

THE DOCTOR'S WIFE (ULALUME)

Written by

Carlene Lindeque

Based on  
A Narrated Memoir  
(2005 - 2008)

Address  
No 12 Bari Court  
155 Beach Road  
Mouille Point  
Cape Town  
8005  
South Africa  
E-mail: [cc28art@gmail.com](mailto:cc28art@gmail.com)

Phone Number  
+27(0)798222727

ULALUME

FADE IN

PART ONE: BLUE DAYS AND BLACK NIGHTS

I/E. FELIX AND ULALUME'S MANSION - MORNING

ULALUME, a thirty-four year old woman in a long sleek dress with straight long blond hair, stands at the window. She listens to the broadcasting of a news bulletin.

RADIO BROADCASTER (O.S.)

The opening statement of prosecutor Gerrie Nel noted that the murder case against the blade runner Pistorius is based largely on circumstantial evidence, as there were no eyewitnesses to the incident.

Pistorius pleaded not guilty to all the charges against him, including murder and three gun-related charges.

In his opening statement read out by Pistorius family lawyer Kenny Oldwage, Pistorius said he believed Steenkamp was in bed when he shot at what he thought was an intruder behind the toilet door, and that he had spoken to her in bed shortly beforehand. He admitted to killing Steenkamp, but denied the charge of murder.

From where Ulalume stands she can see FELIX'S BLACK BMW exit through the electronic gates. High walls with electric fencing safeguard the premises. The gates close.

Ulalume changes the radio station to Fine Music radio and listens to CLASSICAL MUSIC.

ULALUME

If the blade runner gets away with murder, it'll pave the path for every obsessive and controlling husband or lover to either kill his wife or keep his woman bagged.

EXT. FELIX AND ULALUME'S MANSION - LATER THE SAME DAY

Ulalume opens the electronic gates for the LOCKSMITH and the REMOVAL VAN to exit.

She goes to the garden cottage, locks the door and removes the new keys from the lock. She places the old keys and the used lock in the boot of her car next to the travel bag, camera bag, laptop and vanity case.

INT. COFFEE SHOP ON THE CORNER - DAY

Ulalume waits at the take-away counter. On the high chair next to Ulalume sits a basket full of delicacies, wine and bread. Ulalume feels a tug on the sleeve of her fine-laced long dress. She turns to face the monumental old woman, NIKE.

Nike sits down on the high chair at the counter. She faces Ulalume. She wears a cardigan with hand-embroidered flowers that decorate the neckline.

NIKE

If I'm not here at ten in the morning, it'll mean that I'm dancing with my husband.

Guess you couldn't tell that I'm eighty years old, could you?

When my love of many years died, I couldn't eat meat. I was so sad. Without him I quit smoking, no drinking, no sex. It made me Virgin-comparable. And ageless.

You look so bereft of company, love. Whenever you feel lonesome you can always come find me here.

ULALUME

I adore your cardigan. Reminds me of clothing from European countries we've travelled to. So lovely.

Nike's eyes hold Ulalume's captive.

NIKE

I can tell that you are a model and that your Star Sign is Libra.

Did you wake up this morning and consider plugging in the toaster and to drop it into the bath tub while Hubby is doing his morning ablution?

The WAITRESS places the cappuccino on the counter in front of Nike. Nike scoops the cream into her mouth.

NIKE (CONT'D)

Nothing to beat real cream on a cappuccino. You should try it.

Oh, dear! You did the typical thing a Libra would do. Didn't you? Don't worry, love, it's all right.

ULALUME

I've been very patient, and tried so hard to live harmoniously for many years. His star sign is not Libra, but I was afraid that he'll drop the toaster into my bathtub.

Nike holds Ulalume's hands in hers.

ULALUME (CONT'D)

What I did this morning will come to FELIX as an enormous shock.

NIKE

Nike. My name's Nike. Easy to remember. Just think running shoes.

'Came to South Africa on honeymoon. Never went back and I'm still here. Eighty years old. Can't tell, I guess?

The waitress passes Ulalume the steaming hot back Americano. Ulalume takes a sip before she puts the lid on. She cups her hands over the paper cup.

ULALUME (V.O.)

I can feel my hands turn cold.

WAITRESS

I'm so sorry for keeping you. There was another order. We'll grind the coffee beans in a minute.

Nike turns her full attention to her coffee and scoops another teaspoon of cream into her mouth.

ULALUME

It seems such a long time ago that I was a model at fashion shows.

Ulalume gets the basket and goes over the contents. It is filled with freshly baked olive bread, Brie and Camembert cheeses, pastas, organic vegetables, an award-winning bottle of red wine, a variety of chocolate truffles and pâtés.

ULALUME (V.O.)

Just imagine how I felt when I filed for a divorce this morning, and that very young, eye-catching attorney, KAI, advised me to prepare Felix his favorite meal tonight, open a well-matured bottle of red wine, and if needed, to have sex with him.

I'm not to leave until the subpoena had been served upon him, she advised me. I have to act normal.

Ulalume receives the grounded coffee beans and the bill from the waitress.

ULALUME (V.O.)

What does Kai know about wanting to leave without delay? But then again, she's right, I am going to need money to survive.

To collect all the cash I could possibly lay my hands on, she said, and to write myself a handsome cheque.

Nike turns her attention towards Ulalume again, and passes her a packet of Hulett's sugar from the bowl on the table.

NIKE

I'm sorry that he made you feel unworthy of his love and that he didn't love you the way you needed being loved.

You take care of yourself, now. If you run away, surely he's going to regard you unworthy of his money.

Ulalume settles the bill. She then reads message written on the reverse side on envelope of sugar:

ULALUME

(reading)

'You may never know what results come from your action. But if you do nothing, there will be no result.'  
Mahatma Gandhi

Ulalume tears open the packet of sugar and without contemplating etiquette empties the sweet contents into her mouth.

I/E. JOVE AND RACHEL'S HOUSE - SAME DAY

Ulalume carries the basket and arrives at the front door. She RINGS the doorbell.

JOVE, in a heavy manner, SHUFFLES towards the door. He opens the door and steps aside to let Ulalume in. Ulalume passes him the basket. He bends down and his full lips are moist when he kisses Ulalume. His moustache is untamed. Ulalume holds Jove's careworn face in both her hands.

ULALUME (V.O.)

He kisses me like someone in need  
of reassurance that life will  
become more bearable someday soon.

JOVE

(whispering)

Thank you, Ulalume. So lovely of  
you to come by. Please come in.

Jove goes through the contents in the basket.

JOVE (CONT'D)

As the Bukusu proverb goes, what is  
in the stomach carries what is in  
the head. I'm going to cook up a  
storm for us tonight, Ulalume.  
Thank you very, very much. You are  
a sweetheart.

ULALUME

I adore men who love good food.

JOVE

You know your way to the bedroom.  
I'll give...

The RING of a telephone interrupts. Jove turns away to answer.

JOVE (CONT'D)

Please, go ahead, I'm coming.

INT. LONG NARROW CORRIDOR/ MAIN BEDROOM - MOMENTS LATER

A dimmed light shines in the corridor that leads to the main bedroom. Ulalume walks towards the bedroom.

ULALUME (V.O.)

The smell of alcohol swipes and  
camphor spirits lingers, ghostlike.

Ulalume pushes the door open, very SOFTLY, so as not to disturb the bedridden RACHEL. An intravenous drip goes into Rachel's bony arm. Her skin is almost transparent and her tummy swollen.

ULALUME (V.O.)

Rachel! The cancer is in your stomach. What goes on in your head?

What feelings of anger did you harbour all your life behind your façade of cheeriness and bravado that caused cancer to happen to you?

Ulalume realizes that her facial expression shows how startled she is and her bravest effort to conceal it behind a smile is in vain.

ULALUME

(weeps)

Rachel, I'm so sorry, Rachel. Now your eyes reflect pity for me instead of the other way around.

RACHEL

(weeps)

You're so endearing, Ulalume. Thank you so much for coming. Forgive my tearfulness, my lovely Ulalume.

The sadness fills the space above and around me today. It's everywhere.

Rachel takes Ulalume's hands into hers.

RACHEL (CONT'D)

I'm not usually this emotional.

It's just that Jove and I have discussed ...

Come closer. Let me wipe your tears, and can you wipe mine.

They wipe the tears from each other's face.

ULALUME

Please, don't say that you're sorry, Rachel. I'm weeping with you, I'm crying because of your suffering, my dear Rachel. You're allowed to weep all you want.

Rachel closes her eyes and turns her head away. Ulalume holds her hand.

ULALUME (V.O.)

I'm so helpless and so sad to see the life force leaving you, my Darling Rachel. I'm so sorry.

(MORE)

ULALUME (V.O.) (CONT'D)

I have no idea of what to say or how to comfort you.

ULALUME

I don't want for you to hurt so much. I want Jove to take you in his arms and make you better with his medicine.

A recording of the ANGUS DEI from MASS IN B MINOR by BACH begins to play LOUDLY from another room in the house.

RACHEL

Jove's favorite composition, but it makes me feel so sad. It reminds me of the melancholy that departure brings. I wish he'd stop.

Ulalume touches Rachel's face with care, wiping the tears delicately away with her fingers.

RACHEL (CONT'D)

My whole body aches, Ulalume. He gives me morphine.

Lament - I now understand the meaning of that word.

My children. I want to hug them, want to hold them in my arms, but, I simply can't. It hurts too much. Even sobbing hurts so badly.

Come nearer, please, come closer, I want you closer.

Rachel's pale white hand reaches out for the golden cross with the figure of Jesus that hangs from the chain around Ulalume's neck. Rachel holds it in her hand.

RACHEL (CONT'D)

It's the most beautiful Jesus on a cross I've ever seen. It looks so three-dimensional. You and I, we're not churchgoers. Though, somewhere out there, we've faith.

ULALUME

While Felix was attending a lecture at the conference in Rome, I sneaked out and bought it from an antique jeweler. It's unique.

RACHEL

Because of your love for the artistic? It's very special.

Ulalume removes the piece of jewelry from around her neck, and places the gold figure of Jesus, nailed onto the golden cross, in Rachel's hand.

ULALUME

Even dying on a cross can be beautiful if it's considered art.

I've never taken it off since I bought it. I was hoping that the cross will protect me. I want you to have it.

RACHEL

You have come to say good-bye to me. I cannot endure this pain much longer. In my heart I'm ready to go. If only they'll let me.

The cross on the chain slips from her hand. Ulalume kisses her hand and puts the piece of jewelry on the bedside table. All that remains is to sit in silence next to Rachel's bed, knowing that they have said their final good-byes.

ULALUME (V.O.)

The sweet smell of cancer comes from the broken skin on your hand. Your hand is the color of the marble Pieta. Rachel, my friend.

Jove enters the room. Rachel has fallen into a deep morphine-induced sleep. He covers her with a fleecy white blanket.

ULALUME (V.O.)

It's almost as if she has already been absorbed into a cloud.

JOVE

Come, it's time to go. Rachel needs her rest. She needs her sleep.

I/E. FRONT DOOR RACHEL AND JOVE'S MANSION - MOMENTS LATER

Jove puts his arm around Ulalume's shoulders as he walks her to her BMW.

JOVE

Tell me how are you doing? And that flashy husband of yours? Still playing the ponies?

Don't cry. The best way out is always through, Ulalume. Did he end his affair with STACEY?

Do you take good care of yourself, Ulalume? You're rib-skinny.

## ULALUME

Fast cars and slow horses will be the end of Felix. He spends and loses vast amounts of money on buying cars and on gambling.

Stacey is not the first patient to love her plastic surgeon. To them he is their god. Where the creator has failed, he can recreate.

I'm so sorry, for the both of you, Jove, and for your family.

Jove's mood suddenly changes as if he wants to hurry back to where Rachel is. He opens the driver's door for Ulalume.

## JOVE

I'm taking good care of her. She's never alone. Let me go inside.

Before letting go of Ulalume, he bends down and kisses her on her forehead.

## JOVE (CONT'D)

It'll be over soon. A few days at most.

## ULALUME (V.O.)

And so I hope, my marriage will be. The both of us are on deathwatch.

I/E. BMW /N1 JOHANNESBURG- CAPE TOWN - SAME DAY

CLASSICAL MUSIC plays on the radio.

## ULALUME (V.O.)

Why do I feel like a fugitive? Johannesburg. I never felt at home in this place. I'm leaving. I'm leaving Felix and Jozi behind.

Please, help me not to look back. Please help me to find a place where I can grow again and be happy. Where I can find myself.

EXT. REARVIEW MIRROR BMW - MOMENTS LATER

In an unnerving moment Ulalume sees EKIN NANTIS, in her rearview mirror. He is in his car behind her.

FLASH BACK - INT. FELIX AND ULALUME'S MAIN BEDROOM - NIGHT

Ulalume wakes up naked, bruised, confused and with blood clotting onto her long blond hair.

ULALUME

(confused)

I can't recall a single thing. What happened to me? Why am I so naked?

FELIX

Ekin and I had decided on the perfect birthday gift for you: we transferred you to another world. You've been an exceptionally sexy barmaid serving us our drinks.

ULALUME

Please, Felix, I don't understand the meaning of your words. Why do you say that I'm a barmaid?

FELIX

If you'd ever go against me, I will use this night's pictures as evidence against you.

Do you have a clear understanding that as a doctor's wife, Ulalume, you are never to discuss my private life with any friend or family.

BACK TO THE PRESENT: I/E BMW - MOMENTS LATER

Ulalume reaches the traffic light at the turn-off to the freeway, and she goes onto the N1 and follows the road sign: N1 CAPE TOWN via BLOEMFONTEIN.

ULALUME (V.O.)

Cape Town is where I'll be headed. I'll drive until I reach the sea and can drive no farther. And to where Table Mountain is.

Cape Town. One-hundred thousand kilometers away, and when I reach the end of the road I'll unpack my travel bag and start a new life.

EXT. N1 JOHANNESBURG- CAPE TOWN / PETROL STATION - DAY

From time to time Ulalume stops when she needs to fill up the petrol tank or get a take-away coffee.

PETROL ATTENDANT

Will it be cash or card? Five hundred for the tank.

Madam, If you don't want a flat or burst tire, I suggest for you to replace the tires soonest.

Ulalume passes him the cash.

ULALUME (V.O.)

I don't want to leave any tracks behind. Cash only.

PETROL ATTENDANT

Don't drive too fast. These tires are not in a good condition.

I/E. BMW - N1 JOHANNESBURG- CAPE TOWN - DUSK

ULALUME (V.O.)

I need to be one step ahead in case Felix gets it into his head to follow me, but it's getting late and it's dangerous to drive in the dark.

It'll be best if I can find a bed-and-breakfast where I can sleep over and park the BMW out of sight.

Ulalume drives past a sign that indicates the 'Groot Karoo Bed and Breakfast.'

ULALUME (V.O.)

Perhaps here I'll be able to rest my aching body and relax in a hot bath. My back aches and I'm tired.

Ulalume looks at the SPEEDOMETER, and realizes that she is travelling at 160 kilometers/hour. She slows down, pulls over onto the shoulder of the road and reverses her BMW to the entrance gates. She dials the number as indicated on the gate.

A FAMILY on a DONKEY CART approaches from a distance.

WYNAND (O.C.)

Groot Karoo's B an' B. Wynand speaking. How may I help you?

ULALUME

(on speaker mobile phone)  
I'm outside your place. Do you have availability for tonight? Please, I'm totally fatigued and need accommodation. Please open for me.

WYNAND (O.C.)

For how many people did you say?  
One night only?

ULALUME

(on speaker mobile phone)

Please. Only me. I'm in desperate  
need of a bed for tonight. Please,  
can you open the gates and let me  
in? I'm alone on the road at dusk.

The family on the donkey cart waves at Ulalume as they drive  
pass her and she waves back. The mother holds a young child  
on her lap and nods her head. The father lifts his chin and  
pulls the reins in to slow down the two grey donkeys. He  
steers the cart past the BMW.

WYNAND (O.C.)

It's the Karoo. You are safe here,  
you know. I have a room available,  
but I would suggest that you travel  
two, three minutes down the road to  
the next B an' B.

I'll call and make arrangements for  
you.

I've eight male hunters on a  
hunting expedition on my farm  
tonight. It'll be a much better  
option for you to go sleep there  
than at my place.

Look out for the big sign that says  
'Faan and Annemie's Bed and  
Breakfast.'

I/E. BMW - N1 JOHANNESBURG- CAPE TOWN - MOMENTS LATER

Ulalume sees the SIGN and follows the gravel road that leads  
towards the farmhouse. She comes to a halt where FAAN awaits  
her, hands on his hips. He eagerly opens the car door on the  
driver's side for Ulalume to get out.

ULALUME

Thank you for having me.

With his outstretched hand he waits to welcome Ulalume.

ULALUME (V.O.)

Surely I'm not the only one in the  
world who doesn't like to be  
greeted with a handshake. Who knows  
what that hand did moments ago?

(MORE)

ULALUME (V.O.) (CONT'D)

How many times has Faan, like Wynand, with the ease required of a farmer or hunter, pulled the trigger to kill?

Does Faan's hand cut into the flesh of the innocent animals with a certain self-assertion?

FAAN

Welcome. You must be very hungry and thirsty. You're just on time to have Karoo lamb's chops on the braai and I've a nice glass of chilled white wine to go with it.

Ulalume shivers and remain seated.

ULALUME

I presume that you are Faan? It's very kind of you to offer. People of the Karoo definitely live up to their reputation of being hospitable.

My apologies for having to turn down your kind offer but I'm really looking forward to having a good night's rest. I'm exhausted.

Ulalume gets out. She goes to the boot of the car and reaches for her travel bag. Faan reaches over her and his hand touches hers. He gets the travel bag and closes the boot.

FAAN

Let me give you a hand. You can buy an expensive bed but you can't buy a good sleep. You'll get a good sleep here. Are you single?

ULALUME

You are very kind, thank you. There's no need for you or Annemie to get up early.

Let me settle the bill. I can have coffee on the run when I fill up with petrol tomorrow. I'll leave the key in the door when I leave.

I/E. CHALET - MOMENTS LATER

Faan opens the door and walks into the chalet. He puts the travel bag onto the table. Ulalume waits on the outside.

FAAN

Let me go make freshly ground coffee. You can come to the dining room to pay and get a receipt. It'll be one hundred and twenty for the night.

Can't I change your mind and get you to have something to eat with me? How often do you get to eat Karoo lamb prepared on an open fire?

Annie, you know? My wife? She left me three weeks ago ... ran off with another farmer, leaving me ... She left me.

Faan comes to where Ulalume is. She opens her handbag, gets the money from her purse and passes Faan the cash.

FAAN (CONT'D)

She left me behind on this never-ending stretch of Karoo land.

Please, will you keep me company tonight? Do you prefer white wine? I have red too. We can go to bed straight away after we have eaten.

ULALUME (V.O.)

A Freudian slip of the tongue.

ULALUME

I can't. I don't eat meat, Faan. I hope Annie will come back to you, if that is what you wish for. Tomorrow I'll be on my way again. I'm sorry for your loss.

Ulalume goes to the BMW and opens the door. Faan walks away.

INT. CHALET - MOMENTS LATER

Ulalume goes inside and locks the door from the inside.

ULALUME (V.O.)

The heavy table will have to block off the door.

