

The Book of Yehudit

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SCENE 1. BET DIN - JEWISH LAW COURTS.

SFX: BARUCH runs a short distance down a corridor, smart shoes squeaking, then shoves open an entrance door onto a side street. There is the hum of distant traffic.

BARUCH

Yehudit, there you — what are you doing out here, come inside. Your mother is out of control. She's tucked in Daniel's shirt three times already, and there's a strong possibility she'll move on to the Rabbi.

YEHUDIT

I'll be in in a minute, Dad.

BARUCH

Come, do you really want to see Naftali before the ceremony?

YEHUDIT

No, but —

BARUCH

You're having second thoughts.

YEHUDIT

No —

BARUCH

Because you can always tell your father —

YEHUDIT

Dad, no. No. Just...everyone in there...

BARUCH

You don't want your shirt tucked in.

YEHUDIT

Not three times.

BARUCH

(Beat) And a hug? Would that be more or less than three shirt tucks?

YEHUDIT

I'm fine. Really.

BARUCH

(Beat) Yes I'm sorry, I don't always —

YEHUDIT

It's okay —

BARUCH

You see when two people are betrothed —

YEHUDIT

Dad —

BARUCH

I only — this is a big day for you, but it's a big day for your mother and I too, and sometimes, sometimes I can — yes — but I need you to know, Yehudit, I need you to know that — (SFX: YEHUDIT suddenly hugs him). Oh. I thought you didn't want a hug.

YEHUDIT

A girl can change her mind.

BARUCH

Quite right. (*Beat*) Just to make certain, are we still talking about the hug?

YEHUDIT

Dad!

BARUCH

How can you be old enough at *nineteen*?

YEHUDIT

I am old enough to get married.

BARUCH

To get married, yes, but —

YEHUDIT

Well then. I am old enough to get divorced.

BARUCH

I just want to understand — (SFX: A car drives past, slows, pulls in further down the street, kills the engine.) That's his car?

YEHUDIT

Let's go inside.

BARUCH

Yehudit, please, what did he do that was so — (SFX: But YEHUDIT has already pushed open the door and stepped back into the building) Oy.

SCENE 2. BET DIN - JEWISH LAW COURTS

SFX: The murmur of voices. Everyone is waiting for the ceremony to begin.

ROCHEL

You'd think they'd give it a bit of a spruce up, wouldn't you, I mean you would think that, wouldn't you, it's the Bet Din. It's the law courts. That chair's only got three legs, is that even safe?

YEHUDIT

There are plenty of chairs, Mum. Why don't you just sit down?

DAYAN

If everyone is ready? (SFX: A hush falls.) Then we will begin. Yehudit bat Rochel?

YEHUDIT

Yes.

DAYAN

If you will come forward. And Naftali Yitro ben Yaakov Tzvi?

NAFTALI

(Beat) Yes.

DAYAN

If you will come, please, and stand over here, thank you. (SFX: There is a general creaking of chairs and shuffling of feet. The DAYAN clears his throat.) A marriage, in the eyes of Hakodesh Boruchoo, is a microcosm of a perfect world, a perfect unity between man and wife. But, as we all know, we do not live in a perfect world. There is certainly no such thing as a perfect marriage. And sometimes, often unavoidably, a marriage will break down. Yehudit has already obtained the Decree Nisi, but we are here today for Naftali to give Yehudit a Get, to dissolve the marriage before G-d, and to give them both the opportunity to begin anew. Naftali, you are about to give the Get to Yehudit. Can you confirm this is your signature on the Get?

NAFTALI

Yes.

DAYAN

If you could repeat the words back to —

NAFTALI

(Irritably) I said yes.

DAYAN

(Beat) Very well. And you, Yehudit, are you prepared to receive the Get?

YEHUDIT

I am.

DAYAN

Then, Naftali, if you will begin the ceremony by placing the Get in Yehudit's hands. (SFX: NAFTALI sighs. There is the rustle of paper. A beat. Uncertainly) And...if you would now let go.

YEHUDIT

Naftali?

NAFTALI

I...

YEHUDIT

(Beginning to panic) Naftali let go of the Get.

NAFTALI

I...I can't!

SFX: NAFTALI snatches the Get back. He tears it up. There is a shocked gasp from the crowd.

YEHUDIT

No!

DAYAN

Mr. Wisen!

NAFTALI

I can't, I'm sorry, I can't!

SFX: He runs from the room.

DAYAN

Mr. — (*To YEHUDIT*) Yehudit, I am so — this has never — he had given no indication —

YEHUDIT

Naftali, come back!

DAYAN

Mrs. Wisen if you will just — (SFX: YEDHUDIT begins to run after him.) Mrs. Wisen! Mrs. Wisen!!

SCENE 3. BET DIN - TOILETS

SFX: NAFTALI slams open the toilet door. He is gasping for air — he can't believe what he's just done. There is a MAN urinating in a urinal.

NAFTALI

Okayokayokay —

MAN

Hey, calm down will you, some of us are trying to pish in here.

SFX: The door slams open again, and YEHUDIT runs in.

YEHUDIT

Naftali, what the hell are you —

MAN

Oy gevalt, are you blind? You can't be in here, this is the Men's! Get out!

YEHUDIT

I just need to — Naftali!

MAN

Get out!!

SFX: YEHUDIT exits the toilet. She paces up and down outside, then hammers on the door.

YEHUDIT

Naftali, you come out here right now! Right now!

MAN

(*From the other side of the door*) What is *wrong* with you, woman, *GO AWAY*.

NAFTALI

(*From the other side of the door*) I'm so sorry, Yehudit.

YEHUDIT

Naftali, *Naftali* —

NAFTALI

(*From the other side of the door*) I can't do it. I won't.

YEHUDIT

Just listen to me, listen to — listen to *yourself*, we have been over this, we —

NAFTALI

(*From the other side of the door*) But I love you.

YEHUDIT

I —

SFX: ROCHEL approaches.

ROCHEL

Yehudit, there you — is he in there? What is he saying?

YEHUDIT

Shhh. (*To NAFTALI*) Naftali. Please. Please don't do this. Please.

SFX: DANIEL is fast approaching down the corridor.

ROCHEL

Yehudit, this isn't doing any good.

DANIEL

Mum —?

ROCHEL

Not now, Daniel, can't you see —

DANIEL

I think Shmuel swallowed a crayon.

ROCHEL

What? I left you for — have you checked his nose?

YEHUDIT

(*Whispering*) Please...

