of the chairs behind Yitzhak, along the side of the room.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM - MEANWHILE

Edwin walks past the desk of the receptionist from earlier.
He enters a smoky room full of the same proper military
officers we saw before.

HAROLD

Good to see you Edwin. Take a seat.

Edwin takes a seat on a couch near the back of the room.

HAROLD (CONT'D)

The conflict that has just arisen in
Haifa is obviously one of grave
concern. Those refugees pose a direct
threat to our foreign interests in
the region. As such, they will be
deported. The question has now become
where to put them.

EXT. UPPER DECK - PACIFIC - MEANWHILE

Gershon and Ha've sit on the floor of the deck, playing a
game of backgammon. Emily is reading a book nearby.

Gershon is eating a sandwich and drinking tea. Ha've looks
hungry.

GERSHON

How about we make a bet with you?
If I win, you have to eat. If I
lose, I join you on the fast.

HA'VE

This is not a fast, it is a hunger
strike.

GERSHON

You know what I meant.

HA'VE

One is to call attention to
oppression, the other is a free
expression of religious conviction.
They are not the same.

GERSHON

Still, will you take the bet?

HA'VE

I will not rest my beliefs on a game
of chance.

GERSHON

Backgammon is not a game of chance.
But I could see why you would say
that considering how bad you are.

HA'VE

I have just been unlucky. Even you
know that.

GERSHON

Prove it.

HA'VE

Fine Gershon, you have a deal.

They shake hands.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM

HAROLD

We plan to ship them off to another
one of our colonies. They will be
consolidated on the *Patria*, an old
ocean liner, where they will be
deported to either Mauritius or
Trinidad.

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

OFFICIAL 1

As you are all well aware, we are
dealing with a very sentimental
subject. But we must keep our wits.
The purpose of this meeting is to
devise a plan of response to the
British in order to act as a unified
front.

OFFICIAL 3

I feel the need to bring up the fact
that as we sit here, in England there
is a battle that will determine the
fate of Europe. I, for one, cannot
help but sympathize with the British
position.

OFFICIAL 2

Our people are locked away in a steal
cage. I have left my sympathy at
the door.

EXT. UPPER DECK - PACIFIC

With the board set, Ha've and Gershon each roll a dice.
Gershon rolls a 6. Ha've rolls a 2.

GERSHON

I start.

Gershon collects both dice and rolls.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM

EDWIN

Sir, I must bring up that we are
dealing with serious threats of
violence from Zionist radicals. We
do not want to tempt them.

HAROLD

Edwin, I understand that position
but we simply cannot risk a return
to the violent civil war last year.
They do not need any distractions
back home.

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

OFFICIAL 3

The questions is, are we fighting
the British or Hitler?

OFFICIAL 2

We are fighting those who endanger
the lives of our people. No matter
who they happen to be.

EXT. UPPER DECK - PACIFIC

Ha've shakes the dice.

GERSHON

What do you even expect from this
hunger strike?

Ha've rolls.

GERSHON (CONT'D)

We will be deported whether you live
or die.

HA'VE

If we do not resist, we risk losing
face.

(MORE)

HA'VE (CONT'D)

Today, only two things are respected:
the size of the guns and the amount
of people holding them.

Ha've moves one of his black checkers and hits one of
Gershon's, bumping it off of the board.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM

HAROLD

I want the passengers on the ship to
be carefully transferred, we cannot
risk them plotting with the Jews
ashore. They should be on the *Patria*,
ready to leave, in two weeks. Take
the normal precautions. Disinfection
and what not.

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

OFFICIAL 3

I propose a general strike. Then,
we can make our objections heard
without causing too much distress.

OFFICIAL 2

A general strike is pathetic. Besides,
there is not enough time. I believe
we must attempt a raid on the ship.
Even if we fail, we send a message.

OFFICIAL 3

It would be suicide!

OFFICIAL 2

We are fighting to win a life for
ourselves, not to commit suicide.

EXT. UPPER DECK - PACIFIC

Gershon is shaking his dice.

GERSHON

With that mindset, you will gain
nothing but enemies.

Gershon rolls.

GERSHON (CONT'D)

We may be pawns to the British, but
Germany is behind us.

Gershon's piece cannot be moved back onto the board. He hands the dice to Ha've

HA'VE
Nothing is behind us until we are
ashore.

Ha've shakes the dice.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM

HAROLD
Edwin, I want you to observe the
transfer to the *Patria* and see if
you find any suspicious documentation.
They did come from Nazi Germany. At
this point, they can't be trusted.

EDWIN
Of course sir.

EXT. UPPER DECK - PACIFIC

Ha've rolls. He bumps another one of Gershon's pieces.

GERSHON
Just because you act tough does not
mean anyone is looking.

HA'VE
The countries eyes are on this ship.

GERSHON
But they are not on you.

Gershon collects his dice and shakes them.

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

OFFICIAL 1
You are forgetting the very agreements
we have made at the start of the
war. What you say is foolish.

OFFICIAL 2
You are willing to risk the future
of Palestine. We are built on
immigration.

OFFICIAL 1
You are willing to risk Europe!

EXT. UPPER DECK - PACIFIC

Gershon rolls. He puts both of pieces on the board and bumps off two of Ha've's pieces in the process.

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

OFFICIAL 3

That is madness. It is precisely at the edge of the abyss that we have to keep our wits. You are not sane enough to lead!

OFFICIAL 2

You are an appeaser! A dog with no teeth, unwilling to tear at the leash around his neck.

OFFICIAL 1

Gentlemen! Please!

EXT. UPPER DECK - PACIFIC

Ha've rolls, but is clearly frustrated. He cannot move his pieces.

HA'VE

This is rigged. I swear. I was about to win!

INT. JEWISH AGENCY HEADQUARTERS - CONFERENCE ROOM

A beat.

Yitzhak stands up.

YITZHAK

I have been here struggling and suffering with you men for many years. Too many years. In that time, I have learned the dangers of what war can do to men. I have watched our own die in the streets and I have watched our men murder innocents. During the struggles of our past, we had voices calling for retribution, for the blood of Arabs in response to those deadly clashes. We as an organization stood strongly by our values, even when those voices broke away and became fists. What I have begun to learn is that the saber is only for times of need, difficult, brief and ephemeral.

A beat.

YITZHAK (CONT'D)

If the saber becomes something fixed and permanent it will, by dint of that very fact, turn into a weapon of the devil.

A contemplative beat.

OFFICIAL 2

Yitzhak, you of all men cannot honestly be saying we sit and watch this charade.

YITZHAK

No my friend, you know me better than that. I just want you men to realize, if we do act, it must be with the importance of restraint in mind. The British are our only hope in creating a homeland. If we act against them now, what will we do if ten more ships appear on our shores. We cannot gamble when the stakes are not only the war against Germany, but our very futures.

OFFICIAL 2

Then what do you propose Yitzhak?

YITZHAK

I have thought about it long and hard. There are those hard-liners such as Lehi who have broken away from us and sworn to continue the fight against the British. I believe we can use them. We can set up an operation to plant a bomb aboard the *Patria* and cripple the ship. This will buy us time to negotiate with the British. If we are careful, the British will assume the attack was done by those terrorist cells and will respect us for our earlier promise of peace. This protects our credibility during negotiations while also delaying the deportation.

A beat.

YITZHAK (CONT'D)

This here is Munya Mardor.

Munya looks up at Yitzhak surprised.

YITZHAK (CONT'D)

He works at the port and will be the man who plants the bomb.

OFFICIAL 3

You believe we should bomb a ship full of our own people?

OFFICIAL 1

It is a bold plan.

YITZHAK

Yes, but we can do it carefully and correctly. If so, we do not take any blame and we give those aboard a chance. Besides, what other choice do we have?

A beat.

OFFICIAL 1

I find your plan intriguing Yitzhak. However, I believe that we should begin with a general strike. It is important to try our best through protest. However, if the strike fails, we should prepare to act accordingly. Begin planning the operation. Keep me informed. While Yitzhak organizes that, we should now begin planning this protest.

INT. LOWER DECK - BUNK ROOM - PACIFIC

Gershon rolls again. He takes the remainder of his pieces off the board.

GERSHON

It was a good game.

HA'VE

I will not eat.

GERSHON

You behave like an infant. You lost the game.

HA'VE

Gershon, you disappoint me. The game was a joke.

Gershon holds out some chalva.

GERSHON
 Eat the damn thing. You are going
 to starve yourself.

 HA'VE
 I am committed.

Gershon gives Ha've a look of skepticism.

Ha've rolls his eyes. He grabs the chalva from his hand and
 eats it. As he eats it, he tries not to enjoy it.

 GERSHON
 Savior it, there is not much to go
 around.

A beat.

 HA'VE
 Do you know where the sandwiches
 are?

EXT. JEWISH AGENCY HEADQUATERS - COURTYARD - MOMENTS LATER

Munya and Yitzhak sit on a bench. Yitzhak smokes a cigarette.

 YITZHAK
 Would you like one?

 MUNYA
 Sure.

Yitzhak hands Munya a cigarette and lights it.

A beat.

 MUNYA (CONT'D)
 Why did you really bring me here
 Yitzhak? Why didn't you tell me you
 were planning this?

 YITZHAK
 I wanted you to see that there are
 many among us arguing about what to
 do. It is important to work within
 a framework and not act alone.

A beat.

 MUNYA
 Why did you not tell me earlier that
 you wanted me to set a bomb?

YITZHAK

I wasn't sure if it would be approved.
I also thought it would be a welcome
surprise.

MUNYA

It is.

A beat.

MUNYA (CONT'D)

Such a serious commitment.

YITZHAK

This plan is built around you. I
know you can do it.

MUNYA

What about Leibel?

Yitzhak smiled.

YITZHAK

His wife would never allow it.

Munya smiles.

MUNYA

He could keep it a secret.

YITZHAK

That man has never kept a secret in
his life.

A beat.

YITZHAK (CONT'D)

We will be meeting tomorrow evening
to discuss the plan. I will see you
then.

EXT. MISHMAR HAEMEK - AFTERNOON

Munya drives up to the kibbutz. Penninah is out in the yard
gardening.

PENNINAH

Esther is out in the field.

Penninah points towards a hill in the distance with a field
in front of it.

MUNYA

Thank you.

Munya makes his way to the field. Esther is sitting down next to a pile of weeds smoking a cigarette.

MUNYA (CONT'D)
Busy at work?

ESTHER
I hate weeding.

MUNYA
I noticed.

Munya sits next to her.

MUNYA (CONT'D)
How are you doing?

ESTHER
Tired.

MUNYA
I can tell.

ESTHER
How is the dock?

MUNYA
It passes the time.

ESTHER
Did you see the ship arrive?

MUNYA
Yes.

ESTHER
What do you think?

MUNYA
I think we should talk about something else. You look cute with dirt on your pants.

ESTHER
Well thank you.

Esther stands up and wipes her hands off.

ESTHER (CONT'D)
Have you eaten?

MUNYA
I am famished.

EXT. ESTHER'S HOME - MOMENTS LATER

Esther puts a tray into the oven. Munya is next to her, opening a bottle of wine.

MUNYA

I brought this bottle from home. My father is a vintner.

ESTHER

Let me try it.

MUNYA

Where are the glasses?

Esther opens a cabinet and hands Munya two. Munya pours the wine. Esther takes a sip.

ESTHER

I've had better.

MUNYA

I never said he was any good.

Munya and Esther smile.

ESTHER

I'm sorry, it is lovely. But I must say, I do not know much of wine. I haven't had the luxury.

A beat.

ESTHER (CONT'D)

Anyway, did you come all the way out here to see me?

MUNYA

Of course. I wanted to check in on you.

ESTHER

I really do appreciate the gesture. But I can take care of myself.

MUNYA

Trust me, I know.

ESTHER

What does that mean?

MUNYA

Nothing!

ESTHER

I'll have you know, I am not some schoolgirl impressed with fancy wines.

MUNYA

I never thought of you as such.

ESTHER

Good.

A beat.

MUNYA

Should I leave?

ESTHER

I never said that. Do not put words in my mouth.

Esther smiles at Munya. She puts her glass down.

ESTHER (CONT'D)

You know, for a shy, country boy, you can be quite charming.

MUNYA

It seems the city is breaking me in.

ESTHER

Apparently.

A beat.

ESTHER (CONT'D)

Munya, have you ever kissed a girl before?

Munya shifts his weight awkwardly. He looks down at the ground.

MUNYA

I... well, when I was 12...

Before Munya can finish his sentence, Esther leans in and kisses Munya. Munya seems enchanted but after a few seconds he breaks away.

MUNYA (CONT'D)

I'm so sorry. I shouldn't have pressured you.

ESTHER

Munya, I kissed you.

MUNYA

But I...

ESTHER

Am I not beautiful enough for you?

MUNYA

No don't say that. You are the most amazing woman I have ever know.

ESTHER

Then what is the matter.

MUNYA

I just want you to be ready. You have... been through so much. I should leave.

A tense beat.

Esther looks away, as if she may be upset. Munya looks upset, as if he said something terribly wrong. He looks at the ground, puts his wine down and starts to turn away.

ESTHER

You need to learn when to shut up.

Esther suddenly pulls Munya in again and kisses him.

MOMENTS LATER

CAMERA pans past clothing scattered on the floor towards the oven, which has a dense smoke pouring out of it. We hear footsteps as Esther runs over in Munya's shirt. She opens it and fans away the smoke.

ESTHER

Dammit! That was our dinner.

MUNYA (O.S.)

Don't worry. We have another bottle of wine. That will do.

Esther looks back and smiles. We follow her as she walks into bedroom, where Munya is lying in bed. The room is full of stacks of pamphlets. Munya is reading one of them ENTITLED: "18 Principles of Rebirth."