The SCRAPING SOUND of the four wooden legs echoes through the silence of the Karoo night. Ulalume double-checks that the windows are closed and the curtains drawn.

She then goes back to open the narrow top window. She tries to put her head through the opening, but her head doesn't fit.

ULALUME (V.O.)

I need fresh air, Faan. Good. If my head doesn't fit, so can't yours.

Luckily it's too high and too narrow for you to get through.

INT. CHALET BATHROOM - NIGHT

Ulalume takes a shower to rinse off the red color shampoo from her hair. She holds handful of red foam in her hands and weighs the options on the palms of her cupped hands.

ULALUME (V.O.)

Eight hunters on one hand, or a lonesome farmer on the other? What a desperate situation!

Without doubt, the hunters would have been the safer choice. At least one of them would have safeguarded me. I'm sure.

Matshediso. My Sesotho name. The one who offers consolation. I have failed to comfort Faan. And also Rachel.

Did the tables turn? Have I become the one in need of solace?

INT. CHALET - FOLLOWING DAY - DAWN

Ulalume listens to the BARK of the dog. She covers her head with the sheet and blanket.

ULALUME

All night long I've listened to the silence of the Karoo night. I'm so sleep and dream deprived. I hope that I'll be able to drive.

Ulalume falls asleep.

DREAM: INT. CHALET - DAWN

Ulalume, heavy-eyed, uses an empty box and stows away the few soft toys that sit on the top shelf of the built-in cupboard. The very last toy that she has to put away, is a DOLL swathed in BANDAGES.

ULALUME

(talks to the doll)

I'm equally sad and content today. It's time. I have to put you away.

After having done that, Ulalume closes the doors of the cupboard and lies down on the floor in the middle of the now empty room.

Ulalume simultaneously exists in two bodies, the one of which is standing over the other one who is on the floor.

The one standing over the other gives the one lying on the floor a pink tablet.

ULALUME (CONT'D)

Here. Take this pill. Take it! The pill will help you to stay awake. We have to go.

The one on the floor swallows the pill. Both the Ulalumes then leave the room and close the door behind them.

BACK TO THE PRESENT: INT. CHALET - MOMENTS LATER - DAWN

Ulalume wakes up and pulls the blanket from her head. She looks around to see where she is. She reaches for her cell phone. The ALARM goes off. It is 05:45.

Ulalume looks into the mirror and sees her long red hair. She wraps a black pashmina around her head to hide the disguise. She puts her belongings back into the travel bag.

The table makes a LOUD SCRAPING SOUND in the half-empty room as she pushes it back to where it was the night before. She unlocks the door of the chalet in a hurry to get away.

EXT. CHALET - MOMENTS LATER

Faan stands with his arms crossed, waiting for Ulalume next to her BMW. He watches as she loads her belongings into the boot of her car. Ulalume gets into car and immediately locks the doors. Faan relaxes and waves good-bye.

I/E. BMW - N1 JOHANNESBURG- CAPE TOWN - MOMENTS LATER

Ulalume turns her BMW back onto the N1 to Cape Town. She sees another donkey cart that travels in the opposite direction.

ULALUME (V.O.)

Life happens, Rachel once said. Cope with it. You have his credit cards and the BMW. And best of all, Felix is hardly ever at home. Accept that he is who he is.

Collect antique earrings and the pieces of art that makes you happy.

(MORE)

ULALUME (V.O.) (CONT'D)  
 My life is in danger, I replied, I  
 have to go. He needs my insurance  
 money. He's going to kill me. She  
 didn't believe me. Or did she?

Ulalume removes the pashmina and lets her long hair lose.

EXT. N1 JOHANNESBURG- NEAR CAPE TOWN - ROAD BLOCK

Ulalume looks at the speedometer. She is driving at 180  
 kilometer / hour. The road turns unexpectedly.

Ulalume almost hits a POLICE OFFICER when she signals for  
 Ulalume to stop. Ulalume opens the window.

ULALUME (V.O.)  
 No! No! No! Why did I speed like  
 that? I don't know anyone in Cape  
 Town. Who will bail me out?

I'll spend the first day in Cape  
 Town as a fugitive and a criminal.  
 What a bad start for new  
 beginnings. I'm going straight to  
 jail.

ULALUME  
 (to police officer)  
 I'm usually a law abiding citizen.  
 I'm sorry. You must be used to the  
 pleas and excuses that people offer  
 for breaking the law, it just...

POLICE OFFICER  
 (interrupts)  
 Then you'll have nothing to fear.  
 We're checking drivers' licenses.

Ulalume gets the driver's license from her purse and passes  
 it to the police officer.

POLICE OFFICER (CONT'D)  
 Sorry, I cannot allow you to drive  
 any further. Your license is  
 invalid. Is there someone who can  
 come fetch you and drive the car?  
 You're not allowed to drive.

ULALUME  
 No, why? It's impossible. I know  
 absolutely nobody near or in Cape  
 Town who can come to fetch me. Why  
 can't I just drive my own car?

She puts her finger where the expiry date is printed.

POLICE OFFICER

Because it expired five months ago.  
Haven't you received notice of  
renewal? It sure came by mail?

ULALUME

My husband is such a busy man. He  
must have forgotten to tell me.

ULALUME (V.O.) (CONT'D)

Or did he withhold it on purpose?

ULALUME (CONT'D)

Please, help me out. As soon as I  
get to Cape Town, I'll renew the  
license. I'll go tomorrow. Please?

POLICE OFFICER

I'll have to give you a fine  
though. Six hundred Rand.

Take my advice. Until you get it  
renewed, drive within the speed  
limit. Abide by the rules. And if  
anyone stops you, say that you have  
left your temporary one at home.

Of course, most important is that  
you get your license renewed as  
soon as possible. Take my advise:  
replace these chancy tires as soon  
as possible. You're taking a risk.

Ulalume places the piece of pink paper with the fine written  
onto, and the invalid driver's license into her handbag. The  
police officer signals for Ulalume to go.

EXT. N1 JOHANNESBURG- NEAR CAPE TOWN - MOMENTS LATER

A few kilometers down the road Ulalume comes across a turned-  
over donkey cart, a dead donkey and a devastated driver.

ULALUME (V.O.)

Golly Walk. Thank goodness that  
there was a roadblock that slowed  
me down.

If this is a trap I do not dare to  
leave the car or to offer  
assistance. Rather turn around.

Ulalume makes a U-turn to go get help from the police  
officer.

EXT. N1 JOHANNESBURG- NEAR CAPE TOWN - ROAD BLOCK

ULALUME  
(addressing police  
officer)

He seems to have lost his donkey,  
which was probably his truest and  
dearest friend for who knows how  
long.

He has the look on his face of  
someone who has lost his bearings;  
confused as to time, place and who  
he is. I feel so sorry for him.

The police officer gets into her car and follows Ulalume to  
where the distraught man sits.

EXT. N1 CAPE TOWN - SAME DAY

Ulalume looks at Table Mountain.

ULALUME (V.O.)  
Table Mountain. Sturdy and solid  
and grounded. A destiny in itself.

Maria van Riebeeck surely had  
experienced similar feelings  
centuries ago when she reached the  
shore and set eyes on the mountain.

In the Cape of Good Hope, Maria,  
The Cape of Storms, did you have a  
pleasurable life?

EXT. SUBURBAN STREET - CAPE TOWN - FOLLOWING DAY

Ulalume's BMW is parked in front of a secure apartment block  
where the sign reads: To Let: Unfurnished Apartments. Ulalume  
waves to the removers who had delivered her furniture from  
Johannesburg as they leave.

Across the street is Lara's Coffee Shop. Extended from the  
roof is an old wooden tower with a wrought iron rooster that  
shows in which direction the wind blows.

Attached to the coffee shop is a double-storey house.

Ulalume looks around to be sure that all is safe. She crosses  
the road and goes into the coffee shop.

EXT. LARA'S COFFEE SHOP - MOMENTS LATER

Casually dressed PEOPLE sit outside on the porch having cake.  
Tea and coffee are served in huge white cups.

GILLIAN, THE WAITRESS, carries her sleeping BABY, YEJIDE, tied up in front of her in a sarong. She shows Ulalume to a chair on the porch of the coffee shop and hands her the menu.

GILLIAN

Light meals are on the menu. We have a choice of fresh apricot or strawberry juice. May I bring you a glass of water while you decide on what you're having?

ULALUME

Coffee, please. Black and bitter.

The brown SPANIEL DOG makes itself comfortable at Ulalume's feet. IRA, THE MANAGER, comes from inside. He puts the large cup of fresh coffee on the table.

ULALUME (CONT'D)

She looks so forlorn. Is everything alright with her? She's a fair dog.

IRA

She's Lara. I'm Ira. She's not to blame. She has to listen to so many hopelessly romantic screenplays, devastating life stories, love-lost-found-dreams, etcetera, written here.

I offer six-week courses on how to write a screenplay.

ULALUME

Just for in case something happens to me, I'm going write a thriller on the life I've left behind.

You have to promise me please, that you'll not tarnish Lara's? I've enrolled for the six-week course with you. If anything happens...

If I may trouble you; the estate agent told me that most Capetonions park their cars in the street. It makes me feel little ill at ease.

IRA

There's only so much living space between the ocean and the mountain. No trouble at all. Everyone does that.

Not to worry. POLICE on horseback, patrol the streets day and night.

ULALUME

Was this old building a church  
before it became a coffee shop?

IRA

No! No not at all.

ULALUME

I'm so sorry if I've offended you  
by asking?

IRA

That's okay. Well, not that I know  
of. As far as I can remember, it  
was an organic vegetable market.  
People sold organic here before  
organic became yuppie or trendy.

The building is in part a house  
owned by a Russian Emigrant, YIRU.

Gillian serves the fresh herb and flower salad. She shows to  
a DRUNKEN COLORED WOMAN, AURORA, who sleeps on the sidewalk.

GILLIAN

BERGIES could disturb your sleep.  
They will do you no harm. On the  
contrary. They are not beggars and  
are very territorial. Before moving  
to the city they lived in the  
mountains, from there the name.

Residents leave food for the  
Bergies to collect in garbage bins.  
Sometimes Aurora disturbs us with  
her YOWLING. You'll get use the it.

INT. RENTAL APARTMENT - A FEW HOURS LATER

The boxes from the removal company fill the one-bedroomed  
apartment. Ulalume has to move quite a few boxes to get to  
the box that contains the bedding. The mattress and base of  
the queen-size bed sit in the middle of the room, taking up  
far too much space.

Ulalume turns on the hi-fi and finds a radio station that  
plays CLASSICAL MUSIC.

Ulalume is not used to physical labor and struggles to hang  
the curtains. She unpacks most of the boxes, trying to move  
furniture around to fit everything into the far too small  
place.

ULALUME (V.O.)

According to Kai the divorce will soon be settled, then I can buy property and move to a bigger place. I don't mind living like this for a month or two. It makes me feel less bare.

Ulalume sits down in a chair and falls asleep.

DREAM: I/E. BOTTOM OF THE OCEAN IN AN AIRCRAFT

There is an aircraft in the sea that sits against a huge rock.

ULALUME

The ocean water is amazingly clear.  
Even the black box is visible.

Ulalume has to rescue the CHILDREN. No-one gets hurt and eventually they are all safe on dry land.

When Ulalume returns to the underwater scene to retrieve the black box, she finds in it's place Ulalume as a Young Girl. She looks at Ulalume with her huge sea-green eyes. There is no sign of the black box.

There is a distant KNOCKING on the door of the aircraft. The Young Girl Ulalume's eyes capture Ulalume's attention.

ULALUME (CONT'D)

She has huge green irises with no pupils to let the light through.

BACK TO THE PRESENT: INT. ULALUME'S APARTMENT - NIGHT

A MOURNFUL SOUND beneath her bedroom window wakes Ulalume. She sits up and looks at the unfamiliar space.

ULALUME (V.O.)

Where am I? Who is crying so sorrowfully? Did Rachel die?

The time on the clock radio reads 01:34.

Ulalume goes to the window that has BURGLAR BARS. She moves the heavy curtains and peeps through the narrow opening.

I/E. ULALUME'S APARTMENT AND SUBURBAN STREET - CAPE TOWN - NIGHT

Ulalume screens the street to see where the crying is coming from, and notices Aurora. She has scars on her face and is in the middle of the road with an empty wine bottle in her hand.

ULALUME (V.O.)

She must be the Bergie Gillian told me about. The desperation of her crying resonates right through me. If only I could cry like her.

Ulalume sees a BLACK BMW approaching slowly.

ULALUME (V.O.)

Felix's BMW! Felix know where I am. How is that possible? I was so careful not to leave any trace behind. How did he find me?

The DRIVER HOOTS as he almost hits Aurora, and pulls the car over. He stops right in front of the building where Ulalume had the coffee earlier. He HOOTS and HOOTS again.

ULALUME (V.O.)

I'm not leaving the building. You have to come past the security gate and break down the door if you want to get me. I'm not leaving.

A YOUNG RUSSIAN WOMAN #1 in an evening dress opens the door of Yiru's house across the street and SLAMS it closed.

RUSSIAN WOMAN #1

(yelling)

Oh, stop y'r whiningk, Aurora!

The Russian woman #1 gets into the waiting car and departs.

Aurora staggers to the side of the road while her cries fill the night. The driver HOOTS again and drives away with tires SCREECHING. Aurora wears a threadbare dress.

A Mercedes Benz turns the corner and drops off another RUSSIAN WOMAN #2, also dressed in evening wear. She goes to Yiru's front door. She turns to the Aurora on the sidewalk.

RUSSIAN WOMAN #2

(yelling)

Stop drinkink all that cheap wine, Aurora. You are disturbink the neighbourhood with your cryink!

E/I. LARA'S COFFEE SHOP - FOLLOWING DAY

Aurora is fast asleep on a brown card board in the sun on the pavement in front of Lara's Coffee Shop when Ulalume enters.

ULALUME (V.O.)

What have I done? Is this what lies ahead?

(MORE)

ULALUME (V.O.) (CONT'D)

Will I become watchful of BMWs,  
young women and drunken people, not  
knowing when it is Felix or when it  
is them?

To be sleep- and dream-deprived is  
not good for me, Aurora. I can  
understand why you sleep when the  
sun warms you, and why you're awake  
when the night is nervously black.  
I have to be able to sleep. Please?

Ira brings Ulalume a black coffee and a glass of water.

IRA

Best to have water with the coffee.  
A first night in a new place can  
throw you. You'll get use to Aurora  
and the Russian Courtesans'  
nocturnal habits. Are you ready to  
order?

ULALUME

The vegetarian breakfast, please.

Ulalume receives and reads the message on the screen of her  
mobile phone.

ULALUME (V.O.)

I'll make your knees bleed. I'll  
make you crawl back to me from  
where-ever you are. I'll force you  
to CRAWL back to me. Watch me doing  
so. Your credit card is cancelled.

Lara makes herself comfortable at Ulalume's feet.

A MAN, SEBASTIAN, walks past. He has a short beard and curly  
brown hair and an endearing expression. His clothing is  
almost threadbare; he carries a woven Tibetan bag over his  
shoulder and wears sandals. His huge frame, although slim,  
makes him appear almost off balance. A distinct lightness  
surrounds him, despite his heavy build.

GILLIAN

Sebastian! So good to see you. Are  
you here to teach? How was India?  
Did you do a sit? Welcome back.

SEBASTIAN

Gillian, so good to see you and the  
baby. Yes, I'll be the Attending  
Teacher for the next ten months. I  
was in India to attend the ninety  
day meditation course for Teachers.

Gillian and Sebastian bow with the palms of their hands hold together like the people in India do. Sebastian's eyes meet Ulalume's for a brief moment as he walks past her.

He takes pamphlets from his bag, hands it over to Gillian who places them on the wooden table next to where the magazines sit.

ULALUME (V.O.)

I'd love to meet with Sebastian and  
ask him to teach me how to become  
light and tranquil.

Gillian passes a pamphlet to Ulalume. Ulalume takes it, folds it and put it away into her handbag.

DREAM: INT. CASTLE OF GOOD HOPE - DAY

Ulalume as A NAKED LITTLE COLORED GIRL, runs on the narrow cobblestone path between old, high-walled buildings. She shows the way and Ulalume follows her.

ULALUME

I am responsible to keep you safe  
and to see that no harm comes to  
you, Little One.

DREAM CONTINUES: I/E. CASTLE OF GOOD HOPE - DAY

Ulalume follows and ascends a staircase. She leads Ulalume into a passage inside the building. Ulalume as a Wise Old Man and Ulalume as Ulalume's FATHER sit on the floor against the wall. They run past the men.

ULALUME

They are looking emotionally and  
physically exhausted. I feel the  
urge to stop but instead I have to  
follow The Little Girl.

Ulalume as The Little Girl runs past a piano and stool. The piano plays CLASSICAL MUSIC by itself.

ULALUME (CONT'D)

Your eyes are so innocent, Little  
One. You have huge blameless eyes.

INT. CASTLE OF GOOD HOPE'S KITCHEN - MOMENTS LATER

The venue is painted in a very light green hue. Ulalume as Ulalume's MOTHER is making sandwiches at the table. Ulalume as The Little Girl stands in front of a huge mirror that covers the left wall and she faces Ulalume.

## ULALUME

Little One, we'll ask Mother to  
make sandwiches for the Wise Old  
man and Father to have.

Ulalume as An INDIAN WOMAN, fat, serene and smiling, sits at the far side of the table. Water streams from her eyes. From the window behind her comes bright sunlight. The window reflects in the mirror on the opposite wall where Ulalume as The Little Girl is.

## ULALUME (CONT'D)

Mother, please would you give the  
men water to drink and a piece of  
bread to eat?

Ulalume as Mother crumbles a piece of bread on the floor.

## ULALUME (CONT'D)

Mother, what are you doing? They  
are hungry and they are thirsty.

## ULALUME AS MOTHER

Don't complain, Ulalume. Don't be  
upset. Crumbs are for the birds.

Four white-feathered BIRDS fly in from the exit door.

## ULALUME AS MOTHER (CONT'D)

I have asked the neighbors for  
leftover food to feed the two men.

Ulalume as Mother points to the carcass of a CHICKEN with a little piece of meat on the breast and a sliced TOMATO that is suspended halfway in mid-air above the table.

## ULALUME

I feel sickened that you care so  
little, Mother.

Ulalume as The Little Girl takes the bowl of MILK from the table. She drinks from the bowl. Milk spills over onto her body, and dries in a lace-like pattern.

## ULALUME AS THE LITTLE GIRL

It's itching. Please, wash it off.

Ulalume as The Indian Woman offers a glass bowl filled with her tears to Ulalume. Ulalume as The Little Girl doesn't take her brown eyes off Ulalume as she washes her body.

BACK TO THE PRESENT: EXT. LARA'S COFFEE SHOP - A FEW WEEKS  
LATER

Ira comes from the kitchen. He has a cappuccino in his hand. He walks towards the table next to Ulalume.

IRA

(addressing a CUSTOMER)

Excuse me for not having responded to you calling me in the park. Sundays are my spiff days.

If you see me like that, then you should know that I'm in a 'do not disturb' zone, so please do not disturb my spiff and me then.

Gillian serves Ulalume the vegetarian meal and black coffee.

