

TOBIT

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FADE IN

SUPER: This film tells the story of Tobit, the son of Tobiel, son of Hananiel, son of Aduel, son of Gabael, son of Raphael, son of Raguel, of the family Aliel and the tribe of Naphtali.

BEGIN MAIN TITLES

INT. AMSTERDAM - TOBIT'S BASEMENT WORKSHOP - DARK

TOBIT (over eighty-years old) works as a gunsmith. We see the place where Tobit repairs, modifies and is building a gun of his own design. Mechanical drafting table. Machinery. His workplace is ancient and looks more like a gunshop from the 1850s, however Tobit is a top-level machinist and a very skilled craftsman. This workshop has probably been in his family for generations.

He takes great care examining/inspecting his work. He is not forgetful or careless in anyway.

Tobit test fires a weapon. It probably happens all the time, but still upstairs his wife, ANNA, is startled.

INT. GUN SHOPPE - MEDIUM LIGHT

Tobit finishes work and exits the workshop for upstairs. We see Tobit's successful gun shoppe. His son, TOBIAH, is behind the counter. The signage inside the shoppe is in Dutch. Advertisements for various weapons for sale, but also signs for repair, customization and gun safety.

There is a calendar hanging on the wall. It is 1934.

TOBIT

Tobiah.

TOBIAH

Father.

Tobit looks out the front window of the shoppe. Tobit lives in the Jewish Quarter in Amsterdam. Several orthodox Jews walk past the window.

A 1919 C1 Aerocoque, Spyker automobile speeds by, and then a new bright shiny 1934 Citroen Traction Avant.

INT. UPSTAIRS APARTMENT - BRIGHT NATURAL WINDOW LIGHT

A friend of Anna is there, and they seem to be chatting. Anna gives her friend money. Tobit enters the apartment above his business, just in time to see the exchange of money. And the woman exits the apartment.

The apartment is full of Jewish items. He stands for a second under the mezuzah. We see a menorah.

To Tobit, a Jewish home is full of books. There are prayer books for everyday, Sabbath, and holidays. A Hebrew dictionary. Jewish histories. But they are not all necessarily Jewish books. Luigi Pirandello. Caroline Pafford Miller.

We see several tzedakah (charity) boxes. Tobit picks one up and shakes it. He doesn't hear any coins and it makes him smile. His wife is helping someone unfortunate. He looks lovingly at his wife and she returns the affectionate gaze.

TOBIT

Anna.

ANNA

Tobit.

There are a few objets d'art and folk paintings, a sculpture and a ceramic. They were made by Jews in Israel, Russia, Ethiopia and America. The theme is familiar: Russian grandmothers in kerchiefs, milkmen (like Tevya in villages like Anatevka), lions in Judah, doves of peace and of course decorative stars of David.

Also, part of the home are lots of photographs. They are family photos, however (strangely) they don't include many children (and no grandchildren), because Tobit and his wife have only one child. That's clear in the photos.

He kisses Anna, who is working about the house and she smiles. She points to a lunch pail she has put out on the kitchen table.

In the corner of the dinning room stands a brass Shabbos (Sabbath) light. A tray of Dreidls (kiddush cups).

Tobit isn't inspecting his wife's homemaking. He's just discharged a weapon (his wife heard it) and he wants to show her that he is okay. He turns in a complete circle in front of her and in jest shows her both hands, both eyes, both feet. He knows she worries.

And he's not there just for his lunch. After all these years, he's still enjoys being in the same room with her, if only for a short time. Obviously, he likes to look at her. He's a religious fellow and an old man still in love with his wife.

He begins to take a bit of fresh bread from the breadbox and Anna looks at him cross. He stops and opens a cabinet and there is a special bin with "vogelstand" (birds) written on it. He reluctantly takes this older bread instead. He puts the bread in a pocket.

Tobit smiles and Anna smiles. She loves him, in part, because he would, if given the opportunity, give the birds fresh bread.

TOBIT

What did your friend want?

ANNA

There is a group of Jewish children that need homes?

TOBIT

Jewish children? Orphans?

ANNA

From Germany.

TOBIT

What happened to their parents?

ANNA

Don't be nieve. I think you know.

Tobit thinks. He looks worried, but doesn't respond.

Tobit puts on his hat, collects his Dutch Shepherd, CYRUS, and leaves the apartment. He exits his building onto the sidewalk.

END TITLE CREDITS

SUPERIMPOSE: Amsterdam, 1934.

Tobit has left his lunch on the table upstairs. His wife notices and chuckles. She takes it to the open window and shouts down to him.

ANNA

Husband! My handsome but sometimes absent-minded husband, you have forgotten something?

TOBIT

I'm on my way to the park to feed the birds...

(he gestures to the old bread)

ANNA

And what else?

TOBIT

...and pray to God.

ANNA

And?

TOBIT

...and have... my lunch.

He too chuckles and signals for her to pitch it down. She shakes her head that she won't do it.

ANNA

No, you'll hurt yourself. It's a pail.

TOBIT

No, I'll catch it. Just drop it.

He encourages her and finally she does let it fall. He's an old man but skillfully catches it like it was an egg.

No harm done. Or, humorously, it can fall through his hands and dents the sidewalk.

Tobit's nicely protective dog always accompanies him when he leaves the house.

Outside of his workshop, Tobit is somewhat doddering and carefree. He invests so much focus and effort in his work, he's somewhat innocent and defenseless away from it. He greets everyone; most ignore him.

EXT. PUBLIC PARK - SUMMER DAY

Tobit is sitting on a park bench tossing bread onto the ground. At his feet lays the Dutch Sheppard; the hound is well behaved and is very loyal to Tobit. The dog pays no attention to the birds, but is focused on the German (Nazi) Embassy across the street from the park. The dog watches the Nazi officials come and go. He watches the guards and the German Shepard patrolling inside the gate. In dog language (direct eye-contact), a conflict is brewing. German vs. Dutch and eventually it will be Nazi vs. Jew. The dog is clearly concerned and adversarial. Tobit is simply enjoying the park.

To a CASUAL ONLOOKER, Tobit seems a bit off and looks to be talking to himself while he feeds the birds, but he's not. He's praying.

TOBIT

I have walked all the days of my life  
on the path of fidelity and  
righteousness, well except for a few  
times. I confess, I drew a naked  
woman.

As Tobit prays he remembers.

CUT TO 1852:

INT. ELEMENTARY SCHOOL CLASSROOM - DAY

The TEACHER is out of the classroom. YOUNG TOBIT is at the black board. He is drawing a Matisse like nude, designed to embarrass the teacher. He senses that the teacher is returning and runs to his seat and tries to look innocent. Too innocent.

When the teacher arrives, she *is* shocked but knows exactly who is responsible. She erases the chalk and grabs Tobit's ear and pulls him into the hallway. We see through the door's glass what the other students see. The teacher points a finger in Tobit's face and she scolds him horribly. Tobit looks regretful.

BACK TO 1934:

EXT. PUBLIC PARK - SUMMER DAY

Tobit is still sitting on the park bench, praying. The dog, the birds and the Nazis are still there as well.

TOBIT

And Lord, I'm afraid I'm not getting any better. I've punctured a good number of automobile tires. I started a fire, broke a lock, lied to the police and stole a puppy. I humbly beg for your forgiveness.

CUT TO 1933:

INT. PUBLIC PARK - WINTER DAY

It's a different day; the leaves are off the trees. Tobit is there with his dog.

Tobit's vision is perfect at this time.

He has one jacket pocket full of bread and he is walking about feeding the birds on the sidewalk in front of the German embassy. He does this nonchalantly and it looks perfectly natural. Tobit even smiles at the NAZI GUARD, who thinks the smile strange. He's accustomed to the Dutch people sneering at him.

In his other jacket pocket are roofing nails. The guard is distracted by some dignitary leaving the embassy and turns. Tobit pitches the nails out in the drive as he passes the gate.

The gate opens; no one notices the nails. The Mercedes drives out the gate and a block down the street the car

develops several flat tires. LONG SHOT: The Nazis exit the car and are visibly upset.

BACK TO 1934:

BACK TO PUBLIC PARK - SUMMER DAY

Tobit is still feeding the birds and his dog is still eyeballing the German embassy gate.

TOBIT

But Lord, please keep in mind that  
I've performed just as many  
charitable deeds for my kindred.

CUT TO 1911:

INT. SYNAGOGUE - DAY

Tobit worships and gives a healthy sum of money.

CUT TO LATE 1932:

EXT. AMSTERDAM STREET - NIGHT

Tobit and his dog are walking and hear a rumbling from down an alleyway. Tobit explores and sees MICAH, a homeless man and near idiot, digging through the rubbish bins. Some dogs of this breed might be aggressive at seeing this. However, Tobit's dog isn't too concerned, but looks strangely, as if trying to understand. Why would a *man* dig through the trash.

Tobit interrupts and gives Michah some money, but the man returns to his rummaging.

BACK TO 1934:

EXT. PUBLIC PARK - SUMMER DAY

Again we see Tobit, sitting in the park, praying.

TOBIT

Forgive me, God. Where was I? Oh, I  
started a fire, broke a lock, lied to  
the police and stole a puppy.

CUT TO EARLY 1931:

EXT. ALLEYWAY BEHIND A POLICE STATION - NIGHT

It is a different night. Tobit is a bit younger and doesn't have his Dutch shepherd yet. He is simply out for a walk (he's singing a tune - Tumbling Tumbleeds). He probably has no idea what a *tumbleweed* actually is but this is his nature to sing exotic cowboy songs from movies. And, he has a positive outlook on human nature, so walking down an alley at night is not out of character.

Tobit notices a puppy scratching at the back door of the police station. He looks left and right; it is the darkest part of the night and no one is likely to appear, certainly no cop. Tobit walks to the front of the police station and looks inside. The policeman at the desk is sleeping in his chair, soundly.

Tobit returns to the back door. He pets the puppy, which is famished and trying to get back inside desperately. Tobit looks in the window and there is a bitch with a litter of puppies six puppies, total.

TOBIT

How did you get out here? This must be an accident. What police officer would cull such a nice pick as you?

Tobit leaves the puppy and returns home and gets some tools from his workshop. He returns to the police station and makes certain the policeman is still sleeping at the desk. He is, so Tobit disassembles the lock on the back door and opens it. The puppy rushes into his mother and grabs a tit. Tobit reassembles the door lock and looks through the window satisfied with the puppy who may be only slightly smaller than the others.

TOBIT

Don't worry little follow, you aren't worthless.

EXT. ALLEYWAY BEHIND A POLICE STATION - NEXT DAY

Tobit walks the same alleyway and the puppy has been put out again. Tobit approaches the puppy and plays with it

but, of course, the puppy is hungry and is more interested in getting back with his mother. There are many people walking the street and looking down the alley. One cop is big and an ass. From the street, he looks at Tobit and gives Tobit a dirty look. Tobit leaves the puppy; he doesn't want the attention of the policeman.

EXT. ALLEYWAY BEHIND A POLICE STATION - NIGHT

Again Tobit is out singing and walking down the alley. The puppy is outside still. Tobit checks the front desk and the cop is occupied arguing with a drunk.

DRUNK

But I wasn't drunk in public. I was drunk in a bar and they threw me out into the public.

COP

It doesn't matter. You're going to have to sleep here tonight.

DRUNK

I'll just go home.

COP

No, I don't know where you live and I can't trust you not to go back and 'cause more trouble.

DRUNK

Officer, drinking is no trouble.

COP

(sarcastically)

No trouble there.

Tobit has his tools with him and jimmys the lock on the door and the puppy runs into his mother.

EXT. ALLEYWAY BEHIND A POLICE STATION - NEXT DAY

Tobit walks the same path and the puppy has been put out again. Tobit walks to the puppy and finds it very lonely and depressed, with no energy. The puppy is malnourished and is losing his battle with the cop who keeps putting

him out. *I fought the law and the law won.* The poor creature may be losing the will to live. He's becoming dehydrated.

This time when the cop spots Tobit hanging around the back door, he yells at him.

COP

Hey, get away from that puppy.

(beat)

Can't you tell, he's a cull?

TOBIT

No.

Tobit thinks to leave but stands his ground.

The large cop walks up to Tobit in an intimidating way.

COP

She gave me five good puppies. That one is worthless.

TOBIT

No creature made by God is worthless.

COP

Oh, you're one of those. He's worthless, wormy and small.

TOBIT

That's because you're not allowing him to nurse. Obviously, his mother is on the other side of that door.

COP

You're the one that's been letting him in every night.

TOBIT

I don't know what you're talking about.

COP

Well, if I catch whoever's doing it. They'll wish they hadn't.

TOBIT

I'm sure.

COP

Look, old man, if the dog lives, he might breed, pass on inferior traits and bring down the quality of the breed, which we use in police work. We want big, strong, fast, and fearless dogs. Understand?

(beat)

Now leave that pup be and get out of here and I better not see you here again.

The cop puts his hand on his Billy club and Tobit acknowledges things and moves on.

EXT. ALLEYWAY BEHIND A POLICE STATION - NIGHT

The same cop, who's killing the puppy, is out walking the sidewalks around the police station. He's going to stay up all night patrolling, hoping to find the culprit.

Tobit, however, is sly. He sees the situation from afar and knows he can't just walk up and take the puppy, or open the door. He walks several blocks away and lights some tobacco. He pitches lit matches into a garbage can behind a garage (oily rags). There also is some discarded motor oil and grease there as well. This fire will make a lot of smoke and look worse than it really is.

The cop leaves the station when he smells the smoke, finds the fire and sounds the alarm.

There is quiet a bit of commotion in the street, so Tobit is free to walk down the alley. He doesn't find the puppy at the back door. He looks inside through the window and counts only five puppies nursing.

Tobit frantically looks up and down the alley. Finally, in a dark corner of the alley, a good distance away, the puppy has laid down to die. He looks too weak to lift his head, but he does look hopefully at Tobit as a kind soul. Tobit speaks kindly to the puppy.

TOBIT

You don't look good, but you're okay.  
Anna bought milk and it's at my  
house. You're not going to die. Now  
let's go.

Tobit picks up the limp motionless tiny puppy. The puppy looks dead, but the camera will focus on the puppy's eyes, which indicates there is a bit of hope for him.

Tobit is about to take the puppy home, but turns to back door of the police station. Every cop in town is over at the fire. Controlling traffic. Posturing. Trying to look important. It's a small fire and harmless but still... It gives the cops a chance to show the people how indispensable they are. Tobit imagines...

