

Perception
by
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Fade In

White letters on a black screen

The minute I sat in front of a
canvas, I was happy. Because it was
a world, and I could do as I liked
in it. - Alice Neel.

EXT. CITY PARK - DAY

A husband, wife and child play lovingly in a park. The
husband pushes the wife and daughter on swings.

KATE(V.O.)

Some people tell their stories with
a grandchild on their lap. Others
do it with pen and paper or in
film. Shalom's story was told to me
in line and color on napkins and
shreds of paper here and there.
It's a story that changed my life.

INT. COFFEE HOUSE - DAY - JERUSALEM (1967)

KATE, a 30 year old blonde, ala Drew Barrymore, sits at a
table, reading a novel and sipping her coffee. The cafe is
small and intimate.

The door to the cafe opens and in walks SHALOM, an old man
with hair as orderly as Einstein's and pencils everywhere;
behind his ears, in his shirt pockets, even stuck inside his
hair. The old man walks in and waves modestly at the coffee
server behind the counter. He looks around the room and
chooses to try to sit with a couple who are in the midst of
conversation.

MAN

(In HEBREW)

Hey Shalom, do you mind? We're in
the middle of something.

The woman shakes Shalom's hand affectionately and he moves to
another table. This time it is a man, Sam, probably a lawyer
or other professional, who is deep in his reading.

SAM

Good morning Shalom. Nice to see
you. You can sit if you want, but I
have to focus.

Shalom sits down and takes a napkin which he uses to draw the lawyer reading.

The Man behind the counter, DORON, comes to the table with a cup of espresso for Shalom.

DORON
Shalom, I haven't seen you in a while.

Shalom looks up at Doron and smiles. He shows him his drawing of the lawyer.

DORON
I like it, but it makes Sam here look younger than he is. You think you could add some wrinkles?

Shalom adds a few lines and about ten years to the man in the drawing.

DORON
That's more like it. What do you think Sammy?

SAM
It's beautiful. Now could you guys take your conversation elsewhere? I have a trial in a few hours and I need to prepare.

DORON
Sorry Sam.

Doron and Shalom get up. Doron goes back to the counter.

Shalom sticks his pencil in his hair and lifts his cup of coffee. He browses the shop to see where he'll sit next. When his eyes hit Kate, he drops his cup of coffee from the saucer.

While Doron cleans, Shalom gestures an apology. He then walks silently to the table where Kate is seated.

Kate's attention is captured by the breaking cup.

KATE
(English)
Hi. I'm sorry. Do I know you?

Shalom extends his hand to Kate.

DORON

We call him Shalom. He lives in the
sanitarium across the street.

KATE

Shalom. It's a pleasure to meet
you.

Kate takes his hand and shakes it.

With a gesture, Shalom asks if he can sit.

KATE

Please.

Shalom takes a pencil out of his hair and draws Kate's
portrait. His movements are ecstatic and full of passion.
Occasionally he licks his finger and smears the lead from the
pencil. Sometimes he frantically erases a line.

EST. THE LOUVRE - DAY - PARIS (1967)

It is a beautiful Spring day.

On the screen we read: One Month Ago

INT. LOUVRE - SAME

The entourage of the ISRAELI AMBASSADOR is being led through
the museum. Close to the ambassador are two security
officers.

A French DOCENT speaks to the group in English.

Kate is in the same room as the entourage with her fellow
student and roommate, MAYA.

KATE

Have you been paying attention to
this guy! I don't think he
understands the first thing about
neo-classical painting. If he were
my student I'd have to have him
expelled from the university.

MAYA

I don't even know why you pay
attention to these guys. Let's
finish our notes and get out of
here.

KATE

I can't stand it. It's a travesty of justice.

MAYA

The only travesty is if I end up failing my midterm because you were too busy minding other people's business while we should have been studying.

The docent stops in front of a painting by Jacques Louis David, Oath of the Horatii.

DOCENT

In this work, The Oath of the Horatii, David extolls the antique virtues of stoicism, masculinity and patriotism. Notice...

An uncontrollable Kate interrupts the docent mid sentence.

KATE

I'm really sorry to interrupt but I've been listening to your guide here and, to be quite frank, he doesn't know the first thing about David, let alone painting. I don't mean to interfere but some things are just too important to let pass.

The docent stops Kate.

DOCENT

Madame, I don't know where you came from, but I must insist you leave here immediately. Guard!

Security personnel enter the gallery as Kate continues to speak to the group.

KATE

Jacques Louis David was a supporter of the revolution, but the revolution was his patron as well.

The guards grab Kate in the middle of her explanation. Maya watches from the side.

KATE

Notice the similarities between the oath taking place here and the greeting of the Freemasons.

The Ambassador steps in and stops the guards. The security personnel are at his side.

AMBASSADOR

Excuse me. This is unnecessary.
This woman is with us.

Kate looks at the ambassador directly.

AMBASSADOR

I insist that you release her at once.

The guards release Kate.

DOCENT

I'm so sorry your excellency. This is a terrible mistake.

AMBASSADOR

The mistake is mine. They warned me not to hire an American secretary.

The ambassador looks directly at Kate.

AMBASSADOR

Why don't you go home dear. I'll have Danny drive you.

DANNY is one of the security personnel. He's tall, thin and has curly, but short, hair.

INT. CAR - PARISIAN STREET - DAY

Danny drives Kate through the rainy streets of Paris.

DANNY

It's none of my business, but do you always make a point of interjecting your opinions when they're not even requested?

KATE

You're right. It's none of your business.

They continue driving in silence. The rain is fierce and traffic is brutal.

DANNY

I used to think that Israel was the only place with terrible drivers.

(MORE)

DANNY (cont'd)
This is ridiculous. I hope you're
not rushing anywhere.

KATE
I'm fine.

Suddenly, the car is hit from behind, severely.

DANNY
Are you O.K.?

KATE
I think so.

DANNY
Good. Then wait here.

Danny quickly gets out of the car to assess the damage.

EXT. PARISIAN STREET - SAME

Danny walks to the back of his car. The tail light is shattered and the DRIVER of the car that hit him gets out of his car and starts yelling at Danny in French.

DRIVER
(In French)
What kind of idiot are you? Don't
you know how to drive a car.

DANNY
(In French)
What are you talking about? You
just hit me.

Kate gets out of the passenger side.

DRIVER
What are you talking about? You
rolled backwards into my car.

KATE
Excuse me.

She falls to the ground.

INT. HOSPITAL ROOM - LATER

Kate is lying in a bed and has an I.V. In her arm. Her eyes open and she looks from side to side. Beside her is Danny sitting in a chair sleeping with a book on his lap.

KATE

Where am I? Hello. Can anybody hear me?

A nurse comes into the room as Danny wakes up.

NURSE

(In French))
Is something wrong?

DANNY

(In French)
No, no. Everything's fine. She must have had a bad dream.

Danny turns toward Kate and speaks in English as the nurse starts checking Kate's I.V.

DANNY

(In English)
Do you want some water or something? You must be starving.

KATE

Where are we? What happened? Why are you here? What happened to me?

DANNY

Calm down. We're in the hospital. Some guy smashed into the car as I was taking you home. You must have been in shock because one minute you told me you were fine, the next minute you were fainting in the middle of the boulevard.

KATE

Oh my God. I can't believe it.

The nurse sticks a thermometer in Kate's mouth.

DANNY

Don't worry. Our embassy is taking care of everything. The ambassador is on his way now to personally see that you're O.K. You must have made some impression on him.

Kates speaks with thermometer in mouth.

KATE
The ambassador?

DANNY
Don't tell me you don't remember
what happened in the Louvre today.

Kate takes the thermometer out of her mouth to speak.

KATE
You mean the revisionist art
historian with the bad hair? I
didn't know that guy was an
ambassador. What country are you
from?

DANNY
Can't you tell by the accent?
Israel. You're from the States,
aren't you?

The nurse takes out the thermometer.

KATE
I grew up there, but I was born
near Dublin. We had to leave when I
was a kid.

DANNY
Your dad found work in the States?

The nurse starts to check Kate's pulse. Kate rises in bed as she speaks.

KATE
That's a male chauvinist comment.
How do you know it wasn't my mom?

DANNY
I don't and I'm sorry. Why'd your
family move to the States?

At that moment, the ambassador arrives with a bouquet of flowers which he gives to Kate.

AMBASSADOR
So we meet again, my American
docent. How do you feel?

KATE
I'm OK I just wish you hadn't gone
to so much trouble.

AMBASSADOR

This is no trouble. You were hurt
in our car.

KATE

I'm sorry. I didn't mean to ruin
your tour. I just can't stand by
and be quiet when I hear someone so
obviously confusing history for
political dogma. Must be the Irish-
Catholic in me.

AMBASSADOR

I enjoyed your chutzpah. I just
hope you realize the potential
consequences of your actions.

KATE

Now you're starting to sound like
my father.

AMBASSADOR

That reminds me, do you have any
family you would like us to contact
for you?

KATE

My family is in the States. My
closest living relatives are in
Ireland.

AMBASSADOR

Ireland. "The actions of men are
the best interpreters of their
thoughts."

KATE

I didn't know they translated Joyce
into Hebrew.

AMBASSADOR

(In an Irish brogue)
My dear woman, Some things can't be
translated.

KATE

And some things are better left
unsaid, like your intrepid docent.

AMBASSADOR

I quite agree, but not with regard
to the men of letters from your
country. Joyce, Yeats, Sullivan.

Kate winces at the mention of Sullivan.

AMBASSADOR

You don't share my praise of
Sullivan?

KATE

I've lived my entire life in the
shadow of his praises.

AMBASSADOR

I don't understand what you mean?

KATE

Your Irish man of letters, Ryan
Sullivan, happens to be my father.

AMBASSADOR

He is? I mean. I don't know what to
say. I'm a great admirer.

KATE

You and a few others.

AMBASSADOR

Surely you jest.

KATE

I'm sorry to be cynical. I've had
enough trauma for today. Maybe we
can discuss this at another time.

AMBASSADOR

I understand. You don't mind if I
leave Danny here to look after you.

KATE

Only if he promises not to discuss
poetry.

DANNY

That won't be difficult.

AMBASSADOR

Then I'm off. Get some rest. Danny,
I'll see you back at the embassy
tomorrow.

INT. ARTIST'S LOFT - NIGHT (1942)

ITAMAR ROSSEN, a Jewish, Parisian artist in his thirties,
paints on a very large canvass.

Itamar has disheveled hair and paints with passion, stepping forward to apply paint and then moving back to see how his brush stroke has affected the painting. The canvass has a painting on it of a bride and groom, ala Marc Chagall.

There is a knock at the door which Itamar doesn't hear. The next knock is very loud and the voice of a GERMAN SOLDIER comes from behind the door.

GERMAN SOLDIER (O.S.)

Itamar Rossen.

Itamar hears the voice, applies one more brush stroke, wipes his brush and sticks it in his hair. He wipes his hands on his pants and heads to the door.

ITAMAR

Marie, is that you? I told you I was working on the engagement gift. I can't let you in.

The German soldier is accompanied by TWO FRENCH POLICE. One of the police answers Itamar.

FRENCH POLICEMEN

Itamar Rossen!

ITAMAR

Is this some kind of joke. Maurice, is that you?

GERMAN SOLDIER

Herr Rossen, you have three seconds.

Itamar opens the lock and the door flies open. The French Policemen grab Itamar and handcuff him.

GERMAN SOLDIER

Herr Rossen, by order of the occupation government, you are under arrest.

INT. HOSPITAL - NIGHT (1967)

Kate opens her eyes from sleeping, as Danny sits and reads in the chair beside her.

KATE

What are you reading?

DANNY
Something your dad wrote. I found
it in the library.

KATE
Great.

DANNY
I don't know much about poetry, but
this reads very well.

KATE
Can we talk about this when we get
to know each other a little better.

DANNY
I'm surprised you want to get to
know me at all after the accident.

KATE
Why? You're the first guy who ever
sacrificed his car to get me in
bed.

DANNY
It was an embassy car.

KATE
It's not much of a bed either.

DANNY
You're the first girl I ever met
who almost got herself arrested
just to get me to drive her home.

KATE
So now we're even.

DANNY
I guess so.

KATE
Then you don't have to sit here any
longer.

DANNY
I'm fine.

KATE
Oh. I get it. The ambassador asked
you to stay.

DANNY

I volunteered. I wanted to get to know the woman who thinks she knows everything about art history.

KATE

I didn't say I knew everything about art history. I just can't stand by idly when revisionist nonsense is being spewed in the name of history. Why, what do you know about art?

DANNY

I don't know much. I like what I like. That's it.

KATE

Well, who do you like?

DANNY

It's gonna sound weird from an Israeli Jew, but I really like the German Expressionists; Beckman, Kirschner. Emile Nolde was a member of the Nazi party, and he's my favorite.