MUNYA (CONT'D)

Did you publish this?

ESTHER

Yes, I have been printing pamphlets for some friends I have met.

MUNYA

You mean Lehi. I am not stupid.
This is dangerous.

ESTHER

I do not need you to tell me how to
live my life.

MUNYA

Just be aware. If the British find
this, you could end up in jail.

ESTHER

Jail does not scare me.

MUNYA

Do not act a fool. This pamphlet
calls for conquest and constant war.
This is inciting violence.

ESTHER

That is exactly what I intend.

Munya sees another letter to Michael Collins and picks it
up.

MUNYA

Is Michael Collins your friend?

ESTHER

He is the one who picks up the
pamphlets.

He puts the letter in his coat pocket.

MUNYA

I am keeping this. You need to get
rid of these pamphlets. It is too
dangerous.

ESTHER

Munya, I need to contact the man.
Here I am, sitting around with stacks
of pamphlets.

MUNYA

This is too dangerous. They could
track you down!

ESTHER

You are such a worrier. You need to
learn to take risks in life.

Munya leans back upset.

MUNYA

Listen, if I tell you something, can you promise to keep quiet. Not tell a soul.

ESTHER

Of course.

MUNYA

You have heard of the *Patria*.

ESTHER

The ship to be used to deport the immigrants.

MUNYA

Well, me and Yitzhak are formulating a plan to sabotage the voyage with a bomb. However, we are doing so undercover. We intend to avoid connecting it to Haganah.

ESTHER

You are trying to keep them in Palestine.

MUNYA

For the time being, yes.

ESTHER

Why did Yitzhak choose you?

MUNYA

Because of my job at the dock.

ESTHER

I see.

MUNYA

Esther, the British will blame the attack on Lehi. They will most likely arrest all those involved, including yourself.

ESTHER

Munya, I understood the risk when I offered my assistance.

MUNYA

Please, what good can you serve in a jail cell. This is not some small charge for pamphlets. This is serious.

ESTHER

What can I do now? They have already been distributed.

MUNYA

You can get rid of the evidence and hide.

ESTHER

Munya, they have given me money to print these. I cannot just disappear on them. They will think that I robbed them and they will come after me. These are revolutionaries. They could kill me.

MUNYA

You must leave then!

A beat.

ESTHER

I am touched that you care so much for me. But it is too late. I will be fine.

Esther pulls out a cigarette and lights it.

MUNYA

I believe I must be going. I promised Leibel I would get his car back before morning.

Esther blows smoke into Munya's face.

ESTHER

You are not going anywhere.

MUNYA

I am sorry but I must.

Esther inhales deep, leans in and kisses Munya long and hard. They separate and Munya slowly exhales smoke.

MUNYA (CONT'D)

Leibel will understand.

They lean in to kiss again.

EXT. MISHMAR HAEMEK - MORNING

Munya exits Esther's house, heading towards his car.

MUNYA

Can I borrow a cigarette?

ESTHER

Look at you. Such a man now.

MUNYA

Be sure not to tell my mother.

Esther smiles. She again puts both cigarettes in her mouth and flicks her lighter.

MUNYA (CONT'D)

I can light my own, you know.

ESTHER

Please, I enjoy it.

She lights both cigarettes and hands him one. Then, she kisses him before he puts it in his mouth. As she kisses him, she sneaks the letter out of his pocket.

MUNYA

When will I see you again?

ESTHER

When can you borrow Leibel's car?

Munya smiles. He then looks down at Esther's hand and sees the letter.

MUNYA

Please do not send the letter.

ESTHER

If not this one, I will write another.

MUNYA

Esther, I do not want you to risk so much.

ESTHER

You are risking everything. I can do the same.

Esther walks over to a mailbox. Munya follows.

MUNYA

Esther, don't.

Esther puts the letter in the mailbox.

ESTHER

It is too late now.

MUNYA

Promise me this is the last time.

ESTHER

I promise.

MUNYA

I will see you later.

They kiss again and Munya gets in his car.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY - LATE MORNING

Munya is working on a wall with Leibel.

LEIBEL

Munya, you promised me! You told me you would bring the car back last night! You lied to my face. I purchased a car so I could use it. Today I had to take a bus to work. That alone is enough reason to fire you.

MUNYA

Leibel, I couldn't leave.

LEIBEL

I do not want excuses.

MUNYA

Leibel, I was with a woman.

A beat.

LEIBEL

Oh, a woman. Tell me about her.

MUNYA

I would rather not.

LEIBEL

Will you be needing the car again?

A beat.

MUNYA

Whenever you are willing to lend it.

LEIBEL

I believe we can work something out. First tell me, what is her name?

MUNYA

Esther.

LEIBEL

Aw Esther. Such a lovely name.
Does her beauty live up to the name?

MUNYA

Of course.

EXT. UPPER DECK - PACIFIC - MEANWHILE

Gershon is leaning against a wall reading. Nearby, the youth group with Emily and Ha've sing songs.

A beat.

A loud ship horn suddenly blows.

The youth group stops singing.

Gershon looks over to see the decrepit *Milos* entering the harbor, being escorted by a British war ship. The horn blares again.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY - MEANWHILE

We hear the horn of a ship. The two men look to see the second ship the *Milos* enter the port, led by a British war ship. It comes to rest next to the *Pacific*.

A beat.

LEIBEL

They start transferring them to the
Patria tomorrow.

MUNYA

Do they know when the third ship
will enter?

LEIBEL

Soon.

INT. JERUSALEM POSTAL CENSORSHIP - EVENING

Edwin is seated in his office. Harry enters.

HARRY

Sir, I have news from Haifa. They
have found another letter from a
kibbutz named Mishmar Haemek.

EDWIN

Do they have a name?

HARRY

Mishmar Haemek. It's return was addressed to Esther Herling.

EDWIN

I didn't quite expect a woman. Esther Herling, you say?

HARRY

Yes sir. Should I contact the police up there and have her taken into custody?

A beat.

EDWIN

Actually, I'll be heading up to Haifa tomorrow to deal with the *Patria* affair. I'd like to take the helm on this one. Maybe bring Ernest along. While I'm gone for the next few days, you will be in charge of the office.

HARRY

Very good sir.

INT. HAGANAH HAIFA HEADQUARTERS - EVENING

On the table sits a large wooden barrel. Yitzhak and RATNER sit at the couch. Ratner is a skinny older man, a little younger than Yitzhak. Each are drinking a beer.

Munya enters.

YITZHAK

Munya, this is Ratner. He is the engineer in charge of building the bomb.

Munya shakes Ratner's hand.

MUNYA

Good to meet you. So what have you come up with?

YITZHAK

We have something. It may be adventurous, but it could very well work.

MUNYA

What is the barrel for?

Munya sits next to them.

YITZHAK

I have asked Ratner to come up with a mine that could cripple the ship's rudder, paralyzing it. The barrel is central.

Ratner pulls out a pen and draws a boat on water.

RATNER

We want the mine behind the vessel so as to damage the rudder. Therefore, we want the mine a fathom or so beneath the stern.

Ratner draws a barrel under the back of the ship.

RATNER (CONT'D)

We would need to anchor the mine on the sea bed with some sort of a concrete block. The mine will go off based on a timer. That is basically the idea.

He draws an anchor for the barrel.

YITZHAK

We would need you to smuggle the barrel into the port, hide it until night, when two of our best swimmers will sneak in, swim the mine and anchor it out behind the ship, then escape into the sea.

A beat.

MUNYA

This is an unintelligent plan.

YITZHAK

It is a bold plan. Risky, yes. But bold.

MUNYA

I'm going to be shot when they find me with a barrel of explosives.

RATNER

That is ridiculous. You will not be shot. You will be imprisoned. But yes, this is a very unintelligent plan.

MUNYA

How is the swimmer to carry all that?

RATNER

He would be a good swimmer.

YITZHAK

This plan is important, even if it fails. We must show a message.

RATNER

The only message we will send is that we are very unintelligent.

YITZHAK

I believe the mine is impressive.

RATNER

The mine is not the problem.

YITZHAK

This is all we... this must be the plan. Munya, you must pay close attention to security methods and where you may hide the barrel.

RATNER

We need an enormous bath tub.

YITZHAK

What for?

RATNER

To test the barrel. We cannot have water leaks.

YITZHAK

We will get a tank. Munya, if during your investigation, another plan presents itself let me know.

MUNYA

Gladly.

RATNER

To be honest, I am excited to build this mine.

Munya takes a sip of Yitzhak's beer and leans back.

INT. BRITISH PATROL CAR - DAY

ERNEST STAFFORD and Edwin sit in the front. Esther is in handcuffs in the back seat.

ESTHER

Where are we going?

EDWIN SAMUEL

We will be taking you to Acre prison where you will await sentencing. You face up to 3 years in prison. We take matters like this very seriously. You're in quite a spot.

Esther keeps quiet.

EDWIN SAMUEL (CONT'D)

I understand you may have viewed your actions as innocent. Who would imagine a piece of paper leading to all of this. But this war is fought in ink and we will not allow for treasonous propaganda.

Esther doesn't say a word.

EDWIN SAMUEL (CONT'D)

Quiet type, I take it. Well, I hate to say it but that could risk quite a lot. We are not interested in girls with printing presses. We are looking for the fellows who asked for your help. Now, what do you say?

A beat.

ESTHER

I am not some girl playing arts and crafts.

EDWIN SAMUEL

Of course.

ESTHER

Shut up, I wasn't done talking.

Edwin is taken off guard.

ESTHER (CONT'D)

I have been through hell. There is nothing you could do to me anymore. I do not fear prison. Eventually, I will be out and with these hands, take this country back from you.

EDWIN SAMUEL

Well... good luck with that my lady. We will see what those hands can do in a prison cell.

Esther looks down at Edwin's gun.

ESTHER

Have you ever fired that pistol Mr. Samuel?

EDWIN SAMUEL

I am quite lucky to have avoided any situation requiring violence.

ESTHER

And what did you say you do again Mr. Samuel?

EDWIN SAMUEL

My job is to monitor correspondence to protect against crime and treason.

A beat.

ESTHER

Your job is to read letters.

EDWIN SAMUEL

Not entirely. That is only one of my important duties.

ESTHER

Reading people's gossip.

EDWIN SAMUEL

I will have you know that is one small job of mine. I am also responsible for the *Palestine Post* among many other important task needed during time of war.

ESTHER

So, just a little man a printing press.

An angry beat.

EDWIN SAMUEL

Ms. Herling. If you do not shut that mouth of yours I will have no choice but to gag you.

Esther leans back in her seat and smiles.

The car drives past the city of Haifa, around the port. There, the two refugee ships are seen.

EXT. ACRE PRISON - LATER

The car reaches an old Crusaders fort right on the water that is used by the British to hold prisoners.

In the distance, far across the bay, is Haifa.

The car drives through narrow streets surrounded by tall stone walls until it reaches an even narrower arched doorway. Esther is taken out of the car and brought into the ancient prison.

INT. ACRE PRISON - DAY

Esther is taken by a guard into the dungeon of the prison and locked into a dark cell with other prisoners.

EXT. ACRE PRISON - DAY

Ernest and Edwin make their way back to their car.

EDWIN SAMUEL

The girl sure has a mouth.

ERNEST STAFFORD

Quite. But I do feel sorry for her. She couldn't be much older than 25. And not too bad to look at either.

EDWIN SAMUEL

You know, its important not to get too attached Ernest.

ERNEST STAFFORD

Naturally.

EDWIN SAMUEL

We cannot let our personal weaknesses get in way of our duties. As you will learn, it's especially tough on the women in our office. Once, one of our girls kept on reading letters from some madman begging God to send him ten pounds to save him from starvation. The letters, obviously undeliverable, ended up in the dead letter office. One day she decided to anonymously send the nut a five pound note.

Edwin smiles.

EDWIN SAMUEL (CONT'D)

The next post that came through read: Dear God, Thank you so much for the ten pounds; but those bastards in the censorship office stole half of it.

Edwin and Ernest laugh.

EDWIN SAMUEL (CONT'D)
So much for good intentions.

A beat.

ERNEST STAFFORD
What do you think will happen to
her?

EDWIN SAMUEL
I assume she will get a year or two
in prison. After that Ernest, maybe
you can try and take her out to
dinner.

Both the men laugh.

EXT. UPPER DECK - PACIFIC - AFTERNOON

A British official and a group of soldiers stands in front
of the crowded deck of the *Pacific*.

BRITISH OFFICER
Hello again! After much discussion,
we unfortunately will not allow you
to stay here in Palestine.

The crowd begins to yell.

The soldiers raise their guns from the ground to their
shoulders.

The crowd quiets.

A beat.

BRITISH OFFICER (CONT'D)
Please remain calm. Considering the
current political climate, it would
simply be impossible. Instead, you
will be transferred to one of the
British colonies either at Mauritius
or Trinidad. There, you will be
well accommodated. We will continue
to provide food and water until you
are transferred to a larger vessel
known as the *Patria*. We will transfer
the women and children first and the
men in smaller groups of 20. These
transfers will begin tomorrow, so it
would best to be packed and ready to
go. Thank you for your cooperation.

EXT. STREET OF HAIFA - AFTERNOON

Munya is on his way back from the port. He stops by a newsstand.

MUNYA

I'll have a pack of Camel Regulars please?

The attendant hands him the cigarettes. Munya opens the pack and takes out a cigarette. As he looks down to get his matches, we HEADLINE of a newspaper:

"One arrest made in Mishmar over terrorist propaganda."

Munya opens the paper.

CLOSE ON ARTICLE:

"Earlier today, a young woman named Esther Herling was arrested for the possession and distribution of illegal material. She will be brought before a military court and faces up to three years in prison. Esther had been printing pamphlets for a terrorist group, thought to be lead by a figure known by the alias Yair (he will enlighten)."