GILLIAN

It's not always better to burn out than to fade away. You're burning yourself out with this screenplay that you're writing, and you're fading away. We have to feed you.

IRA

You take life far too seriously. Life is a screenplay. Spiff it up.

ULALUME

If it's true, then I've chosen the wrong movie to take part in.

GILLIAN

Bitter coffee is not too bad, but allow no bitterness come to your soul. Find love and joy. Change the genre and find happiness.

Ira fetches and passes the printed manuscript to Ulalume.

IRA

Jozi's Daisies: in a futuristic crime-ridden Johannesburg, Angelique becomes entwined in a deadly plot, paralleled by the story of the well-known Daisy de Melker's black window murders.

Lara makes herself comfortable under the table.

IRA (CONT'D)

I truly hope that this screenplay of yours is just the imagination of a excite person. Is it really that easy to kill and get killed in Jo'burg? That's only a thousand kilometers away?

ULALUME

It is.

DREAM: INT. ART GALLERY - DAY

Ulalume enters the venue. Ulalume as AN INVISIBLE MAN sits at the grand piano in the centre of the room. He SINGS along as he plays the BOHEMIAN RHAPSODY by the late Freddy Mercury.

ULALUME AS THE INVISIBLE MAN  
Mamma,... carry on as if nothing  
really matters...

On the wall on Ulalume's left-hand side is the word 'deshamed' written with thick dark grey brush strokes. The letter 'S' elongated and superbly painted in signal red.

The middle wall has a small abstract photograph in black-and-white on display. It shows gay mens' genitals in black leather underwear.

On Ulalume's right-hand side is a beautiful oil painting. The large painting verges upon the style of Michael Angelo on the creation in the Sistine Chapel in Rome.

ULALUME  
Everywhere I go I'm aware of the presence of that invisible man who follows me with his eyes. He too is now looking at the painting of this athletic young man who on his lying down side ways with his head turned away.

The lower parts of the man in the painting's arms and legs melt into the background of the painting.

ULALUME (CONT'D)  
On having a closer look I see that his penis is not deformed. It's in the shape of a traditional layered wedding cake.

The exhibition concludes with two rows of cement penises on a patch of fake grass. Ulalume turns back to face the invisible man.

ULALUME (CONT'D)  
I feel comforted by your presence.

ULALUME AS THE INVISIBLE MAN  
This exhibition of yours is extraordinary.

ULALUME  
I now realize that to become a true artist, one needs to take drugs that will take you to a higher state of mind.

(MORE)

## ULALUME (CONT'D)

These male organs can belong to any male. I am totally detached. It is as meaningless to me as ordinary cement poles that I walk past every day in the park.

## INT. KITCHEN ULALUME'S APARTMENT IN CAPE TOWN - AFTERNOON

Ulalume sits down on a cushion on the kitchen floor. She does not open the attorney's bill that is marked URGENT with big fat letters in red ink. Instead she writes 'return to the sender' on the envelope.

## ULALUME (V.O.)

I'm flat broke. The lawyers will have to settle the divorce. What if the Kai calls it quits and leaves me here without the divorce agreement and with no money?

The second letter has the handwriting of that very person Ulalume fears most. Her hands trembles as she opens it. Photocopied PICTURES of Ulalume having sexual intercourse with a man in a leather mask and with leather underwear fall onto the kitchen floor.

## ULALUME (V.O.)

He knows where I am. Felix knows. Ekin Nantis is the man in the mask. These pictures of me dressed up as a bar girl drinking brandy from a bottle and pictures of Ekin Nantis breaking an empty whiskey bottle on my head give a complete idea of what happened the night of my 27th birthday.

Between the pictures are traffic fines for speeding that Ulalume had collected on her traveling to Cape Town.

## ULALUME (V.O.)

Who will believe me if I tell that this was a set-up? That Felix himself was the photographer?

He is going to use this against me in court. I have no defense. Why did I speed like that? Why?

The sound of her POUNDING heart is so deafening that it takes Ulalume a while to register that someone is KNOCKING on the kitchen window.

Ulalume gets up and walks to the front door to unlock and open the door for Gillian.

Gillian walks past Ulalume into the kitchen. She places the milk bottles on the kitchen shelves.

GILLIAN

Ulalume, is it still okay to look after Yejide for an hour?

The contents of Felix's letter are scattered on the floor. Ulalume collects everything and shows the attorney's bill.

GILLIAN (CONT'D)

Does your attorney have her eyes set on yet another Gucci handbag or a pair of Prada shoes?

You must learn to be firm with her. Go back to Johannesburg, or ask a friend to go and find out what the trouble is.

If they see the state that you're in, then maybe they'll speed it up.

Ulalume takes Yejide from Gillian and comforts her.

ULALUME

Enjoy the yoga class.

INT. ULALUME'S APARTMENT IN CAPE TOWN - FOLLOWING DAY

Gillian passes an envelope with money to Ulalume.

GILLIAN

I'm sorry that I couldn't get more than seven thousand for your furniture, Ulalume.

ULALUME

Thank you so much for finding a tenant on such short notice to take over the lease and the furniture. That's more than I'd hope for.

GILLIAN

My pleasure. There're few places between the mountain and the sea with such lovely furniture... Ulalume, where will you go to? Any idea?

Ulalume receives a CALL from a private number.

ULALUME

(on cell phone)  
Who's speaking?

She ends the call.

ULALUME (CONT'D)

I got a few of these calls from an unknown number today. No answering, just heavy breathing. I have to get another sim card for the mobile.

EXT. CAPE TOWN BEACH - DAY

ULALUME

Here in the Mother City the saying goes that everything takes nine months to deliver.

I can't wait that long for the divorce to happen. I'll go mad.

Ulalume feeds the seagulls pieces of bread.

ULALUME (CONT'D)

Take messages to the Angels for me, will you? Please, will you?

Ulalume finds a flat white shell on the sand.

ULALUME (CONT'D)

Mermaid's dollar, return to the Mermaids, and make them happy.

Ulalume tosses the 120 pages of the screenplay into the ocean.

ULALUME (CONT'D)

Confetti for the whales' wedding.

Ulalume takes pictures of whales swimming in the sea. She captures with her camera their mating dance. White pieces of paper floats in the ocean. A MAN, BORUSH, approaches her.

BORUSH

Seeing that you are a professional photographer, I was hoping that you could give me advice on buying a camera.

ULALUME

Sorry, I can't help you. I'm not a professional photographer and this camera is vintage.

BORUSH

Borush. My name is Borush.

Ulalume observes how neatly dressed Borush is and how shiny his polished shoes looks.

BORUSH (CONT'D)

Do the bold thing, and run away  
with me to Thailand.

ULALUME (V.O.)

Did he saw the BMW, and thought of  
me as lonely and wealthy?

ULALUME

Please, you must excuse me.

Borush wraps his strong arms around Ulalume and silenced her SCREAM by forcing his lips onto hers. He has Ulalume in a tight grip but she manages to free herself and pushes him away. He has a firm grip on her arm and don't let go of her.

BORUSH

Relax. Why are you so uptight?  
Relax and enjoy. It's only a kiss.

Ulalume somehow manages to get the camera in a position to hit him on his mouth. A RASTAFARIER MALE comes to her rescue.

RASTA

Let go of her, please. Come sister.

The Rasta takes Ulalume's hand. Borush lets go of her.

RASTA (CONT'D)

Call me Rasta. Are you okeydoke?

ULALUME

Thank you. My car is parked a few  
minutes walk from here.

RASTA

Then I'll walk with you and see  
that no harm comes to you.

You know, Bob Marley was right when  
he said that the one good thing  
about music is, when it hits you,  
you feel no pain.

Ulalume wipes her mouth vigorously with the back of her hand. She vomits in the green garbage bin they came across.

ULALUME (V.O.)

I'm so fearful of violent abuse.

ULALUME

Bless your kind heart. Thank you  
for having rescued me.

RASTA

You're welcome sista. I'm usually  
in the business of minding my own  
business. Glad I could help.

Rasta SINGS his 911 REGGAE SONG. Although he uses a walking stick and has trouble walking, he unperturbed accompanies her to where the BMW is parked. Ulalume gets into the car, immediately locking the doors. She waves him good-bye.

INT. APARTMENT - LAST NIGHT IN CAPE TOWN - NIGHT

Ulalume sits with eyes wide open on the bed. She surveys the darkness and looks at the stars in the night sky.

ULALUME (V.O.)

A shooting star! What I shall wish  
for? For Aurora to find happiness?  
That the both of us will be safe?

The sound of Aurora's LAMENTATION fills the room.

Ulalume looks at the travel bag, MacBook, handbag, camera, vanity case and copy of "Gone with the Wind" that sit against the wall.

ULALUME (V.O.)

I don't even know why I bothered  
buying a book to read. The words  
don't make sentences. The sentences  
fall apart and I cannot grasp what  
the author wants to say.

Nothing seems to make sense  
anymore. East, North, South, West.  
Where will the wind blow me to?  
Gone with the South-Easter I am.

There is the now familiar sound of SCREECHING tires and the HOOTING of a car turning the corner. Ulalume looks at the full moon, the wrought iron rooster on the roof of the house, Aurora and the Russian Women.

ULALUME (V.O.)

In a way Aurora voiced my sorrow  
and anxieties. How I would've loved  
to share a bottle of good wine with  
her tonight as a farewell offering.

To comfort her, and also myself,  
but then again, I stayed composed  
for so many days.

I cannot give Felix and a bottle of  
wine the pleasure of letting me  
lose my dignity here on this very  
last night in Cape Town.

I have to stay sober, focussed and  
not to lose hope.

Ulalume notices the bright red ski-outfit that Aurora wears.

ULALUME (V.O.)

A kind-hearted foreigner must have given it to Aurora, and now she's wearing it despite the warmth of the summer night.

DREAM: INT. GREEN FIELD -DAY

Ulalume carries a BABY. She walks in a green field with purple and white flowers. HORSES graze between PEOPLE who attend the festivities. They dance and SING.

Ulalume as Ulalume's Mother is in lilac and red dress on a stage in the field.

ULALUME AS MOTHER

Come to me Ulalume! Come but don't come on stage! Give up your baby. It's for the best. Hand her over.

Ulalume passes her baby, in the pale yellow blanket, to Ulalume as Mother.

In return Ulalume as Mother passes her a dark-blue cape.

ULALUME AS MOTHER (CONT'D)

Put this on over her yellow dress and walk until you reach the deserted train station.

DREAM CONTINUES: EXT. TRAIN STATION - DAY

Ulalume reads the sign: The Middle of Nowhere Train Station. There is no one else at the train station. She sits down. Her feet are swollen and red.

ULALUME

My feet ache because of all the walking. I can't walk any more.

BACK TO THE PRESENT: I/E. ULALUME'S APARTMENT - EARLY MORNING HOURS

A disturbing SILENCE wakes Ulalume up in the very early hours of the morning.

ULALUME (V.O.)

This is Cape Town. It is a safe place for me to be. I've come this far. It's so dead quite. It scares me to death. There is no sound.

The SOUND her BMW'S ALARM breaks the silence.

I/E. ULALUME'S APARTMENT IN CAPE TOWN/ STREET - MOMENTS LATER

Ulalume bends down and crawls towards the bathroom. She peeps through the small window from where she can see the flashing orange hazard lights of her BMW.

Two MEN as dark as shadows, become visible as they run away.

Taking extra care not to be seen from the window, Ulalume sits down on the bathroom floor. She crawls back to get the car keys from her handbag.

ULALUME (V.O.)

I'm crawling.

Ulalume gets the keys. A small folded pamphlet that Gillian has given her falls from the handbag. She unfolds the piece of paper.

ULALUME

(reads)

Meditation as taught by Guruji is a technique that is learned during ten-day residential courses.

There are no charges for the courses - not even to cover the cost of food and accommodation. All expenses are met by donations from people who, having completed a course and experienced the benefits, wish to give others the opportunity.

There is a schedule of the dates, contact numbers and an e-mail address on the pamphlet.

Ulalume goes to the window, unlocks her BMW with the remote on the key and locks it again to silent the alarm.

POLICE on horseback patrol the street.

EXT. STREET CITY BOWL CAPE TOWN - EARLY MORNING

Ulalume parks her BMW in front of a GOLD and DIAMOND TRADER'S Shop. The advertisement on the window reads: Sell your gold, diamonds, watches for cash. We pay best prices in town.

ULALUME (V.O.)

It saddens me so much to leave the city behind. The Mother City of the world. She loyally cared for me when I came to her in danger of being killed. She kept me safe.

Ulalume goes into a small entrance hall. She RINGS the bell. The security door CLICKS open.

INT. GOLD AND DIAMOND TRADING SHOP - MOMENTS LATER

A painted thick glass window with a narrow opening at the bottom separates Ulalume from the GOLD TRADER. Ulalume places small jewelry pouches on the counter. She removes the rare pieces of earrings that she has collected and passes it through the narrow opening in the separation glass window.

GOLD TRADER (O.S.)  
 (foreign accent)  
 Put all jewelry ye wanta sell on  
 the counter threw small opening.

Ulalume peeps through a spot where the paint came off. His back is turned on her. She can see how he weighs each piece on an electronic scale. He scribbles down the weight. He lightly scratches them on the surface of a black slate rock to determine with a drop of a chemical the worth thereof.

ULALUME  
 Most of them are rare designs and  
 collector's items. The 14- and 18-  
 designer jewelry are from Greece  
 and Italy...

GOLD TRADER (O.S.)  
 (interrupting)  
 Don't pay for design, Woman, only  
 weight that counts. The diamond is  
 worthless, flawed. Can only offer  
 money for the nine-carat gold  
 setting.

ULALUME  
 Flawed, tainted, deceitful: The  
 trademark of our marriage. Letting  
 go of the diamond ring will be  
 symbolic of letting go of the past.  
 The symbol of bondage, gone.

The foreigner writes R20480.77 on a piece of paper and pushes it through the opening. He passes her the diamond ring.

ULALUME (CONT'D)  
 You offer me less than what I've  
 paid per piece? Sorry. I need the  
 cash. Thank you, I'll take it.

Ulalume gets the cash and stows it away and passes him the diamond ring. He passes her R400.67 in return.

I/E. BMW N1 CAPE TOWN - JOHANNESBURG - MOMENTS LATER

Ulalume follows the directions and turns the car onto the N1, to go back on the road from where she arrived several months earlier. In the frame of the rear-view mirror is the reflection of Table Mountain.

ULALUME (V.O.)

An almost empty car. I'm leaving in the way same way that I have arrived; only this time with a hopelessness that bears down onto my soul. I mustn't loose hope.

Ulalume notices the lane of trees that is bent side-ways by the South Easter.

ULALUME

Even trees follow the path of least resistance and stand bent down in the direction of the Cape Doctor's constant blows. Gone with the South-Easter I am.

PART TWO: RED BLOOD ON A TAINTED ARROW

I/E. BMW ROCKY MOUNTAIN ROAD WORCESTER - DAY

The narrow path leads towards the SECLUDED MEDITATION RETREAT higher up in the mountains. Ulalume looks at the speedometer. She does not exceed the 60 km/h speed limit.

The road sign reads: Meditation Centre 4 km.

The left front tire BURSTS. Ulalume's almost overturns her BMW. She pulls over, gets out and sees the flat tire.

ULALUME (V.O.)

On reading the newspaper about me being killed, people will say, 'She lived in Jozi, she should have known better than driving with such timeworn tires on a rocky road', and then they will continue living their lives, blocking out the bad news as if nothing ever happened, because it didn't happen to them.

A 4x4 vehicle pulls in behind Ulalume's BMW. JADE, A fifty year old WOMAN WITH A SCAR ON HER FACE, gets out.

JADE

How can I help? Oh! I see you've hit a rock. Let me help you to replace the tire. Do you have a spare? Where are you headed?

Jade removes the tire and replaces it with the spare tire.

ULALUME

Ulalume. Pleased to meet you, Jade.

(MORE)

ULALUME (CONT'D)

'Should have replaced the tires before driving here. I didn't foresee such a rocky road. I'm on my way to the meditation centre.

Jade notices that the spare tire is almost flat.

JADE

You're one of the New Students. What I would suggest is that we call Francois. You can come with me. I'm the Female Manager.

Since you don't need a car for ten days, Francois can come fetch your BMW with his tow truck and get it road worthy before you drive again.

SECLUDED MEDITATION RETREAT IN THE MOUNTAINS

INT. REGISTRATION OFFICE - DAY

Jade sits behind the desk at the registration office, marked "Female". She notices Ulalume's sleeveless long dress.

JADE

Did you read the code of conduct? The dress code? You'll have to cover your shoulders, Ulalume. Do you have a shawl to wear?

Ulalume passes the paper back to Jade, who quickly checks that all the information that's needed is on the form, before she puts it into a file marked CONFIDENTIAL.

JADE (CONT'D)

No talking. No eye-contact. You have to obey the rules, and live in silence for the next ten days.

Francois will return your car and park it behind the sign that indicates where the course boundary ends. We'll keep the keys for you.

You also need to hand in your cell phone, money, any valuables, pills, cigarettes or alcohol you may have on you, as well as radios, books, incense or any other distractions.

We'll lock them all away for safekeeping. If the alarm is set on your cellphone, please turn it off.

Ulalume receives a message on her cell phone. The message on the window reads: "Call me, Kai. "

Ulalume removes the battery from her cell phone and stows it away in her handbag. She passes the handbag to Jade.

ULALUME

It will be total bliss. To live in silence for ten days. Please, would you kindly settle Francois' bill. The money is in my purse.

INT. ULALUME'S CHALET -DAY

The bed has a thin sponge mattress. The chalets are very basically furnished, with the bed flanked only by a small bedside table. There is a bathroom with a basin, toilet and shower. Ulalume unpacks her travel bag.

I/E. RETREAT/DINING HALL - DUSK

The GONG SOUNDS at 6 p.m. The STUDENTS go to the dining hall, where they have a wholesome vegetarian meal that contains pasta, lentils and tomato sauce. Some of the other students introduce themselves to the newcomers as old students.

JADE

'Old Student' means that we have completed one or more ten-day courses with Guruji. New Students are here to complete their first ten day course.

Welcome. I'm the female manager on this course. The segregation of sexes is essential to keep the practice of meditation pure. Females on the left side, males on the right.

Ulalume observes the students. They are chatting to one another in small groups. Some have an ordinary dress style; one has a hippie-look with long hair, bare feet and toe rings. There are also a few of them wearing Indian clothes.

The newcomers are easy to spot. They look somewhat ill at ease, not sure how to behave, what to say or what to expect. Unsure of what awaits Ulalume over the next ten days she stands alone listening.

JADE (CONT'D)

I enjoyed having been to the Meditation Centre on the outskirts of Mumbai in India recently to do a thirty-day sit.

(MORE)

JADE (CONT'D)

It's impossible to describe how sacred it is. The Golden Pagoda has been completed, and the vibrations coming from there are phenomenal.

In the morning, warm buffalo milk is served in a small urn and even if you only take one teaspoon of every dish, you end up with a plate full of authentic dishes.

For those of you who haven't been to India, Indian spices can satisfy every sensation. All six tastes are in every meal: sweet, sour, salty, pungent, bitter and astringent. We follow Indian recipes here.

A red roman SPIDER runs over Ulalume's foot. It happened so quickly, the spider is gone before she can make a sound.