KATE

What do you like about them?

DANNY

I don't know. The passion. The artist inside the painting. I'm not one for pretty pictures.

KATE

Then you know what I meant about David?

DANNY

No. That was political. I'm just talking about the art. I don't care about the social ramifications of the painting or how history looks at the artist. I just care about how I sense the artist when I look at the work.

INT. ARTIST'S STUDIO - DAY - PARIS - (JUNE 1942)

The room is cluttered with paintings on the walls. In the center of the room is a small stage with a nude woman posing next to a vase.

Itamar Rossen and MAURICE GERHARDT, are painting. Maurice is very thin and wears a bathrobe as he paints. Both glare over at the other's canvas as they step back from their own paintings.

As they paint, JACQUELYN, an art dealer who looks like a French Angelica Houston, leads TWO GERMAN BUREAUCRATS through the studio.

JACQUELYN

Maurice, I hope you don't mind our dropping in like this. Professor's Kohl and Wittberg are here from Berlin and they are instructed to survey French art for the government.

Maurice looks at Jacquelyn with contempt.

Professor Kohl extends his hand to Maurice.

PROFESSOR WITTBERG

Jacquelyn says the two of you are the best young painters in Paris.

MAURICE

Jacquelyn is very kind. Sometimes too kind. There is only one best painter in Paris. It is my friend Itamar.

Itamar is quiet.

MAURICE

Itamar.

Professor Kohl extends his arm to Itamar.

PROFESSOR KOHL

Mr. Rossen, Jacquelyn speaks very highly of you. Rossen is a German name. Where is your family from?

ITAMAR

Budapest.

PROFESSOR KOHL

Ah Budapest. And you came to Paris to paint.

ITAMAR

Why does anyone come to Paris?

Professor Kohl smiles coldly.

PROFESSOR KOHL

And Itamar. That's a Biblical name, is it not?

ITAMAR

I believe it is.

PROFESSOR KOHL

As I recall, he was one of the high priest, Aaron's, son's. You should read your Bible more closely.

Professor Wittberg examines Itamar's painting.

PROFESSOR WITTBURG

You have a unique style Mr. Rossen. Tell me, what are these signs creeping through the back of your canvass?

ITAMAR

I like to use a bit of black when I prime the canvass. It adds an element of truth to my color scheme.

JACQUELYN

Professor Kohl, Professor Wittberg, these young men are the next Matisse and Picasso. They're almost unknown now, but let the work be your crystal ball.

PROFESSOR KOHL

It is rather unique not like some of the degenerate artists that have seeped through the moral fiber of contemporary society.

PROFESSOR WITTBURG

Herr Rossen, in particular. But Herr Gerhardt is a close second. You too have a German name.

MAURICE

Perhaps. But my blood is French.

PROFESSOR KOHL

How unfortunate for you.

JACQUELYN

Professors, I think it's time we move on.

PROFESSOR KOHL

We're in your hands. Herr Rossen, Herr Gerhardt, I'm sure we'll meet again.

INT. HOSPITAL - MORNING - (1967)

Kate and Danny are sleeping when the nurse and DOCTOR come in the room. The nurse fusses with the I.V as the doctor reads Kate's medical chart.

Kate's eyes open.

DOCTOR

How are you feeling this morning, Miss Sullivan?

KATE

I think I'm fine. When do I get out of here?

Danny wakes up and is slightly startled by the doctor's presence in the room.

DOCTOR

Apparently, you suffered a mild concussion. Your X-rays came back fine and everything else seems to be working. We just kept you here to be safe. I'll have the nurse arrange for you to leave.

INT. HOSPITAL LOBBY - MORNING

Danny and Kate walk out of the hospital.

DANNY

I'll find a cab.

KATE

You mean you're not driving me?

DANNY
Very funny.

A taxi pulls up and Danny opens the door for Kate.

DANNY
It was nice knowing you. I hope
everything works out.

KATE
Why don't you come with me. We have
artwork to see.

Kate grabs Danny into the cab.

KATE
You have to show me what you mean
when you see the artist in the
work.

EXT. LOUVRE - DAY

Kate and Danny get out of the cab and hurry toward the
museum. This is the start of a montage sequence.

There is upbeat music in the background.

Danny and Kate walk through the museum.

Kate is animated about a painting. Danny ponders the work.

Danny points to a Rodin sculpture and Kate starts to fondle
it. A guard approaches and Danny drags her away.

Kate stands in front of a huge canvas and Danny joins her.
Their arms fall to their sides and reach out for each other.
Then they hold hands as the music fades.

INT. LOUVRE - DAY

Danny and Kate walk down a long corridor with paintings on
the walls.

DANNY
Shouldn't you get home and rest a
little?

KATE
You're still trying to get me into
bed.

DANNY

Don't worry. I'm not that quick.

KATE

I noticed.

DANNY

What is that supposed to mean?

KATE

Tell me. How do you stand in front of some of the most romantic paintings ever painted, hold my hand and not even try to kiss me?

DANNY

I'm a gentleman.

KATE

And I'm a lady, but I'm also 32 years old, my biological clock is ticking and I'm looking for a man who cuts to the chase.

DANNY

The chase?

KATE

A story about your childhood, some idea of where you want to be in 20 years, do you like kids?

Danny grabs Kate and kisses her.

KATE

That was a good chase.

DANNY

I'm not finished. Let me see, I was born in Jerusalem. My mother is from Poland and my father from Hungary. I had a great childhood. I was an officer in the army before I went to college and started working for the foreign ministry. When I move back to Israel, I plan to get my master's degree and start a family. I hate peas and food with bones. My favorite band is The Kinks, and I'm a decent basketball player.

KATE
What about Nolde?

DANNY
Love him.

KATE
You pass the test. Take me home.

EXT. THE SIEN - NIGHT (1942)

Itamar sits along the river and sketches a bridge when MARIE, the same actress that plays Kate, approaches and covers his eyes from behind.

Itamar responds coldly

MARIE
What's wrong, my love?

ITAMAR
Let me tell you when we get there.

MARIE
I can't wait.

ITAMAR
There were Nazi bureaucrats at the studio today. Maurice and I were painting.

They stop in their place.

MARIE
Do they know that you're a Jew?

ITAMAR
I'm not sure. They asked questions.

MARIE
Questions?

ITAMAR
(Agitated)
Questions about my name. The Bible.

MARIE
But Rossen's a German name. What does the Bible have to do with it?

ITAMAR

They were just trying to intimidate me?

MARIE

And Maurice...?

ITAMAR

He was sarcastic.

MARIE

Did they ask him questions?

ITAMAR

They asked about my primer.

MARIE

Did they confiscate anything? Paintings? Your passport?

ITAMAR

No, Jacquelyn rushed them out. We better talk to your parents before things get really out of hand.

MARIE

What does Maurice say?

ITAMAR

You know Maurice.

MARIE

Does he know about our plans? We better start acting soon before the German's make it impossible to leave.

INT. PARISIAN BAR - NIGHT

Itamar and Marie sit in the bar without drinks on their table. WAITERS walk by ignoring them.

MARIE

What's taking so long.

ITAMAR

Let's go.

MARIE

I'll get their attention.

Marie looks for a waiter, spots one and stands up to gesture to him.

MARIE
Excuse me. Waiter.

The waiter turns his eyes away from Marie. She is disgusted.

MARIE
What kind of place is this? I'm
going to the bar. What do you want?

Marie walks up to the bar and addresses the BARTENDER.

MARIE
Excuse me, sir. My friend and I
have been waiting to order drinks
for a long time and when I finally
caught the attention of this
waiter, he didn't respond to us.

BARTENDER
I'm quite sorry, Mademoiselle. What
are you drinking?

MARIE
I'd like two glasses of red wine,
please.

The bartender walks down the bar and grabs a bottle of wine and a single wine glass. He returns to where Marie is standing and pours the wine.

MARIE
I asked for 2 glasses.

The bartender points to a sign on the wall. "No Jews or dogs served." Then he hands Marie the wineglass.

BARTENDER
Here you are Mademoiselle.

Marie is incensed.

MARIE
Don't you call me Mademoiselle, you
pig.

Marie takes the glass of wine and throws it at the offensive sign.

MARIE

It's swine like you who are ruining
France.

Marie walks hurriedly to Itamar, grabs his arm and pulls him.

ITAMAR

Come on Dear, let's get out of this
pig sty.

INT. KATE'S BED ROOM - SUNRISE (1967)

Kate and Danny are in bed. They are asleep hugging.

Kate's bedroom walls are full of posters; Citizen Kane, The Great Dictator and a Picasso exhibition. On her night stand is a picture of her and her parents.

Danny wakes, stretches and looks around the room. Kate's eyes open and she smiles as she looks at Danny.

DANNY

Good morning.

DANNY

Sleep well?

KATE

Like a baby.

Danny reaches over Kate and takes the picture of her and her parents.

DANNY

Do we know each other well enough
now for you to tell me about your
father?

KATE

They say that women marry their
father. You sure you want to hear
about him?

DANNY

Is this a proposal?

KATE

No. Just a touchy subject.

DANNY

Was he a good husband?

KATE

I think he was probably the best
husband a woman could ask for.

FLASHBACK

EXT. IRELAND - SEASIDE - DAY (1944)

YOUNG KATE is outside the house she grew up in with her
PARENTS on a grass hill having a picnic.

KATE (V.O.)

My dad was smart and charming.

Kate's Father, RYAN SULLIVAN, stands up and does somersaults
down the hill to entertain his young wife who laughs as she
watches.

KATE

He'd do anything to entertain my
mother. All the poetry that you've
read was written for her. She got
his work published.

INT. HOSPITAL - DAY

Baby Kate is picked up into the air by her father.

KATE (VO)

When I was born, my mother barely
had to raise a finger.

INT. BEDROOM - DAY

Ryan brings baby Kate to his wife for a feeding.

KATE(VO)

My father would bath me and feed
me. I learned to write when I was
just three.

INT. SULLIVAN HOUSE - EVENING

Young Kate is being tutored by her father.

KATE(VO)

Here's something you'll appreciate.
My father once read that Orthodox
Jews teach their children to love
the alpha-bet by having them lick
honey off of the letters. My father
did it for me with caramel.

INT. KATE'S BED ROOM - SAME

Danny is sitting up in the bed, attentive.

DANNY

He sounds like a great father.

KATE

He was a great father, but he
ruined everything.

FLASHBACK

EXT. IRISH SEASHORE - NIGHT

An army style raft with TWO MEN lands on the shore.

KATE (VO)

One night, when I was 9, two
Republican fighters came to our
home seeking a place to hide.

The men pull their raft on shore and carry it to a hiding
spot on the beach. They cover the boat with seaweed.

KATE(VO)

No one would question my father's
patriotism, but for some reason he
wouldn't help these men.

EXT. SULLIVAN HOUSE - NIGHT

It's raining outside and Ryan Sullivan is arguing with the
IRA men.

KATE(VO)

I was in my bed at the time trying
to sleep, which was hard because
father used to read me his poems
till I fell asleep. Then...Boom!

A loud BOOM! The shot of a gun.

KATE(VO)
I heard a shot and got out of bed.

Kate looks down from her window.

KATE(VO)
I don't know exactly how it
happened, but one of the men was
lying on the ground and I saw my
father shooting at the other.

Ryan Sullivan sticks the gun in the back of his pants and
grabs the legs of the dead man. He drags him away from the
house.

Kate stares out of the window.

KATE(VO)
I couldn't believe my eyes.

Ryan digs a hole, grave, in the rain.

INT. KATE'S BED ROOM (1967)

Kate has tears in her eyes as she avoids looking at Danny.
Danny tries to comfort her.

DANNY
Didn't you ever find out what
happened? Was it self defense?

KATE
I don't know.

FLASHBACK

INT. SULLIVAN HOUSE - KATE'S BEDROOM - NIGHT

Kate is in bed pretending to be asleep.

KATE (VO)
When my dad came to my room. I
pretended to be asleep.

Ryan closes the book that lies on Kates' chest and places it
on the night stand.

INT. KATE'S BEDROOM (1967)

Danny comforts Kate.

KATE

The next morning we had breakfast as if nothing happened.

DANNY

Maybe they thought it was best that you didn't know.

KATE

Well, I knew and I never forgave him. I can't believe he could let nationalistic disputes lead him to kill somebody.

DANNY

Sometimes people kill in self defense.

KATE

He shouldn't have been in that situation to begin with.

DANNY

Maybe the situation was unavoidable.

KATE

You're defending him?

DANNY

I just don't think it's that simple. Is this why your family moved to America?

KATE

I guess so. Everyone continues to praise him as if he were the greatest patriot Ireland ever knew. I suppose his secret is buried with that man.

