

Blue Leaves Maple Tree

by

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INT. BEDROOM - EVENING (MOMENTS BEFORE DUSK)

There is a standing fan in the corner of the room. It's off. A man, KAFFA (29), wears casual oversized clothes, just woke up from his sleep, looking at the fan. His open mouth is missing one tooth.

He scans the room for a while, stands up and walks out the room. He leaves the door open.

INT. HOUSE - EVENING - CONTINUOUS

Kaffa rubs his eyes and face, and looks surprised when he looks at an open door of a room ahead in the left.

KAFFA

Dis?

Silence. He walks closer to the room.

KAFFA

Adisti?

He looks into the room. It looks pretty messy. Nobody is there.

He passes by the room to the main area; the living room.

KAFFA

Adisti??

There is nobody too there. The room feels empty even though there are some sofas, tables, and kitchen on the right.

He checks the house and the back garden, and knocks at the toilet door. He goes back to his room. While walking to his room, he glances again to the messy room on the right.

INT. ANOTHER BEDROOM - EVENING - CONTINUOUS

Kaffa walks slowly inside while scanning the messy room.

INT. BEDROOM - EVENING - CONTINUOUS

Kaffa leaves the room and goes right to enter his bedroom. He takes his old phone.

The curtain moves by the wind from outside the window. He closes the window and draws the curtain.

INT. HOUSE - EVENING - CONTINUOUS

Kaffa goes to the kitchen. He tries to wash his hands and face in the sink using the tap water, but no water comes out.

He walks to the fridge and opens it. There is barely anything there. Only a few milk cartons, juice boxes, and a few processed foods and fast foods ready to be heated or

cooked for a short time, and also very few cucumbers and tomatoes and one apple.

He takes the apple from the fridge. When he is about to close the fridge door, he places his right palm in the middle of the fridge to check the temperature.

Looking confused, he puts his head and hand closer to the fridge, then pulls out the fridge plug from the socket on wall and puts it back.

He looks at the fridge again, frowns and then closes the door.

He tries to wash the fruit in the sink but forgets that no water comes out. He peels the apple. He leans to the kitchen table and eats the apple.

He walks to the TV and tries to turn it on. It does not turn on. He clicks the remote several times. The TV is still not turned on.

He walks over to the behind of the TV and sees the plug is attached to the socket on the wall.

He tries to turn the lamps in the house on and off, switching the button on the wall but the lamps are not turned on.

He shakes his head and throws the TV remote to the sofa. He throws himself to the sofa and lies there facing the ceiling and lost in his thoughts.

After a while, he stands up and looks at the empty surrounding. He looks at his old-looking phone. He stands by the window looking outside.

On his phone screen, there is no signal seen. No signal bar.

KAFFA

What?!

He tries to tap his screen again and again and finally throws the phone to the sofa and it ends up bouncing and falling to the floor. He just looks at it unconcerned.

He looks through the window, to the street. There is nobody or vehicle seen. The day looks reddish yellow, some moments before dark.

INT. HOUSE - EVENING - LATER

Kaffa is back with the same t-shirt but his pants are changed to a long khaki pants. He goes to the sofa in front of the TV, looks at his left, right, and around.

He goes back to his room, then goes back to the living room. He takes his phone on the floor and goes outside.

EXT. STREET - EVENING

Kaffa is focused back to his phone. On the screen of the phone, there is still no signal bar.

He looks right and left and frowns when looking at the street so empty and silent. There is not even an animal. He decides to keep walking and checking at his phone once in a while.

After a while, he stops, he looks at a house, approaches the front door, hesitates for a while, before knocking the door three times.

No answer.

He knocks again. No answer.

When he tries again, harder, the door swings inside slowly. He looks at the inside of the house for a while, exploring with his eyes. But there is nobody seen.

KAFFA

Hello!

He waits for a while but no reply.

He decides to close the door and goes back to the street.

He looks at the sky that looks a bit dark, red and yellow. No birds. The sky looks wonderful.

He checks back his phone, clicks his tongue and continues walking. He looks at his surrounding. He looks at the distance where nothing can be seen. It is an empty street.

He keeps walking and wondering, passing by some trees and buildings around him.

Some moments later, he arrives in front of a bus stop but he keeps looking for something. He looks puzzled, goes back and forth, uncertain.

He goes farther to an intersection but does not see anything. He starts looking worried. He decides to return to the bus stop and sits there, waiting for a bus to show up.

EXT. BUS STOP - EVENING - LATER

Kaffa is still at the bus stop. He looks more frightened and bows to see if a bus is coming from the distance.

Nothing.

He looks at his phone. He opens his messages list almost unconsciously, closes it, and opens it back.

There are several names on it, and he starts deleting many of the messages below it and after long, it shows Adisti's

message. He taps his way to the home screen.

KAFFA
(tapping the screen
violently)
Come on, come on!

He stands up, looks afraid and worried. His breathing is ragged. He walks quickly to the right. Not long after that, he runs.

EXT. IN FRONT OF A MALL - EVENING

Kaffa is panting but tries to keep his body straight. Ahead of him is a mall complex.

Empty, silent, nobody is seen.

KAFFA
(moans)
Haaa.. Haaa..

He approaches the security post and decides to call.

KAFFA
(trembling voice)
Excuse me!

He looks at the empty room. He looks behind the post. Nothing. He then suddenly looks panicked, dizzy and almost falls to the ground.

He opens the glass window and pulls out the telephone, presses some buttons while putting the telephone on his right ear.

KAFFA
Shit!

He puts down the telephone.

KAFFA
(shouts)
Excuse me!

Kaffa looks at the street lamps that are not on. He looks at the power cables above, dark-looking mall, the buildings around and the sky.

He starts to moan again, but he immediately runs to the street.

EXT. TRAIN STATION AREA - EVENING

The station is like a dead carnival that nobody uses in a long time. It is dark inside.

Kaffa stares at it blankly. He looks lost in his thoughts. Suddenly, there is a sense of fear in his face and he cries

softly.

KAFFA
(desperate)
Excuse me! Anybody! Please!

Nobody responds.

He takes a nearby stick on the ground that fell from a tree nearby. He bangs the stick on a steel gate, five times, creating some loud noises.

After a while, he throws the stick away as hard as he can.

After that, nothing can be heard. Just silence and a dark station.

EXT. STREET - EVENING

Kaffa walks slowly, looks limp, but he still keeps looking back, right, left and the buildings around.

After some time walking, he looks at an ancient-looking building made out of wood on the right side in the distance. He keeps walking forward until he sees it clearly.

He stares at the building, slightly in awe. The building looks clean, neat and becomes more beautiful with the reddish yellow light from the sky that falls to its walls.

He approaches the building and circles it around to see if there is at least someone in this huge building. He peeks at a gap near one of the windows looking inside. The furnitures are arranged beautifully but there is no sound and no one inside.

KAFFA
Hello??

He waits.

Nothing. Then, he walks away from the building.

Kaffa notices an interesting-looking small (almost medium-sized) slightly dented bicycle in some parts. He approaches it closer and touches some parts of it. The saddle is broken. He pushes hard the saddle up, right and left. He checks the wheels and the tires, tries to turn the handle left and right.

Then, he takes it from the junkyard in front of the building, and tries to ride the bicycle. He rides it in standing position.

EXT. FOOTBALL FIELD - EVENING (FLASHBACK)

Kaffa, when he was a little kid, learns to ride a small bicycle with ARCHEL, his older brother, beside him.

ARCHEL

You need to push it more so it has enough speed.

Kaffa grips the handlebar and puts the right foot on the crank.

He rides it fast but falls to the left.

ARCHEL

Don't panic. It's a grass field. It'll be better if you're fast so it'll be steady. It'll fall to the side if you don't have enough speed. Nothing will keep its balance if it's too slow. I promise you. Try it faster. Come on!

Kaffa sighs and pushes the cranks hard. Archel even helps to push the bicycle.

The bicycle goes fast and balanced for a while. After enough distance, Kaffa falls again.

ARCHEL

Yes! Yes! Like that! Don't grip on the brake too hard and sudden when you wanna stop.

KAFFA

I think I get it a bit now.

ARCHEL

It's easy, really. If you can do this, you can handle a motorbike too.

KAFFA

Okay, once more.

Archel pushes Kaffa's bicycle again. Kaffa goes a lot farther now, but when he wants to brake, he is panicked and falls to the left.

ARCHEL

Let's go! You did it!

KAFFA

Let's sit for a while.

ARCHEL

No, let's go until you can calmly stop the bike and can turn smoothly.

Archel pulls Kaffa's body off the ground.

Kaffa pats the dirt off his body and clothes. He tries to ride the bike again.

ARCHEL
I won't push you this time. Go fast
and don't panic.

 KAFFA
Okay.

Kaffa tries again.

 ARCHEL
Push hard with your right foot.

Kaffa follows Archel's instruction and moves the bike
slowly.

 ARCHEL
Push it more. More! More!

Kaffa pushes it harder and goes faster.

 ARCHEL
Not too fast! Grip the brake
slowly!

 KAFFA
What?!

 ARCHEL
The brake! Slowly!

Kaffa grips the brake a bit hard, so the bicycle stops too
early and very sudden.

Kaffa falls again, harder and thrown a bit far this time.
Archel runs to Kaffa.

 ARCHEL
Are you okay?

 KAFFA
You know the answer.

Archel picks up Kaffa slowly off the ground.

 ARCHEL
Can you go again?

 KAFFA
Let's sit for a while.

 ARCHEL
Okay then. Let me see your legs.

Archel checks some bruises and small wounds on Kaffa's hands
and legs.

 ARCHEL
Let's wash them over there.

Archel picks Kaffa up and they go to wash the wounds nearby.

INT. THRIFT MARKET - AFTERNOON (FLASHBACK)

Kaffa, now a teenager, carries a paper bag in his right hand.

He looks left and right with enthusiastic gaze at the stores.

He is accompanied by Archel who follows behind and looks to his right but not as enthusiastic as Kaffa. But he still looks enjoying his time.

ARCHEL
How about this?

KAFFA
This?

Archel shows a yellow sweater to Kaffa.

KAFFA
Too bright. I'll look like
SpongeBob.

The store owner looks at them. They leave the store without looking back.

The surrounding is so noisy with the buyers and the sellers.

They keep walking while looking at the stores around and walking between a lot of people in the market.

On their way, sometimes Kaffa notices something, touches the clothes and looks for any defect, yet he keeps leaving the stores and keeps walking.

Archel visits a store only once when he notices a navy long sleeves T-shirt. But after scanning for a short time, he leaves it.

Kaffa notices something in a store.

KAFFA
Wait. Let's check this.

Kaffa scans some denim pants and has the difficulty to choose one. He marks three denim pants, which are beige, olive green and navy.

ARCHEL
Just the navy one. The only one
worth your money.

The store keeper approaches them.

KAFFA

Do you have this green pants in other size?

STORE KEEPER

Only what you can find in that rack.

KAFFA

(to Archel)

This one is great. And I don't have this color yet.

ARCHEL

It's too skinny. The navy is the only one you should choose.

KAFFA

Ah, it's boring. I have two pants like that already.

ARCHEL

Look, it's definitely not your size.

Kaffa places the pants in front of his legs to see if the pants would fit him.

ARCHEL

See? It's too tight. You won't even wear it.

STORE KEEPER

It really fits you. It has the perfect size and length with your legs. See? The length is right above your ankle.

KAFFA

Yeah, it's not baggy and fits my legs well.

ARCHEL

No, your legs won't fit. It's too tight.

STORE KEEPER

It fits you. And it's stretchy so it won't feel tight and stiff. You have the space here and here.

KAFFA

Right.