DANIEL

I can't find it anywhere. Also he's doing that grin.

ROCHEL

But —

DANIEL

Also his tongue's green.

ROCHEL

Where is your *father*??

MAN

(*From inside the toilet*) HOW CAN I GO IN THESE CONDITIONS?

ROCHEL

Yehudit, come on, come on now, what is the, even if Naftali changed his mind, even if he did that, he's destroyed the Get, a new one would have to be drawn up and that takes —

SFX: YEHUDIT cries out, tries to break away and push open the toilet door but ROCHEL holds her back

MAN

YOU ARE GOING TO GIVE ME PROSTATITIS.

ROCHEL

—you can't go in there, Yehudit, come on now, please, we're making a scene. Everyone is looking.

SCENE 4. CAR

SFX: The steady throb of the engine. No one speaks.

ROCHEL

Well someone has to say something. (SFX: Silence except for the ebb and flow of the engine.) I will speak then shall I. Here is what I think. This will all be okay. This will sort. Whatever madness possessed Naftali to do what he did, will leave him just as quickly. He will wake up tomorrow morning and will want nothing more than to make things right. You will have your divorce, Yehudit, you will move on with your life, and in time this will just feel like a bad dream, that once happened to some other girl. Yehudit. (Beat) Is she asleep?

DANIEL

No.

ROCHEL

Isn't that right though, Baruch?

BARUCH

I just want to understand how this happened.

ROCHEL

Well he is still a boy, remember. Only twenty two. And sometimes they don't think, do they, sometimes —

BARUCH

I am not talking about that. I am asking how any of this happened —

ROCHEL

Baruch —

BARUCH

— how did we get here, after *twelve months*. He was a perfect match, everybody said so. We felt so blessed to —

ROCHEL

That is not important now.

BARUCH

But did you not feel blessed? Did you yourself not keep saying over and over how inquisitive Yehudit was. How bright, how curious. How we needed to find someone smart enough to answer all her questions. Did you not keep saying that?

SFX: The car begins to accelerate.

ROCHEL
Yes, but —

BARUCH
And is that not exactly what we got, our own little miracle, Naftali, a thinker, a scholar, a real Ben Torah. A boy Reb Steinberg himself said was the brightest, most diligent, most learned pupil he had yet had the fortune to teach. *(Beat)* And he taught *me*.

ROCHEL
Slow down.

BARUCH
But do you not want to know why? What was it, Yehudit?

ROCHEL
Eyes on the road!

BARUCH
What problem was so great that it left you with no solution but to ask for a divorce?

SFX: SHMUEL begins to cry.

DANIEL
Hey, come on little man.

ROCHEL
Baruch, you are frightening Shmuel, that is enough, I will not have another word!

BARUCH
(Softly) Did he hit you?

YEHUDIT
No.

ROCHEL
Did he?

YEHUDIT
No!

BARUCH
Because if he hit you...

YEHUDIT
He didn't hit me, Dad. It was nothing like that.

SCENE 5. THE COHEN HOUSE – KITCHEN

SFX: Light rain outside. BARUCH and ROCHEL speak in hushed voices.

ROCHEL
Tomorrow, first thing, you will speak to the Rabbi —

BARUCH
Yes.

ROCHEL

And I shall speak with Naftali's mother, she is a good woman, a sensible woman, she will see what — why are you making a face?

BARUCH

She is his mother.

ROCHEL

She is a mother.

BARUCH

Why do we have to speak to anyone?

ROCHEL

What on earth are you talking about?

BARUCH

You said it yourself, the boy is emotional, this will sort, why do we have to make a broigus?

ROCHEL

Oh I don't know Baruch, maybe because our daughter is Agunah.

BARUCH

She is not Agu —

ROCHEL

She is not? Why don't you tell that to the girl crying in her room. Can she marry again? Can she have children? Until the moment Naftali hands over that Get, Yehudit is chained.

BARUCH

You cannot be a chained woman after six hours.

ROCHEL

And those poor women Agunah for twenty, thirty years, you don't think, at one point, they were only chained for six hours. (SFX: ESTHER taps lightly on the back door. ROCHEL and BARUCH freeze, listen.) Do you think they heard us?

BARUCH

The back door, is it —

SFX: ESTHER pushes the door open and steps inside.

ESTHER

(Tentatively) Hello? Is anyone — oh. Hi, Rochel. Hi, Mr. Cohen.

ROCHEL

Hello, Esther.

ESTHER

My mum made you this. It's a shepherd's pie.

ROCHEL

That's very kind of her. Thank you. Why don't you put it with the others for now?

BARUCH

Would you like a cup of tea, Esther? I am having one. And maybe you can take one up to Yehudit as well. She will be very glad to see you I'm sure.

ESTHER

Yeah. I'd like that.

BARUCH

Good. *(Beat)* That will be three mugs then, Rochel.

SCENE 6. YEHUDIT'S BEDROOM

ESTHER

Got you something.

YEHUDIT

(SFX: A bag of sweets lands on the bed in front of YEHUDIT) Gummi bears?? *(In a hissed whisper)* Esther, these aren't kosher anymore!

ESTHER

These ones are.

YEHUDIT

Oh my goodness, this isn't —

ESTHER

The last bag, last ever bag, 2009 label. Before they started adding all that horrible beef gelatine.

YEHUDIT

But you were saving these for an emergency.

ESTHER

Figured this counted. I can't believe it. Who does that, who even does that? The whole community's gone mental. Everyone's on your side. They won't let it stand.

YEHUDIT

They can't *make* him give me a Get.

ESTHER

My Daddy said, in Yisrael, if a man refuses to give his wife a Get, they just throw him in jail until he agrees.

YEHUDIT

Yeah, but we're not in Israel. We're in North Manchester.

ESTHER

Yeah, BUT there's other things they can do, can't they? Like, they can put pressure on him and stuff. Think about it. No one's going to learn with him, no shul's going to call him to the Torah, nobody's going to *speak to him* until he gives you a Get. He's going to be completely ostracised.

YEHUDIT

Ostracised.

ESTHER

He's just gone mad. He never struck me as mad. Was he a bit mad? Was that the problem?

YEHUDIT
No, he wasn't mad.

ESTHER
Did he have other, y'know... (*whispering*) problems?

YEHUDIT
(*Smiling*) No.

ESTHER
(*Beat*) Are we talking about the same thing?

YEHUDIT
Yes, we're talking about the same thing.