DANNY

I wonder what happened to the other guy.

KATE

Maybe my father shot him too. It doesn't even matter now. My father is praised all over the world and those men lost their lives. Justice sure has a funny way about it?

DANNY

You're not getting cynical on me
are you?

KATE

Not a chance.

DANNY

We need to stop at my place so I
can change clothes. I have to go to
the embassy later today.

INT. MARIE'S FAMILY'S HOUSE - PARIS (1940)

Marie lives in an upper class, Parisian home. She rushes down the stairs and races toward the front door when she is stopped by her parents. Marie's mother, ISABEL is a very proper French woman, as is her father, CLAUDE.

ISABEL

(In French)

Where do you think you are going?

MARIE

With a friend.

ISABEL

A male friend?

MARIE

Yes mother, a male friend.

ISABEL

It best not be that Jew painter.

MARIE

It just so happens to be.

ISABEL

Well, I forbid you to see him.
These are rough times Marie, and we
can't have your father's career
ruined because you've decided to
mix with a Jew.

MARIE

You can't forbid me from seeing the
man that soon will be my husband.

All three are in shock; Marie's parents from the news, and Marie from her slip.

ISABEL

Husband? You didn't get engaged
without consulting your parents?
Did you?

MARIE

Not yet, but any day he's gonna ask
me to be his wife and I intend to
accept.

MOTHER

Claude, aren't you going to say
anything?

CLAUDE

What do you want me to say? I
raised a very smart girl by letting
her make decisions on her own.

MOTHER

Claude, this is a matter of life
and death.

CLAUDE

What do you want me to do?

MOTHER

Be a man. Stop your daughter from
committing suicide.

CLAUDE

She's a grown woman, Isabel. How
can I stop her?

ISABEL

You are not to see that boy again.

MARIE

You're threatening me?

MOTHER

Call it what you want, but if you
get engaged to that Jew friend of
yours the consequences will be
severe.

Marie grabs the doorknob.

MARIE

That's a risk I'm going to have to
take.

She pulls the door open and leaves.

INT. DANNY'S APARTMENT - MORNING

Danny opens the door and they enter the apartment. It is very nicely decorated with paintings covering the walls and some small sculptures on bureaus and tables.

Kate walks ahead as Danny bends down to pick up an envelope that has apparently been slipped under his door.

KATE

This place is great.

Danny is silent as he reads the letter.

KATE

Danny?

Danny approaches Kate very seriously.

DANNY

Kate, there's a big problem. I have to go to the embassy. You can stay here or I'll get a taxi to take you home.

KATE

What is it?

DANNY

Just stay here. I'll call when I know what's happening.

Danny gives Kate a fast kiss on the lips and leaves the apartment. Kate watches him run down the hallway.

KATE

What about breakfast?

DANNY

The refrigerator's full. Make yourself at home. I gotta run.

Kate meanders. She picks up a photo of Danny with his parents. In the photo, Danny wears his army uniform. Kate studies the paintings on the walls. One is a portrait of a rabbi, another a landscape of Jerusalem. The last painting is a man on a crucifix, but the man is holding a palette and paintbrush. His head is turned down, so it is hard to make out his identity. Clearly, he is an artist.

INT. COFFEE HOUSE - DAY - JERUSALEM (1967)

Shalom has just finished his drawing of Kate. On it he writes in French, "I forgive you and still love you, my Marie."

As he finishes inscribing the picture, two men in white jackets from the sanitarium enter the cafe. YOAV and BOAZ are here to take Shalom away. Everyone is speaking Hebrew.

YOAV

Here you are Shalom.
(To Boaz)
I told you we'd find him here.

BOAZ

He could just as well have been in that gallery he always goes to.

YOAV

Shalom, say goodbye to your girlfriend. Dr. Friedman is waiting for you.

Yoav and Boaz forcibly remove Shalom from his chair. Kate is surprised and instantly agitated.

KATE

Leave him alone. Who do you think you guys are?

Kate gets up from her seat.

KATE

Isn't anybody gonna help him?

Shalom shows no resistance, as he is dragged from the cafe.

KATE

What kind of people are you? How can you let an old man be treated this way.

The Man behind the counter, Doron, comes over to Kate. From this point forward, the conversation moves to English.

DORON

Listen lady, this is a weekly ordeal. Don't get yourself worked up over nothing.

KATE

Did you see how they grabbed him?

DORON

It's not a pretty sight, but they say he can get violent. I heard he attacked a man in a gallery down the block.

Doron picks up the drawing Shalom has done of Kate.

KATE

That gentle old man doesn't look like he would hurt a fly.

DORON

That gentle old man still loves you.

Doron hands Kate the drawing.

KATE

It's in French.

Kate reads to herself and translates.

KATE

"I forgive you and still love you, my Marie." He must think I'm somebody else.

Sam, the lawyer, steps into the conversation.

SAM

Maybe that explains why he dropped the cup when he saw you.

DORON

I never knew he could communicate. You think he never spoke because he doesn't know Hebrew?

SAM

I wonder why they keep him in the sanitarium?

DORON

I told you he's violent. Maybe he committed some crime and pleaded insanity.

SAM

Great. And you give him coffee every time he comes in here.

The man from the couple that Shalom first sat with enters the discussion.

MAN

Will you guys calm down? He's an old man whose lost his mind. We all know people like that.

KATE

Where's that gallery you were talking about? I'm gonna go over there and see if I can find out anything.

Doron picks up the picture from the table and hands it to Kate.

DORON

Make sure you take this?

KATE

Thanks. I'll let you know if I find anything out.

EXT. ITAMAR'S STUDIO - NIGHT (24rd June 1940)

Marie knocks on the door of Itamar's studio.

MARIE

Itamar, open up. It's me.

ITAMAR

Marie, what are you doing going out like this? There's a curfew. You could have been arrested or killed.

Itamar opens the door and they stand at the entrance.

MARIE

I had to see you.

ITAMAR

I missed you too, but why take a chance that may separate us forever?

MARIE

I'm scared.

ITAMAR

Me too. You know how they've been saying that the Nazi's have been sending German and Polish Jews to internment camps? Today I just heard that Hitler spent part of his time in Paris desecrating the grave of the German poet Heinrich Heine. How long was he here? 24 hours? You gotta figure that he slept six hours, ate for at least one. Maybe he spent some time on the toilet. That's on top of his event at the Arch de Triumph and a visit to the Eifel Tower. Apparently, Heine was a convert from Judaism. Hitler must be completely out of his mind.

MARIE

What if they find out that you're Jewish? My parents want me to stop seeing you.

ITAMAR

Maybe they're right.

MARIE

They're not worried about me. My father is a bureaucrat. The new government will be looking for ways to get rid of him.

ITAMAR

I don't want to cause your family harm.

MARIE

We should leave the country.

ITAMAR

I haven't properly proposed.

MARIE

I don't need a ring.

ITAMAR

Then let me make a portrait for your parents. I'll bring it over and talk to your father.

MARIE

You're crazy my love.

ITAMAR

I'm crazy in love. Now go home.
I'll start the painting this
evening, within a few days we'll
speak to your parents.

INT. ART GALLERY - DAY (1967)

Kate enters the gallery which is currently exhibiting Jewish folk art. YOSEF, the curator and gallery owner, comes to greet her.

YOSEF

Hi. May I help you with something.

Kate looks at the work.

KATE

Yes please. I need some
information. There's a man that I
met earlier today, and I'm trying
to figure out his identity.
Apparently, he is a patient in the
sanitarium.

YOSEF

I'm sorry. I haven't the faintest
idea what you are talking about.

KATE

They say he punched a man in this
gallery. I thought maybe you would
know something about it.

YOSEF

Miss, this is an art gallery. I
think they have boxing down the
street in the community center.

KATE

I'm sorry. I just...

YOSEF

It's o.k. Just please tell your
friends to be more careful when
spreading rumors.

INT. DANNY'S PARIS APARTMENT - EVENING

Kate is in the kitchen washing dishes. On the kitchen table is a plate with food and candles.

Kate finishes washing, takes off the apron, dries her hands and sits at the kitchen table to write a note to Danny.

KATE (VO)

Danny, as you can see, I made dinner. I was hoping to see your face when you tasted it, but such is life. I'm going to drop by the embassy before I go home. Maybe I'll see you before you see this note. Kate.

Kate puts down her pen and puts lipstick on her lips. She presses her lips on the note and picks up the pen.

KATE (VO)

P.S. Last night was amazing. I hope you're ready for more.

EXT. THE ISRAELI EMBASSY - EVENING

Kate walks up to the embassy. There are demonstrators outside the building and the situation is tense. Guards greet her outside.

KATE

Can you help me? My friend Danny works here. He's a security person for the ambassador.

GUARD

I'm sorry Miss, we're on high alert now. Nobody is allowed in the embassy.

KATE

But you don't understand. Danny left me this morning to come down here. He was in a big rush and couldn't explain. I just want to know if he's alright.

GUARD

Sorry. Can't you see? A war has just started and we're on high alert. Come back tomorrow. I'm sure we'll have more information.

Kate is frustrated and walks away.

INT. KATE'S APARTMENT - NIGHT

Kate arrives at her apartment.

Kate opens the door and sees Maya sleeping on the couch in front of the television which is showing news coverage of the Middle East War.

She enters the apartment and turns off the television. Maya wakes up.

MAYA

Kate.

KATE

Go back to sleep. I'll talk to you in the morning.

MAYA

Wait. There's a note for you from the Israeli Embassy. A messenger brought it over this evening.

Maya hands Kate the envelope, which Kate rips open.

KATE

Dear Kate.

Kate stops reading as Danny's voice takes over.

DANNY (VO)

Sorry I never made it back for breakfast. As you probably know by now, my country has been attacked from all directions. They wanted me to stay, but I couldn't knowing that my friends and family are under siege. As soon as the fighting ends, I'll be back. You have a rain check on the breakfast and paintings. I hope it won't be long. Danny.

Kate puts down the letter.

MAYA

What's up? What does it say?

KATE

It says that my knight in shining armor has ridden off to war.

EXT. CONCENTRATION CAMP - DAY (1942)

A train stops at the camp and many FRENCH JEWS start disembarking. Itamar is among them.

INT. BARRACKS - CONCENTRATION CAMP - SAME

Itamar is among a group of men standing in a barracks being addressed by a NAZI SOLDIER.

NAZI

Everyone is to take off their clothing and put on the work clothes. Take out all you valuables and place them in the box when it comes to you. Your things will be stored and returned to you.

Everyone starts to undress and put on the work clothes which are black and white striped prison uniforms.

NAZI

Anyone who is caught holding on to personal possessions will be shot immediately.

Itamar puts on his work shirt and drops his pants. He takes two paint brushes from his pants and sticks them inside his underwear. He then puts on the work pants and places some change and a wallet in the box.

EXT. CONCENTRATION CAMP - DAY

Itamar is part of a group of men that pick up the remains of dead people and place them in wheel barrels. He and his partner stop their wheel barrel and load a body. They move on and stop again to load another.

EXT. ISRAELI EMBASSY - EARLY MORNING

Kate is at the embassy early in the morning. There are demonstrators outside that have Israeli flags and a sign that says, "We stand with our Israeli brothers."

Kate walks up to the security guards in the front of the building.

KATE

Excuse me. I was told yesterday that I should come back here this morning. My friend Danny works here. He went back to Israel to fight. I want to know how I can be in touch with him.

Kate hands over the letter she's received from Danny.

One of the guards takes it and enters the building. Kate looks at the demonstrators. When she turns back around, the ambassador is there to greet her.

AMBASSADOR

(In Hebrew to the guards)
Let her in. She's with me.

Kate enters the Embassy.

INT. ISRAELI EMBASSY - SAME

Kate walks with the Ambassador and a Secretary, AYELET.

AMBASSADOR

Kate, we're very busy around here and I have only a few minutes. Our friend Danny left yesterday morning to return to his unit on the Syrian front. There have been reports of serious casualties, and we haven't received word about Danny. I've made arrangements for you to stay here so you can be kept abreast of the situation. If you'd like, you can go home and bring some things.

KATE

I'm fine. I don't need anything.

AMBASSADOR

Good, then you can go with Ayalet. Maybe I'll see you later.

KATE

Thank you.

AYELET

Here, come with me.

Ayelet leads here to a waiting room.

AYELET

It's not the most comfortable room we have, but everywhere else people will be on the phones or watching television.

KATE

It's fine. Thank you.

Kate stands there uncertain what to do.

AYELET

I wouldn't worry. Danny's a high ranking officer. That's how he became the ambassador's body guard. He'll know how to take care of himself.

KATE

But the ambassador just said he was on the Syrian front. How many countries are you fighting?

AYELET

There are 21 Arab countries, but I think we're only fighting 3 of them now.