EXT. SIDEWALK IN FRONT OF POLICE STATION - NEXT DAY

The big cop, the next day, he tells a citizen on the sidewalk...

COP

Out patrolling. We police have saved  
the entire city. Remember that when  
the issue of our pay comes up.

Or so Tobit figures they'll all tell the voters.

BACK TO:

EXT. ALLEYWAY BEHIND A POLICE STATION - NIGHT

TOBIT

What do you say, one last time with  
your mom? And then you'll be free.

The puppy eyes Tobit. Tobit takes a tool and totally breaks the lock this time (in spite). Tobit eyes the police bitch; she might not let him approach her puppies.

There is a very long beat. She's sizing up and judging his intentions.

She allows Tobit to bring the puppy to her. She smells the puppy. She smells Tobit. Tobit places a tit at the puppy's mouth, but he's too weak to take it. Tobit pries

the puppy's mouth apart and puts the tit in there and gives it a squeeze. The puppy has forgotten how to nurse. When he tastes milk, the puppy remembers and sucks weakly at first and then more vigorously.

All the while, outside, all the city's resources are used to extinguish the trash can fire. The reaction is overkill; like it was a skyscraper fire.

INT. BASEMENT WORKSHOP - MORNING

Tobit comes down the stairs with a bottle of milk and a saucer. The puppy looks a bit stronger but not by too much. The puppy stands with a bit of help and laps milk from the saucer.

CUT TO 1932:

INT. BASEMENT WORKSHOP - EVENING

Tobit's puppy is now a juvenile dog and has grown from the tiny puppy he once was. Tobit, of course, feeds him massive amounts of meat and takes joy in watching his dog eat. Tobit almost seems fascinated.

TOBIT

Don't worry; it's kosher.

The dog isn't too worried about it; he devours the meat without hesitation.

INT. SIDEWALK STREETS OF AMSTERDAM - NIGHT

Tobit is out for a walk with his young dog. Again he is singing Cowboy songs and enjoying the night air.

Micah is running from two cops. He's been digging in the trash again and they are chasing him. The cops can't just let him alone. He quickly runs by Tobit and turns the corner. The police, overweight, follow running more slowly.

Tobit's dog isn't worried about Micah at all; he only watches curiously as the homeless man passes. But he's on guard, barking and growling when the police run by. The young dog is far more likely to take a bite out of the law, than the homeless "criminal" they are chasing.



TOBIT

He went that way.

Tobit points down a different alley, in the opposite direction from Micah. The police get a second wind and turn and run.

Tobit then, after a time, signals for Micah to emerge. Micah is hesitant. The police are out of site. Tobit is kind and reassuring and signals him again.

TOBIT

Micah. God will put his hand on you and lift your affliction soon. It will happen soon, but you must worship the Lord, God, and say your prayers. Do you remember your prayers?

Micah looks hopeless. He's dirty, smelly and fatigued.

TOBIT

You usually sleep ...  
(pointing)  
... that way?

Micah points in the direction that the police have run.

TOBIT

You want to sleep with Cyrus tonight?

Micah looks affectionately at the dog.

MICAH

(speech impediment)  
If he doesn't mind too much.

Micah scratches himself.

TOBIT

Last time you gave him fleas, you know that. But, what's a flea here or there to the great Persian king?

Micah doesn't understand why a Jew would name his dog after a Persian king, but it appears the homeless man has

more fleas than most dogs. Tobit chuckles and they begin to walk.

TOBIT

The Lord is my shepherd.

Micah knows what to do. This has happened before, where on the way to Tobit's home, Tobit has tried to teach him the 23<sup>rd</sup> Psalm. Micah repeats.

MICAH

(speech impediment)

The Lord is my shepherd.

TOBIT

I shall not want.

INT. BASEMENT WORKSHOP - NIGHT

Micah has slept over before because he knows right what to do. He runs over the flops down on the dog's bed, which is near the coal furnace. It's only a pallet on the floor.

TOBIT

And I will dwell in the house of the Lord, forever.

Micah, after hitting the pallet, has forgotten about the exercise and he doesn't respond.

TOBIT

Micah. Just one more line. Please.  
And then you can sleep.

Micah looks up blankly at Tobit.

TOBIT

And I will dwell in the house of the Lord, forever.

MICAH

And I will dwell in the house of the Lord, forever.

Micah, done, slams his head into the dog's bed. He's a little annoyed at Tobit for making him repeat *all* the lines, but he's now comfortable for the night.

Micah and the dog share the bed. Micah occupies seventy-five percent of the bed.

BACK TO 1934:

EXT. PUBLIC PARK - DAY

The birds are there being feed and the dog is still watching the German Embassy with suspicion.

TOBIT

And I tithe to the orphans and widows.

CUT TO 1921:

INT. ROMAN CATHOLIC ORPHANAGE - DAY

Tobit hands the caretaker (a nun) some money; it seems to be a lot. The caretaker is amazed and looks to Tobit for an answer, because they apparently aren't Jewish children.

TOBIT

It's simply in keeping with the Mosaic law and more importantly according to the commands of Deborah, the mother of my father Tobiel; for my father died and left me an orphan.

The nun caretaker bows and signals her appreciation.

BACK TO 1934:

EXT. PUBLIC PARK - DAY

Tobit is still praying from the park bench.

TOBIT

When I reached manhood, I married Anna, a woman of God.

CUT TO 1897:

INT. WEDDING - DAY

It is a traditional late 1800's Jewish wedding and celebration.

AHIQAR, Tobit's best friend, is there.

RABBI

Anna, do you take Tobit to be your lawfully wedded husband, forsaking all others, 'till death parts you?

ANNA

I do.

RABBI

Tobit, do you take Anna to be your lawfully wedded wife, forsaking all others, 'till death parts you?

ANNA

I do.

BACK TO 1934:

EXT. PUBLIC PARK - DAY

TOBIT

By her, Lord, you gave me a son whom I named Tobiah.

CUT TO 1899:

INT. CIRCUMCISION - DAY

It is the *brit milah* and again Ahiqar is there with his friends, Tobit and Anna. Tobiah is about to be circumcised.

RABBI

And God said unto Abraham: 'And as for thee, thou shalt keep My covenant, thou, and thy seed after thee throughout their generations. This is My covenant ... every male among you shall be circumcised. And

ye shall be circumcised in the flesh of your foreskin; and it shall be a token of a covenant betwixt Me and you. And he that is eight days old shall be circumcised among you, every male throughout your generations ... And the uncircumcised male who is not circumcised in the flesh of his foreskin, that should shall be cut off from his people; he hath broken My covenant.

BACK TO 1934:

EXT. PUBLIC PARK - DAY

Tobit prays from the bench.

CUT TO 1901:

INT. TOBIT'S KITCHEN / DINNER TABLE - EVENING

TOBIT (V.O.)

As a young man, I'd learned to eat the food of the gentiles and I deeply regret that. But, God, I'm over that now and have been obedient.

Tobit and Tobiah (in a highchair) are at the table and Anna brings them plates. Tobit looks at his toddler son, his wife, and a shelf that hold his copy of the Torah and some other Jewish books. Tobit looks at his food; Anna is nervous. Tobit pushes the food back. Anna signals that she understands that Tobit wants a kosher diet from then on. She smiles proudly as he takes the plates down to the back door and pitches it out for the stray dogs.

BACK TO 1934:

EXT. PUBLIC PARK - DAY

Tobit prays from the bench.

CUT TO 1913:

INT. LONDON FIREARMS FACTORY - DAY

Tobit inspects English made weapons.

TOBIT (V.O.)

The height of my career, God, was when I became the purchasing agent for the Dutch army. The Brits tried to bribe me to accept inferior weapons. God, you know that I dutifully refused. This was my principle work, until the general died; I would travel to London, buy guns and deposit my meagre, but legitimate profits, there in trust with a distant relative of mine, Gabael, son of Gabrias, who was a banker.

Tobit inspects all sorts of weapons: cannons, rifles, pistols and other types of weapons of war. He refuses some and accepts the others.

INT. LONDON BANK - DAY

Young Tobit makes small deposits of money. The bankers are obviously Jewish and welcome Tobit like family.

BACK TO 1936:

EXT. PUBLIC PARK - WINTER DAY

Tobit has aged a great deal in the last year. His face is more weathered and hair is thinner. His clothes that were spiffy and new are now old and a bit tattered. Clearly, something has happened to Tobit.

However, he is on the same bench in the park across the street from the German Embassy. The German's are only louder and prouder. Brighter swastika banners. More flashy uniforms than before. The birds are still there as well as the dog, who hasn't aged so much as his owner.

A youth has joined Tobit sitting on the bench. Tobit has been praying and hasn't noticed his arrival. The teenager is watching a pretty women walk by, but he's also interested in petting Tobit's dog. Tobit's dog doesn't mind, of course.

YOUTH

You're talking to the birds, old man?

Tobit is startled; he's not heard the youth walk up and sit. He does not look over to the teenager as he speaks.

TOBIT

Boy? Where did you come from? And are you petting my dog? Stop. He's vicious.

Cyrus is NOT the vicious police dog he looks.

YOUTH

I doubt that.

TOBIT

Well, he might've been, had his upbringing been different. And you didn't ask. He might have torn your face off.

YOUTH

He wouldn't hurt a flea.

TOBIT

He was a police dog.

The youth doesn't believe the older man and rolls his eyes.

YOUTH

No.

TOBIT

He had early retirement.

Beat.

YOUTH

So what are you doing out here anyway?

TOBIT

I was praying.

YOUTH

No, you aren't. Prayers are for church.

TOBIT

It's a synagogue or a temple, for my people. But a man can pray anywhere.

YOUTH

So how'd you lose your gun shoppe?

TOBIT

Why do you want to remind an old man of his shame?

YOUTH

I was just curious, I guess. I pass by there every day and the shelves are empty.

TOBIT

Yes.

Beat.

YOUTH

So you're not going to tell me?

TOBIT

Yes, I will tell you but you have to promise me that you will never become involved in politics.

YOUTH

My mother says the same thing. In fact, she says she won't feed me if I begin to talk too much about it.

TOBIT

Won't feed you if you... Smart lady and a good mother.

YOUTH

So tell me.

TOBIT

It all started when Sennacherib came here from Germany.

YOUTH

The murderer?  
(reflecting)  
A German?

TOBIT

No, he was one hundred percent a Jew.

CUT TO 1934:

EXT. GERMANY - NAZI "WORK CAMP" - DAY

SENNACHERIB is a prisoner who is lead to a pit that is about to become a mass grave. He, and the others, are shot in the back of the head by a maniacal S.S. officer. A miracle. Sennacherib survives and as the grave is covered with dirt, he manages to slowly claw his way up to the top. When dark comes he emerges and staggers off into the woods.

BACK TO 1936:

EXT. PUBLIC PARK - WINTER DAY

TOBIT

He fled Germany; I'm sure from some similar trouble. But he only killed Nazis. If you were a German from say Munich and not a Nazi then he'd leave you be.

CUT TO 1935:

EXT. PUBLIC PARK - DAY

Sennacherib is a giant of a Jew, with the eyes of a cold merciless killer. He is standing directly across the street from the German Embassy. He seems fixated by the red banners with swastikas.

TOBIT (V.O.)

He stood there for hours, waiting and watching. And then he would walk

right over here, sit where you are,  
and pet Cyrus, they had more in  
common than you might think..

YOUTH (V.O.)

With the dog?

TOBIT (V.O.)

Yes.

(beat)

... and then he would leave. Never said  
a word to me or anyone else that I'm  
aware of.

BACK TO 1936:

EXT. PUBLIC PARK - DAY

The portion of the sidewalk, once occupied by  
Sennacherib, is now empty.

YOUTH

My question was how you lost your gun  
shoppe? I don't understand what  
Sennacherib had to do with that.

He looks at Tobit blankly. Tobit must explain directly.

TOBIT

Whatever Nazis he killed, I buried.

CUT TO 1935:

EXT. FIELD - NIGHT

An old man, Tobit is digging a hole deep enough the body  
will not be found.

BACK TO 1936:

YOUTH

And they took your guns because you  
buried bodies?

TOBIT

Politics.

The youth is still clueless.

TOBIT

The politicians were afraid of the  
Germans.

CUT TO 1935:

EXT. AMSTERDAM ALLEYWAY - NIGHT

Tobit watches Sennacherib (a Frankenstein-like monster) crush a Nazi, brutally. And then the big Jew simply walks away. He leaves a dead body in the alley. Tobit, who is with his dog in the dark, contemplates things and then transports the body to a concealed place.

TOBIT (V.O.)

A couple of times Sennacherib  
returned to the scene. I guess it  
occurred to him maybe he should  
conceal the crime, but he couldn't  
find them.

Sennacherib does return and the body is missing from the alley. He is confused.

TOBIT (V.O.)

Then later I took the bodies away and  
buried them.

BACK TO 1936:

EXT. PUBLIC PARK - DAY

YOUTH

They never found the bodies?

TOBIT

Of course not.

YOUTH

How'd you find them? You followed him  
around?

Tobit nods to Cyrus.

TOBIT  
My police dog followed the scent.

YOUTH  
Naw?

TOBIT  
Yes.

YOUTH  
So how'd you get caught?

CUT TO 1935:

EXT. STREET - NIGHT

Sennacherib is beating a Nazi to death. Tobit and the dog watch from a distance. Only the dog seems worried, but he doesn't interfere. Most of the time, this "former" police dog looks only curious.

A NINEVITE (an Iraqi or Syrian immigrant) walks up behind Tobit, who is in the shadows.

NINEVITE  
You Dutch just stand around when a man is being killed?

Tobit jumps almost out of his skin and the dog makes a tiny "fright" bark (a yelp). The Nazi victim already looks dead. Sennacherib stops beating the man and looks in the direction of the noises. The Ninevite is frightened into silence. They are in the shadows and Sennacherib can't see them. Sennacherib walks away.

Later. Tobit, with the dog and the Ninevite, conceal the body and come back in a wheelbarrow to transport the body to a field. They bury the body.

INT. POLICE INTERROGATION ROOM - NIGHT

The Ninevite is a rat and appears to be telling the police detectives the entire story.

TOBIT (V.O.)

A certain Ninevite went and informed  
the police about me, that I was  
burying them.

EXT. HOMELESS CAMP - NIGHT

TOBIT (V.O.)

And I went into hiding. Politics what  
they were I thought I'd be executed,  
as Sennacherib was, to pacify the  
Nazis. I was afraid. I didn't go far.  
I thought I'd hid right under their  
noses.

