

TOVA
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FADE IN:

EXT. BRITISH HIGH COURT

SUPER: "LONDON HIGH COURT - 2009"

A small crowd, REPORTERS and media crews are gathered in front of the court.

A group of three elderly Kenyan men and one woman, 70s, arrive.

Media crews and Reporters quickly surround the four.

REPORTER 1

What do you expect from these hearings?

KENYAN MAN 1 takes the lead.

KENYAN MAN

We want justice! Thousands of Kenyans, men and women, were brutally abused by British officers and soldiers during the so-called "State of Emergency" from 1952 through 1959.

REPORTER 2

Can you be more specific?

KENYAN MAN

We seek an apology and the right to sue for damages such as torture, rape, castration, and physical abuse inflicted on our people.

REPORTER 3

As former members of the Mau Mau, didn't you commit acts of atrocities yourselves?

KENYAN MAN

Excuse me, Sir. We are not the defendants in these hearings.

The group continues into the court building.

INT. COURT ROOM

The court is in session.

The JUDGE, mid 50s, presides.

The British Government is represented by five Solicitors.
The plaintiffs and their five advocates are seated.
Both press and public seating are full.
The lead ADVOCATE, Male, 40s, stands up.

ADVOCATE

Your Lordship, we will submit testimony and evidence to establish that the human rights of Kenyans, men and women who were victimized by British soldiers during the so-called Kenya Emergency, were violated and that they are entitled to receive reparations for their suffering.

The Advocate sits down.

The lead CROWN SOLICITOR, Male, 50s, stands up.

CROWN SOLICITOR

My Lord, The Crown advises my learned friend that it will make an application to withdraw this suit on the following grounds:
A. Claims are time-barred by the provisions of the Limitations Act 1980.
B. The Foreign and Commonwealth Office asserts that liability for any atrocities is inherited by the Kenyan Republic as the successor to the Kenyan Colony.

JUDGE

Please continue.

The Advocate stands up.

ADVOCATE

At this time we would like to present to the court a series of photographs taken during the years of the Kenya Emergency.

The Crown Solicitor stand up.

CROWN SOLICITOR

May I my Lord?

JUDGE

Proceed.

CROWN SOLICITOR
I hope that my friend can
substantiate these photographs.

The Crown Solicitor sits down.

ADVOCATE
Thank you my friend. At this point,
I would like to call Ms. Tova
Perlman to the witness stand.

The Usher exits the court.

Seconds later he returns with old TOVA Perlman, 80's, who
speaks with a Polish accent.

The usher leads TOVA to the witness stand.

The Court's CLERK, 50's, swears Tova in.

CLERK
Do you solemnly swear that the
evidence you give to the court will
be the truth, the whole truth and
nothing but the truth?

TOVA
I do.

CLERK
Please state your name for the
record.

TOVA
My name is Tova Perlman.

CLERK
Thank you Ms. Perlman. You may be
seated.

The Advocate approaches the witness stand.

ADVOCATE
Ms. Perlman, Do you know the
plaintiffs?

Tova looks at the plaintiffs for a moment.

TOVA
I do not.

ADVOCATE
I am going to show you a collection
of photographs.

The Crown Solicitor stands up.

CROWN SOLICITOR
(protesting)
My Lord, I do not see the relevance.

ADVOCATE
Patience, my friend.

JUDGE
You may proceed, but get to the point.

ADVOCATE
What is your profession, Madam?

TOVA
I am retired.

ADVOCATE
And prior to your retirement. what did you do?

TOVA
I was a news photographer.

ADVOCATE
Can you please state where you worked from 1952 to 1959.

TOVA
I worked for the East Africa Standard in Nairobi.

An assistant to the Advocate places a photograph on a display easel.

The photograph depicts a few dozen dead Mau Mau fighters lined up in a field and surrounded by British soldiers.

Tova looks at the photograph with a pained expression.

ADVOCATE
Do you recognize the photograph?

Tova stares at the photograph. She is not responding.

ADVOCATE
Ms. Perlman...

TOVA
Oh, yes... I do.
I took it.
I was there.

ADVOCATE
Can you tell the court when and where you took the picture?

TOVA

It was sometime in 1953 just
outside of Nairobi.

ADVOCATE

Can you tell the court what
happened?

CROWN SOLICITOR

Objection!

JUDGE

Sustained.

ADVOCATE

My apology. Ms. Perlman, can you
tell us what you saw?

TOVA

A large group of soldiers rounded
up a group of un-armed men and
executed them with machine guns.

Tova is appalled.

TOVA

I feel sick!

JUDGE

Usher, bring the witness water.
Madam, can you continue with the
testimony?

TOVA

Thank you, My Lord. I just need a
minute or two...

MOMENTS LATER

The Advocate's Assistant places another photograph.

This time it is a photograph of African men behind gated
barbed wire with barracks in the background.

Watch towers are located at each corner of the fence.

A big sign over the camp's gate reads "Waithaka Camp"

Tova is overwhelmed. She hangs on to the table to avoid
falling.

ADVOCATE

Did you take this photograph?

Tova is speechless. She pauses for a moment before
answering.

ADVOCATE

Ms. Perlman...

TOVA

(in a choking voice)

Yes I did.

I need help.

Tova collapses.

INSERT - CALENDAR

The calendar pages flip backwards at an increasing rate
stopping on January 17, 1945.

EXT. CONCENTRATION CAMP -- POLAND

SUPER: "AUSCHWITZ - JANUARY 17, 1945"

GUN FIRE

German officers and soldiers flee in a hurry through the
main gate.

EXT./INT. STORAGE

A few prisoners, wearing striped clothing, enter the
storage room and leave with musical instruments.

EXT. GATE AREA

A German officer drops a camera but does not stop.

The sign on the main gate reads "Arbeit Macht Frei"

Russian soldiers enter the camp.

Frail prisoners, welcome the soldiers.

Among the freed prisoners is young TOVA Milshtein, 19.

Tova sees the camera and picks it up.

Tova photographs the sign on the camp's gate.

SUPER: "DISPLACED REFUGEES CAMP - PARSCH - AUSTRIA 1946."

Tova photographs a group of people who are reading wall
posters in English, Yiddish and Hebrew.

POSTERS

"The Land of Israel for the People of Israel."

"We demand the opening of the gates to Palestine."

EXT. DISPLACED REFUGEES CAMP -- DAY

A ex-military truck arrives at the camp.

DAVID, man 30S, dressed in Khaki clothing gets off the truck and approaches a group of refugees.

David talks to the group.

MENDEL PERLMAN, 20's, a handsome man is in the group.

Tova photographs the group as they climb onto the truck.

DAVID
(To Tova)
Hurry up. We're leaving.

TOVA
What's the rush?

Tova takes a few more photographs before walking to the truck.

David helps Tova to get on the truck.

The truck drives away.

INT. TRUCK

DAVID
(In Yiddish,
subtitled)

Unfortunately, the trouble is not
over yet.
In Palestine, the British
authorities consider you, the
survivors of the death camps, as
"illegal" immigrants.

One of the survivors draws a harmonica and begins to play a
Yiddish folk song - A Tree Stands by the Road.

The group joins in, humming and singing, the music.

SUPER: "METAPONTO - ITALY - OCTOBER 9, 1946."

EXT. PORT METAPONTO

"Bracha Fuld," a modified cargo ship, is docked at the pier.

The truck arrives at the dock.

As the passengers are about to board the vessel, Tova runs
around and photographs the surroundings.

Bracha Fuld is a small 144 feet vessel.

Scores of refugees are gathered on deck.

Tova and her group board the ship.

The ship is over crowded with its 340 passengers.

The cargo bays had been converted to living quarters.

The only furnishings are sleeping bunks.

The Gangway closes and the ship sails away.

EXT. MEDITERRANEAN SEA -- OCTOBER 20, 1946

The slow moving ship sails eastbound towards Palestine.

The ship encounters a fierce storm.

Panic on board.

A subdued voice sounds on the vessel LOUDSPEAKER.

LOUDSPEAKER

Please calm down. The storm is
almost over. Be patient... we are
OK.

Crew members mix with the passengers and stop the panic.

LATER: DECK

The storm subsides.

The deck is over crowded.

Tova moves around and photographs.

People are gathered in small groups.

A musician is playing the accordion. He is surrounded by a
group of passengers, singing along.

Others are gathered in prayer.

Despite the harsh conditions the morale is high.

Mendel joins Tova.

MENDEL

Hello, my name is Mendel. May I
join you?

TOVA

Oh, yes... My name is Tova. Were you in Auschwitz too?

MENDEL

No, I was in Bergen Belsen. Where are you from?

TOVA

From Lodz... and you?

MENDEL

I am from Lvov.
I see that you have a camera. Did they allow you to keep it at Auschwitz?

TOVA

Don't be silly! Nothing was allowed, not a thing. I found it.

MENDEL

You found a camera?

A land line appears on the horizon.

A PASSENGER yells:

PASSENGER

(subtitled - The
Land of Israel)

Eretz Isruel!

There is a commotion on board.

Tova struggles on her way to the vessel's bow.

People are hugging and kissing.

The sound of an airplane breaks the joyfulness moment, giving way to a chilling silence.

Static noise sounds on the vessel LOUDSPEAKER.

LOUDSPEAKER

Please leave the deck immediately
and go to your quarters.

The passengers rush to clear the deck.

Tova remains on deck trying to capture the airplane on film.

LOUDSPEAKER

Young lady, this notice was for you
too.

Before leaving the deck, Tova photographs the British reconnaissance plane as it makes a low pass over the vessel.

The plane make a few more low passes over the vessel.

EXT. AIRPLANE COCKPIT

PILOT
This is another ship carrying
illegals.

INT. ENGINE ROOM

Sailors place explosive on the vessel engine.

EXT. MEDITERRANEAN

Military boats approach the vessel.

British SOLDIERS board the vessel and take over.

An explosion rocks the boat.

SOLDIER
Confound it! Here goes the engine
again.

Bracha Fuld is towed into Haifa harbor.

SUPER: "Port of Haifa Palestine."

The dock is surrounded by coiled barbed wire fence.

A line of armed British soldiers separates the vessel from a coiled barbed wire fence.

INT. PORT OFFICE

A British OFFICER reads an order into a microphone.

The order echoes over the port's loudspeaker system.

OFFICER
Your attention, please. You are
barred by the British crown from
entering Palestine.
You are requested to disembark the
vessel and remain calmly on the
pier.
You will receive further
instructions later.

The passengers disembark the vessel.

Passengers form a line and push themselves over the soldiers in attempt to cross the barbed wire fence.

Soldier reinforcement arrive. The soldiers brutally push the passengers back using their weapons' heels and clubs.

The passengers' struggle is suppressed and the immigrants are forced on board expulsion ships.

Tova photographs the conflict.

EXT./INT. EXPULSION BOAT DECK

Distraught immigrants are gathered in small groups.

Night falls.

Tova sits next to Mendel. Tears are streaming down her face.

Mendel wipes Tova's tears with a handkerchief.

MENDEL

Don't cry, things can get only better.

TOVA

Can they? I watched the Nazis kill my parents... then the camps... and now this!

MENDEL

I am sorry about your parents... I did not know.

Tova keeps sobbing.

Mendel tenderly uses his fingers to wipe Tova's cheeks.

MENDEL

You are a young beautiful women. This will come to an end. I will help you if you'll let me.

TOVA

Do you mean it?

MENDEL

I do.

Tova gets closer to Mendel.

Mendel puts his arm over Tova's shoulder.

It is dark. Everyone appears to be sleeping.

Tova and Mendel cuddle.

They are getting closer and quietly make love.

SUPER: "Cyprus - Dhekelia Internment Camp."

EXT. DHEKELIA INTERNMENT CAMP -- DAY

Military trucks travel on the dirt road leading to the camp.

The camp is surrounded by a high fence with a coiled barbed wire on top of it.

Several observation towers are erected along the fence.

At the entrance there is a small British army compound.

British MPs open the gates to allow the trucks in.

The gates close behind.

British soldiers supervise the arrival of the new detainees.

The detainees join the already overcrowded camp.

Some detainees burst into tears.

MENDEL

It's like the Nazis all over again.

INT. BRITISH COMMAND POST

A BRITISH OFFICER makes an announcement.

BRITISH OFFICER

(to a microphone)

Attention Bracaha Fuld passengers.
You are here because you did not
have the required Palestine entry
certificates.

EXT. CAMP

BRITISH OFFICER

(over a loudspeakers)

You will remain here until further
notice.
Life in the camp is self managed.
You will be contacted by your own
people.

EXT. BRITISH COMMAND POST

BRITISH OFFICER

(over a loudspeaker)

Several hundred Palestine Entry
Certificates will be issued here
each month.