INT. OFFICE BUILDING - DAY - 1942

Marie's father, Claude, is sitting at his desk doing paperwork. He looks up and sees his wife, Marie's mother, ISABEL.

CLAUDE

This is a surprise. Did you come to meet the new administration?

ISABEL

I came to bring my husband his lunch.

CLAUDE

For some reason, I find that hard to believe after 25 years of eating lunch in the office cafeteria.

ISABEL

Let's not play games Claude. You know why I'm here. We have to do something about Marie.

(MORE)

ISABEL (cont'd)

If you don't come forward and the new administration hears about this on it's own, you are liable to lose your job.

CLAUDE

Marie's love life has nothing to do with my career.

ISABEL

Oh yeah. Then why don't you mention it to your superiors as a preventative measure. If you have nothing to hide.

CLAUDE

You're making an issue out of nothing.

ISABEL

If she came home and said she was going to marry an African, would you step in to stop the marriage?

CLAUDE

It's not a decision for me to make.

ISABEL

Well I'm not making the decision for her. I'm preventing her from having to make it.

CLAUDE

You didn't.

ISABEL

I did what was best for your daughter. Our daughter.

CLAUDE

How could you?

ISABEL

Don't stand their and act so self righteous. You'll see. Maybe not in the near future, but some day.

INT. BARRACKS - CONCENTRATION CAMP - EVENING

All of the prisoners enter the barracks and climb into bed to sleep. When Itamar gets into his wooden bed, he reaches into his pants and pulls out his paint brushes.

He looks around the bed and sees a nail sticking through the wooden planks and pushes his thumb down on it long enough to draw blood. He then squeezes the thumb and puts his paint brush to the sore. He takes the blood on his paintbrush and starts to paint Marie's face on the wooden planks of the bed above him.

INT. EMBASSY - NIGHT

Kate is sleeping on a couch when the ambassador comes into the room. She wakes up to see them standing over her.

KATE

What's up? Did you hear anything?

Kate sits up and the ambassador pulls a chair next to the couch to sit down.

AMBASSADOR

We just got word from Israel. Danny's unit was on the Syrian front in the Golan Heights. A lot of men were killed.

KATE

What about Danny?

AMBASSADOR

He's in pretty bad shape.

KATE

What Do you mean?

AMBASSADOR

Well, he's unconscious right now. He lost a lot of blood and they're going to need to operate.

There is a long pause.

AMBASSADOR

I can arrange for you to be with him if you'd like to. I spoke with his parents and they were very interested to know if there was anyone special in his life here.

KATE

We've only known each other for two days. You were there when we met.

AMBASSADOR

I understand.

The ambassador starts to get up from his chair.

KATE

You don't think my going would help, do you?

AMBASSADOR

That's hard for me to say. I wasn't with you for those two days. Why don't you rest and think about it. I'm not sure how soon we can get you there anyway.

KATE

I'll go.

AMBASSADOR

You don't have to tell me now.

KATE

It's ok. I know what I need to do.

AMBASSADOR

OK then. Ayalet will take your number at home and call you as soon as a flight is available. I didn't want to pressure you, but I'm really glad you made this decision.

INT. ITAMAR'S STUDIO - DAY - 1942

Marie stands outside of the door of Itamar's studio and knocks.

MARIE

Itamar, it's me.

The door is pushed in by her knock.

MARIE

Itamar. Are you here? You haven't called.

Marie looks around and senses that she is alone. She notices the painting Itamar has been working on of a bride and groom, their engagement painting.

After observing it for a few seconds, Marie comes right up to the canvass and touches the paint. It's dry. Itamar hasn't been here for some time.

INT. MAURICE'S STUDIO - DAY

Marie knocks on the studio door.

MARIE

Maurice, open up. It's me, Marie.

Maurice is in the middle of painting from a nude model.

MAURICE

Marie.

He applies a touch more paint and answers the door.

MAURICE

I'll be right there.

Maurice opens the studio door and let's Marie in.

MARIE

Maurice, do you know where Itamar is? I was just at his studio...

She notices the nude model.

MARIE

Should I come back later?

MAURICE

Not at all.

Maurice turns to the model.

MAURICE

Andrea, this is Marie. Marie, Andrea. Andrea, why don't we call it a day? We can work again tomorrow.

Andrea starts to get dressed.

MAURICE

What were you saying about Itamar?

MARIE

He's not at his studio. I haven't heard from him for a week and I went to see what was wrong and he wasn't there. The door was open and it looks as if he hasn't been working on his canvass for days.

MAURICE

I haven't seen him either. He was supposed to split the cost of this model with me. I hope he's not in any kind of trouble.

INT. KATE'S APARTMENT BUILDING- DAY

Kate climbs the stairs to her apartment. When she gets to the door, she is greeted by her father who is sitting on the steps with his suitcase and a notebook in hand.

KATE

Oh shit.

RYAN

What a poetic greeting.

KATE

Did I know you were coming?

RYAN

No, you're mother thought it would be nice if we surprised you. She'll be here in a few days. I'm lecturing in the Sorbonne again. The French can't seem to get enough of Celtic brooding.

KATE

Oh, is that what they call your poetry today?

RYAN

Sullivan with the ole one, two. Just be careful not to let your guard down.

KATE

I never do.

Maya rounds the corner heading to the apartment.

MAYA

Hello Mr. Sullivan. Nice seeing you again. Did Kate forget her keys?

Kate holds up her keys with an annoyed look and opens the door.

RYAN
Maya, my daughter's guardian. How
bout I take you two beautiful women
to dinner tonight.

MAYA
Will you be in Paris long Mr.
Sullivan?

The phone rings.

KATE
I'll get it.

Kate runs to get the phone.

RYAN
I should be here for about two
weeks. I'll be speaking at the
Sorbonne and then I promised Kate's
mother that I'd take her to Nice.

Kate hangs up the phone in a rush.

KATE
Dad, I gotta go.

RYAN
What do you mean?

KATE
I have a plane to catch.

RYAN
What? A plane?

KATE
Yes, a plane. To Israel.

RYAN
Israel? You haven't become a
Zionist on me, have you? There's a
war going on there.

KATE
It's over. If you want to talk
you'll have to come with me to my
room while I pack.

Kate rushes to her room as her father follows. Kate grabs a
suitcase and packs hysterically.

RYAN

Whoa. Kate, slow down. What the hell is going on?

KATE

I'm going to Israel. Somebody needs me over there.

RYAN

What's that supposed to mean?

KATE

A friend. He was hurt in the war. He needs me.

RYAN

Are you doing this to avoid being with me?

KATE

Why is everything about you. Just more fodder for your poetry.

RYAN

That's a bit cruel, I'd say.

KATE

I don't have time for this. I have a plane to catch.

She yanks her suitcase from the bed.

EST. SKY - DAY

An El Al plane fly's through the sky.

INT. AIRPLANE - SAME

Kate is seated at a corner seat and looks out the window.

INT. AIRPORT - SAME

Kate takes her bags off the conveyor belt.

EXT. AIRPORT - SAME

Kate leaves customs pushing a cart with her bags. Lots of people are waiting for their family members.

Kate spots YAEL, Danny's sister, holding a sign that says, "Kate Sullivan," in English. Kate walks up to Yael and introduces herself.

KATE

Hi. My name is Kate. You must be...

YAEL

Danny's sister, Yael.

She introduces her father, AMRAM.

YAEL

This is my father, Amram.

They shake hands. Amram doesn't speak much because he doesn't know English.

AMRAM

Welcome.

YAEL

Let's go to the car. I'm sure you must be tired after your long journey.

KATE

First tell me about Danny.

YAEL

He's gonna be ok. His operation was successful.

KATE

Is he conscious.

YAEL

Not yet, but the doctors say he'll come around.

INT. AMRAM'S CAR - SAME

Amram drives and Yael is in the passenger's seat but turned toward Kate. The windows are open and the conversation is modulated.

YAEL

My mother is at home cooking. We thought we'd bring food to the hospital so you can see Danny.

KATE

That sounds nice.

YAEL

My mom is a great cook.

KATE

To bad Danny can't have any.

YAEL

He will. We're optimistic. The country was just surrounded by every Arab nation and we managed to conquer almost to Cairo and Damascus. Many people say this is proof that God is still looking after us.

KATE

Let's hope he looks after Danny.

AMRAM (IN HEBREW)

With God's help.

INT. CONCENTRATION CAMP - BARRACKS - EARLY EVENING

All the prisoners are asleep, when a NAZI SOLDIER enters the barracks.

NAZI SOLDIER

Everyone out of your beds. Right now. Out of your beds.

The soldier walks to the middle of the room and throws a bunch of drawings of the events in the camp down on the floor. The prisoners are lining up next to their beds.

NAZI SOLDIER

These pictures were found here in this barracks and I need to know who drew them right now or all of you will be shot this instant.

The men are scared and look at each other. Itamar steps forward.

ITAMAR

It was me sir. I drew the pictures.

NAZI SOLDIER

What is your name?

ITAMAR

Itamar Rossen, sir.

NAZI SOLDIER
Herr Rossen, pick up your drawings
and come with me.

Itamar picks up the drawings clumsily and follows the Nazi soldier. When the barracks door is shut, the prisoners get back into their beds.

INT. OFFICE - CONCENTRATION CAMP - SAME

Itamar sits alone outside the office of the head of the camp. The office door opens and the Nazi Soldier comes out to get Itamar.

NAZI SOLDIER
Herr Rossen.

Itamar stands up.

NAZI SOLDIER
When you are in the office, do not
say a word unless spoken to. Do you
understand?

Itamar nods his consent and enters the office.

The head of the camp, OFFICER SCHRODER, is behind his desk. His wife and two children are seated on the couch. Itamar stands at attention and waits to be spoken to.

OFFICER SCHRODER
Are these pictures yours, Herr
Rossen?

ITAMAR
Yes they are sir.

OFFICER SCHRODER
Why are you painting them, Herr
Rossen? Who asked for them?

ITAMAR
This is what I do, sir. Nobody
asked for them.

OFFICER SCHRODER
Are their messages in these
drawings? Is this how you see us?

Officer Schroder produces a picture of a Nazi Soldier pointing his gun at a Jewish child.

ITAMAR

I draw what I see, Sir. This happened yesterday near the factory.

OFFICER SCHRODER

I see. So you don't pass judgement on us. You paint what you see.

ITAMAR

I paint what I feel about what I see.

OFFICER SCHRODER

What do you feel about my family, Herr Rossen?

ITAMAR

I don't understand sir.

OFFICER SCHRODER

How do you feel about my family?

ITAMAR

They look very nice sir.

OFFICER SCHRODER

Good, because you're next artwork is a portrait of my family

INT. HOSPITAL - ISRAEL - DAY

Kate arrives at Danny's room with Amram, Yael and Rachel, Danny's mother. They are carrying grocery bags full of food.

Two soldiers walk out of the room. DORON and EYAL, both are officers.

DORON

Amram, Rachel, Yael, good afternoon.

They all respond, "Good Afternoon."

DORON

He hasn't changed much since the morning.

AMRAM

With God's help, he will.

DORON
Is this the girl from Paris?
(Addressing Kate) Kate?

KATE
Nice to meet you.

Kate shakes Doron's and Eyal's hands.

DORON
I'm Doron. Danny and I are in the same unit. This is Eyal. Danny didn't tell us a lot about you. We were busy fighting.

Doron chuckles uncomfortably.

DORON
He said that he was in the middle of a date when he was notified about the war. Actually, he said, 'an amazing date.'

Kate is slightly embarrassed.

Yael
Why don't you go in and see him?

KATE
What about all of you?

Yael
We'll be there in a second.

INT. OFFICER SCHRODER'S OFFICE - EVENING

Itamar is painting the family portrait. Itamar has paint brushes in his mouth, in his hair and behind his ears.

OFFICER SCHRODER
Herr Rossen, have you ever studied art history?

ITAMAR
No sir, not formally. I've just always painted.

OFFICER SCHRODER
Well, I have. I was very interested in the Ancient Egyptians.

(MORE)

OFFICER SCHRODER (cont'd)
Did you know that the Egyptian
Pharaohs were buried with all the
people that served them so that
they could continue service in the
afterlife?

ITAMAR
I didn't know that sir.

OFFICER SCHRODER
It's true.

ITAMAR
I'm sure it is Sir..

OFFICER SCHRODER
The Egyptians were quite
remarkable.

ITAMAR
They had a great work force, sir.

OFFICER SCHRODER
I don't find that amusing Herr
Rossen.

ITAMAR
I wasn't trying to be sir.

OFFICER SCHRODER
You know the Pharaohs were so
concerned with their fortunes that
they hired the greatest architects
in the land to design their
pyramids and then when they died
and the tomb was sealed, the
architect would be killed.

ITAMAR
Yes Sir.