Kaffa turns the pants around and checks it well to see any defect.

KAFFA

I'll take it.

Archel's face does not show a satisfied expression but he just stands there in silence, watching the pants being folded and put into Kaffa's bag.

Then, they leave the store.

ARCHEL
(to Kaffa's ear)
It won't fit.

INT. EATERY - AFTERNOON (FLASHBACK)

Kaffa, still looks much younger but clearly older than before, sits across Archel.

ARCHEL
I know. But you shouldn't have done this. You took it too extreme.

KAFFA
If you're in my shoes, you'll do the same. Or even worse.

ARCHEL
I won't even think about it, let alone actually doing it.

KAFFA
What did they say?

ARCHEL
How should I say this? I don't wanna lie, but if I say it as it is, you'll be mad.

KAFFA
It's my choice. I'll react based on what you tell me.

ARCHEL
Then I don't wanna tell you.

KAFFA
Fine, you're the one who needs something here.

ARCHEL
Come on. Do it for me.

KAFFA
If I do it for you, then I do it for them.

ARCHEL
You missed your school for almost two weeks. What are you doing? You wanna drop out of school?

KAFFA

What else can I do? I don't wanna do this. If only I have the option to do this after I graduate, but they pushed me when I'm in my second year! What options do I have?

ARCHEL

Let's go back, finish your school and we'll face it together after that.

KAFFA

If only it's that easy but sometimes I think you're siding more with them than with me.

ARCHEL

I'm not siding with them, Kaffa. I want you to live your life as best as you can too.

KAFFA

How could I live my life as best as possible if I live the life that I don't even want?

ARCHEL

Come on, I promise I'll do better for you from now on.

KAFFA

Let's just eat. I don't even wanna talk about it.

They eat in silence.

KAFFA

If only they treat me even for just ten percent from how they treat you, my life would be so much better.

Archel tilts his head slightly to listen, but he does not say anything.

INT. KAFFA'S PARENTS' HOUSE - AFTERNOON (FLASHBACK)

Kaffa, wearing high school uniform, with blank expression, closes the front door behind and walks straight to his room.

INT. KAFFA'S PARENTS' HOUSE BEDROOM - AFTERNOON - CONTINUOUS (FLASHBACK)

Kaffa sits on his bed.

Archel, lies on his bed, turns his head a bit to look at Kaffa.

ARCHEL

Hey.

KAFFA

(without looking back at Archel)

Hey.

Archel throws a small pillow at Kaffa's direction but easily caught by Kaffa without turning his head and body.

ARCHEL

Amazing. Without looking back.

KAFFA

It's a routine. You'll throw a pillow at me after I'm back from school.

ARCHEL

You know me so well.

Kaffa throws back the pillow with his eyes still facing front. Archel keeps looking at silent Kaffa.

ARCHEL

What happened?

KAFFA

I don't know.

ARCHEL

You don't know something that makes you daydreaming?

KAFFA

You remember that law competition I was in last month?

ARCHEL

What about it?

Kaffa turns back and pulls out something from his bag. From a folder, he pulls out two hard papers and throws them to Archel.

Archel sits up and reads the papers.

ARCHEL

For real? You got the 1st place?
Wow!

Archel reads the other paper below it.

ARCHEL

You got money prize too! This is amazing!

KAFFA
Well, I've got to split it with
Sandra but yeah.

Archel enthusiastically stands up and walks to Kaffa.

ARCHEL
Where's the trophy?

Kaffa pulls out his trophy from his bag. Archel grabs the trophy off Kaffa's hands and storms out the room also with the papers.

KAFFA
What the hell are you doing?!

ARCHEL
Mom!

KAFFA
Unreliable fool.

Kaffa stands up and walks to the door. He hides behind the door to listen to Archel and their MOM.

ARCHEL (O.S.)
Mom, look at this!

No sound for a while.

MOM (O.S.)
This is Kaffa?

ARCHEL (O.S.)
Yeah. In the field that he's
passionate at. He's really good at
it. See?

MOM (O.S.)
Yeah, yeah. I saw that.

ARCHEL (O.S.)
You happy, right?

MOM (O.S.)
What are you trying to do?

ARCHEL (O.S.)
What do you mean?

MOM (O.S.)
Do you know what I do to Kaffa is
only for the best, right? For him.

ARCHEL (O.S.)
(pointing at the papers)
Say something.

MOM (O.S.)

I'm answering. Archie. You have to listen. We saw life, we've been living for forty years. Life is.. cruel, I tell you. All these are for Kaffa but he doesn't wanna listen.

ARCHEL (O.S.)

See here. You have to see the facts here. Not what you're afraid of. Here.

MOM (O.S.)

I'm busy to be honest. We can talk later.

Archel grabs the papers and trophy and walks fast to his room in anger.

Kaffa quickly moves before Archel arrives and sits down on his bed again.

KAFFA

Now you understand why I didn't say anything, right? Because it's useless.

Archel gives Kaffa's papers and trophy back. Kaffa does not lend his hands to receive them. Archel puts them all on Kaffa's lap.

ARCHEL

I'm proud of you, okay?

KAFFA

Alright.

Archel lends his left hand to Kaffa.

KAFFA

What?

ARCHEL

Come on. I treat you something. To celebrate.

KAFFA

No. I feel sleepy and tired.

Kaffa throws himself back to his bed and closes his eyes. Archel still looks at Kaffa for a while, confused.

Then, Archel puts Kaffa's papers and trophy on the desk and goes out the room and the house. The front door is slammed rather loudly.

INT. MEETING ROOM - MORNING

Archel dresses well in suit, short hair, formal cut, in a meeting room with three other people in similar fashion. One of them, a woman, is scribbling on her notes.

ARCHEL

Are you waiting for me?

The two men look at each other.

ARCHEL

We have something in common. You don't know what I'm gonna say, neither do I.

The men across him laugh, while the woman smiles a little.

ARCHEL

Okay, okay. I got people from Atreides interested. Now we need to make a big meeting to know everyone's update about the project, especially Michelle. The last time, she proposed an idea to have the venue moves to Solitude White Beach. She even showed me the layout draft and I can tell you that it looks good. We'll survey the place with her and we'll prepare what's needed before the survey. Leave it to us.

The two men nod their head. The woman keeps scribbling.

INT. ARCHEL'S OFFICE ROOM - AFTERNOON

Archel is standing, leaning to his desk, looking at us; the screen. His eyes judges, despises.

He walks to the right to a door, but for a while his eyes are still at us with the same look, before he completely turns his stare away to the door, opens it, and disappears after he closes it.

The only thing is seen is well-carved design on the door. For a while.

EXT. STREET BY THE BEACH - EVENING (BACK TO PRESENT)

Kaffa is beside the bicycle, facing the sea in the distance, behind the road safety barriers. But he is actually looking at his phone.

The chat room between him and Archel is seen. It shows "3 years ago" at the latest message.

Kaffa looks at the beach for a moment, still looking worried and frowning. He is about to press the call button but

hesitates due to the signal bar issue and just looks at the phone.

Then, he returns to the bicycle in an instant.

EXT. OFFICE AREA/COMPLEX - EVENING - LATER

Kaffa rides the bicycle, looking everywhere.

KAFFA
(shouts)
Hello?!

He is panting and fear is again heard in his shortness of breath.

He looks at a specific building that is locked. He looks clearly heavily disappointed.

A page newspaper flies quickly, blown by the wind to the left, passing by him. He follows the paper with his eyes for a while before it gets far. He rides the bicycle so fast, moves away forward. He looks at the sky for a slight second but quickly turns his gaze forward.

INT. OFFICE - NIGHT (FLASHBACK)

In a wide room of tables and chairs, Kaffa sits alone with bright screen in front of him.

But he just stares blankly at the screen, doing nothing. A vibration from his phone on the desk wakes him up from his reverie.

He glances at the phone screen and an unidentified number shows up. He just waits until the call ends.

Not long after the first call ends, second call comes with the same number. Kaffa does the same thing until the call ends again.

The third call comes in but shorter. Kaffa just looks at vibrating phone until it stops. But he stares at the motionless phone for long.

After that, he closes his eyes and leans on the chair behind him. Then he inhales and exhales deeply.

KAFFA
(sings softly)
~Take a breath I pull myself
together
Just another step
Until I reach the door
You'll never know the way
It tears me up inside to see you~

EXT. FRONT STAIRS/TERRACE - EVENING (BACK TO PRESENT)

Kaffa just stares at the door, blankly, daydreaming.

Then, he lifts his arm to knock, hesitates for a while, and at a sudden he knocks three times, like he is saying 'Just do it!' in his mind.

No answer. He knocks again, slightly louder.

KAFFA

Hello! Archie! Marion? Giselle?

He turns the knob but the front door does not open.

He shifts to the side, to the window, but the curtains block his vision. He knocks at the glass.

KAFFA

It's me, Kaffa!

After waiting for a while...

KAFFA

Archie!

He is now banging the glass.

Then, he leans his head against the glass.

KAFFA

Not you too.

He walks listlessly and spots a chair on the terrace. He drops himself onto the chair, tired and frustrated. Not in a long time, he is deep in his thoughts looking at the distance. His face looks weak.

Then, he falls asleep slowly.

INT. KAFFA'S PARENTS' HOUSE - NIGHT (FLASHBACK)

All lights of the surrounding room are off except the light of the TV screen in front of young Kaffa and Archie.

KAFFA

All movies that I've seen always have full of problems for the characters. They all go like that. Characters just living a shitty life. No peace in their world and who knows what they'll face in the afterlife. Ah, at least movie characters don't have an afterlife.

ARCHEL

I guess these kind of movies always sell well.

KAFFA

Yeah, why would they keep making them if it doesn't sell, right?

ARCHEL

Exactly.

KAFFA

You can't even depend on the title. This one literally titled 'The Field of Our Own'. Sounds peaceful but turns out depressing as hell.

ARCHEL

Depressing indeed.

KAFFA

I can even see my life in this movie, and that's not good.

ARCHEL

What? Your life won't turn out like this.

KAFFA

It literally has the same roots as my life.

ARCHEL

This is a movie. Don't you worry about it.

KAFFA

Yeah yeah, you're not the one who's forced by your own parents into a future that you don't want.

ARCHEL

Don't worry about it now.

KAFFA

You know what? You should be grateful.

ARCHEL

Let's stop this before it gets too far.

KAFFA

But as days go by, I'm thinking deeper and deeper what I should've done to make my life direction even slightly stray off from what it is.

ARCHEL

What would you do then?

KAFFA

But it's like facing a concrete wall. So many options that will never work out. They planned this future for me since when I knew nothing about the world like a fucking clone made in lab by scientists.

Archel is just staring at the TV.

KAFFA

The worse thing is it comes from your own parents, who should've given you security, comfort and love. And I hate that I hate them.

ARCHEL

You don't hate them. Come on. Don't keep saying that. You'll make it worse.

KAFFA

Yes, I do. And it comes to the point that I wish back in the heaven, I was assigned to another family.

ARCHEL

Then you'll never meet me and can't ride a motorbike.

KAFFA

If I could make a special request to put you in the same family as me.

ARCHEL

What if we were assigned to a worse one? Heavy drinker, they swear everyday and living in a terrible neighborhood.

KAFFA

That's one possibility, but it also means there are other possibilities. Right now, I'm ready to take that risk. Why they only do all these to me and not you? That's been in my mind all this time.

ARCHEL

Maybe if you didn't stop communicating with them, we can make it work.

KAFFA

You're loved more. You're always their favourite.

ARCHEL
That's not even true.

KAFFA
This is eating me inside. I might
need to do something drastic that I
don't even want.