ULALUME (V.O.)

That leaves a weird prickling sensation behind on my skin. I could feel hard hair.

JADE

Please, refrain from taking fruit or food to your rooms.

There are snakes, spiders and scorpions that could be venomous. Be careful. Keep the doors shut.

ULALUME (V.O.)

I wonder how can I be careful of them if they run freely like the red roman spider just did.

With all the students seated on the cement steps outside the kitchen the students listen to the instructions read by Jade.

JADE

You're not to break any rules here. Please, follow instructions and stick to the timetable.

During the following ten days you'll have the opportunity to live as nuns and monks. You'll come to the dining hall with your begging bowls, so to speak, therefor please accept the food given to you with grace.

It is wholesome vegetarian food, prepared by old students working as voluntary servers.

(MORE)

## JADE (CONT'D)

Meditation hours begin at 4.30 a.m. until 9 p.m., with only breaks for breakfast at 7.30 a.m., lunch at eleven and a tea at five. Old students will have only lemon water at 5 p.m. and new students will have popcorn and fruit.

## I/E. MEDITATION HALL - NIGHT

At the SOUND of the GONG all students assemble outside the meditation hall.

The attending assistant teacher, Sebastian, sits in a lotus position on a wooden table that's covered with a white sheet. He faces the students.

One by one the students follow Jade as she calls out their names and then shows them to their allocated seats.

Ulalume leaves her shoes with the other's and follows Jade. She leads her to a seat in the fourth row on the floor. Ulalume sits on square of 1 x 1 meter x 2 cm thick sponge.

## ULALUME (V.O.)

I'll meditate on a miracle to happen.

I hope I will manage to sit here for ten days with crossed legs. My back aches. I may look younger than thirty four years, but in fact I've aged one year every day since I've left Felix. I'm as old as Nike.

As soon as all the students are in their allocated spots, Sebastian turns on the closed circuit television that is installed on the wall behind the teacher's seat. His kind eyes momentarily rest on Ulalume.

## ULALUME (V.O.)

Observing me it seems. Weighing me in the scales of his hands.

Have I become too heavy ever to become light again? My heart's pulling me down. I feel so broken.

Felix, I am unworthy of your love. Will you let go of me? Will you set me free? Felix, please, I beg you.

The discourse starts with a short, plump Indian man, Guruji, and his wife who sits next to him, welcoming the students to the ten-day meditation course.

ULALUME (V.O.)

They are old but they are still together. They look so happy.

GURUJI

You have to commit to stay the ten days. It's like undergoing surgery, very deep surgery, and one cannot leave without the healing balm at the end that will close, seal and heal those wounds.

If one leaves earlier, it'll be like walking with open, puss-filled wounds. Are you sure that you will stay? Have a strong will and sit with determination.

ULALUME (V.O.)

I have nowhere else to go to, and many feelings to resolve. I'll make the promise to myself that I'll stay here for the next ten days.

GURUJI

Students shall now maintain silence. You are requested to keep the seats allocated to you.

INT. MEDITATION HALL - TWO DAYS LATER

Ulalume sits on her cushion. She weeps. Used Kleenex sit in a heap in front of her.

ULALUME (V.O.)

The very first moment that I followed his instructions of focusing on my breath, I cried.

It's like tilting a bucket filled with water. Past experiences flood my mind, and I keep weeping, weeping. Waterfalls pour down.

The days imprison me. The one-by-one meter cushion becomes my cell where I'm caught up in the past.

There is no future at present and the present moment tortures me with painful memories of the past.

Every breath I take makes me cry more, and I cry more because of the pain in my back. I can't sit still.

GURUJI (O.S.)  
 Bring your attention back to  
 breathing. Breathe. In and out;  
 breathe in, breathe out.

DREAM: INT. RUINS OF AN OLD HOUSE IN THE DESERT - NOON

Ulalume sits inside the ruins of an old building. Sand dunes of the desert overflow into the house and completely covers the floor.

Opposite from Ulalume sits ULALUME AS OLD MAN. On a small square wooden table in front of him sit small sculptured replicas of Ulalume's hands, arms, feet and legs. Ulalume as Old Man anoints the dissembled body parts with oil. Oil overflows the table and makes puddles in the sand.

There is a fire going in the clay oven behind Ulalume.

ULALUME AS OLD MAN  
 You have to have a religion,  
 Ulalume. Let breath becomes your  
 religion. You have to believe that  
 breathing will save you.

ULALUME  
 What you're saying doesn't make any  
 sense to me. I'm cold. I too cold.

ULALUME AS OLD MAN  
 You'll always have a fire inside of  
 you. You just need to breathe. That  
 will make you warm. Just breathe.

BACK TO THE PRESENT: I/E. MEDITATION HALL - DAY

A recorded discourse plays on the television screen.

GURUJI (V.O.)  
 Your monkey minds just don't allow  
 you to stay in the moment. You keep  
 wandering off into the past.  
 Future. Past. Future. Refusing to  
 deal with the present moment.

Ulalume wears a sleek long black dress.

ULALUME (V.O.)  
 I'm at the funeral of my unhappy  
 memories. I wish for Felix to find  
 true happiness. I wish for myself  
 to find my innocent heart somewhere  
 between the ruins of remembrance.

I lament the loss of all hope and  
 of getting the divorce settled.

(MORE)

ULALUME (V.O.) (CONT'D)  
 I grieve over a life without love.  
 I bewail the death of dreams.

Ulalume leaves the meditation hall after the compulsory group sit and turns her face to the sun.

ULALUME (V.O.)  
 I need the sun to warm me and for  
 my thoughts to take on the  
 weightlessness of butterflies.

INT. MEDITATION HALL - NIGHT

For the evening discourse Ulalume relaxes herself from the tormenting semi-lotus position and sits with her back against the wall. Her backache is acute and she is trying to ease it by positioning herself with supporting pillows.

GURUJI (V.O.)  
 Unwanted things happen and we  
 create tension within. Wanted  
 things do not happen, some obstacle  
 comes in the way, and again we  
 create tension.

ULALUME (V.O.)  
 I am tormented by the thought of  
 not getting my freedom, of losing  
 ground. It's a hopeless mission.

Not even this Guru, in all his  
 wisdom, can understand how  
 desperate my situation has become.  
 Without money I have nowhere to  
 hide. All I want is to be free.

At times Ulalume has to put her pashmina into her mouth to soften the MOURNFUL SOUND that surfaces from her body.

ULALUME (V.O.)  
 What's happening? One moment I  
 rejoice; the very next moment I  
 lament. Hope and despair come and  
 go. I drown in my own tears.

INT. DINING HALL - NOON

Ulalume says the Buddhist prayer with the meal she receives in her bowl. The beggar's meal in a beggar's bowl turns out to be an Indian food feast.

ULALUME (V.O.)  
 This food is the gift of the whole  
 universe - the earth, the sky, and  
 much hard work. May we live in a  
 way that is worthy of this food.  
 (MORE)

## ULALUME (V.O.) (CONT'D)

May we transform our unskillful states of mind, especially that of greed.

May we eat only food that nourishes us and prevents illness.

May we accept this food for the realization of the way of understanding and love.

## INT. MEDITATION HALL - NIGHT

From outside comes a HOO-HOO, made by the owl who lives on the land, and the SCREECHING SOUND of the owl chicks.

## GURUJI (V.O.)

When we are born, we cry. When we are sick, we are miserable. When old, we will have aches and pains and find it hard to get around.

None of us wanted to die. We feel deep sorrow when someone dies...

## ULALUME (V.O.)

So how do I escape all of this?

## GURUJI

...This presents a practical solution. An ordinary person cannot observe abstract defilements of the mind - abstract fear, anger or passion.

But with proper training and practice it is very easy to observe respiration and body sensations, both of which are directly related to mental defilements.

## INT. ULALUME'S CHALET - DAY

Ulalume rolls up the sleeping bag, slips it into the cover, folds her clothes and puts everything into her travel bag.

## ULALUME

I have a no plan of action, but I am leaving. I'll just drive to where-ever the road leads. I'll sleep in my car.

I need to inform Jade that I'll be on my way soonest. I cannot be this sad all the time. The BMW is here.

INT. MEDITATION HALL - DAY

The meditation hall is empty of students. Ulalume approaches Sebastian. He sits on a white cushion.

SEBASTIAN

(soft empathetic voice)

Ulalume, how are you doing? How is the meditation going?

Ulalume points to where Jade is waiting. Her travel bag is packed, and she is ready to leave.

ULALUME

I'm sorry. I tried. I am a weak-minded person. All I need is warm black coffee and not to weep anymore. I have to leave.

Past is past. What am I supposed to do if Felix doesn't want to let go of me? I don't think he will. The situation has become unbearable. I don't want to be trapped like this forever.

SEBASTIAN

You've made it this far. Today is already day six. You have only four more to go. Jade, will you get her some grape juice from the kitchen?

Jade bows with her hands together and leaves.

ULALUME

Please! I am begging you to let me go. I am emotionally exhausted. I am physically exhausted. I cannot weep anymore, and still I do.

Please all I want to do is to go, to leave this place. Please?

Jade returns with a jug of juice, fills a glass and passes it to Ulalume. Ulalume drinks a little and return the glass.

SEBASTIAN

Thank you, Jade. I want you to go back to your chalet, Ulalume, and take rest for today.

We'll excuse you from meditation. Doctor's orders. Go to your room and try to get some sleep and then come see me after tonight's discourse. Will you do that?

INT. ULALUME'S CHALET - DAY

Jade puts the juice and a glass on the bed stand next to the bed. She bows and leaves Ulalume alone to unpack her travel bag. Ulalume gets into the sleeping bag and pulls the pillow over her head. She falls sleeps.

DREAM: INT. WELL - DAY

Ulalume is on the bottom of a well. She wears a midnight-blue cape. There's a little water, white flowers and black mud at the bottom of the well where she stands with her bare feet.

A rope ladder comes from the outside. Some of the stones in the wall are missing, and she fills the holes with mud.

ULALUME (V.O.)

I'm fearful that someone will  
discover me. I have to work very,  
very quietly.

Ulalume listens to the SOUND of a horse approaching.

ULALUME (V.O.)

I know for certain that I have to  
get out. The horse could be my only  
chance to escape. I have to go.

I don't trust the rope ladder that  
hangs from the top of the well.

Ulalume feverishly removes the wet mud from the holes again. She manages to climb up against the wall of the well.

Soon Ulalume reaches the opening. She loses grip and falls to the bottom. She LISTENS to the RETREAT of the horse.

She lies on her back and looks at the empty holes in the wall, the mud and the white of the flowers.

ULALUME

My hands and feet terribly hurt.

BACK TO THE PRESENT: I/E. DINING HALL - DAY

Ulalume finishes a bowl of freshly popped popcorn, an apple and a cup filled to the brim with sweet, milky tea.

ULALUME (V.O.)

I am amazed at how a warm cup of  
sweetened tea can calm me down.  
It's innocent like the affectionate  
embrace of a child.

I'll stay another day. The morning  
is wiser than the evening.

(MORE)

ULALUME (V.O.) (CONT'D)  
 I'll talk to the owl in the tree.  
 She can advise me.

The peacock comes running towards the kitchen in anticipation of receiving a handful of popcorn from the servers.

ULALUME (V.O.)  
 Whenever I become too tearful I'll follow AT Sebastian's advise and focus on the palms of my hands, or on the sensations on the soles of my feet. At least my feet and hands do not hurt when I'm awake.

INT. MEDITATION HALL - DAY

Ulalume and the other meditators listen to the recording.

GURUJI  
 Today is Day Ten. We have closed deep mental and emotional wounds and sealed them with healing balm.

Shortly the silence will be broken. No more noble silence. Chattering is chattering, and that's what awaits you.

Before we break the silence, we'll give metta to all. We ask to be pardoned by those we have wronged by deeds of the body, deeds of the mind, deeds of the spoken word and give pardon to those who had wronged us in the same way.

ULALUME (V.O.)  
 I forgive and trust that I will be set free. I am immensely grateful.

EXT. MEDITATION HALL - MOMENTS LATER

The students leave the Meditation Hall. It begins to rain.

ULALUME (V.O.)  
 It seems so wonderfully symbolic: the washing away of hardship, impurities, and hatred. Soaked and blessed. I am happy. I am.

Ulalume looks the mountain range that surrounds the retreat. Jade comes over to talk to Ulalume.

ULALUME  
 All of a sudden, I feel unwilling to leave. I was so safe here.

JADE

You made it! Why don't you serve on the course commencing on Wednesday?

Please do stay. Come. Students now can get their valuables back and make a donation. Or you can serve. We are always in need of servers.

Ulalume gets her valuables and checks for messages on her cell phone. The window shows five missed calls from the attorneys' offices. No voice messages have been left.

I/E. SERVERS' CHALET - DAY

Ulalume unpacks her bag. She uses a thick piece of masking tape to hide the money underneath the small bedside table. She connects the mobile phone to the charger and switches it on before she takes rest.

DREAM: INT. LARGE TENT - DAY

Ulalume is at the meditation centre in a large tent. The mattresses are on the floor. She sits on her mattress in the far side corner.

Ulalume as Old Woman talks to herself as she brings Ulalume two box-shaped pillows.

ULALUME

I want to meditate in silence.  
Please will you allow me to do so?

Ulalume takes her shoes off and hides them from Ulalume as Old Woman underneath one of the pillows that sits on the bed. Ulalume as Old Woman come to sit down next to Ulalume. Ulalume tries not to make any noise and goes outside.

DREAM CONTINUES: EXT. THICK FOREST LEAFAGE - DAY

The rain pours down and then ceases. Ulalume is naked. She has a forest fern leaf with a tiny bell attached to it that RINGS in her hand. ANIMAL EYES look at her.

ULALUME

I have to walk only on rocks. That will make it possible for me to keep my feet clean and to leave no evidence of me being here. The dense forest will envelop me.

Although I can't see them, I'm aware of animal eyes that follow me as I walk through their forest.

(MORE)

ULALUME (CONT'D)

I'm naked. And I'm at ease. All I need to carry with me is a delicate leaf of a fairy fern with a tiny bell attached to it.

BACK TO THE PRESENT: INT. SERVERS' CHALET - DAY

Ulalume does some cleaning in the chalet.

ULALUME

(on speaker cell phone)

Felix is going to sign the divorce papers? Is that what you want to share? Please, tell me so?

KAI (O.S.)

(on speaker phone)

No, but this could help to motivate him to speed things up a little.

The Rule 43 Application levels the playing field for us. With interim maintenance until the divorce is settled, you can at least have a roof over your head and food on your plate.

ULALUME

(on speaker phone)

Food on my table? Yes. A roof over my head? No. To rent a furnished apartment in a safe area in Cape Town will not be possible with so little money.

But I don't want to seem ungrateful for what you have done. Thank you.

Ulalume mops the floor.

KAI (O.S.)

(on speaker phone)

Kindly furnish us with your banking details, so that Felix can transfer the maintenance money into your account each month.

Ulalume, we are now in a position to subpoena records to discover hidden schemes and bona fide earnings if necessary.

Rest assured, we have knowledge of the various schemes and gambits used by maintenance dodgers.

(MORE)

KAI (O.S.) (CONT'D)  
 Felix's attorneys will let him know  
 that non-compliance with a  
 Maintenance Order is regarded as a  
 criminal offense. If he doesn't pay  
 maintenance he could be liable,  
 upon conviction, to either a fine  
 or imprisonment.

Ulalume washes the windows.

KAI (O.S.) (CONT'D)  
 If he doesn't settle before the  
 court date, then we'll  
 unfortunately have to proceed.

Some very good news. We already  
 have the date for the trial.

Ulalume, if I may ask one more  
 question, before I let you go: Why  
 did you leave him? Was it for  
 another man?

You know that if you marry or live  
 with a new partner, man or woman,  
 he has no obligation to maintain or  
 support you?

INT. SERVERS' CHALET -NIGHT

ULALUME (V.O.)  
 Breathe. Just breathe.

Ulalume checks the Yale lock on the door.

ULALUME  
 (SINGING)  
 Will someone please call 911.

An OWL ANSWERS with HOO-HOO. The Owl sits in the tree outside  
 Ulalume's window. She watches Ulalume who bows to her. Next  
 to her is her OWL CHICK, that makes the SCREECHING sounds.

ULALUME (CONT'D)  
 Living here requires me to trust  
 that only good things will happen  
 on this protected piece of land.

INT. MEDITATION RETREAT KITCHEN - DAY

Ulalume, Jade and Sebastian sit at the table and prepare  
 vegetables for dinner.

JADE  
 Cape eagle-owls are the silent  
 nocturnal birds.  
 (MORE)

JADE (CONT'D)

If you're lucky you'll see the chicks. Did you hear the screeching sounds they make?

ULALUME

She follows me every early morning with her orange eyes, turning her neck more than 180°. I'm not scared. She's watching over me. She always amazes me.

SEBASTIAN

She sure is. All of a sudden chicks will become adults, and then the screeching turns into Hoo-Hoo.

SEBASTIAN (CONT'D)

A Rastafarian has applied to work as a long-term server.

ULALUME

A Rastafarian once came to my rescue. He was so kind. He had a walking stick and limped.

They cook the meal from an Indian recipe.

SEBASTIAN

Please allow me to tell you a story. Long ago, and this is based on a true happening...

EXT. PALACE - DAY

A fine-looking white SWAN suddenly drops from the sky, falling down in front of Sebastian as the PRINCE who immediately notices that the swan is injured by an ARROW.

SEBASTIAN AS THE PRINCE

I am so sorry for your suffering. I can see that you suffer and are in great pain. Let me help you.

Sebastian as the Prince removes the arrow with gentleness and care, and while applying pressure to the oozing wound, he runs with her to Jade as the PRINCESS in the palace.

INT. PALACE - MOMENTS LATER

Together Sebastian as the Prince and Jade as the Princess lovingly tend to the wounded swan.

JADE AS THE PRINCESS

I'll prepare a poultice for the bird's wound with medicinal leaves.

SEBASTIAN AS THE PRINCE  
I'll go get some rice to feed her.

Just as the Prince is leaving, Felix as the HUNTER enters, carrying his bow and arrows with him. Delighted to see the swan, he runs towards her, but the Prince obstructs him.

SEBASTIAN AS THE PRINCE (CONT'D)  
You may not take her.

FELIX AS THE HUNTER  
It's my kill, I saw her first.

SEBASTIAN AS THE PRINCE  
Those who love each other live together. Those who are enemies, live apart.

BACK TO THE PRESENT: INT. MEDITATION HALL

SEBASTIAN  
By attempting to kill the swan the Hunter hated her so much that he became her enemy, and therefore could not live with her.

But the Prince who saved her, who cared for her and bandaged her wound, loved the bird.

They could live together, even only for a few days until she has recuperated, because the bird needed for the Prince to love and to take care of her.

After many days the Prince set the swan free, urging her to fly far from the palace so that the Hunter could not hurt her again.

Those who hate must not live with those who love.

They sit in silence for a while, before AT Sebastian speaks again.

ULALUME (V.O.)  
In the screenplay, Jozi's Daisies, that I wrote, I've chosen to name Felix 'Hunter'. Felix has become the Hunter.

SEBASTIAN  
Because you are delicate and sensitive, you feel the suffering of others.