ESTHER
Because you know James and Danielle Foxenberg? Well they were trying to make a baby for a whole year, but nothing was happening so they went to see the Rabbi, and...well I don't want to gossip about it.

YEHUDIT
Okay.

ESTHER
But basically, what they were doing, it would never have made a baby.

YEHUDIT
It wasn't like that.

ESTHER
Well good, that's good. Doesn't matter anyway. This will all be over before you know it. And then you can marry someone else, and have as many babies as you want. Right?

YEHUDIT
(*Uncertainly*) Yeah.

ESTHER
That definitely deserves a Gummi Bear.

SCENE 7. YEHUDIT'S BEDROOM.

SFX: ROCHEL opens the bedroom door and marches into the room.

ROCHEL
Right! Come on! Wakey wakey, Yehudit, rise and shine. We're leaving for shul in fifteen minutes.

SFX: ROCHEL draws back the curtains. YEHUDIT groans and rolls over.

ROCHEL
You cannot pray to Hashem to end this nightmare from under your duvet.

YEHUDIT
Why not, He is everywhere.

ROCHEL

Clever. Up you get. Now what do you want to wear? (SFX: She opens the wardrobe door and the hangers clink as she begins to take things out of the wardrobe.) (*Beat*) The blue I think. Up, Yehudit.

YEHUDIT

He'll be there.

ROCHEL

Yes, but he will be in the men's section, and you will be in the women's. You won't even have to see him.

YEHUDIT

People will talk if I go.

ROCHEL

Yehudit, people will talk if you don't. (SFX: Silence, a moment, then the bed suddenly creaks and YEHUDIT gets up.) That's it. Now come and sit down here a moment. I want to show you something.

SFX: YEHUDIT sits down at her desk.

YEHUDIT

What?

ROCHEL

You.

YEHUDIT

...

ROCHEL

Look in that mirror. You know what I see?

YEHUDIT

A chained woman.

ROCHEL

A girl. Just a girl. Hurting, yes. Trapped, for now. But young enough and strong enough to one day put this all behind her. What are chains, when you are made of steel. You want to know what else I see?

YEHUDIT

What?

ROCHEL

Very messy hair. (*YEHUDIT laughs.*) That is good to hear. Come, where's your brush. (SFX: A light tap on the door.) Are you ready to go, Baruch? Are the boys ready?

BARUCH

(*Tentatively*) What are you doing?

ROCHEL

What does it look like? You never seen a hairbrush? Ah, well, the state of your beard I suppose I know the answer to that. Yehudit is going to come to shul today, isn't that wonderful?

BARUCH

Yes, that is wonderful. Everyone will be very glad to see you. (*He's nervous though. Uneasy. Something is wrong.*) The hairbrush though, Rochel. Why are you using it?

ROCHEL

What?

BARUCH

Why are you brushing her hair?

SFX: ROCHEL stops.

ROCHEL

Baruch, what on earth are you talking about?

BARUCH

Surely you must realise?

ROCHEL

Realise what?

BARUCH

I don't want to have to—

ROCHEL

Realise *what?*

YEHUDIT

(*She's worked it out*) That there's no point brushing my hair, if I'm going to have to cover it.

ROCHEL

Oh, Baruch.

BARUCH

I'm so sorry, Yehudit.

YEHUDIT begins to breathe fast and heavy — she's boiling with anger.

ROCHEL

Surely —

BARUCH

Rochel, she cannot show her hair to the world, it's not proper, it's not right, she needs to put on her sheitel, she is still — I am sorry — but she is still a married woman. And, Yehudit, you have such beautiful —

YEHUDIT grits her teeth and screams in frustration.

Cut to:

SCENE 8. SYNAGOGUE

SFX: The scream is swallowed up by the sound of voices united in liturgical prayer, mournful, soaring. DANIEL and BARUCH speak in whispers.

DANIEL
Look at him.

BARUCH
Shhh.

DANIEL
But look at him though. Yehudit lying in bed for days on end, barely able to leave the house, and him rocking and swaying, eyes closed, as if he's the holiest man in the room. I can't believe he thinks G-d's listening. I can't believe he doesn't burst into flames.

BARUCH
Daniel, that is enough.

DANIEL
It's not nearly enough. I should set him on fire myself.

BARUCH
(*Shocked*) Daniel!

DANIEL
Sorry.

BARUCH
In any case, if you are really looking, if you really look, you will see what I see, and that is a man who no one will sit next to, who people barely even acknowledge. This is not a man, it is a leper. No one can withstand that, no one.

DANIEL
But he loves her. That's what he says anyway, that's the sick thing. And people will do anything for love, won't they.

BARUCH
That is a very simplified view of love. You are sixteen, what do you know about it? Just...give it time. He will do the right thing. It will sort.

DANIEL
You said that three months ago.

BARUCH
These things take time.

RABBI
Shhh...come on now.

BARUCH
(*To DANIEL*) Now look what you've done, you've gone and got us shushed by the Rabbi. Are you happy now? Are you finished?

SCENE 9. NAFTALI'S HOUSE.

SFX: The phone rings, loud and insistent. NAFTALI runs towards it.

NAFTALI

Coming, I'm coming, one second. (SFX: He lifts up the handset.) Hello?

Silence, except for the CALLER's heavy breathing.

NAFTALI

Hello?

Silence, except for the CALLER's heavy breathing.

NAFTALI

Mother, you are the only person I know who calls people up just to give them the silent treatment. You want to do this now? It's thirty minutes until Yom Kippur. This is a sin, what you're doing.

Silence, except for the CALLER's heavy breathing.

NAFTALI

Mother?

Silence, except for the CALLER's heavy breathing.

NAFTALI

Who is this? (SFX: The caller replaces the handset and the line goes dead. NAFTALI puts the phone down. Suddenly the doorbell rings.) Who...? (SFX: He walks down the hallway and opens the door.) Yes, what is it?

PIZZA DELIVERY MAN

Hiya mate, got your Dominos.

SCENE 10. THE COHEN HOUSE.

SFX: There is a hammering on the front door. ROCHEL strides towards it.

ROCHEL

Alright, alright, I'm coming, no need to break it down. (SFX: She opens the door. NAFTALI pushes past her.) Hey, you can't just —

NAFTALI

Where is she?

BARUCH

(SFX: Arriving from another room) What's with all the broigus?

ROCHEL

(To NAFTALI) You can't see her.

BARUCH

Naftali, what are you —

NAFTALI

A man has a right to see his wife —!

