IN WAR
HE SAVED LIVES.
BUT SOME
MEMORIES
NEVER LEAVE.

A FRIENDSHIP
THAT TIME
CANNOT ERASE.

MADNESS OF WAR

A TRUE STORY OF FRIENDSHIP, COURAGE AND THE PRICE OF WAR

WRITTEN BY ALEX AVETIS

WAR | FRIENDSHIP | SACRIFICE | FAITH | MEMORY | A LASTING BOND

The Hook



Boris survives the war and returns to his grandmother, but the death of his closest friend has left him unable to imagine the life ahead. Night visions offer an impossible reunion that begins to feel more necessary than waking life. As his search draws him toward the grave, his grandmother tries to keep him close enough to accept help. The story follows the danger of that longing and the difficult choice to remain with the living.

Logline



After losing his closest friend in the 1973 Yom Kippur War, a wounded civilian ambulance driver is drawn into visions promising two minutes with the dead, while his grandmother struggles to keep him alive and he confronts the cruelty his grief has unleashed.

The World



In October 1973, an emergency call takes Boris from his mining job into civilian ambulance duty with Magen David Adom. Driving a white Chevrolet donated by Americans, he carries wounded men between casualty points and hospitals. A patient asks for a missing bag; another wants his unit to know where he is. Boris records names, waits for instructions and returns to the road, responsible for people he cannot treat and whose eventual fate he may never learn.

Boris



Boris is a young immigrant who wants work above ground and a future he can choose for himself. He dreams of Alaska and asks his closest friend to come with him. War tests the patience and care required to carry wounded strangers, then exposes the anger he is capable of after his own loss. His central struggle is to become honest about that anger without surrendering the tenderness and hope that once made another life imaginable.

The Friend



Their friendship is built from ordinary familiarity. They repair a broken car, share bread over tea and joke that Boris must find a room in Alaska before his friend can arrive to eat his food. Small resentments pass between them, but so does the ease of being known. These memories give the audience someone to miss alongside Boris: a man with a voice, habits and unfinished plans, whose absence will be felt in the spaces he used to occupy.

The Grandmother



Boris’s grandmother expresses love through the work of looking after him. She packs bread and papers when he leaves, brings clean clothes when he is wounded and keeps food on the table after he comes home. She cannot erase the loss or enter the nights in which he searches for his friend. Her strength lies in staying close, asking difficult questions and making room for the truth, even when she is frightened by what he may tell her.

The Egyptian Patient



Carrying a wounded Egyptian after learning of his friend’s death, Boris deliberately brakes and throws the man from an upper stretcher. His momentary relief breaks when the soldier answers him in Russian and asks what he has done to deserve this anger. He has children and wants to go home. Boris helps him onto a lower stretcher and delivers him alive, but never learns his eventual fate. The encounter leaves him responsible for harm that his grief cannot excuse.

The Doctor



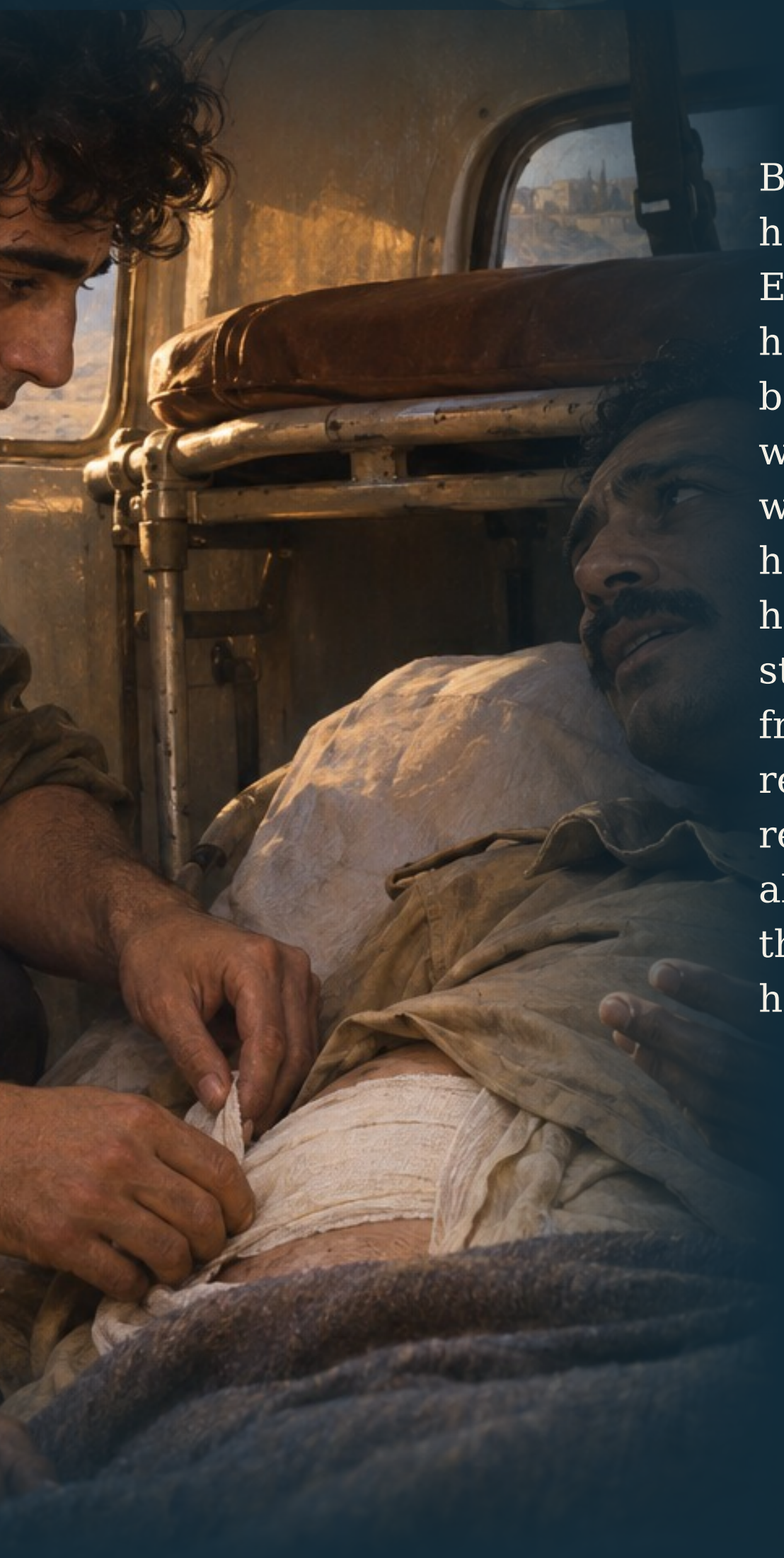
At the clinic, Boris describes fragments of his sleep and dreams while withholding the worst of what he feels and what he did. Medication offers rest, but a night without the dream also means losing another chance to reach his friend, so he stops taking it. His grandmother challenges his silence and asks him to tell the whole story. When he later invites her to stay beside him at the consultation, he begins speaking about the wounded man he drove to hospital.