INT. ACRE PRISON - LATER

A guard lets Munya enter a brick room with a few old tables and chairs. There are guards at each door. Esther sits at one of the tables in handcuffs. She looks up as he enters. He walks over to her and goes to embrace her.

GUARD

No touching!

Munda reluctantly sits across from her.

ESTHER

(Affectionately)

Have you come here to rub it in my face? Mr. Mardor, the know-it-all.

Munya smiles unemotionally.

ESTHER (CONT'D)

Do you have a cigarette?

Munya pulls out two cigarettes for them and lights both. He hands her one.

MUNYA

So when is your trial?

ESTHER

Next week.

MUNYA

Are you scared?

ESTHER

Do I look scared? Life has always been a prison for me. This one just offers the clarity of bars.

MUNYA

You will not be held long. A few months at most.

ESTHER

I face three years.

MUNYA

You are young and beautiful.

ESTHER

Munya, they want information from me.

MUNYA

Then give it to them.

ESTHER

What type of *man* are you?

MUNYA

Those *men* put you here.

ESTHER

They could have easily been Yitzhak. I will not talk.

MUNYA

Still, you are young. Worry about your future.

ESTHER

You are naive Munya. You imagine a land of milk and honey, but I see only dust and iron.

The guard walking over to Munya.

GUARD

Visiting hours are up.

ESTHER

I will miss you.

MUNYA

I will miss you too.

Pain and anguish begin to grow on Esther face. You start to see beneath her facade and are left with the image of a scared girl with no where to turn.

EXT. PORT OF HAIFA - OUTSIDE A DIFFERENT LAVATORY - MORNING

Munya and Leibel continue their work. The new blast wall is located at a latrine between two large warehouses, with the water in the distance. The *Patria* can be seen ahead near the breakwater.

LEIBEL

So how is that girl of yours?

Munya ignores him.

LEIBEL (CONT'D)

To you, talking must be pulling teeth.
Always quiet.

The continue their work.

A beat.

MUNYA

She is gone.

LEIBEL

What a shame? But Munya one thing I have learned is beautiful women are like butterflies. They may grace your flower with their presence but they always fly away.

MUNYA

Spare me. Please.

A beat.

LEIBEL

Will you be taking work off tomorrow for the general strike?

MUNYA

I do not know. Will you?

LEIBEL

Of course. Do you not support your own people?

EXT. UPPER DECK - PACIFIC - MEANWHILE

On the deck, Ha've and Gershon stand next to Emily. She has her luggage in her hand. Behind her, woman make their way over to a group of soldiers who are escorting them over the side of the ship.

GERSHON

We will be meeting you soon on the
Patria.

HA'VE

Emily, I think you should make a run
for it.

GERSHON

That is absurd.

HA'VE

They will not hurt you. Worst case,
they drag you back and place you
with the others.

GERSHON

Emily, do not listen to Ha've.

HA'VE

We are not all weak like you Gershon.
It will show resilience.

GERSHON

It shows stupidity.

HA'VE

Emily, you are strong. I know you
hate these ships as much as I do.
There is nothing stopping you from
exhibiting that passion.

Emily looks moved by Ha've statement. A British soldier approaches and they all go quiet.

SOLDIER

Are you ready to go miss?

EMILY

Yes.

Emily walks off with the soldier.

EXT. PORT OF HAIFA - OUTSIDE A DIFFERENT LAVATORY - LATER

Near the shore, our friends Edwin and Ernest are approaching them. Munya and Leibel quickly get back to work.

EDWIN SAMUEL

It's all right chaps. We aren't here to scold you. Building air raid shelters I presume.

LEIBEL

Yes sir. We have been building walls protecting the entrance of all the latrines within the port.

EDWIN SAMUEL

Good work. It's always a pleasure to see decent men doing an honest job. Wouldn't you say Ernest?

Munya goes back to work and ignores them.

ERNEST STAFFORD

Quite.

LEIBEL

What brings you men around here? I see you are not the run of the mill patrolman.

EDWIN SAMUEL

Well I wanted to get my own pair of eyes on this *Patria* business. Quite a nasty situation we have on our hands.

LEIBEL

I know. Very troubling.

EDWIN SAMUEL

Today they plan to begin transferring the immigrants onto the *Patria*.

LEIBEL

Yes, of course.

The sound of footsteps, shuffling and chatter. The sound grows.

Munya stops his work and looks up.

EDWIN SAMUEL

That must be them now.

All the men look over to the warehouse on the opposite side of where the *Patria* sits in the distance. The sound grows loud.

First emerges a row of British soldiers, followed by a row of women and children. They are dirty.

Their clothing is torn. The older children walk along side, holding their mothers hands. On their backs is everything to their name. Knapsacks, baskets, infants. A few look over at Munya, but the rest look down at the ground.

The first row gives way to another row, which gives way to another, and another.

EDWIN SAMUEL (CONT'D)

It's hard to watch. The men will be escorted under more scrutiny. Bella horrida bella, war horrid war, as Virgil would say.

A beat.

MUNYA

Before it was the Roman Empire, now it is the British.

EDWIN SAMUEL

I suppose. But now, the British are the only hope the Jews have left.

The line continues moving forward. Suddenly, a young woman runs out from the group toward them. A British officer chases after her. The refugees start cheering. A few more break off and make a run for it.

A loud series of gunshots is heard as one of the soldiers shoots in the air. Loud screams are heard. Children begin crying.

A woman runs over to Edwin. As she approaches, we notice it is Emily. She is sobbing.

EMILY

Please! I have been trapped in ships for months. Don't send me back.

The officer catches up with her and grabs her.

OFFICER

Sorry sir. The younger women are tougher to control.

EDWIN SAMUEL

Quite alright. Don't mind me.

The officer pulls the girl back to the rest of the refugees. She struggles.

OFFICER

Come on now. Stop resisting!

The officer grabs her more forceful and begins dragging her.

EMILY

As you lock the gates, my family is
dying in Europe.

OFFICER

Shut up!

The officer hits her and she shuts up.

She continues to sob as she is dragged back to the formation.

A beat.

MUNYA

The Jews do not see it the same as
you, Mr. um... what did you say your
name was?

EDWIN SAMUEL

Edwin Samuel. And yours?

MUNYA

Munya Mardor.

EDWIN SAMUEL

That may be true. But we are still
the only one standing between you
chaps and Hitler.

The rest of those that ran away are brought back to the group
and the refugees continue to make their way to the *Patria* in
the distance.

MUNYA

Bonitas non est pessimis esse
meliorem.

Edwin smiles.

ERNEST STAFFORD

I don't believe I know that one.

EDWIN SAMUEL

It is not goodness to be better than
the worst. I believe it is Seneca
who said that.

MUNYA

I would not know. I have only heard
it in passing.

EDWIN SAMUEL

Quite educated for a dock worker.

MUNYA

I suppose.

ERNEST STAFFORD

Sir, would you like to examine the *Patria* now?

EDWIN SAMUEL

Of course.

LEIBEL

Well it was good to meet you.

EDWIN SAMUEL

Likewise.

Munya is still watching the refugees.

EDWIN SAMUEL (CONT'D)

Mr. Mardor, it was a pleasure talking to you. I would love to do it again sometime.

MUNYA

Of course. I believe you know where to find me.

Munya and Leibel get back to work. Edwin and Ernest follow the path of the refugees.

EDWIN SAMUEL

There's something fishy about that boy.

ERNEST STAFFORD

You think sir?

EDWIN SAMUEL

I have met my fair share of dock workers and that is the first I have heard of one speaks Latin.

ERNEST STAFFORD

I suppose.

EDWIN SAMUEL

Better than you I might add.

Ernest looks offended. Edwin smiles.

EDWIN SAMUEL (CONT'D)

I'm teasing you Ernest. Learn to joke. It will do you some good.

We move ahead of Edwin and Ernest and follow the refugees.

EXT. IN FRONT OF PATRIA

We follow the refugees down the pier towards the *Patria*. A group of soldiers on the left collect luggage. Further ahead, the group thins into a straight line, with an assortment of British personnel.

SOLDIER

Leave your luggage here for disinfection! It will be returned to you on the ship.

EMILY

When will we be able to shower? It has been many weeks.

SOLDIER

There are group showers on board.

We follow the refugees along the line. In the first station, Emily is vaccinated. She gets up and continues to the next station.

DOCTOR

Next.

The next station she is fingerprinted. As she is fingerprinted, the soldier interviews her.

SOLDIER

And you boarded the ship where?

EMILY

On September third...

SOLDIER

I said where, not when.

EMILY

I took a train from Munich to Vienna. I boarded a ship there, the *Uranus*. We traveled down the Danube. It was there, for the first time in my life, I saw a seagull. It was very exciting to me.

SOLDIER

Where did you go from there?

EMILY

From there, we ended up in Tuclea, Romania where we were transferred to the *Pacific*.

SOLDIER

Have you ever been involved with the
Nazi government?

EMILY

Is this a joke?

SOLDIER

Just answer the question.

EMILY

Of course not, I am a Jew.

SOLDIER

Why do you think the Nazi decided to
ship you out of Germany?

A beat.

EMILY

I... do not know.

SOLDIER

Are you in ever contact with any
Nazi personnel?

EXT. PATRIA - MOMENTS LATER

We watch Emily in a small motor boat full of people arrive
at the *Patria*. She walks up a gangplank with the others. The
deck is full of soldiers. Someone at the top greets her.

SOLDIER

What is your name?

EMILY

Emily Wollman.

The soldier writes her name down.

SOLDIER

You are assigned to cabin 105? That
will be on the lower deck.

Emily walks down the stairs into the ship. The ship is a
worn-out luxury liner, complete with carved wooden inlay.
However, the carpeted floors have been ripped out to expose
the steel bottom.

We follow her down a flight of stairs, to steerage. It is
darker and dingier than the upper decks, with gray steel
walls and a few square portholes. She arrives at a door
labeled "105" and opens it to reveal a small room with two
bunk beds. She smiles.

INT. BATHROOM - MOMENTS LATER

A line of women pour out the door of the shower room, where Emily has just entered, surrounded by other women.

She turns on the shower and lets out a joyous shout. On the ground, we can visibly see the dirt from the refugees running down the drain.

EXT. PHONE BOOTH - AFTERNOON

Munya picks up the phone and dials.

MUNYA

Yitzhak, can you meet me at Pub
Haogen? It is on Sha'ar Palmer Street
near the port.

INT. PUB HAOPEN - LATER

The place, (the title translates to "the anchor") is a wood-paneled old sailor's bar with anchors, monkey's knots, and other authentic seafaring items on the walls. The room is thick with pipe smoke and old men in denim overalls.

Munya sits at a wooden table in the back. Yitzhak enters and sits across from him.

YITZHAK

What happened?

MUNYA

A British officer talked to me today
at the pier. We both watched as the
woman and children were transferred
to the *Patria*.

YITZHAK

Was he suspicious of you?

MUNYA

I do not think so. He was surprised
at my intelligence though.

YITZHAK

No need to gloat.

Munya smiled.

YITZHAK (CONT'D)

That is fine. You are young and new
to the city. Just because you have
a brain will not alarm him.

MUNYA

I never saw myself as a dock worker.

YITZHAK

You are not. You are a soldier.
That is your job. The dock worker
is a cover.

Munya takes a sip of his beer.

YITZHAK (CONT'D)

So the general strike begins tomorrow.

MUNYA

I have heard.

YITZHAK

You will not attend.

MUNYA

Why?

YITZHAK

The dock will be half empty because
of the strike, which may allow you
more ability to explore where to
hide the bomb.

MUNYA

Leibel will not be there.

YITZHAK

Good. You can make your way around.
I doubt you will be questioned.

A beat.

MUNYA

Yitzhak, this plan is impossible.
You understand?

YITZHAK

Of course. But we have to try.

Munya nervously takes a sip of beer.

YITZHAK (CONT'D)

Relax. You are not the one in most
danger. If anyone is caught, it
will be when placing the bomb.

A beat.

YITZHAK (CONT'D)

Besides, prison is not bad. Esther is there at least.

Munya pulls out a cigarette and lights it.

YITZHAK (CONT'D)

Are you sure you are ready for it?

Munya exhales slowly.

MUNYA

Dulce et decorum est pro patria mori.

Yitzhak nods.

YITZHAK

Let us pray it does not come to that.

Munya inhales again.

MUNYA

Amen.

EXT. UPPER DECK - PACIFIC - LATE MORNING

Ha've, Gershon and a small group of men stand on the deck. Like before, the British soldiers line up on one side.

BRITISH OFFICER

Collect your belongings. You are to be transferred immediately. We will screen you on shore and then take you onto the *Patria*.

Gershon walks down into the boat to get his luggage.

INT. LOWER DECK - PACIFIC

Gershon walks through the halls with his luggage. The boat resembles a battlefield. Broken glasses, lumpy mattresses, discarded clothing, and pieces of wood that had escaped the fires of the ship's boiler lay helter-skelter beside empty cans, papers, cardboard and forgotten objects.

EXT. UPPER DECK - PACIFIC

Gershon emerges on the deck and follows the crowd over to the edge of the ship.

EXT. PORT OF HAIFA - MEANWHILE

Munya enters the port through the usual security checkpoint. Munya watches while waiting in line as a truck drives through the gate.

A customs guard inspects the back and glances into the top of the boxes it contains. A car follows the truck, where the guard opens the trunk and again only glances into the crate it is carrying. However, in another line, a police officer thoroughly searches the boxes.

Munya makes his way through the security checkpoint. We noticed that the guards are particularly searching those leaving the port. Munya is searched lightly and continues to the docks. The port is mostly empty with only Arab workers left.