(MORE)

## SEBASTIAN (CONT'D)

To ease the suffering of other beings, bestow upon them empathetic-joy, give them much love and understanding, but bear in mind that they too have to walk their own path. You cannot walk it for them.

In the end the Prince had to let go of the swan.

## I/E. KITCHEN - A FEW DAYS LATER - DAWN

The owl is in the tree when Ulalume walks to the kitchen. Only her eyes and the outline of her body are visible against the darkness. She turns her neck and follows Ulalume with her eyes all the way to the kitchen. Ulalume bows to her.

## ULALUME

Good Morning, Owl. We are so peaceful here. I look at the stars, and I become a star. I look at the outline of the mountain range and I feel as if I am a mountain. I look at you and I feel one with you.

The light that comes from the kitchen window indicates that someone is in the kitchen. Jade sits in an awkward position. Blood seeps through the broken skin on her outstretched leg and hands. She is covered in loose leaves and sand.

## JADE

Would you mind to wee-wee on the broken skin. It's the only thing that's going to heal the wounds. First morning pee.

Ulalume looks at her in bewilderment.

## ULALUME

You want me to wee on your hands and leg? Just imagining the act of doing so makes me want to run.

## JADE

I already had a pee before I fell, so I was hoping to get yours.

## ULALUME

I'm so sorry, I can't. Let me get the first aid kit.

## JADE

It is the best anti-septic nature has given us, free of charge.

(MORE)

JADE (CONT'D)

If someday you cast off your shyness, you should try it.

Some people even drink their own urine instead of coffee in the morning. We can heal ourselves. We all have our own healers inside of us.

DREAM: EXT. DESERT - DAY

Ulalume looks after Ulalume as a CHILD in the desert. She gives the Ulalume Child pebbles to play with. Wooden poles and clouds are in the shape a tent to give them shade.

Ulalume as The Wise Old Man sits next to Ulalume.

ULALUME AS WISE OLD MAN

The time has come for you to cleanse yourself.

Ulalume gets into a huge copper bath. Ulalume waits for him to ascend the staircase and to tilt the huge copper pots that sit on the clouds. The healing oils spill over Ulalume.

ULALUME AS WISE OLD MAN (CONT'D)

Live Light Love of healing oils.

ULALUME

I can smell violets.

Ulalume as the Child gesture her amusement with hand signals.

INT. KITCHEN -DAWN

Rasta is behind Ulalume when she unlocks the kitchen door and he follows her into the kitchen. He offers Ulalume his hand.

RASTA

Come! Accompany me to the female dining hall. I want to sing before I start the day.

ULALUME

Rasta, dearest, by doing so we'll break the rules. What if the teacher sees us?

Ulalume puts her hand into his and lets him lead her.

ULALUME (CONT'D)

I don't know how he does it, but the AT is aware of every happening.

RASTA

The acoustics makes it impossible  
to ignore the urge. I've  
tuberculosis of my hip. I've  
learned to make every moment count.

I'll bring you a few delightful  
moments of joy and happiness,  
lovely Ulalume. Sing with me.

Ever since I've met you, this song  
is in my head. It's not reggae.

Rasta steers Ulalume down the steps into the dining hall. The  
only light is the light that comes from the kitchen. Dawn is  
yet to break. Rasta SINGS NAT KING COLE'S MONA LISA.

ULALUME

Why do I cry when people are kind  
to me? Why can't I just be happy?

RASTA

Don't hurt anymore. Be gentle, be  
loving, be patient with yourself.

It would be so awesome to stay here  
all day, but we've to get the  
breakfast going.

A good breakfast is always a good  
start. The porridge will not be  
ready if we don't busy ourselves  
soonest. Let's go.

Ulalume hugs him and he returns the gesture.

RASTA (CONT'D)

Singing is forbidden, and hugging  
too. Thank you for hugging me.

ULALUME

I'm breaking all the rules.

INT. SERVERS' CHALET - NIGHT

Ulalume wakes up with a red roman spider on her face.

ULALUME (V.O.)

I know this familiar feel of hard  
hair. These red roman spiders eat  
one's hair. Do not react, Ulalume,  
just observe.

Ulalume leaps from the bed and turns the light on. Moving  
quietly, she gets a bucket and a broom.

ULALUME

I really do not want to hurt you,  
red roman spider, but also I don't  
want you to nibble on my long hair.

The spider side steps Ulalume and runs into the room where  
Jade sleeps. Ulalume turns on the light. Jade wakes up.

ULALUME (CONT'D)

I'm sorry for disturbing you.  
There's a red roman spider on the  
lose.

JADE

Don't apologize in that soft voice  
of yours! Scream if you have to,  
you foolish girl!

The lid is open and the red roman spider crawls into Jade's  
suitcase. Jade opens the door of the chalet, lifts the pantie  
that the spider sits on, and flings it into the darkness.

JADE (CONT'D)

A flying Red Roman Spider on a  
'pantie-chute'.

DREAM: EXT. WOODS - NIGHT

Ulalume walks through the woods in the rain.

ULALUME

I feel lost in the silence of the  
trees. The vastness of the universe  
swallows me up.

The rain could simply wash me away  
as if I never was.

The wind could separate me into  
many parts or into nothingness as  
if I'm a cloud.

She goes to a house in the woods and enters.

DREAM CONTINUES: I/E. HOUSE- DAY

The huge room is filled with bright warm rays of sunlight.  
Ulalume finds it troublesome to seal the box with the  
curtains in it as it keeps popping open.

Ulalume looks through the window and sees Ulalume as the  
DRIVER of the black car that waits for her. The black car is  
parked outside the house. Ulalume as Kai walks into the room  
and closes the blinds that are behind the voile curtains.

ULALUME AS KAI

(Kai's voice)

I'm urging you to leave at once.

Ulalume as Kai turns around and walks away, leaving Ulalume behind. Ulalume walks to the window to open the blinds again, but she can't manage it. The blinds have become too heavy. She hangs onto the cord with both hands, and by using her body weight, she eventually manages to open them.

ULALUME

It would be the last time for me to view the garden. I'm amazed by the intensity of the lush green.

DREAM CONTINUES: EXT. GAZEBO IN GARDEN - MOMENTS LATER

MUSIC comes from the gazebo where an ORCHESTRA plays CHOPIN'S NOCTURNE IN G MINOR.

Ulalume wears an old-fashioned wig. The curls are shaped as cherubs, like those found on the gravestones of little children. These minute concrete angels are playing their musical instruments along.

ULALUME

The sound of their music remains in my head and brings on a sudden sadness and longing into my heart.

BACK TO THE PRESENT: EXT. KITCHEN - DAY

Before going into the kitchen, Ulalume takes time to write with her finger in the sand between the huge poplar trees: 'I am a bird now.' Swallows circle in the air.

ULALUME

I can hear the sound of the wind rustling through dry leaves. I can hear the owl chicks' calling.

I'm a bird. I'm tree. I am air.

Sleep- deprived, I too have the lidless eyes of the green snake. I'm the grass where the snake hides from view.

To forgive is one of the hardest things to accomplish.

Owl, your chicks are growing up fast. Thanks for showing them.

INT. KITCHEN - MOMENTS LATER

Ulalume weighs the potatoes, washes them and takes the meat cleaver to slice them. Rasta prepares the green beans.

JADE

Rasta, top and tail the beans...

RASTA

(interrupting)

Where I come from, food 're so thin on the ground, we don't waste.

JADE

I understand, but here you can.

RASTA

No clinging. No aversion. End of suffering. You do it your way. I do it mine. Be happy.

ULALUME

I'm uncertain how a meat cleaver ended up in this meditation centre, where only vegetarian meals are served. Let me try the other knife.

Ulalume swaps the meat cleaver with a knife. The blade has a sharp point. She puts the meat cleaver away.

ULALUME (V.O.)

I have seen too many movies where psychopaths chop up the bodies of victims just like that.

Anybody could easily chop me into pieces, pleading temporary insanity, brought on by meditation in isolation.

RASTA

The Buddhists say 'Tomorrow or the next life - who can be sure which will come first?' Be happy.

Jade busies herself with weighing and mixing spices from the containers that sits on the shelves.

JADE

I wonder if there is any truth in it that red roman spiders will chew off your hair?

RASTA

Why do women of a certain age dye their hair red to cover the grey?

JADE

We call it menopausal red. Ulalume you're too young to be menopausal.

You remind me of a doctor's wife that once bid against me at an art auction in Jozi. Only her hair was blond. Ulalume. Edgar Allen Poe's true love. The doctor's wife had the same dress sense as you. It's not you, is it, Ulalume?

Ulalume's cell phone BEEPS. The message is from Jove. The text message on the window of her cell phone reads:

"Stacey Glover's husband was killed execution-style yesterday. Nothing was stolen. The celeb patient of your husband's. Ulalume just thought you ought to know that Stacey Glover was arrested this morning on charges of murder."

Ulalume drops the knife. It wounds her foot. Blood is oozing from the wound. No-one notices it.

JADE (CONT'D)

I bought the painting, 'Say Yes in Blue' with cash that was set aside to have surgery done a year later from the plastic surgeon.

He was so convinced that the painting will bring me more joy than having the scar removed.

Jade shows to the scar on her face.

ULALUME (V.O.)

He's a gambler. I loved that painting so much. It was not for sale. It was a piece of my soul.

JADE

What I heard was that the good doctor sent his wife to Paris to go study history of art for a year.

Rasta notices the blood on the floor.

RASTA

Ulalume's bleeding. Jade, come!

Rasta tries to stop the bleeding by pressing a tea towel onto the wound on Ulalume's foot.

ULALUME (V.O.)

Jade knows who I am. She knows.

Ulalume blacks out and knocks her head on the side of the table.

DREAM: EXT. FOREST - DAY

There is a castle that has a "FOR SALE" notice board on the outside. Ulalume opens and enters through the huge wooden doors. A sacred ceremony takes place. Sebastian lights the candles.

SEBASTIAN

Here, come take this bowl and drink  
from this water, Ulalume.

Ulalume touches the curls of his hair.

ULALUME

I anticipated a soft feel, but your  
hair are coarse like the hair of a  
wolf that I once touched.

SEBASTIAN

Ain't wolves just the most amazing  
creatures? They can ran in packs or  
they can survive alone.

Ulalume drinks from the bowl. Water spills over onto the carpet.

ULALUME

I'm so sorry.

SEBASTIAN

It's warm in here. Don't be upset!  
It'll dry quick enough.

DREAM CONTINUES: EXT. THE CASTLE - DAY

Ulalume goes outside the castle. There is a wooden bridge in the garden. She is on the bridge and looks down in amazement at how the water flows in a crisscross pattern.

ULALUME

It is impossible, but it does.

BACK TO THE PRESENT: I/E. SERVERS' CHALET - LATER SAME DAY

Ulalume hurriedly packs her bag, removes the money from underneath the chest of drawers and hides it inside her vanity case. She scribbles on an empty tea box: "Emergency. Had to leave. Many blessings."

Ulalume leaves the note behind, loads the luggage into the boot of the BMW, closes it with as little noise as possible and drives off. The gate opens automatically from the inside.

ULALUME (V.O.)

I'm leaving the centre quietly.  
Vanish. As if I never lived there,  
I'll leave no trace behind.

EXT. FARM ROAD TO WHERE COTTAGES ARE TO LET - SAME DAY

Ulalume follows the sign on the narrow farm road that leads to the cottages to let. She pulls over and parks the BMW in the shade of a tree, opens the windows, locks up and lies down on the back seat.

ULALUME

Let me rest for a while in the  
shade. I have such a head ache.

DREAM: EXT. MOUNTAIN RANGE/ WOODEN HOUSE - DUSK

Ulalume bears forward against the force wind that blows and struggles to walk on the snow-covered mountains to the remote house that's half-hidden between trees.

ULALUME

With every step I take my feet hurt  
more. I have to find shelter.

Ulalume reaches the house and knocks on the door. There is a notice that reads: The Doctor's Wife.

Ulalume as THE DOCTOR'S WIFE, opens the door and closes it in Ulalume's face, leaving Ulalume outside in the cold.

ULALUME (CONT'D)

I don't understand why, despite the  
cold weather outside, you don't  
invite me to come inside. Please,  
Doctor's Wife, let me in. Please.

Ulalume as The Doctor's Wife opens the door, passes Ulalume a red poinsettia flower, and closes the door in her face before Ulalume could enter.

ULALUME AS THE DOCTOR'S WIFE (O.S.)

(calling out)

Keep walking. Keep walking!

BACK TO PRESENT: EXT. FARM ROAD TO WHERE COTTAGES ARE TO LET - DAY

Ulalume wakes up.

ULALUME

Like in a Johnny Walker  
advertisement. No whiskey, but with  
a poinsettia? I have to keep going.

Ulalume reaches for her cell phone and dials.

ULALUME (CONT'D)  
 (on speaker cell phone)  
 Is everything ready for the  
 hearing, Kai? It's two months from  
 now.

Kai's voice and whole attitude seems to have changed when she answers:

KAI (O.S.)  
 (on speaker phone)  
 I've decided not to go ahead with a  
 forensic audit on the defendant.

ULALUME  
 (on speaker phone)  
 But why? Wasn't that the whole  
 point of getting the money from  
 him? To level the playing field for  
 us in court?

ULALUME (V.O.) (CONT'D)  
 How much did you accept? How much  
 did Felix offer you to make you  
 change your mind? Five thousand?  
 Ten thousand? One hundred thousand?  
 A boob job? A nose job free of  
 charge? What plastic surgery did  
 you needed?

KAI (O.S.)  
 (on speaker phone)  
 He'll provide us with statements.

ULALUME  
 Please don't let this happen.

Kai abruptly ends the call.

ULALUME (CONT'D)  
 Father forgive them, for they know  
 not what they do! How am I to  
 forgive you, Kai? Or you, Felix,  
 when you exactly know what you're  
 doing?

I/E. FARM WHERE COTTAGES ARE TO LET - DUSK

Ulalume reaches the remote farm that advertises cottages to let on a notice board. Ulalume parks her car. There's only one shabby looking cottage. Paint peel from the outside walls. A few chickens sit on battered wood crates.

A fifty year old woman, HAHIRA, stands in the doorway.

HAHIRA

Welcome to my cottage. 'Cause why? I'm happy to have company. You can stay in my son's room. He's gone.

ULALUME

Thank you so much for accommodating me on such a short notice. It's so kind of you.

Before driving here, I went to town and bought crockery, cutlery and a box of cereal, fruit, vegetables and nuts to last me a week.

HAHIRA

GP registration number. Are you from Jozi? Better bring all your valuables inside, 'cause why? You don't want the window smashed. You can pay one week's rent in advance.

Ulalume gets the camera, travel bag, vanity case and MacBook from the boot of the car. She leaves the second hand book, locks her BMW. Ulalume gets the week's rent out and hides the remaining CASH safely in her VANITY CASE.

INT. HAHIRA'S KITCHEN -DUSK

Hahira takes the cash and busies herself with the groceries that Ulalume had bought. She gets the garlic from the shelf.

HAHIRA

Thanks for the money honey. 'Cause why? I can do with cash. Let me prepare the meal. I love to cook.

ULALUME

Do you mind preparing a vegetarian meal without garlic? I'm allergic.

HAHIRA

One can't be allergic to garlic. 'Cause why? It's like medicine.

ULALUME

Google it. It is possible.

Ulalume washes the dirty pots and pans and clears the table.

HAHIRA

Do you eat fish? I can make us tuna. We need the fish oils to keep us young and sexy.

Hahira makes a few evocative body movements.

ULALUME

In my previous life I was on the Titanic and I wasn't one of the lucky ones that got rescued. Fish devoured me. So no thanks, but thank you for asking.

HAHIRA

An ordinary 'no' would have been enough, 'cause why? I'm Muslim. Islam and reincarnation go together like vinegar and water - they don't mix.

ULALUME

Are you the owner of the farm?

HAHIRA

No! I wish I was a famous actress, 'cause why? I want to see the world. I'm saving up to travel.

ULALUME

Pity 'Jozi's Daisies', are on the bottom of the ocean.

Hahira receives a text message on her cell phone, and shows it off to Ulalume. The message on the window reads "Hi, my Girl. Wife went to visit aunt in Philadelphia. She's away till Sunday. Want to come to the Hotel tomorrow at 10 a.m.? You know the drill ..."

Ulalume returns the cell without scrolling down.

ULALUME (V.O.) (CONT'D)

Don't want to read what they have in mind doing.

HAHIRA

He's my boyfriend of six years. A married man with a wife. No kids.

ULALUME (V.O.)

In my case I was the wife who had been cheated upon. How easily did I trust that doctors are healers.

I feel the sensations in my body that makes me aware of impending danger. My head aches and my back.

Character peculiarity. If you have an affair, you will most certainly tell lies and steal from others.

I can't trust Hahira. I can't stay.

(MORE)

ULALUME (V.O.) (CONT'D)  
 I have no place else to go to at  
 this hour. I'll leave early  
 tomorrow morning.

Hahira prepared an excellent meal. She dishes up.

HAHIRA  
 Bismillah!

ULALUME  
 Bismillah! What does it mean?

HAHIRA  
 It expresses our wonder and  
 thankfulness, and it expresses our  
 innermost prayer that we may have  
 the blessing of another breath.

'Cause why? I need to have another  
 day to love and so do you. Eat up!

INT. COTTAGE ON THE FARM/ ULALUME'S ROOM - NIGHT

Ulalume has trouble falling asleep. She gets up and puts the  
 chair in front of the locked door. The mattress is very old  
 and uncomfortable. Ulalume tosses and turns and listens to  
 the SOUNDS of the night.

ULALUME (V.O.)  
 It's too remote and isolated on the  
 farm. As meditators we do not have  
 any enemies, we only have friends.

Could it be that I misunderstood?

If only the owl could come to watch  
 over me with her orange eyes. I  
 shall treat Hahira as a friend.

INT. COTTAGE ON THE FARM / ULALUME'S ROOM- FOLLOWING DAY

There's a KNOCK on the door. Ulalume removes the chair as  
 quietly as possible, unlocks and opens the door.

HAHIRA  
 I am so happy that you have a car.  
 'Cause why? You can give me a ride  
 to the hotel.

ULALUME  
 Hahira, I'm not staying. Town is on  
 my way. I'll gladly take you there.  
 Would you mind if I take a shower?  
 I've a terrible back ache.

Ulalume takes the CAR KEYS, her handbag, her vanity case, towel and clothes and leaves the room. She turns back and looks at the MACBOOK, CAMERA AND TRAVEL BAG that sit on the bed. She hesitates before leaving.

INT. COTTAGE ON THE FARM / ULALUME'S ROOM- TEN MINUTES LATER

Ulalume returns to the bedroom. The travel bag is broken and emptied of its contents. A few pieces of underwear and clothing are scattered on the floor. The camera and the MacBook is gone. The sleeping bag and pillows are ripped.

Ulalume holds onto her vanity case and handbag and runs to her BMW. There is no sign of Hahira as Ulalume speeds away.

PART THREE: A Teal-Colored Thread

I/E. PRIVATE MEDICAL CLINIC -CAPE TOWN

Ulalume drives pass a private MEDICAL CLINIC. She reverses the car, parks outside and goes into the empty emergency room. The NURSE hands Ulalume a form to fill out.