OFFICER SCHRODER
Herr Rossen, you are not the
greatest painter I've ever met. You
could never be because you are a
Jew. But when you finish this
painting, your fate will be the
same as the Pharaoh's architect.

ITAMAR
Couldn't you just say this was
painted by another artist sir? You
could say you painted it from a
photograph and sign it yourself.

Officer Schroder is very angered by Itamar's comment and steps away from his family toward Itamar.

OFFICER SCHRODER
There will be no escaping your
destiny! Do you hear me?

Officer Schroder then notices the painting, as Itamar has stepped back in fear. He is delighted.

OFFICER SCHRODER
So this is what you feel about my
family?

ITAMAR
Yes, sir.

OFFICER SCHRODER
I see a good husband and loving
mother with their children.

ITAMAR
I'm glad sir.

OFFICER SCHRODER
There will be no arguing your fate.
I cannot leave any traces behind.

He walks over to the telephone on his desk.

OFFICER SCHRODER
Now tell me what you would like to
eat for your last supper.

INT. HOSPITAL - DANNY'S ROOM - SAME

Kate sits by Danny's bed. He is unconscious and has tubes in him.

KATE
God sure has a funny way, doesn't
he. He get's us into a car accident
to get me into bed. Then he starts
a war to get you into bed. When you
get out of here, I hope you don't
ask me to convert cause I don't
want to have anything to do with
God. His ways are too confusing for
me.

She continues self consciously.

KATE

I shouldn't talk so loud. Your family seems to have a lot of faith. I don't want them to see me as an agnostic gentile.

She stands up and opens the blinds covering the window. Then she turns toward Danny.

KATE

You know this is really crazy. I've known you for over a week, and we already have managed to destroy a car together, spend time in two hospitals, see some of the greatest art our civilization could create and make love with such perfection the Gods must be jealous. And now you're fucking calling it quits. I flew all the way to Israel to be with the first guy to ever make me aware of that organ hiding behind my lungs, and this is the best you can do.

The door opens to the room and Yael peaks in.

YAEL

Kate, are you OK?

KATE

I'm fine. Why don't you come in? I need to clear my head for a little.

YAEL

What about lunch? Why don't you have something to eat first?

KATE

I'm fine. I'm gonna go get some coffee or something. I'll be back later.

Kate walks out of the room and down the corridor of the hospital.

INT. CONCENTRATION CAMP - EMPTY ROOM - NIGHT

Itamar sits at a table and eats like the starving prisoner that he is. The Nazi Soldier is standing next to the door of the room.

NAZI SOLDIER

Slow down. You know what's waiting
for you after dessert.

Itamar continues to eat fast.

NAZI SOLDIER

I understand. Why delay the
inevitable? You know, the lord,
Christ, was in a similar
predicament. He had a last supper
before he was killed. You should
consider yourself lucky. Christ
died a slow and agonizing death on
the cross. I can arrange for you to
die in seconds.

Suddenly, Itamar starts to cough like he is choking and
knocks a cup on the floor.

NAZI SOLDIER

What's happening? Did you eat to
fast?

When he gets close enough to see what is happening, Itamar
suddenly turns and stabs the Nazi Soldier in the neck with
the back end of his paint brush. As the soldier reaches for
the brush, Itamar grabs his throat and chokes him to death.

Quickly, before the blood covers the uniform, Itamar
undresses him and takes off his own clothes.

INT. CONCENTRATION CAMP - OFFICE BUILDING - SAME

Itamar walks out of the office building in a Nazi uniform. He
is carrying the soldiers gun.

As he approaches the building exit, an important OFFICER
enters. People in the hallway stop to salute him, "Heil
Hitler." Itamar stops as well.

The Officer passes quickly and Itamar exits the building.

INT. BARRACKS - CONCENTRATION CAMP - SAME

Itamar enters the barracks in uniform and speaks to the
prisoners as a Nazi Soldier.

ITAMAR

I need two volunteers.

He points at the men who sleep in the beds next to his.

ITAMAR
Come with me.

EXT. CONCENTRATION CAMP - SAME

Itamar points his gun at the two men and directs them to the office building.

ITAMAR
Move it. I don't have all day.

INT. OFFICE BUILDING - SAME

The three men enter the office building and go to the room where Itamar had his last meal.

ITAMAR
Take this man and follow me.

The two prisoners lift the Nazi soldier who is now dressed in a prisoner's uniform. They notice that it is the Nazi Soldier and look up at Itamar. He smiles at them.

ITAMAR
Move it now. Quicker.

In the hallway, Officer Schroder passes by and nods. Itamar is unclear if he's busted or not.

ITAMAR
Move it, you Jewish swine.

They exit the building and continue carrying the body to a pit full of bodies, a mass grave.

The prisoners drop the body and Itamar throws one of them his gun.

ITAMAR
It's best that we each go our separate ways. Count to thirty and then fire two shots. This way they'll think I've killed you both. Good luck.

Itamar reaches into his uniform and takes out some bread. He hands it to the men.

ITAMAR

I almost forgot. Here's some bread
for the journey.

As soon as he finishes speaking, Itamar runs into the forest. When he's out of sight, we hear two shots and the sound of the other two men running.

INT. COFFEE HOUSE - JERUSALEM - DAY - 1968

Kate enters the coffee shop. She walks up to the counter.

KATE

Hi. I was wondering if you have
expresso?

DORON

We have Turkish coffee and Nescafe.
Turkish is like expresso.

KATE

Sounds good. I'll have Turkish
coffee.

DORON

Have a seat. I'll bring it to you.

Kate sits down at a table and takes a novel out of her purse. She starts to read.

Doron comes with her coffee.

DORON

Here's the Turkish coffee. It
already has sugar in it.

KATE

Thank you.

Doron goes back behind the counter. Kate sips her coffee and then continues to read.

The door to the cafe opens and in walks Shalom with hair as orderly as Einstein's and pencils everywhere; behind his ears, in his shirt pockets, even stuck inside his hair. This is where the first scene in the movie started.

INT. MAURICE'S APARTMENT - NIGHT - 1944

Maurice is in his apartment painting Andrea who is posing nude.

Maurice is wearing his bathrobe and has a glass of wine in one hand, a paint brush in the other. He's had a bit to much to drink.

MAURICE

You Know, there are some things we could be doing right now that are a lot more fun than painting?

ANDREA

Maurice, I thought you said you would finish the painting this week. Aren't there people coming to see your work?

MAURICE

Did I say that? I'm sorry. I've lost track of time.

ANDREA

You've lost track of much more than time.

Maurice pours a second glass of wine and walks over to Andrea. He extends the glass to her.

MAURICE

Please, my love, let's not quibble over nothing. Remember, this portrait is about the artist's relationship to his subject. Let's fill this canvas with love.

ANDREA

You're drunk.

There is a knock on the door.

ITAMAR (FROM BEHIND THE DOOR)

Maurice, open up. It's me.

Itamar stands behind the door and is out of breath. He leans on the door.

ITAMAR

Maurice, open up.

Maurice tightens the robe around his body. He gets very serious.

MAURICE

You're right, Andrea. I am drunk.

Maurice hands Andrea her clothes.

MAURICE

Here. Get dressed. We'll continue tomorrow.

There is more knocking on the door.

ITAMAR

Maurice. Open up. It's me.

Maurice comes to the door and opens it. Itamar falls into his arms.

INT. MAURICE'S STUDIO - NIGHT

Maurice paints Itamar who is lying on the stage where models pose.

Itamar wakes up and discovers himself as the object of Maurice's art.

ITAMAR

What's happening? What are you doing?

MAURICE

I've been waiting for you to get up. You've been asleep for 14 hours.

Itamar gets up and looks at the painting of himself.

ITAMAR

You shouldn't paint me. I'm a fugitive.

MAURICE

How could anyone know when this was painted?

ITAMAR

You're right. I'm paranoid. Maurice, I've been to hell. I want to come back. I want my life back.

MAURICE

I can only do so much. There have been sweeps in Paris. They've been deporting Jews and Communists.

ITAMAR

What about Marie?

MAURICE

She was here when you disappeared.
I haven't seen her since.

ITAMAR

I need to see her.

MAURICE

I'll try to get her to come here.

ITAMAR

I can go to her house. I want to
speak with her parents. We have
plans to leave.

MAURICE

You're out of your mind. You can't
leave this apartment. Paris has
changed. Besides, Marie thinks that
her parents are responsible for
your deportation.

ITAMAR

What?

MAURICE

You heard me. She said that her
mother threatened her. That it was
bad for her father's career.

ITAMAR

I can't believe that.

MAURICE

Don't. Just stay here with me and
I'll try to bring her to you. You
told me you've been to hell. You
don't want to go back there again.

EXT. JERUSALEM - DAY

There are people dancing in the streets, many of them
religious. They carry Torah scrolls with them as they
celebrate.

Kate walks by and stops next to a group of spectators. She
asks an OLD RABBI...

KATE

What's happening? Why are they
dancing like that?

RABBI

These are the end of days.
Jerusalem has been reunited. The
messiah will be with us soon.

Kate notices Shalom dancing with the religious people, all men.

She tries to approach him but is pushed away by the men.

KATE

Shalom! Do you remember me?

Kate follows Shalom as he moves in the circle dance.

KATE

You drew my picture yesterday in
the cafe.

She tries to get his attention.

KATE

You wrote something about Marie.
Who is she?

Shalom suddenly realizes who is speaking with him and stops in his place. The men on either side of him clasp hands and continue to dance. Shalom is in a daze as he stares at Kate.

KATE

My name is Kate Sullivan. I think
you have me confused with somebody.

Shalom is still in a daze. Kate grabs his arm and leads him away from the crowd.

KATE

Please, let me buy you some coffee
or something. I owe you for the
picture.

They walk away from the crowd through a park. They are headed in the direction of the cafe and gallery. Kate tries to speak in French.

KATE (IN FRENCH)

Can you understand me better if I
speak in French?

Shalom shrugs his shoulders.

KATE

What is your name? Can you write
your name for me?

Shalom says 'no' with his head.

KATE

What if I tell you about myself?
Maybe you'll feel more comfortable.

Shalom Nods his head.

KATE

I'm a PhD. student of art history
at the Sorbonne. My parents are in
America. My mom was a nurse and my
father is the poet Ryan Sullivan. I
think I chose art to distance
myself from my father. He's a man
of words and my life is about
images.

Shalom is captivated.

KATE

Less than a month ago, I met an
Israeli boy in Paris and was swept
off my feet. I don't know how or
why it happened. I guess, at my
age, I'm more open to the idea of
falling in love cause I really want
to have a baby. Anyway, this war
started and...

Kate notices that Shalom is quietly crying and tears are
rolling down his face.

KATE

Are you OK?

Shalom nods.

KATE

I said something that upset you.
What was it?

Shalom turns his head.

KATE

I'm sorry. I should be more
sensitive. Sometimes the things in
my heart come out of my mouth
before my brain sifts through them.

They are now on the street near the gallery.

KATE

I was in this gallery today because of you. They told me you hit a man here and I wanted to make sure it wasn't true.

Shalom nods his head.

KATE

It was true?

Shalom nods consent.

KATE

Why did you hit him? Who was he?

Shalom waves for Kate to follow him into the gallery.

INT. GALLERY - SAME

Shalom walks Kate up to a guest book podium on which she finds an invitation to a forthcoming exhibition. Shalom takes an invitation and hands it to her.

The gallery curator enters the room. He is surprised to see Kate with Shalom.

CURATOR

I see you're back.

KATE

Why did you lie to me?

CURATOR

Lie to you? It was none of your business.

KATE

It is my business now.

CURATOR

You don't know what you're getting yourself involved with. Can't you see this man is dangerous? They have him locked up in a psychiatric hospital.

KATE

So far, You're the only one who's lied to me.

CURATOR

Well maybe that's because he can't speak. Now, please leave my gallery before I have to call the police.

INT. MAURICE'S STUDIO - NIGHT

Itamar is painting an imaginative painting of himself being crucified. It is the painting from Danny's apartment.

There is a knock on the studio door. Itamar hides behind a bookshelf.

A key makes noise in the lock and the door opens. Maurice is standing in the entrance.

MAURICE

Itamar. It's OK. I brought you a surprise.

Marie steps out from behind Maurice.

INT. MAURICE'S STUDIO - BED - NIGHT

Itamar and Marie are lying naked together in bed. They are kissing passionately. Marie stops Itamar.

MARIE

I have to catch my breathe.

Itamar continues to kiss Marie on the neck and shoulder's.

MARIE

God, I missed you.

ITAMAR

Now we'll never be apart again.

MARIE

How's that?

Itamar is still kissing as he speaks.

ITAMAR

We'll talk to your parents.

MARIE

Itamar, you're living in a dream world.

ITAMAR

I just came back from hell. This is Paradise.