EXT. PORT OF HAIFA - OUTSIDE LAVATORY

Munya goes to work. He piles the bricks to help build the wall.

EXT. STREET OF HAIFA

The camera pans down the street. Every store is closed.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

Munya continues work. A British soldier approaches him.

SOLDIER

Hey, you.

Munya looks up.

SOLDIER (CONT'D)

Who you working for?

MUNYA

Technically, I am employed by the city. But I have been under a man named Leibel.

SOLDIER

Perfect. We need you to help us for the next couple days.

MUNYA

I believe my duty is here.

SOLDIER

Please. The oven is broken on the *Patria* and we need a worker to help with repairs.

INT. APARTMENT - HAIFA

A group of young men and women are painting picket signs. We watch as one of them paints "The White Paper is Murder."

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

MUNYA

Oh of course. If you feel I am needed. I would be glad to help.

SOLDIER

Great. Come this way.

Munya follows the soldier down the dock towards the *Patria* in the distance. As they get closer, he notices a large number of soldiers standing on the dock closest to the boat.

MUNYA POV SHOT OF TROOPS SITTING ON A TANK

EXT. STREET OF HAIFA

A group of troops exit a truck and line up across the same street we saw earlier, in front of two tanks. They set up barriers in front of them.

EXT. PORT OF HAIFA - IN FRONT OF PATRIA

The ship is located a few hundred feet in front of the dock. On the dock, there is a pile of sand and a collection of burlap bags.

SOLDIER

Fill these up and we will bring them on board.

Munya goes to work.

EXT. STREET OF HAIFA

The soldiers sit in a line at the bottom of the street. Up from over a hill, we begin to hear a loud chanting. One of the soldiers puts out a cigarette he is smoking.

EXT. PORT OF HAIFA - IN FRONT OF PATRIA

As Munya is working, a loud noise in the distance draws his attention. He looks up to see a group of 20 men being lead down the pier. They are dirty, carrying bags. They look defeated. Around them is a group of British soldiers.

As they come closer, we notices that Ha've and Gershon are part of the group.

Suddenly, Ha've attacks one of the British soldiers, knocking him to the ground. He makes a run for it along with a few other immigrants. A few of the soldiers go after them. Near Munya, a large group of soldiers go running past him towards the escapees. One soldier pulls out a pistol and fires into the air.

The rest of the men, still guarded, begin shouting. Gershon does not.

EXT. STREET OF HAIFA

The crowd emerges from over the hill. The chanting grows louder. They are small in the distance. We can see a few carrying picket signs.

EXT. PORT OF HAIFA - IN FRONT OF PATRIA

Ha've and the other escapees are caught by the soldiers and dragged back to the group. A few more soldiers arrive and push the group forward. They are lead to the various checkpoints we saw earlier.

Munya has stopped working and is watching. The soldier from before walks over.

SOLDIER

Get back to work.

EXT. STREET OF HAIFA

The soldiers take out wooden batons from their belts. Inside the tank, soldiers load their forward machine guns. An officer walks in front of the men.

OFFICER

This is serious boys. We do not want any violence. Our purpose is purely to maintain a presence of order. You will not, by an means, act without my approval.

EXT. PORT OF HAIFA - IN FRONT OF PATRIA

Munya finishes filling the bags with sand and approaches the soldier to tell him.

MUNYA

The bags are full.

SOLDIER

Good. I'll fetch someone to help you load them onto the motorboat.

The soldier walks down the pier towards a group of Arabs.

A beat.

One of the men returns with him.

SOLDIER (CONT'D)

This is Mohammed. He will help you.

MOHAMMED
Pleasure to meet you.

They shake hands.

MUNYA
My name is Munya.

EXT. STREET OF HAIFA

We follow the protesters carrying signs as they go down the hill, approaching the British soldiers.

They chant "Immigration or Death" loudly.

EXT. MOTORBOAT

Munya, Mohammed and the soldier ride in the boat out to the *Patria*. Another soldier drives.

MOHAMMED
So how long have you been working here my friend?

MUNYA
Only a few weeks.

MOHAMMED
What do you think so far?

MUNYA
Not so bad.

MOHAMMED
Oh you have so much to learn. You will come to hate it soon enough.

The two men smile.

The boat approaches the *Patria*. Munya can begin to make out the refugees standing on the deck. He notices a British officer talking to a few soldiers on board. It is Edwin.

EXT. STREET OF HAIFA

The protesters approach the barriers in front of the troops. The chant continues.

The British officer walks out in front of the group, behind the barriers and stands on top of a box. He puts a megaphone up to his mouth.

OFFICER
Excuse me!

The chanting drowns him out.

OFFICER (CONT'D)

Excuse me!

The chanting dies down.

OFFICER (CONT'D)

Thank you! It is good of you to make your voice heard. Our government hears your criticism loud and clear. That being said, we ask for you to please disperse. In the meantime, we will be taking special care of those aboard the *Patria* and promise they will receive the same treatment as any British subject.

SHOT OF THE CROWD, STARTING BACK AT HIM.

INT. PATRIA - LOWER DECK

SHOT OF THE PASSENGERS OF THE PATRIA, STARING AT MUNYA, MOHAMMED AND THE BRITISH SOLDIER EMERGING FROM ABOVE.

The corridors are extremely cramped. There are children crying. Everyone sits around, with nothing to do. A few men play chess. Children run around playing tag. The soldier leads them past a bathroom which is already disgusting and overused. Munya passes a large cabin, which is cramped with four bunk beds (obviously more than intended).

Eventually, he leads them into the bakery, where an oven sits in disrepair. A mother with a child in her arms approaches.

REFUGEE

Please. Can I have a loaf of bread?
For my son.

SOLDIER

We have already given out today's rations. That is all you will be getting.

REFUGEE

It isn't even enough to feed the children.

SOLDIER

Move.

The soldier pushes her out of the way.

SOLDIER (CONT'D)

So we need all the stone and sand
from the deck brought here. Get to
work.

Munya and Mohammed look at each other.

MOHAMMED

Disguising, isn't it?

MUNYA

Yes.

Mohammed walks back towards the deck.

Munya stands looking at the refugees.

MOHAMMED

You coming?

MUNYA

Of course.

They both make their way back to the deck.

EXT. PATRIA - DECK

Munya and Mohammed emerge onto the deck to find a few soldiers
and refugees. On one side of the deck is the sand bags and
bricks. They make their way over there.

Edwin emerges from the upper deck and walks over towards
Munya.

EDWIN SAMUEL

Mr. Mardor. Good to see you old
chap. I am surprised you aren't
part of the general strike. What
brings you on board?

MUNYA

I was asked to help repair the oven.

EDWIN SAMUEL

How good of you! What's life without
fresh bread?

MUNYA

Or fresh air.

EDWIN SAMUEL

Very true. Horrid stuff.

MUNYA

Quite.

EDWIN SAMUEL

Munya, if you do allow me to call you that, life is not all peaches and cream.

MUNYA

I have learned that much.

EDWIN SAMUEL

It's quite onerous for me. Like you, Munya, I am a Jew. I do not like this any more than you do.

Munya is caught off guard.

MUNYA

It is quite tough. I understand.

EDWIN SAMUEL

Just keep a level head.

MUNYA

Of course.

Munya picks up a sand bag and continues working.

INT. HAGANAH HAIFA HEADQUARTERS - NIGHT

Munya enters to find Yitzhak talking with Ratner. On the table still sits a large wooden barrel. In the corner of the room is a sheet metal tank filled with water. Yitzhak smiles.

YITZHAK

Welcome Munya!

RATNER

Good to see you! I have completed the mine. Come congratulate me on my success.

MUNYA

There has been a major development. I have just been asked today to work onboard the *Patria*.

YITZHAK

You have been sent on board?

MUNYA

For the next few days, I will be working on the oven.

YITZHAK

This is exactly what we need!

Ratner is not impressed.

RATNER

I assume you are asking us to change the bomb. Do you understand the danger in dismantling the bomb?

YITZHAK

It is destiny.

MUNYA

I will need Leibel's car. I can place the bomb in a box in the trunk, hidden. I must make sure it is a customs guard searching. I think they are more concerned with what is leaving the port.

YITZHAK

But how will you get the thing on board?

MUNYA

That will be trickier. I need to hide it in a sand bag.

RATNER

So the mine will need to be quite small.

MUNYA

Yitzhak, could we make contact with anyone onboard to plant it?

YITZHAK

You need to try and make contact with the leadership of the ship. I am sure they have put together some sort of organization.

MUNYA

I noticed a few immigrants attempting to flee. I am sure they will be able to help us. But how easy would it be to train someone to plant the bomb?

RATNER

I could train a dog how to plant this bomb. It is simple. If the bomb is placed onboard, it would need to be placed inside the engine room, near to the ships inner hull. That way it would destroy the engine and puncture the hull.

MUNYA

Will that sink it?

RATNER

I think, now we need to sink it. We were hoping to damage the rudder but now we must be sure to create a hole that the British can't plug easily. This is a fairly young ship in quite good shape. If we create a small hole, it will sink with plenty of time for those onboard to exit.

YITZHAK

Don't worry. Ratner is the best. Tomorrow, see if you can use Leibel's car for the operation.

MUNYA

I will try.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM - MORNING

Edwin enters the foyer. The same attractive woman sits behind the desk.

RECEPTIONIST

Can I help you?

EDWIN SAMUEL

Hello, Edwin Samuel here to see the Commissioner.

RECEPTIONIST

Of course. One moment please.

Edwin sits down in an arm chair near the door.

A long beat.

The doors open and two men walk out.

BRITISH OFFICIAL

Do take care of yourself. These days you can't be too careful.

HAROLD MACMICHAEL

You too old chap. Good to see you.

The official walks away.

HAROLD MACMICHAEL (CONT'D)

Edwin, my good friend. How are you?

Edwin stands and follows Harold into the office.

EDWIN SAMUEL
Fine sir. Yourself?

They enter a smoky room and sit at opposite sides of a desk. In the ashtray are two cigar butts. On the table closest to Edwin is an empty tumbler. Harold fills the glass closest to him with scotch.

HAROLD MACMICHAEL
Pardon the mess. Priscilla!

The receptionist enters the office.

PRISCILLA
Yes sir?

HAROLD MACMICHAEL
Could you clean up this mess. Edwin, would you like a drink?

EDWIN SAMUEL
No, thank you, I'm quite alright.

HAROLD MACMICHAEL
Good man. Sadly, scotch is one vice I cannot keep my hands off. Bring me a glass of ice.

Priscilla walks over and grabs the ash tray and the empty glass.

HAROLD MACMICHAEL (CONT'D)
You see, apparently they have just uncovered an assassination plot against me. Sometimes the best governmental response is a strong glass of scotch. Dulls the senses.

EDWIN SAMUEL
My god sir. Where was this plot uncovered?

HAROLD MACMICHAEL
Edwin, have you not heard? A group connected to that girl you picked up a few days ago. The Lehi group.

EDWIN SAMUEL
Did she spill the beans?

HAROLD MACMICHAEL
No. Total luck really. Someone in Haganah came to us.

EDWIN SAMUEL

Thank god for that.

Priscilla enters with the ice and places the glass on the desk.

HAROLD MACMICHAEL

I never used ice. But when I moved to Sudan, I had to learn how to adapt to the heat.

EDWIN SAMUEL

Part of the job I guess.

HAROLD MACMICHAEL

Quite. Anyway Edwin, what brings you here?

EDWIN SAMUEL

Well, I examined the *Patria* yesterday.

HAROLD MACMICHAEL

Awful situation we have on our hands. But we must keep a stiff upper lip.

EDWIN SAMUEL

Quite true. Anyways, as a censor, I was hoping to maybe help gain some intelligence from those aboard. There have been reports of German spies.

HAROLD MACMICHAEL

Have you found any substance to the rumors?

EDWIN SAMUEL

No. There seems to be no indication of any direct ties to the Nazis.

HAROLD MACMICHAEL

Good. Glad to hear it.

EDWIN SAMUEL

However, I am worried about the security on board. There seems to be a large amount of Jewish workers. I do not want anything to happen.

HAROLD MACMICHAEL

Don't worry about that. The Inspector General is on top of it.

EDWIN SAMUEL

I don't know sir. I met a suspicious figure on board. Not the type of Jewish dock work I would have expected. There was something off about him.

HAROLD MACMICHAEL

Let those in charge worry about that. There is a war being fought and your role is of the utmost importance. Can't have my chief censor worrying about security concerns in Haifa.

EDWIN SAMUEL

Right sir, sorry to bother you.

HAROLD MACMICHAEL

It is no problem.

Edwin and Harold stand.

EDWIN SAMUEL

Stay safe sir.

HAROLD MACMICHAEL

I always do.

Edwin walks out. Harold sits down and takes a long sip of his scotch.

EXT. PORT OF HAIFA - MORNING

Munya is filling sand bags alongside Mohammed. Munya notices the collection of boxes near the sand. He takes note of the guards talking amongst themselves in the distance.

Munya and Mohammed load the motorboat with sand bags. A British officer waits on the boat.

EXT. PATRIA - DECK

Munya and Mohammed carry the sand bags from the motorboat up a gangplank alongside the ship.

When they get to the top, we see two British soldiers squeezing the bags by hand.

MUNYA

That is the last of them.

SOLDIER

Alright. Give us a minute.

Munya and Mohammed lean against the railing. On deck is only British soldiers. Munya lights a cigarette.

MOHAMMED

May I have one?

MUNYA

Of course.

Munya hands Mohammed a cigarette.

MOHAMMED

Where are you from?

MUNYA

Zichron.

MOHAMMED

I am from Fureidis! We are neighbors.

MUNYA

Outstanding!

MOHAMMED

I worked in Zichron. At the winery.