ARCHEL
You should always think with clear
head and emotion if you're about to
do something big. You know I'll
always be here for you. To listen
to you. We've been together for
almost twenty years. That's
almost...7300 days on Earth.

KAFFA
What a geek.

ARCHEL
I was called names worse than that.

KAFFA
I believe that.

ARCHEL
That's the first time you believe
me in the whole night.

They stare at the screen in front of them.

After a long silence...

KAFFA
If you.. later have something to
share and wanna talk to me, feel
free. I'll try not to interrupt.

ARCHEL
That's very much appreciated.

EXT. STREET BY THE BEACH - EVENING (BACK TO PRESENT)

Kaffa rides the bicycle on the street by the beach again but
at a different area. His mind is still not there, not
focused to the street ahead.

Suddenly, the bicycle is shaky to the right. He cannot
control it and falls to the road safety barriers. He falls
on his right hand.

He grimaces in pain and looks at his bruised hands. He
stands up, checks the bicycle and leans it on the barriers.

Slowly, he walks forward and leans his body to the barriers
and looks at the beach.

EXT. BEACH - NIGHT (FLASHBACK)

Five people are sitting in a circle around a bonfire. It's Kaffa, ADISTI, NICOLE, IRENE and MIKE.

There are some tents that have been built behind them.

Kaffa has dirt on his face, hands and a little on his clothes. With a few small bruises and small wounds. Adisti tries to clean the dirt and wounds on Kaffa's hand and face by cotton.

ADISTI
Don't move. One sec.

KAFFA
Ah shit shit shit!

ADISTI
Sorry. I'll be softer.

KAFFA
No no. I like it.

MIKE
Such a masochist.

KAFFA
Shut up.

ADISTI
(hushes Kaffa)
Shuush, shush.

Adisti taps the cotton slowly and softly onto Kaffa's face. She frowns sometimes because she is worried that she is too hard or makes Kaffa in pain.

But Kaffa does not say anything and tries to endure the pain. Their friends are watching.

Adisti looks up to the night sky.

ADISTI
What do you guys feel when you're
right under the stars, this vast
dome of the sky, far from
civilization? Like tonight?

No one answers, but everyone looks at Adisti.

Then Nicole talks softly.

NICOLE
I feel that.. the world is slower.
That the Kingdom of Heaven gives us
time to enjoy this moment.. longer.
And I can feel the slow rotation of
the Earth.

Kaffa grimaces.

MIKE
(to Nicole)
Amen to that.

Mike sips his drink.

ADISTI
Yeah. Like everything stays in the
moment.

Adisti looks up and inhales deeply.

ADISTI
And we don't have to worry about
anything.. for a moment.. Just to
live and absorb everything. But..
the wonders of the universe; the
Earth, its magnetic field,
Supermassive Black Hole, Andromeda,
Jupiter, rings of Saturn, the
gravity, supernova, and its nebula.
All that means nothing without..
us.. as social beings.. to
experience them. All the beauty
that exists since the beginning of
time and space means nothing if
you're alone. Without someone or
people to share it. And the sharing
becomes something.. collective..
sculpted in the passage of time..
as part of the history, forming a
smile deep within the consciousness
of the universe.. until the end of
time. Billion years from this
moment.

No one says anything. Silence.

Each of them enjoys the breeze of the night and the air from
the sea, while Adisti finishes cleaning Kaffa's wounds.

INT. KAFFA'S PARENTS' HOUSE - AFTERNOON (FLASHBACK)

Kaffa is busy on his phone while on a chair while Adisti and
Kaffa's mom are chatting on the floor. They both look
comfortable with each other and there are laughs between the
chats.

Kaffa's DAD watches the TV on the other side.

ADISTI
I haven't seen this bracelet. Where
did you get that?

MOM
Oh, guess where I got it?

ADISTI

Online? No. You don't shop online.
Hmm.. The Palace?

MOM

No. Try again.

ADISTI

Come on, just spill it already.

MOM

I went to the mall two months ago
and I think I got this in Elysium?
Was the name?

ADISTI

Oh! I know Elysium. But Elysium is
kinda pricey, no?

MOM

This one's not really. I got it for
ninety dollars.

ADISTI

That's a bit pricey. Especially if
it's not gold or silver.

MOM

No one cares if it's gold or silver
or random material if it looks like
this. I forgot the name of the
material I was told, need to check
my paper again, but they guaranteed
that it's a good product. They
explained to me the story behind
the piece and I was mesmerized and
felt like I was in good hands.

ADISTI

Wow. You should bring me there some
other time.

MOM

You're gonna love the place and how
they manage the store.

KAFFA

Oh, I love visual merchandising.

MOM

Oh! You should take a look at this.
You'll love it.

Kaffa's mom directs Adisti to her room. Kaffa looks at them
walking into the room.

Now the room he is in only has the sound of TV in the
background. He glances at his dad briefly, then back at his
phone.

Kaffa just stays on his phone for long with long silence in the room.

INT. KAFFA'S HOUSE - EVENING (FLASHBACK)

Kaffa puts his jacket into his wardrobe while Adisti cleans her face.

KAFFA

That's the very last time I visit them.

Adisti does not say anything and continues cleaning her face.

KAFFA

Seeing them still exist like that makes my blood boil. How could they enjoy their life and being happy all cheerful after all that they've done?

ADISTI

I know they made a mistake but that doesn't mean they can't enjoy their life like everyone else.

KAFFA

The problem is they didn't just make 'A' mistake. They made a lot of mistakes, still doing them and will do them again. It boiled me up to see that people as terrible as them, still be able to smile and laugh and enjoy everything, while they brought hell to my life and.. and no bad karma seemed to happen to them. "I bought this from Elysium". She didn't even aware what she did to me was what the devil does to mankind. To ruin mankind from the inside.

ADISTI

It's okay, Kaffa. Everything's gonna be okay.

KAFFA

Don't make me go there again. You can go by yourself if you wanna go there.

ADISTI

I just want you to know that they're not as bad as you think.

KAFFA

As if you know them well. Stop it. They never want me to be happy. Do you remember how difficult it was for you to finally be my wife? Without me shouting at them? Without Archie? They.. Even if it's a woman of my dream. And then, they.. they finally realized they were wrong about you and treat you better than me in my whole life. They want Archie to be happy. They want YOU to be happy. But me? "I'll make your life a living hell".

ADISTI

Everybody makes mistakes, Kaffa.

KAFFA

But they made mistakes again and again to me their whole life. That's their character. They treat you better than their own son.

ADISTI

Just focus your mind to other things for now. Everything's gonna be okay.

KAFFA

They're the reason why Archie hates me.

ADISTI

Archie doesn't hate you. Believe me.

Kaffa storms out of the room. He looks upset but does not say anything more. Adisti sees Kaffa behind her through the looking glass.

EXT. STREET BY THE BEACH - EVENING (BACK TO PRESENT)

Kaffa holds the handlebar of the bicycle beside him while looking at the ocean.

His vision is blurry for a moment, becomes clear again for four seconds before his vision becomes more faded and blurry.

His body falls forward and hits hard the barriers. He then puts his head to the ground, waits for the dizziness to pass.

After a while, his vision is back but he stays still, leaning against the barriers.

EXT. BEACH - EARLY EVENING (FLASHBACK)

Kaffa, when he was a little kid, writes something on the beach sand with a wooden stick. He only wears his shorts.

He turns right when his dad is approaching.

DAD

Come on.

Dad crouches and Kaffa enthusiastically hops on his dad.

MOM

Not so far, Archie!

ARCHEL

Yeah!

Archel sees the waves coming on to him and washes his lower body. He goes farther to the sea.

MOM

Archel!

ARCHEL

Yeah!

But he still keeps on farther.

Dad stands up and approaches the sea. Their mom follows behind dad.

DAD

Not too far, Archie! That's enough!

ARCHEL

Okay! I know!

Archel stops and lets the ocean water washes his body.

KAFFA

Dad, I want it like Archie.

Dad brings Kaffa to the water and kneels so the water washes him and Kaffa.

Archel sees it and approaches them. Their mom watches seriously from afar.

EXT. STREET - EVENING (BACK TO PRESENT)

Kaffa's face looks terrified.

Sometimes, he glances to the left at the buildings (one of them is a dark gaming arcade) and alleys.

He stares at the red sky above and frowns.

INT. GAMING ARCADE - NIGHT (FLASHBACK)

Kaffa and Adisti plays basketball side by side, racing who gets the most points.

Adisti leads the race by 12 points.

KAFFA

I don't know. He never did something bad. Just did his part as best as he could, although he's not close with everybody. He's like the definition of: wake up, go to work, work well, then go home. What's wrong with that? He's never involved with the office dramas. Then, one day, he's fired, and we never see him again. He didn't even say goodbye to anyone.

ADISTI

Didn't he say something to defend himself? That everything she heard wasn't the truth? And why no one defended him?

KAFFA

What could you do if the owner had decided to fire him? She didn't even want the truth. She didn't even conduct a thorough investigation to what really happened. She just believed everything she heard.

ADISTI

But I wish everyone would still try to defend him.

KAFFA

They couldn't. They fired him because the owner said so. What could they do?

ADISTI

These kind of things could change someone for the worse, you know. I know that because I've seen it with my own eyes.

KAFFA

That's the world we live in.

Kaffa's phone vibrates on the box beside him. He glances at it for a while. But he does not pick it up and continues his game. Same number calls again but Kaffa ignores it once again.

Long silence with the phone before the third call comes again but this time Kaffa does not even glance at it.

KAFFA

Don't they know already that I
don't like to be called on phone?
If they need something, just text
me.

Then, a message pops up on the screen. Kaffa picks it up.

"Kaffa! Pick up your phone! Your mom is in the hospital!" is the message on Kaffa's phone.

Kaffa just puts his phone back to its previous place and continues his game. Adisti now leads by 20 points.

ADISTI

Who's that?

KAFFA

Just another friend wants to borrow
money. Urgent he said.

ADISTI

Oh..

KAFFA

I don't like to lend my money.
Don't like to add another problem
to my life.

Adisti's phone rings beside her. She still continues her game.

Second ring. Adisti still does not pick it up. Kaffa glances at it.

ADISTI

Let it ring. I'm having fun with
you now. It's my day off.

The ring stops. Kaffa takes Adisti's phone. While Adisti's phone is on Kaffa's hand, a message pops up and Kaffa opens it:

"Dis. Tell Kaffa to pick up his phone. Her mom is in the hospital!"

Kaffa deletes that message.

ADISTI

Oh I forgot, honey. I really need
to go to meet Scarlet tomorrow. I'm
really worried about her. She
sounds confused and lost.
(gesturing to her phone)
That's not her, right?

KAFFA

No. It's not Scarlet.

ADISTI

I'm just worried. I really need to show her that someone cares about her.

KAFFA

Sure. No problem. Let me know how it goes.

Adisti does not turn her head and still continues her game.

KAFFA

Dis, oh my God. Your phone is too dim. How could you see in this darkness?

ADISTI

I don't know why people use extreme brightness. Seeing their phone is like looking at the sun directly.

Without Adisti knowing, Kaffa puts her phone brightness to the maximum. He looks at Adisti who is focused on the game and puts her phone beside her. He smiles while continuing the game.

EXT. RESIDENTIAL AREA - EVENING (BACK TO PRESENT)

Kaffa stares at a house for long from the outside while holding the bicycle next to him.

The wind blows harder. Papers and some leaves fly to various directions. On one of the newspapers that Kaffa does not see, it says:

"FIRST DAY OPENING OF 'ROSE NIGHT FAIR' FLOODED WITH ENTHUSIASTIC VISITORS."

At a spot far from Kaffa at the end of the street, before an intersection of the block, there is something moving, tall, all-white and kind of faded. It looks odd and unfamiliar. But the thing is so far from Kaffa and seen as a tiny object. Kaffa does not see it and focuses on the front door.