If you wish to return to Europe or
explore other options, please speak
to a British representative.

EXT. CAMP

Tova photographs slices of life.

MONTAGE - LIFE IN THE CAMP

- The camp is congested.
- People are lined up for clothing and supplies.
- Food is prepared in a field kitchen.
- From time to time more people are brought in.
- Banners with Hebrew slogans.
- Hebrew classes.
- Men and women receive para-military training.
- A barber gives hair cuts.

END MONTAGE

EXT. DHEKELIA INTERNMENT CAMP -- DAY

A local supply truck arrives at the gate.

The DRIVER, a local Cypriot, 50s, shows the MP his papers.

The truck enters the camp.

Detainees unload the supplies into a warehouse.

Tova approaches the driver.

TOVA
Hello, did you get the film?

DRIVER
It was difficult. Film is expensive
nowadays.

Tova hands the driver an envelope.

TOVA
Here, there is some extra for you.

The Driver returns the envelope.

DIRECTOR
(offended)
Thank you. But there is no need for
this.

The driver gives Tova a small package.

TOVA
Thank you. I am sorry. I did not
mean to offend you.

Tova walks away.

She opens the package.

She puts a few rolls of film in her pocket and looks at
photo prints.

EXT. INFIRMARY -- DAY

A long line of men, women and children are queued in front
of the infirmary.

A few women are breast feeding their babies.

Tova is in the queue.

INT. NURSE'S ROOM -- LATER

A NURSE takes Tova's vital signs.

NURSE
How do you feel?

TOVA
I have been feeling sick for days;
I throw up every morning.

NURSE
What is the possibility that you
are pregnant?

TOVA
Pregnant? How would I know? I was
never pregnant.

NURSE
You would know.

TOVA
I see.

NURSE
I am going to run a test.
Come back in a few days. We'll find
out.

EXT. ENTRANCE GATE -- DAY

A British soldier gives a list to a detainee's representative.

EXT. CAMP

The representative posts lists on a bulletin board.

In an instant, detainees form a line.

In small groups the detainees read the list.

Some leave the board with joy while others with pained expression.

Mendel and Tova are next to each other.

TOVA

We need to talk. We are going to have a baby!

MENDEL

What do you mean by we?

TOVA

Us! Mendel... I am pregnant.

MENDEL

This can be good. We can get married and get priority on the certificates list.

Tova is disappointed and angry.

Without looking at Tova.

MENDEL

Yes, we should get married...

TOVA

(Angry)

That's all what you have to say?

Tova turns her back on Mendel and leaves.

EXT. SYNAGOGUE -- EVENING

A small CROWD is assembled in front of a makeshift synagogue.

A RABBI, 50s, administers a wedding ceremony.

A white canopy attached to wooden poles is held by four men.

RABBI

(In Hebrew,
subtitled)

We gather here tonight to celebrate
the marriage of Mendel Yacov
Perlman and Tova Channa Milshtein.

RABBI

The ring...

A man hand the ring to the Rabbi who hands it to Mendel.

Mendel holds a ring in his hand.

RABBI

(To Mendel)

Chaim Yacov, Repeat after me...

RABBAI

(In Hebrew,
subtitled)

Behold, you are
consecrated to me
with this ring
according to the law
of Moses and Israel.

MENDEL

(In Hebrew,
subtitled)

Behold, you are
consecrated to me
with this ring
according to the law
of Moses and Israel.

Mendel puts the ring on Tova's right index finger.

A man puts a glass, in a brown bag, in front of Mendel.

Mendel breaks the glass with his right foot.

CROWD

Mazal Tov!

Mendel, Tova and the crowd dance to the music of a small
band.

EXT. ADMINISTRATION BUILDING BULLETIN BOARD

Mendel and a MAN, 30s, stand in line.

MAN

Did you consider other ways to get
out of here?

MENDEL

What ways? Escape?

MAN

No, no, no...

MENDEL

You are confusing me...

MAN

The Brits offer limited entries to
their African colonies.

MENDEL

Africa?

INT. TENT

The tent is divided with a canvas partition to separate it
into two family residences.

Tova arranges photos in an album.

A baby cries behind the partition.

Mendel arrives.

MENDEL

Can we talk?

TOVA

About?

MENDEL

We have to get out of here...

Tova is puzzled.

TOVA

But how? The waiting list for
Palestine is very long.

MENDEL

There are other options.

Tova becomes angry.

TOVA

I'm not going back to Poland!

MENDEL

How about going to East Africa?

TOVA

East Africa? How did you come up
with it? Besides, why would one
want to go to Africa?

MENDEL

Because right now it is the only
way out.

INT. BRITISH COMPOUND OFFICE

A British SERGEANT is behind his desk.

Mendel and Tova sit opposite the Sergeant.

SERGEANT

Right now I can only get you on the list. We have only limited placements for East Africa. I will see what I can do.

TOVA

How safe is it in Africa? Do they have hospitals?

SERGEANT

I have never been to Africa. But I can assure you that you will be fine in the colonies.

MENDEL

How soon can we go?

SERGEANT

Firstly, I need you to fill out these...

The Sergeant hands Mendel a pile of forms.

SERGEANT

When completed, return the documents to me. You will be scheduled for physical exams... If all checks OK, you will be leaving in two weeks.

EXT./INT SHIP PORT OF MOMBASA -- DAY

SUPER: "Port of Mombasa, Kenya January 1947."

The vessel anchors outside the port. A British Police boat arrives. Two policemen board the vessel.

The policemen use a long desk for passport control and customs.

Passengers queue in front of a desk.

Barges go back and forth to the shore carrying passengers.

Tova and Mendel disembark the barge. They walk towards the pier

Mendel carries a large suitcase.

In the opposite direction, porters carry elephants' tusks and large canvas bundles to barges.

From time to time Tova stops and photographs the scenery.

EXT./INT. MOMBASA TRAIN STATION -- LATER

Tova and Mendel arrive at the station.

British Soldiers and local East African constables patrol the station.

Peddlers offer their merchandise.

A porter helps Tova and Mendel with their luggage as they board the train.

Mendel tips the porter.

Last passengers rush onto the train as it leaves the station.

EXT./INT. TRAIN

The train travels through prairies, hills and jungles.

Occasionally the train passes Masai villages as well as a variety of wild life.

From time to time the train stops picking up people and merchandise.

Local children and women offer fruit and vegetables to the passengers.

INT. CAR

TOVA

I am excited.

MENDEL

This isn't going to be easy.

TOVA

Be optimistic Mendel, we'll manage.

MENDEL

It is so different here...

TOVA

But we are not.

EXT./INT NAIROBI TRAIN STATION

SUPER: "Nairobi - Kenya"

The train pulls into the station.

HORN SOUND

Mixed crowd is waiting for the arrival of the train.

Soldiers, police and porters are scattered on the platform.
The train comes to a stop.

PLATFORM

Civilians and soldiers reunite.

ASANTE, black man, 40s, looks at the arriving passengers.

Tova and Mendel stand next to their luggage.

Most of the crowd leaves. There are just a few people left.

Asante approaches the couple.

ASANTE
Mr. and Mrs. Perlman?

MENDEL
Yes, it's us.

ASANTE
Hamjambo... My name is Asante.

MENDEL
Hamjambo?

ASANTE
Oh... that means hello, how are you?

MENDEL
Hamjambo to you.

ASANTE
No, no, no! you say: Hatujambo.

The three laugh.

TOVA
We have a lot to learn.

ASANTE
Swahili is easy, you'll see.
Anyway, I will be helping you to
make East Africa your home.

The three walk through the station.

Behind them, a PORTER wheels the luggage.

EXT.

The porter loads the luggage on the car.

Asante tips the porter.

PORTER

Asante.

TOVA

He called you by your name... is he
a friend of yours?

ASANTE

I've never seen him before.

Asante thinks for a moment then laughs loudly.

ASANTE

Oh, that? Asante means thank you.

TOVA

Asante.

MENDEL

Asante.

The three laugh.

EXT./INT. CAR

Asante is driving the convertible car. Tova and Mendel sit
in the back seats.

The car travels through wide spacious streets with modern
buildings.

The population is mixed, blacks, whites, Arabs and Indians.

From time to time the car passes British soldiers marching
in the street or riding horses.

ASANTE

You see? Very civilized.

TOVA

(To Mendel)

Just like in Europe.

NAROBİ OUTSKIRT

The scenery changes to clusters of tin huts.

Garbage is piled up all over.

A grim look appears on Tova's and Mendel's face.

The car leaves the paved road.

The winding dirt road is surrounded by trees and dense bush.

The car arrives at a housing project.

EXT. HOUSING PROJECT

A few dozen cottage like houses are spread in a cleared area.

They have white stucco covered walls and thatched roofs.

Asante stops the car next to a cottage.

ASANTE

Welcome to your new home.

INT. COTTAGE

Asante leads the couple into the cottage.

It is simply furnished.

The three walk through the house. It contains two rooms and a small kitchen.

The beds are covered with mosquito nets.

ASANTE

Make sure to use the net at night.
... one more thing, always keep the
window bars closed. Otherwise the
monkeys will steal everything they
can.

Asante helps the couple with their luggage.

It's getting dark.

ASANTE

I will see you in the morning.
Usiku mwema.

TOVA

Usiku mwema.

MENDEL

Usiku mwema.

Asante leaves.

TOVA

(To Mendel)

Usiku mwema! Whatever that means.

EXT. NAIROBI STREET -- MORNING

Asante drives Mendel and Tova.

EXT. EAST AFRICA COFFEE AND TEA COMPANY OFFICE BUILDING

The convertible car stops in front of a building.

Asante opens the door for Mendel who is formally dressed.

ASANTE
Good luck, sir.

MENDEL
Asante.

ASANTE
You're quick.

Mendel starts to walk towards the door.

A sign next to the door reads: "East Africa Coffee and Tea Trading Company, LTD.

Mendel rings the bell. The door opens and Mendel walks in.

Asante drives away with Tova.

INT. MANAGERS OFFICE

The OFFICE MANAGER, Indian man, 50s, sits at his desk and interviews Mendel.

The Office Manager opens a cigar box, pushes it towards Mendel.

OFFICE MANAGER
Cigar?

Mendel takes a cigar

MENDEL
Thank you.

The Office Manager hands Mendel a cigar cutter.

Mendel is not quite sure what to do with it.

The Office Manager notices Mendel's ambivalence.

OFFICE MANAGER
First time?

MENDEL
(little embarrassed)
Yes, It's my first.

The Office manager takes the cutter back and cuts his cigar.

OFFICE MANAGER
See, it's simple.

The Office Manger hands the cutter back to Mendel who cuts his cigar.

The Office Manager ignites a lighter and reaches Mendel to light his cigar then he lights his own.

OFFICE MANAGER
Do you have any office experience?

MENDEL
I have not had a chance to work yet.
I was only a boy when I was taken
to the concentration camps.

OFFICE MANAGER
Concentration camps?

MENDEL
Didn't you hear about the camps?

OFFICE MANAGER
I have no idea. Anyway, can you
write and do mathematics?

MENDEL
Of course I can.

The office Manager gets up.

OFFICE MANAGER
Let me show you your office.
Come.

The two men walk through a corridor to an office.

They enter the office.

INT. OFFICE

The office contains a few desks with mechanical
calculators, typewriters and phones.

Filing cabinets are lined up against the walls.

The ACCOUNTANT, Indian man, 60s, is at his desk.

He shows no interest when the men enter the office.

OFFICE MANAGER
This is Mr. Mendel Perlman. He will
be working with you.

ACCOUNTANT
(annoyed)
I hope Mr. Perlman is more capable
then the last one you had.

Mendel becomes apprehensive.

OFFICE MANAGER

Mr. Mendel will start tomorrow.
Make sure he gets all the help he
needs.

EXT. MARKET

Colorful food, spices and other merchandise are placed in
makeshift stands.

The vendors are native farmers, Indians and Arab merchants.

The market place is crowded.

CHILDREN are playing around the stands.

Tova, carrying a basket, and Asante browse the stands.

A few children linger behind Tova and Asante.

CHILD 1

Mzungu!

CHILD 2

Mzungu, mzungu.

Tova stops at a fruit and vegetable stand.

She picks up vegetables and gives them to the VENDOR.

The vendor weighs the merchandise on a primitive scale.

He wraps the vegetables in a used newspaper.

VENDOR

One Shilling!

TOVA

Tell him that I am not paying
mzungu prices.

ASANTE

(to the vendor in
Swahili- subtitled)
She is a friend. You must do better.

VENDOR

(to the vendor in
Swahili)
Seventy cent for the lady.

ASANTE

He says 70 cents.

Tova counts the coins and gives them to the vendors.