MUNYA

I don't believe it. My father works there. He is a vintner.

MOHAMMED

What is his name?

MUNYA

Avi.

MOHAMMED

I know him. He is... well rounded.

MUNYA

Quite.

MOHAMMED

The life of a vintner will do that to you.

The soldier is are only partially done checking the bags.

SOLDIER

Go ahead.

Munya and Mohammed each pick up a bag and enter the ship.

INT. LOWER DECK

They walk to the kitchen and unload the bags.

MUNYA

You go ahead. I am going to use the bathroom.

MOHAMMED

The soldiers will be down soon. Be sure not to be caught with your pants around your ankles.

Munya walks the hallways of the ship. Everywhere, there are police keeping surveillance on the immigrants. Most of the immigrants sit around talking, some caring for children, some play board games.

Sitting against the wall, we see Emily reading. Munya looks around, seems to notice her and approaches.

MUNYA

I saw you try to run.

Emily looks up concerned.

A beat.

EMILY

What are you talking about?

MUNYA

I saw you try to escape from the soldiers earlier. It was brave.

A beat.

EMILY

It was necessary. We need to show resolve.

MUNYA

I agree.

EMILY

Who are you?

MUNYA

I am a dock worker sent to fix the oven.

EMILY

Are you a Jew?

MUNYA

My name is Munya Mardor. What do you think?

A beat.

Emily looks skeptical.

MUNYA (CONT'D)

I am from Haganah. I want to help.

Emily looks even more skeptical.

EMILY

How do I know you are not a British spy?

MUNYA

I am not. Besides, even if I was, what could they possibly do to you at this point? I am looking for an authority figure.

Emily is thinking.

A beat.

EMILY

Let me go get my friend Ha've. He is head of the pioneer youth group. He could be of service.

Emily stands up and walks down the hallway to a bunk room.

INT. BUNK ROOM

Ha've is on his bunk.

EMILY

A man approaches me. He says he is with Haganah.

Ha've sits up.

HA'VE

What does he want?

EMILY

He says he wants to help us.

HA'VE

Do you think we can trust him?

EMILY

I am not sure. But what else can we do? Haven't you been waiting for this chance?

Ha've thinks

A beat.

Ha've stands up.

HA'VE

Show me where he is.

As they walk to the door, Ha've stops Emily.

HA'VE (CONT'D)

Wait, I have an idea.

INT. HALLWAY

Munya is noticeably nervous. He keeps eyeing every soldier as they walk by. Emily and Ha've return. She stands near Munya. Ha've stands across from her, sucking on an orange peel which covers his mouth.

HA'VE

Are you with Haganah?

Emily smiles and nods. Munya seems confused and looks at Ha've.

MUNYA

Are you talking to me?

HA'VE

Don't look at me. There are soldiers everywhere.

Munya instantly looks away.

A beat.

Munya lights a cigarette.

HA'VE (CONT'D)

Are you with Haganah?

MUNYA

Yes. We are planning to sabotage the ship so it cannot leave the harbor. We will need your help.

HA'VE

You will have it. I will be able to lead. What are you planning?

MUNYA

We will be smuggling a bomb aboard. You will need to detonate it.

A soldier is heading down the hallway. Ha've and Emily abruptly walk ahead. Munya stands there.

A long beat.

Ha've reappears and they resume their positions. However, another guard is walking down the hallways.

HA'VE

We cannot talk like this. Where are you working?

MUNYA

On the oven.

HA'VE

Go there. When the guards are gone, sing loudly. Emily will come. It will look less suspicious.

Ha've and Emily walk away. Munya goes the other direction and heads back to the kitchen.

INT. KITCHEN

When Munya gets to the kitchen, the soldier is already back.

SOLDIER

Where the hell have you been?

MUNYA

I am sorry. I was in the bathroom.

SOLDIER

You can't just go wherever you bloody please! This ship is under surveillance. If you need to so much as tie your shoe, I want hear it first.

MUNYA

My apologies.

The soldier leaves the room and stands guard at the door to the kitchen.

MOHAMMED
What did I tell you?

MUNYA
I need to learn when to listen.

MOHAMMED
That man needs to learn when to shut
up.

The men exchange a smile.

MOMENTS LATER

Munya is mixing cement near the doorway. Munya notices that the guard is talking to another soldier. After a few moments, he walks off with him. Munya begins humming loudly.

A beat.

MOHAMMED
You know, you are not a very good
singer.

Munya continues. Mohammed is across the room working on the oven. Suddenly, Emily appear in the hallway, outside the doorway.

MUNYA
Mohammed, can you get more sand?

MOHAMMED
There is plenty of sand.

MUNYA
We will need more.

Mohammed looks annoyed. He looks over at Emily, standing near the doorway.

MOHAMMED
Oh, I see.

Munya notices Mohammed looking at Emily.

MUNYA
I am just helping her.

MOHAMMED
Of course. If she has a friend in
need, I can be of service.

A beat.

MOHAMMED (CONT'D)

Let me go find us more sand.

Mohammed walks out.

A beat.

Emily enters.

EMILY

When will the bomb come?

MUNYA

The day after tomorrow. We must meet and discuss how the plan will work. Will you be planting the bomb?

EMILY

I do not know. Ha've will probably want to handle the bomb. But I intend to be involved.

MUNYA

Then I will need to tell him how to ignite it and where to place it.

EMILY

He said to meet in the latrine after lunch. It is a safer location.

MUNYA

And he will be there?

EMILY

Yes.

Just then, we hear the sound of footsteps and humming nearby.

MUNYA

I will see him then.

Emily leaves the kitchen and disappears down the hallway.

A beat.

Mohammed enters with two more sand bags.

MOHAMMED

She is gone so soon. What a shame.

He drops them on the floor.

MOHAMMED (CONT'D)

I did not realize you were so successful with the local girls.

MUNYA

I am not. I was just being helpful.
Let's get back to work.

MOHAMMED

(sarcastically)
Of course.

EXT. DECK - MOMENTS LATER

Munya and Mohammed are about to carry down the remaining sand bags when a loud ship horn is heard. Munya looks up to the entrance to the port where a third ship with the name *Atlantic* on it enters, escorted by British warships.

SOLDIER

You boys better hurry up with that oven. It won't be long now.

EXT. LEIBEL'S HOME - AFTERNOON

Out front, the car sits in the driveway. Munya rings the doorbell. Leibel's wife answers.

LEIBEL'S WIFE

What do you want?

MUNYA

I am Munya, a co-worker of Leibel.

LEIBEL'S WIFE

Co-worker? The man refuses to work.
He has no co-workers anymore.

MUNYA

Is he home?

LEIBEL'S WIFE

Of course he is, where else would he be?

Leibel's wife leads Munya inside to the sitting room, where Leibel and the baby are.

LEIBEL

Munya! What brings you here?

MUNYA

Actually Leibel, I was wondering if I could use your car.

LEIBEL

Of course, I should have known.
Always with the car. You always use my damn car.

LEIBEL'S WIFE

Do not swear! The child is in the room.

LEIBEL

He is an infant!

LEIBEL'S WIFE

Do you want him to learn to speak like you?

LEIBEL

What is wrong with how I speak?

LEIBEL'S WIFE

You embarrass me. In front of a guest!

Leibel rolls his eyes.

LEIBEL

I am sorry.

A beat.

MUNYA

So would I be able to use the car?

LEIBEL'S WIFE

Have you been the one using the car?

MUNYA

Yes.

LEIBEL'S WIFE

Always with the car. Where are you going all the time?

MUNYA

I hope to use it to visit my parents.

A beat.

LEIBEL'S WIFE

Oh what a noble reason. Leibel, lend him the car. You will not need it.

LEIBEL

When do you need it?

MUNYA

The day after tomorrow.

LEIBEL'S WIFE

Leibel, the boy will be using the car. He is trying to see his parents.

LEIBEL

You are unbelievable woman.

Leibel rolls his eyes.

LEIBEL (CONT'D)

I will lend you the car. Just make sure to get it back to me.

MUNYA

Thank you.

LEIBEL'S WIFE

Sorry about him Munya, he is a stubborn old fool.

MUNYA

It is alright.

INT. BUNK ROOM - PATRIA - EVENING

Ha've, Gershon and Emily sit in Ha've's bunk room.

GERSHON

So what is this news you speak of? Another idiotic scheme.

HA'VE

This is serious. We have been approached by Haganah. They are planning to cripple the ship with a bomb.

Gershon is surprised.

GERSHON

How can you know this is not a trick?

EMILY

I talked to the Haganah member myself.

GERSHON

That does not make it real.

HA'VE

At this point, what could they possibly do to us.

GERSHON

They can execute you. This is a conspiracy to commit violence.

Ha've and Emily ignore Gershon.

A beat.

EMILY

Have you talked to anyone else about this plan?

HA'VE

I will discuss it with the Central Committee later, but I do not expect any issues. For now, I am asking if you are willing to help plant the bomb.

EMILY

Of course.

Ha've and Emily smile at each other in a romantic way.

GERSHON

You cannot be serious! We are talking about bombing this very ship. How can we know this will work?

HA'VE

If it is Haganah, I am sure it is carefully planned. I am meeting with him tomorrow.

GERSHON

Emily, you cannot risk your life for this plan.

EMILY

I do not need you to look after me.

GERSHON

This is madness!

HA'VE

Unlike you Gershon, some are willing to take a stand.

GERSHON

This is not a stand. This is a death sentence. If the British find out you have planted the bomb, you will be hung.

EMILY

I would rather die like that, then be shipped around the world like a rat in steerage.

Gershon rolls his eyes in disgust.

GERSHON

You can do whatever you want, but I want nothing to do with this nonsense.

HA'VE

Fine, you will not be needed.

Gershon stands up and walks to the door.

GERSHON

If you decide to return to sanity, I will be waiting.

INT. HAGANAH HAIFA HEADQUARTERS - EVENING

Munya enters to find Ratner dismantling the mine from earlier.

MUNYA

How is it going?

Ratner slowly disassembles the top of the barrel.

RATNER

You ask me to build a mine, so I built you a mine. I did not build the mine so it can be disassembled.

MUNYA

Can you do it?

RATNER

Of course I can do it. But it is dangerous.

Ratner takes off the top and carefully reaches in to pull out bricks of explosives connected by wires.

MUNYA

How do you decided how many explosives to use?

RATNER

I calculate what is needed to meet the minimum requirement; that is to say, what will cause the ship to spring a leak and be immobilized.

MUNYA

How do you come up with that?

RATNER

Are you here to tell me how to do my job?

MUNYA

I just want to make sure you know
what you are doing.

RATNER

I have been making bombs since before
you were born. I do not need you to
second guess me.

Ratner very slowly lifts out a small alarm clock connected
to a fuse. He places it on the table.

RATNER (CONT'D)

Here is the tricky part. If I slip,
it can detonate. You should leave.
No need in risking both of our lives.

MUNYA

We work together.

RATNER

I do not need the pleasantries.

MUNYA

I am not leaving.

RATNER

So be it.

Ratner carefully disassembles the fuse, taking off the alarm
clock and the dislocating various wires. He then picks up
one of the detonators.

RATNER (CONT'D)

Hold your breath.

Ratner very slowly takes out the blasting cap. Once he gets
it out, Ratner holds the blasting cap up.

RATNER (CONT'D)

This is where it all starts. When
the fuse reaches the blasting cap,
you have your fireworks.

RATNER (CONT'D)

All you have to do is light the fuse
and it does the rest. I have a five
foot fuse we can use which allows
for 90 seconds to get away.

MUNYA

Where should the mine be placed?

RATNER

As close to the hull as possible, hopefully in the engine room. The rest is up to them. Obviously somewhere away from the passengers and out of prying eyes.

A beat.

MUNYA

You are sure this will be safe.

RATNER

For the last time Munya, I am sure.

INT. JERUSALEM POSTAL CENSORSHIP - MORNING

Edwin sits at his desk but he seems distracted. He is staring off into space. Just then, Harry enters.

HARRY

You wanted to see me sir?

EDWIN SAMUEL

Yes Harry. I was wondering if you could get me a list of visitors of that girl we arrested in connection to the pamphlets. I want to know if it goes any deeper.

HARRY

Of course sir.

INT. KITCHEN - MORNING

Munya and Mohammed sit in the kitchen eating lunch.

A beat.

Just then, Emily appears near the doorway and nods at Munya. She then walks off. Munya finishes his sandwich.

MUNYA

I am going to the bathroom.

Mohammed smiles.

MOHAMMED

Of course you are.

Munya leaves.

INT. BATHROOM - MOMENTS LATER

Munya enters a large, disgusting bathroom full of trash. Ha've is waiting. He is holding a piece of wood.

HA'VE

Wait.

Ha've walks over and jams the door with the wood.

HA'VE (CONT'D)

It is good to meet you.

MUNYA

Same.

They shake hands.

MUNYA (CONT'D)

I will have the bomb here tomorrow.

HA'VE

That is so soon!

MUNYA

We need to move quickly. The third ship is already here. I do not know how much longer I will have access to the *Patria*.

HA'VE

But we need to prepare.

MUNYA

How so?

HA'VE

I have no idea how to ignite a bomb, let alone plant it. What of the passengers on board?

MUNYA

If all goes as planned, they will have plenty of time to exit the ship.

HA'VE

But still.

MUNYA

The bomb is coming tomorrow. You must be ready.

HA'VE

How do I detonate it and where?

MUNYA

You simply need to screw in the fuse and light it. It will give you 90 seconds. You need to get it as close to the inner hull as possible. The engine room would be best.

Suddenly, there is a pounding on the door. Both turn to look.

MUNYA (CONT'D)

There is one more thing. Tomorrow, when I bring the sand bags on in the morning, I will need you to distract the guards. I cannot have them search the bags.