The Unfinished Farewell



At the collective funeral, Boris cannot see his friend’s face because the coffin cannot be opened. He watches it lowered into the earth, unable to find a goodbye. When his crutch slips, he rejects the hands that steady him; later, alone at the fresh grave, he studies the death message as if it might disagree with the ground before him. The closed coffin leaves a distance that his memories cannot bridge and that the nighttime visions will promise to undo.

The Moral Wound



Boris’s suffering does not erase his responsibility for the Egyptian patient. At the hospital, he admits that he braked but conceals what he wanted to happen. The moral wound grows in that silence: he has used the death of someone he loves to explain hurting a stranger who never knew his friend. His movement toward recovery depends on relinquishing that excuse and allowing his grandmother, then the doctor, to hear an account he can no longer soften.

The Night Visions



In Boris’s recurring nighttime experience, a hooded figure offers a brief reunion with his friend through an exchange of lives. A white cloth, small flames and a ticking clock draw him toward the grave, where he hears a familiar remark about car keys and strains to see a face. Each approach ends with him waking in his room. His clean feet and his grandmother’s insistence that he never left deepen the uncertainty, while the hope of another meeting keeps pulling him back.

Grief Among the Living



At a town café, Boris provokes strangers playing backgammon until they strike him. He laughs through the pain, seeking a physical certainty that offers no lasting relief. Then one man notices his injuries, and the people he has challenged bring water, help him sit and steady him into his car. Their care interrupts the punishment he came looking for. The encounter opens a small gap between the violence he expects and the help another person may choose to give.

The Ambulance



The white Chevrolet places the audience inside Boris’s work. Two stretchers sit below and two hang above on straps, allowing him to carry four wounded people in a confined space. The fittings, the road surface and the distance to a hospital become immediate concerns. Patients speak behind him while he watches the road ahead, often unable to answer their most urgent questions. This practical environment makes the pressure of rescue tangible and gives the film a distinctive physical center.

Escalation



Boris tries to test his nighttime experience by recording the car’s odometer before bed and checking it after he wakes. The matching numbers suggest that he has not travelled, yet he returns to check again. The ritual makes uncertainty visible through an ordinary object: evidence is in front of him, but he cannot trust the reassurance it offers. His repeated checking shows how the hope of reaching his friend is beginning to organize the hours of his waking life.

The Confession



Boris tells his grandmother that he wanted the Egyptian patient to fall and cannot say whether the man survived after reaching hospital. She keeps hold of his hand and asks if he will tell the doctor. He says he can try. The change that follows remains modest: accepting company while he sleeps, helping with shopping and staying at the breakfast table after a sudden noise. These actions give his decision to remain alive a form he can practice from day to day.

The Letter



In his letter, Boris remembers the friend he knew alive and writes about what he has struggled to say since the funeral. The broken car and the hand reaching across his plate sit beside the closed coffin and his admission that he hurt someone who never knew his friend. Tears smear the pencil marks. His grandmother brings tea and sits without asking to read, while he begins to express a love that can accompany the living rather than demand another death.

Cinematic and Market Position



MADNESS OF WAR is a performance-led historical drama for adult audiences drawn to psychological tension and intimate stories of friendship, bereavement and responsibility. Its visual progression moves from the exposed roads and confined ambulance to the grandmother’s home, clinic and cemetery. Dust and urgent sound give way to lamplight, interrupted sleep and the ordinary daylight of Holon. The approach keeps the film close to Boris’s experience and gives a producing partner a clear emotional and visual foundation to develop.

Illustrative concept art; not archival photography or confirmed production design.

Holon



After leaving Israel through Italy and building a life in America, Boris feels an overwhelming need to be near his friend. He flies to Israel and takes a taxi directly to the military cemetery in Holon, where his friend has been reburied. He sits silently beside the headstone for a few quiet minutes, then returns to the airport and flies home. He has built another life, but still misses the man who was meant to share it.

Project and Contact



MADNESS OF WAR

Written by
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MADNESS OF WAR is a completed English-language feature screenplay by Alex Avetis, adapted from his published book. The project seeks a producer partner to guide its development toward production. The screenplay, extended synopsis, creative materials and production development documents are available on request. Contact Alex Avetis at info@alexavetis.com or visit alexavetis.com.