EXT. EAST AFRICA COFFEE AND TEA COMPANY OFFICE BUILDING

Asante's car stops in front of the building.

INT.

Mendel is looking out the window.

Assante's car arrives.

Mendel leaves the office. He stops at the Office Manager's Office.

MENDEL

Thank you, Sir.

The Office Manager walks Mendel to the door.

OFFICE MANAGER

I will see you tomorrow. Good luck.

The men shake hands.

EXT.

Mendel joins Tova and Asante. They drive away.

INT. COTTAGE -- MORNING

KITCHEN

Tova prepares breakfast.

BATHROOM

Mendel shaves and brushes his teeth.

TOVA

(loudly)

Mendel, breakfast is ready.

Mendel rinses his mouth.

MENDEL

Coming.

KITCHEN

Mendel joins Tova, they both sit down at a small table.

TOVA

I am happy about your new job.

MENDEL

I hope it works out. I have never done something like this.

... and the language, that's a problem too.

TOVA
You will be fine. I am sure you will.

Mendel leaves the kitchen.

ROOM

Mendel gets dressed in a business suit.

He stands in front of a mirror and struggles with his tie.

He angrily pulls off the tie and tries again.

Tova enters the room. She noticed Mendel's struggle.

Tove moves closer to Mendel.

TOVA
Let me help you.

MENDEL
I should be able to do it by myself.

TOVA
You will in time... it takes practice.

Tova fixes Mendel's tie.

EXT.

Tova and Mendel walk toward a nearby crossroad.

MAREK, man, 30s walks a short distance ahead.

He stops at the crossroad.

Tova and Mendel arrive at the cross road.

MAREK
Good morning. I hear you speak Polish. I am Marek.

MENDEL
Mendel.

TOVA
Tova.

TOVA
Yes, we are from Poland. We just moved in.

A bus arrives.

The bus roof is loaded with packages and chicken cages.

A few locals ride the rear bumper of the bus.

Tova hugs Mendel.

The two men get on the bus.

Marek waves his hand.

MAREK

Nice to meet you, Tova.

INT. BUS

Mendel and Marek sit next to each other.

The bus leaves.

Mendel and Marek are the only white people on the bus.

MAREK

What brought you to Africa?

MENDEL

I survived the Nazi death camps. I met my wife, also a survivor, while trying to get into Palestine but we ended up in a British interment camp in Cyprus. This was the fastest way out. How about you?

MAREK

My family was expelled by the Russian to Siberia in 1942. I survived the labor camps and ended up in Persia before arriving in East Africa.

The bus makes occasional stops to pick up passengers.

MENDEL

What do you do?

MAREK

I own a photo studio... and you?

MENDEL

I am starting a new job today.

MAREK

Good luck. Let's get together.

INT. COTTAGE

Tova cleans and dusts the interior.

ROAR

Tova stops working and becomes alert.

ROAR

Tova looks out the window.

EXT.

A Wart Hog grazes.

INT.

KNOCKS ON THE DOOR

Tova is surprised.

She walks to the entrance door and cautiously cracks the door ajar and peeks out.

EXT.

NATALIA, late 20s, white, is at the door. She has a friendly smile.

She is pregnant.

INT.

Tova opens the door wider.

TOVA

Come in please. Are you frightened
by the beast?

NATALIA

(speaks with Polish
accent)

Oh no. Ground hogs make loud sounds
but unless attacked, they pose no
danger.
My name is Natalia. I live next
door.

TOVA

Please sit down... tea?

Natalia sits down.

Tova walks to the kitchen.

NATALIA
Thank you. It looks like we're both
expecting...

TOVA
Yes.

MINUTES LATER

Tova returns with tea and cookies on a tray
Tova puts the tea and cookies on the table.

TOVA
Sugar? Milk?

NATALIA
Just sugar. Thank you.

Tova slides the sugar dish toward Natalia.

TOVA
I am due sometime in July.

NATALIA
I am much closer, as early as May.

TOVA
Are you from Poland?

NATALIA
Yes. You sound Polish too.

TOVA
Yes, I am from Lodz.

NATALIA
.... And I am from Bialysctok.

TOVA
Jewish?

NATALIA
No.

TOVA
How did you get here?

NATALIA
The Russians expelled us to Siberia.
I managed to escape to Teheran,
where I met my husband Mark.

TOVA
The Nazis murdered my parents in
front of my eyes.

NATALIA

I am very sorry. That's horrible!

TOVA

I was taken to Auschwitz, where
hundreds of thousands of men, women
and children were gassed to death.

NATALIA

I can't imagine life under these
conditions.

TOVA

It was beyond description. But,
this is a new beginning. My
husband, Mendel, just started a new
job today.

NATALIA

Congratulations. What kind of a job?

TOVA

Helping an accountant in an export
import business.

NATALIA

Let's get together, the four of us.

INT. EAST AFRICA COFFEE AND TEA OFFICE

The clock on the wall reads 10:30

Mendel sits at his desk.

The Accountant leaves a stack of invoices on Mendel's desk.

ACCOUNTANT

These have to be filed in the
ledger I gave you. Make sure they
all are in the right place... no
mistakes please.

MENDEL

No mistakes...

Mendel transfers the information to a ledger.

He tallies up the columns on a separate sheet of paper.

The time is 12:00 o'clock.

The accountant places another stack of invoices on the
already loaded desk then leaves with a diabolic grin on his
face.

Mendel shows signs of hopelessness. He covers his face with his hands then continues his work.

The time is 3:00 o'clock.

The accountant drops another stack of paper on Mendel's desk.

The accountant notices that Mendel is doing the calculations manually.

ACCOUNTANT
(with a
contemptuous look)
What are you doing?
Here, that's how you do it!

The accountant skillfully add numbers with the mechanical calculator.

ACCOUNTANT
Can you do this?

INT. COTTAGE -- NIGHT

Mendel arrives. He is tired and disgusted.

TOVA
What happened? You look horrible.

MENDEL
I rather not talk about it.

Tova hugs Mendel.

TOVA
Let's have supper. It will make you
feel better.

Tova serves supper.

TOVA
I'm sorry that you not feeling
well. You can tell me about it when
you want.

Mendel eats quietly without saying a word.

After supper he leaves the kitchen and goes to bed.

Tova joins Mendel. She turns the light off and puts her arm around him.

INT. COTTAGE -- DAYS LATER

Natalia and Marek are visiting.

KITCHEN

Tova puts a kettle on the stove.

NATALIA
How are things?

TOVA
I am afraid that not so good.

NATALIA
Why, what's the matter?

TOVA
Mendel's job is not working out...

NATALIA
It takes time. It will be OK.

TOVA
I hope you right.

FAMILY ROOM

The family room is simply decorated consisting of a small coffee table, ottomans and a chest of drawers.

A radio receiver is on the chest.

Photographs are scattered near the radio and on the coffee table.

Mendel pours liquor into two glasses. He offers one to Marek who moves around the room, occasionally picking up a photograph and intensively examining it.

MAREK
Did you photograph these? They are very good.

MENDEL
No, Tova took them.

Tova and Natalia enter the family room. Tova carries a tray.

Tova places the tray on the coffee table.

MAREK
(To Tova)
I like your photographs, they are very good.

MENDEL

Marek is a professional
photographer, he owns a photo
studio.

The four sit down and enjoy the tea and refreshments.

Marek and Tova talk but we do not hear them.

Tova gets up. She walks to the chest of drawers and gets
her camera.

She returns to the table and hands the camera to Marek.

Marek examines the camera with interest.

MAREK

Nice find. It's a good camera.
Did you ever consider doing this
professionally?

TOVA

Not a bad idea. It never crossed my
mind.

MAREK

If you want, I could teach you the
tools of the trade.

TOVA

I thank you...

Tova gently caresses her belly.

TOVA

Right now I have to take care of
this...

SUPER: "Four months later"

INT. COTTAGE -- EVENING

Mendel enters the cottage.

BEDROOM

Tova lies in bed with a cloth compress over her forehead.

Her belly reveals her sixth month pregnancy.

Natalia sits next to the bed.

MENDEL

Tova...

NATALIA
Over here... Tova is very ill.

Mendel enters the bedroom.

He gets near Tova. He is very concerned.

MENDEL
We must take her to a doctor
immediately.

NATALIA
We took care of it...

EXT.

Asante arrives and parks his car.

INT.

Asante enters the bedroom. He looks at Tova.

ASANTE
We must hurry.

Mendel and Asante hold Tova and help her to the car.

INT. NAIROBI HOSPITAL -- EVENING

Tova lies comatose in bed. She is connected to an IV.

A NURSE 2, female 30's checks Tova's pulse.

A DOCTOR, male 60's, arrives at the scene.

DOCTOR
Any signs of improvement?

NURSE 2
I am afraid not.

DOCTOR
I'd like to continue the penicillin
treatment.
I will check again with you
tomorrow.

The lights in the ward are turned off.

NEXT DAY -- MORNING

Nurse 2 is visiting Tova. There is no change in her
condition.

INT. HOSPITAL CORRIDOR -- AFTERNOON

Mendel arrives. He is agitated.

The Doctor joins Mendel and put his arm over Mendel's shoulder.

They walk together. The doctor talks to Mendel. Mendel stops, he is astonished.

The Doctor helps Mendel to a chair.

A nurse bring Mendel a glass of water.

DOCTOR
Wait here please. Let me see how
she is doing.

WARD

The nurse is next to Tova when she starts moving and slightly opens her eyes.

The Doctor arrives.

NURSE 2
Doctor...look, she comes out of it.

The Doctor smiles in relief.

DOCTOR
Thank God!

The Doctor leaves and joins Mendel in the corridor.

DOCTOR
Finally good news. Your wife is
coming out of the coma.
Join me please. You can see her
now.

The two men enter the word.

Tova's eyes are open but she is confused.

LATER

Nurse 2 is near Tova.

NURSE 2
Tova, can you hear me?

TOVA
Where am I? Who are you?

NURSE 2
You are in the hospital. I am a
nurse.

TOVA
Why am I here?

NURSE 2
You had an acute bacterial
infection.

TOVA
... what about my baby?

Nurse 2 covers Tova with a blanket.

NURSE 2
Come, you must rest and get
stronger now.

TOVA
(agitated)
The baby?

NURSE 2
The doctor will talk to you
tomorrow.

Tova, angrily pulls the blanket over her head.

NEXT MORNING

The Doctor joins Nurse 2 who cares for Tova.

Tova looks rested and alert.

DOCTOR
(to Tova)
You look better... how do you feel?

Tova is impatient.

TOVA
The baby, Doctor...

The Doctor put his hand on Tova's and holds her.

Tova's demeanor changes to fear.

DOCTOR
We had to save your life...

Tova bursts into tears. She cries quitely

TOVA
I lost my baby...

DOCTOR

Sorry about your loss. You must be strong. We do all we can to help you.

INT. EAST AFRICA COFFEE AND TEA COMPANY

Piles of documents are stacked on Mendel's desk.

The Accountant raises eyebrow in disbelief.

The Office Manager enters the office. He approaches Mendel.

OFFICE MANAGER

Mr. Perlman, please come to my office.

The Accountant smirks as Mendel leaves the office.

MANAGER'S OFFICE

Mendel follows the Office Manager to his office.

Mendel is tense.

The Office Manager sits down.

OFFICE MANAGER

Please have a seat Mr. Perlman.

Frustrated, Mendel sits down.

OFFICE MANAGER

Unfortunately, things don't work out for you here.

MENDEL

I am sorry that I don't meet your expectations. I only wish that the accountant would have been more helpful.

OFFICE MANAGER

I am very sorry, but I must let you go.

Mendel is very close to breaking out in tears.

MENDEL

Please give me another chance.

OFFICE MANAGER

I am very sorry. You must leave.

EXT. NAIROBI STREET -- LATER

Mendel walks the streets aimlessly.

He stops near a bar. After a short hesitation he enters the bar.

Mendel sits at the bar and consumes one glass after the other.

EXT.

Mendel, intoxicated, boards a bus.

INT. COTTAGE

BEDROOM

Natalia sits near Tova.

DOORWAY

Mendel enters the cottage.

Mendel? TOVA (O.S.)

Mendel? NATALIA (O.S.)

There is no answer.

Mendel, is that you? NATALIA (O.S.)

No response.

FOYER

Natalia walks towards the door. She bumps into Mendel.

NATALIA
(to Mendel)
What happened to you?
Tova should not see you like this.

Mendel? TOVA

Natalia returns to the bedroom.

BEDROOM

Mendel is very upset. NATALIA

TOVA
What's the matter with him?

NATALIA
I'm not sure.

TOVA
I want to see him.

NATALIA
I think it's best that you not see
him now.