MARIE

Let's enjoy what we can. Maurice is risking his life to keep you here. If the authorities knew you were here, you'd both be deported.

ITAMAR

What about us?

MARIE

We'll wait for this war to end. I'll visit when I can. Let's live for today. We already almost lost that.

Marie kisses Itamar.

FADE TO

INT. HOSPITAL - NIGHT

Kate is seated next to Danny's bed. She's holding the exhibition invitation in her hands and looking at the picture. She falls asleep.

Dream/Flashback

INT. SULLIVAN HOME - KITCHEN - IRELAND - MORNING - 1944

Ryan Sullivan and his wife, FELICITY, are in the kitchen. Ryan sits at the table reading the paper. Felicity is washing dishes. Young Kate walks in.

RYAN

It says here that the allies are pushing the Germans out of France. Paris will soon be liberated. I bet this means the war will be over any day now.

FELICITY

A lot of good that does us.

RYAN

You don't want a Nazi dominated Europe.

FELICITY

My enemy's enemy is my friend. The
Nazi's fight the British just like
we do.

RYAN

I'm shocked and embarrassed to hear
you talk that way.

Kate clears her throat to attract attention to herself.

FELICITY

Kate, you're up early.

KATE

I have a test today. I want to get
to school early to study.

RYAN

Which subject?

KATE

Grammar and composition.

RYAN

That should be easy. You come from
a family of writers. It's in your
blood. Besides, I've never met a
nine year old that loves languages
like you do.

INT. HOSPITAL - NIGHT

Yael enters the room and wakes Kate.

YAEL

What are you doing here so late?

KATE

Your brother spent the night with
me when I was in the hospital in
Paris. I owe it to him.

YAEL

He's gonna be here a lot longer
than one night.

KATE

I know. I'm not a martyr. I just thought I'd stay here for a while in case he wakes up.

YAEL

What's that in your hand?

KATE

I don't know. I can't read it. I got it in an art gallery today. I like the painting.

Kate hands the invitation to Yael. Yael reads it.

YAEL

It's an invitation to an art opening. It says here that there will be a retrospective for Maurice Gerhardt, a French artist also known as a righteous among the nations for trying to save the life of a Jewish fellow artist. You know, I think Danny has some of his work.

KATE

Did you say he was a French artist?

YAEL

That's what it says here. The exhibition is in a few days. Do you want to go?

KATE

I'd love to.

INT. MAURICE'S STUDIO - DAY

Itamar and Maurice are painting portraits of Andrea. Each of them from a completely opposite direction; facing each other.

The doorbell rings followed by knocks on the door.

MAURICE

Shit. Itamar get behind the bookshelf. Andrea put on your robe.

Itamar puts down his paint brush and smock and hides in a compartment behind the bookshelf. Andrea puts on her robe and lights a cigarette.

From outside of the door, we hear calls.

JACQUELYN
Maurice. Maurice, it's me,
Jacquelyn. I hope I'm not
disturbing anything.

Maurice is relieved.

MAURICE
I'll be right there.

Maurice opens the door to find Jacquelyn and Professor Kohl.

MAURICE
Jacquelyn, how good it is to see
you.

JACQUELYN
Maurice, darling, you remember
Professor Kohl.

MAURICE
How can I forget? To what do I owe
the pleasure?

PROFESSOR KOHL
The pleasure is all mine. I came to
see the future of France's new
generation of artist.

MAURICE
You're very kind.

PROFESSOR KOHL
Not at all. The Third Reich is very
interested in cultivating a pure
European culture.

MAURICE
I've been called many things
before, but pure isn't one of them.

Professor Kohl notices that there are two canvasses on
easels.

PROFESSOR KOHL
What do we have here. A portrait of
a nude.

He walks around the room to the other canvas, Maurice's
canvas.

HERR STENGLE

And another portrait of The same nude. Who is the second artist, Mr. Gerhard?

MAURICE

There is no second artist. This is an exercise I do to allow myself to experiment with other styles. I've tried it with two canvasses side by side, but it wouldn't work. I could never vary my style enough.

PROFESSOR KOHL

Very interesting.

Professor Kohl walks back to Itamar's canvas. He notices the smock but doesn't say anything.

PROFESSOR KOHL

If you were to choose a style, which would it be?

MAURICE

I've never thought about it that way. Both show a different side of me.

PROFESSOR KOHL

I like this one. It has a deeper, more mystical feeling to it. A greater sense of Aryan beauty.

MAURICE

I guess I should say thank you.

PROFESSOR KOHL

Tell me, whatever became of your artist friend. Herr Rossen, was it not?

MAURICE

I think that's a question the authorities can answer better than I.

PROFESSOR KOHL

Let's hope so.

JACQUELYN

Maybe we should move on?

Professor Kohl and Jacquelyn walk towards the door. Professor Kohl stops and turns toward Maurice.

PROFESSOR KOHL

You know, I think I'd like to take those paintings with me. This technique of yours is rather intriguing.

MAURICE

Professor Kohl, you wouldn't stop an artist in the middle of his work?

Professor Kohl walks over to an easel.

PROFESSOR KOHL

You're right. Normally I wouldn't but these are unusual times. Think of yourself as fortunate that you are still free to paint.

MAURICE

Very well Professor Kohl. Now, if you don't mind,...

PROFESSOR KOHL

There's one more thing. I'd hate to steal credit for these works from such a talented artist. Why don't you sign them?

MAURICE

Is that necessary. They're not even finished.

PROFESSOR KOHL

I'm afraid I must insist, Herr Gerhardt.

Maurice slowly takes a paintbrush and dips it in the paint. He quickly signs his own work.

MAURICE

There.

PROFESSOR KOHL

And the other one?

Maurice hesitates before signing Itamar's.

MAURICE

There. Now if you'll excuse me. I pay my models by the hour.

Professor Kohl takes both of the paintings and exits with Jacquelyn.

ANDREA

You're a very good liar.

MAURICE

A bit too good, I'd say.

Itamar comes out from behind the bookshelf.

ITAMAR

Maurice, why did you say that the second canvass was yours?

MAURICE

What did you want me to say? That it was painted by the Jew I'm hiding in my studio.

ITAMAR

Well I am a Jew and I am hiding in your studio.

MAURICE

And I don't want to pay for that with my life.

ITAMAR

Life.

MAURICE

Listen Itamar, I'm a painter not a partisan.

Itamar pushes up his sleeve revealing a tatoo.

ITAMAR

I'm a number Maurice. Not a painter, not a Jew. A number.

MAURICE

But I didn't do that to you.

ITAMAR

You're right. I'm sorry Maurice. I'm just frightened.

MAURICE

Let's just forget about it and go
back to painting.

INT. HOSPITAL ROOM - MORNING

Kate is asleep with a book in her lap when Yael enters the room, arms loaded with bags. She puts the bags down and gently wakes Kate.

YAEL

Good morning.

Kate opens her eyes and smiles when she sees Yael. She stretches her arms in the air.

KATE

Is it morning already?

YAEL

I told the nurses not to wake you.
My mom packed us a picnic. I hope
you're hungry for breakfast.

KATE

A picnic. What about your brother?

YAEL

It's a beautiful day. Danny
wouldn't want us sitting around
here.

KATE

OK, but let's not be too long. I
want to be here when he wakes up.

CUT TO:

INT. MAURICE'S STUDIO - DAY

Itamar is lying in bed staring at the ceiling. Maurice comes over to the bed.

MAURICE

Get up. You've been lying in bed
all day. What's wrong?

Itamar doesn't answer. Maurice goes about his business setting up his palette.

MAURICE

I managed to find some wood we can use for canvasses. Isn't it unfortunate that Vichy doesn't prize in it's artists quite like the old regime?

He puts on his smock.

MAURICE

Itamar, are you listening to anything I say? Have you finally fallen asleep? God knows you need to.

Maurice walks over to Itamar and waves his hand in his line of vision.

MAURICE

Come on Itamar. Andrea will be here in twenty minutes. You know I pay my models by the hour.

ITAMAR

I'm not painting.

MAURICE

What do you mean you're not painting?

ITAMAR

I can't, Maurice.

MAURICE

What does that mean, you can't. Do you want me to help you get out of bed.

Itamar sits up in bed.

ITAMAR

You're not understanding me. I can't paint. Not from life. Not anymore.

MAURICE

You're a figure painter. What are you talking about?

ITAMAR

I'm talking about bodies. Look Maurice, what's the opposite of life?

MAURICE

What?

ITAMAR

What's the opposite of life?

MAURICE

I don't know, death.

ITAMAR

Wrong. Death is nothing. It's meaningless. The opposite of life is the complete absence of goodness. It's perfect evil. Perfect like a canvass that refuses color. It's not white. It's not black. It's just a complete absence of color. And I've been to this place and now it's here, with me, inside my brain, and I can't get it out.

MAURICE

My God, what am I supposed to say?

There's a long silent pause.

MAURICE

You can't sit comatose like this for the rest of your life. What about Marie?

ITAMAR

What about Marie?

MAURICE

You were going to paint her parents a portrait. Have you given up on this too?

Itamar doesn't answer.

EXT. JERUSALEM - PARK - DAY

Kate and Yael spread a sheet on a grassy field. The sun is shining and there are few people around.

KATE

What a beautiful park?

Yael

My parents used to take us here on Saturdays when we were kids.

Kate

It's so peaceful. It's hard to believe there was a war just a couple of miles from here.

Yael

That's nothing. There have been wars over this city for over three thousand years.

Kate

I know, but I'm an Irish girl that was raised in Manhattan. The only war I've ever seen was on television.

Yael

Well, let's hope it stays that way.

Yael reaches into her bags and pulls out the food.

Yael

My mother went down to the neighbors to get yachnoon for you.

Kate

Yach, what?

Yael

Yachnoon. It's Yemenite food. You think you live in a melting pot. You should see where we get our Jews from. When did your family leave Ireland?

Kate

We left during the war. My father got a teaching position at Columbia. I really don't remember that very well. What about you? Were you born in Israel?

Yael

I was. Danny too, but our parents are from Hungary and Poland.

Kate

Poland?

YAEL

Yeah, Poland. They came about forty years ago. They were called pioneers because they were part of this youth movement that wanted to create a socialist utopia in the Land of Israel. Me and Danny were born on a kibbutz. Do you know what a kibbutz is?

KATE

Something Jewish, I would guess.

YAEL

(Chuckles)

It's a kind of like a commune. Everybody shares the work and the profits. They actually thought they were gonna change the world.

KATE

And did they?

YAEL

Well, they had two great kids and left the kibbutz for Jerusalem. That must count for something. Maybe we should get back to the hospital?

EXT. MAURICE'S STUDIO - NIGHT

It's a raining outside when Marie arrives at the door which she pounds on.

MARIE

Maurice, Maurice. Open up. It's me.
Marie. Let me in.

The door opens. Maurice is in his smock painting Andrea who is posing naked. Andrea grabs a robe and covers herself.

MARIE

Maurice. Where is Itamar? We have to leave this moment. The police will be here any second.

Itamar comes out from behind the bookshelves. Marie rushes over and hugs him.

MARIE

Hurry up. We have no time. Get dressed. Maurice, do you have any money? I'll pay you back when we get to safety.

Maurice goes over to a closet and takes out a big box and starts to remove things.

MARIE

Itamar, I'm pregnant. I wanted to tell you, but it wasn't the right time. The police are on their way here. We have to leave.

The door is kicked open. Two policemen and a Nazi officer are at the door. The police have their guns pointing at Itamar. Professor Kohl steps in from behind them.

PROFESSOR KOHL

Ah, Herr Gerhardt. I see you have company. What a pity.

(To the soldiers)

Arrest these men at once.

Marie pulls a gun from under her coat.

MARIE

Stay away from him or I'll shoot.

PROFESSOR KOHL

You wouldn't do that fraulein.

Think of your father's career.

A car screeches to a halt outside the door and Marie's parents rush inside.

Marie shoots at Professor Kohl but misses.

The police shoot Marie. We don't see where she is hit.

Marie's mother reaches down to her daughter and screams.

ISABEL

Marie!

Itamar bends down to Marie and the Nazis grab him. One Nazi hits him in the head with the butt of his rifle.

The German soldier stands with his gun to Maurice's head.

Marie's father bends down toward Marie.

ISABEL

Marie.

EXT. JERUSALEM - DAY

Yael and Kate are walking toward the hospital. They pass the gallery. Outside, a truck is unloading artwork.

KATE

This is the gallery where the exhibition we're gonna see is. Let's sneak inside and get a preview.

YAEL

Are you sure it's alright?

KATE

What's the worst that could happen?

They enter the gallery.

Beside the movers who are unwrapping the artwork, Maurice stands in the middle of the room with the curator who spots them.

CURATOR

Ladies, the gallery is closed.