HA'VE

Of course.

MUNYA

Meet me here tomorrow after I have brought the sand bags aboard. Use Emily as a scout.

HA'VE

I am not sure I am prepared do this.

MUNYA

That is too bad. We have come too far. You will be fine.

Munya walks to the door. He opens it to reveal an old man with white hair.

OLD MAN

This is not your own damn personal bathroom!

Munya ignores him and walks past.

INT. JERUSALEM POSTAL CENSORSHIP - AFTERNOON

Edwin is inspecting the list of Esther's visitors.

CLOSE ON DOCUMENT, Munya Mardor appears multiple times.

EDWIN SAMUEL

That bastard.

Edwin picks up the phone.

EDWIN SAMUEL (CONT'D)

Hello its Edwin. I was wondering if you could detain anyone visiting this evening by the name Munya Mardor. Thank you.

Edwin hangs up the phone. He gets up and puts on his jacket. As he walks out the office, Harry approaches him.

HARRY

Going somewhere?

EDWIN SAMUEL

I'm heading up to Haifa for the evening. I'll call you if I think I have anything.

HARRY

What's this in regards to?

EDWIN SAMUEL

I believe I may have found another member of Lehi.

HARRY

Is that our job sir?

EDWIN SAMUEL

The job is what I want it to be.

HARRY

Sorry sir.

INT. ACRE PRISON - LATER

Munya sits in handcuffs in a small brick room. Edwin opens the door.

MUNYA

I should have known it was you.

EDWIN SAMUEL

Good to see you again Mr. Mardor.

MUNYA

Am I under arrest?

EDWIN SAMUEL

Of course not. I just wanted to have a chat.

MUNYA

If you have to put me in handcuffs, it is not a chat.

EDWIN SAMUEL

I guess we each have our own definitions.

A beat.

EDWIN SAMUEL (CONT'D)

So it appears you have started working on the *Patria*.

MUNYA

They asked for my assistance.

EDWIN SAMUEL

Of course they did.

MUNYA

You already knew that. Why am I here?

EDWIN SAMUEL

I found it worrisome to have a man on the *Patria* directly connected to a terrorist.

MUNYA

I did not know she was involved in criminal activity. It was news to me.

EDWIN SAMUEL

You do understand why I would find your presence on the *Patria* suspicious.

MUNYA

I am a dock worker. They needed me there.

EDWIN SAMUEL

I have talked to the men you work with. They are a hardened, uneducated lot. You seem to stick out.

MUNYA

I agree I do not fit in. But it is a job and it pays.

EDWIN SAMUEL

Of course. I just want you to know that I have my eye on you. I will no longer be working on the *Patria*, but remember, if I tracked you here, do not think I cannot do it again.

MUNYA
I wouldn't dream of it.

A beat.

MUNYA (CONT'D)
Am I still allowed to visit Esther?

EDWIN SAMUEL
You are welcome to visit her. Just
make sure to not do anything that
may put you in here with her.

MUNYA
Can I leave then?

EDWIN SAMUEL
I have nothing on which to hold you,
so yes.

Edwin gestures to the guard, who comes over and unlocks
Munya's handcuffs. Munya stands up and walks to the door.

MUNYA
It was good to see you again, my
friend.

EDWIN SAMUEL
Let's be sure to catch up sometime
soon.

Munya leaves the room.

INT. HAGANAH HAIFA HEADQUARTERS - LATER

Munya enters to find Yitzhak and Ratner.

MUNYA
A British officer has spotted me.
The same man I talked to at the port.

YITZHAK
What do you mean?

MUNYA
He discovered that I have been
visiting Esther. He said he will be
watching me.

YITZHAK
Does he work on the *Patria*?

MUNYA
No.

YITZHAK

Still, this is serious. He could jeopardize the operation.

RATNER

Do not tell me you are getting rid of the bomb.

MUNYA

The operation must continue.

YITZHAK

It would be at a direct risk to yourself. They may arrest you after the bombing. You understand?

MUNYA

I understand.

YITZHAK

This is brave of you Munya. You will be remembered for your sacrifice.

EXT. STREET OF HAIFA - MORNING

Munya drives down a street in Leibel's car and parks. He walks inside to a rundown apartment building.

INT. HAGANAH HAIFA HEADQUARTERS - MORNING

Ratner and Yitzhak are sitting inside waiting. On the table is a box of sandwiches and bottled coffee, a wooden block and a leather coat. Munya enters.

YITZHAK

You have the car?

MUNYA

Yes.

RATNER

The bomb is buried in this box. You must quickly dig it out and transfer it to a sand box. I have placed the fuse in this piece of wood. You should be able to hide it in this coat. I have loosened the seam which should allow you to place it in the lining. Let them attach it to the bomb later.

YITZHAK

This should be simple. Place the bomb in the sandbag.

(MORE)

YITZHAK (CONT'D)

When you are through security, you can carry the fuse among the other pieces of wood.

MUNYA

I understand. This will be easy.

RATNER

I hope it is. Be careful.

YITZHAK

You will be fine. Just keep watch out for any police.

Munya puts on the coat and puts the wooden block in the lining.

YITZHAK (CONT'D)

Good luck.

MUNYA

Thank you.

Munya picks up the box of sandwiches.

YITZHAK

Wait!

Yitzhak stands up and walks over to Munya. He places a black pen in his pocket.

YITZHAK (CONT'D)

Use this to mark the sandbag. We do not want you forget which one holds the bomb.

EXT. PORT OF HAIFA - MORNING

There are two lines of cars being checked. Munya tries to look ahead but cannot see. He gets in one line and waits.

After waiting for some time, he approaches the front. It is then he notices that his line has police officers checking the cars while the other is customs guards. Munya tries to drive into the other lane. The car he cuts off honks loudly, drawing the attention of the customs guard. The guard approaches Munya.

CUSTOM GUARD

What do you think you are doing?

MUNYA

I believe I am in the wrong lane.

CUSTOM GUARD

Get back in the lane you came from.

Munya returns to his place in line. There are only two cars ahead of him. At the checkpoint, the driver exits his car. The police open every door and inspect the entire vehicle.

The first car is waved through. The police then repeat the same with the next vehicle. The man exits his vehicle. When they open the trunk, they find a few boxes full of food.

Munya lights a cigarette.

POLICE OFFICER

Where is this food going?

MAN

It's for the passengers.

POLICE OFFICER

Can I see your permit?

MAN

I do not have a permit.

POLICE OFFICER

You will not be allowed through without a permit. Turn around.

MAN

Can you at least deliver the food?

POLICE OFFICER

Absolutely not.

MAN

Please.

POLICE OFFICER

Move this vehicle!

The man gets into the car, turns around and leaves. Munya follows ahead.

POLICE OFFICER (CONT'D)

Turn off the vehicle and exit.

Munya does as he is told.

POLICE OFFICER (CONT'D)

Can I see your permit?

Munya show him his workers permit.

POLICE OFFICER (CONT'D)

Why is this car listed under a
different name?

MUNYA

This car is my boss's Leibel. I am
using it.

The police officer ignores him and then goes about checking
the car. When he gets to the trunk, he drags the box closer
to him. Munya takes a drag of his cigarette.

POLICE OFFICER

What is in this box?

MUNYA

Food for those aboard the *Patria*.

POLICE OFFICER

Who told you to bring them food?

MUNYA

My boss. That is why he lent me the
car. We bring things from the shore
to the boat. That is my job.

The police officer opens the box. He then reaches in and
picks up a sandwich.

POLICE OFFICER

Can I have this?

MUNYA

Of course.

POLICE OFFICER

Is there fruit?

MUNYA

There are oranges.

The officer then reaches his hand in and digs around for an
orange. Munya looks terrified and takes another drag of his
cigarette.

INT. INSIDE THE BOX, WE SEE HIS HANDS ONLY INCHES AWAY FROM
THE BOMB. HE GRIPS THE ORANGE ON TOP OF THE BOMB AND DRAGS
IT OUT.

The officer pockets the sandwich and fruit.

POLICE OFFICER

You can go.

Munya closes the doors to his car, gets in, and drives through the checkpoint.

EXT. IN FRONT OF THE PATRIA

Munya drives his car down to the dock. Munya parks and unloads the box of sandwiches. He walks over to the boxes that sit next to a large pile of sand and places his box behind a few others.

A soldier walks over.

SOLDIER

You're here early. Where's the Arab?

MUNYA

I do not know.

SOLDIER

Well might as well get to work. I will be waiting in the boat.

The soldier gets into the motorboat. Munya looks around. There are soldiers far away, but they are talking amongst themselves and not paying attention. Behind him, the soldier in the boat is not facing Munya.

Munya walks over to a pile of wood located among the boxes and quickly takes out the piece in his coat and places it among them. He pulls out his pen and marks it.

Munya walks over to the sand pile and gets on his knees. He partially fills a bag with sand. Munya then looks around again. All the soldiers are in the same position.

Munya walks over a few steps to the box of sandwiches. He sticks his hand in and digs around.

INT. INSIDE THE BOX, MUNYA'S HAND GRASPS THE BOMB

Munya is holding a few sandwiches in one of his hands, about to pull the bomb out, when Mohammed suddenly approaches him.

MOHAMMED

What do you have there?

Munya turns around, terrified.

MUNYA

Sandwiches.

MOHAMMED

For those on the boat?

MUNYA

Yes.

With Munya's hand still in the box, Mohammed looks in the box and digs around a little. Finally, he pulls out a sandwich.

MOHAMMED

I won't tell anyone if you don't.

Mohammed winks at Munya and walks away. He sits down on the other side of the boxes, eating his sandwich.

Munya looks to make sure it is safe and quickly pulls the bomb out and places it in the sandbag. Munya walks over to the pile of sand and fills the bag. When the bag is full, Munya takes out the pen and marks a black X on the corner of the bag.

EXT. MOTOR BOAT

Munya, Mohammed and the soldier ride out to the *Patria* on a small motorboat. The boat is full of the sand bags and wood. When they arrive, the soldier tethers them to the gangplank.

SOLDIER

Alright, get to work.

The soldier sits down and smokes while Munya and Mohammed begin pitching the sand bags onto the plank. While Munya moves slowly and carefully, Mohammed throws the bags down from his shoulder with great force. Munya looks worried.

DISSOLVE TO:

The pile of bags begins to empty. Mohammed continues to throw the bags hard against the plank. Munya places his bag on the deck and looks to see Mohammed picking up the marked bag. For a second, Munya freezes in fear.

He then steps forward and puts his hands on the bag.

MUNYA

Let me take this one. You look tired.

MOHAMMED

Thank you, but I am fine.

Mohammed tries to step forward towards the plank but Munya blocks his way.

MUNYA

I must insist.

The soldier looks up in curiosity.

MOHAMMED

If you insist.

Mohammed hands him the bag. Munya walks over and places it on the plank, in the corner of the pile.

EXT. PATRIA - DECK

Munya and Mohammed carry the last of the sandbags and wood onto the deck, where a few soldiers sit around.

When Munya gets to the top, he notices Emily standing on the corner of the deck. Mohammed approaches one of the soldiers.

MOHAMMED

Are you going to check them?

SOLDIER

I'll get to it.

The soldiers begin to stand up. Emily disappears into the ship.

A beat.

Suddenly, loud shouting and banging is heard. The soldiers listen on.

FEMALE VOICE (O.S.)

Help! Help! Please stop him!

A couple of the soldiers run inside after the voice. Before the last soldier runs off, Mohammed stops him.

MOHAMMED

They are not going to check them?

SOLDIER

It's just bloody sand.

He runs off after the other soldiers.

Munya and Mohammed exchange a look. Munya picks up the marked sand bag and wood.

INT. KITCHEN- MOMENTS LATER

Munya and Mohammed carry their bags to the oven. Mohammed leaves the room, but Munya stays behind.

Munya then carries the bag into the back of the kitchen and carefully pulls out the bomb. He shoves the explosive into his pants. Munya grabs the piece of wood that is marked and walks out towards the hallway.

HALLWAY

Munya looks down the hallway to see Emily, who returns his gaze. Mohammed appears behind him. Emily looks away.

MOHAMMED

Are you going to the bathroom again?
It seems about that time.

Munya smiles.

MUNYA

You are very observant.

MOHAMMED

With her, one does not have to be.

INT. BATHROOM - MOMENTS LATER

Munya enters the same bathroom from before, which is just as dirty. Ha've is already waiting.

HA'VE

Do you have it?

MUNYA

Yes.

Ha've goes over to the door and jams it.

Munya takes the bomb out of his pants and hands it to Ha've.

MUNYA (CONT'D)

Remember, you must place it in the
engine room, near the hull.

HA'VE

We have been over this.

MUNYA

Of course. The fuse is in this piece
of wood. There is a slit on the
side.

Munya hands Ha've the wood. Suddenly, there is a banging at the door.

VOICE (O.S.)

Open this door!

Munya and Ha've ignore the call.

MUNYA

To attach the fuse to the bomb you
simply have to screw it in.

Suddenly, the door comes crashing open. A soldier bursts into the room.

SOLDIER
What the hell do you lot think you
are doing? This is a public bathroom.

Ha've holds the bomb and the wooden piece behind his back.

A beat.

SOLDIER (CONT'D)
Did you hear me?

A beat.

MUNYA
I am sorry. We were having a private
conversation.

The soldier walks closer to the two men.

SOLDIER
Next time don't have a private
conversation in a public bathroom.

MUNYA
I am sorry.

The soldier walks over to Ha've and stares him down.

SOLDIER
What do you have to say kid?

HA'VE
I... am very sorry.

SOLDIER
You should be.

The soldier looks down and sees the piece of wood behind him.

SOLDIER (CONT'D)
What the hell is that?

HA'VE
Nothing.