INT. COTTAGE -- A FEW MONTH LATER

Tova and Mendel sit in the family room.

Mendel reads a copy of the East African Standard.

The headline reads:

"Jomo Kenyatta named as the Kenya African Union President."

Tova knits.

The radio plays classical music.

The clock minute hand shows 12.

The six-pip time signal sounds on the radio.

BBC ANCHOR
This is the BBC news from London...
... In Kenya, Jomo Kenyatta was
named as the president of the Kenya
African Union. Tension has risen in
the colony.
... Tensions have also risen
between Arabs and Jews in Palestine
as the UN General Assembly will
vote on November 29 on the
Partition of Palestine.

TOVA
Did you hear that?

MENDEL
Hear what? About Kenyatta?

TOVA
No. What's wrong with you?
About Palestine...

MENDEL
Aha... that...

TOVA

We should have stayed in Cyprus.
I lost our baby because we came
here.

MENDEL

It's not my fault. Besides, there
will be a war in Palestine.
Who knows what will happen there?

TOVA

It's not just that. Things are
difficult here. Even keeping a job
is a problem.

MENDEL

Now I am blamed for that too!

TOVA

I am not blaming, but this is the
reality.
While you look for another job, I
will look for one too.

MENDEL

How about Marek? Maybe you can work
for him?

KNOCKS ON THE DOOR

Mendel answers the door.

Asante is at the door.

MENDEL

Karibu, kuja katika.

Mendel makes an inviting gesture.

Asante enter the room.

ASANTE

Asante. I hope that this is a good
time.

TOVA

It is always good time to see you.

MENDEL

What brings you here?

ASANTE

Good news. The government will post
new jobs soon. Can you drive?

EXT./INT. REMOTE DIRT ROAD -- DAYS LATER

Asante's car leaves a trail of dust behind it.

Asante stops the car. The men change sides.

ASANTE
Put your right foot on the brake
pedal...

Mendel put his right foot on the brake pedal.

ASANTE
Yes... it is the one in the
middle...
Now depress the left one...
that's the clutch...

Mendel put is left foot on the clutch pedal

ASANTE
Now put it in first gear.

MENDEL
Gear?

Asante demonstrate selecting first gear.

ASANTE
Just like this. Try it now.

Mendel tries to select first gear.

GRINDING NOISE

ASANTE
The clutch Mendel... depress it all
the way.

Mendel successfully positions the gear lever in first.

ASANTE
Now take your right foot from the
brake pedal to the gas pedal on the
right.

Mendel puts his right foot on the gas pedal.

ASANTE
Now depress the gas pedal gently.

The engine revs up loudly.

ASANTE
Just a touch... then release the
clutch slowly.

The car lurches a few times before it starts moving smoothly.

A pair of curious giraffes watch the scene.

The car travels on a prairie road, occasionally crossing wildlife.

LATER

Mendel, proudly, drives the car into the housing complex.

INT. PHOTO STUDIO

Tova and Marek are in the studio.

Marek sets up the camera facing a white background.

He measures distance with his feet than positions a modeling chair.

MAREK

I need you on the chair.

Tova sits down.

Marek continues with the set up. He arranges the lighting.

Marek stands behind the camera. He covers his head with the black camera sleeve.

MAREK

Most of our work is portraits and family photographs. This requires:

(short pause)

One - proper lighting and;

Two - posing.

Mark moves closer to Tova.

MAREK

You need to make a connection with the people that you're photographing...

Marek stands in front of Tova. He holds his hand close to her face.

MAREK

Do you mind?

TOVA

I'm in your hands now...

Marek gently changes Tova's positioning and adjusts her shoulders and face.

Their eyes meet and freeze for a moment.

INT. STORE LOBBY

The interior is simple. Framed portraits, family and school year photographs decorate the walls.

A few shelves with photography paraphernalia are behind a counter.

A SIKH MAN 40s and his family, wife and 3 CHILDREN, enter the store. They are dressed in traditional clothing

While The Sikh Man walks to ring the bell on the counter, his wife and children sit on a bench and chairs.

STUDIO

BELL RINGS

Marek walks to the counter followed by Tova.

MAREK

Welcome. What can we do for you today?

SIKH MAN

We need a family photo.

MAREK

I will be delighted to photograph your family. Is this for a family album?

SIKH MAN

Yes. But it is also for our family back home.

MAREK

India, I presume...
Grandpa? Grandma?

SIKH MAN

... and others.

MAREK

Follow me please.
(pointing at Tova)
This is my assistant Mrs. Perlman.

SIKH MAN

Nice to meet you Mrs....

TOVA

It's Perlman Sir... nice meeting you. You have a lovely family.

Marek and Tova bring a few chairs.

Marek arranges the chairs, than poses the family.

MAREK
Lights please.

Tova flips the switch.

Marek stands behind the camera and covers his head with the camera sleeve.

He move the camera slightly and then adjust the position of the lights.

MAREK
Just a minute. Be patient.

Marek inserts the negative plate into the camera.

He raises his left arm over is head while holding the remote shutter release in his right hand.

MAREK
Smile.

Marek squeezes the remote.

MAREK
Let's take a few more.

Marek rearranges the family and repeats the shots.

MAREK
That will be all.

Marek reaches into his pocket and picks up a bunch of lollipops. He gives them to Tova.

MAREK
These are for the kids.

TOVA
That's very kind.

Tova gives each child a lollipop.

CHILDREN
(one at a time)
Thank you, Madam.

EXT. ROAD

A light truck, loaded with fence barbed wire spools, travels on the road.

INT. TRUCK

Mendel is driving. Sitting next to him is a British RAF CORPORAL in uniform.

MENDEL
Palestine?

CORPORAL
Yes, my squadron is moving here soon.

MENDEL
Tell me about Palestine.

EXT.

Low flying military aircraft pass near the truck.

TRUCK

CORPORAL
There will be a blood bath there after we leave.
The Jews stand no chance.

MENDEL
Why?

CORPORAL
They have no army, no planes and no tanks...

SUPER: "RAF Eastleigh - Kenya"

EXT. MILITARY AIRFORCE BASE

The truck arrives at the gate.

A MP checks the truck pass.

The gate opens and the trucks drive in.

EXT. NAIROBI CAFE -- DAY

Mendel and an AGENT, man, 40's, sit at a busy street cafe table.

AGENT
We are looking for volunteers...
Do you have any military background?

MENDEL
I'm afraid not.

AGENT

Do you know anyone? We are building
an air force. We need pilots,
navigators and bombardiers.

MENDEL

Sorry. Is there anything I can do?

AGENT

We'll find something...
How soon can you go?

EXT. HOUSING COMPLEX -- DAY

MARK AND NATALIA'S COTTAGE

A truck is parked next to the cottage.

Workers are loading the contents of the cottage onto the
truck, supervised by Marek and Natalia.

Tova joins Natalia.

TOVA

This all happened so fast...
I already miss you.

Tova becomes emotional. Tears flow down her cheek.

NATALIA

It's not like we are moving to
another country. Nairobi is just
around the corner.
Come and visit any time.

Mendel arrives. He parks his truck and joins Tova and
Natalia.

MENDEL

Hello...

Mendel gives Tova a hug and a kiss then kisses Natalia on
her cheeks, continental style.

Marek joins the group.

MENDEL

We're going to miss you.

MAREK

How is your new job?

MENDEL

It's OK but I'm thinking of leaving
it.

Tova is shocked.

TOVA
(annoyed)
What? You just started.
What a way to break news...

MENDEL
Something came up. We'll talk later.

INT. COTTAGE

TOVA

Serves supper.

Is upset.

Puts food on the table without saying a thing.

Bursts into tears.

TOVA
I need you!
What happened to us? We have no
life...

Mendel is cold and unrelated.

TOVA
... and what is this business about
leaving your job?

MENDEL
I decided to go to Palestine. They
need soldiers.

TOVA
You? Soldier?

Tova takes a glass of water and pours it over Mendel's face.

TOVA
I hate you! You don't even ask me!
You tell me!
...what about us?

MENDEL
You will join me after the war.

TOVA
Go to hell. I wish you die there.

INT. PHOTO STUDIO DARKROOM

The dark room is spacious and organized.

The equipment includes: Two photo enlargers, developing trays, tweezers, photo cutters, photo driers and chairs.

Photographs and negatives, held with clothes pin, hang from strings.

Chemicals and paper boxes are stored on shelves.

Developing solutions in bottles rest adjacent to a sink.

Marek picks up a film developing tank from a shelf then reaches into his pocket and gets a film cartridge.

Marek places the tank on the table.

Tova is behind him watching each step.

Marek holds the cartridge in his hand.

MAREK

This film was accidentally exposed.
We are going to use it for practice
in full light.
Good film should never be exposed
to light or it will be compromised
or entirely lost.

Mendel grabs a developing tank and remove its cover.

Tova occasionally alternates her attention from Marek's hand to his face in admiration.

TOVA

How can you do it in the dark?

MAREK

It takes parctice!

Marek pulls the film spool and winds it on the developing spiral.

MAREK

You keep your fingers away from the
negatives...
... like this.

Marek holds the film on its sides.

When done, he closes the tank.

MAREK

The rest can be done in normal
light. We add the chemicals and
time the process.
How about you trying now?

Marek rolls the film into the cartridge and hands it to Tova.

Tova is successful at the first time in duplicating the process.

MAREK
Nice work. Well done.
How is Mendel doing?

Tova's face becomes pained.

MAREK
I am so sorry, I shouldn't have asked.

Tears begin to flow down her cheeks.

TOVA
(in a choked voice)
Things are really bad.

Marek gets closer and softly wipes her tears.

MAREK
Things always get bad before getting better.

TOVA
You don't understand, Marek.

Tova falls into Marek's arms. Marek warmly embraces her.

Their bodies cling.

They kiss passionately.

Tova withdraws.

TOVA
Did you do this before?
What about Natalia?

MAREK
I have not been with her since she got pregnant.
Things have not been much better before...

Their lips lock again.

MAREK
Wait...

Marek switches the bright light to the red light.

Marek and Tova undress each other and passionately make love.

EXT. SAFARI CAMP MASAI MARA -- DAY

Several thatched roofs structures are locate in a clearing of a thin wooded area.

The dining area has no walls.

Several safari vehicles are scattered around the camp.

In a big pot over an open fire, native women boil laundry; using a wash boards they clean garments and hang them on a laundry line.

In the kitchen a native cook prepares the food.

The safari men are gathered in the dining area.

JOHN, a tall man, 40s, is the leader of the group.

INT. DINING AREA

The NATIVE HELPER, male 30s, approaches John.

NATIVE HELPER
Boss, come quickly!

JOHN
What's the matter?

NATIVE HELPER
A man, very sick. Maybe malaria...

John follows the Native Helper to the shack.

INT. SHACK

A man in his 30s' lays in on a bed. His face is covered with sweat and he is shivering.

JOHN
It's malaria all right...
Hurry up... get me the quinine...

The Native Helper leaves.

John wipes the sweat off the ill man with a handkerchief.

The Native Helper returns with the pill case and water.

John lifts the ill man head and puts a pill into his mouth followed by water.

EXT. CAMP

John walks back to the dining area.

INT. DINING AREA

The group is eating.

JOHN

It's Robert, our photographer. I
need to get him back to Nairobi.

EXT. AIRSTRIP -- LATER

A biplane lands.

A few natives carry Robert in a stretcher to the plane.

John gets on the plane and they take off.

EXT. PHOTO STUDIO

A taxi stops in front of the store.

INT.

Tova is in the darkroom developing photographs.

Marek is at the counter.

John walks into the store.

MAREK

Come in... what can I do for you?

JOHN

I am a safari group leader. My
photographer contracted malaria...

MAREK

I am sorry to hear that.

JOHN

Are you available...

Marek reacts with apprehension

MAREK

Oh no... I can't possibly do that.

JOHN

Can you recommend someone else?

MAREK

I am afraid not.

John begins to walk towards the door.

JOHN

I am staying at the Stanley hotel.
Let me know if you change your
mind. I pay very well.

MAREK

Wait... I may know someone who is
right for the job.

John leaves.

LATER

Tova and Marek cut and sort dried photographs.

MAREK

How would you like to go on a
safari?

TOVA

What are you talking about?
Just the two of us? What are you
going to tell Natalia.

MAREK

No... no... no that...
It's just you.

TOVA

Alone?

MAREK

A man came in earlier. He needs a
photographer.

EXT./INT. CAR

Asante drives Tova who wears a safari outfit.

ASANTE

Promise me to be careful.

TOVA

I promise.

ASANTE

... and watch the men, they are
hunters.

TOVA

I am a big girl, remember?

They arrive at the photo studio.

Asante helps Tova with her luggage.