ROCHEL

Oh you have some nerve coming here and —

NAFTALI
She is still my wife!

BARUCH
But she always has and always will be my daughter. And this is my house.

NAFTALI
(*Beat, he hears the threat, backs down, changes tack*) Do you have any idea what she's done, your daughter?

BARUCH
No, but I have a funny feeling I'm about to hear about it.

NAFTALI
Yehudit, your daughter, has just ordered two hundred and eighty seven pounds of non-kosher pizza takeaway to my house — my *house*. G-d knows how many people saw it being delivered.

ROCHEL
Yehudit wouldn't do such a thing.

DANIEL
No. *Yehudit* wouldn't.

ROCHEL
Oy, my heart, Daniel.

NAFTALI
I might have known —

DANIEL
But trust me, I'm just at the front of the queue.

NAFTALI
You need to be taught a lesson in respect.

DANIEL
You need to leave before I punch you in the head.

NAFTALI
Baruch, can I suggest you control your boy, before I —

YEHUDIT
(*From the top of the stairs*) What.

The hallway falls silent.

NAFTALI
(*Beat, almost in awe*) Yehudit...

YEHUDIT
Tell me. What are you going to do. What could you possibly possibly do, that you haven't done to me already?

NAFTALI
I —

YEHUDIT

I'll tell you shall I? So that we're clear. So that you know. There is nothing on this earth you can do to hurt me more.

NAFTALI

(Beat) Then that settles it then doesn't it. Nothing is what I will do. I can do nothing for a very, very, very long time.

SCENE 11. YEHUDIT'S BEDROOM

SFX: The sound of muffled crying from outside the bedroom. DANIEL taps lightly on the door.

DANIEL

Sis?

YEHUDIT

(From inside the room) Go away!

DANIEL

(SFX: Opening the door) It's just me, sis...

YEHUDIT

I know that! Go away!

DANIEL

I'm sorry, I just thought —

YEHUDIT

No you didn't think, did you, you did the exact *opposite* of thinking, and now everything is worse, you've gone and made everything — what did you do??

DANIEL

I ordered him twenty one Meatilicious pizzas, eight might meaty pizzas, 5 chicken wings, 5 chicken kickers, some dough balls, some dough balls with pepperoni and a coleslaw.

A stunned beat, and then YEHUDIT bursts out laughing.

YEHUDIT

What?

DANIEL

Yeah.

YEHUDIT

But that's...mental.

DANIEL

Yeah, probably.

YEHUDIT

Twenty nine piz—why did you order a coleslaw?

DANIEL

Make the order realistic. There were twenty nine people after all. There was got to be at least one neb that wanted coleslaw.

YEHUDIT continues to laugh, and then it slowly segues into sobs.

DANIEL

Oh hey, look, don't do that.

YEHUDIT

(*Sarcastic — the platitude is not helpful*) Thanks.

DANIEL

No, but don't though, actually don't. Do that. It's not you. You're better than this. You're *cleverer* than this. Look at you, you're reading (*SFX: picks up the book*) Joseph Soloveitchik's 'The Lonely Man of Faith', (*SFX: flicking through*) There aren't even any boys I know that read this stuff. (*Beat*) Remember when we were little and Yossi Goodman stole my pencil case at school and I hit him with a chair and got excluded.

YEHUDIT

Rrright.

DANIEL

Well you told Mum and Dad in such a way it made me sound like the victim. I thought I was getting grounded. I got *sweets*. Because trust me, Yehudit, I could kill him, I could kill him for what he's done to you —

YEHUDIT

Don't say things like that.

DANIEL

But I could though, I actually could though, because it would help, because you can't be chained to a dead man, can you, you'd be free —

YEHUDIT

Daniel, *Daniel*, promise me, promise me now you won't do —

DANIEL

No, but that's my point. You're clever, Yehudit. I hit stuff and you think. That's your thing, that's what you do. So think. What can you say to Naftali to make him change his mind.

YEHUDIT

He won't listen to me.

DANIEL

He will.

YEHUDIT

He won't. (*Beat, suddenly excited*) But I know someone that he might.

SCENE 12. REB STEINBERG'S OFFICE.

SFX: From the corridor, the sounds of the boys — rowdy and in good spirits.

YEHUDIT

You were always his favourite teacher, Reb Steinberg.

REB STEINBERG

And he my favourite student. Apart from your father of course. (SFX: YEHUDIT manages a cathartic laugh.) He is a good boy, Yehudit. A sweet boy. He will come around. Someone will take my class, I will call him, and I promise, bli nedei, we will get to the bottom of this!

YEHUDIT

...Yeah.

REB STEINBERG

There is a problem? Ohh, you don't wish me to call him, no you are quite right, I will go see him in person. I will clear my schedule. I will have someone take all my classes!

YEHUDIT

Right...I mean, thank you, that's very kind of you to — sorry, just — I don't — sorry, what did you mean, 'we'll get to the bottom of this?'

REB STEINBERG

Only that we will find out the reason. Does that not sound like the way forward?

YEHUDIT

I — I guess...

REB STEINBERG

Then it is settled.

YEHUDIT

Yes. Only no, because...why does there have to be a reason?

REB STEINBERG

Well there must be a reason.

YEHUDIT

But he won't give me a Get. It doesn't matter what the reason. He just needs to give me a divorce. Because that's what I want. Because I don't want to be married to him anymore, the reason is —

REB STEINBERG

But why do you want a divorce?

YEHUDIT

So I'm not Agunah, so I'm not *chained*. I can't move on, I can't ever *touch* another man —

REB STEINBERG

Forgive me for asking —

YEHUDIT

No there is not another man! (*A long beat*) He says he loves me.

SFX: REB STEINBERG's chair creaks, as he leans back.

REB STEINBERG

...

YEHUDIT

But he doesn't love me, he loves the idea of me. What he loves is having someone to take care of him while he learns.

REB STEINBERG

...

YEHUDIT

He loves the cook. He loves the cleaner. He loves the person who makes his bed in the morning, and the person who picks up his clothes, and the person who goes to the shops, and the person who puts his dinner on the table. He loves that person very very much, but he doesn't love me.

REB STEINBERG

...

YEHUDIT

What?

REB STEINBERG

(Gently) Yehudit —

YEHUDIT

No...

REB STEINBERG

It has only been fifteen months. Marriages are hard, they are, they are hard work, and they take time and patience to get right.

YEHUDIT

Please.