Now without hesitation at all, he presses the bell button on the wall. But no sound comes from the bell.

KAFFA

Hello!

He presses it again and knocks the door.

KAFFA

It's me!

No answer.

He turns his steps to the back of the house. Suddenly he is like struck by something and just looks at several things at the back, like remembering something from his past.

INT. KAFFA'S PARENTS' HOUSE BACKYARD - MORNING (FLASHBACK)

Kaffa, when he was a little kid, lies down on the grass in the backyard of their house. Dad comes out of the house and looks at Kaffa.

DAD

What are you doing?

KAFFA

I saw dead butterflies but now the ants carrying them somewhere.

Dad gets closer until he is behind Kaffa.

KAFFA

Where are they carrying the butterflies?

DAD

To their kingdom.

KAFFA

Ants have kingdom?

DAD

You can say so. It's wonderful if you know what ants do underground.

KAFFA

They have a kingdom underground?

DAD

Yeah. A big one. And they have a queen so big, its size is many times the size of other ants.

KAFFA

The queen is not this size?

DAD

No. And it stays underground.

KAFFA

So they bring these butterflies for the queen?

DAD

No. For the whole colony. They bring foods and the kingdom has various roles for the ants.

KAFFA

Do you know about the butterflies too?

DAD

Maybe a bit.

MOM (O.S.)

Kaffa! Don't lie on the ground. We don't know what's been there. You might get sick.

DAD

Don't worry. I'm here. He's on the grass.

MOM (O.S.)

Still, at least wear your sandals.

Dad brings a sandals and puts it to Kaffa's feet who still lies on the ground.

KAFFA

What do you know about butterflies?

DAD

Hmm.

Dad thinks for a while.

DAD

Do you know that butterflies go through three different stages to become butterflies?

KAFFA

Really?

DAD

They hatch from eggs and become a caterpillar and then after some time they go inside a cocoon..

KAFFA

What is cocoon?

DAD

Like a small closed room, made out of leaves, and while inside it, they're transforming into butterflies that we know.

KAFFA

Wow. Are all animals like ants and butterflies?

DAD

Some. Many others are simpler. But there are a lot of wonders in this world.

KAFFA

How do you know so much about animals?

DAD

School, I guess. And common knowledge.

KAFFA

Oh, I'm excited to go to school. I'll have so many friends and I'll invite them to our house.

DAD

That's a good spirit.

KAFFA

Why there are a lot of dead butterflies I see these days?

DAD

Hmmm.. Really? I don't know.

KAFFA

I thought you know everything.

Kaffa smiles at Dad.

DAD

I know a lot of things. And I don't know so many things.

KAFFA

Okay.

DAD

Yeah. No one knows everything. And that's okay.

Kaffa stands up and holds Dad's right hand. Kaffa directs Dad inside. Dad looks at Kaffa's clothes and Kaffa knowingly pats the dirt off his clothes and body before going inside.

INT. KAFFA'S PARENTS' HOUSE BACKYARD - EVENING (BACK TO PRESENT)

Kaffa walks slowly in the backyard and finds a back door. He knocks at the glass on the door.

KAFFA

Hello?? Just please respond.. Anything..

Kaffa cries softly and moans.

KAFFA

Where's everybody..

He cries louder.

KAFFA

Oh, God..

Then, he turns the knob. It opens and he goes in.

INT. KAFFA'S PARENTS' HOUSE - EVENING - CONTINUOUS

Kaffa walks weakly, scanning and exploring the empty house with his eyes. He stares at various things for long and sometimes touches a few things.

He goes farther and takes a glass of water and drinks it.

Then, he goes even farther to the house.

He goes inside a bedroom that is so neat and tidy.

INT. KAFFA'S PARENTS' HOUSE BEDROOM - EVENING - CONTINUOUS

There are two single beds. The blankets are folded and the pillows are stacked in three. He opens the cupboard, looks out through the window, closes the curtains, looks at the mirror and the bedside desk.

He drops himself onto his old bed and takes one of the pillows for his head.

He looks at a photo on the bedside table; a photo of an image of younger versions of the people inside, at the backyard of the house; Kaffa, Kaffa's parents, Adisti, Archie, Archie's wife (MARION) and some other people. They smile at the camera except Kaffa with a flat expression. Adisti is distracted by something in the distance so her expression is different than the others, but it looks cute and sweet.

INT. BEDROOM - EVENING (FLASHBACK)

Adisti checks herself and her navy colour dress in front of a mirror. Kaffa walks closer to her looking up and down at her.

KAFFA

It's like you have new clothes everyday. Is this new?

ADISTI

Yes.. and no.

KAFFA

How come yes and no?

ADISTI

I bought this a few months ago but never wear it. I should've. How do I look?

KAFFA

Too gorgeous for this event.

ADISTI

Come on, cheer up. You said you'll go if I'll never leave you for a second.

KAFFA

I have a second thought about this whole thing.

ADISTI

Come on. I spent one hour to convince you, not to get your second or third thought again.

KAFFA

It's a bad idea. He didn't even invite me in person. It had to be through his mother to you.

ADISTI

Your mother...

KAFFA

Was.

ADISTI

Come on. You said okay if I never leave your side while we're there. I'll be your spokeswoman if needed.

KAFFA

You can't be my spokeswoman if my take and your take on the whole situation is far different.

ADISTI

I mean I'll protect you from any unwanted situations.

KAFFA

When you mentioned that, it makes me having a third thought.

ADISTI

Everyone will be there. Everybody will be busy with each other and we'll have fun there in our own way.

KAFFA

I can't change your mind even if I debate you for the next 2 hours, right?

ADISTI

Yep. I'm an extremely stubborn woman. For you.

KAFFA

That I can agree.

ADISTI

You know you'll make me extremely happy if you go there, right?

KAFFA

I'm waiting for those words to come. Your always ultimate weapon.

ADISTI

Just be present there. It'll mean so much for them.. for me.

KAFFA

Dad won't talk to me. But she'll try to talk to me all the time, or at least I'll feel her gaze like a falcon.

ADISTI

Isn't everything that's been hurting you comes from hating all your family? I know it does. And I'll do everything to help you less hurt from these.

KAFFA

By making me jump into the lion's den?

ADISTI

It won't be that bad. I'm there, right? There must be a lot of people there. If you don't wanna talk to "them", we'll mingle with new people.

KAFFA

But you've been having a habit to leave me alone when you're getting very friendly with my family. And I'll be there like a tree in the middle of a desert.

ADISTI

Okay, okay. I'll be by your side today. Always.

KAFFA

What have i done to have a stubborn wife.

Adisti smiles.

ADISTI

Does that mean--

KAFFA

--Okay. But I'm still worried.

ADISTI

I know you'd like to have everything better. Believe me, this is one of the ways.

KAFFA

I really doubt that. I don't even do this for them.

ADISTI

Don't worry too much and don't think too much about the event.

KAFFA

I can't understand why you're always so hyped and happy attending events like this.

ADISTI

Why not? It's always an.. exhilarating experience to meet new people. You can learn a lot from them. No one in this world share the same exact experience throughour their lives. And that's the beauty of it. You learn about life and the world by meeting new people. And you can open a whole new opportunities to be better by knowing the right people. It's so exciting. It's like getting a new energy with these exciting experiences and exciting people.

KAFFA

Okay, okay. That's you though. I can't relate.

ADISTI

These things can be learned.

KAFFA

I guess I'm not an extrovert like you.

ADISTI

You don't have to be an extrovert to learn these things. To be better at communication, befriending new people and even speaking in front of strangers.

KAFFA

Maybe. But everyone's different. Not everyone enjoy these things you
(MORE)

KAFFA (cont'd)
just mentioned. Especially for a long time.

ADISTI
I know that. We all are different but being non-extrovert isn't an excuse to avoid people everytime. As social beings, we need people and sooner or later we'll communicating with the world that is the people itself.

KAFFA
I didn't say that it's an excuse. Although everything that you said might be true, not everyone enjoys these experiences again and again. We just have different energy and response to these things. And we enjoy other things than mingling with people.

ADISTI
I know. But.. I don't believe in full extrovert or full introvert. There's only just what they're leaning towards to. Are they more exroverted or introverted?

KAFFA
I'm an introvert clearly.

ADISTI
Introvert most of the times. But you're comfortable with the right people.

KAFFA
Glad that finally we can agree on something in this subject.

ADISTI
I didn't mean to say that being more extroverted or being with people at all times is better.

KAFFA
Sometimes it felt like that when you said it.

ADISTI
Sorry. I just mean that.. whoever we are, we need skills with people, as that's an inseparable part of our life. But yeah, everyone is different and enjoy and prefer different things.

KAFFA

Now, do you always want to be with people and never want to have times for yourself?

ADISTI

I see your point. I enjoy times for myself too but you're proving my point. Are they leaning towards extrovert or introvert? There's no full extrovert or introvert. We need people and communication in our life but we need some other times for ourselves too.

KAFFA

Then it's clearly that you're more extroverted and I'm more introverted. I'm not good with new people. I adapt slowly and need more time. While you can befriend a stranger in a minute.

ADISTI

Actually you were more extroverted back then than you're now.

KAFFA

I think I enjoy the change.

ADISTI

I didn't say that it's wrong. I just said that people evolve with time. You can be more extroverted or more introverted as time goes by. I guess myself is more introverted now than back then.

KAFFA

Yeah?

ADISTI

Yeah, I enjoy private times more and I need more times for myself now.

KAFFA

And tonight, it's time for me to join the extroverted life of yours.

ADISTI

We'll have the time for the introverted version of ourselves. Every other day. Let's enjoy today.

KAFFA

I can enjoy this event a bit, only if you're there.

Adisti smiles at Kaffa by turning her head to the side.

KAFFA

You're beautiful as always. I like the dress.

ADISTI

Do you think the shoes are okay?

KAFFA

Do you want to highlight your dress or your shoes?

ADISTI

Hmmm.. Both?

KAFFA

You have a tan shoes right? I think it's better than dark brown if you wanna highlight the shoes.

ADISTI

Hmm.. I see.

Adisti suddenly drags Kaffa to his wardrobe. She opens the wardrobe and they stare at his "not-that-many-amount-of-clothes".

ADISTI

Have I told you that for someone who understands styling so much, your wardrobe is kinda empty?

KAFFA

Functional, Dis. I can try to--

ADISTI

--mix and match them so you'll have variations of look. I know. I just wanna see how you look with new variations that you're comfortable with. Maybe not at the beginning.

KAFFA

Yeah, you'll never see me wearing all white or all beige.

ADISTI

How much I'm willing to pay to see that.

KAFFA

No, I just don't wanna look like those summer Hawaii guys on vacation.

ADISTI

You play too safe for someone who knows how to style other people.

KAFFA

Safe always works. All black makes you look instantly elegant and look richer than you really are.

He looks at his wardrobe thoughtfully.

KAFFA

You'll go with the tan?

ADISTI

I can imagine it'll look awesome.

Adisti takes her tan dress-shoes from her wardrobe and admires them on her feet after wearing them.

ADISTI

My husband really understands me.

Adisti looks at her husband wearing navy jeans.

KAFFA

Done.

ADISTI

Navy T-shirt, navy jeans. Booriing.

KAFFA

'Cause you'll never go wrong with this pair.

ADISTI

I see you everyday with these. I'll look too classy standing next to you.

KAFFA

You'll always look too beautiful for me if we walk side by side.

ADISTI

Don't say that. Wait.

Adisti rummages through her wardrobe, goes through her clothes, scanning one by one. She takes one of her tan coloured coat.