Before leaving, Asante hugs Tova.

ASANTE
No trouble, remember?

TOVA
You are a good man, Asante.

INT. PHOTO STUDIO -- MORNING

Marek welcomes Tova with a hug.

MAREK
I already miss you.

TOVA
It's OK. I will be back in two
weeks. I will miss you too.

John arrives. He clears his throat loudly.

JOHN
I hope I am not interrupting
anything.

Tova and Marek separate.

Marek welcomes John with a handshake.

MAREK
Good morning sir. This is Tova, the
photographer.

JOHN
A woman?
Well, do I have many choices now?
I am John. We will work together.

John extends his hand.

Tova shakes his hand.

EXT./INT. TAXI

Tova and John are the back.

JOHN
Have you been on a safari before?

TOVA
No. It's my first time.

JOHN
I start regretting this.

TOVA
I will be OK. I've been in worse
situations.

JOHN
What do you mean?

TOVA
Trust me, much worse.

JOHN
Can you handle a rifle?

Silence.

The taxi enters the airport perimeter.

EXT. AIRPORT

The biplane is parked in front of a hangar.

TOVA
What's that?

JOHN
Don't be silly. The camp is far
away.

TOVA
I've never been in an airplane.

JOHN
Is there a problem?

TOVA
No. Are you afraid?

JOHN
Of course not. I fly all the time.

TOVA
If you are not afraid why should I?

The taxi stops near the airplane.

While the driver loads the luggage, Tova enthusiastically
takes pictures.

Tova and John board the plane.

The ground crew closes the door.

The airplane taxis on to the runway and takes off.

EXT./INT AIRPLANE

The airplane flies low over the plains.

They fly over migrating herds.

Tova is practically glued to the window.

TOVA

This is so wonderful!

JOHN

It gets tougher when you are down there.

EXT. AIRSTRIP

The airplane lands.

Porters carry Tova's luggage to the camp.

EXT. CAMP

John looks at Tova as she runs around photographing everything she sees.

John enters a bungalow and comes out carrying a rifle.

John walks towards Tova.

JOHN

Let me introduce you to man's best friend.

TOVA

A gun?

JOHN

You never know when you going to need one here. Come!

Tova follows John.

John hangs bottle on strings suspended from a tree branch.

With the rifle aimed at the ground, John loads a cartridge into the barrel.

John aims the rifle and shoots.

Tova aims the camera at John.

SHOT

The bottle breaks into small pieces.

CLICK

INSERT PHOTO: John shoots; smoke comes out of the barrel.

JOHN

Put this thing away. You're next.

John reloads the rifle facing the ground then hands it to Tova.

JOHN

Careful, it's loaded. Never point loaded gun at anyone unless you mean to kill.

John helps Tova to position the rifle into shooting position.

JOHN

Press the rifle's stock butt firmly against your shoulder... just like this.

Tova holds the rifle as instructed. She is somewhat anxious.

JOHN

...now line up your target with the sights.
...hold your breath and squeeze.

Tova squeezes the trigger.

SHOT

As the rifle bounces up in her hands.

TOVA

Ouch!

JOHN

Not bad. Reload it.

Tova is apprehensive.

TOVA

Now?

JOHN

Yes. Just once more.

Tova reloads the rifle.

JOHN

OK. Take your time.

Tova aims and squeezes the trigger.

SHOT

The bottle breaks.

JOHN
Wow... great shot!

LATER

Tova and John are back in camp.

JOHN
I am invited to a Kikuyu ceremony.
Would you join me?

TOVA
What ceremony?

John hesitates before replying.

JOHN
Boy's circumcision...

Tova is somewhat embarrassed.

TOVA
Are you sure?

JOHN
It's not what you think...

EXT. KIKUYU VILLAGE -- DAY

John, Tova and two other man arrive at the village.

A KIKUYU ELDER, in full traditional clothing, welcomes the group.

KIKUYU ELDER
(Swahili, subtitled)
Tafadhali nifuateni mimi.

Subtitle: Follow me please.

The ceremony begins.

Tova moves around and photographs the event.

John and his men sit with the village elders.

A chanting group of men surrounds the circumcision hut.

The young initiates exit the hut. They are followed by the crowd, in traditional clothing, to the dancing grounds.

DANCING GROUNDS

All participants gather around a fire.

The crowd is singing, chanting and dancing.

There is a frenzy of excitement.

Men women and children lose themselves in the magic motion of the dance.

INT. VILLAGE ISOLATED HUT

Seven KIKUYU MEN meet secretly. They speak Swahili. The translation is subtitled.

KIKUYU MAN 1
The revolt is coming.

KIKUYU MAN 2
We waited for too long.

KIKUYU MAN 3
It's never too late.

KIKUYU MAN 2
The settlers keep stealing our land...

KIKUYU MAN 1
We will drive all of the whites out of Kenya. Are you ready to join?

ALL KIKUYU MEN
Let's go on with it.

The men form a circle around a small fire and banana stalk arch.

Each man has his arms and neck encircled in goat skin.

They pass several times through the banana stalk arch.

A cup is passed from one to another. Each of them sips from the cup.

KIKUYU MAN 1
Now the oath...

KIKUYU MAN 1
If I ever reveal the secrets of this organization, may this oath kill me.

ALL KIKUYU MEN
If I ever reveal the secrets of this organization, may this oath kill me.

KIKUYU MAN 1
If I ever sell or
dispose of any Kikuyu
land to a foreigner,
may this oath kill me.

ALL KIKUYU MEN
If I ever sell or
dispose of any Kikuyu
land to a foreigner,
may this oath kill me.

KIKUYU MAN 1
If I ever inform
against any member of
this organization or
against any member
who steals from a
European, may this
oath kill me.

ALL KIKUYU MEN
If I ever inform
against any member of
this organization or
against any member
who steals from a
European, may this
oath kill me.

The men pass a knife from one to the other and make seven
cuts on their own arm.

KIKUYU MAN 1
We are brothers now.

INT. CAMP DINING AREA -- EVENING

The safari group finishes supper.

John approaches Tova. He holds a pistol in a holster.

John hands the pistol to Tova.

JOHN
Here, you may need it.

Tova takes the pistol with a slight tremor, awe and
admiration.

TOVA
I don't know how to thank you.

Tova experiences difficulties with strapping the holster.

The men at the table grin.

JOHN
Stop that!

John helps tova to strap the holster.

JOHN
Here ya go.

John addresses the entire group.

JOHN
Your attention please...
We will be leaving tomorrow at dawn.

EXT. CAMP -- DAWN

The safari vehicles, with their headlights on, start moving.

EXT. PLAINS

The convoy is moving.

The sky turns orange red.

Tova is on the last vehicle.

The rising sun creates a beautiful silhouette of acacia trees and giraffes.

Tova is busy photographing the scenery.

LATER

The prairie landscape changes into lush wooded area.

The convoy arrives at a stream.

The road is flooded.

One by one the vehicles cross the stream.

A vehicle gets stuck in the middle.

A native worker enters the water with a rope.

He walks toward the stuck vehicles.

The men on the stream bank follow him with their rifles in a ready position.

Tova photographs the event.

ELEPHANTS ROAR

A group of elephants, old and young, bathe nearby.

Tova moves towards the elephants.

JOHN

Tova, stop!

Tova ignores John and continues.

LOUD ROAR

A few elephants begin to move towards the convoy.

John follows Tova. He fires in the air a few times.

The elephants stop.

John grabs Tova and pulls her back.

Tova returns to the group and photographs the recovery of the stuck vehicle.

LATER

The convoy arrives at a new camp.

The living quarters of the camp are built on a large tree top.

The rest of the camp is at ground level. It includes kitchen, dining area, and animal cages.

EXT. ROAD -- EARLY MORNING

The safari convoy moves through the prairie.

Trees are sparsely scattered in prairie.

The convoy arrives at a wooded area.

Native members of the group unload a trap cage.

A few of the natives climb onto a tree branch.

Using a rope and a winch, they raise the trap and secure it to the tree.

A large piece of meat is placed inside the trap.

The hunters return to the vehicles and drive away.

INT. SAFARI TRUCK

John is driving. Tova sits next to him.

JOHN
We'll come back later.

TOVA
Why not wait?

JOHN
The leopard will shy away if it senses our presence.

EXT. ROAD -- LATER

The convoy moves again through the area with sparsely scattered trees.

A big herd of zebras graze quietly.

Nearby, a pride of lions is organizing for a hunt.

The convoy stops.

The lions quietly surround the zebra's herd.

INT. SAFARI TRUCK

Tova photographs the attack.

JOHN
Watch the lions hunt.

EXT. ROAD SIDE

A zebra makes a barking sound.

The herd begins to run in one direction.

The lions begin a chase.

Eventually the lions successfully pinned down a zebra.

The lions drag the zebra to a nearby source of water surrounded by low bush.

The lions tear the zebra's body apart.

The convoy begins to move.

NEAR BY

The zebras rest; a zebra foal is standing alone making desperate barks.

INT. SAFARI TRUCK

TOVA
Stop!

John stops the truck.

EXT.

Tova opens the truck's door and gets out of the truck and starts moving toward the foal.

John grabs his rifle, exits the truck and quickly catches up with Tova.

John grabs Tova but she does not stop.

JOHN
What do you think you are doing?

The two come to a stop.

TOVA

The baby zebra... the lions will
kill it. Let's take it with us.

JOHN

It's not our job... the foal can't
survive in captivity. Besides, we
don't have the time to nurse a baby
zebra. Nature has its way to fix
problems.

TOVA

But...

JOHN

We are returning to the truck!

After Tova and John return to the truck, three young zebras
approach the lonely foal.

They make barking sounds as they approach the foal.

The foal joins the three zebra.

JOHN

You see?

The four young zebras join the herd.

TOVA

Men have no heart!

The convoy moves again.

EXT. COFFEE PLANTATION AND SMALL KIKUYU VILLAGE -- NIGHT

There are simultaneous attacks on the adjacent venues.

One Mau Mau group sets the roasting plant on fire.

Another group brutally attacks the villagers.

A Mau Mau member posts a sign on a tree.

The sign reads: "Death to the collaborators."

EXT. TREE HOUSE CAMP -- AFTERNOON

The trucks are parked.

Cooks prepare supper in the smoky kitchen.

Men unload the leopard and move it to a larger holding pan.

Tova starts climbing the ladder.

John, who is behind Tova, get closer.

JOHN
Can I help you?

TOVA
I climbed ladder before... but
thank you anyway.

INT. TREE HOUSE LODGE

The tree house lodge is compact but has a few rooms and a cozy den with a bar.

DEN

John sits in an armchair enjoying a drink.

Tova arrives at the den. John puts his glass on the snack table.

John gets up to greet Tova.

JOHN
Good evening, Tova. Do you mind
joining me for a drink?

TOVA
(sarcastically with
a smile)
What other choices do I have?

TOVA
(changes to sincere
look)
Just kidding, it will be a pleasure.

John holds Tova by her arm and leads her to an adjacent armchair.

Both sit down.

John signals to the BARTENDER, a native man, 40s.

The Bartender approaches the two.

BARTENDER
(talks to Tova)
What can I get for the madam?

TOVA
How about cherry brandy?

BARTENDER
Yes madam, cherry brandy it is.

The bartender leaves.

JOHN
Do you mind if I ask you a personal
question?

Tova becomes a little uncomfortable but she recovers
quickly.

TOVA
Why not? I may have some personal
questions for you too.

JOHN
I wonder what brings a pretty woman
like you to Africa?

TOVA
Its a long story.

The Bartender returns with Tova's drink.

TOVA
I was born in a small town in
Poland...

FLASHBACK

MONTAGE

-- Nazi gestapo raids the town of Lodge.

-- Tova

Witnesses her parents dragged on the street and shot.

Freed from Auschwitz.

On the Bracha Fuld.

In Cyprus internment camp

In Nairobi hospital

FLASHBACK END

JOHN
What a sad story... and what about
your husband?

TOVA
He's fighting a war in Palestine...
What about you?

JOHN

Not much of a story. I was born in New York. I fought in the Spanish civil war and after that I got this job capturing animals here.

TOVA

How about a wife?

JOHN

I never married.

EXT. TREE HOUSE CAMP -- DAY

Native workers load the captured animals' cages and the expedition personal effects onto the trucks.

The convoy travels on a prairie road.

Tova and John are in the lead truck. John is driving.

JOHN

I'd like to see you when I'm back in Nairobi.

TOVA

I enjoyed your company but I don't think that this is a good idea...

JOHN

Is this because of your husband... or maybe your boss?

TOVA

Let's not go there.

INT. PHOTO STUDIO DARK ROOM

The light room is illumintaed with red light.

Both Tova and Marek work in the lab.