REB STEINBERG

And sacrifice. But not just yours, never ever just yours. I will speak with him, Yehudit. He will be better. He will want to be better. Because, as you yourself have said, he loves you. He loves you very very much. And love like that is worth fighting for. (Beat) I think you need a cup of tea. I have a thermos. My wife brews an excellent pot.

SCENE 13. STREET.

SFX: A busy high street. YEHUDIT is walking at a fast pace. She sniffs back tears, then controls herself.

YEHUDIT

(To herself) Okay. Okay. You just have to think. (SFX: She passes a gaggle of girls walking the other way and chatting amongst themselves: "Did you see how he was looking at her / He looks at everyone like that / He's short-sighted isn't he?") You just have to — (She's recognised one of them) Esther!

ESTHER

Oh! Yehudit. Hey. Hi. (Beat, to the other girls) I'll catch you up, yeah?

SFX: The girls wander off, now talking in hushed whispers.

YEHUDIT

It's been ages, I haven't seen you in weeks!

ESTHER

I know, I'm sorry, I've just been so busy. I seem to have a date every other night.

YEHUDIT
It's good to see you.

ESTHER
Yeah, you too.

YEHUDIT
Hey, you want to come over Shabbat afternoon? I think I have one Gummi bear left. We can split it if you like. You can have the head.

ESTHER
Sounds great.

YEHUDIT
Great!

ESTHER
It's just, I think we're out for lunch though, so...not sure what time we'll be back. Could be a late one.

YEHUDIT
Come in the evening then.

ESTHER
Um...

YEHUDIT
Come!

ESTHER
I don't —

YEHUDIT
What?

ESTHER
I can't. (*Beat*) I'm sorry, Yehudit. You know how my Mummy loves you, don't you. Like, really loves you. Like since you were a baby.

YEHUDIT
What are you —

ESTHER
She just doesn't think it's such a good idea at the moment. That I, y'know, that we...—not at the moment. Not when I'm trying to... It's the families, y'know, they ask so many questions, I mean you know that, and what with everything that's —

YEHUDIT
I get it.

A pause.

ESTHER
It's only temporary. Just until I'm...I'm married.

YEHUDIT
I know, it's fine.

ESTHER
You'll save that bear?

YEHUDIT
Yeah. Course.

SCENE 14. THE COHEN HOUSE — LIVING ROOM

SFX: A key is heard turning in the front door. The door opens. YEHUDIT's footsteps are heard coming into the room.

ROCHEL
Well?

YEHUDIT
No.

BARUCH
(SFX: Getting up.) I said I should have been the one to speak with Reb Steinberg. We should never have let her do this. I'll go right now. Yehudit, don't worry, don't...we can still sort this. It will sort.

SFX: He leaves. The front door closes behind him. A moment's silence.

ROCHEL
Won't you come and sit by me?

SFX: The sofa creaks, as YEHUDIT sits.

ROCHEL
Have you eaten?

YEHUDIT

...

ROCHEL
There is some cold chicken in the fridge. Soup, I think, hm?

YEHUDIT
It's my fault.

ROCHEL
Yehudit, no, you mustn't say such a thing, you mustn't think it! You were a caring, loyal, dutiful wife to him, there is nothing you could have done to —

YEHUDIT
That's not what I mean. I should never have married him. I wasn't... — I never... — But he had such ideas. He seemed to know so much about so many things. He was so passionate. About those things. And I thought if that passion could touch me, even for a moment...

ROCHEL
Oh, Yehudit...

YEHUDIT

We used to giggle about it. Me and Esther and the other girls. Before any of this, before any of us even...— About what it would be like. Those first moments. After the veil is lifted. All those laws of purity, we hadn't even touched a boy, not since we were children. It was Esther's sister who finally told us. She said it was the first touch, more than the first kiss. The first time she held his hand. That's when she knew. Like you and Dad knew. Said it was like...like something magnetic. Like magnetism. Like she didn't want to let go. *(Beat)* You want to know what I felt, when I first held Naftali's hand?

ROCHEL

...

YEHUDIT

Sweat. But I'd heard the stories, I told myself I had those feelings, I told myself I could hear my soul reaching out to his, but I didn't...*know*. It wasn't like you and Dad. I didn't know.

ROCHEL

(Beat, then, devastatingly) I learned to know. And it takes longer than a year. *(Another long beat)* I'll get that soup on, shall I?

YEHUDIT

...

SFX: A creak from the couch, as YEHUDIT gets to her feet and begins to walk out the room.

ROCHEL

It's red pepper soup. If you want to know.

SFX: YEHUDIT leaves and shuts the living room door with a click.

SCENE 15. NAFTALI'S HOUSE

SFX: It's the dead of night. NAFTALI is lightly snoring. The phone rings. He stirs. He switches on a lamp.

NAFTALI

Urgh. What time is — (SFX: He lifts up the handset.) — hello?

The CALLER breathes heavily.

NAFTALI

This isn't funny. It's three am. Go to sleep. (SFX: He replaces the handset. A beat. The phone rings again. He picks it up.) Leave me alone! You call here again, and I will phone the police!

CALLER

Give the Get. Or I'll hurt you.

SFX: The line goes dead. Slowly, NAFTALI replaces the handset with a click.

SCENE 16. CORNERSHOP.

SHOPKEEPER

Mind you watch your step. It's dark out there now. (SFX: The door opens, signified by a little bell.) Next.

NAFTALI

Just the milk, please.

SHOPKEEPER

Next.

NAFTALI

Um, sorry, it's just the milk.

SHOPKEEPER

Sorry, we don't serve your sort in here. If you would kindly stand aside. Hello, Mrs. Blumenthal, what is it this evening?

NAFTALI

Excuse me, sorry, you can't just — what do you mean my sort?

SHOPKEEPER

You can leave the milk there, I'll put it back.

NAFTALI

If you're talking about my marriage —

SHOPKEEPER

It's not a marriage, it's a kidnapping.

NAFTALI

But where am I meant to get my milk?

SHOPKEEPER

Buy a cow. (SFX: NAFTALI walks towards the exit. The bell sounds) Sorry, Mrs. Blumenthal, where were we —

SFX: The door shuts, cutting off the rest of their conversation. We are outside on the street. There is the rumble of traffic. NAFTALI sighs. Suddenly, there is a light thwack and he stumbles. He's been hit with an egg.

NAFTALI

Hey, what the — (SFX: Another egg hits him, and another, and another. The barrage increases. Some hit the wall behind him.) Stop it, ah, stop it, stop it...