KAFFA

Don't expect me to wear that. It's just not me. Too fancy and too complex. Not simple at all.

ADISTI

Oh okay. Too many details. But you said tan goes well with navy..

She goes again and takes another tan coloured simpler coat.

KAFFA

Oh my God, how many tan coats do you got??

ADISTI

Only these two. See, it's much simpler. Nothing except two side pockets.

KAFFA

Nope.

ADISTI

Here, here. You'll look so perfect with this. Navy and tan right? Both of us?

KAFFA

For you. Not for me.

ADISTI

And today is chilly outside. This one's not too thick and fits for today.

Adisti puts on the coat to her husband and directs him to the mirror.

ADISTI

What a handsome husband.

KAFFA

Oh my God..

ADISTI

(smiles)

Beautiful.

KAFFA

It'll look good on a rich guy with good physique but not so with me.

ADISTI

Come onn! See? See?

KAFFA

Who wears a coat to a barbeque party?

ADISTI

Come onn! See?

She rotates her husband to both sides and his back facing the mirror.

ADISTI

We'll look like a beautiful couple with beautiful look. See? Navy-tan evening it is.

KAFFA

Wait, who says I'm okay with this?

ADISTI

Please. Can you at least try this for tonight? Only for a few hours. It'll make me extremely happy.

KAFFA

Again the ultimate weapon of yours. You're lucky I love you.

Kaffa checks himself in the mirror. He then goes around her wife and stands behind her in front of the mirror. He is still wearing the tan coat.

KAFFA

Your hair. Wait.

Kaffa fixes her hair so it adds more volume than before. Before, it was straight, close to the head and formal. Now it looks more casual, a bit wavy and less formal. Adisti smiles looking at the mirror.

EXT. KAFFA'S PARENTS' HOUSE BACKYARD - EVENING - LATER
(FLASHBACK)

Adisti greets Marion, Archel's wife.

MARION

Oh my God, Adisti. You look stunning. Even more than the last time I saw you.

ADISTI

Ah, I'm not even half as beautiful as you.

MARION

No, no, no. I can't compete with you. Ever.

ADISTI

Don't say that.

MARION

What a beautiful combination you have tonight.

ADISTI

Thanks to my stylist here.

Adisti gestures to Kaffa.

MARION

Hi, Kaffa.

KAFFA

Marion.

MARION

Come. Enjoy.

There are a lot of people already. A lot of them are chatting with each other, few prepare the grill and the meats, few others sit on the carpet on the grass.

KAFFA

(whispers)

It already starts as a nightmare for me.

ADISTI

Come on. Promise me you'll try to enjoy the night with me. I didn't ask you to talk to your Mom and Dad and Archie, right?

KAFFA

You have to be by my side the whole night. You promised me.

ADISTI

This i promise you.

KAFFA

I know the reference.

ADISTI

Right.

(invites Kaffa)

Come on.

Kaffa glances at Archel in the distance near the grill. Archel chats with a couple.

KAFFA

Where are you going?

ADISTI

Getting some drink. I'm thirsty.

Kaffa is startled by a sudden voice beside him.

MOM

Thank you for coming, Kaffa.

KAFFA

(startled)

Oh shit!

Adisti quickly jumps in front of Kaffa and greets Kaffa's mom.

ADISTI

Hi, mom. Nice to see you.

MOM
You look fabulous, honey.
(to Kaffa)
Glad to see you too, Kaffa.

Kaffa does not respond and turns his face away.

ADISTI
You look amazing as well! I'd pay
any number to look like you in my
fifties.

MOM
(joking)
I don't know if I should take that
as a compliment or reminder.

ADISTI
It's a compliment, of course.

Kaffa watches Adisti and his mom chatting. He looks around
and everybody either chats with each other or busy with
something.

After a while, he still waits and then looks at Adisti again
and she still chats with his mom. Then, he looks uneasy and
his breathing is short and fast.

KAFFA
(holds Adisti's hand)
Come on. Let's have a drink. I'm
thirsty.

ADISTI
Okay. Nice to see you again, mom.

MOM
You're always welcome.

Kaffa and Adisti walk side by side.

KAFFA
Don't leave me. I feel weird.

ADISTI
Okay. Don't worry. You're always in
my sightline.

They arrive at a table full of various drinks. Adisti gives
a glass of juice to Kaffa.

An older woman calls her. It's Marion.

MARION
Adisti, this is my best friend,
Zaskia.

ZASKIA

Wow, you look even more beautiful
than what I've heard.

ADISTI

Thank you! Nice to meet you,
Zaskia. I love your necklace by the
way.

ZASKIA smiles while holding her necklace with her right
hand.

MARION

She's been my best friend since
high school. Can you believe that
we've been friends for.. almost 20
years now?

ADISTI

That's great. Best friends indeed
stay forever. I also have some best
friends since high school. And we
still keep in touch with each
other. They're like the extension
of yourself.

MARION

Yeah! I think you two could be
great friends. Zaskia here also
loves hiking and adventuring. But
Archie's not an adventurer so it
affects me too. Now I enjoy being
at home rather than going outside.
She went to many beaches,
mountains, seas, forests, even more
than one hundred people's
experiences in their entire
lifetime.

ZASKIA

You're just exaggerating too much.

ADISTI

I just started actually. Once, then
twice then more, then it turned out
I love it so much.

ZASKIA

Have you tried...

Kaffa then looks uncomfortable. His hands and legs move
actively but looks randomly. His head faces down. He inhales
deeply and closes his eyes. His hands are shaking. He tries
to endure it but then, he touches Adisti from behind.

KAFFA

Dis.

Adisti keeps talking with Marion and Zaskia.

KAFFA

Adisti.

Adisti turns back.

ADISTI

Yeah?

KAFFA

It doesn't go away. I don't know
what to do.

Adisti suddenly looks so concerned. Her whole attention now
is to Kaffa. She looks at Kaffa's shaking hands.

ADISTI

Sorry, girls. We'll be back.

Adisti holds Kaffa's hands and guides Kaffa to sit down.
Adisti crouches on her knees in front of Kaffa.

ADISTI

It's just me. There's no one here
but me. I'm here.

KAFFA

I can't think.

ADISTI

I know. I know. Relax. Close your
eyes and hold my hands.

Kaffa holds Adisti's hands firmly.

KAFFA

I'm panicking. All the weightful
unfinished thoughts are in my mind
right now.

ADISTI

Don't think. Nothing you can do
about it now. We'll go through them
later. Close your eyes. Breathe
deeply. Don't think. It's only me
here. I'm your home.

KAFFA

Okay. Okay.

Kaffa follows Adisti's instructions.

KAFFA

It thinks by itself.

ADISTI

I know. I know. Everything will be
alright. Like usual.

KAFFA
I knew going here is a big mistake.

ADISTI
I'm sorry.

KAFFA
I didn't say that to blame you.

ADISTI
I know. But I'm sorry.

Adisti rests her head on Kaffa's knees. Kaffa still closes his eyes but he feels Adisti's head on his knees.

INT. BEDROOM - EVENING (FLASHBACK)

Kaffa works on his laptop. Adisti suddenly comes into the room.

ADISTI
I'm gonna go to Zaskia's house,
okay?

KAFFA
Hmm.

ADISTI
Okay?

KAFFA
Zaskia from Archie's party weeks
ago?

ADISTI
Yeah.

KAFFA
I see.

ADISTI
See you again.

KAFFA
Okay. When will you be back home?

ADISTI
Not sure but... before late of
course.

Kaffa does not say anything. Adisti goes back outside the room. Kaffa watches her until she disappears.

INT. BEDROOM - AFTERNOON (FLASHBACK)

Adisti, with different outfit, is crying on the bedside table, sobbing. Kaffa, also with different outfit, looks confused on the threshold of the door.

KAFFA
Dis. What now? Tell me.

ADISTI
Please, I.. Just go somewhere else
for now.

Kaffa looks at her for a while and leaves the room.

INT. BEDROOM - EVENING (FLASHBACK)

The clock shows 19.05. Kaffa just goes back from his work
and changes into his home clothes.

The sound of an opened door is heard from another room.
Adisti approaches their room.

ADISTI
Hi honey. I need to go again. I
just need to take some of my
clothes and shoes.

KAFFA
Where are you going again?

ADISTI
A reunion. A big one. With my high
school friends.

KAFFA
You always go out in the evening
nowadays.

ADISTI
That's not true. Last week I didn't
go out at all.

KAFFA
For the last few months.

ADISTI
Come on.

KAFFA
You go out too often.

ADISTI
Count it again. For the last few
weeks, it's only four times. Barely
once per week. Other than that, I
always spent my time with you.

KAFFA
But you have me, why do you need to
go out so often?

ADISTI

(softly)

Oh, come on. Why do you think I go outside that often? It's not that often. The last time I went out was.. 2 weeks ago on Thursday. Before that, last month on the 14th, for only 2 hours. Before that, in the middle of June two times. So for the last three months, I go out only five times. I don't understand why you said, "Always go out in the evening nowadays."

KAFFA

You go out more often than you just said.

ADISTI

I remember when I go out for the last few months. After all, it was me who went out, so I know. Come on, Kaffa. I don't wanna argue. I need to go now.

Adisti prepares a big tote bag and stuffs her clothes and items inside. She carries one of her other shoes in one hand, with the bag with other hand, to the front door.

ADISTI

Bye! See you soon!

Kaffa does not say anything and watches Adisti wears her other shoes, goes and closes the front door.

INT. KAFFA'S HOUSE - NIGHT (FLASHBACK)

Another day later, the clock shows 20.40 at night.

Kaffa, wears different clothes than before, is in front of his laptop which is on a table.

His breathing is fast and uncontrollable. His hands and head move weirdly and actively.

He covers his eyes with his hands. Then, he grips the table, inhales and exhales deeply.

After a while, he stares at his laptop screen but does nothing. His eyes actively searching but he does nothing.

He closes his eyes again with his hands and inhales deeply.

Suddenly, he closes his laptop, rises up and walks fast to his bedroom.

INT. BEDROOM - NIGHT - CONTINUOUS (FLASHBACK)

Kaffa goes straight lying on his bed and closes his eyes while trying to control his breath.

INT. KAFFA'S HOUSE - NIGHT - LATER (FLASHBACK)

Adisti comes back through the front door at 21.25, with different clothes. The house is silent and she goes right to their bedroom.

INT. BEDROOM - NIGHT - CONTINUOUS (FLASHBACK)

Adisti sees Kaffa is already asleep.

She puts her stuffs and sits at the end of the bed. She just sits there, silent, blank eyes, for long. Something is definitely on her mind.

Her phone screen is on. It's 22 August shown on the screen.

INT. KAFFA'S HOUSE - MORNING (FLASHBACK)

Adisti makes breakfast for her and Kaffa while Kaffa is on his laptop. It's 7 September stated on the screen.

She brings two plates to the dining table near the kitchen.

ADISTI

Honey, come here. It's done.

KAFFA

Okay. One minute.

Adisti starts her breakfast first.

ADISTI

I'm going to Scarlet's house today, okay? Are you gonna be fine?

KAFFA

No.

ADISTI

You're not gonna be fine?

KAFFA

I said no to you're going out today.

ADISTI

Why?

KAFFA

You love me, right?

ADISTI

Yeah, of course.

KAFFA

You have me and you visited my
parents often enough, so why do you
want more?

ADISTI

Are you serious right now?

KAFFA

Yes, I'm serious.

ADISTI

I don't even know what to say.
She's my best friend. You know she
means a lot to me. She's not fine!

KAFFA

You value them more than me.

ADISTI

That's not even true. I don't value
anyone more than anybody here.

KAFFA

So you didn't say you value me more
than them.