Tobit and Micah and a few other homeless people are  
living under a bridge, eating little and trying to keep  
warm. Tobit lays his head down on a ratty old blanket.  
Micah looks at him. *His friend now needs help*, Micah  
thinks.

MICAH

The Lord is my Shepard.

Tobit doesn't respond. The stress, running from the law  
and the winter elements have taken a lot out of him.  
Micah repeats.

MICAH

The Lord is my shepherd.

Tobit then finally responds and together they say the  
Psalm. And, Micah shares some of the food he's found.

EXT. GUN SHOPPE - DAY

The Dutch government is carrying all the guns and ammo  
out of the shoppe and putting it on trucks.

TOBIT (V.O.)

All my property was confiscated. I  
was left with nothing and no way of  
making a living. The government took  
everything, except for my wife Anna  
and my son Tobiah.

BACK TO 1936:

EXT. PUBLIC PARK - DAY

There is a pause. The teenager has abandoned the park bench and is walking after a pretty girl that's walked by. Tobit reaches out into the space where the teenager was. Only now do we realize that Tobit is now blind.

TOBIT

You didn't steal my dog did you? If you did, I don't know how I'm going to get home.

The teenager is gone. The dog is still there and Tobit begins to pray again.

BACK TO 1935:

INT. CITY HALL - DAY

A large man, eating sausages, has a heart attack and falls dead into an accounting ledger.

TOBIT (V.O.)

Lord, you know not forty days passed before the city accountant passed, and you put Ahiqar, my friend in charge of the city accounts.

INT. CITY HALL - DAY

Ahiqar speaks with the CITY MANAGER.

AHIQAR

You're the city manager, what are you going to do?

CITY MANAGER

Well, I don't know. I'm in the middle of something... well sinister.

AHIQAR

Be careful.

EXT. CITY HALL STEPS - DAY

The small man, but apparently a moderate city leader, is assassinated by two men, not working together, but they pull their triggers at exactly the same moment. One from the left and one from the right. One is a Communist (with a Soviet lapel pin) and the other a Fascist (with a Nazi pin).

TOBIT (V.O.)

And you know this, God, because you made it so. In another ten days, Ahiqar took over the entire city's administration in a financial crisis.

The radicals kill the Dutch politician and think about it for five seconds and then shot each other.

EXT. STREET IN FRONT OF THE CITY JAIL - DAY

Ahiqar triumphantly exits the jail with Tobit. Apparently, he's fought his first political battle as a city manager and won his friend's release. They get into a nice shiny automobile and buzz away.

TOBIT (V.O.)

Lord, then you sent Ahiqar to intercede on my behalf and I returned home.

EXT. STREET IN FRONT OF TOBIT'S HOME - DAY

Tobit is now lame, famished and weak (fresh from jail) and Ahiqar leads him home and then up the stairs to the small apartment. Frail Tobit is restored to his wife and son, but the gun shoppe is empty.

INT. TOBIT'S HOME - DUSK

TOBIT (V.O.)

Lord, then on the feast of Pentecost, a fine dinner was prepared for me, and I sat down to eat.

The table is set and the dishes are placed before Tobit. Something isn't right, however. Tobit sits and thinks before he eats.

TOBIT

(to Tobiah)

Son, go out and bring in whatever poor person you can find among the Jews, who may be a sincere worshiper of God. I want to share this meal. Indeed, son we'll wait for you to come back.

DISSOLVE TO:

EXT. STREETS OF AMSTERDAM - NIGHT

Tobiah, who is about thirty-years-old, goes out looking for a poor person, a Jew. This would normally be a difficult task. Tobiah finds only Micah, almost dead in the market place.

BYSTANDER

He's been thrown from a moving truck, probably for sport.

Tobiah grimaces, but runs to Micah's side.

MICAH

I will dwell in the house of the Lord forever.

And these are Micah's last words on earth.

INT. TOBIT'S HOME - NIGHT

Anna and Tobit wait patiently for Tobiah to return. Anna takes several plates of food back to the stove to reheat it.

But Tobiah bursts into the room.

TOBIAH

Father!

TOBIT

Here I am, son.

TOBIAH

Father, one of our people has been murdered. He's been thrown out into

the market. The police don't want to do anything because... it's... it's Micah.

Tobit springs to his feet and leaves the meal untouched.

EXT. MARKET - NIGHT

Tobit, Tobiah and wheelbarrow arrive.

A crowd has gathered to look at Micah's dead body. The police have done nothing; they simply stand around looking important. No one wants to pick up the body or even cover it.

From an extreme long shot, out of earshot, we see Tobit incensed and shaming the crowd and the police. He's pointing a finger and has a few choice words for them.

TOBIT

What are you all looking at?

(beat)

It's a man. A human being.

(beat)

And you police, why do we pay you our taxes? You've not covered him or moved to do anything about this?

(beat)

He was thrown from a truck? What truck?

(beat)

Who would kill a poor man? Certainly there was no profit in it.

(beat)

And who would kill a man for sport?

Some bystanders are shamed; most are expressionless. It's all spectacle to them. And no one wants to point a finger at the Nazis.

Finally, Tobit (an old man) picks up the body and carries it to the wheelbarrow. The younger Tobiah tries to help him or take the body from his father, but Tobit insists on doing it himself. They use the wheelbarrow to cart Micah away.

INT. TOBIT'S HOME - NIGHT

Tobit puts Micah on one of his worktables downstairs. He washes his hands and sits to eat his food. Neither Tobiah, nor Anna, speak. Tobit eats his food in silence, but...

TOBIT

Amos said to Bethel: "I will turn your feast into mourning and all your songs into dirges."

Everyone weeps.

TOBIT

At sunrise, we'll go bury him.

Tobiah stays up half the night, building a coffin in the downstairs workshop.

EXT. GRAVEYARD - DAY

Tobit arrives early with a shovel. A GENTILE wants Tobit to hire his SON to dig the grave but Tobit almost swings the shovel in anger, but thinks twice. Tobit, an old man, digs the grave.

Tobit won't pay them, so the gentiles watch he old man dig.

Tobiah arrives with the body.

Anna arrives later with the Rabbi.

EXT. STREET NEAR TOBIT'S HOME - DAY

Tobit's family are returning from the cemetery. A neighbor ridicules Tabot.

NEIGHBOR

He's a fearless fool. Once, before he was hunted, to be executed to appease the German's and he ran away, yet here he is again burying the dead that are of no relation.

Tobit ignores the taunt.

INT. GUN SHOPPE - DAY

Tobit tries to clean the empty shoppe and maybe start over in the gun business or another business. However, he can't focus.

EXT. PUBLIC PARK - DAY

Tobit is upset obviously. He sits on the bench and turns his face up to the sun, to heaven. The heat of the sun on his face is nice. He feels better and he closes his eyes. He doesn't notice the two sparrows perched in the tree directly above him. Their warm droppings fall into Tobit's eyes. He's blinded.

The dog is immediately concerned, but leads his half-blind owner home.

DISSOLVE TO:

INT. DOCTOR'S OFFICE - DAY

Anna and Tobit are anxious as the DOCTOR examines his eyes. He looks pessimistic; the eyes look irreparable. The doctor puts ointment in the eyes.

DISSOLVE TO:

INT. TOBIT'S HOME - DAY

Anna seems concerned, of course.

TOBIT

Well, we went to the doctor for a cure, but the more he applied the ointments, the more my vision has become obscured. Now, I'm totally blind. How will we live?

ANNA

Ahiqar has been very generous.

TOBIT

Yes, well his position is in jeopardy. More politics. They need a Jew to sort out a financial crisis,

but once it's over... well, he might be out of work himself soon.

ANNA

I have an idea maybe I could embroidery cloth.

TOBIT

What?

ANNA

You know, do the work of women.

Tobit contemplates his situation.

TOBIT

I don't like it. I don't like it one bit.

DISSOLVE TO:

INT. EMPLOYER'S HOME - DAY

Anna delivers some fine embroidered linen, a tablecloth. The wealthy WOMAN pays her fee and also gives her a very large roast beef as a bonus.

INT. TOBIT'S HOME - EVENING

At dinner, Tobit tastes the meat.

TOBIT

This is certainly good meat. Roast?

ANNA

Yes, it is delicious.

TOBIT

This is from the same cut as yesterday?

ANNA

Yes, we've enjoyed it for two days now.

Tobit's blind so he speculates and loses his cool.

TOBIT

Where did you get this roast? It was stolen wasn't it? Give it back. We have no right to eat stolen meat.

ANNA

It was given to me as a bonus over and above my wages.

TOBIT

I don't believe you and I'm warning you to take this meat back were you found it.

Tobit is flushed with anger. Anna fires back in anger.

ANNA

Where are your charitable deeds now? Where are your righteous acts now that you are blind? Look, all that has happened to you is well known, and you are still holding your innocence? Curse God and die you stubborn pig.

Anna storms out of the room. She cries in a separate room.

Tobit groans and cries. He sobs and prays.

TOBIT

You are righteous, Lord, and all your deeds are just. All your ways are mercy and fidelity; you are the judge of the world. So I've not kept your commandments, nor walked in fidelity before you.

(beat)

You have besieged me all around with poverty and affliction. My son has no wife and thus I have no grandchildren. You've left me in a very dark place.

(beat)

Now, deal with me as you please; command my life breath to be taken

from me, that I may depart from the  
face of the earth and become dust.

(beat)

It's better to die than to live, and  
great is the grief with me. Don't  
turn your face away from me. It's  
better for me to die.

FADE OUT

Transport the movie to England.

FADE IN

INT. LONDON - RAGUEL'S HOME - DAY

SUPER: London, 1936.

So, Tobit asked God to take his life in Amsterdam. And  
the very same day, in England, the daughter of Raguel,  
SARAH, had been listening to the reproaches of her  
parent's MAID. She too will pray to die.

MAID

(cockney accent)

You are the one who kills her  
husbands. Look, you have already been  
given in marriage to seven husbands,  
seven, but you don't bear the name of  
a single one of them. The police will  
eventually be around for you, missy.  
Your husbands are dead and you should  
join them. At least, we'll never see  
son or daughter of yours in this  
house.

Sarah is about to pray that God take her life as well.  
Before she prays to die, she remembers the tragedies that  
have brought her to this point.

CUT TO 1930:

EXT. LONDON STREET - DAY

Sarah and GROOM ONE emerge from the wedding hall. In a  
show of strength, he carries her across the street in  
joy. Their wedding bed is in a house directly across the

street from the hall. But a flower has fallen from Sarah's hair into the street. GROOM ONE gently puts Sarah down on the sidewalk. He looks up at a certain window, probably the room where they'll spend their wedding night. He smiles happily at her and she at him. He returns to the middle of the street to fetch the flower and is hit by a speeding vehicle.

ASMDEUS, a demon, is seen in the wedding guests and he seems amused. No one seems to notice his glee.

CUT TO 1931:

INT. GROOM'S LONDON HOME - NIGHT

GROOM TWO carries Sarah over the front door threshold, but there is a problem locking the door. He doesn't want to set her down, after an awkward moment, he unlatches the door and he proceeds, again in a vain show of strength, to haul her up the stairs to the bed.

Sarah is small but the distance and the stairs make it a difficult task. She begs him to put her down. He almost makes it to the top of the stairs, but then tumbles down backwards. She escapes injury. Sarah's second groom has broken his neck.

Asmodeus, the demon, tries the door of the house but it's locked. He looks in the window and sees the paralyzed and dying man and Sarah's horror. He chuckles.

CUT TO 1932:

EXT. WEDDING UNDER A TENT - DAY

Sarah is considerably less enthusiastic, but she's prayed about it and there is a tiny spark of optimism. The problem doesn't seem to be Asmodeus, but the imminent rainstorm approaching. Her wedding is about to be rained out.

Just as the Rabbi finishes the liturgy and they are legally wed, it begins to rain.

Asmodeus is in the audience; he's easily detected because, while the rain soaks everyone, the water seems

to rise up off him as steam. Everyone runs for cover. Asmodeus stays to watch the action.

Lightening crashes down to the left and Sarah fears that GROOM THREE will be hit so she grasps him tightly; they'll die together if it happens. Lightening crashes down to the right.

There is a pause in the storm. The rain stops. The threat of lightening seems over. There is a small ray of sunlight. She releases her tight grip. Sarah's third groom steps out from under the tent and one last bolt of lightening strikes him dead.

Out in the audience, only Asmodeus has not fled the rain. He is the only witness. Sarah is flabbergasted, but she doesn't even bend over to check on his condition; she knows he's dead.

She looks curiously at Asmodeus, like *why are you standing there in the rain when everyone else has sought shelter?* Asmodeus smiles back at her.

CUT TO 1933:

INT. WEDDING HALL - DAY

GROOM FOUR and Sarah are eating at their banquet. The groom eats a lot of food. It's gluttony. Sarah is polite about it and even overeats a bit herself.

Sarah soon feels better and is ready for her wedding night. Her new husband is not. He's doubled over in agony.

Every Jewish mother in the crowd mixes up a secret family formula for this groom. In fact, they stand in line to each give him a spoon full. We get the idea these medications are doing more harm than good, but these women insist that their recipe will work.

INT. BEDROOM - NIGHT

The fourth groom lies in bed ashen in complexion. Two doctors come and give him medicine as Sarah sits depressed on a sofa. She seems to know his fate.

DOCTOR

I speculate it was the wedding cake.

GROOM'S MOTHER

But no one else seems ill.

BRIDE'S MOTHER

Are you sure you aren't ignoring the true problem, his appendix?

The doctors shrug at the suggestion as a new doctor arrives.

The third doctor is Asmodeus, who simply touches him, presumably to take his pulse, and the groom dies.

Asmodeus lowers his head and shakes his head. He appears disappointed that he couldn't save the man. A different camera angle shows the smirk on his face.

Sarah weeps but not as intensely as she did in the previous scenes. Clearly, she's become jaded by it all.

CUT TO 1934:

EXT. GARDEN WEDDING - DAY

In a typical London townhouse garden, there is a wall separating the yard from the neighbor's yard. It would be about six or seven feet high.

During the wedding, across this fence, is a large collection of neighborhood boys, not playing cops and robber, but David vs. Goliath. They've built a huge giant out of trashcans, wood and other items. This giant has a shield, chain mail made of discarded spoons, a helmet made of several pots and pans, and even a giant metal sword that is raised in the air. The homemade toy is measured.

BOY

The giant stands nine feet and nine inches.