SFX: Running footsteps approach.

MAN

Oi! Jog on, yer scum. (SFX: We hear a gaggle of feet running away.) That's it, clear off! (To NAFTALI) Yer alright there, pal. Jesus, look at yer.

NAFTALI

I'm fine. Really. It's just a bit of egg.

MAN

A bit? Looks like they raided a farm. Did yer see faces?

NAFTALI

I...I haven't really —

MAN

Should report it. Shouldn't stand for that, y'know, pal, that anti-Semitic crap. Yer and your lot, yeah, funny hats, funny ways, yer've got just as much right to be here as them, y'know what I mean.

NAFTALI

...Right, um...

MAN

Oh mate, no, di'nt mean nothing by that, yeah? Always respected yer lot. Big families, yeah, lot of love there. Don't know how yer manage with nine kids, mind, I struggle wi' one. But that's why yer gotta report it though, int'it. For yer family. Sometimes yer got to do the right thing, even when it's hard.

NAFTALI

...

MAN

Yer gonna be alright getting home?

NAFTALI

Yes.

MAN

(SFX: Walking away) Right, well, be safe, yeah? Good luck to yer.

NAFTALI

Thanks — thank you. (Beat) Wait, you never told me your — what? No. But that's impossible. It can't be. Where did he — he was right [there]... (Thunderstruck) Oh G-d in heaven. Is this Your work? Did You send an angel from on high to —

MAN

Jesus bloody Christ.

NAFTALI

(Startled) Ahh!

MAN

Sorry. Didn't mean to startle yer. Went the wrong way. It's left down Allopath, not right. Got a new house, int'it. On autopilot. (SFX: Walking away) Yer have a good night now. And remember what I said, yeah? Do the right thing.

SCENE 17. YESHIVA GARDEN.

(SFX: Birds chirrup. It's quiet, peaceful. In the distance, there is a school bell)

NAFTALI

But what is the right thing?

REB STEINBERG
Is that a rhetorical question?

NAFTALI
Not if you can answer it.

REB STEINBERG
Hmmm. And you are quite sure he was not a —

NAFTALI
Yes, yes. I just didn't see him go, that's all.

REB STEINBERG
But of course, a message from Hakodesh Baruchoo does not have to be flown in on the wings of angels.

NAFTALI
No. (*Beat*) Reb Steinberg, you are the most learned, wisest scholar I know. I have read every text, every commentary, commentaries on commentaries, even...even poetry, and psalms, but I cannot find the answers. I don't know what to do.

REB STEINBERG
Perhaps then you have been looking in the wrong place. Forget the scripture for a moment. What does it say in your heart?

NAFTALI
That I love her.

REB STEINBERG
Yes.

NAFTALI
But that I am causing her great suffering. I know how they speak about me. How they look at me in the street. They would look at a murderer the way they look at me. A defiler.

REB STEINBERG
No...

NAFTALI
Yes. And what's more, *I deserve it*. I deserve their hatred. I have become hateful.

REB STEINBERG
Naftali...

NAFTALI
But what I cannot understand, is that before any of this, before I did what I did, was I so hateful, so abhorrent, so repulsive a human being, that she did not even want to *try* to make it work?

REB STEINBERG
Of course not.

NAFTALI
You think I would have denied her this after a couple of years? Eighteen months? I understand that marriages fail, I do, but *a year*? What of value can be learned in a year? It takes twelve months minimum to appreciate a book of Gemmara.

REB STEINBERG

At least.

NAFTALI

And seven whole years to study every one.

REB STEINBERG

It does.

NAFTALI

Then how many lifetimes to even scratch the surface of a human being.

REB STEINBERG

(He sighs. A long beat.) Do you remember Chaim Parnovski?

NAFTALI

No.

REB STEINBERG

He was in your Bekius class.

NAFTALI

Are you sure?

REB STEINBERG

Quite sure. Never more certain.

NAFTALI

I don't remember.

REB STEINBERG

And do you know why?

NAFTALI

Because I was so wrapped up in my studies, I never stopped to appreciate the people around me?

REB STEINBERG

Oh Naftali. You always were my brightest student. *(Beat)* But no. That is not the answer. You do not remember him, because he was only in your class for seven days. It might well take twelve months minimum to appreciate a Gemarra, but it only took Chaim Parnovski a week to decide he didn't want to.

SFX: The sound of feet on approaching gravel.

NAFTALI

I think that maybe —

DANIEL

Naftali.

NAFTALI

(Surprised) Daniel.

DANIEL

I thought I'd find you here. Good afternoon, Reb Steinberg.

REB STEINBERG

Good afternoon, Daniel. How is your father? He is well?

DANIEL

Yes, thank you. Naftali, I've got a message from Yehudit. She wants to talk to you. She's prepared to...to listen to what you have to say.

REB STEINBERG

(*Thrilled*) Baruch Hashem!

NAFTALI

I don't believe it. Where is she?

DANIEL

She's waiting at your house.

NAFTALI

I'll...(*laughing*) I'll be right over.

DANIEL

I'll give you a lift. My friend drove me here.

NAFTALI

Alright then! Lead the way!

SCENE 18. COHEN HOUSE.

SFX: A car pulls in and the engine cuts out. REB STEINBERG opens the door and walks up the front path. He is humming the wedding song 'Mazel Tov.' He rings the bell. An upstairs window opens and YEHUDIT sticks her head out.

REB STEINBERG

Ah, Yehudit!

YEHUDIT

Hello, Reb Steinberg.

REB STEINBERG

Didn't expect to find you here. Is your father home?

YEHUDIT

No, he's out. Why didn't you expect me to be here?

REB STEINBERG

Because! I thought you would still be with Naftali at his house! Wonderful news! I came as soon as I heard, I wanted to celebrate with your father!

YEHUDIT

What are you talking about?

REB STEINBERG

The reconciliation, of course! I have to say, I was beginning to wonder whether —

YEHUDIT

What reconciliation, *what are you talking about?*

REB STEINBERG

I...I don't understand, Daniel was very clear that —

YEHUDIT

Daniel. Oh my [G-d] — wait there. I'm coming down.

SFX: She shuts the window.

SCENE 19. CAR INTERIOR.

SFX: The car comes to a stop.

NAFTALI

Here we are. This is my house. Thank you again for the lift, uh...

DANIEL

Menachem.

NAFTALI

Menachem. Yes. (SFX: He opens the door.) Well like I say, it was very kind of you to —

DANIEL

Menachem really needs to use the toilet.