The work intensly on developing the safari photos.

LATER

In plain light, Tova and Marek inspect the photographs.

MAREK

Very impressive, Tova. Excellent work.

TOVA

Thank you.

BELL RING

Marek moves into the store.

STORE

John is in front of the counter.

JOHN

I hope my photographs are ready.

MAREK

Indeed, they are ready.

JOHN

And my photographer, where is she?

MAREK

She is here. She will be out in a minute or two.

Marek hands John a packet of photographs.

John examines the photos thoroughly.

JOHN

I have to tell you that you have a great brave photographer.

MAREK

I'm glad you like her work.

Tova walks into the store.

TOVA

Oh... John, I hope you'd like the photographs.

John leaves.

Marek closes the store door and posts the closed sign.

He joins Tova in the back.

Tova hugs Marek and holds him tightly.

TOVA

I missed you so much.

MAREK

I missed you too.

The two kiss passionately.

SUPER: "The Foreign and Commonwealth Office London 1952."

EXT. MINISTRY OF THE FOREIGN OFFICE

The MINISTER OF DEFENCE, man 60s, and the military CHIEF OF STAFF, man 50s in uniform, arrive at the building.

INT. COLONIAL SECRETARY OFFICE

The Colonial Secretary , Man 60s, greets the Minister of Defence and the Chief of Staff.

COLONIAL SECRETARY

Come in, gentlemen...

Have a seat...

Would you care for a cup of tea?

MINISTER OF

DEFENCE

That would be nice,
sir.

CHIEF OF STAFF

Thank you sir.

The Colonial Secretary picks up the phone and dials.

He holds the phone handset.

SHORT PAUSE

COLONIAL SECRETARY

Would you kindly bring in the tea?

A woman, 50s, walks in with a tray.

She put the tray on a snack table and walks out.

COLONIAL SECRETARY

Gentlemen, we got some disturbing
news from Nairobi.

The Mau Mau terrorists disturb the
normal life in the colony.

MINISTER OF DEFENCE

We are ready to do whatever is
necessary to suppress the
terrorists' activities.

COLONIAL SECRETARY

The Prime Minister does not see the
situation in Kenya as being serious.

CHIEF OF STAFF

Our forces on the ground report
that the situation is deteriorating
rapidly.

COLONIAL SECRETARY
Unfortunately, that's not the
opinion of the Prime Minister.
We'll have to wait and see. In the
meantime, keep me posted of any
development.

EXT. NAIROBI STREET -- MORNING

Marek stops at a newsstand.

The headline of the East African Standard of October 20,
1952 reads:

Kenya's Governor Baring signed an order declaring a State
of Emergency.

Marek picks up a paper and pays the vendor.

Marek enters a bakery shop.

Bread baskets are placed on stands.

Pastries are in glass cabinets.

MAREK
Good morning.

The BAKER, man 60s, who speaks with a German accent is at
the counter.

BAKER
Good morning sir, may I help you?

Marek points at several pastries.

MAREK
This one... this one... and this.

BAKER
Anything else?

MAREK
That will be all. Thank you.

The Baker packs the pastries in a brown bag and hands it to
Marek.

BAKER
8 pence please.

Marek hands the Baker a coin.

BAKER
Here is your change.

MAREK
Thank you, it's for you.

INT. PHOTO STUDIO

Tova is behind the counter when Marek arrives. She looks happy.

TOVA
Good morning Marek.

MAREK
It's nice to see you happy.
Let's have tea.

Tova and Marek go to the back of the store.

They hug warmly, followed by a gentle kiss.

Tova pours steeped tea from a brewing pot into two cups, then adds water from a kettle.

Marek puts the pastry on a plate and sits at the table.

Tova brings the cups of tea and joins Marek who intensely reads the paper.

TOVA
(condescending)
(voice)
Marek!

MAREK
Oh... I'm so sorry.

Tova and Marek enjoy the tea and pastries.

MAREK
Bad times are coming to Kenya...
maybe it's time to leave.

TOVA
... Or maybe it's time for change.
It's their country; isn't it?

MAREK
I guess that you're right.

BELL

Marek walks to the store.

Tova takes the newspaper. She reads the headline then flips through the pages.

Her eyes stops at an ad.

The ad reads:

"Photographer Wanted - East African Standard is hiring a photographer. The position requires travel. For an appointment, please contact the news editor, Mr. Jones at WHitehall 2322."

Marek returns.

Tova gives the newspaper to Marek. She points at the ad.

TOVA

Look at this...

Marek reads the ad.

MAREK

Hmmm, sounds interesting. I hate to lose you but...

TOVA

It's not the end. We still have each other.

STORE -- LATER

Tova picks up the phone. She is slightly overwhelmed.

Tova dials zero and waits for the OPERATOR to answer.

OPERATOR (O.S.)

May I help you?

TOVA

WHitehall 2322 please.

OPERATOR (O.S.)

Connecting, just a moment.

DIAL TONE

INT. MR. JONES OFFICE

RING

MR. JONES, White Englishman, 40s, sits at his desk. Mr Jones wears a thin mustache.

Mr. Jones picks up the phone.

MR. JONES

Mr. Jones here. May I help you?

Mr. Jones listens.

MR. JONES
I hear a woman's voice.
Are you the secretary?

Mr. Jones listens again.

MR. JONES
I am very sorry, madam. This job is
not for a woman.

Pause.

MR. JONES
I am very sorry.

INT. PHOTO STUDIO STORE.

Tova hangs up the phone angrily.

Marek stands next to Tova.

MAREK
You are angry! What happened?

TOVA
(very upset)
They would not hire a woman...
I will find the way even if I have
to sleep with this Mr. Jones.

MAREK
(slightly jealous)
I would not go that far! There are
other ways.

INT. MAREK'S HOUSE -- EVENING

Men and women in formal attire are gathered in the spacious
living room.

An African butler serves drinks and hors d'oeuvres.

BELL

Marek answers the door.

Tova is at the door.

MAREK
(flirtatious)
You look wonderful.

TOVA
You are handsome yourself.

From a distance, Natalia watches the warm reception. She becomes jealous.

Tova and Marek join Natalia.

Tova and Natalia kiss (continental style) and keep holding each other hands.

NATALIA
You look wonderful.

TOVA
You look great too.
(becoming sad for a
moment)
... And how is the baby?

NATALIA
The baby is very good. I heard that
you went on a safari. I'd like to
hear more about it.

Marek walks away leaving the women alone.

Tova and Natalia are engaged in a conversation.

MRS. JONES, woman 40's, approaches Tova and Natalia.

NATALIA
(to Tova)
Excuse me.

Natalia holds Mrs. Jones' hand and leads her toward Tova.

NATALIA
Mrs. Jones, this is my friend Tova.
Tova, this is my friend Mrs. Jones.
She is the president of the East
African Women's League.

Tova and Mrs. Jones shake hands.

MRS. JONES
Natalia talks a big deal about you.

TOVA
I hope that only good things...
Just curious, are you related to
Mr. Jones of the East African
Standard?

MRS. JONES
No, I am only his wife.

Both women laugh.

Marek places a record on the gramophone and starts playing it.

The guests are dancing.

Marek and Natalia are dancing.

NATALIA
It must hard for Tova being alone...
will you dance with her?
But... just that.

Marek joins Tova who is engaged in a conversation with Mrs. Jones.

MAREK
(to Tova)
May I?

TOVA
(to Mrs. Jones)
Excuse me...

Tova turns toward Marek.

TOVA
Are you sure that's OK?

MAREK
It was Natalia's idea.

TOVA
(to Mrs. Jones)
To be continued...

Tova and Marek join the dancing guests.

Natalia picks up on Tova and Marek's closeness. A slight regret appears on her face.

LATER

The guests leave.

Mrs. Jones stops next to Tova.

MRS. JONES
I will see what can be done...

TOVA
I'd appreciate it.

EXT. EAST AFRICAN STANDARD BUILDING -- DAY

The sign adjacent to the two story high building reads:

"East African Standard Publications"

INT. RECEPTION LOBBY

A SECRETARY, white female, late 30s, is behind her desk.

Tova is sitting in the lobby reading a copy of the East African Standard.

RING

The Secretary picks up, listens momentarily and replies.

SECRETARY

Thank you, Mr. Jones.

SECRETARY

Mr. Jones will see you now. Follow me please.

The two women walk through a corridor.

A sign on the door reads:

"MR. THOMAS JONES - News Editor"

The Secretary knocks on the door.

MR. JONES (O.S.)

Come in Please!

Mr. Jones sits at his desk.

Tova enters the office. Mr. Jones, without leaving his chair, raises an eyebrow with contempt.

TOVA

May I sit down?

MR. JONES

Oh. I am very sorry. Please sit down Mrs. ...

TOVA

It's Perlman... Mrs. Perlman.

MR. JONES

Do you understand that this is a man's job.

TOVA

I am a photographer!. I've been to places most men would not survive... You would not regret giving me this opportunity... I brought some photographs with me.

Tova gets a bundle of photographs out of her pocketbook.
She places it in front of Mr. Jones.

TOVA
Would you care to look?

MR. JONES
It won't be necessary...

TOVA
Please...

MR. JONES
Only God knows why I'm doing this.

With a little interest, Mr. Jones picks up the bundle and
begins to look at the photographs.

The photographs are from Auschwitz, Italy, Bracha Fuld,
Port of Haifa and of the Cyprus internment camp.

He becomes more interested as he goes through the
photographs.

MR. JONES
(impressed)
Are all these yours?

TOVA
Every single one!

MR. JONES
(admits with
difficulty)
I must say that you are a talented
photographer. How did you get to
photograph these?

TOVA
Unfortunately, I've lived them.

MR. JONES
Here in Africa things are
different. It's really a man's job.

TOVA
I can do it.

Tova hands Mr. Jones another bundle of photographs.

TOVA
Look, these were taken recently in
Kenya.

I hope you will reconsider.

Mr. Jones looks at the photographs.

MR. JONES
Hmm, Safari? Very nice!
Do you understand that we are going
into a brutal war?

TOVA
I read the papers.

MR. JONES
Well, I will talk to the owners.
Let's see what we can do.

EXT. RURAL ROAD NORTHERN KENYA -- DAY

A car moves along a forest road.

East Africa Standard REPORTER 4, white man 30s, drives the car.

The car arrives at a small town.

INT. CAR

Tova sits next to the to the Reporter.

A sign on the road side reads: "Welcome to Kapenguria"

TOVA
Stop!

REPORTER 4
There is nothing here.

TOVA
Yes there is.

The car stops.

Tova leaves the car.

EXT.

Tova goes to the driver's side.

TOVA
(pointing to a
location)
Can you back up and stop right
there?

REPORTER 4
No problem.

The driver stops as instructed.

Tova photographs the car and the sign from different angles.

Tova returns to the car.

EXT. KAPENGURIA STREET -- MORNING

The car arrives at the center of the town.

A SEQUENCE OF PHOTOS BY TOVA

A light military truck, driven and guarded by native King African Rifles, enters town.

Six prisoners, Jomo Kenyatta the president of the Kenya African Union among them, are on the truck.

The prisoners are in good spirits.

The prisoners are taken off the truck.

The prisoners, shackled to each other pose for photographers.

The prisoners are led to the court house.

PHOTO SEQUENCE END.

King African Rifles prevent reporters from talking to the prisoner.

The PROSECUTOR, Englishman 50's arrives.

The Prosecutor stops and gives a statement to the reporters.

Tova continues to photograph.

PROSECUTOR

The defendants are leaders of the
Mau Mau who vowed to kill all the
white residents of Kenya.
For that, they must be punished.

The Prosecutor continues into the courthouse.

MOMENTS LATER

The DEFENSE BARISTER, Englishman 40s, arrives.

DEFENSE BARRISTER

This collective trial is a part of
a corrupt attempt that diverts the
attention from the real issues.
That is the allocation of Kikuyu
land to white settlers.

INT. EAST AFRICAN STANDARD PRINTING HOUSE

Newspapers are rolling out of the press.

The headline reads: "The trial of the Kapenguria Six begins."

In small print are the names of the defendants.

Two of Tova's photographs are on the main page.

INT. MAREK'S HOUSE -- EVENING

Marek enters the house. He carries a copy of the East African Standard.

A baby cry sounds in the background.

Mark hangs his hat.

MAREK
Natali, I am home.

BABY'S ROOM

Marek joins Natalia who is with the baby.

Marek hugs and kisses Natalia. He picks up the baby.

Marek rocks the baby in his arms and hums a Polish lullaby.

The baby falls asleep in Marek's arms.

Marek puts the baby on the bed.

KITCHEN

Natalia serves supper.

After supper Natalia serves tea and cookies.