Oblivious of the ceremony next door, the boys position the giant near the fence; they plan to attack it with their slings.

One boy releases a stone and it flies over the giant's shoulder and hits GROOM FIVE in the forehead. It knocks him over and into a daze, but the groom is not dead.

Again, Asmodeus is a guest at the wedding and happens to be standing right next to the groom as the man clears his head.

ASMODEUS

I believe I'd have a chat with those boys, if I were you.

The groom recovers to bring a chair to the fence.

ASMODEUS

What are you going to say?

GROOM

I plan on giving the boys a word or two about their games and why fences make good neighbors.

Sarah sees and tries to dissuade him and she attempts to hold him back.

SARAH

No, honey please.

But he stands on the chair to peer over the fence at the boys.

GROOM FIVE

It's okay. I'm just going to have a friendly word.

SARAH

But...

At this exact moment, the boys all release their stone projectiles and they all strike the giant. Safe, he believes, he frowns at his new wife, for her not to worry.

But he's not safe. The stone's impact has loosened the giant's arm, the arm holding the huge sword. The sword falls down over the fence and splits the fifth groom's

skull. Blood splatters the wedding guests. Sarah is sad but no longer weeps. She rolls her eyes and looks up to heaven.

CUT TO LATE 1935:

EXT. DRIVING TO A RURAL ESTATE - DAY

RAGUEL, Sarah's father, is driving with a groom (stable boy) in his employ. The father has, of course, been at each of the weddings and is puzzled by the events, but he believes he's solved the problem. He explains it all to the boy.

RAGUEL

You know what I think? God is punishing my daughter for marrying too low and this has been the cause of her sad luck. So I've decided to entirely leave her out of the equation. Wait 'til you see this guy's estate. If he wasn't Jewish, you'd think he was a royal.

GROOM

Your daughter has had five husbands die? But the horse?

RAGUEL

I had to find something to compensate this gentleman for the risk.

The boy is too rural and too young to understand, so he says nothing.

EXT. GROOM'S MANSION - DAY

Raguel arrives at the estate, pulling a trailer containing a fine thoroughbred stallion, an accomplished American racehorse.

A survey of the estate reveals that GROOM SIX lives in a huge mansion and is clearly a large landholder and breeder of fine racehorses.

As the horse is being backed out of the trailer in front of the mansion...

RAGUEL

Careful, this horse is part of the marriage contract, ever bit as important as the other half.

The horse is standing by the trailer in the drive of the estate. The SIXTH GROOM looks out the window and smiles when he sees the beauty (value) of the horse to his breeding program.

The TRAINER (stable manager) is there beside him.

GROOM SIX

I've wanted this particular horse for a good while. And now it's about to happen. Jolly good.

INT. GROOM'S MANSION - DAY

Raguel enters the mansion and a BUTLER takes him to a library/study. In the study, Raguel sits and waits.

The sixth groom is anxious, excited and speaks with his horse trainer as they walk down a hallway.

GROOM SIX

Oh, this is precisely the bloodline I need. Did you see him out there? The majesty. Of course, you've seen him; I sent you to his auction and you disappointed me. But I'll not miss out on him again, I can tell you that.

The sixth groom turns to enter the study. He's ready, but the manager stops him.

TRAINER

Are you sure you want to do this?

GROOM SIX

I've seen the girl. I've even spoken with her. She's quite lovely and she'll do perfectly well. Producing an heir isn't exactly rocket science you know.

TRAINER

No, sir. I mean, you need to inspect the horse before you sign the marriage contract.

GROOM SIX

Yes, that would be prudent, wouldn't it.

TRAINER

Yes, sir.

They don't enter the study, but walk out the front door of the mansion out into the drive. The horse looks magnificent.

TRAINER

You, boy! Walk that horse for us.

Raguel's stable boy walks the horse for them to show that he's not lame. The horse is as tame as a kitten.

The groom is overcome with urgency. He spins around and reenters the mansion.

TRAINER

Sir, we don't know if the horse is virile. He could be sterile.

GROOM SIX

No, no. This Raguel chap might change his mind. Let's get the papers signed. He's an honourable and Godly chap. Everything is in order. And that's an order.

Sarah's wealthy sixth groom chuckles.

TRAINER

As you wish, sir.

The horse trainer gestures toward the study and the two men walk into the room.

INT. STUDY - DAY

Raguel stands. An attorney is there waiting with his back to the men. He's looking out the window at the horse. We can only see the back of his head.

MYSTERY ATTORNEY

The papers are laid out on the desk,  
awaiting signatures.

The attorney doesn't turn, he continues to look out the window, at the horse.

Raguel and the groom shake hands. The trainer looks worried.

The groom looks anxious to finalize the deal.

GROOM SIX

Thanks for coming out. This shouldn't  
take too long.

RAGUEL

Not a problem. Happy to be here, son.

GROOM SIX

How's the daughter?

The question takes Raguel by surprise.

RAGUEL

Uh. Auh. She's ready to be married..  
Again.

GROOM SIX

Oh, yes. She's had a run of bad luck,  
I understand. But all that is about  
to change. I'm a lucky man. I've been  
lucky my entire life, but of course  
some say you make your own luck, so  
who knows.

(beat)

When you bested me at the auction, I  
was angry. And ready to fire some  
people.

He glances at his horse trainer.

GROOM SIX

But now given this turn of events, I think we both might walk out of here like bandits.

CUT TO EARLY 1935:

INT. NEWMARKET DRINKING ESTABLISHMENT - DAY

The horse trainer is at the bar. A wholesome blonde Danish girl approaches him. She doesn't look like a prostitute; if she is one, then she's very very expensive. She looks about sixteen. She's dressed in tight-fitting but aristocratic clothes.

Everything she says will be sexy. She is a 1930s Euro-version of Frederikke Dahl-Hansen, more or less.

DANISH GIRL

What is a handsome man like you drinking alone like this?

Without looking up, the trainer is about to tell her he's not interested, but he catches a glimpse of her and is instantly destroyed. He becomes nervous. Obviously, he's never spoken to a more lovely woman. He's mature and experienced and now totally at a loss for words.

DANISH GIRL

Don't you like me? We can't be friends?

TRAINER

I... I'm... I'm on my way to an auction.  
A... a thoroughbred auction.

DANISH GIRL

Oh, I just love you horsemen. With all that power and animal magnetism you have. You're all so virile. I didn't think I would meet such a handsome horseman as you; I only came in here to drink.

TRAINER

I... I...

DANISH GIRL

I thought in every country people  
pair off boy and girl to drink?

TRAINER

Well, sometimes they do.

DANISH GIRL

I like you. Will you teach me a few  
things?

The trainer can't believe his good fortune and the more  
she speaks it makes him increasingly nervous. He throws  
back a few trying to get rid of his timidity. The woman  
is so beautiful...

TRAINER

Well, like what?

DANISH GIRL

Well, first teach me to drink like an  
English sailor.

TRAINER

A sailor?

DANISH GIRL

Yes, and then maybe I'll let you  
teach me something else?

Time passes... drinking.

The horse trainer is now totally drunk and the Danish  
girl is hardly buzzed. It's not clear but she must have  
some trick up her sleeve; *but she's not wearing sleeves*  
and her skin is so perfect. He looks at her skin.

Suddenly the trainer looks at his watch.

TRAINER

The auction!

DANISH GIRL

What auction?

TRAINER

The horse auction.

DANISH GIRL

Oh, that auction. Forget it. You can do that a different day. Can we go somewhere else?

TRAINER

No, no. I have specific instructions.

The trainer tries to stand and falls off the bar stool onto the floor. She looks down at him.

DANISH GIRL

Well, what do you want me to do? You've got me intoxicated and I don't know if I'm showing very good judgement. I think I'd rather go lay down somewhere. Somewhere else.

TRAINER

Come with.

DANISH GIRL

Finally, you have a room nearby?

TRAINER

No, no. Come with me to the auction.

DANISH GIRL

To the auction? I have something better in mind.

TRAINER

Not yet. Later.

TRAINER

Well, if that's what you want, but I have to go to the little girl's room first.

He wants to make the auction, of course; but he can barely stand. He figures he needs to go buy *this* horse and then he can go lay-down with the blonde. The trainer keeps glancing at his watch all the while the Danish girl is in the restroom. Precious minutes pass.

Inside the restroom, she's simply pacing. Wasting time. She smokes a cigarette, combs her hair and polishes her shoes. Of course, now it's entirely clear that she's working her confidence game to keep him from attending the auction.

The trainer knocks several times on the bathroom door. Finally, the girl emerges and the trainer stumbles out the door of the bar. She tries to drag him in the wrong direction down the sidewalk. He has to correct her and that takes even more time.

Before reaching the sale barn, the trainer barfs.

DANISH GIRL

Your tummy nervous, honey. This happen before every auction?

The trainer simply nods yes.

DANISH GIRL

Well, what do you do before a big race? Do you throw up then as well?

The trainer, bent over, looks up at her like she's crazy and can't bring himself to confess that he's had too much to drink. But she's so beautiful his glare slowly turns into a smile. And he's not about to admit she's drunk him under the table.

INT. AUCTION BARN - DAY

The auction is almost over. The auctioneer is calling the last lot. This is *the* horse Sarah's sixth groom has sent the trainer to purchase.

AUCTIONEER

And now the last horse of the sale. *Mighty Warrior*, four-year old champion, son of *Man of War*. Fourteen starts, eleven wins, two seconds and a third. This horse never finished out of the money. Imported from America and guaranteed.

DANISH GIRL

Oh, this is so exciting. Teach me how it works.

TRAINER

Can't. Have to get number.

There is a desk where clients pick up numbered paddles that make the auction run more efficiently and ID everyone. At the desk, they are about to pack up, given the last horse is now being auctioned.

But the trainer manages to stumble up and take a number.

TRAINER

I'm the purchasing agent for...  
(unintelligible, he's so drunk)

The men behind the desk don't write anything down, but are in awe of a man this drunk inquiring about the purchase of a major racehorse. In today's money, it's millions of dollars.

The trainer and the Danish girl find a seat. The trainer is holding onto the girl for support, else he'd fall on his face.

They weren't even supposed to make it to the auction, but the timing is perfect. He might actually get a bid in on the horse.

Just as they reach the end of the bidding, Raguel holds up his paddle. The trainer wants to best the offer but the Danish girl grabs him and kisses him passionately and for a very long time. It is a spectacular event and the entire audience is distracted.

The bidding would have surely gone higher. This is a coup for Raguel. His plan has succeeded. Of course Raguel has hired the young woman, probably a high-end Copenhagen prostitute. She doesn't look trashy, just the opposite.

AUCTIONEER

Once, twice, three times, sold. Sold to a Mr. Raguel here from London.

The kiss ends.

DANISH GIRL

Well, thanks for the drinking lessons. And how to buy a horse. Bye.

The Danish girl gets up and walks away. Half of Newmarket is lustily eying her and that perfect body.

After watching her walk away, about six young fellows rush to chase after her on the sidewalk outside.

When the Danish woman and the young men are gone, the older men get up to leave. They are all conversing with each other about the strange goings on. Some seem to admire Raguel's tactics. Others are repulsed.

Raguel approaches the trainer.

RAGUEL

Sorry about that fellow. You almost had him. Better luck next time.

Groom six's trainer is struggling to stand up.

RAGUEL

No, no. Remain seated.

TRAINER

I'm sorry. I'm ill.

RAGUEL

Of course.

(beat)

Say, don't I know your employer?

TRAINER

You may.

RAGUEL

Yes, I think I do. He's shown some interest in my daughter, who is quite single. Still.

TRAINER

Okay.

RAGUEL

You might mention it to him that you  
ran into me this way.

TRAINER

He might make an offer. You're paying  
almost nothing for him you know.

RAGUEL

Well, I don't know. But here's my  
card anyway.

Raguel hands him a business card, which the trainer can't  
manage to grasp. So, Raguel puts the card in the  
manager's pocket.

RAGUEL

Now don't forget to mention me and  
don't lose that card.

TRAINER

Nice to meet you.

RAGUEL

Nice to meet you, as well.

BACK TO LATE 1935:

INT. GROOM'S STUDY - DAY

RAGUEL

You gotta love the free market.

GROOM SIX

Nothing is exchanged without the  
consent of both parties - buyer and  
seller.

The mysterious lawyer at the window turns around. It's  
Asmodeus.

ASMODEUS

Gentlemen, this is the standard  
marriage contract. It's been a while  
since I've done one of these but  
given the circumstances, all parties  
are protected.

GROOM SIX

Yes, let's sign. I don't seem too  
anxious, do I?

ASMODEUS

She's a fine lady, sir.

Groom six gives a curious look. He's more interested in  
the horse.

RAGUEL

And he's a fine horse.

The groom signs and then hands the pen to Raguel?

RAGUEL

I sign here?

The gentlemen sign and they shake hands. Done deal.

ASMODEUS

A small sum of money is to be paid to  
Mr. Raguel.

Groom six hands Raguel some money. Not much.

TRAINER

Far less than what the horse is  
actually worth.

ASMODEUS

That is mostly for appearances. To  
spare feelings.

TRAINER

Oh, I see.

RAGUEL

So that's it? The marriage is legal?

ASMODEUS

Totally legal and binding. The young  
lady has agreed. I'm sure you'll have  
a religious ceremony but it's not  
necessary. That would be only a

formality. The pair are now legally wed.

Asmodeus holds up the signed contract.

GROOM SIX

A traditional Jewish wedding would be proper, don't you think?

RAGUEL

And what a wedding it will be. This day and that day will be equally glorious. I'll buy a feast, you will see. I'm so happy.

GROOM SIX

Give my regards to your daughter.

RAGUEL

Your wife now...

GROOM SIX

... and I'll see her at the altar.

EXT. GROOM'S MANSION - DAY

All the men walk out front. The horse is calm and has been the entire time we've seen him. But when he and Asmodeus' eyes connect, the horse becomes spirited and nervous. The horse snorts and bucks, acts like the demon is a pack of wolves.

The groom approaches the rear of the horse.

GROOM SIX

How's his disposition?

RAGUEL

Gentle as a baby. But something's gotten into him today.

At that instant, the horse kicks the groom in the forehead and kills him instantly.

It happens so fast Raguel's jaw drops and his mouth remains open. As well, the groom's trainer is affected. They all stand there in awe, all except Asmodeus who

looks mater of fact about the accident. Asmodeus walks away, gets into a vehicle and *Mighty Warrior* settles.