ULALUME

The pain in my back is almost unbearable. Is there a doctor on duty? I might as well get medication before nightfall. My head hurts too.

NURSE

It's your lucky day. The doctor on call is in the emergency room and you're the only patient. Usually we're very busy at this hour.

ULALUME (V.O.)

There is simply nowhere to hide. Felix will know that I'm back in Cape Town when he receives the bill from the medical aid.

I have to give my surname. The surname that binds those invisible strands around my neck, pulling them tighter all the time.

Whoever hangs himself will wander eternally with a rope round his neck. I must stay alive.

Ulalume have no option but to fill out the form. Marital status: Tears splash on the paper, smudging the word 'Married'. Address: she gives Felix's in Johannesburg.

The nurse takes the form, makes a copy of Ulalume's ID document and the medical aid card. Ulalume can hardly walk. The nurse assists her to get onto the bed, before taking her temperature and blood pressure. She removes the blood stained bandage on her foot and washes the wound.

INDIAN DOCTOR ASHOK attends to Ulalume. He examines her back, the wound on her foot, and the bump on the side of her forehead.

INDIAN DOCTOR ASHOK

What happened to your head? And your foot? How long have you been sad?

ULALUME

The backache is getting much worse. I dropped a knife on my foot, fainted and hit my head on the table.

INDIAN DOCTOR ASHOK

And the sadness? When did the sadness start? Since when...

ULALUME

(interrupting)  
Forever.

INDIAN DOCTOR ASHOK

We've to admit you. Do you have someone that can bring you your nightgown, toiletries, pajamas?

ULALUME

I bought a few pieces of clothing, before driving here. It's in my car. Is it kidney failure?

INDIAN DOCTOR ASHOK

I'll refer you to a specialist doctor who can discuss the matter with you.

Let me get the nurse to call a porter to help you to get your belongings from the car, and take you to admissions. In the meantime they'll get approval from your medical aid.

ULALUME

Thank you for helping me. I am so tired.

INT. PRIVATE HOSPITAL PSYCHIATRIC WARD - DAY

SISTER ABEBE is on duty and shows Ulalume to a semi-private hospital ward. There are two beds in the room. She shows Ulalume to the bed where the window overlooks Table Mountain.

SISTER ABEBE

Have last you eaten? Would you care for a sandwich and a cup of tea?

ULALUME

If it's not too much trouble, a cup of coffee would be wonderful. No milk, no sugar. Thank you so much.

INT. SEMI-PRIVATE HOSPITAL WARD - MOMENTS LATER

Ulalume sits on the bed. Sister Abebe prepares an injection.

SISTER ABEBE

I'll let Doctor Andrews know that you're here. He doesn't live far from the hospital. He is a very kind man.

Lie down and turn on your tummy so that we can make you feel better. You are a skeleton! I'll have to be very careful, and you'll have to gain weight.

She administers the injection and helps Ulalume to sit up so that she can swallow the painkillers with water. She sticks a pre-printed sticker with Ulalume's name on a white plastic wrist-band and fastens it onto her wrist.

There is a KNOCK on the door. A KITCHEN ASSISTANT enters with a cup of tea and a peanut butter sandwich on a tray.

KITCHEN ASSISTANT

Nice and warm with two sugars and lots'a milk. Best to drink up.

An INDIAN MALE PATIENT barges into the room, walks past the sister to where Ulalume is and shows Ulalume a blue pill.

INDIAN MALE PATIENT

Something totally unexpected happened. Look at the imprinted code. WC 786, that is the name of God, the most merciful in Arabic.

SISTER ABEBE

Let me show you to your room. Where did you get the tablet from?

Sister Abebe escorts him and they leave.

The Kitchen Assistant sees to it that Ulalume finishes the tea and the sandwich, before she leaves.

Ulalume wraps herself up in her teal colored pashmina and remains seated in the semi-lotus position on the bed.

ULALUME (V.O.)

I am so tired. I need to lie down. Everything in this place seems to be in contrasting shades of white: the chair, the bedding, a white blanket. The white walls.

The only other color in this hospital room is my teak-colored pashmina.

The door opens and Sister Abebe enters, followed by DOCTOR ANDREWS. Sister Abebe turns on the lights.

SISTER ABEBE

Doctor Andrews, the Psychiatrist.

ULALUME

I'm so sorry, I don't want to be rude. There must be some kind of misunderstanding? I've a headache and my back aches. I'm here to see a physician, not a psychiatrist.

Ulalume looks at the dark silhouette of Table Mountain.

ULALUME (V.O.) (CONT'D)

These windows have no doors.

Ulalume looks at the door.

ULALUME (CONT'D)

The door has no window.  
No doors. No windows.

Doctor Andrews takes the medical file from Sister Abebe and goes through the medical history. No one answers. They just look at Ulalume, prolonging the unnerving silence.

ULALUME (V.O.)

Could it be possible for them not to hear my voice because of all the crying?

If only I could stop for a while. What will happen next? What have I done? What will they do with me in a psychiatric ward?

Is that one of Felix's clever actions? To keep me in here?

SISTER ABEBE

Please open your handbag, vanity case and shopping bags. Do you have any sharp objects or medication on you? You need to hand everything over.

Sister Abebe goes through the bags and removes the herbal diet pills and places them in a plastic container.

DOCTOR ANDREWS

What happened, Ulalume? Did anything recently happen that brought on the tears?

Ulalume puts her face in her hands.

ULALUME

(sobbing)

All I want to do right now, at this very moment, is to keep my face hidden in my hands and cry like Aurora did, for as many nights as she did.

I'm sad like a drunk person but I didn't drink anything. I'm sorry. I'm too worn-out to make any sense. I simply can't stop the tears from coming.

DOCTOR ANDREWS

So, what is your story?

Ulalume closes her eyes and when she opens them, Doctor Andrews is still in the room, waiting for her to answer.

ULALUME (V.O.)

Your surname sounds Jewish. Why did you come to me on a Friday night? You ought to be with your family.

DOCTOR ANDREWS

Back pain can also be the result of stress or depression. Those factors seem to result in constant tension in the muscles, which eventually lead to back pain.

In fact, in a large number of cases, there is no physiological cause for back pain.

ULALUME

I know it's the weekend. And I'm so sorry for having troubled you at this hour. Please, why don't you go back to your family?

ULALUME (V.O.)

Surely he must be in a hurry to get back to his family to attend the lighting of the candles. If I want him to leave, I need to give him a story that tells of broken vows, suspicions, loss, and disillusionment in a few sentences.

DOCTOR ANDREWS

It's Tuesday, Ulalume. Did anything in particular happen to bring on the tears? Can you try to give it to me in a few sentences? Break it down somehow, please?

Doctor Andrews touches her shoulders.

DOCTOR ANDREWS (CONT'D)

Just try.

ULALUME

Johannesburg. That's what happened to me. I cannot sleep, because in my dreams my feet hurt too much.

Ulalume reaches for the small plastic pouch in her handbag, and takes the last fresh Kleenex from it.

ULALUME (CONT'D)

I can't get away from Jozi. That's what makes me feel so sad.

That Old Woman Nike's prediction that day in the coffee shop that I was never worthy of Felix's love, and now also not worthy of his money...it is how it is. Now I've run out of tissues too.

MALE NURSE MWAMBA enters the room, and passes Doctor Andrews a plastic cup with tablets.

DOCTOR ANDREWS

Thank you, Nurse Mwamba.

Doctor Andrews empties the contents of the plastic cup onto the palm of his hand and returns it into the cup. He passes it back to Nurse Mwamba.

ULALUME (V.O.)

If I am not mistaken, Nurse Mwamba looks at me as if he is thinking: Why don't we just do it, get it over and done with: put her in a straight jacket and keep her here until she's rid herself of all the demons that so obviously torture her.

Or electrocute her; make a zombie of her, if she doesn't value the life that has been given to her.

ULALUME

I know how precious life is, and I so wish for the powerful people in the world to also respect that and not to misuse their brawn.

Nurse Mwamba passes the plastic cup with pills to Ulalume.

ULALUME (V.O.)

Great care must be taken in choosing baby names. It is one of the first gifts given to a child.

I wonder what the meaning of Mwamba is? I'll call him Male Nurse as long as he forces me to take medication against my will.

Nurse Mwamba fills the glass with water and gives it to Ulalume.

ULALUME

If I can get Felix to sign the divorce papers I'll flee the country. That will make me happy. To be free. I can't take medication, please, my heart will stop beating, and then...

DOCTOR ANDREWS

(interrupting)

You need this. It will not make your heart stop beating. You'll sleep well and feel better. Listen to me. Please let me help you.

Doctor Andrews halves one or two of the tablets, giving Ulalume five to swallow. A white one, an orange one, half a blue tablet, a white-and-blue capsule and another blue one with the number WC 786 imprinted on.

ULALUME

Felix also tried to force me to take blue sleeping pills before I left him. Do you know Felix?

ULALUME (V.O.)

He does not answer my question. Maybe he can't hear my voice.

DOCTOR ANDREWS

Let's talk about that tomorrow. For now you need to take these medication, and get a good night's rest. We'll look after you.

Ulalume swallows them with water. Nurse Mwamba checks inside Ulalume's mouth for any tablets that remained unswallowed.

DOCTOR ANDREWS (CONT'D)

Settle in, have a good night's rest, and I'll see you in the morning.

Doctor Andrews puts his hand on Ulalume's back, before leaving.

From somewhere in the dark comes a young woman's CRIES.

YOUNG WOMAN (V.O.)

Stop it. Don't cut my eyes. You're hurting me. Please don't cut my eyes. Oh, goodness me! Oh, goodness me! Don't cut open my eyes.

Ulalume gets up and hangs her three dresses, pajamas and gown on coat hangers and covers the pillow with one of the pashminas that she brought. She washes and rinses the few of the new pieces of underwear in the basin, and puts the toiletries in the bathroom.

Although she feels drowsy, she draws a shallow bath, washes herself, and gets into the bed with a roll of toilet paper on the bedside chest.

Ulalume feels asleep while Nurse Mwamba disinfects the wound on her foot and puts a fresh dressing on.

DREAM: INT. HOSPITAL SEMI-PRIVATE WARD - DAY

Worms crawl from the ceiling and fall onto Ulalume's hands. These worms are flat and once they come into contact with her skin, they melt into it, causing severe blisters and pain.

Ulalume is afraid that the ULALUME as THE CHILD, who is in her care, could also contract blisters. Ulalume urges her with gestures not to touch the worms. Instead of listening, Ulalume the Child begins to play with the worms

ULALUME AS THE CHILD  
I love the blisters.

Ulalume searches for a vacuum cleaner, but the only one she can find is broken.

Ulalume The Child is still playing very happily and enjoys herself with the worms.

The more Ulalume vacuums with the broken vacuum cleaner, the more worms fall from the ceiling. Fish moths come from the walls. Fish moths and worms chase one another.

ULALUME  
The more blisters I get, the more  
painful my hands and feet become.

Ulalume the Child turns to Ulalume and eats the worms.

ULALUME AS THE CHILD  
By adding salt, one can eat the  
worms like they do in France with  
snails. It's really tasty.

BACK TO THE PRESENT: INT. HOSPITAL SEMI-PRIVATE WARD - NIGHT

The blisters are causing so much swelling and pain that Ulalume wakes up. Ulalume sits up. She is drenched in cold sweat.

The white ceiling that she canvasses is clinically clean.

Ulalume pours water from the container on the tray that sits on the bedside table.

The door opens and the NIGHT NURSE peeps into the room shining with a torch light onto her face.

NIGHT NURSE  
How are you? Everything fine?

ULALUME  
My feet and hands are fine. The  
backache is getting worse again. Am  
I in a hospital?

NIGHT NURSE  
I'll see what I can do. Yes. Why  
don't you go back to sleep?

ULALUME  
When I sleep my hands and feet are  
too painful to walk. I'm like a  
sleepwalker who is caught up in a  
nightmare.

DREAM: INT. JOHANNESBURG HOUSE -DAY

Ulalume returns home from the farewell dance. She has a teal colored ribbon in her hair. Ulalume as Father and Ulalume as Mother wait for her to watch the black-and-white films on her childhood years that shows on the screen.

ULALUME AS MOTHER

You can watch the film with your Father. It's now my turn to go to the farewell dance.

Ulalume as Mother shows off her emerald-green dress and the tiara in her hair. Ulalume sits down on the couch.

Ulalume as the Child approaches Ulalume.

ULALUME AS THE CHILD

May I borrow the teal ribbon from your hair? I want to use it instead of a bandage on Mother's foot, so that people do not see how much her foot hurts.

Ulalume as the Child takes it from Ulalume and runs towards Ulalume as Mother.

ULALUME AS THE CHILD (CONT'D)

Ulalume! Come! Come watch!

Ulalume as The Child kneels down to put the ribbon on. She turns around to show Ulalume as Mother's foot to Ulalume.

The ribbon on her foot is stained with red blood. Ulalume as Mother is very happy to wear the ribbon in a bow on her foot. Ulalume weeps bitterly.

BACK TO THE PRESENT: INT. HOSPITAL SEMI-PRIVATE WARD - NIGHT

Ulalume wakes up to the SCRAPING SOUND of a door opening. The flashlight blinds her.

NIGHT NURSE

How are you doing?

The night nurse approaches Ulalume. She wets a face cloth and wipes Ulalume's face.

NIGHT NURSE (CONT'D)

Do you want some hot chocolate?

ULALUME

You've come to watch over me like a The Owl.

I don't know how many days or nights I've been here.

(MORE)

ULALUME (CONT'D)

Or it could have been only a few hours.

All I do is to surface and sink back into a drugged-induced world of semi-consciousness.

I swallow tablets. Night becomes day becomes night. I have no idea.

The Night Nurse returns with a cup of hot chocolate. She pulls off the sheets and fixes the bedding while she waits for Ulalume to finish the drink.

ULALUME (CONT'D)

I only have to stay alive for a few more weeks. The divorce will be finalized by then. What day is it?

NIGHT NURSE

Saturday. Almost Sunday.

ULALUME

I'm so undeserving of your kindness. Thank you so much.

ULALUME (V.O.) (CONT'D)

If I am still in hospital, is it because of a conspiracy with Felix?

What will the judge rule when he learns that Felix is married to wife that is non compos mentis?

Will Felix then succeed into getting me crawling back to him? Will he do what the blade runner did to that lovely woman?

I must not allow myself to fall into despair.

INT. SEMI-PRIVATE HOSPITAL WARD - DAY

Ulalume takes a hot shower and washes her hair. Tears steam down her face. After KNOCKING once, Doctor Andrews opens the door and walks into the room. Ulalume wraps her hair in a bath towel. She wears her nightgown.

ULALUME

Consulting with doctors in general makes my heart beat irregular and the medication makes it much worse.

Ulalume feels uneasy in her night gown.

ULALUME (CONT'D)

(weeping)

I feel a bit ashamed. For how long have I been in hospital? I am sorry to trouble you. I have this river that runs through me and ends up in waterfalls on my cheeks.

DOCTOR ANDREWS

Did you sleep well? Ulalume, some more deep sleep will do you good.

A little frown comes to his forehead as he studies what's written down in the file.

Ulalume gets into her bed. Doctor Andrews comes to the bed, touches her briefly, in such a way as a concerned father would touch the shoulder of his child.

ULALUME

When I was little, I sometimes pretended to be asleep. My dad would take me in his strong arms and gently carry me to bed. I loved him for making me feel safe.

ULALUME (V.O.) (CONT'D)

Why am I simultaneously happy and saddened by this fleeting moment of a childhood memory?

Thank you for touching me.

Ulalume sobs. She takes the already wet towel from her head to weep onto.

DOCTOR ANDREWS

Is it possible for a bird to fly with a broken wing? I don't want you to be ashamed. You are just like that little bird.

It is good that you came to us. We'll keep you here, so that we can take care of you, for as long as it takes.

ULALUME (V.O.)

For as long as it takes? His loving kindness makes me sad. How I long for the little owl chickens at the meditation centre to come to me.

ULALUME

Once a swallow flew into to the kitchen, and she couldn't find her way out again.

(MORE)

## ULALUME (CONT'D)

She exhausted herself so utterly  
she couldn't fly anymore.

I took her in my hand and drop by  
drop I dripped little drops of  
water into her beak.

The two of us sat in the shadow of  
a poplar tree until she was well  
rested and rejuvenated.

It took more than an hour before  
she could fly again.

## DOCTOR ANDREWS

I'm sure whenever she saw you after  
that day, the both of you shared a  
mutual feeling of gratitude.

She being grateful because you  
rescued her, you being grateful  
because she trusted you and allowed  
you to do so.

Will you allow me to help you heal  
that broken wing so that you can  
fly again?

## ULALUME

I'm haunted by the images of my  
dreams. I can recall so much of the  
dreams that it disturbs me.

Doctor Andrews makes himself comfortable in the chair and  
listens to what Ulalume has to tell.

## DREAM: EXT. GARDEN -DAY

It is Ulalume as The Child's birthday party. On a flat round  
bread with brown felt-tip pen Ulalume the Child writes down  
what gifts she wanted. A baby elephant chases her away.

Ulalume The Child gets frightened and cannot reach the table  
where the birthday cake with candles and cold drinks are.

## ULALUME AS THE CHILD

Venomous lizards run on the ground  
underneath the table. I'm scared.

Ulalume shows her how to climb into the tree and how to jump  
from tree to tree to avoid stepping on the lizards.

Ulalume's bare feet hurt, because of the tree trunk she  
stands on. The tree she is in quivers.

## ULALUME

The Child is out of harm's way.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD -  
MOMENTS LATER

DOCTOR ANDREWS

Did you get something nice to eat?

ULALUME

Yes, thank you for asking. A lovely  
lentil dish. And Dahl soup.

ULALUME (V.O.) (CONT'D)

I wonder if the nursing staff  
monitors us and keep it on record  
how much we eat, sleep, drink, and  
weep.

DOCTOR ANDREWS

It is important to have proper  
meals with the medication. And  
enough water to drink.

Doctor Andrews pours water into the glass and passes it to  
Ulalume. Ulalume's hands are shaking. Water spills over. He  
takes the glass from her. A frown comes to his forehead.

ULALUME (V.O.)

I wonder how old he is. If he is  
the same age as Felix there is a  
chance that they've studied  
together or somehow know one  
another.

By the looks of it he could be a  
very caring and compassionate  
person, but then again so does  
Felix. His patients adores him.

ULALUME

Could the dreams be because of all  
the medication that I'm taking?

DOCTOR ANDREWS

The mind cannot do without dreams.  
It's important to take the tablets  
and get as much rest as needed.

ULALUME

I'm begging of you, not to trust  
Felix. What if he comes into my  
room when I'm asleep?

DOCTOR ANDREWS

There must be some good in your  
husband? He can't be all that bad?

Ulalume glances at doctor Andrews and quietly ranks him.

ULALUME

That's the story of my life. Never, and I mean never ever, tell me that he is a good person. Please, don't!

His patients are welcome to love him all they want. They can have as many affairs with him as they could handle, but that doesn't make him a good person or husband.

He is a bad person. Can you understand that? He is the only real bad person that I know. He is merciless and controlling.

Please, allow me to leave, please just let me go. I want to leave.

Ulalume goes to the closet, reaches for her dresses and starts folding them. She stows them into the shopping bags.