Marek slides the newspaper toward Natalia.

He points at the photographs.

MAREK
These are Tova's.

Natalia's face crumples.

NATALIA
It's always about Tova. What's
going on between you two?

MAREK
Nothing!

NATALIA
I don't believe you.

BEDROOM -- LATER

Marek is trying to hold Natalia but she rejects him,
switches off the light and turns her back to him.

MAREK
Natali...

KITCHEN -- MORNING

Natalia sets up the table.

Marek enters the Kitchen.

NATALIA
Good morning. I am sorry about last
night. I am just very touchy lately.
We need to invite Tova more often.
She must be very lonely.

EXT. APARTMENT BUILDING -- NAIROBI -- DAY

A small truck is parked in front of the building.

Asante helps Tova unloading.

INT. STAIRWAY

Asante carries heavy items while Tova brings up smaller
items.

TOVA
I could not do this without you.

ASANTE
That's what friends are for.

TOVA
You are more than a friend. You are
my Kenyan daddy.

ASANTE
You are very kind.

INT. TOVA'S APARTMENT

Tova and Asante place the heavy items in place.

ASANTE
I must leave now. Enjoy your new
place.

Tova gives Asante a big hug and a kiss on his cheek.

TOVA

You are so good to me. Thank you.

LATER

TOVA

Unpacks, places things in the closets and then organizes the apartment.

Walks from room to room and checks the apartment.

Straightens a few pictures and rearranges her knickknacks.

Stretches in front of a window, sighs deeply then closes the curtain.

EXT. NAIROBI STREET -- DAY

John sits in a streetside cafe.

Tova walks on the sidewalk. She sees John.

John notices Tova. He gets up and walks toward Tova.

The two exchange a friendly hug.

JOHN

What a surprise. It's so nice to see you. Would you join me for tea?

Tova looks at her watch.

TOVA

I'd love to... but I have to be at the office.

JOHN

Come... just for a few minutes. I haven't see you for a while.

Tova looks at her watch again.

TOVA

OK... but only for a few minutes.

Tova joins John.

John signals the waiter.

The waiter comes to the table.

JOHN

Tea for the lady, please.

(to Tova)
I've seen your photographs in the
Standard... good luck with your new
job... I'm sure that they'll
appreciate your work.

TOVA
Thank you.

JOHN
I am going to be in town for a
while. It will be nice if we could
meet again.

TOVA
We'll see about that.

INT. KIKUYU VILLAGE HUT -- EVENING

The village elders meet with a Mau Mau group. The
conversation is held in Swahili with subtitles.

KIKUYU ELDER
What is it that you want from us?

MAN 1
Every man in Kenya must take the
uprising oath.

KIKUYU ELDER
Meaning what?

KIKUYU MAN 1
Drive the whites out of Kenya... if
necessary, kill all of the them...

KIKUYU ELDER
But...

KIKUYU MAN 1
I am sorry... no buts... all those
who refuse to take the oath will
meet the same fate as the whites.

SUPER: "Lari settlement - Kenya March 26, 1953"

EXT. LARI SETTLEMENT -- NIGHT

Scores of Mau Mau rebels surround the settlement.

The rebels herd Kikuyu men, women and children into huts
and set fire to them.

Victims who escape the fire are captured, hacked down with
machetes and thrown back into the burning huts.

MORNING AFTER

Smoke still comes out from the burned to the ground huts.
African police go through the site searching for survivors.
Tova arrives with a reporter.

Tova photographs the remains of the settlement and its
victim's scorched bodies.

EXT. MULTIPLE POPULATED AREAS -- DAY

British airplanes drop leaflets.

EXT. KIKUYU VILLAGE

Children chase the falling leaflets.
Tova photographs a child catching a leaflet.
An adult male strips the leaflet out of the child's hand.

LEAFLET CONTAINS

Pictures of the Lari massacre and Swahili text.

The text reads(subtitled):

"Mau Mau target Kikuyu men, women and children.
Any person who takes the Mau Mau oath will be executed.
Protect your own family, report Mau Mau members."

EXT. ROAD -- LATER

Tova drives the car. A reporter sits next to her.
A low flying AIRPLANE drops BOMBS on the road.
Tova drives off the road. Both Tova and the reporter seek
shelter on the side of the road.

The airplanes leave. Tova and the reporter walk to the
bombed area.

A second wave of bombers arrives, dropping more bombs. This
time Tova and the reporter are near the falling bombs.

A bomb has a direct hit on a group of Mau Mau rebels.

Tova is close enough to photograph a few rebels become
airborne by the explosion.

Rebels flee the area seeking shelter in the bush.

Tova returns to the car. The reporter is not there.

She looks around and finds him lying on the ground wounded. He is bleeding badly from his head.

Tova drives the car closer.

Tova drags the reporter into the car.

Tova's clothing and face are covered with dust and blood.

Tova speeds her car on the road.

A rebel group is on the side of the road. They aim their rifle at the moving car.

GUN FIRE

A few bullets hit the car. Tova keeps speeding.

EXT. NAIROBI HOSPITAL

The reporter is carried on a gurney into the hospital.

INT. TOVA'S APARTMENT BUILDING -- LATER

Tova arrives at her apartment.

The door is ajar.

Tova enters her apartment.

TOVA

Marek?

Marek, holding a drink, moves from the living room to the hallway to greet Tova.

He is shocked by Tova's appearance.

Marek gets closer to Tova and her.

MAREK

Are you OK?

TOVA

I had a tough day. My colleague was hit by British shrapnel... then, we were shot at by the Mau Mau.

MAREK

I worry about you! This is scary business... are you sure you still want to do this?

TOVA
Someone has to...

MAREK
It does not necessarily have be
you...

TOVA
I love doing it.
(pauses)
I will be right back...

Tova leaves and goes into the shower.

MINUTES LATER

Tova comes out of the shower wearing a bath robe.

MAREK
That's better...
I like your smell.

Holding hands Tova and Marek head to the bedroom where they
make love.

INT. MAREK'S HOUSE -- EVENING

Marek enters the house.

MAREK
I am home Natali...

Natalia is knitting in the family room. She looks unhappy.

MAREK
Natali...

NATALIA
(angrily)
I heard you!

Marek walks into the family room.

MAREK
What's wrong?

NATALIA
You know what's wrong! It's late,
were have you been?

MAREK
I had to finish a job.
A job, aha?

MAREK
What's the matter with you?

NATALIA
Life here becomes dangerous.
Besides, I feel that I am losing
you.

MAREK
Natali, you know that I will do
anything to make you happy.

MOMENT OF SILENCE

NATALIA
I want to go back to Poland.

MAREK
Poland?

INT. EAST AFRICAN STANDARD PHOTO LAB DARK ROOM

Tova is developing photographs.

INT. NEWS ROOM -- LATER

Tova meets with the Mr. Jones.

They go through photographs.

MR. JONES
Good work, Tova. I apologize for
misjudging you.

TOVA
I'd like to capture the other side
of the story.

MR. JONES
It's too dangerous... besides, it
would not sit right with our
sponsors.

TOVA
Don't you think that our reporting
should be balanced?

MR. JONES
Listen Tova, the Mau Mau is not
paying our salaries... besides,
they are ruthless killers... you
saw what they do to their own kind.

TOVA
Yet..

MR. JONES
No! I will not put you or anybody
else at risk.

INT. TOVA'S APARTMENT BUILDING

Asante is at the door.

INT. TOVA'S APARTMENT

Tova is in the kitchen.

KNOCKING ON THE DOOR

Tova opens the door.

TOVA

Thank you for coming.

ASANTE

How are you Mrs. Perlman? I have not seen you for a while.

TOVA

I am ok... I enjoy my work... it's very challenging. Have a seat... Tea?

ASANTE

Thank you. What exactly is that you want from me?

Tova continues to talk as she gets the tea.

TOVA

I need to get in touch with the Mau Mau rebels...

ASANTE

Are you out of your mind?

TOVA

Their side should be told too.

ASANTE

There is no "their side," they are nothing but killers.

TOVA

The Kenyan side must be told...

ASANTE

I may be able to help you with this... but forget about the Mau Mau.

EXT. KIKUYU VILLAGE STREET

British soldiers on jeeps speed through the village.

The jeeps stop in a few locations to post notifications.

A soldier tacks a notification to a tree.

The notification is printed in Swahili.

The text reads(subtitled):

"Important. By the powers given to the governor, this village will be relocated tomorrow. All residents must be ready by 0900. Only personnel belonging will be allowed."

The jeeps exits the village.

NEXT MORNING

A convoy of military trucks escorted by soldiers arrives at the village.

Tova and a reporter follow behind the convoy.

Tova photographs the events.

A score of people, men, women and children, are gathered in the village's center. They carry their belongings in large canvas bags.

Many people bring their livestock along.

British soldiers search the village.

People are dragged out of hiding places and taken to the assembly area.

A teenaged boy tries to escape.

A SOLDIER tries to stop the boy but fails.

SOLDIER

Halt!

The boy keeps running.

The soldier fires his sub-machine gun.

The boy is hit and falls down.

A CAPTAIN stands on a jeep. He picks up a microphone.

He announces in Swahili-subtitled.

CAPTAIN

By the powers given to me by the governor and for your own protection, you are moved to a new village.

You cannot take your livestock with
you...

Soldiers forcefully separate livestock from their owners.

People who refuse to let go are brutally beaten with clubs.

The people are loaded on the trucks. There are no seats,
all are standing.

The trucks leave. Soldiers load the livestock on trucks and
set the village on fire.

EXT. INTERNMENT CAMP -- LATER

The internment camp is surrounded by a barbed wire fence
with coiled barbed wire on top.

Watchtowers are erected around the camp.

The truck convoy arrives at the camp.

MOMENTS LATER

The people are taken off the trucks and pushed into the
camp.

Any resistance is dealt with by brutal force.

A tear drops down Tova's cheek but she continues to
photographs.

As the gate of the camp closes, Tova moves aside and throws
up.

INT. TOVA'S APARTMENT BUILDING

REPRESENTATIVE 1, male, mid 50s and REPRESENTATIVE 2,
female 50's, are at Tova's door.

Tova sorts photographs on her kitchen table.

KNOCKING ON THE DOOR

Tova walks to the door.

TOVA
Who is there?

REPRESENTATIVE 2
We are from the Nairobi Jewish
Center. May we come in?

Tova cracks the door ajar. She looks at the visitors then
opens the door widely.

TOVA

Come in. Please sit down.
May I offer you some tea?

RERESSENTATIVE 1

Thanks, we won't be staying long.

TOVA

What is this all about?

RERESSENTATIVE 2

I am afraid we have bad news for
you.
You may want to sit down.

Tova's expression becomes somber. She sits down.

RERESSENTATIVE 2

We have received this letter from
State of Israel government a few
months ago.

Representative 2 gives the letter to Tova.

RERESSENTATIVE 2

It took us a long time to trace
you...

Tova is nearly fainting.

RERESSENTATIVE 2

Can I get you a glass of Water?

TOVA

Please...

Representative 2 goes to the kitchen and fills up a glass
of water.

Representative 2 returns and gives Tova the glass.

TOVA

Thank you!

Representative 2 puts her hand over Tova's shoulder.

Tova reads the letter.

TOVA (V.O.)

The government of Israel regrets to
inform the family of Mendel Perlman
that Mendel, while defending the
State Israel in the Battle of
Latrun, gave his life on July 18,
1948.

Tova pauses, tears flow down her cheeks.

QUICK FLASHBACK INT. COTTAGE

MENDEL

I am going to Palestine to fight.

TOVA

I hate you! You don't ask me! You tell me!

...what about us?

Go to hell. I wish you die there.

BACK TO SCENE

TOVA (V.O.)

(continues with a
choking voice)

Unfortunately, we were not been able to recover the bodies until late in 1949.

The identification process and the family finding and notification took even longer. Please forgive us. The government of Israel made special provisions for families of the fallen.

Please don't hesitate to contact us at any time.

David Ben Gurion, Prime Minister and Minister of Defense.

Tova is sobbing.

Representative 2 helps Tova out of her chair and hugs her warmly.

RERESSENTATIVE 2

If there is anything we can do for you, please let us know.

Representative 2 gives Tova a business card.

Tova Walks the two representatives to the door. She wipes her tears with a handkerchief.

RERESSENTATIVE 1

You have my sympathy for your loss.

EXT. CITY PARK -- DAY

Tova waits on a bench. She nervously checks her watch.

Marek arrives at the park. He is looking for Tova.

He spots Tova and joins her.

MAREK
Oh... here you are.

Tova gets up to greet Mark. She is cold and remote.
They hug briefly, then sit on the bench.

MAREK
What's wrong?

TOVA
Nothing!