NAFTALI

Oh. Okay. You better come in.

SCENE 20. COHEN HOUSE.

SFX: YEHUDIT emerges from the house and slams the front door shut.

YEHUDIT

What did Daniel say?

REB STEINBERG

Uhh, I don't —

YEHUDIT

Rabbi Steinberg!

REB STEINBERG

Only that you wanted to talk to Naftali, that you were willing to listen to what he had to say and you were waiting for him at your house.

YEHUDIT

His house?

REB STEINBERG

Yes.

YEHUDIT

Is that your car?

REB STEINBERG

Yes, but —

YEHUDIT

I need you to take me there right now. (SFX: She walks to the car, rattles the handle.) Come on! Open the door!

REB STEINBERG

Yehudit, I don't know if —

YEHUDIT

Oh for goodness — Reb Steinberg, you are seventy two years old and I am supposedly a married woman, *what exactly do you think is going to happen?*

REB STEINBERG

But without a chaperone, people might talk.

YEHUDIT

What about Pikuach Nefesh?

REB STEINBERG

You do not seriously believe Naftali's life is in danger do you?

YEHUDIT

I don't know. But if it is, and you did nothing, people are *really* going to talk.

SCENE 21. NAFTALI'S HOUSE

DANIEL

Messy, isn't it.

NAFTALI

I don't have much time for cleaning.

DANIEL

No it's just study study study with you. Did Yehudit live in this, or did she tidy up after you? Bet she did. Hates mess, my sister. Hates messy people.

NAFTALI

(Beat) Where is Yehudit, Daniel?

SFX: The toilet flushes. MENACHEM comes out and shuts the door behind him with a click.

DANIEL

Why don't we put the kettle on?

NAFTALI

What do you want?

DANIEL

Cup of tea, since you ask, and have you got any of those little biscuits, the ones with jam in the —

NAFTALI

I mean what do you want with me?

DANIEL

Well, I think that's pretty obvious.

NAFTALI

This is not your business, Daniel.

DANIEL

She's my sister. It is my business. You're going to give her a Get, and you're going to do it today. Or Menachem's going to make it his business as well.

NAFTALI

This isn't right. All these threats, the pizza, the eggs, the phone calls, it won't work, it's not —

DANIEL

What do you mean, phone calls, what phone calls?

NAFTALI

The phone calls. The breathing. The threats. *(Beat)* The *phone calls*.

DANIEL

What are you talking about?

NAFTALI

It wasn't you.

DANIEL

Ha. You really don't know how many enemies you have, do you.

NAFTALI

(Beat) It doesn't matter. You cannot make me give a Get by threatening me.

DANIEL

I know. That's why we're going to hurt you.

SFX: MENACHEM forces NAFTALI into a chair.

NAFTALI

Ah! Daniel listen to me, you can't, this is not our way, a Get must be given freely —

DANIEL

A Get must be given! A Get must be given. That's it, end of sentence, beginning and end of discussion, every man knows that, every boy, even Shmuel knows right from wrong and he eats crayons. So what does that make you then, Naftali, not a man, not a boy, less morally developed than a toddler, what does that make you, because it's *nothing human*. *(Beat)* You're an animal. That's what you are. Nothing but an animal. And animals need to be trained.

NAFTALI

Not like this. Please. Not like this. If I give the Get because I want to, there is a chance I might be forgiven, but if people found out that —

DANIEL

I don't know how she stayed married to you twelve minutes, let alone twelve months. The whining would have got me after twelve seconds. She told me all about it, you know. How trapped she felt, even before you refused a divorce. How selfish you are. How useless. Do you know something, Menachem?

MENACHEM grunts. SFX: The kettle is getting louder and louder.

DANIEL

Naftali doesn't even know how to make a cup of tea.

NAFTALI

I do.

DANIEL

But Yehudit always used to make your tea, didn't she? Didn't she, Naftali.

NAFTALI

...

DANIEL

So here's what we're going to do. We're going to teach you. Get the kettle, Menachem.

SFX: The kettle screams.

NAFTALI

Daniel, please...

DANIEL

Oh look you're shaking. Got to be careful of that. When you're making tea. That's how accidents happen. That's how you get boiling water all over you.

SFX: The scraping of chairs as NAFTALI struggles and is held down.

NAFTALI

Get your hands off me!

YEHUDIT

(Suddenly) Get your hands off him.

DANIEL

Yehudit.

NAFTALI

Yehudit!

YEHUDIT

Put that DOWN!

DANIEL

Sis —

YEHUDIT

NOW!

DANIEL

Sis, we're doing this for you —

YEHUDIT

I said put it DOWN. (SFX: MENACHEM grunts. Beat. The kettle is placed down on the table.) Now get out.

DANIEL

Not until we get what we came for. This is for the best, you know it is.

YEHUDIT

You listen to me very carefully. Either you leave this house right now —

MENACHEM

Or what?

DANIEL

Easy, Menachem.

MENACHEM

I'm three times the size of you.

YEHUDIT

Or I will take your hand in mine and lead you out myself. And I don't think G-d would like that very much, would He, you being touched by a *married woman*.

MENACHEM

(Beat) You wouldn't dare. (SFX: A sudden jerking of chairs as YEHUDIT steps towards and MENACHEM steps back.) Alright! Alright. I'm going. Your sister's crazy, Dan. Forget this.

SFX: MENACHEM leaves, slamming the front door behind him.

YEHUDIT

(To DANIEL) And you.

DANIEL

Yehudit, he's never going to let you go, I just wanted —

YEHUDIT

I know. I know what you wanted. But that doesn't actually matter, does it, it doesn't mean anything. What matters, all that matters, is that *you wanted it*. So you did it. How are you any different from the man I married?

DANIEL

(Beat) I'm sorry.

YEHUDIT

It's not your fault. I don't blame you. You thought you were doing the right thing, like Naftali thought he was doing the right thing to win me back, or Reb Steinberg, who thought he was doing the right thing by me and Naftali, or even Dad, who thought he was doing the right thing by giving Naftali and Reb Steinberg time to do the right thing. But that's nothing new. Because boys like you and men like them have been doing the right thing for thousands of years, right back to those men who thought the Get would be a good idea in the first place, and I don't blame them either because they were just men of their time who thought they were doing the right thing, and the only thing they did wrong was fail to imagine that one day, a very very long time after they were gone, there would be a girl, standing in a kitchen, trying not to scream. And you can't seem to see that standing right in front of her, so what chance did they have. I'm not angry anymore. I'm not even that sad. I'm embarrassed. I'm embarrassed for you. All that learning, all those books, and none of you are ever going to make it any better. That's your failure. And we *both* have to live with that. (Beat) You want to go wait in the car with Reb Steinberg?