DOCTOR ANDREWS

Everything you say I'll regard as confidential. I'll make a note not to allow any visitors until you're better. Will that ease your mind?

I'm sorry, Ulalume. Without me giving permission, nobody can leave this ward and the sister will not open the doors. You need to be ready before you can be discharged.

Ulalume sits down and wraps herself up in her pashmina. Doctor Andrews writes a note in the medical file.

ULALUME (V.O.)

How can I believe you that you'll keep me safe? How can I trust anyone? It's no use telling you that I'm not mentally ill.

DOCTOR ANDREWS

I made a note of it. The sisters will be notified. You can sleep, without worrying that someone will sneak in. No visitors allowed.

With his hand on her shoulder, Doctor Andrews solaces Ulalume.

DOCTOR ANDREWS (CONT'D)

I'll look after you. You're safe.

On his way out and on reaching the door, Doctor Andrews turns back. He passes Ulalume a note book and a pencil.

DOCTOR ANDREWS (CONT'D)

Oh, I almost forgot. Please, will you do something for me? Write down your dreams and keep a dream diary?

Do you have a book to read? If you like reading, can I bring you a book? I'll bring you a book to read.

Ulalume bundles herself onto the chair, and wraps her arms tightly around her legs. She simply lets the tears run, leaving the front of her dress and the pashmina soaking wet.

ULALUME (V.O.)

It feels as if the pashmina that I've wrapped around my body is the only thing that keeps me from falling apart.

There's a KNOCKING at the door. Nurse Abebe enters.

NURSE ABEBE

Breakfast is ready in the dining hall. Your food is getting cold. You've to go and get something to eat. Come! Let me walk you there.

Nurse Abebe pulls her from the chair and makes Ulalume walk to the dining hall.

ULALUME (V.O.)

Allow the caretakers to support you, the owl would've advised me.

INT. HOSPITAL RECREATION/DINING HALL - DAY

Ulalume follows Nurse Abebe to where she shows Ulalume to a seat. The tray has her name on. She has to sit down next to the Indian male patient on a long narrow table. Ulalume fetches the tray and goes to sit on the far side. She doesn't eat much.

ULALUME (V.O.)

I find it so hard to cope with my own life. I can't possibly listen to any suffering of another soul.

Nurse Mwamba comes in and passes medication in plastic cups the other patients and to Ulalume.

NURSE MWAMBA

Swallow and show. You should know the routine by now. Open up!

Ulalume swallows the capsules and tablets one by one while Male Nurse impatiently waits for her to finish. Ulalume opens her mouth for inspection.

ULALUME (V.O.)

Just like in the movies.

I hate myself for having no way out  
but to swallow. I don't want to  
take the medicine.

INT. SEMI-PRIVATE HOSPITAL WARD - DAY

The door opens and a PHYSIOTHERAPIST, ACCASIO, enters. His head is shaven and he is dressed in a loose garment.

ULALUME (V.O.)

I didn't tell anyone who worked  
with me at the meditation centre  
that I'm in hospital. I can't  
recall having worked with this monk  
either. Am I losing it altogether?

ACCASIO

I am Accasio. I'm a cranial-sacral  
physiotherapist, and I specialize  
in dry-needle acupuncture. I'm to  
see if I could ease your back ache.

Please, may I remove some of the  
pillows so that you can lie flat on  
your back for me?

Accasio lowers the bed and removes some of the pillows. Ulalume lies down. Accasio positions his fingers behind Ulalume's neck and underneath her sacrum. He faces the ceiling and closes his eyes.

ACCASIO (CONT'D)

A lioness comes to mind. I see the  
absence of protection. When there's  
danger pending, the lioness will  
pick up her cubs behind their necks  
and carry them away to safety.

You lack that experience altogether  
in your life.

ACCASIO (CONT'D)

Oh! You don't want me to go there  
... very strong resistance, very  
strong. If you are cornered do you  
always become so assertive? That's  
enough therapy for today.

Accasio opens his eyes. He removes his hands, returns the pillows and elevates the headpiece of the bed to restore it to its previous position.

ULALUME (V.O.)

And here, in front of this stranger, tears and more tears and even more come from within every cell of my body.

ACCASIO

Your body responds very good to treatment. That's a good thing. I'll see you tomorrow, Ulalume.

DREAM: INT. SUBURBAN STREET - CAPE TOWN - NIGHT

Ulalume walks with Aurora in an empty street. The name board reads: The Absence of Protection Street. Aurora carries a lantern that casts a purple light and shows Ulalume the way.

ULALUME

I sense the presence of someone. I hear this person calling my name.

INT. SEMI-PRIVATE HOSPITAL WARD - MOMENTS LATER

Doctor Andrews waits for Nurse Abebe to wake Ulalume up.

DOCTOR ANDREWS

What makes you mourn so sorrowfully? Another dream, Ulalume? Would you like to share it with me?

ULALUME

Please. I never want to have that kind of physiotherapy treatment ever again. Ultrasound, anything but dry needle acupuncture.

DOCTOR ANDREWS

How does it make you feel? Could you try and explain?

ULALUME

Yes, I can. A man, unknown to me, walks in, touches me with his fingers, and tells me that no-one ever cared enough to 'carry me away from danger', like a lioness would do with her cubs. No one ever thought of me as worth fighting for. Or worth loving.

(MORE)

ULALUME (CONT'D)

When he left I felt deserted and without hope. Discarded by those who were supposed to care for me.

Why do I feel so broken by the revelation given to me by a physiotherapist who looks like a monk?

I don't want to feel sorry for myself, but he put it in such a way that I can hardly resist.

Ulalume makes a tiny pencil drawing of a child who sits on the left top corner of the page. She fills the blank space on the page with drawings of many tiny shapes.

DOCTOR ANDREWS

If your husband or anyone deserted you Ulalume, I'm sorry. Don't put yourself down. You are worthy of all the love and care in the world.

Maybe Accasio didn't know that it will upset you. He was trying...

ULALUME

(interrupts)

Don't do that. Don't take his side, please.

DOCTOR ANDREWS

If it didn't happen for you, then I am so sorry. I feel sorry for you, Ulalume. Now that you're here, we'll become that lioness for you. Will you trust me? Will you let me keep you safe and unharmed?

How about me getting someone else to treat your backache? I know a female physiotherapist.

The tears momentarily cease to flow, and Ulalume manages a smile. She starts a new drawing on another page.

DOCTOR ANDREWS (CONT'D)

Did you have a chance to write down any of your dreams? Would you like to discuss any of them?

You know, it is said that dreams have the power of unifying the mind, body and spirit.

They can provide you with insight into yourself.

(MORE)

DOCTOR ANDREWS (CONT'D)

Through the telling of your dreams,  
the both of us will have a better  
understanding of your true self and  
what you're going through. You are  
every person in your dreams.

From the dream diary Ulalume reads a dream, while Doctor  
Andrews makes a few notes and drawings.

DREAM: INT. RIVERBED - NIGHT

Everything is in shades of charcoal and grey. Ulalume stands  
upright in a small watercraft in the middle of the river. The  
shallow water in the river doesn't flow.

A pale blue hooded cape covers Ulalume from head to toe and  
leaves only her face unobstructed.

The shallow water is almost black. Ulalume as Old Woman sits  
on the river bank.

ULALUME AS OLD WOMAN

Get out and walk to me, Ulalume.

Ulalume walks to Ulalume as Old Woman across the river.

ULALUME

The pebbles hurt my feet.

Ulalume reaches the river bank.

ULALUME AS OLD WOMAN

If you could find the creature of  
the woods between the rocks, then  
you'll be able to understand the  
meaning of life. Then only will you  
become alive.

Rock by rock, Ulalume turns them over. She looks underneath  
every rock until she finds what she is looking for: An Old  
Creature, half human, half tree.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD -  
MOMENTS LATER

Ulalume shows the pencil drawing to Doctor Andrews.

DOCTOR ANDREWS

Feet in dreams symbolize the  
foundation of your being.

In certain parts of India feet  
symbolize divine qualities since  
feet are considered the holiest  
part of the body.

(MORE)

DOCTOR ANDREWS (CONT'D)

To dream that you are in pain while walking, may suggest that you are on a difficult road. We'll walk with you. We're here for you.

ULALUME

Today is only Tuesday, and the note book is already half full of little drawings, and notes on dreams.

DREAM: EXT. GRAVEL ROAD IN THE COUNTRY - DAY

Ulalume supports herself by holding onto the barbed-wire fence. Painfully slowly she follows the wire down the road.

Ulalume is Old Man and Ulalume is Old Woman. Together the couple drive in an old car down the road towards where Ulalume is. Ulalume as Old Man pulls over. They get out and kindly attend to Ulalume.

ULALUME AS OLD MAN

We realize your struggle in going forward. Do you want a ride with us? We'll take you to where you...

ULALUME

(interrupts)

I can't leave. I have to hold onto the fence. Thank you for offering.

Ulalume as Old Woman opens her handbag. Ulalume as Old Woman weeps without realizing it. She passes Ulalume a Twenty Rand note and the only Kleenex tissue she has in her handbag.

ULALUME (CONT'D)

This is the only money you've got and the only Kleenex. And you are the one crying. I don't want you to give it away. Please, you need it.

ULALUME AS OLD WOMAN

Please accept it.

Ulalume takes the money and the Kleenex from Ulalume as Old Woman. Ulalume as Old Man takes both Ulalume's hands into his. He looks at her. He doesn't say anything. He doesn't cry and has a serene look on his face.

Ulalume turns his hands over. His hands are wet with tears dripping from the eyes on the palm of his hands. Ulalume lets go of his hands and turns her head to look away.

There is a green wheat field on the other side of the fence with a distant tree.

Ulalume as The Old Couple get into the car. Ulalume as Old Woman points to where Ulalume as Young Girl is. She is seven years of age and approaches from afar.

Ulalume as Young Girl wears a pale yellow dress. Her hair hangs straight and is light-brown. She darts towards Ulalume through the field. She holds onto a sketchbook. The air vibrates around the girl with gold and black-laced winged dragonflies. She reaches the fence where Ulalume is.

They are on opposite sides of the fence; Ulalume on the grey gravel road and Ulalume as Young Girl on the piece of land that is alive and green.

Ulalume as Young Girl opens the sketchbook and shows Ulalume the drawing of an Eland Buck that she did.

ULALUME AS YOUNG GIRL

Every drawing of an animal that you come across in this book will represent something. It'll give you a clue on how to solve a problem.

Ulalume as Young Girl walks backwards. She faces Ulalume with a smile. She then disappears.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD - DAY

Ulalume closes the dream diary.

While turning and turning a lock of his hair with his index finger, it seems as if Doctor Andrews needs a few moments to get back to reality.

DOCTOR ANDREWS

The young girl showed you a picture of an Eland?

Ulalume opens the diary and pages through it to find the primitive pencil drawing that she'd made. She finds the pencil sketch of an Eland and shows it to him.

DOCTOR ANDREWS (CONT'D)

So you did mean one of those huge antelopes the Bushmen used to paint in rock art? This is deemed one of the most sacred species on earth.

He takes the note book with the drawing from Ulalume.

DOCTOR ANDREWS (CONT'D)

This is regarded a highly spiritual being by Bushmen. What do you make of this dream, Ulalume?

ULALUME

I have absolutely no idea, but on waking up, the pain in my feet were gone. Even my wounded foot. Who are The Old People in my dream?

DOCTOR ANDREWS

(interrupting)

Dreams are your psyche, not someone else's. Every image, every character represents a splinter of you. You are that person.

ULALUME (V.O.)

Doctor Andrews tries to give me a better understanding of the archetypes such as the animus, the anima and the shadow, that manifest themselves as dream symbols or figures.

All that it evokes in me is the fear of how much he can learn about the life I'd left behind, the shameful things that happened to me and the happenings of the past I so dread to share.

Doctor Andrews pages through the dream diary, looks at a few drawings, and returns the diary.

ULALUME (V.O.)

By telling him my dreams I have no defense mechanisms.

Without me having any say in the matter, the psychiatrist and the physiotherapist could tell what psychological baggage I carry.

Until I'm divorced I do not know what can be used against me in a court of law.

DOCTOR ANDREWS

The dragonflies that you dreamed about may symbolize flightiness, delicateness, beauty. You're a delicate person and have a sensitive soul.

Doctor Andrews leaves and Sister Abebe enters.

SISTER ABEBE

I'm so sorry, Ulalume. We're in need of beds.

(MORE)

SISTER ABEBE (CONT'D)

We're going to admit another patient who is going to share this semi-private ward with you. She's a very amiable lady.

INT. DINING HALL/ RECREATION HALL - DAY

APHELIA, the occupational therapist, fetches Ulalume.

APHELIA

This is compulsory morning sessions. We discuss matters that trouble us, and we share our stories with other patients.

During afternoon sessions, we all come together to do arts and crafts. That too is compulsory.

Start by telling us your name, age, occupation, and why you are here. Who wants to break the ice?

RETHA, a forty-two year old woman, jumps up from her chair.

RETHA

A paid holiday, drugs inclusive. Good morning, my name is Retha. I've been admitted here six times during the past two years. I'm depressed and I'm an alcoholic.

Since very early in my marriage all I wanted was to get divorced, but my husband never agreed upon getting the divorce.

On my fortieth birthday his gift to me was the signed divorce papers with everything in place. The only thing that needed to be done was for me to sign.

But it came as a terrible shock to me that, here in Cape Town, no one wants to be in a relationship with a divorced woman. And there are no available men.

And should it so happen that I re-marry then I will no longer receive any alimony from my ex-husband. What a predicament I'm in. I can't fall in love and marry a poor man. He has to be a man of means.

(MORE)

RETHA (CONT'D)

I'm so angry, because my ex-husband is happily remarried, and here I am, single, lonely and depressed. I don't want for him to be happy while I'm miserable. I want for him to be as unhappy as I am.

APHELIA

Thank you, Retha. Depression can manifest in many different ways. You can have feelings of guilt, thoughts of death, feelings of worthlessness ... Who wants to go next?

A YOUNG MAN, OZ, who wears a leather outfit and leather gloves goes next. He removes his leather gloves to display old and new scars on his hands and arms.

OZ

My name is Oz, like in the wizard of Oz. I'm twenty-seven years old and unemployed. It's easier to get in than to get out of this place.

Retha, to me it seems as if you're one of those bitches who made your ex-husband's life hell on earth. Give him a break! Everything in life is not about fucking you, bitch.

ULALUME (V.O.)

I need to get away. I have to leave this place. I can't do this.

FLASH BACK - FELIX AND ULALUME'S BASEMENT - DAY

Chains on her wrists and ankles hold Ulalume in suspension. She quivers in mid air. She is naked and the semi-darkness of the room engulfs her. She can hear the SOUND OF HORSES RACING and the VOICE of the broadcaster in the background.

The SWEARING of Felix becomes louder.

ULALUME

I cry but no-one listens. These walls receive my cries without echo or recoil. Please help me. Please.

Sudden bright lights blinds Ulalume.

ULALUME (CONT'D)

His racing horses come into my chest with a deafening sound. My heart beats like horses running.

(MORE)

ULALUME (CONT'D)

Wild horses run but never come  
free. I merge with them and I am  
the same desperate animal.

Felix hoses her off and takes pictures of her nipples, hair  
and naked flesh.

Ekin Nantis wears black leather pants with holes in. He fills  
an injection with a drug from a bottle.

ULALUME (CONT'D)

What's Ekin Nantis doing here?

BACK TO THE PRESENT INT.: DINING HALL/ RECREATION HALL - DAY

Ulalume wants to leave. Aphelia locks the door.

ULALUME (V.O.)

Conscious sedation is painless,  
they say. It's the emotional scars  
that frightens me, and the  
extortion that shadows that day.

What they wanted me to do, I  
obeyed, and when I came out of that  
sedation, I could not remember what  
they made me do. I was covered with  
shame. I abhorred the both of them.

DREAM: I/E TRUCK GLOOMY POND - DUSK

Ulalume drives a mud-spattered truck into a pond. The water  
is gloomy.

DREAM CONTINUES: I/E BLACK VEHICLE/ GLOOMY POND - DUSK

Ulalume is also the person who sits on the back seat of a  
black car from where she can overlook the pond. She wears her  
bridal gown and watches the other Ulalume in the truck. She  
watches how the truck sinks into the pond.

A hose pipe comes from the window of the black car and  
connects with the exhaust pipe.

DREAM CONTINUES: INT. BLACK CAR - MOMENTS LATER

A bullet hits Ulalume and explodes in her chest.

ULALUME IN THE BLACK CAR

I can feel how the bullet hurts me,  
opens me up and bursts inside me.

DREAM CONTINUES: I/E. POND/TRUCK - DUSK

The gloomy water in the pond turns red. Ulalume is submerged in water. She looks at the gold wristwatch on her arm.

ULALUME IN THE TRUCK

It belongs to Felix. The time is  
18:18.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD -DAY

Ulalume is shaking, shivering, sweating, has dilated pupils, and myoclonus (intermittent tremor or twitching).

Sister Abebe administers medication through the intravenous drip that goes into Ulalume's arm. She slips in and out of consciousness.

ULALUME

Please, do you also know Felix? Did  
he bribe you to kill me?

DOCTOR ANDREWS

Be calm. Nothing is going to happen  
to you.

ULALUME

Doctor Andrews. You came!

SISTER ABEBE

A reaction to the medication? ECT?

DOCTOR ANDREWS

Last option, but a definitive one.

DREAM: INT. HOUSE IN THE WOODS -DAY

Ulalume enters a house in the woods through a door with a black wooden frame. The four walls of the house are semi-transparent with 1000 drawings in charcoal on it. There's only one window and bright sunlight comes through it.

Ulalume as Old Woman sits in the only rocking chair in the barely furnished room.

ULALUME AS OLD WOMAN

What love story do you love most?

ULALUME

The one written by Edgar Allen Poe.

ULALUME AS OLD WOMAN

Then I know that you don't know a  
thing about love. Edgar Allen Poe  
didn't write love stories.

ULALUME

One thousand drawings and I have to pick one story? Lady Chatte...

ULALUME AS OLD WOMAN

(interrupting)

No. Shakespeare's 'Romeo and Juliette' will have to do. You are still very much in love with your first love. Your Romeo.

Ulalume looks at a drawing of an innocent-looking boy on the wall with a heart-shaped tattoo on his chest.

ULALUME

The greatest tragic love story of all time and you choose that? I still love Poe's love story more.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD - DAY

Before removing the intravenous drip from her arm, Sister Abebe takes Ulalume's blood pressure and temperature.

SISTER

Doctor is here to see you.

ULALUME

I'm puzzled. I've never read anything written by the author Edgar Allen Poe that I can recall.

I saw a few books by the author when I bought 'Gone with the Wind' from a second hand book store.

Where did this strange dream come from?

DOCTOR ANDREWS

Do you feel any better today, Ulalume?

I'm going to change the medication. It'll do you no harm. It's given to mothers who suffer from antenatal depression. It's safe.

You can also still continue with the little blue tablets. It'll make you feel more relaxed. It was the blue and white capsules that caused the serotonin syndrome to happen.

Doctor Ashok will look after your physical well being.

(MORE)

DOCTOR ANDREWS (CONT'D)  
ECT is also a safe option if you  
don't want to take medication.  
Shall we discuss that?