MAREK
You're not yourself...

TOVA
I'm OK.

MAREK
Sure?

TOVA
Hundred percent.

MAREK
I have some news...

Tova becomes uncomfortable.

TOVA
What?

Marek holds Tova's hand.

MAREK
We are going back to Poland.

Tova pulls her hand angrily.

TOVA
What about us?

MAREK
That's what Natalia wants...

TOVA
Does she know about us?

MAREK
She suspects...

TOVA
Do you love me?

MAREK

I do, but I love Natalia too.
I know how difficult that must be
for you.

TOVA

You know nothing... you used me...

MAREK

I love you Tova. I am torn...

TOVA

How could you do this to me?

MAREK

I love you both!
PAUSE
Any news from Mendel?

TOVA

He's dead.

MAREK

I know how you feel about him...
but dead? Don't you think that this
is a little too much?

TOVA

Mendel is dead... it's for real...
he was killed in the war.

MAREK

(shocked)

What?

TOVA

It's what you heard. I was notified
yesterday.

MAREK

I'm so sorry.

Marek tries to put his arm around Tova's shoulder but she
pushes him away.

TOVA

(furious)

Go back to Natalia! I am better off
without you.

EXT. NAIROBI STREETS -- CONTINUOUS

TOVA

Walks the streets aimlessly.

Stops at a kiosk and buys a pack of cigarettes.

Consumed by her emotions, she bumps into other people.

Sits down on a street bench and cries.

Lights and smokes a cigarette.

INT. TOVA'S APARTMENT -- LATER

TOVA

Takes her shoes off and throws them on the floor.

Moves to the kitchen and takes a bottle of alcohol.

Sits in the kitchen. She smokes and consumes a large quantity of alcohol.

Throws the empty bottle on the kitchen floor. The bottle breaks into hundreds of pieces.

Walks to the bedroom, cutting her feet.

BEDROOM

Tova throws herself on the bed. She is crying hysterically and bangs her head on her bed, then covers her face with a pillow.

LATER

Tova falls asleep.

NEXT MORNING

Tova gets up. She is in a bad mood.

BATHROOM

Tova looks at the mirror.

She does not like what she sees.

She washes her face, brushes her teeth and looks at the mirror again.

She tries to make a happy face, but all she sees is misery.

Tova takes a shower.

BEDROOM -- CONTINUOUS

Tova gets dressed and puts make up on.

EXT. NAIROBI STREETS -- MORNING

Tova drives aggressively.

EXT. RURAL ROAD -- CONTINUOUS

Tova is speeding.

EXT. WAITHAKA VILLAGE

TOVA

Arrives at a village.

Parks her car, takes her camera and exits the car.

Looks at a note.

Walks through the village.

INT. HUT -- CONTINUOUS

The interior is very simply furnished with only the essentials.

A KIKUYU WOMAN, mid 30s, with fresh injuries to her face greets Tova.

KIKUYU WOMAN

I'm happy to see you. Asante told
me many good things about you.

A BOY, 10 years old, is playing in the corner.

KIKUYU WOMAN

(in Swahili,
subtitled)

Go play outside...

The boy is stalling.

BOY

(in Swahili,
subtitled)

I don't want to go!

KIKUYU WOMAN

Come on... hurry up.

Unhappily, the boy leaves.

KIKUYU WOMAN

Tea?

TOVA

I'll be delighted.

The Kikuyu Woman exits the hut. Moments later she returns with two cups of tea and biscuits.

TOVA
Do you mind if I ask you a few questions?

KIKUYU WOMAN
Feel free to ask any question you may have...

TOVA
The bruises on your face...what happened?

The Kikuyu Woman's face becomes pained.

KIKUYU WOMAN
(with a choked voice)
A few days ago, British soldiers were searching the village door to door.
They took my husband away. Moments later, two soldiers returned.

The Kikuyu Woman starts crying.

Tova hold the Kikuyu Woman's hand.

KIKUYU WOMAN
(sobbing)
...one of them held me while the other ripped off my clothes...
... I fought back... I tried to stop them... but I couldn't.

Tova is troubled and saddened. She hugs the Kikuyu Woman.

TOVA
I'm so sorry about what happened to you.
Did you report it to the authorities?

KIKUYU WOMAN
The soldiers are the authorities!
Our lives don't count.

TOVA
... And your husband?

KIKUYU WOMAN
I don't know. The soldiers keep prisoners in a camp not too far from here.
No one is allowed to visit there.

There are some horrific stories
from people that escape the camps.

TOVA

Like what?

KIKUYU WOMAN

Rape the women and castration on
men.

TOVA

Can you take me there?

KIKUYU WOMAN

My boy will take you there.

EXT. TRAIL -- LATER

Tova is trailing behind. The narrow trail is surrounded by
trees and bushes.

They arrive in a clearing.

The Boy points in the direction of the camp.

BOY

(in Swahili)

There!

Tova takes the lead. The boy follows her.

Tova and the boy are very close to the camp.

EXT. CAMP WAITHAKA

The camp is surrounded by tall barbed wire fence.

Watchtowers are erected at each corner of the fence.

A metal sign above the gate reads - "Waithaka Camp"

A frozen look takes over Tova's face.

QUICK FLASHBACK -- EXT. AUSCHWITZ

Tova stands on the rail that leads to the camps gate.
Watchtowers are erected at the corners of the electrical
fence.

Tova photographs the camp's gate with the metal sign
"Arbeit Macht Frei" above it.

BACK TO THE SCENE

A few soldiers approach Tova and the boy.

The boy runs away.

BOY
(in Swahili,
subtitled)
Run...

Tova recovers quickly from her deep thoughts.

There is not enough time to leave.

SOLDIER 2, early 20s, approaches Tova.

SOLDIER 2
What business do you have here?
You are under arrest... I am taking
you in...

Soldier 2 grabs Tova's arm.

Tova pulls her arm and moves away.

Soldier 2 tries to grab her arm again.

Tova moves away again.

TOVA
Get your hands off me. You want me
to accompany you, just say so.
Don't touch me...
I am a journalist working for the
Standard. Here are my credentials...

Tova shows the press ID to the soldier.

He rips the ID from her hand and reads it.

SOLDIER 2
As I said, you have no business
here.
Follow me to our commanding
officer; in the meantime I keep
this.

Soldier 2 displays her ID.

TOVA
As you wish.

INT. COMMANDING POST

The COMMANDING OFFICER, 30s is behind his desk.

COMMANDING OFFICER
This is a restricted area.

TOVA

I was visiting in the village. The villagers told me that there is an internment camp here... I walked over... I saw no warning signs... I don't understand why you are so upset.

COMMANDING OFFICER

We don't like strangers here.

TOVA

Why? What are you trying to hide?

COMMANDING OFFICER

Nothing, we just don't like people snooping around. This is a military installation.

TOVA

If you don't mind, I would like to take a few photographs and be on my way...

COMMANDING OFFICER

I am afraid that this is not possible!

TOVA

So you are hiding something.

COMMANDING OFFICER

No, we are not!

TOVA

May I have your name and rank. I am sure that your commander in Nairobi would be happy to hear that his officers block information from the official news paper.

COMMANDING OFFICER

OK, I will allow just a few photographs. But only from the outside.

TOVA

That will be just fine. I thank you.

SUPER:"Uhuru Stadium in Nairobi- December 12, 1963"

EXT. UHURU STADIUM IN NAIROBI -- NIGHT

Hugh crowd surrounds the stadium. People are lined up trying to enter the stadium.

INT.

The stadium is jam packed.

Kenyan dignitaries and numerous world leaders are gathered in the stadium.

Tova and other press members are documenting the event.

The big clock hands in the stadium show midnight.

To the sound of a bugle, the British flag is lowered.

Then the black, red, and green flag of Kenya is raised.

Seventy years old, JOMO KENYATTA is delivering on his independence speech.

KENYATTA

It is with great pride and pleasure that I receive this constitutional instruments today as the embodiment of Kenya's freedom. This is the greatest day in Kenya's history and the happiest day of my life.

Our march to freedom has been long and difficult. There have been times of despair, when only the burning conviction of the rightness of our cause has sustained us.

Today, the tragedies and misunderstandings of the past are behind us. Today, we start on the great adventure of building the Kenyan nation.

INT. LONDON HOSPITAL -- 2009

Old Tova opens her eyes.

She is disoriented.

NURSE 3 enters the room. She approaches Tova.

NURSE 3

Welcome back! How do you feel?

TOVA

What happened?

Where am I?

NURSE 3
You are in a hospital.
You collapsed in court...

TOVA
How long have I been here?

NURSE 3
About 24 hours...
...nothing serious.
You can leave at any time.

TOVA
I want to get back to the court.

The Advocate enters the room.

ADVOCATE
I am so glad to see you.
You gave us a big scare.
Are you able to continue your
testimony?

TOVA
I want to...

INT. COURT ROOM

The court is in session.

Tova is in the witness stand.

CLERK
Do you understand that you are
still under oath and that
everything you say is the truth and
nothing but the truth.

TOVA
I do.

JUDGE
Ms. Perlman, I am glad to see that
you are well.
(to the Advocate)
My learned colleague, you may
proceed with you inquiry.

ADVOCATE
Welcome back. I would like to show
you a few more photographs. Is it
OK.

TOVA

OK.

The Advocate Assistant displays a few photographs that show Kenyan detainees and corpses of killed detainees.

ADVOCATE

Did you take these photographs?

TOVA

Yes, I did.

ADVOCATE

Thank you. I have just a few more questions for you.

TOVA

Please continue...

ADVOCATE

During the years 1952 to 1959, were you working as a photojournalist for the East African Standard?

TOVA

I was.

ADVOCATE

Did you see at any time British soldiers confiscating livestock?

TOVA

I did.

ADVOCATE

Did you see British soldiers beating innocent Kenyans?

CROWN SOLICITOR

Objection! The witness could not determine the innocence of the victims.

JUDGE

Sustained...

ADVOCATE

Let me rephrase. Did you see British Soldiers beat helpless, unarmed men and women?

TOVA

Yes, I did.

ADVOCATE

Did you see British soldiers fire
at un armed men and women?

TOVA

I did.

ADVOCATE

Did you see British aircraft
bombing villages?

CROWN SOLICITOR

Objection! The witness is not an
expert in aircraft.

JUDGE

Overruled. You may answer.

TOVA

I did.

ADVOCATE

The defense rests.

JUDGE

We will recess for the weekend.
I will hear the closing arguments
on Monday.

EXT. BRITISH HIGH COURT

The four elderly Kenyan men and one woman arrive.

They are surrounded by reporters and camera crews.

Kenyan Man makes a statement

KENYAN MAN

We are looking forward to a
favorable judgment.

The group enters the court building.

The court is in session.

CROWN SOLICITOR

My Lord, the British government
demonstrated that in 1963 the
responsibility for cases involving
colonial-era had passed to the
Kenyan government following the
country's independence...

Furthermore, under the British statute of limitations, it is impossible to have a meaningful or fair trial given that so much time had elapsed and many witnesses were no longer alive. Therefore, the government respectfully requests that the claims made by the plaintiffs be rejected.

ADVOCATE

My Lord, my learned colleague, representing the government, is using mere technicality to shift the responsibility of the atrocities to a successor government that had nothing to do with the events that took place prior to Kenya's independence. We have produced sufficient witnesses to demonstrate the responsibility of the British government for atrocities committed by its armed forces.

JUDGE

The court finds the plaintiffs demonstrated that their claims are arguable cases in the law. Therefore I reject the government position and my judgment is that individual claims for abuse of human rights are permissible.

EXT. HIGH COURT

A group of Skinheads is assembled on the opposite side of the street.

Some of the Skinheads wear Nazi arm bands.

The group holds banners.

THE BANNERS

"Mau Mau killers."

"Reparation to the white victims."

"Mau Mau the aggressors not the victims."

A line of policemen surrounds the group.

A BBC television crew awaits outside the court house.

The camera is directed to the protestors then to the ANCHOR, female, 30s.

ANCHOR

We've just received the high court's decision on the matter of violations of human rights committed by British soldiers during the Mau Mau uprising and State of Emergency in the 50's. The court ruled that victims of these violations are entitled to sue the British Government.

The cameraman shifts the camera to the court's entrance.

The plaintiffs are exiting the building.

Tova meets with the plaintiffs. They exchange hugs.

The protestors make fists and booing sounds.

Tova walks across and faces the protesters.

The TV cameraman follows Tova.

Tova photographs the group with a point and shoot camera.

Tova gets closer to the group which is still booing.

A moment of silence.

Tova faces the protesters.

TOVA

(contemptuous)

What do you know?

Tova continues walking away while the protestors renew their shouting and showing their fists

FADE OUT:

END