CUT TO 1936:

INT. BED CHAMBER - NIGHT

Sarah is in bed, nightgown on. GROOM SEVEN is in his nightshirt standing in front of her. Given the six grooms before this one have died; just the fact that this one's made it to the marriage bed is encouraging for Sarah. She's confident this marriage might be consummated.

The bedroom is on the second floor. The window is closed. Asmodeus is sitting on the roof casually looking out at the London night.

A cat walks along the ledge and paws at the window. The seventh groom is about to get into bed with his new wife, but she glances at the noise of the cat at the window.

He walks to the window and raises it up. The cat has shied away so the groom sticks his head out the window and looks left and then right.

Asmodeus taps his cane on the roof.

At that very moment, the window comes crashing down on the back of the groom's neck. Of course, he's dead. Sarah pounds the sheets with her fists in frustration.

BACK TO 1936:

INT. RAGUEL'S HOUSE - DAY

The maid has been lecturing Sarah about the death of her seven husbands and Sarah has had a bad trip down memory lane.

SARAH

I can't believe you'd talk to me this way.

MAID

Honey, the truth hurts.

In tears, Sarah runs upstairs to a bedroom. She locks the door.

INT. SARAH'S BEDROOM - DAY

Sarah weeps and wants to hang herself. She weaves bed sheets into a suitable rope and even tests the light fixture with her weight. She is about to hang herself but reconsiders.

SARAH

No! People will never approach my father saying, "you had only one daughter but she hanged herself because of her hard luck." I can't put my father through that. It's better not to hang myself, but pray to God that I might just die.

Sarah takes down the rope and steps down from the chair. She walks to her balcony door, she opens it and steps out. She walks to the rail, turns toward Jerusalem (WSW) and says her prayer.

SARAH

Blessed are you, merciful God.  
Blessed be your holy name forever.  
You know, master, that I'm still a virgin, all though I've been married seven times.

(beat)

My life is deprived of happiness.  
I've forgotten what hope is. My soul is downcast.

(beat)

I'm my father's only daughter and there isn't any other heir. And I don't know any man that would want me now. He'd need to be suicidal and it would be wrong for me to help such a man this way.

(beat)

Why should I live any longer? Unless you're pleased with all this, Lord take my life.

(beat)

Look favourably on my request and  
have pity but please never ever  
subject me to this humiliation again.  
I'd rather just die.

EXT. AMSTERDAM'S SCHIPHOL AIRPORT - DAY

Commercial airlines don't exist as they do today, but  
RAPHAEL steps off a very nice, new and clean plane. An  
aluminum Boeing model 237.

We don't know it yet but he's the angel of God come to  
deliver Tobit and Sarah both. Their prayers were received  
at exactly the same time.

Raphael's mission is to remove the blindness from Tobit's  
eyes, so that he can see, rid Sarah of the demon Asmodeus  
and to give her as a wife to Tobiah. That's the plan.

Raphael is good looking, strong and all business,  
something like Brad Pitt. He travels from the airport  
toward Tobit's home.

INT. LONDON - RAGUEL'S HOME - DAY

Sarah comes down from upstairs, glares at the maid and  
goes on about her business.

BACK TO THE CONTINENT:

INT. AMSTERDAM - TOBIT'S APARTMENT:

Tobit is blind and living in extreme poverty. Tobit feels  
in the bird's breadbox for something to take to the park.  
But he feels and there isn't any of the old stale bread.  
Anna notices and surreptitiously allows him to find some  
fresh bread, nearly their last slice. Tobit smiles and  
kisses his wife.

EXT. AMSTERDAM - PUBLIC PARK - DAY

Tobit's dog has adapted to his new job of being a seeing-  
eye-dog. He's actually "made" for this job, not police  
work. Each day he leads Tobit to the bench where he has  
always gone to feed the birds and pray.

Tobit tries to orient himself, but it's not easy.

He feeds the birds a bit out of his pocket. He wonders with the dog out of the park and asks a BYSTANDER to help him.

TOBIT

Can you take me to the gate of the German embassy? I'm blind and need to stand there for just a moment.

BYSTANDER

(shocked)

My, Lord! Why would you want to do that?

The bystander suspects Tobit might be unbalanced. Or, a Nazi himself.

TOBIT

I feed the birds there; that way they shit on the guard and the gate. And sometimes I get lucky and they foul on a Mercedes.

BYSTANDER

Well, I don't understand.

TOBIT

Can you see the gate?

BYSTANDER

Yes.

TOBIT

Is it covered in bird shit?

BYSTANDER

A bit yes. Oh, I see. Yes, I'll help you.

TOBIT

Thank you so much. Appreciate it.

Tobit's crazy in a charming way. The bystander is afraid, but moves Tobit down the sidewalk a bit.

TOBIT

So this is the gate?

Tobit reaches out and tries to confirm it. He can't feel the gate, it's only part of the fence he finds.

BYSTANDER

Just a bit further.

Tobit finally is led to the gate and smiles when he reaches his destination.

Tobit throws some bread out on the sidewalk. He walks back and forth throwing out bread and looking innocent.

After a time, he feels comfortable. He reaches into his right-hand pocket and pulls out a handful of roofing nails. He pitches them in the drive and moves away.

A GESTAPO MAN has been standing there the entire time, partially hidden by a tree. He looks like a Gestapo detective, plain clothes, in his first year of service. Energetic. He quickly opens the gate and chases down Tobit, who's moved down the sidewalk.

GESTAPO MAN

You! Old man! Halt!

He grabs Tobit by the collar. The Dutch shepherd goes off, barking and threatening the guard, until he releases Tobit.

TOBIT

What? What? I'm blind.

GESTAPO MAN

You just threw nails in the Fuhrer's drive.

TOBIT

Nails? I was feeding the birds.  
Bread.

The guard reaches into Tobit's right pocket and pulls out a single roofing nail. Again the dog threatens to bite the guard.

GESTAPO MAN

What is this?

TOBIT

What? I was building a roof. Is that a crime?

The guard holds up the nail. The guard looks left and right down the street. He doesn't want too many witnesses and he begins to move Tobit toward the gate; if he manages to get him inside the embassy gate, Tobit will never be seen again.

TOBIT

Where are you taking me?

GESTAPO MAN

Into the embassy, where you can be dealt with properly.

The dog positions himself, between Tobit and the gate. He doesn't bite the Gestapo man, but he's seriously thinking about it. The dog isn't really a police dog. The dog looks menacing but he's a bit like Tobit, harmless.

But the dog does the job; he slows things down. The bystander has run down the block to find a DUTCH POLICEMAN. We see the bystander pointing to Tobit who is basically being kidnapped off the street.

POLICEMAN

Stop! Stop! Unhand that man.

The Nazi guard makes one last effort to get past the dog, but the dog finally bites, the Gestapo man's pants, tears them.

The Nazi guard finally obeys and lets Tobit free.

GESTAPO MAN

I just watched this man throw nails in our driveway. He had this nail in his pocket.

TOBIT

I feed the birds here.

GESTAPO MAN

This man is a Jew!

POLICEMAN

So? You're a Nazi.

GESTAPO MAN

Look, he's apparently been the one doing this all along. For years now we've been repairing tires.

POLICEMAN

How long has this been going on?

GESTAPO MAN

Off and on, for years. Over one hundred and twenty flat tires.

POLICEMAN

Come on, he's a blind old man.

GESTAPO MAN

None the less, I'm arresting him as the crime took place on German soil.

POLICEMAN

No... No. You're not. If anyone is going to arrest anyone, it's me.

The Dutch policeman puts his hand on Tobit's arm.

POLICEMAN

Sir, let's step down the sidewalk a bit.

GESTAPO MAN

Sir? This is an outrage. Your government will receive a formal complaint. The German government will not let this rest, I assure you of that.

The Dutch policeman leads Tobit down the sidewalk and out of sight.

TOBIT

Officer, you can let me go; I'll be  
on my way.

DISSOLVE TO:

EXT. TOBIT'S HOME - DAY

The Dutch shepherd arrives home without Tobit, which  
frightens Anna terribly.

EXT. AMSTERDAM JAIL - EXERCISE YARD - DAY

Tobit is in his jail garb, blind as ever. The INMATES  
there "look" rough, that's probably why most of them are  
there.

TOBIT

I feel eyes on me. I take it you are  
all hardend criminals?

(long beat)

Well, God's made me old and I'm  
blind. And I'm a Jew. If you kill me,  
God will be even more disappointed in  
you.

YOUNG CRIMINAL

I stole a chicken.

TOBIT

I threw nails in the German Embassy  
drive.

They all laugh hardily. Now they like him. Intstantly  
he's become a celebrity. Tobit will have no problem with  
inmates while in jail. He'll be treated like royalty.

INMATE

Why'd you do that?

TOBIT

They had it coming to them.

From the sidewalk outside the jail, Tobiah shouts into  
the yard. The dog's sense of smell has lead Tobiah there.

TOBIAH

Father? Are you in there? The dog  
says you are...

(quietly)

... it seems.

TOBIT

Yes, I'm here. It's me.

The inmates "look" weathered, hard and violent, but they knock themselves out, argue, push and shove about who will escort Tobit to the small hole in the jail wall. They like Tobit because he's given the Nazis, the ultimate police state, a difficult time.

The two winners escort Tobit to the hole.

One runs around them and gets to the hole first.

INMATE

Sir, hang on he'll be here. One  
moment. Please.

Tobit stands staring out of the jail through a hole in the brick wall. On the outside of the wall is Tobiah and the dog.

TOBIT

Son, I fear for my life. I'm glad you  
came to see me.

TOBIAH

What is it father? Men in there want  
to harm you?

TOBIT

No, no. It seems this is a friendly  
jail. It's something I brought on  
myself. No one in here will harm me,  
but look out what you pray for.

TOBIAH

Okay.

TOBIT

It's embarrassing; I can't tell you.

Tobit has prayed to die and now he realizes it was very sinful.

TOBIAH

Okay.

TOBIT

But also, I want to tell you about some money I've remembered. But first son, when I die give me a decent burial.

The inmates are all near enough to listen. They simply want to know whom they are living with. They like Tobit already; he is already a sympathetic character to them. They all have a father or grandfather and they all wished they'd had the balls to harass the Nazis. But as they listen they come to admire the man and his ideas.

TOBIT

Honour your mother and do not abandon her, as long as she lives. Do whatever pleases her. Remember how dangerous it is for a woman to give birth.

(beat)

When she dies bury her in a grave next to mine.

(beat)

Don't seek sin. Keep the Commandments. Perform righteous deeds. If you practice fidelity and righteousness, you'll prosper.

(beat)

Give alms. If you turn away from the poor, God will turn away from you. Give in proportion to your wealth. Save money for a day when there is adversity. Be on guard against fornication and marry only a woman of Israel. Do not marry a Gentile.

(beat)

Don't act arrogantly. Don't be idle.

(beat)

Pay a decent wage.

(beat)

Do unto others as you want to be treated and don't drink too much.

(beat)

Give food and clothes to the poor.

(beat)

Seek counsel from the wise.

TOBIAH

Father you're not going to die.

TOBIT

I might; and when I do, know it's something I've brought on myself. Now remember to keep in mind my commandments to you. The Lord will rise up whom he wants and cast down whom he wants.

TOBIAH

I'm aware.

TOBIT

Now, I must tell you, son, that I have deposited money ...

The largest of the inmates hears this and forces the others to disperse and walk out of hearing distance. He doesn't want the others to take advantage of the old man.

TOBIT

... in a London bank ten thousand pounds. It's with Gabael, son of Gabri in London. We've been in poverty since my eyes were taken from me, but you will have great wealth. It's been twenty years. That money should have multiplied.

TOBIAH

Everything you've said, I'll do. But how can I get the money from him? He doesn't know me and I don't know him. Are there papers or some proof?

TOBIT

He gave me his bond, a deed. It's in a book, I forgot which one but you'll find it.

TOBIAH

I'm not even sure I can get to London.

TOBIT

So. Find a trustworthy person who will make the journey with you and we'll give him wages, but bring back the money while your mother is still alive. She'll need it.

Tobiah departs the jail.

DISSOLVE TO:

EXT. STREETS OF AMSTERDAM - DAY

Tobiah walks the streets of the city looking for a compatriot to travel with him to London. After a long day without result he returns to the jail. Within sight of the jail he finds Raphael simply standing before him (waiting), although Tobiah doesn't realize he is an angel.

TOBIAH

Where do you come from, young man?

RAPHAEL

I'm an Israelite, one of your kindred. I'm here to find work.

TOBIAH

Do you know the way to London?

RAPHAEL

Yes, I've been there many times. I know several routs. I used to bank with my kinsman, Gabael, whose establishment is in the Square Mile area, City of London.

TOBIAH

That is exactly where I'm going.

RAPHAEL

It is a good journey. You'll have to cross the channel.

TOBIAH

Wait for me, young man, I'll go and tell my father; for I need you to make the journey with me. I will pay you wages.

RAPHAEL

Very well, but don't be long.

TOBIAH

A wise man might fear traveling with a man whose father is in prison.

RAPHAEL

Your father is a good man. I'm not concerned.

Raphael knows the entire situation. He's there to help.

Tobiah walks the block to the jail and appears to be talking to the brick wall of the jail.

TOBIAH

(to his father)

I've found someone of our own people who will go with me to England.

TOBIT

Call the man over, so I can learn about this family and tribe and whether he is trustworthy enough to travel with you.

Tobiah steps back on the sidewalk and Rafael is already right there, near. He's anticipated things.

TOBIAH

My father wants to speak with you.

Tobiah gestures to the small, brick size, hole in the wall. Tobit greets Raphael, but of course he doesn't realize the extent of his powers.

TOBIT

Shalom.

RAPHAEL

Shalom. Joyous greetings.

TOBIT

What joy is there in jail? I'm blind and live in darkness with chicken thieves and addicts. I can hear them but I can't see them. I'm alive but I'm among the dead.

RAPHAEL

Take courage, God's healing is near; so be brave.

TOBIT

My son, Tobiah, must travel to London. Can you go with him to show him the way? I will pay you wages.

RAPHAEL

Yes, I will go. I know the various routes. I've crossed the channel many times.

TOBIT

Brother, please tell me about your family and tribe.

RAPHAEL

Why? What do you need to know that for? Aren't you simply looking for a hired man?

TOBIT

I only want to know, brother, whose son you are and what your name is.

RAPHAEL

I am Azariah, son of Hananiah, of your own tribe.