SOLDIER
Let me see it.

Ha've looks at Munya, who nods. He then takes out the piece of wood, keeping his other hand holding the bomb. While he does that, he drops the bomb into his pants.

SOLDIER (CONT'D)

What the hell you need that for?

MUNYA

I was giving him a piece of wood to fix his bunk. That is why we locked the door.

SOLDIER

Just don't do it again.

Munya and Ha've make their way to the door. As they go, the bomb slips out of Ha've's pants and sits on the floor right behind the soldier.

Ha've runs over to the bomb and picks it up. He quickly puts it in his shirt as the soldier turns around.

SOLDIER (CONT'D)

What the hell are you doing? Get the hell out of here!

Munya and Ha've leave the room.

INT. HALLWAY

Munya and Ha've stand outside the door.

MUNYA

If all goes as planned, I will be seeing you soon. Good luck.

HA'VE

L'hitraot.

MUNYA

L'hitraot.

Munya and Ha've leave the latrine and walk their separate ways.

INT. GERSHON'S BUNK ROOM

Gershon sits on a bed, writing in his journal. Emily enters.

EMILY

We have it.

GERSHON

You have the bomb?

EMILY

Yes.

GERSHON

This is idiotic. No one will care.
They will place us in a camp until
they repair the ship, then send us
on our way.

A beat.

EMILY

Gershon, I have thought you to be a
good man. However, I cannot listen
to you anymore.

Emily walks out of the room. Gershon is left alone, upset.

FADE TO BLACK:

INT. MUNYA'S APARTMENT - MORNING

Munya wakes up to the ringing of his alarm clock, which reads
8:03am. The apartment is very small and bare. Nothing is
on the walls.

He stretches his arms and stands up. From his nightstand,
he puts on his watch and opens a drawer to find his wallet.
Next to his wallet sits the gun and cartridges from earlier.

INT. PATRIA - GERSON'S BUNK ROOM - MEANWHILE

Gershon sits in his bed, reading.

A beat.

He gets up from his bed and walks out of the room.

INT. HALLWAY

He walks down the hallways. The hallways are packed with
people. Many are new arrivals, with their luggage in their
hands. Soldiers and police officers escort the crowds, which
are blocking the halls.

INT. MUNYA'S APARTMENT

Munya is eating eggs, smoked fish and fruit.

INT. PATRIA - HALLWAY

Gershon continues to navigate the crowded hallway.
Eventually, he is able to make it to a side room.

EXT. STREET OF HAIFA

Munya lights a cigarette and walks down to the street. He
passes a newsstand, where he buys a paper.

INT. PATRIA - BUNK ROOM

Inside a different bunk room, Gershon finds a young woman.

GERSHON

Do you know where Emily is?

YOUNG WOMAN

No. She left about 30 minutes ago. She is probably with Ha've. He is down the stairs at the end of the hallway. First room on the right.

GERSHON

Thank you.

EXT. PORT OF HAIFA

Munya walks through the security checkpoint in a long line of men.

INT. PATRIA - HALLWAY

Gershon is navigating a crowded staircase.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

Munya walks up to the half-constructed blast wall. Leibel is back.

MUNYA

What brings you back so soon?

LEIBEL

Who do you think?

MUNYA

Thank her again for lending me the car.

Munya looks at his watch: 9:06am

Munya pulls out a pack of cigarettes.

MUNYA (CONT'D)

Would you like one?

LEIBEL

Sure.

Munya puts two cigarettes in his mouth and lights them.

Just then, a loud EXPLOSION is heard. The ground rumbles slightly. Everyone looks to the *Patria*.

The ship sways slightly in the distance.

INT. PATRIA - HALLWAY - MOMENTS EARLIER

Gershon enters another packed hallway. He slowly makes his way to the corner.

A beat.

Suddenly, a loud EXPLOSION is heard and the ship shakes violently. Gershon grabs a railing on the wall.

Everyone begins to scream and run to the staircase, which fills up quickly. Luggage is scattered everywhere. Gershon continues walking down the hallway against the current of people, towards the corner.

GERSHON

Emily!

Gershon turns the corner and eventually makes his way to the bunk room, which is empty. Gershon begins to notice that the ship is tilting slightly. He walks at an angle.

He is able to push his way through the panicked masses to a cargo opening. He looks up several stories to see the mast undamaged, set against the sunny, blue sky. Gershon seems calm.

Gershon makes his way back to his bunk room.

Partially down the hallway, a soldier stops him.

SOLDIER

The exit is the other direction.

GERSHON

I need to get my journal.

Gershon gets to the bunk room.

INT. GERSHON'S BUNK ROOM

Gershon grabs his journal, his pen, and his book *Die letzte Fahrt*. He puts them in his pocket.

EXT. PORT OF HAIFA - OUTSIDE A LAVATORY

Munya stands there paralyzed.

Everyone stares at the *Patria* as it lists more and more to one side.

LEIBEL

Munya, what should we do?

The cigarette drops out of Munya's mouth. His gaze is transfixed on the *Patria*.

LEIBEL (CONT'D)
Munya, we need to do something.
Anything.

Leibel steps forward and nudges Munya.

LEIBEL (CONT'D)
Munya!

Munya snaps back into awareness.

LEIBEL (CONT'D)
What are we going to do?

Munya instantly races to the pier where soldiers sit around on motor boats watching the drama unfold. Munya runs up to one of the boats.

MUNYA
We need to go out there.

SOLDIER
We cannot get close to that boat
until we know the boiler will not
explode.

MUNYA
What are you talking about? People
are dying.

SOLDIER
If the cold water rushes into the
boiler, the whole bloody thing will
explode and kill us as well.

Munya angrily stands around, not knowing what to do. He looks on as people jump over the edge of the *Patria*. He notices as large pieces of furniture and other debris falls over the side, crushing people below.

INT. PATRIA - HALLWAY

Gershon struggles down the hallway. Everyone is rushing madly.

PASSENGER 1
Fritzi, where are you?

There are high pitched screams of mothers.

An older man stops Gershon.

PASSENGER 2

Please, have you seen my wife?
She is my age. Brown hair.

GERSHON

I have not, I am sorry.

Gershon passes two children crying loudly, calling for their parents. They are ignored by the frantic passengers.

Gershon eventually makes it to the stairs. By this point, the ship had begun to list considerably more. Gershon walks at an angle.

INT. STAIRCASE

It is packed with people. It is not moving. People are crying for help.

Gershon notices a woman in the middle getting crushed against the lower wall.

Gershon leaves the staircase.

INT. HALLWAY

Gershon continues down the hallways, until he gets to a side hallway leading to port door. Two British soldiers are guarding it.

SOLDIER

You cannot get out this way. Go out through the staircase.

GERSHON

The staircase is packed.

SOLDIER

Then find another.

Gershon continues down the hallways.

Gershon follows a few people into a large room with tables.

INT. SITTING ROOM

There, a large crowd pushes towards the open portholes along the raised wall.

After a struggle, Gershon is able to push his way through the crowd up to the window. When he climbs up to the porthole, he pauses for a second.

Looking down, the hull arches sharply down to water.

Just as Gershon is deciding what to do, he is pushed forward.

EXT. MOTOR BOAT - LATER

Munya, Leibel and two soldiers sit in the boat. They drive out to the *Patria*. The water is crowded with people.

MUNYA

Be careful.

The boat races fast. It runs into one of the swimmers.

MUNYA (CONT'D)

You just hit a man!

SOLDIER

We need to get to the ship. There are people trapped in the hull.

The boat reaches the side of the ship, where men are attempting to cut into the exposed hull with welding tools and saws. A few people try to squeeze out of portholes but they cannot fit through. They cry out for help.

EXT. PATRIA HULL

Munya, Leibel and the soldiers approach one of the openings that was cutout.

SOLDIER

You go in there and grab someone.
We will pull them out.

The soldier hands Munya a rope and a flashlight. Munya climbs down into the hole.

INT. FLOODED PATRIA

Inside, it is dark. The only light comes from where he entered. He turns on the flashlight and walks along the wall to a door. He then jumps down to the hallway wall and walks along to another door, leading to a large room full of water. Nothing moves. After shining the light, he notices that the room is full of bodies.

Munya continues down the hallway. Eventually he gets to another door. The flooded room beneath him is full of people. However, only a few are still moving. People are grabbing onto anything they can find in order to stay afloat. In the corner, holding onto a pipe, he sees a young girl waving at him.

GIRL

Help me! Please! God! Help!

Munya ties off the rope and lowers himself down. Instantly, he is dragged under by a man.

MUNYA

Let go!

The man is incoherent and will not let go. Munya hits the man hard in the face. Munya is able to swim over to the girl and grab her. He drags her to the door. From there, he hoists her up as she grabs the ledge. After she is up, he looks around.

The man from before is now motionless. Munya cannot see anyone else to save and the water is rising fast. He raises himself out of the room.

MUNYA (CONT'D)

You stay here. I need to look for others.

GIRL

Please don't leave me! Please!

Munya walks down the hallway. The girl is crying. When he gets to the next door, the water has already reached the doorway. He looks up and down the hallway, but only sees darkness. The only light is his flashlight and the opening from where he entered. The water begins to reach the hallway. Munya goes back to the girl, picks her up, and walks to the doorway where the light spills out.

EXT. WATER NEARBY PATRIA

Gershon is treading water. Around him are panicked swimmers and a few dead bodies. He swims over to a nearby boat, which is pulling people out of the water. He makes his way onto the boat and is helped up by an Arab.

EXT. PIER - MOMENTS LATER

Gershon and the survivors step onto the pier. Gershon walks through the crowds of half-naked survivors. He gets to the back of the crowds and turns his back on the *Patria* to stare up at the city of Haifa above him.

INT. RUSSIAN COMPOUND (HEADQUARTERS OF BRITISH MANDATE)-
JERUSALEM - DAY

Edwin is walking briskly down the hallway towards the door of Harold MacMichael. As he approaches the door he ignores the receptionists call-

RECEPTIONIST

Mr. Samuels, I am sorry but the High Commissioner is busy at the moment.

Edwin continues towards the door.

RECEPTIONIST (CONT'D)

Excuse me! You can't go in there!

Edwin busts through the door.

Inside, Harold is busy at work surrounded by a few other older military men. As Edwin interrupts, the men continue working.

EDWIN SAMUEL

I bloody warned you Harold. I told you we had a crisis on our hands.

HAROLD MACMICHAEL

Edwin, I cannot bother myself with your grand conspiracies at the moment. We still cannot rule out that the explosion was accidental.

EDWIN SAMUEL

We damn well know it isn't accidental. I told you who did it. Look into him. He's friendly with that girl from Lehi.

HAROLD MACMICHAEL

We will look into it. For now, let the investigators do their job.

EDWIN SAMUEL

There's no bloody need for an investigation if you pick the kid up right now!

HAROLD MACMICHAEL

Working at the dock and having a friend in Lehi is not evidence. Half the bloody dock workers would be in jail!

EDWIN SAMUEL

Are you really going to sit here like an idiot and let him get away?

A beat.

HAROLD MACMICHAEL

Edwin, this conversation is over! I have put up with this insolence because you are a good administrator. But you are way out of line.

EDWIN SAMUEL
Blood is on your hands!

Everyone in the room stops and stares at Edwin.

HAROLD MACMICHAEL
If you say one more word, I will
have you on the next boat back to
Europe!

A beat.

HAROLD MACMICHAEL (CONT'D)
If you do not give up this ridiculous
witch hunt, I will have no choice
but to remove you. I do not want to
hear about this issue again.

Edwin stands there and notices that everyone is looking at
him.

A beat.

He then slowly turns and leaves the office.

EXT. PORT OF HAIFA - AFTERNOON

Gershon sits against one of the blast walls from earlier
with a blanket around him. The port is crowded with refugees,
British officials and an assortment of other people.

A beat.

Out of the crowd, we notice Munya walk over and sit down
near Gershon against the wall.

A somber beat.

Munya pulls out a pack of cigarettes. His hand is shaking.
He holds the pack on his lap. He is in a trance.

Gershon looks over and notices this.

GERSHON
Can I have a cigarette?

Munya snaps out of his trance and looks over at Gershon.

MUNYA
Of course.

Munya hands Gershon the cigarette and places another in his
mouth. He fumbles while trying to light the lighter.

GERSHON

Allow me.

Munya hands Gershon the lighter and Gershon lights their cigarettes.

Gershon coughs loudly. Munya smiles.

MUNYA

Not a smoker, I'm assuming.

Gershon smiles.

GERSHON

Life is short.

Both of their faces turn more somber.

A beat.

GERSHON (CONT'D)

Do you work at the docks?

MUNYA

Yes.

GERSHON

What a day to be at work.

A beat.

MUNYA

Where is your family? Your friends?

GERSHON

My family is back in Europe, which I guess you can say at the moment is lucky. My friends are gone.

MUNYA

How can you be so sure.

GERSHON

I am sure.

Munya looks down.

A beat.

Gershon takes out his journal, which is soaked.

GERSHON (CONT'D)

What a shame.

MUNYA

It will dry.

GERSHON

When my mother gave this journal and pen to me, she told me to write down my adventures. To me, this journey was an adventure. Wherever that ship was taking me was just another chapter. I did not expect this.

Munya leans back against the wall.

MUNYA

At least you have made it to Palestine.

GERSHON

I was already in Palestine.

A beat.

GERSHON (CONT'D)

What will happen now?

MUNYA

You will probably be taken to Alit detention center.

GERSHON

The fun does not end.

Munya smiles.

MUNYA

Would you ever be able to forgive the man who has done this?

GERSHON

How can I not? Passion can be contagious. Also, it was not just a man. There was woman too.

Munya seems surprised.

MUNYA

How do you know that?

Gershon smiles.