ULALUME (V.O.)  
Now I also have Dr. Ashok to be  
careful of.

DOCTOR ANDREWS  
Electroconvulsive therapy could be  
a life-saving treatment. The  
anesthetist will administer a short-  
acting anesthetic, a muscle  
relaxant and medication to inhibit  
salivation. It's over in a few...

ULALUME  
(interrupts)  
The anesthetist could be Ekin  
Nantis. No. Doctor Andrews, I  
cannot go to the O.T.'s meetings.  
Other patients upset me. Please  
don't make me go there. Or get ECT.

DOCTOR ANDREWS  
Don't take it personally, Ulalume.  
Remember, they are here for their  
own reasons. O.T. sessions are  
compulsory though. Hospital policy.

I can't tell you not to go. Just  
sing a song and listen to it in  
your head. Write down your own  
story. Tell me about it when I see  
you again.

Doctor Andrews gives Ulalume a book to read.

DOCTOR ANDREWS (CONT'D)  
It isn't too dramatic. A lovely  
story about an artist, living on an  
island. Seeing that you collect  
art, you may enjoy it.

ULALUME  
Your gentleness makes me feel  
woebegone. I'm so undeserving of  
your kindness. How can I not trust  
you? Thank you so much.

INT. NURSES STATION HOSPITAL- DAY

Ulalume stands at the counter where Nurse Mwamba and Sister  
Abebe sit.

ULALUME

Please can I go to my car? I need to take my clothes to a Laundromat.

NURSE MWAMBA

No, Doctor Andrews must give permission, and then someone must go with you. You can't drive.

Ulalume weeps.

NURSE MWAMBA (CONT'D)

Don't cry.

SISTER ABEBE

If a glass is already full, it takes only one drop to let it spill over. Sometimes crying heals. That's good, Ulalume. Cry all you want. It'll stop soon enough.

Wash your clothes and hang them in the enclosed outdoor area to dry. I'm sorry Ulalume, you can't leave the ward. Doctor's orders.

INT. DINING HALL /RECREATION HALL -DAY

Aphelia plays A CD with UPLIFTING MUSIC.

APHELIA

Today we are going to discuss the inner child. If you look at yourself through a magnifying glass, you'll see that you carry all the emotional memories of your childhood experiences with you.

A variety of art materials like SAFETY SCISSORS, crayons, clay and colored pieces of paper sit on the table.

APHELIA (CONT'D)

We're going to explore where the wounded child hides. We're going to embrace that child and heal it.

Dance with the child. Play. Have fun. Create new memories for a happy childhood and leave the hurt behind. Take home a happy child.

Ulalume takes scissors and a piece of paper and focusses her attention on the TWO BLADES that CUT the piece of paper. It results in a string of paper dolls that hold hands.

The SOUND OF A CHAIR FALLING startles Ulalume. It's Oz. He SHOUTS AND SCREAMS as he runs towards the tea trolley.

Ulalume attempts to cover her eyes and ears at the same time. Her hands tremble and she fails in doing so.

The first teacup SHATTERS against the window behind her.

The pashmina slips from her shoulders, leaving her without her safety blanket. A second teacup hits the glass window. Pieces of glass and porcelain pierce into Ulalume's arm.

Oz rushes past Ulalume. He removes his gloves. He gets hold of a sharp-edged piece of porcelain from one of the broken cups. He inflicts wounds onto his body.

ULALUME (V.O.)

Horrible cries surround my head  
like that of children on a merry-go-  
round. I must remain conscious. I  
must leave this place. I must go.

There's red blood everywhere. Aphelia unlocks the door. Ulalume takes the scissors and runs past Aphelia's CRY for help. She reaches the semi-private hospital ward.

INT. SEMI-PRIVATE HOSPITAL WARD - MOMENTS LATER

Ulalume draws the curtains closed and finds a place where she can hide. She sits on her bed and hides behind the pillows.

The dull scissor blades make their CRUNCHING SOUND as they slide against each other.

Pieces of red hair fall onto the white hospital bed. It keeps falling down as Ulalume cuts her hair.

A WARPED SILENCE follows when she puts down the scissors.

Ulalume collects the pieces of hair and stuffs them into a pillowcase, together with the rest of her belongings.

ULALUME (V.O.)

I'm leaving; no one can keep me  
here. They'll open the exit door  
for me. If not I'll find a rope,  
and hang myself. I cannot stay.

If no one can hear my voice, then  
my body will speak my language.  
I'll sit at the door until someone  
opens it. They have to let me go.

INT. NURSES STATION/CORRIDOR - MOMENTS LATER

Nurse Mwamba is on duty behind the desk. He doesn't recognize Ulalume as she walks past him. She walks more rapidly towards the exit doors, the stuffed pillowcase in one hand, the pair of scissors in the other.

Ulalume hears FOOTSTEPS FALLING behind her as Nurse Mwamba comes running to stop her. Ulalume runs as fast as she could, but not fast enough. The pillowcase hampers her.

Nurse Mwamba holds her in his arms and tries to take the scissors from her. Ulalume doesn't let go. She cries. She SCREECHES like the little owl, as if calling out for her to come and rescue her. Nurse Mwamba turns her around.

NURSE MWAMBA

What happened to your hair? Oz has been taken to the emergency ward. Give me the scissors. You're bleeding. As if we didn't had enough blood and gore for one day.

ULALUME

I am leaving. I am leaving. I want you to open the door for me. Now!

Doctor Andrews opens the door at the end of the passageway, enters and runs towards Ulalume. He reaches her. He is almost out of breath. Nurse Mwamba doesn't let go of Ulalume. The door SLAMS closed. Ulalume turns to Doctor Andrews and desperately pleads with the him.

ULALUME (CONT'D)

I have to stay alive for only ten, I think it's ten, more days until the divorce is finalized.

It's the very first time I feel like killing myself since I've left Johannesburg.

Please don't make me stay and witness other people's sorrows.

I'm too fearful to sleep; I can't lock my door at night because I'm in a psychiatric ward. There's no escape. Please help me.

DOCTOR ANDREWS

You can't go, Ulalume. Please? I'm so sorry that you had to witness the unfortunate happening this afternoon.

I'll make an exception. From now on you can stay in your room and have all the meals there. No O.T.

I'm sorry, I am so very sorry. Why don't you get back to your room? Get back into your bed?

Ulalume hears the SCREECH of the Owl Chick. Ulalume looks past Doctor Andrews.

ULALUME (V.O.)  
 You came! You came all the way to  
 watch over me. My lovely Owl Chick.

The Owl Chick sits behind Doctor Andrews on the floor in the passage. Ulalume weeps.

Nurse Mwamba shows up with two blue tablets in a plastic cup. Ulalume swallows, opens her mouth and show.

ULALUME  
 I want to console you, Doctor  
 Andrews, but instead I mourn the  
 unhappiness of the world that Oz is  
 living in. The Owl Chick is here.

THE OWL CHICK  
 (in Ulalume's voice)  
 One flew straight into the Cuckoo's  
 Nest. SCREECH. You'll be safe.  
 Doctor Andrews is a good man. I am  
 here to watch over you while you're  
 sleeping.

INT. SEMI-PRIVATE HOSPITAL WARD - MOMENTS LATER

Sister Abebe removes the pieces of china from Ulalume's arm with her surgical pliers. She washes off the blood, disinfects the wounds and puts on a few Band-Aids.

ULALUME  
 I need to sleep. Now that I know  
 that Doctor Andrews is my friend, I  
 could try. The owl will watch over  
 me. I'm so tired.

DREAM: INT. CHURCH - DAWN

Ulalume walks into the empty church.

ULALUME  
 A Christening is about to happen.  
 Where's my Baby? I'm looking for my  
 Baby.

As Ulalume walks deeper into the church, it becomes much darker. Ulalume as the BABY lies facedown on a soft pink pillow, her body covered with a velvet blanket; pink on the one side and black on the reverse side.

Only a little sunshine comes from the windows on the high walls.

Skulls, baboon hands, snake skins and herbs hang from the ceiling.

ULALUME (CONT'D)  
 (disturbed)  
 I'm in a Sangoma's workshop. The baby is still breathing.

Ulalume gets the baby and runs to get outside.

ULALUME (CONT'D)  
 I've to get fresh air into her lungs. She's suffocating.

Ulalume as YOUNG WOMAN approaches.

ULALUME AS YOUNG WOMAN  
 Where do you keep the book with the sketches of the owls?

ULALUME  
 I'm so tired of always having to look after other people's belongings. Ask The Owl.

ULALUME AS THE YOUNG WOMAN  
 The baby needs attention.

Ulalume looks at the baby's face. It is her own face that she's looking at. As she looks at the baby, Ulalume's face on the baby transforms into that of an owl.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD - DAY

A vase with garden roses sits on Ulalume's bedside table.

ESTEE, the PATIENT in the second bed in the semi-private hospital room peeps through the curtain.

ESTEE  
 I'm so sorry that you've been hurt. If it's good with you, I'll open the curtain so that you can see me. I'm Estée.

I came to get ECT treatments. It always helps me straight away.

If you want to knit, I can give you wool? I knit blankets. It's for a children's hospital.

INT. SEMI-PRIVATE HOSPITAL ROOM - DAY

Doctor Andrews enters the room. Ulalume returns the book on Allan Poe that she borrowed from him.

ULALUME

Thank you so much for letting me borrow your book.

On reading Eleonara it confirmed that it is the most dramatic and beautiful love story I've ever read. He did write a love story.

Doctor Andrews lets his hand rest on Ulalume's shoulder, a now familiar gesture. She knits with teal colored wool.

DOCTOR ANDREWS

I'm happy to see that you knit, Ulalume. It's good to be creative.

ULALUME

I had a teal colored dream.

DREAM: EXT. RIVER BED AND GREEN FIELD - DAY

The gypsies' four-horse carriage is close to the river. Gypsies dance in green grass fields.

Ulalume bathes in the river with her clothes on. Trailing off, she walks in her wet dress past ruins of old castles.

ULALUME

I'm looking for a place to dry in the sun.

Not far from where she finds a spot comes the voice of Ulalume as Old Woman. She SINGS of her own death, soon to come.

Ulalume as Young Woman sits with Ulalume as Old Woman. She undoes the shawl that covers Ulalume as the Old dying Woman's shoulders. She gives each one of the gypsy people, who sits in the field next to her, a different piece and color thread.

Ulalume as Young Woman looks troubled. She undoes a very thin teal-colored thread from the shawl.

She sees Ulalume and gestures for her to come closer. Ulalume's dress is still dripping wet.

ULALUME AS OLD WOMAN

Come! Have lunch with me, Ulalume.

Ulalume takes her place at a table in the green field where red and purple flowers are in full bloom.

Ulalume as YOUNG MAN brings food to her table. Ulalume as Old Woman shows Ulalume to sit opposite her and gives her the teal-colored thread. She then busies herself with the food as if Ulalume is no longer there.

Ulalume takes the piece of teal colored tread and decorates her hair with the piece. She leaves the table and walks back through green pastures towards the river bed.

Ulalume as Old Man waits for Ulalume near the river. He suggests that he is going to hide a letter underneath a rock.

When Ulalume reaches the place, she turns the rock over to find an origami bird with two strikingly delicate wings.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD - DAY

DOCTOR ANDREWS

There are the three timeless old hags, who weave threads of destiny that control our lives. They are the original spin-doctors.

Clotho, is the one who spins the Thread of Life. Lachesis allots the length of the yarn, and finally Atropos is the one who has the scissors. She does the snip. Great Greek tragedies are made of stuff like this.

The teal color of the thread in your dream might be noteworthy. It could signify healing, also devotion and trustworthiness.

Old Woman in your dream is indicative of spiritual guidance.

Clotho is giving you back the thread of life and wants you to intertwine a piece that's too precious to be lost. Knit a new blanket for your new beginning.

Atropos wants you to grow old and live a long and happy life.

Ulalume takes Doctor Andrews hand into hers.

ULALUME

You're so untroubled. A pure soul.

Doctor Andrews leave to ward. Ulalume calls Jove.

ULALUME (CONT'D)

(on cell phone)

I'll travel to Johannesburg to get the divorce settled. Will you come with me?

DREAM: I/E. AIRPLANE -DAY

Ulalume is on a airplane.

ULALUME AS THE FLIGHT ATTENDANT  
 Johannesburg is no longer our  
 destination. Instead, we are going  
 to some place in the northern  
 hemisphere.

Ulalume has a window seat. She looks down through the window and she sees the whole continent of Africa at once. The mountain range reaches from the south to the north on the continent and has warning lights all around.

DREAM CONTIUES: EXT. RURAL PLACE - DAY

ULALUME  
 I've never been here before. Where  
 are we? This destination is unknown  
 to me.

Ulalume as A RURAL WOMAN walks toward Ulalume and offers her a bowl of lentil soup and flat bread. There are white cows on the road.

DREAM CONTINUES: I/E. BMW -DAY

Ulalume is in the passenger seat of the BMW with Felix. He tries to engage Ulalume in conversation, but she listens to HAYDN'S TRUMPET CONCERTO in her head to drown out his voice.

Looking out the window Ulalume notices a narrow teal and turquoise-colored MOSAIC road between high walled buildings.

ULALUME  
 Stop the car. I've to get out!

DREAM CONTINUES: EXT. ROAD ON A HILL - DAY

Ulalume gets out and follows the road. She walks uphill until she reaches a white building with four walls.

ULALUME  
 No doors. No windows.

Where the windows and door are supposed to be, only open spaces remain. Light emanates from within the building.

DREAM CONTINUES: I/E HOUSE ON THE HILL - DAY

Ulalume steps inside the house. She is surrounded by light. From here she overlooks the hills and valleys. She looks at the white blossoms on green trees and yellow grass fields.

BACK TO THE PRESENT: INT. SEMI-PRIVATE HOSPITAL WARD - DAY

DOCTOR ANDREWS

It'll be a light at the end of the tunnel for you. A new beginning. The broken pieces of your life are coming together, and once you stand back you'll see the overall picture like walking on a beautiful mosaic path.

Music is like the medicine I've given you to take. In your dream it serves to heal the soul.

You are like Dahl, Ulalume, pure and wholesome.

ULALUME

That is the sweetest but at the same time weirdest compliment I've ever received. Thank you.

DOCTOR ANDREWS

And you're also beautiful. To eat lentils or Dahl in your dream could represent your connections to humankind.

Ulalume is ready to leave the hospital. She takes her handbag. Doctor Andrews signs her release form.

ULALUME

Healer of my soul. You stopped my tears from overflowing. You've kept me alive, you healed my broken wing. I thank you a thousand times.

DOCTOR ANDREWS

And now, I'm going to open the exit door for you. You're very special.

INT. PSYCHIATRIC WARD PASSAGE - MOMENTS LATER

Doctor Andrews walks Ulalume to the exit door and passes Ulalume one of his business cards with his emergency contact details.

DOCTOR ANDREWS

Good luck Ulalume, you know that you can call me any time, day or night. You have my number.

He opens the doors and Ulalume steps out.

I/E. JOVE'S CAR SUB-URBAN ROAD JOHANNESBURG -DAY

JOVE

Sometimes one needs someone to walk the path with you. I know that you didn't want to burden anyone, and I respect that, but, dear Ulalume, it may result in pride, you know?

Jove gets the chain and gold figure of Jesus on the cross from his pocket and slips the chain over Ulalume's head.

JOVE (CONT'D)

Thank you for letting Rachel borrow it. She treasured your kindness.

ULALUME

I'm glad to see you happily married again, Jove. Imelda loves and admires you. I'm happy for the both of you. You look so happy.

JOVE

I love love.

Jove approaches The Coffee Shop on the Corner. Ulalume looks at the coffee shop and reads the time on the dash board. The electronic clock says 09:57.

ULALUME

Would you terribly mind double-parking for five minutes so that I can get us take-away coffees? 09:57 a.m., we'll make it safely to the airport on time.

INT. COFFEE SHOP ON THE CORNER - MOMENTS LATER

A YOUNG WOMAN dressed in Italian designer wear waits at the counter for her coffee-on-the-go. She has long legs and long blonde hair. Ulalume places an order.

ULALUME

Two cappuccinos to go, please.

Nike takes her place at the counter. She doesn't have to wait or place an order; the waitress is ready to serve her with a creamy cappuccino.

NIKE

Look to fill your life with people who can match your passion for travel and new experience.

(MORE)

NIKE (CONT'D)

When you finally settle down, it  
will be with someone who  
understands your wandering, seeking  
nature.

She then scoops the creamy foam from her cappuccino into her  
mouth with the teaspoon.

As she walks past them with the take away cup in her hand the  
young woman gives them a jubilant smile.

I/E. JOVE'S CAR/ SUB-URBAN ROAD JOHANNESBURG - MOMENTS LATER

Jove waits with the hazard lights flashing. He looks at the  
ROAD SIGN THAT READS: OLIVER THAMBO INTERNATIONAL AIRPORT.

Ulalume gets into the car with the two cappuccinos and an  
extra packet of sugar in her hands.

Jove plays BEETHOVEN'S SYMPHONY NUMBER NINE, Ode to Joy, with  
the volume turned full on the CD player. He turns down the  
volume.

Ulalume opens the packet of caramelized sugar and empty the  
contents into her mouth without waiting to finish the coffee  
first. Jove looks at her with big eyes.

ULALUME

I know! Bad habit. From now on I'll  
take the sweet first and then all  
bitter will turn sweet.

JOVE

Ode to Joy! Have as many sweet  
indulgences as you want, Ulalume  
love, as many as your heart desire.

Ulalume scoops a spoonful of the creamy foam into her mouth.

ULALUME

I can't help but to smile at the  
strangeness of this life.

Can I read you the message on the  
back of the packet? The saying is  
like reading a clairvoyant's  
thought for the day. A fortune  
cookie's prediction.

JOVE

Beware of fortune cookies bearing  
fortunes.

The traffic light turns red. Jove removes the lid and takes a  
sip from his coffee.

JOVE (CONT'D)  
 Just do it! Turn the packet over,  
 and read what it says.

Ulalume takes a sip from her coffee before reading.

ULALUME  
 Better than a thousand useless  
 words is one single word that gives  
 peace.

THE DHAMMAPADA.

JOVE AND ULALUME  
 (simultaneously)  
 Divorced? DIVORCED!

JOVE  
 We can make a wish! Both of us said  
 the same words, shared the same  
 thought at exactly the same time!  
 Make a wish!

Ulalume crumples the paper.

ULALUME  
 What more could I've wished for? I  
 am free.

The traffic light at the intersection turns green. Jove  
 drives forward and enters the intersection.

ULALUME (CONT'D)  
 Jove! Watch out!

There is a SOUND almost similar to the SCREECH of the Owl  
 Chick.

Ulalume looks at how the creamy foam and the cappuccinos take  
 on THE SHAPE OF A BIRD'S WINGS in mid air.

SCREEN: IN WRITING

Based on true events. If You, dear Moviegoer, wished for a  
 happy ending, story is story...so here it goes:

I/E. JOVE'S CAR/ SUB-URBAN ROAD JOHANNESBURG - MOMENTS LATER

ULALUME  
 What more could I've wished for? I  
 am free.

Ulalume looks at how the creamy foam on the cappuccino takes  
 on the shape of a bird's wings in mid- air.

FADE OUT