TOBIT

Welcome! God save you, brother, do not be provoked with me. It turns out they... you are a kinsman, and from a noble and good bloodline. I knew Hananiah and Nathan, the two sons of Shemeliah. We all used to go to synagogue together. They would never stray. So, welcome.

Raphael is matter of fact. He knew all along he'd get the job. This is precisely his mission as an angel.

TOBIT

For each day, I will give you a pound as wages, as well as expenses for you and my son. So you people journey and when you return I'll add a bonus.

RAPHAEL

I will go and don't worry. He's in good health here now and I'll return him in even better condition. He'll be safe.

TOBIT

Blessings be upon you.

Raphael steps back from the hole in the brick. Tobiah steps forward.

TOBIT

Son, prepare whatever you need for the journey and set out. May God in Heaven protect you going and coming. May God send an angel to look over your safety.

INT. TOBIT'S HOME - DAY

Raphael and Tobiah gather cloths and set out to leave. Anna is worried silly almost in despair.

Anna leaves the house and travels rapidly for a sixty-something year old woman.

TOBIAH

Mother, where are you going?

ANNA

I'm going to the jail to beg Tobit to reconsider.

The dog has a dilemma. He can follow anna to the jail or not. The dog leaves her and follows Tobiah and Raphael toward the seaport.

EXT. JAIL WALL - DAY

Anna arrives and is speaking through the hole in the wall.

TOBIT

It's a safe journey. It's 1936; transportation is much more reliable than when we were young.

ANNA

(weeping)

Why have you sent my child away? He's our only son. I'm accustomed to seeing him come in and go out and now you've sent him away. Why do you need money? You'd rather have money than a son. The Lord is giving us enough to live on.

TOBIT

Don't worry, mother. God will send an angel to watch over him. His trip will be routine, and he'll be all that much a better man for the experience. You will see.

Anna stops weeping. For now.

EXT. FISHING BOAT - DAY

The dog, Raphael and Tobiah are standing on the deck of a fishing boat that is pitching and rolling in the rough water. Tobiah looks concerned and is holding on to the boat for dear life. Raphael and the dog are less worried. Yet, the fisherman are still working.

They haul up a net and empty it out on the deck. A particularly large fish slides across the deck to the feet of Tobiah and the fish is trying to eat his foot. It's biblical. I'm guessing that means it was a shark.

Raphael clubs the fish in the head like it's routine for him. The fishermen are impressed. Clearly, Raphael is a man who can handle himself.

RAPHAEL

Grab that fish and slit open its belly. Take out the gall, heart and liver and keep them separate. Throw away the entrails. The gall, heart and liver are useful in medicine.

Tobiah follows the instructions. The fish is packed away and put on salt.

DISSOLVE TO:

EXT. ENGLISH SEAPORT - DAY

Raphael, Tobiah and the dog have disembarked and are traveling through the market. Raphael suddenly turns into a pharmacy near the waterfront.

RAPHAEL

(to Tobiah)

The gall, please.

Tobiah hands the package to Raphael and then he, in turn, hands it to the druggist without comment or instructions. It seems understood.

They leave the drug store and walk again on the street.

TOBIAH

Brother. Azariah, what medicine is made from the gall?

RAPHAEL

If you apply it to the eyes of one who is blind, eyes turned white, sight will be restored.

TOBIAH  
Amazing and it works?

RAPHAEL  
Of course.

Tobiah hasn't figured there was a cure for his father's blindness. He contemplates.

RAPHAEL  
As for the fish's heart and liver, if you burn them in the presence of a man or woman who is harassed by a demon or evil spirit, the affliction will flee and never return.

TOBIAH  
Who is afflicted?

RAPHAEL  
Seriously?

DISSOLVE TO:

EXT. LONDON SUBURBS - EVENING

Dusk is nearing. Raphael and Tobiah are still traveling.

RAPHAEL  
Brother Tobiah.

TOBIAH  
I'm still with you.

Tobiah looks exhausted carrying the fish as well as a suitcase. Raphael looks as fresh as when they began their journey.

RAPHAEL  
Tonight, we must stay in the house of Raguel, who is actually in distant cousins of yours.

TOBIAH  
I've heard of him. True.

RAPHAEL

He has a beautiful daughter named Sarah, but no other sons or daughters.

TOBIAH

I've heard she's beautiful. True.

RAPHAEL

You've heard of her? You should marry her.

TOBIAH

Marry her? Why would I bring trouble on myself that way?

RAPHAEL

She's wise and courageous and wow, what a looker she is.

TOBIAH

Really? You're putting me on?

RAPHAEL

And her father's estate would be yours to inherit.

TOBIAH

Brother Azariah, I've heard that she has been given in marriage to seven husbands and within minutes sometimes, they were all struck dead. They all died before their wedding night.

RAPHAEL

You have the right to marry her. When we return from the bank tomorrow, I'll have a word with Raguel. He'll not give her to another man. I'll arrange everything. We can bring her back to your parents. Won't they be surprised?

TOBIAH

They all died and I heard it was a demon, because he's infatuated with

her; he kills any man who wants to lay with her. I can't die; I have to take care of my parents. Who will bury them, if a demon's kills me?

RAPHAEL

Do you remember your father's command, to marry a woman from your own ancestral family? Do not worry about the demon. Do you still have the heart and liver?

TOBIAH

Yes.

RAPHAEL

Okay, take Sarah as your wife. When you take her to bed, put the liver and heart into the fireplace. Then when you are about to have intercourse. Don't. Pray. Beg the Lord for mercy and protection. The demon will flee and never show himself again.

TOBIAH

Will it work?

RAPHAEL

Don't be afraid. She was set-aside for you in Heaven. She was yours before the world even existed. You'll save her and she'll go with you home to Holland. You'll have children and grandchildren. So, don't worry.

Tobiah is encouraged by Raphael's words. *A woman like Sarah and from his own tribe.* Tobiah is persuaded.

TOBIAH

Brother Asariah, take me straight there.

They just arrive as he's made up his mind.

EXT. RAGUEL'S HOME - DUSK

Raguel is sitting by his courtyard gate. He is in a landed home in a suburb of London.

TOBIAH

Ranguel? I'm Tobiah, son of Tobit.

RAGUEL

Many greetings. Welcome. You have come in peace. Now enter in peace.

Raguel brings them into his home. EDNA, his wife, is there at the door to greet the guests.

RAGUEL

(to his wife)

See how this young man resembles Tobit?

EDNA

Where are you from?

TOBIAH

We are descendants of Naphtali, now we're living in Amsterdam.

EDNA

Oh, then you know we are distant relations.

RAGUEL

How is your father?

TOBIAH

Yes, he's alive and well. He's blind.

Raguel kisses Tobiah and seems sad.

RAGUEL

Blind but still a blessing upon you, son. You are the son of a good and noble father.

EDNA

What a terrible misfortune that a  
gentle soul so righteous and  
charitable has been given blindness.

Raguel and his wife embrace Tobiah. Sarah, their  
daughter, has been listen from the next room.

Time passes...

INT. RAGUEL'S HOME - DAY

Raguel's wife and Sarah prepare the fillets of Tobiah's  
fish. It's a warm reception. Edna puts the fish's liver  
and heart in the icebox. Raphael reads in the library.  
Tobiah and Raguel converse over a game of chess.

They all sit at the table to eat and drink. Tobiah and  
Sarah make eye contact. She doesn't want to doom the man,  
but still it happens. Tobiah is a bit shy, but Sarah is  
drawn to him. She leaves the room and is breathless and  
holds her chest.

Sarah is stuck with a flashback of the death expressions  
of her seven husbands.

Quandary. If she loves him, he's dead. She is sedate when  
she returns to the room.

RAGUEL

So what is your father up to these  
days?

TOBIAH

Mostly feeding the birds in the park.

RAPHAEL

And flattening the tires of the  
Nazis.

The table laughs.

TOBIAH

Unfortunately he's blind and was  
caught in the act. Apparently, he'd  
been doing it for years. I'm worried;

he said he expects to die in prison...  
And it would be his own fault.

RAPHAEL

I'm not worried. He'll be acquitted.  
Found not guilty.

RAGUEL

Well, of course, they were Nazis you  
said?

TOBIAH

Yes.

RAGUEL

Well, that's to be expected.

BACK TO AMSTERDAM:

INT. AMSTERDAM COURTROOM - DAY

Tobit stands with some lawyers. Nazis are there. Ahiqar  
is there and he passes a note to a clerk who gives it to  
the judge. Anna is worried in the gallery. The judge  
reads the verdict.

JUDGE

Not guilty.

Tobit is overjoyed and exhales. Anna is pleased. The  
Nazis are furious.

BACK TO LONDON:

INT. RAGUEL'S HOME - NIGHT

SARAH

(to Raphael)

How can you be sure?

RAPHAEL

Politics.

RAGUEL

So, Tobiah, what prospects do you  
have for a wife?

SARAH

Oh, really, papa. Don't.

TOBIAH

In Holland, none. Really, but... Father insists she be a woman of our tribe. Naphtali. He commands it of me.

Sarah's mother and Raguel both sit up and pay more attention. Sarah still is neutral.

RAGUEL

Well, of course. Naturally. And what else does your father command?

TOBIAH

Fidelity. Charity. It's important that I give he and my mother a decent burial.

Raguel nods his head in approval.

RAGUEL

Well, of course. I worry about that myself, having only one daughter.

EDNA

You can imagine.

They eat the meal and are almost finished. The women get up from the table.

TOBIAH

(whispers to Raphael)

Brother Azariah, please ask Raguel to give me Sarah in marriage.

Sarah and Raguel overhear him. Sarah chuckles. Raguel thinks it over. Raphael says nothing, but signals with his finger, "one moment."

RAGUEL

So when would this marriage take place?

TOBIAS

Well, before I return to Holland.

RAPHAEL

In two days.

RAGUEL

So, what is the rush? Eat and drink  
and be merry. No one is going to  
steal her away. No one stands before  
you and she has no better prospect  
than you.

Sarah nods in agreement. It's not clear whether she  
agrees to the marriage or with her father's wish to  
proceed slowly.

RAGUEL

But son, I must tell you; I've given  
her in marriage to seven men, all of  
them good Jews... none descended from  
Naphtali, however. Maybe...

Raguel contemplates, *maybe this has been the problem all  
along*. Sarah has married outside her tribe. Raguel now is  
convinced that his daughter needs to marry inside her  
tribe. Long beat as he contemplates.

RAGUEL

So, son drink up.

TOBIAH

I'm undeterred.

RAGUEL

You're what?

EDNA

More wine?

TOBIAH

(to Raguel)

I don't care...

(beat)

I don't care what demons have  
tormented her. I aim to end all that.  
Those days are over for her...

(to Edna)

and I will drink nothing until we are wed, but thank you.

Raguel is impressed by Tobiah's resolve. Raguel contemplates more.

Sarah's face is still white from the flashbacks and she whispers something in her father's ear.

Raguel contemplates more.

RAGUEL

I'd hate to see Tobit's son dead, like the other seven men.

RAPHAEL

Raguel, you need a husband for your only daughter. No other candidate would be better than Tobiah. And he wants her.

Raguel looks to Edna, who's been quiet.

Edna shrugs that it's up to Sarah.

Raguel looks to Sarah, who's been quiet.

Sarah looks at Tobiah.

SARAH

You are an attractive man, but do you know what you are doing?

TOBIAH

Well, I kept my faith like Torah says I'm supposed to. It's hard to imagine, bigger than I could fathom. I didn't know you from Adam, but I prayed for you.

Sarah shrugs to her father and is still neutral.

Raguel contemplates more.

RAGUEL

We'll do it! Numbers 36:6-8 prescribes a marriage like this.

Sarah has no brothers and sisters.  
And the Lord will look after you,  
both.

Sarah and her mother look worried.

RAPHAEL  
Are we forgetting anything?

TOBIAH  
We are. Sarah, would you like to  
marry me?

SARAH  
Thank you for asking... Yes. I would,  
but...

RAGUEL  
Well, there you have it. The Rabbi  
lives next door, I'll go fetch him.

EDNA  
I thought you wanted to proceed  
slowly?

RAGUEL  
You heard the man, he has banking  
business and then he'll be off to the  
continent. There isn't time for all  
of that.  
(to Tobiah)  
Take her she's yours. Done.

EDNA  
The Rabbi.

Raguel exits to bring back the RABBI.

TOBIAH  
But what?

SARAH  
But I need to pray about it.

TOBIAH  
Of course.

Sarah leaves for her bedroom.

Edna clears the table.

DISSOLVE TO:

INT. RAGUEL'S HOME - NIGHT

Everyone is sitting at the table, except Raphael.

The Rabbi has three glasses out on the table. Two smaller glasses are full of sand. And the larger glass is empty.

RABBI

Take the two separate containers of sand and put it into this common glass.

Tobiah has dark sand in his glass. Sarah has almost white sand in her glass.

RABBI

Each grain in your respective glasses represents a unique and separate moment, decision, feeling or *tragedy* that helped shaped you into the people you are today. As you pour the sand into the larger glass, the independent individuals merge into an inseparable pair.

They mix the sand and signal to each other that they understand. The Rabbi reaches for their hands. He puts their hands together.

RABBI

These are the hands of your new best friend, young and strong and full of love for you. These are the hands that will work for your future. These are the hands that will pick up your children. And, these are the hands when old and wrinkled will still be reaching for you.

Tobiah and Sarah look affectionately at each other.

RABBI

Sarah, are you still willing to enter this marriage? Travel to Holland and be Tobiah's wife?

Sarah is almost speechless. After seven deaths, imagine her fright. She looks to her mother, who shrugs. *Whatever.* She's frightened but wants Sarah to choose.

SARAH

I do.

RABBI

(to Tobiah)

Take her then, according to the law. According to the decree written in the Book of Moses, her father has given her to be your wife. Take her to your family. God grant you peace...

(beat)

I need a pen and paper, please.

Raguel is already there with the paper and pen.

RABBI

What I'm writing out is a Ketubah marriage contract.

TOBIAH

You have it memorized?

RABBI

It's not difficult around here.

(smiles a bit)

I'll be quick about it; the contract is short, but an integral part of any Jewish marriage. It outlines the rights and responsibilities of the Tobiah and Sarah.

(beat)

Done.

The Rabbi spins the document around for their signatures.

Tobiah looks at Raphael for approval. Raphael nods and gestures that he should sign the document.

Sarah and Tobiah both sign it.

RABBI

Now I ask your parents to sign.