He suddenly realizes that the intruder is Kate.

CURATOR

Miss, are you back again to harass us. This is a place of business, not a public museum.

Kate ignores the curator and walks up to Maurice. She extends her hand.

Yael is somewhat stunned and remains in place.

KATE

Hello, I'm Kate Sullivan. I'm a doctoral student of art history at the Sorbonne. You must be the artist, uhhh, Maurice Gerhardt. It's a pleasure to meet you.

MAURICE

How do you do?

KATE

Well, if you really want to know, I'm not that well. My friend is lying unconscious in the hospital across the street.

MAURICE

How unfortunate.

KATE

I also have another friend who has been diagnosed as insane while I know that he is perfectly fine. He's just fighting some inner demon.

MAURICE

How can you be sure of such a thing?

KATE

I know because he thinks I'm an old friend of his. Her name was Marie. He's already forgiven her to me, but he doesn't speak so I can't really get him to explain.

MAURICE

Maybe some things are better left unknown?

KATE

Maybe. But not this. There's a story here just begging to be told.

MAURICE

I respect your perseverance, but I'm afraid you'll find that not all stories have happy endings.

KATE

Wouldn't truth be a happy ending?

MAURICE

This is a very good question. If you'll permit me to answer with the wisdom of my age.

KATE

Of course.

MAURICE

Truth, young lady, is not a monolithic thing. You and I could paint the same figure at the exact same time, from the same point of view and neither painting would be more truthful than the other. You've heard that beauty is in the eye of the beholder. I would say that it is truth that is in the eye of the beholder. Everyone has his own truth. This is what makes us mere mortals.

KATE

There must be some things that are absolute.

MAURICE

Such as.

KATE

Such as murder.

MAURICE

Please. Murder is too easy. There was just a war in this city and hundreds of people, maybe thousands, have been killed. Were they not murdered?

KATE

They died defending their countries.

MAURICE

They were killed defending their countries. In a sense, they were murdered by the same countries they defended. Why should an eighteen year old be sent to battle to face tanks and cannons?

KATE

What about the Nazi's? Wasn't that pure evil? Can't you say that the way the German people behaved during the war, how they killed 6 million Jews, that was truthfully evil?

MAURICE

You are very naive, young lady. Thirty years ago what the Nazis did was celebrated by many, ignored by some and disregarded by the rest. Your own American government failed to blow up the tracks that led to Auschwitz. A few years ago in this country they were embarrassed by the way the Jews walked to their deaths like sheep. Today they are heroes, yesterday they were weak. I, myself was strong. Today, I'm not as sure.

Shalom stands outside of the gallery cupping his hands around his eyes and looking in.

Maurice sees Shalom and looks at his feet. A tear wells up in his eye.

He wipes the tear.

MAURICE

You can only be sure of one thing, and that is how you feel at the moment of your decisions. That they will be timelessly true or just is only something we can hope for.

INT. HOSPITAL ROOM - PARIS - 1944

Maurice is seated by a hospital bed where Marie is lying in bed with tubes in her nose and an IV in her arm.

Marie wakes up and sees Maurice.

MARIE

Where's Itamar? What are we doing here?

MAURICE

You were shot. You almost lost the pregnancy.

MARIE

Where's Itamar?

MAURICE

I really don't know. To be honest, I doubt we'll ever see him again. We're lucky to be alive.

MARIE

I want to see Itamar.

Marie pulls the tube from her nose and tries to disconnect the IV.

MARIE

Where is Itamar?

MAURICE

Nurse! Nurse!

Two nurse comes running into the room.

MARIE

Itamar! Itamar!

They restrain Marie and give her a shot which immediately calms her.

MARIE

(Soft and emotional)

Itamar! Where are you?

CUT TO:

INT. MAURICE'S STUDIO - NIGHT

A flash of the scene where Marie is shot. This time, everything is in slow motion and from a different angle.

Marie pulls a gun from under her coat.

The voices are echoey.

MARIE

Stay away from him or I'll shoot.

PROFESSOR KOHL

You wouldn't do that fraulein.
Think of your father's career.

A car screeches to a halt outside the door and Marie's parents rush inside.

Marie shoots at Professor Kohl but misses.

The police shoot Marie.

She is shot in the leg and falls to the ground.

Marie's mother reaches down to her daughter and screams.

ISABEL

Marie!

Itamar bends down to Marie and the Nazis grab him. One Nazi hits him in the head with the butt of his rifle.

The German soldier stands with his gun to Maurice's head.

Marie's father bends down toward Marie.

ISABEL

Marie.

INT. HOSPITAL LOBBY - DAY

Kate and Yael are stopped in the lobby by Danny's excited father, Amram. He hugs Yael then pulls in Kate.

AMRAM

(In Hebrew)

Your brother is awake. His eyes are open and he smiled.

YAEL

(In Hebrew)

How wonderful!

YAEL

(In English)

Danny is awake. He smiled and his eyes are open.

AMRAM

(In heavily accented English)

Come. Come see.

The three of them enter Danny's room. His mother, RACHEL, is standing next to him as are his army buddies.

RACHEL

(In Hebrew)

Your brother is Ok.

Danny sees Kate and smiles widely. Kate smiles back.

EXT. ISRAELI EMBASSY - PARIS

There are demonstrations outside the building for and against Israel.

Ryan Sullivan makes his way through the crowd.

RYAN

Sorry. Excuse me. Pardon.

When he gets to the entrance, it is heavily guarded.

RYAN

Hello. My name is Ryan Sullivan. I need to speak to someone about my daughter.

INT. ISRAELI EMBASSY - SAME

Ryan Sullivan sits in an empty office.

The ambassador enters the room.

AMBASSADOR

Mr. Sullivan, it is a pleasure to meet you. I am a great admirer of your work.

RYAN

Thank you. Have they told you why I am here?

AMBASSADOR

Of course, Kate. What a wonderfully charismatic daughter you have. She has the hair and complexion of the Irish and the chutzpah of a Jew. Is this something she inherited from her father?

RYAN

I'm afraid it may be in spite of her father. Do you know where she is? She said she was on her way to Israel. Is that safe?

AMBASSADOR

I'm sure she's very safe.

RYAN

Can I go see her?

AMBASSADOR

I don't see why not. If you've been following the news then you know we are having some serious problems with the French government.

(MORE)

AMBASSADOR (cont'd)
I myself might have to make the
journey as well. Maybe I can
arrange for you to travel with me.

RYAN
That would be delightful.

EXT. MAURICE'S STUDIO - NIGHT

It is the same night that Marie was shot. An ambulance is
outside of the studio.

INT. MAURICE'S STUDIO - SAME

Marie is being removed from the studio on a stretcher. Her
mother cries and her father follows close by.

PROFESSOR KOHL
(Speaking to the soldiers
in German)
Remove that degenerate trash from
my sight.

The soldiers push Itamar out of the studio. He looks back for
a last glance at Maurice.

Professor Kohl walks up to Maurice very slowly. They are now
alone.

PROFESSOR KOHL
So you do paintings from dual
perspectives do you? I find your
methods most interesting.

Maurice looks up at Professor Kohl.

Professor Kohl slams his hand on a table.

PROFESSOR KOHL
Don't look at me your traitorous
swine.

Maurice looks at the ground.

PROFESSOR KOHL
I defended your methods before my
colleagues, not that I didn't have
any suspicions of my own, but I
liked you Herr Gerhardt. I liked
the essence of your work.

MAURICE

I appreciate that Professor...

PROFESSOR KOHL

Don't speak unless I ask you to. Now listen to me, and listen to me good. That Jew that I discovered here this evening, he came here to try to kill you. He was jealous of your relationship with the girl. He was jealous of your success as an artist. Go, now find every work in this studio and sign it. Everything, I tell you. Sign them all.

MAURICE

But...

PROFESSOR KOHL

I don't remember asking you to speak. Now do as you're told and consider yourself lucky, you traitorous swine. If my reputation didn't depend on this, you too would be sent off to your death. Now get moving.

INT. AIRPLANE - 1967

The Israeli ambassador is sitting with Ryan Sullivan. They are on their way to Israel.

AMBASSADOR

You know, I haven't bothered to ask if you've ever been to my country before.

RYAN

I haven't, which doesn't mean I didn't want to. Israel is the land of two of the greatest poets ever, David and Solomon. I just didn't feel right. During the war us Irish were not exactly friendly to the Jewish people. Many of us favored the Nazis because they were the enemies of the British. I wasn't one of them, but it feels like a scar on all of us.

AMBASSADOR

Then this is why you moved to America?

RYAN

Not exactly. Well, in a way. There was an incident with Republican soldiers. I've never told this to anyone. I'm not sure I'm ready.

AMBASSADOR

I understand. We all have our skeleton's in the closet.

INT. HOSPITAL ROOM - 1944

Maurice enters Marie's room in high spirits and with flowers.

Marie is asleep.

Maurice places the flowers next to her head and she awakes to their smell.

MARIE

Maurice.

MAURICE

I thought this might cheer you up.

MARIE

Tell me about Itamar.

MAURICE

I have nothing to tell. The Nazi's took him away the night you were shot.

MARIE

And the baby? Did I loose the baby?

MAURICE

As far as I know, you're still pregnant. The doctor said that the two of you are doing fine.

MARIE

What can we do now? I mean, how will we find Itamar?

MAURICE

I've been thinking about that all night.

MARIE

What if I don't find him?

MAURICE

We'll do the best we can.

MARIE

We?

MAURICE

I'm not going to leave me best friend's child without a father.

MARIE

But this would never fit your lifestyle.

MAURICE

I didn't say this was forever. You're going to need my help until this war is over. Until we find Itamar. I'm just the one who will be here for you, in the meantime.

MARIE

You're a good friend.

MAURICE

Let's just hope I'm a good father.

EXT. BEN GURION AIRPORT - TARMACK - DAY

The Ambassador and Ryan Sullivan get off the plane onto a stairway where they are greeted by a bus which takes them to the building where customs and immigration are processed.

RYAN

So this is the land of milk and honey.

AMBASSADOR

I hope your expectations will be satisfied.

RYAN

My only expectations are to spend some quality time with my daughter.

AMBASSADOR

Well, let's hope that works out for you.

(MORE)

AMBASSADOR (cont'd)

I have a car waiting at the airport to take you to the hospital. I'll join you there later.

INT. HOSPITAL ROOM - DAY

Kate is sleeping in her chair beside Danny. Her hand is clasping his.

Danny wakes up and pulls his hand away to rub his eyes. This wakes Kate.

DANNY

We spend a lot of time in hospitals, don't we?

KATE

How else am I supposed to get you into bed?

DANNY

How long have I been here? What about my unit? Is everyone safe?

KATE

Everyone is fine. Your friends have been here every day. Your mother's been feeding me a bit too well. I should call the nurse.

DANNY

Wait. Let's enjoy this moment.

(long pause)

I can't believe you're here. All this because of a painting.

The door to the room opens. It's Amram.

AMRAM

You have a visitor.

Ryan steps into the room.

RYAN

Kate.

KATE

Dad. How did you find me here?

RYAN

That's a long story. Could I tell you over dinner?

Ryan walks over to the bed and extends his hand.

RYAN

I'm Ryan Sullivan. Kate's father. I heard about you from the ambassador. It's a pleasure to meet you.

DANNY

The pleasure is mine.

Amram is still standing at the door.

AMRAM

(In Hebrew)

He spoke. Your brother spoke.

Suddenly, Yael and Rachel enter the room excitedly and go up to Danny's bed to hug him.

INT. HOSPITAL ROOM - PARIS - 1945

Marie is in the delivery room screaming as she delivers.

A baby boy is raised into the air by the doctor.

DOCTOR

Here is your son.

He hands the baby to Marie.

DOCTOR

(To the midwife)

You can call the family.

The midwife goes to the door and opens it. Marie's Mother, Father and Maurice enter the room. Maurice is very excited.

DOCTOR

(To Maurice)

Sir. Your son.

He hands the baby over to Maurice who is ecstatic. Isabel and Claude look on fondly.

INT. RESTAURANT - TEL-AVIV - NIGHT - 1967

Kate and her father are sitting across from one another over dinner.

RYAN

You know, you're as pretty as your mom was when she was your age?

KATE

Dad. Tell me why you came. Is something wrong at home? Is mom OK?

RYAN

Everything is fine. I came to Paris early because I wanted to be with you. I remember a time when you loved being with your dad. Somehow that changed when we moved to America. Are you angry that we left Ireland? Is that what this is about?

KATE

Not at all. It has nothing to do with Ireland.

RYAN

Then what is it?

KATE

Who said it's anything? Sometimes people are close, other times they aren't. People grow apart.

RYAN

Kate, we're not a couple. I'm your father. Something has been wrong between us for years and I want to get passed it. I want to move on.