ADISTI

Why should anyone above anybody
here? I don't think that way. You
think that way.

KAFFA

It's not me who thinks that way.
Your actions do speak.

ADISTI

I already told her I'll be there.

KAFFA

You should've asked me before
promising her.

ADISTI

Because I know you'll let me go.
Like usual. Why it must be
different now?

KAFFA

I'm the head of the family, Dis.
You should listen to me.

ADISTI

There! I hate those words. You're
using it to your advantage. She's
not fine!

KAFFA

Still no. She'll be fine.

Adisti storms to the bedroom and smashes the door closed.

KAFFA
Can you try to slam it harder? I
barely hear it from here.

Adisti does not reply.

INT. KAFFA'S HOUSE - AFTERNOON (FLASHBACK)

Kaffa goes back and forth between various rooms and passes the room Adisti is in, the main room. Kaffa and Adisti wear different clothes than before.

Adisti watches something on TV, but does not look like she really watches it.

KAFFA
Do you wanna eat, Dis?

Adisti does not reply.

KAFFA
You haven't eaten anything since
yesterday.

Adisti still does not say anything.

KAFFA
Dis..

ADISTI
(upset)
I'm not hungry.

Kaffa goes to the front door. Adisti side-glances Kaffa.

ADISTI
(shakes her head)
Unbelievable.

Kaffa hears it but continues and closes the door.

INT. KAFFA'S PARENTS' HOUSE - EVENING (BACK TO PRESENT)

Kaffa's gaze at the photo is still there but his thought is definitely not.

After a while, his head turns right, facing the ceiling, still thinking about something. He then turns his head facing the interior of the house through the bedroom door.

He faces the ceiling again and then back to the interior of the house. He looks uneasy.

INT. KAFFA'S HOUSE - AFTERNOON (AROUND 4 PM) (FLASHBACK)

Kaffa sits on the bed, ignoring Adisti who is on the chair next to the bedside table. She is sobbing and cannot control

her breathing.

ADISTI

Can't you see yourself, Kaffa? You really need other people to tell something about you? All you do is blaming me for everything. I tried the best for us.

KAFFA

No, you didn't.

ADISTI

You've been strangling me with your.. overprotective attitude. You weren't like this at the beginning. You choked me and I can't breathe 'cause I can't go anywhere, I can't be myself, I can't be the best version of myself--

KAFFA

--Wait--

ADISTI

--I can't go out with my friends. And every man that I've encountered in my life, in my office, my friends, my friend's friend, the lifeguard, even my friend's husband, you're overjealous of them all.

KAFFA

You always dressed up and made yourself more beautiful for other people than for me. Always more excited for other people.

ADISTI

Because with you, I didn't have to. I could completely be myself with my bare face, pajamas, loose pants, messy hair. But apparently I couldn't! And you always knew I love dressing up, styling, experimenting for my look. You always knew. So why it must be different than it was? Why can't I be myself now?

KAFFA

You always spent time much more with other people and much less with me. You always be a better version of yourself when you're with other people.

ADISTI

I.. You know.. I'm still figuring things out. Believe me. And being with other people, is what I always love. Talking, listening, eating, spending time with new people, friends, or bus driver. Being out there blending with the world, being a part of the.. collective experience of the world, are always like the best therapy for me. I love people and going out. But also the quality moments to be able to be myself and being your wife at the same time. Isn't that possible with you?

KAFFA

You always bring out your childhood trauma when you're cornered.

ADISTI

I'm not cornered. I don't.. Oh, please!

(frustrated)

What should I do to make you understand? And why did you do me that way in front of them? I'm not your display item!

KAFFA

You should get out of your past like everyone else. People strive to get out, overcome their past to get better. And see what it does to our relationship when you're not finished yet with that thing. When you still nurture your past and trauma because you just use it to justify everything! It's because of this!

ADISTI

That's what I've been doing! I tried! You won't ever know what it feels like! To have a family so.. so dreadful, you wish you never knew them and get out while you had the chance? I didn't know normal life--

KAFFA

--Hey! I know! I know exactly how it feels. Why did you say it like you don't know it? I had my own lame parents and family. Please, Adisti. You said everything about me like you do now, but I can't say
(MORE)

KAFFA (cont'd)

what's on my head 'cause you always turn it back on me. You're always being happier with other people, you'll always have a time for them, and don't you remember while being with me, you often being so cold and silent and.. crying alone and sudden, and made me always think what's wrong with me that I can't even provide for you like anybody else that makes you happy out there. You're being different with me, you're different with other people. You're getting further and further away. And you won't be like this if you let go of your past.

Adisti looks surprised and cannot say anything for a while.

ADISTI

I'm tired. You always say things to direct the subject to another topic. I'm sick of it. I can't be complete and being the best version of myself with you strangling me like this. I can't take this anymore. I couldn't even imagine you could be such a person like you are now. And you! You can wander and go out anywhere, anytime you want. Have I ever forbid you? But I? I'm your bird that must always be in a cage! The world wasn't only built for the men! So why women can't enjoy the world too? And what did you do? You don't even wanna look at yourself in the mirror. That's the only thing I want. If you just spare your time a little to see yourself objectively, you'll understand why I've been like this and why I'm so unhappy and wanna SCREAM SO HARD!

KAFFA

Don't scream at me. I'm not screaming at you.

ADISTI

Oh my God.. Do you know what I think? Because of your past, the people that should've been closest to you slipped out of your hands, when they supposedly loved you. And that makes you treat your wife like this. You kept me in the cage because you don't want the same

(MORE)

ADISTI (cont'd)

happen to me, slipping out of your hands again. But then? What you're doing makes me slipping out of your hands even worse.

KAFFA

What a hypocrite you are. When I mentioned your past, you use my past to justify things that happen to you. You just said everything that will support you, even if that's not true.

ADISTI

Think about it. You're so insecure then you use the iron ball and chain to lock me up. Our house that started as a safe haven for me gradually becomes hell.

KAFFA

You just say everything possible to justify yourself. I did what I did with clear reasonable reasons. Because you were being too much, I couldn't take it anymore.

ADISTI

What are you afraid of? Are you afraid that I'll meet someone else and cheat on you? You know me better than that. What are you AFRAID OF? You're afraid that I'll slip out of your hands like your family. And.. And.. You have,.. 'Had' a great family and you threw it all. Do you know how how envy I am to you? How much tormented I was when you threw them just like that, while I never feel like I had a proper family?

KAFFA

It's not only about you and other people. But you while also at home, depressed and crying and have her own world. Outside, on the bus, on holiday, you still seem to be in your own world and miserable. What should I do? You won't let me in! And see. See? You're doing it again. You always feel like you know me best and my past. And about them. They would make me suffer doing a life of somebody else, not the life that I want, if I didn't do what I did. I told you million

(MORE)

KAFFA (cont'd)

times and you always take their side. Yes, you did. You. You don't know them even for one percent. You have no idea at all about them. I'm sick of you playing that you know them better than me. I'm not their family anymore. It doesn't matter anymore. You stick to what you think happened and I can't change how you think. And you never had a proper family? Even with me? All this time?

ADISTI

It's just beautiful at the beginning!

KAFFA

Let's use those exact words of yours, "You really need other people to tell something about you?" Don't think that you're pure like a baby. There are things that I'm sick of you, too. You're getting away from us. You always made me do things that I don't want. You forced me do those things. "You're gonna make me happy if you do this". When you know that times and times again I didn't want to do it. And how you treat our family and made me jealous because you were much happier with other people. You're not as excited as you were. And you, and your past and your great mystery. You made me question myself. What is wrong? You keep searching for something outside. And Adisti.. I'm tired of your sudden crying all the times without clear reason. They made me question myself. What's wrong with you? What's wrong with me? But I thought I hope I can learn living with it, or try to understand and together overcome those things. I didn't really wanna make a scene like you!

ADISTI

If you think I tried to make a scene deliberately, Kaffa, I just wanna make things better by talking it out with you. Not just by burying it within us and let it becomes hatred.

KAFFA

I don't consider this as a healthy discussion.

ADISTI

(means it deeply and with lower voice)

Because I'm just.. I'm already so tired of you and I don't know what to do with you anymore, "honey".

KAFFA

If you think that it's just beautiful at the beginning and adore my family that much, that you think is a proper-great family, then go to them.

ADISTI

I will!

She turns her back angrily and quickly faces Kaffa again.

ADISTI

I really really wish I can share everything with you. The happiest, sad moments and experiences of my life, my achievements, my master degree, how it is there, how her concert feels like, but.. I regret it so much we can't do it and make it work. I regret it so much that it would come to this. You wasted my time so much and I wasted yours too. If there was something at the point in our life that could make our life direction to the better path.. But I can't be the only one who tries to work it out. You need to be aware of it too and made actions of it. I'm literally strangled and couldn't breathe by living with you. Even this conversation makes me can't breathe. I couldn't talk to you, to budge your heart even for a little. You made me hate myself. And I can't live with it anymore.

Kaffa does not pay attention to Adisti. He instead stares at the wall on his left. Then, he exhales while shaking his head frustrated.

ADISTI

I don't know if you've been listening to me or not, but I'm sorry. I'm really sorry. Although I realize that I never heard you say
(MORE)

ADISTI (cont'd)
sorry even once. I know I've been a
part that results to all of this
too, and I'm really sorry I
couldn't be a good wife for you.

She storms out of the room.

Blank expression is seen on Kaffa's face. He stares blankly at the wall in front of him.

He drops himself to the closest pillow and buries his face to it. His back is facing up to the ceiling. Adisti comes back into the room, in hurry, fills out her suitcase with her things, then goes out of the room.

A few moments later, we hear a loud bang of the front door of the house closing.

Kaffa is still in his position.

INT. KAFFA'S PARENTS' HOUSE - EVENING (BACK TO PRESENT)

Kaffa now looks at the ceiling.

It takes a while before he closes his eyelids and falls asleep.

EXT. STREET - EVENING

Kaffa is still checking hopelessly the inside of the buildings with his eyes while riding the bicycle.

He looks at the beautiful red sky and trees around and admires it with his eyes. He closes his eyes for a while, while still riding, and inhales deeply, although still frowning.

At an intersection some moments later, he drags the bicycle next to him while he walks, and stops at an announcement board and some people's writings/articles are seen on it.

He looks at the writings in distress, traces the pictures and the words on it; the words/article/wall magazine that is written by a human being.

EXT. STREET - EVENING

Kaffa drags the bicycle next to him on the street, looking up, thinking.

He sees a deli, empty and dark, but there are still so many groceries, foods and drinks on the rows of racks.

He sees Adisti with him, choosing something in the deli. Adisti bows to see the products at the bottom shelf. Kaffa looks at the other shelf across, carrying a white shopping basket.

Then, the image of it blurs and disappears. Kaffa looks back at the street ahead.

EXT. STREET - EVENING - LATER

Kaffa is at a side of the more dirtier and darker street.

At a dark street corner, there is an old deserted food/ice-cream truck that has many stains on it. He wipes the dust to see the words on the truck but the words itself is unclear and unreadable.

He looks at the driver's seat. There is an automotive magazine beside the driver's seat, a glasses on the dashboard and a round silver pendant hanging behind the windshield.

He moves away from the truck and drags back the bicycle to the street.

But, when he is about to gets on and rides the bicycle, he spots something like a human shadow at a corner of an alley couple of meters ahead; pretty far. It disappears to the alley.

KAFFA

Hey! Heey!

Kaffa runs after it with the bicycle.

When he is at the opening of the alley, he sees nothing. He hesitates but decides to go to the alley with small buildings on its sides and follows the alley that is pretty narrow.

He looks at the buildings around, at a small intersection of the alley, to every spot. Nothing.