Raguel and Edna sign.

RABBI

Now I sign.

He puts his signature to the document and a seal is applied.

Long beat.

TOBIAH

So that's it. We're married?

RABBI

Yes.

TOBIAH

Well, that was simple.

RAGUEL

(mumbles)

You haven't made it up the stairs yet.

TOBIAH

What?

RAGUEL

Nothing.

TOBIAH

I meant it was easier than I expected. I didn't even have to get out of my chair.

RABBI

Matrimony is perhaps the most challenging adventure in the human experience. No ceremony can create your marriage; only you can do that - through love and patience; through dedication and perseverance. What we

did is just witness and affirm the  
choice you made to make a stand  
together as partners.

After the marriage, they have some pie and drink more wine. Raguel keeps looking over to Raphael, in the library, trying to figure out his role in all of this. He also glances at Tobiah for signs of illness (or trauma).

Tobiah sneezes and there is great concern.

Tobiah has hauled a large fish and a suitcase halfway across London and his back is sore. He rubs his back and it frightens everyone except Raphael who pays no attention to it.

They sit around the table waiting for the worst to happen.

Time passes...

RAGUEL

Mother, prepare the bedroom and put  
Sarah there.

INT. BEDROOM OF RAGUEL'S HOME - DAY

The maid brings wood and builds up the fire in the fireplace.

Raphael arrives and does something like a security sweep through the room, checking behind the curtains and under the bed. He's looking for the demon, but that's not entirely clear to Sarah. To her, he rightfully seems worried about his friend, Tobiah.

Sarah and her mother make the bed. It's the room with the balcony. Her mother cries and Sarah wipes the tears away.

SARAH

(optimistic)

Mom, don't cry. This time it will be different. He's of our tribe. Don't you see, he is the man God chose for me.

EDNA

(pessimistic)

Have courage. Sarah. May the Lord in  
Heaven grant you joy in place of your  
grief. Be brave no matter what  
happens.

Edna leaves. As the mother leaves, the demon sneaks in  
and hides behind the curtain.

INT. DINING ROOM - NIGHT

When Raphael comes downstairs, Tobiah is signaled by  
Raguel to go upstairs. The eighth groom rises and heads  
to the stairs, but Raphael clears his throat and gestures  
toward the kitchen and the icebox. Tobiah, to the  
amazement of Edna and Raguel, goes to the icebox and  
brings out the fish's liver and heart, wrapped in  
butcher's paper. With this in hand he now begins to climb  
the stairs.

RAGUEL

Careful going up the stairs.

Tobiah obeys his father-in-law; he slows and is very  
deliberate climbing the steps.

Raphael folds his hands in a signal to him not to forget  
to pray.

Raguel and Edan shrug to each other; they don't  
understand why the fish parts and all the signals between  
Raphael and Tobiah.

INT. BEDROOM - NIGHT

Tobiah, now mindful of Raphael's instructions, takes the  
fish parts and throws them, paper and all, upon the fire.  
And it immediately begins to work. Behind the curtains  
Asmodeus is lurking; he's about to gag at the smell. The  
smell of the fish does repulse the demon, but he remains  
hidden. He's very ill, however.

Tobiah goes to the bed but brings Sarah outside on the  
balcony to pray. They face WSW, toward Jerusalem.

TOBIAH

My wife, come let us pray and beg our  
Lord grant us mercy and protection.

They are out on the balcony and begin to pray.

TOBIAH

Blessed are you, O God of our  
ancestors. Blessed be your name  
forever. You made Adam and you made  
Eve to be his help and support. And  
from these two the human race was  
made.

(beat)

You said, "It isn't good for man to  
be alone; let us make a helper for  
him." Now not with lust but with  
fidelity I take this woman as my  
wife. Send down your mercy and  
protect her. Lord, protect me. Let us  
grow old. Bless us with children.

SARAH AND TOBIAH

(together)

Amen.

Then Sarah gets into bed. Tobiah is about to close the  
balcony door when Asmodeus runs past him out onto the  
balcony. He hits the rail and flips on the way down and  
crashes into the ground. His skull, back, an arm and both  
legs are broken, but he is recovering slowly. He's broken  
but still a demon.

EXT. UNDER SARAH'S WINDOW - NIGHT

Raphael has been patiently waiting under the balcony for  
this to happen. Raphael kicks the demon in the face and  
binds his hands and feet. Raphael rolls him into a ball  
and ties him, something easy to roll down the street.

Raguel's business is high quality nautical rope.

Asmodeus looks like a ball of yarn, tied up.

It happens so fast Tobiah and Sarah, neither notice.

Tobiah joins Sarah in bed.

EXT. STREETS OF LONDON - NIGHT

With the dog at his side, Raphael rolls the demon down the street, right in to the Thames River and the demon slowly sinks to the bottom.

DISSOLVE TO:

INT. RAGUEL AND EDNA'S BEDROOM - NIGHT

Raguel can't sleep. He rises and he wakes up his wife.

RAGUEL

Perhaps Tobiah will die, then we'll be more of laughing stock and there will be more mockery of Sarah.

EDNA

What can we do? If he's dead then he's already dead. Nothing we can do about it.

EXT. RAGUEL'S GARDEN- NIGHT

Raguel rises and wakes up his TWO MALE SERVANTS. He wakes up the female servant. So the entire house is now in the backyard. The two male employees, shovels in hand, are about to begin digging a grave in the back yard. Edna and the female servant are holding lanterns.

RAGUEL

(to wife)

Send the maid in to check on the fire, but instruct her to see whether he is alive. If he's died..

Raguel gestures to his men to wait digging the grave, until word comes back.

INT. SARAH'S BEDROOM - NIGHT

The maid slowly enters the house, lights a lamp and climbs the stairs. It's a bit eerie for her.

But she finds them sleeping, smiles on their faces. Tobiah stirs. Sarah stirs. Both are alive. The maid throws another log on the fire.

EXT. RAGUEL'S GARDEN - NIGHT

The maid comes out into the yard.

MAID

Nothing is wrong. He's alive and they look quite content.

Edan and Raquel look up to Heaven.

RAGUEL

Blessed are you, God, with every pure blessing. Let your chosen people bless you forever. Blessed are you for you have made me happy; what I feared did not happen.

Raguel looks around. The employees have returned to their bed and Raguel is glad they didn't dig a grave.

Edan looks at Raguel like he's a fool.

RAGUEL

What?

DISSOLVE TO:

INT. RAGUEL STUDY - EARLY MORNING

Raguel opens his safe and takes out some money. Edna looks curiously at him.

RAGUEL

We have a feast to prepare.

Edna's eyes bug out when she realizes the expectations. She'll be expected to prepare a large meal for family and basically the entire Jewish community of London.

Given Sarah's history, when the Jewish residents of the area hear, they will want to witness this miraculous marriage.

Raguel rushes out the front door of the house. Edna rushes to the kitchen.

EXT. KOSHER GROCERY - DAWN

Raguel bangs on the door several hours before the shop is open. After much racket, the lights on the second floor come on and the GROCER opens a window. He looks down.

GROCER

Raguel, is that you? What are you doing?

RAGUEL

I need to prepare a wedding feast.

GROCER

What? Not again?

RAGUEL

No, the wedding is done and consummated even. The man lives. I have a new son, healthy and strong.

GROCER

Miracle of miracles.

The grocer is overjoyed. He descends to his shop on the first floor. He swings the doors open and turns on the lights. The shop owner yells up to his wife and sons, who soon join him.

GROCER

Wake up. We need some help. There is a feast at Raguel's house today. Sarah...

(to Raguel)

She's a lovely girl...

(loudly to his family)

Sarah, the daughter of Raguel, is a wife.

Raguel hands a purse of money to the grocer. He doesn't count it out.

The grocery owner's sons begin to load up a delivery van with a side of beef, a lamb and a goat caucus. Bushels of

vegetables. He throws a few fish in the van. Raguel seems satisfied. The van leaves for Raguel's residence.

INT. EDNA'S KITCHEN - DAY

As the delivery van leaves, the kitchen is abuzz, baking butchering and cooking.

Sarah is beautiful, emerging from the bedroom. Tobiah looks healthy and happy. Sarah enters the kitchen but her mother won't let her work.

EDNA

No, absolutely not. You will not work at your own wedding feast. You sit at the table; you can offer suggestions, but you aren't to get up.

Edna kisses her daughter.

INT. RAGUEL'S STUDY - DAY

Raguel gestures for Tobiah to come into his study. Tobiah sits down and they'll have a nice chat.

RAGUEL

For the traditional feast, you will not leave here.

TOBIAH

But...

RAGUEL

What?

TOBIAH

Nothing.

RAGUEL

You'll eat and drink with us. I know you'll do wonders for my daughter's afflicted spirit.

TOBIAH

Uh, I think she's okay.

RAGUEL

Now take half of what I own here. Go back in good health and show my daughter to Tobit. Your father will love her like a daughter of his own.

Raguel has a small chest of money and its too heavy to slide across the desk.

RAGUEL

The other half will be yours when I and my wife pass away.

TOBIAH

That's not why I married your daughter.

RAGUEL

Oh, I know son, but you'll have many children and that can get expensive.

TOBIAH

I hope.

RAGUEL

Be brave around my friend's and family. They'll pester you the entire week; they'll be very happy for Sarah.

TOBIAH

Certainly.

RAGUEL

I'm your new father and Edna is your new mother.

TOBIAH

Thank you.

RAGUEL

You are so welcome.

When Raphael comes in from playing fetch with the dog, Tobiah calls him over and they have a conversation.

TOBIAH

Brother Azariah, take Raguel's van and his two employees and travel to Gabael's bank and give him this bond. Get the money and then bring his family along with you to the celebration.

DISSOLVE TO:

INT. GABAEEL'S BANK - DAY

Raphael gives Gabael the bond. Gabael is skeptical. He doesn't know Raphael or Tobiah.

RAPHAEL

Tobit's son, Tobiah, married Sarah.

GEBAEEL

And he lived?

RAPHAEL

I just left him and he's fit as a fiddle. He wanted me to invite you to the wedding feast.

Gabael's enthusiasm grows.

GEBAEEL

He's breathing as we speak? And the wedding was consummated?

RAPHAEL

Indeed.

Gabael pops out of his banker's chair and counts out some moneybags, seals them and sees that they are loaded into Raguel's van. Garbeal puts an armed guard in the back of the van.

GEBAEEL

You return. I'll collect my family and tell Tobiah we're on our way over.

INT. RAGUEL'S HOME - DAY

Sarah is still at the table doing little of anything. When a woman puts down a bowl of peas to be shelled, her mother comes and takes it from her.

Raphael, Raguel and Tobiah are in the study trying to get the last of the money to fit into the safe. They make a few changes and get the last of Tobit's money in the space.

When Gabael, the banker, enters the house, Raguel and Tobiah have just sat down.

Tobiah jumps up and greets the banker. Clearly his father's money has grown over the years and Tobiah is pleased.

GABAEEL

Good and noble child, son of a good and noble, righteous and charitable man, may the Lord bless you and your new wife and your wife's father and mother. You are the very image of my old friend Tobit.

BACK TO THE CONTINENT:

INT. TOBIT'S HOME - DAY

In Amsterdam, Tobit is keeping track of the days. He and Anna are sitting waiting nervously. Tobit has a calendar and he has Anna keep track of the days for him. Anna is seriously concerned, a mother.

TOBIT

Could it be that he has been detained there? Or perhaps Gabael has died and there is chaos at his bank? No one to give over our money?

Tobit is strong but he will, like any man, worry.

ANNA

My son has perished and is no longer breathing.

Anna begins to weep and even wails a bit.

ANNA

Poor, child. I don't know why I let him take this silly trip.

TOBIT

Be still.

ANNA

You be still.

TOBIT

Don't wail like that. He's not dead.

ANNA

Don't try to deceive me. My son has perished.

TOBIT

The boy is safe, probably they have to take care of some unexpected business. Or maybe one of them decided to get married. The man traveling with Tobiah is honest and a Jew as well. Handsome; maybe he's found a wife. Maybe your son is playing the role of *best man*. So don't grieve. Our son will return.

Anna rushes out of the house and keeps watch from a chair in front of their home.

At night, she comes in from her watching and cries. Little sleep is possible. Tobit looks worn as well.

INT. RAGUEL'S HOME - DAY

The wedding celebration is fizzling out. The house is nearly empty. Tobiah approaches Raguel.

TOBIAH

Father, send us off tomorrow. It's been two days and you know the condition I left my father in when I came here. I beg you, let Sarah and I go back to Amsterdam. I'm worried about my father.

RAGUEL

Stay, son, with us. I'll send a telegram to your father and give him the news.

TOBIAH

No, he's blind, in prison and he thinks he's going to die. I beg you to send me back to him.

Raguel smiles and formally hands Sarah and half of all the wealth he's accumulated over to his new son. Raphael and an employee load the heavy chests into the van.

RAGUEL

(to Tobiah)

Farewel, son. Have a safe journey. May the Lord of Heaven grant you and Sarah prosperity.

(beat)

And may I see children of yours before I die.

(to Sarah)

My daughter, honour your new father and mother because from now they are just as much the ones who brought you into this world. Go in peace and write us reports. Good reports.

EDNA

(to Tobiah)

My child, be safe and I hope, I very much hope to live long enough to see your children. I trust you with my daughter. Never cause her grief, she's had enough of that, you must know. May we all prosper throughout our days.

Edna kisses them both and waves to them as they leave in the van. The employee will take them to the docks.

Raguel is happy.

EXT. LONDON DRUG STORE - DAY

Rapheal pays the pharmacist some coins and receives the medicine made from the fish's gall.

EXT. PORT OF AMSTERDAM - DAY

Sarah, Raphael and Tobiah arrive and disembark from a small commercial fishing boat.

TOBIAH

You know how I left my father?

RAPHAEL

You hurry on ahead of your wife; I'll bring her and the chests.

TOBIAH

Okay, good idea.

RAPHAEL

Take the medicine in hand. His eyes will be open. Apply the fish gall to his eyes and the medicine will make the white disappear. He'll see again.

Tobit and the dog race off. Raphael and Sarah begin to look for taxi enough to transport all the belongings.

EXT. STREETS OF AMSTERDAM - DAY

Tobiah is running through the streets toward the jail, but the dog pitches a fit, barking and turning circles. Finally, the dog simply takes off in the direction of Tobit's home. Tobiah follows the dog home.

EXT. TOBIT'S HOME - DAY

Anna is sitting watching the street where her son will return. When she sees the dog and then Tobiah, she calls out to Tobit.