DANIEL

Yes, please.

YEHUDIT

Thought you might. (SFX: Daniel traipses out and shuts the door behind him. A moment's silence.) You want a hand up?

NAFTALI

Thanks. (SFX: YEHUDIT helps NAFTALI to his feet.) Sorry. Sweaty palms.

YEHUDIT

Are you hurt?

NAFTALI

Just a little shaken.

YEHUDIT

Here, sit down.

SFX: They sit.

NAFTALI

(Beat) You saved me, Yehudit.

YEHUDIT

Because I love Daniel.

NAFTALI

Your thug brother? The one who kidnapped me? Assaulted me? Boiled *a kettle*? The police would throw away the key.

YEHUDIT

I know.

NAFTALI

I could call them.

YEHUDIT

I know.

NAFTALI

I should — I *will*.

YEHUDIT

I know. (Beat) Which is why if you don't I'll come back.

NAFTALI

(Beat) You'd do that?

YEHUDIT

I don't think anyone's given me a choice. I don't think they ever did.

NAFTALI

But if you had a choice...?

YEHUDIT

It doesn't matter anymore. Sometimes...sometimes you just have to do the right thing. Even when it's hard.

NAFTALI
(Suddenly) What?

YEHUDIT
What?

NAFTALI
What did you just say? Just now, just then. What did you... because you said —

YEHUDIT
Sometimes you have to do the right thing.

NAFTALI
(More to himself) Even when it's hard.

SFX: NAFTALI suddenly gets to his feet.

YEHUDIT
What? (SFX: He rips off a piece of kitchen roll and returns to the table. He begins to write.) What are you doing?

NAFTALI
What does it look like I'm doing? I'm giving you a Get.

YEHUDIT
That's a piece of kitchen roll.

NAFTALI
I know it's not official, I know it's not the real thing, but...there, I've signed it, I've dated it...it's yours. Take it.

YEHUDIT
...

NAFTALI
We'll go the Bet Din whenever you're ready, but that'll be enough if I ever — not that I would, but. I wouldn't blame you for not trusting me. So here you are. This is my promise. That I will do the right thing.

YEHUDIT
(A long beat, whispered) Thank you.

NAFTALI
I'll make us a cup of tea, shall I? (SFX: He gets up, and puts the kettle on. He rummages through the cupboards.) Should be a clean mug somewhere. (SFX: Suddenly he stops.) I've just realised. I have no idea how you take it.

YEHUDIT
Milk. No sugar.

NAFTALI
(Beat) We have it the same way.

YEHUDIT
Yeah. We do.

SCENE 22. BET DIN — JEWISH LAW COURTS

SFX: There is a general hubbub of voices as people mingle in a corridor, waiting to go into the chamber.

ROCHEL

Daniel, *Daniel*. Tuck your shirt in.

DANIEL

It is tucked in!

ROCHEL

Not at the back it isn't.

DANIEL

(Groaning with teenage frustration) Mu-ummmmm-ah.

BARUCH

Rochel. Please. Is this the most important thing?

ROCHEL

(Sigh) No. No, you're right. I'm sorry, I'm just —

BARUCH

I know. I am as well. Why don't you go and sit down, ah?

ROCHEL

Yes, okay. (SFX: She turns to go, and almost bumps into NAFTALI) Oh. *(Beat, coldly)* Oh. Hello, Naftali.

NAFTALI

I didn't want to interrupt. I...I just wanted to let you know I was here.

ROCHEL

Well. Now you have. (SFX: She walks away.) Are you coming, Daniel?

DANIEL

Yeah. *(To NAFTALI)* Hello.

NAFTALI

Hello.

A pause. They have nothing to say to each other.

DANIEL

Come on then, Shmuel, up we go. (SFX: He heaves him into his arms.) You're getting too heavy for this. *(As he walks away:)* What are you chew—where did you get grass?

BARUCH and NAFTALI are left alone.

BARUCH

Don't worry so much about Rochel.

NAFTALI

She hates me.

BARUCH

Yes, she does. But in ten minutes time you will no longer be related to her. *(Beat)* That was a joke. You are allowed to laugh.

NAFTALI

It's alright. I hurt her daughter in an unimaginable way. It is no less than what I deserve.

BARUCH

But you have also made amends. And that should not be forgotten either. Reb Steinberg was most insistent. He is a good boy, he said. An honourable boy. I am glad that that is true once more.

NAFTALI

I just wanted to do the right thing.

BARUCH

Well that is good to hear. Because if I'd had to, I would also have done the right thing.

NAFTALI

What do you mean?

BARUCH

You know what I mean. What we spoke about. You and I. On the phone.

NAFTALI

...

BARUCH

Ten minutes. Don't be late.

SFX: BARUCH walks off. NAFTALI exhales slowly.

YEHUDIT

(Cautiously) Naftali?

SFX: NAFTALI gives a startled yell and drops a book on the floor.

YEHUDIT

Sorry —

NAFTALI

Sorry —

YEHUDIT

I didn't mean to — I'll get it.

NAFTALI

Oh, um. Right. So...this book —

YEHUDIT

You're reading 'The Lonely Man of Faith'?

NAFTALI

No. Well, yes. I mean I read some. Not all. Not because it wasn't good. Just because I think it's quite rude to read someone else's present.

YEHUDIT

You...bought this for me?

NAFTALI

Well you always seemed to be reading something by Solveitchik when we — when you and I were — and I know you've read this one, but it's a new edition and it's got all these extra notes and commentaries and things and I know you don't like to take things at face value so I thought maybe —

YEHUDIT

I love it.

NAFTALI

Oh. Well that's — and I really I should have wrapped it, I know, and I did try but I kept sellotaping my fingers to the wrapping paper, and then I thought if people see me walking round with a present they might start wondering who it's for and —

YEHUDIT

It's okay, I get it. Thank you.

NAFTALI

I'm sorry. I'm just a bit nervous. (*Beat, suddenly*) Not nervous enough to —

YEHUDIT

I know. Don't worry.

NAFTALI

So, um...what happens now then? Shall I follow you in? Or you can go in first, if you like, and then I can —

YEHUDIT

Come on. (SFX: She begins to walk him down the corridor.) We're doing this together.