KAFFA

Hello! I'm not a threat!

He rides ahead through the buildings that looks darker than before.

EXT. STREET - EVENING - LATER

Kaffa arrives at the end of the alley and looks everywhere.

KAFFA

Shit, shit!

Silence.

KAFFA

(louder)

Hello?!

After a long time of no response, he sighs and rides straight ahead.

KAFFA

This is good, Kaffa. This is good.

EXT. WOODS - MORNING (FLASHBACK)

Kaffa, Adisti and three friends (Nicole, Irene, and Mike) are hiking through the woods.

The woods look pretty humid, damp and moist. There are dews on the leaves.

Adisti walks in the middle, Irene and Nicole are behind and Mike is in front of her with Kaffa.

IRENE

If only I wear a long pants, I'd enjoy this hike a lot more.

MIKE

That's what happens if you don't listen to other people. Adisti clearly asked you to wear long pants and bring things that you clearly don't bring.

IRENE

I think it'd be better if we go as simple as possible. We're not going for days, anyway.

MIKE

Who's more of an adventurer? Adisti or you? You should always listen to her if we're going to the nature.

ADISTI

I bring a long track pants. Water resistant too. I brought one in case she needs it.

IRENE

Oh my God. You're an angel.

Adisti smiles without looking back.

IRENE

Can i?

ADISTI

Why didn't you say it earlier?

IRENE

I didn't know that it would be this annoying.

ADISTI

I know you're a stubborn girl, so I packed one for you.

IRENE

I'm lucky to have a friend like you.

ADISTI

Come on. We have to look for a place to change your pants.

(to the others)

Wait for us, guys.

KAFFA

Yeah, I need a break after all.

Adisti and Irene goes far to look for a more secluded place.

MIKE

I don't know I'm this tired until I sit my legs down.

KAFFA

Yeah. But it's been a good walk. I didn't know that I'd enjoy this this much.

NICOLE

Her energy really is something else, huh?

KAFFA

Yeah. In everything. I guess it affects me positively too, in various parts of my life that she probably isn't even aware of.

MIKE

I'm even jealous of you. I wish I'll have a wife even half as great as she is.

KAFFA

Don't make me feel bad than it already is.

NICOLE

A girl like her really needs all the space for her to be even better and more beautiful than she already is. What Cicero said: "If you have a garden and a library, you have everything you need.". It sounds great for a lot of people. But I don't think it applies for a girl like Adisti.

KAFFA

Who's Cicero?

NICOLE

One of Roman's philosophers if I'm not wrong.

KAFFA

I can see why you and Adisti are friends.

Adisti and Irene come back with Irene wearing a loose track pants with two big pockets at each of its side.

KAFFA

You guys are back too early.

MIKE

His old body is still exhausted.

ADISTI

Then we'll have a break here.

IRENE

Your pants are so comfy, Dis.

KAFFA

It's one of her favorites. I always see her with it at home.

NICOLE

In a woods as damp as this one, there must be a lot of mosquitos, bugs, leeches..

ADISTI

Don't forget venomous snakes, underwater dangerous animals and.. Bears.

NICOLE

You're kidding me?

ADISTI

I'm just messing with you.

NICOLE

Shit. You really freaked me out.

ADISTI

Although, mosquitos are the one you really need to be worried about. You know what animal kills human the most in a year?

IRENE

Them?

ADISTI

Yeah. Mosquitos. Not snakes, or sharks or crocodiles. Hippos killed a lot of humans more than sharks.

NICOLE

By being with Adisti, you can be smarter every day.

MIKE

But why Kaffa is still dumb?

KAFFA

Can you shut your mouth for once?

MIKE

Make me.

KAFFA

I can buy one thousand pieces of second-rate mouth like yours in the secondhand market.

ADISTI

Hey hey.

KAFFA

We're just kidding, Dis.

ADISTI

Sometimes I don't know when you're kidding or not.

KAFFA

I don't even know that sometimes.

ADISTI

How come?

KAFFA

It just is. It just happens.

ADISTI

I don't understand.

KAFFA

Not everything has to have an answer.

ADISTI

Like this. I don't know if you're serious, being sarcastic or what.

KAFFA

Not a bad intention, I promise you.

MIKE

Even a smart gal like Adisti can't even understand you.

KAFFA

I want to shut your mouth but it's been good to sit here. It's not

(MORE)

KAFFA (cont'd)
worth it to use up some calories
just to stand up for you.

MIKE
Yeah, just what I thought. All
barks.

ADISTI
And I never understand when you two
are really upset with each other or
just banters.

MIKE
Sometimes it's a mix of both.

KAFFA
Agree.

They all have a break and enjoying the moment.

ADISTI
What a nice air to inhale.

EXT. WOODS - MORNING - LATER (FLASHBACK)

Adisti walks in front of the group, alone, leaving the
people behind.

NICOLE
Dis. Slow down.

Adisti looks down to the cliff and below. A small village is
seen.

ADISTI
So romantic and.. beautiful.

IRENE
Where?

ADISTI
There? They work together, like I
saw in a game I played when I was
little.

MIKE
Like in Zelda. Right, Kaffa?

KAFFA
(pointing around)
These are more beautiful.

ADISTI
(excited)
I knew this would be a good idea!

Some moments later, they walk on a more declivous path.
Kaffa tries harder. Irene looks so tired. Adisti looks at

her surrounding with Nicole beside her.

ADISTI
It's mesmerizing.

MIKE
I know, Dis. We know.

ADISTI
Sorry, I'm just excited.

They continue to walk uphill. Except Adisti, all of them walk slower. Sometimes Adisti stops and looks behind and wait for them.

NICOLE
My lung will be thanking me after this walk.

ADISTI
Do you think hundred years from now, people still could enjoy moments like this?

NICOLE
I don't know. Humanity, in our history, doesn't seem to have ability to predict the future. We're proven always wrong and the future always surprises us in the way we didn't imagine before. Do you know there's an interview to adolescents in nineteen somethings about what they think 2000s would look like?

MIKE
Fallen society with dominating robots, raining cities and rotten alleys?

ADISTI
You watched Blade Runner too much.

NICOLE
They imagine we'll have flying cars. Do we have it now?

No one answers.

NICOLE
Some of them have pessimistic projection of 2000s too. Said there'll be atomic bombs and nuclear war.

ADISTI

It's sad hearing that the young generation has very negative image of the future. In a more ideal world, they deserve to have bright imagination about the future, that we're evolving positively as a civilization.

NICOLE

I have mixed feeling about today's world actually. Overall I like it but there are a lot that needs to be changed too.

ADISTI

I agree. But honestly, our treatment to the nature, the animals and the plants could be so much better. But it feels like our generation is born at the right time. Not in the World War period and not in the era of melting sky 'cause of severe greenhouse effect.

MIKE

Yeah. We're blessed to be born in this era. There's a lot that we can enjoy and be grateful of.

ADISTI

Yeah. Don't forget that we're blessed to be born in a right place too. You can't imagine the severity of what the people in other areas are experiencing right at this moment. Even they can't get the basic things of human beings. I've seen with my own eyes the domino effect of what generational poverty does to someone's life. The world is still in imbalance but we can find harmony if we're aware and stay positive. But it would be beautiful if every human in the world could have the resource and opportunity for that.

NICOLE

Do you think the world will get balanced at some point in the future?

ADISTI

That's a difficult question to answer. As the world problems has many elements to it. Poverty sometimes not just caused by one obvious thing.

NICOLE

Imagine if every human in the world
has positive intention and wants to
build a better world each day and
gradually.

ADISTI

That would be a paradise. A small
glint of heaven.

Adisti looks at her right to a row of maple trees.

ADISTI

(adores nearby maple
trees)

I imagine a maple tree with blue
leaves. Under the ray of sunset. I
think I'd love it. Yeah.

Kaffa looks at Adisti. She smiles at him. He replies it
back, then he looks at the maple trees. Their friends are
looking at them too.

EXT. WOODS - MORNING - LATER (FLASHBACK)

Nicole and Mike are already across a small water spring.
When Adisti tries to cross the springs, she slips when she
steps on the soil on the other side, unbalanced and falls to
the side, then her pants and hands get dirty because of the
soil, but she manages to balance herself and stands up.

She laughs at Kaffa. She bows to wash the dirt on her hands
and pants.

EXT. STREET - EVENING (BACK TO PRESENT)

Kaffa rides the bicycle on the street in high speed. Then,
he pulls over to the sidewalk, leans his hands on the
bicycle and buries his face on his hands.

Then, several different areas of him riding on the street
(indicating that he passed a long trip on the way),
sometimes he closes his eyes while riding.

EXT. IN FRONT OF A BOOKSTORE - EVENING - LATER

The day looks darker (but not much darker than before),
still looks reddish yellow, but now the red dominates.

The bike leans on a post. Kaffa leans back to a bookstore
wall (it's on the end of the block), looking up to the red
sky, exhausted.

Nearby, near the opening of a dark alley, he sees a flat
cardboard box, a thin ripped fabric as a dirty blanket and a
ripped backpack as the pillow, that is left by a homeless
person.

He brings himself sitting on the cardboard then leans his head on the cardboard. He is there with blank expression.

After a while, Kaffa closes his eyes but not sleeping. He opens them back and suddenly there is something so fast, moving on his right side.

It is someone tall, in white clothes; oversized upper white clothes with normal white pants, with no footwear. He walks so fast, almost like moving subtly with minimum vibration/pounding on his steps, away from Kaffa.

Kaffa realizes it, startled. It makes his breathing faster and he stands up right away.

KAFFA
(shouts)
Hey, hey, hey!

The man is already far away from him, but Kaffa still can see him clearly.

Kaffa gets on the bicycle quickly and rides after him. His vision is blurry because of standing up too quickly but he still can maintain his balance.

EXT. STREET - EVENING - CONTINUOUS

Even, the speed of the bicycle is just a bit faster than the man's steps, so the distance decreased between them is not really satisfying Kaffa. He tries so hard, determination in his face, and sweats himself.

The man turns at the end of the block ahead. Kaffa rises his body to see clearer and after a while when he is at the end of that block, he turns right following the man.

The man is a little closer now, but he is still so far. He is still so quick.

KAFFA
What the hell?

Kaffa tries what he can to make his bicycle goes faster, and the result quite satisfies him, but he is short of breath now. It makes him go slower.

The man walks several blocks, turns right then left. Kaffa looks about to faint but he closes his eyes for a while to adjust himself.

Kaffa accidentally hits a big trash can, that makes him unbalanced. He falls from the bicycle after hitting the front part of the bicycle. He loses the sight of the man.

KAFFA
(moans)
Why all this happening to me? What happened?

Kaffa stays on the street while he and his bicycle look so small from the above.

KAFFA

Save me...

He punches the hard street ten times and bleed his hand. He then screams so hard and long.

KAFFA

AAAAAAAAAAHHH!

EXT. STREET - EVENING - LATER

Kaffa rides the bicycle slowly following the main street. He rides the bicycle only to one destination: The river.

EXT. BY THE RIVER - EVENING - LATER

Kaffa puts his feet in the clear running water while attending his bleeding hand washed by the water.

EXT. STREET - EVENING (FLASHBACK)

High school Kaffa is chased by four other highschoolers and gets stopped by them near the river.

BULLY #1

Where are you going, little boy?

BULLY #2

Why are you running?

KAFFA

That's the stupidest question I've ever heard.

BULLY #1

I can't wait to make your mouth shut by drowning your little head.

KAFFA

Help!

But few people near them do not do anything and just pass by.

BULLY #3

Come on. The money for this week.

KAFFA

No. I worked so hard to get this money!