ANNA

Our son is coming and the dog. There isn't any man traveling with him.

TOBIT

Does he have money?

ANNA

Who cares. He's home.

Anna runs out to meet her son.

ANNA

Now that I have seen you again, son,  
I'm ready to die.

Tobit, blind, is stumbling down the sidewalk.

Tobiah goes to him with the gall medicine in hand,  
holding him firmly.

TOBIAH

I have some medicine for your eyes.  
You'll see again.

TOBIT

See, mother. He's spent all this time  
securing a cure.

Then Tobiah applies the medicine to his eyes and it makes  
them sting.

TOBIAH

Courage, father.

Tobiah blows into his father's eyes.

Tobit blinks and it might not have worked...

Beat.

But slowly Tobit sees light...

Beat.

Then fuzzy figures.

Beat.

And finally he can see his son.

TOBIT

I can see you, son, the light of my  
eyes!

(prayer)  
Blessed be God and blessed be all his  
holy angels. God afflicted me for my  
sins, and God in his mercy has  
brought mercy. I now can see my son.

Tobit enters the house.

INT. TOBIT'S HOME - DAY

They sit down.

TOBIAH  
The trip was successful.

TOBIT  
Obviously, I can see that. Hah. Hah.  
Get it? I can see.

TOBIAH  
Good one, father. Very quick of you.  
(beat)  
I've brought back the money and even  
more.

TOBIT  
Okay. It's very good you're back  
safe.

Tobit is seriously less interested in the money now that  
his sight has been restored. Tobiah expected more concern  
about the money from his father.

TOBIAH  
I've married.

TOBIT  
What?  
(to Anna)  
You hear that mother?  
(to Tobiah)  
We spoke about a wedding.  
(to Anna)  
I told her you, they, were delayed  
because of one of them found a wife.  
(to Tobiah)

I was right. So, who is she? Where  
is she?

TOBIAH

Raguel's daughter, Sarah.

Sarah and Raphael arrive in a taxi. The dog is barking  
and Tobit jumps up and runs to the street elated.

TOBIT

Blessed be his glorious name forever.  
We declare your wonderful deeds.

The neighbor's see him, with no help from others, walk  
briskly. Tobit hugs his new daughter. The neighbors are  
amazed.

TOBIT

(shouting to the neighbours)  
The Lord has restored my sight.  
(louder and prouder)  
The Lord has brought me a daughter.  
(to Sarah)  
Welcome, my daughter. Blessed be God  
for bringing you to us. Blessed are  
your father and your mother. Blessed  
be my son Tobiah for his keen vision.  
And blessed be you, daughter. Sarah.  
Come in.

They walk toward the door. Raphael passes them carrying a  
chest of money.

ANNA

Welcome, my child.

TOBIAH

(to his mother)  
This is Sarah.

TOBIT

Mother, we've got a feast to prepare.

Tobit storms off and hustles down the street, announcing  
to everyone that he has a new daughter. Anna runs to her  
kitchen and she treats Sarah the same as Edna did; she  
not allowed to work and must watch.

EXT. AMSTERDAM GROCERY - DAY

It is late in the day and the shop is closed. Tobit bangs on the door. And the shopkeeper opens the upstairs window.

TOBIT

Open up, you have a wedding feast to supply.

SHOPKEEPER

Tobiah?

TOBIT

And she's a real beauty. And, I have money so open up.

INT. TOBIT'S HOME - DAY

The wedding celebration occupies every room of the house. The apartment, the empty gun shoppe and even there are people eating and drinking and conversing down in the empty basement workshop.

DISSOLVE TO:

INT. TOBIT'S HOME - NIGHT

The party is over. There are gifts and unwashed plates scattered throughout the house. Judging from the mess, clearly a wonderful party.

There are about six women exhausted sitting around the kitchen table making small talk with Sarah and Anna.

Tobit walks though the kitchen.

ANNA

Our feet hurt so we're taking a break before cleaning up the mess.

TOBIT

Oh, let it sit. We have a new daughter!

One of Anna's guest and kitchen volunteer is a Gentile. She's asked a question about the meals served in a Jewish home.

JEWISH FRIEND

Well, not every Jew eats kosher meals.

GENTILE

I can't understand why you would go to the trouble and expense of ordering kosher meat. Is it healthier or tastier?

ANNA

God's commandment.

GENTILE

And you always have it delivered?

ANNA

Yes.

(beat)

It has nothing to do with the meat, I like a kosher delivery man bringing meat to my home. It reminds me of deliveries then I was a child.

SARAH

The delivery man brings more than a box of meat.

ANNA

That's right. When the kosher meat delivery comes, I feel a sense of community.

Down in the basement workshop...

TOBIT

Son, see to it that you pay the man who traveled with you and give him a bonus too.

TOBIAH

How much shall I pay him? Would it hurt to give him half of what we brought back?

Tobit calculates.

TOBIAH

He led me back safe and sound, healed my wife, brought back the money and he healed you. How much do we pay?

TOBIT

It's only fair son, that he should receive half of all that he brought back.

Half of the money is put on the desk.

Tobiah calls to Raphael.

Raphael walks into the basement.

TOBIAH

Take as your wages half of all that you have brought back.

RAPHAEL

Bless God and give him thanks.

Raphael begins to leave without the money.

TOBIT

We want you to stay as long as you like, but please take your wages.

RAPHAEL

I shall now tell you the whole truth and conceal nothing at all from you. A king's secret should be kept secret, but I've already said this to you, one must declare the works to God with due honour.

Tobit looks curiously at Raphael and then tries to take a clue from Tobiah, who has no idea what is about to happen.

RAPHAEL

When you prayed, and Sarah also, God heard you. When you buried the dead Nazis the same, God saw you. When you didn't hesitate to get up and leave your dinner in order to bury poor Micah, God was there. When Sarah lost her demon, that was God. When you recovered your sight, that was God's work. Give God the credit.

Tobit has figured it out; Raphael is the angel that he told his wife would accompany their son to London. Tobit is motionless and in awe. Tobiah doesn't understand yet.

TOBIAH

Please take at least...

TOBIT

(to Tobiah)

No. No, he won't.

(to Raphael)

I understand.

RAPHAEL

Do not fear. Peace be with you.

Raphael leaves in a taxi.

CUT TO 1939:

INT. TOBIT'S GUN SHOPPE - DAY

Tobiah is now running the gun shoppe and he receives a shipment of weapons. He brings them into the shop, whose shelves have largely been replenished. Clients come and go. Business is thriving again.

INT. TOBIT'S HOME - NIGHT

Tobit is retired and spends a great deal of the day with Sarah and his grandchildren. There are five: a three-year-old and a twin two-year-olds. They pull and tug on the poor dog's ears and ride him like a horse. Kids. Tobit and the dog are very tolerant.

CUT TO 1940:

INT. TOBIT'S HOME - NIGHT

The world is on the edge of a huge abyss. Tobit listens to the radio broadcasts informing the world of the German invasion of Poland. This is the beginning of World War II in Europe.

Sarah has a newborn baby, Tobit's fourth grandchild. She's holding him and walks into the front room.

SARAH

(to Tobit)

What's the news?

TOBIT

I don't talk about it.

SARAH

Why?

Tobit gestures to the baby.

TOBIT

I don't want the baby to take anything negative from me. They are sensitive at that age and talk of all this would only scar him. Otherwise I would tell you.

Sarah and Tobit sit and listen to the news coming from the radio. This interest in world events is part of their bond. Anna doesn't concern herself; she's in the kitchen. Tobiah is busy in the gun shoppe.

INT. TOBIT'S HOME - NIGHT

Sarah and Anna watch Tobit and his friend Ahiqar visit from the kitchen. They are whispering and clearly concealing something from the women, protecting them.

One grand kid is running through the front room and the twins are crawling. And the men pause, smile and then continue.

Ahiqar comes to visit and bring news of a more Jewish nature, news of the German internment camps. It's news not broadcast. No dialog necessary. Two Jewish men talking politics in 1939... we hear only a snippet.

AHIQAR

There will be "pogroms", you know what that means?

TOBIT

Interment camps?

AHIQAR

Worse than Dachau!

TOBIT

Worse?

AHIQAR

Extermination camps.

TOBIT

No?

AHIQAR

Believe it.

TOBIT

It's difficult.

AHIQAR

What will you do? You suddenly have a huge family.

They would likely be whispering as not to frighten the women and children.

INT. TOBIT'S HOME - NIGHT

Tobit is probably dying, but he smiles as he watches Sarah and Tobiah's six children. He smiles at the children a lot; they are running wild, jumping on the dog, jumping on the sofa and pulling down the curtains. They break his pipe and all he offers them is a smile. And he sleeps a lot.

INT. THE GUN SHOPPE - DAY

Tobiah is behind the counter. Tobit is doddering though that space and notices Tobiah's JEWISH FRIEND bring political gossip to him. They are whispering but Tobit can hear.

JEWISH FRIEND

Tobiah, I'm here to warn you. I was in Maastricht and I could see the German synagogues in Aachen burning.

TOBIAH

In November? I heard.

JEWISH FRIEND

They are calling it Kristallnacht. And the German authorities just watched.

TOBIAH

But we're neutral have have even shot at British planes, just as the German planes. There's the NSB.

JEWISH FRIEND

We've received *another* a foretaste of things to come.

TOBIAH

Something else?

JEWISH FRIEND

They've been attacking our merchant fleet. And they've sunk a passenger liner, the SS Simon Bolivar, 84 dead.

TOBIAH

And you think they'll come for us here?

JEWISH FRIEND

Certainly.

TOBIAH

My Mother feeds some of the orphans from Germany.

JEWISH FRIEND  
Work camps and extermination?

TOBIAH  
Yes. They were clear. Their parents.

JEWISH FRIEND  
Well, you don't need me to tell you  
then.

TOBIAH  
No, I appreciate you warning me. Just  
your expression is enough.

JEWISH FRIEND  
Do I have your attention?

TOBIAH  
You do.

Tobit overhears and he now knows that his son is aware of  
the coming storm.

Tobit sleeps, reads newspapers and listens to the radio  
news.

SARAH  
The news is bad for Europe.

TOBIT  
Yes, the Nazis aren't there yet, but  
they are coming.

SARAH  
I can't get Tobiah to listen.

TOBIT  
He's aware.

INT. TOBIT'S BEDROOM - DAY

Anna looks very worried. Tobit is confined to his bed.  
He's clearly ill. Anna herself looks ill.

Sarah listens to the radio in the front room and brings  
news to Tobit in bed.

SARAH  
Hitler has invaded France.

Tobit's time is almost done here on earth. He is on his deathbed.

TOBIT  
(to Tobiah)  
Son, take your wife and children and flee to London, for I believe God will allow the Nazis to punish our people for our disobedience. So, it will be far safer in London, I know you know what I mean.

Tobit cocks his head a bit at his son, signaling he doesn't want to alarm the women by having to explain.

TOBIT  
It will happen. Don't worry about your mother. I'll take care her. I'm about to get up out of this bed and volunteer in the national defense force. Remember, I know a little something about armament.

Tobiah and Sarah bring the children into the room and place them on the bed. They are too young to understand but they do this chiefly for Tobit.

TOBIT  
Now children, I give you this command. Serve God sincerely and do what is pleasing in his sight. You must do what is right and give alms. And you must never forget to bless his name, sincerely, with all your strength.  
(to Tobiah and Sarah)  
Now, don't stay here. For there is great wickedness coming. Wickedness kills, do you understand me children? But now my spirit is about to leave me.

The children are ushered out and Tobit dies. They look over into the chair and Anna looks near death and they put her in a bed.

DISSOLVE TO:

EXT. GRAVEYARD - DAY

Tobiah's mother has also died and this is her funeral. Tobit is in the week-old grave beside this new grave. We can see fresh soil and flowers on Tobit's grave. Tobit's name on the headstone. The Rabbi and the family and many friends are there.

EXT. THE GUN SHOPPE - DAY

Tobiah and Sarah are leading their children back from Anna's funeral. There is a great deal of excitement in the streets. Panic. Speeding cars. They hear gunfire in the distance. People are running here and there.

MAN

The Germans are in Grebbeberg.

The gun shoppe is being looted; the door has been kicked in and rough men, the men who will become the Dutch resistance fighters, are bringing out weapons. Some of the men were in prison with Tobit.

They freeze when they see Tobiah.

Tobiah doesn't care about the guns and he gestures to the men to continue loading them.

The family is already packed and ready to leave. Despite the chaos, Tobiah calmly enters the residence and brings out three suitcases and a chest (probably full of money), as the family waits for him out on the sidewalk.

Sarah has the children and an infant to carry. She tries to carry a suitcase and the baby. She has the other children holding hands in a chain and one of the twins holding onto her skirt. Tobiah has two suitcases and the small (heavy) chest in the wheelborrow.

The town is panicked. Tobiah and Sarah aren't panicked. They aren't moving fast enough, however, and they realize this. Concern.

Tobiah spills one suitcase; he'll abandon it. Raphael comes from the dock and collects the suitcase and also the one Sarah has. This frees her to better care for the children.

Now, they are moving faster in the direction of the port. With the Dutch shepherd guarding their retreat, playing the role of police dog as best as he is able.

EXT. DOCK - PORT OF AMSTERDAM - DAY

There is the simple fishing boat waiting for them. Other boats are being swamped with refugees. One boat seems open and waiting for them.

The family is about a hundred feet away from the boat when a Nazi armoured car slows and then stops fifty yards out.

Inside the vehicle are a NAZI OFFICER, a DRIVER, a MACHINEGUN OPERATOR, a German shepherd and his HANDLER.

The Dutch shepherd, on the dock, gives the Germans a serious "I'll stand my ground" stare and barks. The German shepherd returns the gesture.

The German officer is S.S. and is probably there to begin rounding up the Jews. He considers trying to stop Tobiah and Sarah's escape.

Raphael loads the important heavy chest, like it is a feather, and then the suitcases and returns to stand beside the Dutch shepherd.

Tobiah helps Sarah and the children on board the boat.

A very long beat, as the Nazi officer decides their fate.

The German officer reluctantly signals his driver to move on. The armoured car zooms off in blitzkrieg.

The family is on the boat with everything they planned to take. Once the Nazi soldiers are gone, the dog jumps on the boat with them.

Raphael joins up with a group of well-armed partisans.

The boat pulls away from the dock and motors seaward.

ROLL END CREDITS

FADE OUT