KATE

Well that's easy for you, but I'm not the same. I can't just gloss over history. You did a terrible thing and I don't want to be part of it. I might not be able to choose my parents, but I surely can decide how I feel about them.

RYAN

I don't understand.

KATE

Well I'm not asking you to.

RYAN

But what did I do that was so unforgivable?

KATE

What did you do? Oh my God. What didn't you do?

RYAN

How can I address it if you won't tell me. You don't have kids of your own yet. You don't understand what it means to have this kind of problem with your own progeny. Kate, you have to give me a chance.

KATE

I don't have to give you anything.

Kate gets up from her seat.

KATE

The world isn't only about you. I don't know why you decided to address this now, but I wish you'd just leave.

She throws her napkin onto the table and walks out of the restaurant.

EXT. IRELAND - SEASIDE - DAY - FLASHBACK

In old 8mm, color family movies, young Ryan stands up and does somersaults down a hill to entertain his young wife and daughter. Young Kate enthusiastically follows her father.

INT. HOSPITAL ROOM - NIGHT - 1967

Kate enters Danny's hospital room and is greeted by the ambassador who is talking with Danny.

AMBASSADOR

So we meet again.

KATE

My father told me you flew here together.

AMBASSADOR

He's a very wise man, your father. I enjoyed his company. Where is he?
(MORE)

AMBASSADOR (cont'd)
I told him we'd help arrange a
hotel for his stay.

KATE
I'm not sure...

Ryan opens the door and enters the room.

RYAN
Ambassador, it's nice to see you
again.

AMBASSADOR
I was just telling Kate how much I
enjoyed our discussion on the
flight.
(To Kate)
I'm sure you know how lucky you are
to have such a wise father.

Kate forces a smile, as does Ryan.

AMBASSADOR
I don't want to take time away from
your visit together, but if you'd
like, I've been invited to say a
few words at an art opening for a
French artist who is exhibiting not
far from here. It's tomorrow night.
Will you honor an old man and be my
guests.

RYAN
That sounds delightful.

Kate forces another smile.

AMBASSADOR
(To Ryan)
Your daughter and I have a history
with art exhibitions. Has she told
you about our encounter in the
Louvre.

RYAN
No she hasn't, but I promise to be
a captive audience if you'll
indulge me, Kate.

EXT. SULLIVAN HOUSE - NIGHT - FLASHBACK

It's raining outside and Ryan Sullivan is arguing with the
IRA men, THOMAS and PATRICK.

RYAN

How dare you come to my house like this in the middle of the night?

THOMAS

This is war Sullivan. In war there is no separation of the personal and the political. You are a soldier of the Irish Republic.

RYAN

I am nothing of the sort. The only triggers I shall ever pull will be with my words.

PATRICK

Enough of this pacifist nonsense. Your assignment is very clear. When the British Magistrate hands you the award, we want you to rip it up on the stage. During the ensuing outrage, our sniper will get the job done. Do you understand?

RYAN

And if I refuse?

THOMAS

Our snipers don't distinguish between British and Irish targets. If you understand what I mean.

PATRICK

Won't your wife and daughter be at the ceremony as well?

RYAN

This is preposterous. Irishmen killing Irishmen. Is this what your independence is for?

PATRICK

You know that in your poetry you're a lot more patriotic?

RYAN

And in reality, I'm a lot less pacifistic.

Ryan grabs Thomas's gun and Thomas. He points the gun at Thomas.

RYAN

Now put your gun down and
everything will be fine.

PATRICK

You wouldn't shoot him. You're a
fucking poet.

THOMAS

Don't play around Patrick. Can't
you see the guys serious.

PATRICK

He may be serious, but he's not
going to shoot you in cold blood.
If he can't do it to a bloody
British Magistrate, how's he going
to shoot his own countrymen?

EXT. COFFEE HOUSE - JERUSALEM - EVENING - SAME

We hear a gunshot and see Ryan sitting with Kate.

RYAN

I had no other choice but to shoot
him. They threatened everything I
loved in the world.

KATE

I'm so sorry.

RYAN

I'm sorry about what it's done to
us. The time we've lost.

INT. ART GALLERY - EVENING

The gallery is crowded with guests and press. Among the
guests are Army Officers, Holocaust survivors and
politicians.

There is combination of Maurice's work and Itamar's that were
signed by Maurice.

Shalom (Itamar) is among the crowd. He inspects the art with
great peculiarity, especially the signatures.

The Ambassador takes a microphone and people step back from
him in a circle to allow him some space to speak.

AMBASSADOR

Shalom. I've been invited to say a few words this evening about the exhibition and the artist and I can't help but think that anyone who knows me understands that this privilege has nothing to do with my connoisseurship of art. This is strictly a function of my position as Israel's ambassador to France, which is the origin of this grand exhibition.

As Jews, we often look to the Torah for inspiration, and many have seen art and culture limited to the traveling altar that the Israelites carried with them to worship in the desert, but I think the real moment where the biblical author reveals the importance of art is in the story of the Exodus itself. We know that the Jews had so little time to pack on their way out of Egypt that they only managed to bring with them unleavened bread. Yet, after the sea parts, the Israelites make it safely to the other side and the walls of water collapse on Pharoah and his army, we read the story of Miriam, Moses and Aaron's sister, who leads the women in a song and dance accompanied by timbrels. Does it not amaze everyone in this room that in a manic moment of packing for a trip to an unknown future, the Israelite women know that their new world will not be complete without culture?

Shalom is clearly agitated. Kate notices.

AMBASSADOR

In similar fashion, artists like Maurice Gerhardt, who painted their way through the years of German occupation of France, understood that even in the darkness of war, light is shed by culture. It is a torch that shines a path toward a better existence.

At this, Shalom snaps. He grabs a large painting from the wall and starts swinging it around like Dustin Hoffman in the church, swinging the cross, until he is refrained. The painting is the one he had originally painted as an engagement gift.

Kate comes to his side.

KATE

Stop it. Shalom.
(To the people refraining Shalom)
Leave him alone. He's a harmless
old man.

Shalom puts up a fight.

Maurice approaches Shalom.

MAURICE

Let him go. Leave him. He's of no
danger to anyone here. It's me that
he wants.

A YOUNG MAN steps from the crowd and places his hands on Maurice. He looks like the young Shalom.

YOUNG MAN

Dad. What's going on?

Shalom looks directly at the young man. There's a long silent pause.

The people restraining Shalom let him go and he falls to the ground crying.

INT. COFFEE HOUSE - JERUSALEM - DAY

Shalom enters the coffee house in his usual dishevelled manner. He stands next to a table where the Lawyer from the first time in the cafe is sitting and reading the newspaper.

The lawyer sees Shalom from over his paper.

LAWYER

Good morning Shalom. You can do my
portrait if you don't mind my
reading.

Shalom sits down at the table and searches his hair for a pen.

Doron, the coffee server brings over an expresso.

DORON

Shalom, good morning. I got you an
expresso.

Shalom beams a big smile of appreciation at Doron and starts to put his pencil to the paper. He looks at the lawyer and notices something on his newspaper. The headline says

Parisian Artist Maurice Gerhardt to
Exhibit in Jerusalem next month.

There is also a picture of Maurice standing next to the painting Itamar did for Marie.

Shalom is shocked. He gets real close to the paper and reads. He taps the lawyer and motions that he wants the page.

LAWYER

You want my newspaper?

Shalom nods.

LAWYER

Let me leave it for you when I'm
finished.

EXT. JERUSALEM ART GALLERY - SAME

Shalom stands outside the gallery and looks in. He knocks on the door and pushes it open.

The curator approaches him.

CURATOR

Good morning sir. Is there
something I can help you with?

Shalom shows him the article from the newspaper.

CURATOR

Maurice Gerhardt . He'll be
exhibiting here next month. Are you
familiar with his work?

Shalom nods his consent.

CURATOR

He'll be here next week to hang the
show.

(MORE)

CURATOR (cont'd)
If you'd like, you can come by and
I could introduce you to him.

Shalom eagerly nods his head up and down.

CURATOR
OK then. He arrives on Thursday.
I'm sure he'll be in the gallery
the next morning.

Shalom shows his appreciation and leaves the gallery with his newspaper.

EXT. BEN GURION AIRPORT - EXIT - THURSDAY

A group of travelers exit the airport customs pushing carts with their bags.

A man holds a sign that says "Maurice Gerhardt" on it. He is there to drive Maurice to his hotel.

Shalom nervously watches the people exiting customs. He is almost comical as he hides behind people so as not to be seen.

Maurice exits with Marie and their young adult son.

People are reuniting with family and friends all around and the scene is full of emotion.

Maurice spots the drivers sign and waves to him. He walks up and shakes his hand and the driver pushes the cart and leads them to a car.

All this time, Itamar is watching as he hides behind people.

EXT. JERUSALEM ART GALLERY - DAY

Shalom waits outside the gallery. He looks very nervous.

A taxi pulls up and Maurice gets out. He is alone.

The curator steps out from the gallery and pays the driver.

They enter the gallery.

INT. JERUSALEM ART GALLERY - SAME

Maurice and the curator stand in the middle of the gallery. Maurice looks around at the space.

MAURICE

This is a beautiful space you have here.

CURATOR

Thank you. We're one of the first exhibition spaces in the city. Mr. Gerhardt, I'm really pleased you decided to come early and help us hang the exhibition.

There is a knock on the door which doesn't stop.

MAURICE

Do you want to answer that?

CURATOR

No. I'm not expecting anyone at this time of day.

The knocking continues.

CURATOR

Maybe I should just take a look?

The curator goes to the door and opens it.

CURATOR

It's you. I wasn't expecting you so early.

Maurice is in shock. He looks as if he's seen a ghost.

MAURICE

Itamar?

CURATOR

Do you know this man?

Maurice ignores the question.

MAURICE

Itamar?

Itamar enters the gallery slowly. He's holding the newspaper in his hand. He and Maurice approach each other slowly, like zombies, totally immersed in their vision.

MAURICE

Itamar. I can't believe my eyes.

Maurice breaks the slow motion and rushes to hug Itamar.

Itamar pushes Maurice away.

ITAMAR/SHALOM

Don't touch me.

MAURICE

Itamar. It's me, Maurice. You're alive.

ITAMAR/SHALOM

Is this what you call alive?

MAURICE

What do you mean by that?

ITAMAR/SHALOM

What do you think I mean?

MAURICE

We were sure you were dead. I was.

ITAMAR/SHALOM

So you took everything that was left of me; my love, my work, my child?

MAURICE

Is that how you see it?

Itamar holds up the newspaper with Maurice's picture.

ITAMAR/SHALOM

You signed my work.

MAURICE

You were dead. We gave life to the only things we had left of you.

ITAMAR/SHALOM

By signing my work and marrying the woman I loved?

MAURICE

We never married.

ITAMAR/SHALOM

Oh, how nice of you.

MAURICE

This is insane. I kept your work alive. I raised your son.

ITAMAR/SHALOM

Am I supposed to thank you for that?

MAURICE

I didn't ask for your appreciation.

ITAMAR/SHALOM

You bastard.

Itamar takes a swing at Maurice.

CURATOR

I'm going to call the police.

Itamar swings at Maurice again.

The curator runs to the telephone.

CURATOR

Operator, I need the police.

EXT. MAURICE'S STUDIO - THE NIGHT MARIE IS SHOT

Itamar is seated in a police car. He holds his hand to his head where he was hit.

Professor Kohl enters the police car front seat and turns toward Itamar.

PROFESSOR KOHL

Herr Rossen, it is really a pity that a fine artist like you should be sent to his death so prematurely. I once asked you about the name Rossen. This is a German name. Is it possible that one of your parents was of Aryan descent? Maybe one of your grandparents.

ITAMAR

No Sir. Both of my parents and their parents were Jewish.

PROFESSOR KOHL

I'm giving you an opportunity to save yourself Herr Rossen. Was there a grandparent who was not a Jew.

ITAMAR

I'm afraid not.

PROFESSOR KOHL

This is no time for integrity Herr Rossen. Didn't you have a non-Jewish grandparent?

ITAMAR

Professor Kohl, I cannot betray my own lineage to accommodate your line of questioning.

PROFESSOR KOHL

Fine Herr Rossen, but let me tell you something about betrayal. Those are not your friends in there. Herr Gerhardt has been lusting after the young fraulein. That's why he betrayed you to me. He didn't hide you to save your life. He did it so you could build up his portfolio. Now live with that, you Jewish pig.

EXT. PARIS - PARK - DAY - FLASHBACK

A husband, wife and child play lovingly in a park. This is the same scene as the opening of the movie. The husband is pushing the wife and daughter on swings. The entire scene looks like archival footage and the identities of the people are not clear until we realize that the family is Maurice, Marie and their child.

FADE OUT