GERSHON

She was a friend of mine.

A British police officer approaches the two men.

POLICE OFFICER

We are asking those who were taken from the *Patria* to group up over at the other end of the dock.

Gershon stands up.

GERSHON

Another country, another camp.

Gershon puts out his cigarette and walks off into the crowd.

Munya just sits there. He slowly breaks down and starts to cry.

A long beat.

INT. HAGANAH HAIFA HEADQUARTERS - EVENING

Munya knocks on the door and Yitzhak opens.

Munya walks into the apartment and sits on a couch without saying a word.

A beat.

YITZHAK

I have talked to Ratner. We believe the ship was in neglect. The bomb we built was too much for it to handle.

Munya sits, staring off into space.

YITZHAK (CONT'D)

You do know, there is nothing you could do. The fault is entirely mine. If there is anyone to blame, it is me.

A beat.

MUNYA

Spare me. Please.

A beat.

MUNYA (CONT'D)

I need to leave Yitzhak.

YITZHAK

You will do no such thing.

MUNYA

You must be mad.

YITZHAK

If you leave, they will catch you.
Did you forget of the British officer
who confronted you? If you leave,
it will only heighten their suspicion.

MUNYA

What do you suppose I should do?

YITZHAK

You must continue to go to the dock.
To go to work.

MUNYA

That is impossible.

YITZHAK

You must.

MUNYA

You are not in the position to tell
me what to do anymore.

A beat.

YITZHAK

You need to go back.

MUNYA

I will not.

Munya stands up and walks to the door.

Yitzhak grabs him and pushes him against a wall.

MUNYA (CONT'D)

What the hell do you think you are
doing?

YITZHAK

You told me you would do all that it
takes. If you do not go back to
work, they could trace it back to
Haganah. The whole negotiating power
of Haganah will collapse. If they
connect this to us, we risk the fate
of those still alive.

MUNYA

Who?

YITZHAK

Those who made it off the boat.
They still have a chance to stay.

A tense beat.

Yitzhak lets go of Munya.

MUNYA

I talked to one of those men. To him, the trip was an adventure. For him the journey did not need to end in Palestine.

YITZHAK

It may be an adventure for him, but for us it is a reality. We must do whatever is necessary to ensure the survival of our future.

MUNYA

The future of what? The Jews or Israel?

YITZHAK

Without Israel, there is no future for the Jews.

MUNYA

I am not sure I believe that.

YITZHAK

I am not sure you want to believe that.

MUNYA

You are beginning to sound like Esther.

YITZHAK

Esther and I have the same goal.

A beat.

MUNYA

I will stay for now. But after, I must leave.

A beat.

YITZHAK

No matter what, it is good to die for our country. Remember those words Munya.

MUNYA

It is different when one dies with a rifle in his hand and a bullet in
(MORE)

MUNYA (CONT'D)

his heart, not simply lungs full of
salt water.

A beat.

YITZHAK

That may be true, but what will live
on is the story. A story of defiance
that will be remembered. A line
drawn down from Masada to the *Patria*.

MUNYA

Yitzhak, no one will remember this.
At least, that is what I pray.

INT. BUS - NIGHT

A crowd of exhausted survivors sit on a bus, Gershon is among them. In the darkness, we can just make out as the bus drives along side low barbed wire fences. A long shadow is cast from lights ahead in the distance that illuminate a collection of rundown wooden shacks. In front of the gate is a collection of buildings. The bus stops when it reaches the fence.

EXT. ATLIT DETENTION CENTER

The barbed wire forms two paths leading into the camp. One has a SIGN: WOMEN, the other has a SIGN: MEN. Gershon follows the path for men and walks past a steel guard tower above.

MOMENTS LATER

Gershon is handed a paper bag with his supplies right outside a door through the fence. A soldier on the other side of the fence waits for them. Gershon lines up on the other side of the fence in front of him.

INT. BUNK ROOM - ATLIT DETENTION CENTER

Gershon and the men enter a long, narrow bunk room lined with bunk beds. Gershon walks up to one of them. He throws his stuff on the floor and undresses down to a pair of torn underwear. He looks thin. Gershon lies down in the middle bunk. Men continue to enter the bunk room.

MOMENTS LATER

The room is pitch black. Gershon lies awake in his bed. It is eerily quiet.

EXT. STREET OF HAIFA - MORNING

Munya walks down the street and stops at a newsstand.

MUNYA

Can I have a pack of Camel Regulars?

Munya looks down at the papers. All of them glare back with titles referring to the *Patria*. One sticks out to Munya. It is a Jewish paper entitled *Ha-Po'el ha-Tza'ir*. The headline reads "On one bitter and impetuous day, a malicious hand sank the ship, causing injury and death to many."

EXT. PORT OF HAIFA - OUTSIDE A LATRINE - LATER

Munya walks down to the pier where he was yesterday. In the distance, the *Patria* still sits there on its side. There are British soldiers everywhere. Just as Munya begins to work on the blast wall, one of the soldiers approaches him.

SOLDIER

I don't think blast walls will be our priority for while. We need your help with the *Patria*.

MUNYA

Of course.

Munya follows the soldier to the shore.

EXT. MOTOR BOAT - MOMENTS LATER

Munya is on the boat with two other soldiers. They slowly go along the pier.

SOLDIER

Got one.

The boat slowly approaches one of the docks. As it gets closer, we notice something floating in the water next to one of the pylons.

SOLDIER (CONT'D)

Give me a hand.

Munya gets up and the two lean over the side of the boat. As the boat approaches the object, we notice it is the body of Emily.

Munya is jarred and falls backwards.

SOLDIER (CONT'D)

Do you want it to rot here?

Munya regains his composure and helps the soldier. They each grab one of her arms and pull her into the boat. Her face is pale and her blue eyes are open. Munya sits down, exhausted.

SOLDIER (CONT'D)

I know it's nasty business, but we need to do it out of respect for the dead. Try not to think about it. What we're doing is God's work.

Munya looks up and stares at Emily's body.

SOLDIER (CONT'D)

Fuckin' bastards. This poor girl couldn't have been older than 18.

The boat reverses and continues down the shore.

INT. ACRE PRISON - EVENING

Munya sits down across from Esther at a table.

A beat.

MUNYA

Did you hear the news?

ESTHER

Yes, but it is no one's fault.

MUNYA

I cannot listen to that much longer. I have already heard it all from Yitzhak.

ESTHER

Munya, I do not care. This is entirely the fault of the British. Everyone knows that.

MUNYA

Believe what you will. Today my job was taking bodies from the water.

ESTHER

When this war is over, you will be looked upon as a hero. That skeleton in the bay will be seen as a monument to the inflexible will to live as a free people. Even as driftwood and twisted iron, that ship will need no interpretation. It will always stand as a sign of the struggle of the oppressed against their oppressors.

A beat.

MUNYA

It may be for you, but not for me.
I will be leaving Haifa.

ESTHER

For home?

MUNYA

Yes. At least for the time being.

ESTHER

Well, you know where I will be found.

MUNYA

When you get out, you are welcome to
join me. But I can no longer take
part in Haganah.

ESTHER

I understand. Maybe a quiet time in
the country will do me some good.

A guard walks over to the table.

GUARD

Mr. Mardor, can you please come with
me?

MUNYA

I am in the middle of a conversation.

GUARD

This is not a request.

MUNYA

Goodbye Esther.

ESTHER

Goodbye Munya.

Munya stands up and follows the guard. The guard points to
a door.

GUARD

In there.

Munya opens to find Edwin.

EDWIN SAMUEL

Fancy seeing you here.

MUNYA

What do you want?

EDWIN SAMUEL
Let's go on a trip.

MUNYA
Where?

EDWIN SAMUEL
Why not your place?

Munya looks skeptical.

EDWIN SAMUEL (CONT'D)
Put these on.

Edwin hands Munya handcuffs.

INT. MUNYA'S APARTMENT - LATER

Edwin and Munya, still in hand cuffs, enter.

EDWIN SAMUEL
Pretty barren.

Munya ignores him.

MUNYA
What do you want?

EDWIN SAMUEL
I was wondering if we can't find
anything to hold you on.

Munya grows very nervous. Edwin walks around. He opens
drawers and cabinets in the kitchen.

A beat.

Munya creeps over to the bedroom.

A beat.

Munya emerges from the bedroom with his gun pointed at Edwin.
Edwin is unaware, still looking through the shelves.

A beat.

Munya clears his throat loudly and Edwin turns.

A beat.

EDWIN SAMUEL (CONT'D)
I've never had a gun pointed at me
before.

MUNYA

It is a time of firsts. Give me the keys.

Edwin takes out the keys and throws them to Munya. Munya bends down and picks them up. He takes off the handcuffs.

EDWIN SAMUEL

What do you plan to do? Kill me?

MUNYA

I do not wish to kill you but I will do what I must.

EDWIN SAMUEL

I couldn't imagine another murder would carry much weight at this point. There are already too many to count.

Munya ignores him.

A beat.

EDWIN SAMUEL (CONT'D)

Well if I am going to die, could you at least do me the courtesy of offering a seat.

MUNYA

Fine.

Edwin sits down at a table. Munya sits across from him with the gun pointed at him. In the middle of the table are two bottles of wine and a bottle of scotch.

EDWIN SAMUEL

So what do we do now?

MUNYA

I am not sure.

EDWIN SAMUEL

There is nothing you can do Munya. You can either let me go and end up in jail or kill me and end up dead.

Munya pulls out a cigarettes and lights it with his free hand.

EDWIN SAMUEL (CONT'D)

Mind if I grab one?

Munya slides the cigarettes and the lighter over to Edwin. He lights a cigarette.

A beat.

EDWIN SAMUEL (CONT'D)
Well, if this is the end, I would
like to go out the right way.

Edwin grabs the bottle of scotch slowly.

EDWIN SAMUEL (CONT'D)
Do you have any glasses?

MUNYA
I do not drink scotch.

EDWIN SAMUEL
This is a day of firsts.

Munya, with the gun still aimed at Edwin, gets up and grabs two glasses. He puts them in front of Edwin, who pours the scotch and slides a glass to Munya.

EDWIN SAMUEL (CONT'D)
What should we toast to?

A beat.

EDWIN SAMUEL (CONT'D)
To Israel? Or Le-Hayem?

MUNYA
Does it matter?

They raise their glasses and take a sip.

EDWIN SAMUEL
How does it feel?

A beat.

EDWIN SAMUEL (CONT'D)
How does it feel to be a murderer?

Munya takes a sip of scotch.

MUNYA
A while ago, when I was not much
older than a child, my father brought
me to Haifa. He was on business and
he wanted to show me the city. After
a long day, we stopped in a crowded
marketplace. I remember I was at a
little antique stand looking at old
coins. Some were quite old, going
back to the time of the Romans.
(MORE)

MUNYA (CONT'D)

I remember I was looking at the face of one of these coins when suddenly I was thrown to the ground. My ears went deaf. Eventually, when I was able to get up. I looked around to see a mass of people a few hundred feet away, squirming. Women, children, Jews, Arabs. It didn't matter. Only after I looked closer could I see that some were not squirming. Some were just arms, legs, pieces of people. It was then that my father grabbed me. For the next few years, I rarely returned to Haifa.

A beat.

EDWIN SAMUEL

Where did the bomb come from?

MUNYA

Naturally, we blamed the Arabs. But there was no proof. No one found out who set the bomb, no one took credit. But what did it matter?

A long beat.

MUNYA (CONT'D)

The *Patria* bombing was suppose to be part of the story of our future. A future I believed in. But it failed. Now, it becomes a parable. Either of savagery or sacrifice depending on who reads it. Of maybe just a forgotten footnote in the history of Palestine.

Munya takes a sip of his scotch.

A beat.

MUNYA (CONT'D)

Now, I wish to return to the country. Crowded cities do not suit me.

Munya finishes his scotch.

A beat.

He puts his gun down on the table and slides it over to Edwin.

MUNYA (CONT'D)

If you must arrest me, go ahead. I
have no plan to run.

A beat.

Edwin picks up the gun.

EDWIN SAMUEL

Who gave this to you?

MUNYA

A British soldier.

EDWIN SAMUEL

Figures.

Edwin puts the gun down and stands up. Munya looks surprised.

EDWIN SAMUEL (CONT'D)

There's no point in arresting you.
There is no evidence.

A beat.

MUNYA

What of the gun?

EDWIN SAMUEL

I can't very well arrest you for
that. I would be putting a British
soldier's job in jeopardy.

Edwin and Munya exchange a smile.

Edwin walks to the door.

EDWIN SAMUEL (CONT'D)

Just remember Munya, *victis honor*.

Munya smiles again.

MUNYA

Victis honor.

Edwin walks out of the door.

EXT. PORT OF HAIFA - MORNING

Munya stands on a dock along the water. The wreck of the
Patria is in the distance. Munya reaches into his trousers
and pulls out an object wrapped in a cloth. He takes the
rag off and it reveals the gun.

Unceremoniously, he throws the gun into the water. He then walks down the dock to where a few British soldiers sit in a boat.

TITLE CARD:

"Seven Months Later"

EXT. STREET OF HAIFA - DAY

A bus drives down a crowded street in Haifa. We follow it until it stops at a corner. A crowd of Jews carrying quite a lot of luggage exit. Many are families. After the bus is mostly empty, Gershon exits with his luggage in hand. He puts down his luggage and stands there as the bus leaves.

GERSHON POV SHOT OF THE CROWDED STREET, WITH JEWS, ARABS AND BRITISH SOLDIERS GOING ABOUT THEIR DAYS.

SHOT OF GERSHON AMONG A CROWDED STREET, CAMERA SLOWLY CRANES OUT UNTIL GERSHON DISAPPEARS IN THE CROWD

FADE OUT:

THE END