One of them kicks hard Kaffa's head until he falls to the ground. The others searches Kaffa for money but cannot find it. Kaffa gets kicked again by another boy.

BULLY #3

Take his bag.

They take Kaffa's bag by force and pour out all the contents to the ground. They search for his money.

BULLY #1

There's no money here.

BULLY #2

You said to your friend you got money from your work.

KAFFA

I didn't say I bring the money now, baldhead.

They kick Kaffa several times. After that, they lift Kaffa and dunk his head into the river several times until he cannot breathe at all.

Then, after they are satisfied, they throw Kaffa to the ground. He is tortured and coughs really hard.

BULLY #3

Tomorrow. If you don't have our money by tomorrow, I'll spill your guts out.

KAFFA

Fuck you. Go lick your dead mom's ass.

The boy who hears it kicks Kaffa's mouth and it makes one of Kaffa's teeth broken and falls down.

BULLY #1

Come on.

They leave with their bicycles and leave wet Kaffa behind.

Kaffa endures his pain while putting back the stuffs on the ground to his bag slowly. He even picks up his tooth off the ground.

KAFFA

(mumbles)

Even if I'm like this, my own parents won't even care a bit. Useless piece of shits who only know how to breed.

Then he slowly walks up to his bicycle and the street. Some people look at him oddly.

KAFFA

(to the people)

What the fuck are you looking at?
You just stood there while it was
happening and you keep being
useless trash of society. You won't
even care if your own daughter gets
treated like that. Your education
institutions got trashy and useless
orientation, seniority-minded
seniors. The orientation is the
time to torture new students like
how their seniors treated them
before. And nothing you people, or
even teachers, or even government
do about it. Let's close our eyes
like that doesn't even happen,
right?

Kaffa throws his teeth in his hand to one of them who is
shocked to see it is a tooth covered with blood.

Kaffa leaves the area with his bicycle while the people are
still in shock with Kaffa's words to them.

After a while, he cries while riding his bicycle.

EXT. STREET - EVENING (FLASHBACK)

Kaffa rides a motorbike with Adisti behind him.

ADISTI

Okay, let's turn right after this.

KAFFA

Okay, lady.

200 meters after the turn, on the left near an alley after a
school, there are three boys in high school uniform punch
and kick a smaller boy near a big trash can.

A girl nearby with the same uniform tries to stop Kaffa and
ask for his help while crying.

KAFFA

What happens? Don't cry.

Kaffa wipes her tears below her eyes.

GIRL

They do it again. It's always
happening. He didn't do anything
but they always treat him the
worst. I don't know what's wrong
with them.

ADISTI

Calm down. What do they want?

GIRL

They just like to bully him. And we can't even stop him. Said we'll get our part if we interfere.

KAFFA

Dis, sorry. I wanna take something from the trunk.

Adisti gets off the motorbike. Kaffa opens the trunk, opens his helmet and covers his face with a motorbike mask. Then Kaffa puts back his helmet to his head and records the bullying with his phone and make sure to capture the face of the three bullies.

Then after he is finished, Kaffa runs so fast to the bullying scene and flying-kicks one of the boys so hard in the chest, that the boy cannot even gets himself up after.

The rest two of them try to run, but Kaffa succeeds to grab one of them by the collar and punches his cheek really hard and bangs his head to the nearby steel trash can.

The other boy who runs deeper into the alley is outrun by Kaffa who runs so fast. He grabs the boy by the neck and brings him back to his friends who whimper in pain.

Kaffa kicks hard the stomach of the boy he just dragged and he falls to the ground.

KAFFA

(makes his voice heavier)

Three boys. Then three punches for each of you.

Kaffa punches the face of each boys three times. Then, he drags them so they are close with each other.

KAFFA

(still makes his voice heavier)

I have my eyes on you. If I know you still bully that boy or other students, I'll make your life a living hell, that today is just the beginning. I have clear video of you torturing him. I can ruin your life. So stop that and there won't be a problem.

Kaffa approaches the bullied boy on the ground and crouches near him.

KAFFA

Can you stand up?

BULLIED BOY

Yeah.. Thank you very much, Sir.

KAFFA
(to the girls with the
same uniform)
Bring him to the nurse. You have a
medical room in your school, right?

GIRL
Yeah. Thank you very much.

Kaffa, with his mask still on, approaches Adisti and his motorbike.

ADISTI
(panicked)
Come on. We need to go quick.

Kaffa rides the motorbike with Adisti, leaving the hurted boys on the ground.

ADISTI
You're crazy! We could get in so
much trouble for that.

KAFFA
Don't you worry, Dis.

ADISTI
Oh my God, my heart's beating so
fast.

Adisti punches Kaffa's back three times.

KAFFA
Come on, stop it.

ADISTI
You're crazy. I don't even know I
should be happy, or angry or
frightened right now.

KAFFA
I have the reason to do that.

Adisti then hugs Kaffa tightly from behind. Kaffa rides his motorbike with his mask is still on.

EXT. STREET - EVENING (BACK TO PRESENT)

Kaffa rides the bicycle following the main street and several turns.

KAFFA
(mumbles)
The sky doesn't even changed. Only
a bit. All this time? What's really
happening?

He rides and rides until suddenly he sees a similar white clothed man but this one looks different than the one he saw

before. The man moves so fast and Kaffa tries hard to catch up with the man.

After a long trip catching up with the man, the man just stops, and glances to his right. Kaffa uses the moment to get closer and closer.

KAFFA

Hey, hey, hey! Hello!

He pedals the bicycle faster but the man walks again, now straight. They get closer now. The man is in Kaffa's vision clearly and in the distance where he should be able to hear Kaffa.

KAFFA

Please wait! I need you! Please..

But the man just walks straight in his speed, like he does not hear anything.

Kaffa gets closer. Now the man is so close, just a couple of meters in front of him.

KAFFA

Hello! Can you hear me? I'm here!
Please!

Nothing. The man looks straight ahead with his odd walking. So smooth, it is kind of frightening.

Kaffa manages to ride after him and looks at him from the left, a little behind of the man, in high speed.

The man looks pale, grayish and a bit blurry. The blurry side of him is the most puzzling thing about him.

Kaffa is in shock. His eyes are still on the man. The man supposedly knows that Kaffa is looking at him. But, the man is just like before, looks straight ahead, walks fast, like he does not see or hear anything.

The bicycle is shaky, uncontrolled, moving left and right, in high speed for some time. Then, Kaffa falls off hard to the ground, bouncing hard several times, while the bicycle is dragged ahead to the left on the asphalt before coming to a full stop.

The bicycle is dented, broken, and the handlebar is bent.

The man is already pretty far from Kaffa. The man walks slower now, but he keeps walking ahead.

Kaffa moans, grimaces in pain and screams hopelessly.

KAFFA

AHH!! AH HH! AAAAAHHHH!

There are more bruises, wounds and slashes of severe open wound on his arms and right leg. His forehead is also injured and wounded. He endures the pain so hard, grits his teeth, and produces another shriek.

KAFFA
AAAAAHAAAAAAAAHH!!

After that, just silence. Kaffa looks like he is in pain so much, it makes his vision so blurry.

The day is a bit darker now. The surrounding is so quiet.

He looks at his right. There is an opening to a woods in the distance. The man is going that way.

The entrance of the woods is flat for a couple of meters, before it gets uphill to the deeper part of the woods.

Kaffa frowns when he tries to get up a little. He walks in pain to the way the man goes. He is limp, a bit dragging his steps but still trying to go faster. He looks in pain everytime he wants to take step after step.

KAFFA
Oh my God..

The man stops for a while in the opening of the woods, glancing to his right for a second, then goes into the woods.

EXT. WOODS - EVENING - LATER

Kaffa walks uphill to the woods with high difficulty and looks straight ahead. There is no 'The Man' in sight, but Kaffa keeps walking.

The woods is still not so dark, because the remains of the light of the sun that day is entering the woods soil.

After a while, he arrives on a flatter path and can walk better. The city can be seen clearly behind him.

Kaffa leans his back, standing against a nearby tree. He adjusts his breathing, closes his eyes for a while and glances on the right in the distance.

Finally, his body falls to the ground into sitting position, leaning to the tree.

There is something white, far behind Kaffa, moving on another path and fast. It is barely visible from Kaffa's position. He walks so smooth, like almost no vibration or pounding to the ground because of his steps. But neither that man nor Kaffa is aware of each other's presence.

INT. KAFFA'S PARENTS' HOUSE - NIGHT

Adisti and Kaffa's parents are preparing the dinner. They go back and forth doing various things in the kitchen and the table.

Looks like Adisti throws some jokes in the kitchen that makes Kaffa's parents and herself laugh.

Then, they continue the preparation, and checking the food on the pan and pot.

A room on the right and its inside is visible after. The room is dark but from the silhouette of the things inside, the room is tidy and inhabited. There are two single beds and the pillows are stacked in three.

There is no Kaffa seen at all.

EXT. WOODS - EVENING (BACK TO PRESENT)

Kaffa looks more pale and in sweat. He gazes at the woods and the sky. The sky and the area looks a bit darker.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adisti leans on a big pillow that leans on Kaffa. They are on the sofa, watching something on the TV.

ADISTI

You know what? If I reflect to what happened to me before, this is everything I was hoping for, even though I never literally wishing for this moment.

KAFFA

What do you mean?

ADISTI

It's like black and white. It's like walking from a dark room that I couldn't get out for years, to the outside world where everything is so bright in a beginning of a spring. I even love these small moments like this so much. That life isn't just about big events, big revelations, big moments. The small moments are underrated and have meaning.. and importance to life.

KAFFA

Your words are even better than what you said on our wedding day.

ADISTI

(smiles)

I don't know. I think it's just the emotion and the moment that drive me.. just flowing beneath myself. I like our simple house and even this sofa, and I love your parents, especially your mom. She's cute.

KAFFA

(chuckles)

Which part of her is cute? There's no cuteness in her.

ADISTI

I don't know. I just feel that way.

KAFFA

You're weird.

Adisti pinches Kaffa's leg so hard.

KAFFA

AAH! AAH! What are you doing?

ADISTI

(casually, innocently)

I don't know.

Kaffa looks at her from above while she lies on the pillow.

He blows her hair so hard and her hair falls to the front of her face, blocking her vision. She tries to get rid of it lazily but it does not work. She moves her hair again but Kaffa blows it back again.

Adisti gives side glance to Kaffa. Kaffa pinches Adisti's nose and blocks her air circulation. Adisti reaches up with her hand to slap Kaffa playfully but one of her fingers gets into Kaffa's left eye.

KAFFA

Aw!

ADISTI

Sorry, sorry.

Adisti gets up to sit quickly and so concerned with Kaffa.

ADISTI

I'm so sorry.

KAFFA

It's okay. Lie back on me.

ADISTI

Are you okay?

KAFFA

I'm okay. It's not as bad as it looks.

Adisti slowly puts herself back to his previous position while her eyes are still on Kaffa's eyes. Kaffa closes his eyes and waits to let the pain pass.

KAFFA

Don't worry. Just lie back and watch the TV.

ADISTI

I'm sorry. I didn't mean--

KAFFA

--I know, honey. Don't worry about it. I love you.

Adisti is surprised.

KAFFA

What?

Adisti does not say anything but still in suprised expression.

KAFFA

What?

ADISTI

It's nice to hear you say that.

KAFFA

I said I love you to you before.

ADISTI

Yeah, but it's just.. rare?

KAFFA

Oh. Okay. But that doesn't mean I don't love you, okay?

ADISTI

Okay.

KAFFA

I think I'm just a person who likes to express love through actions more than just mere words.

Kaffa softly caresses Adisti's hair. Adisti closes her eyes and smiles.

ADISTI

I see.

KAFFA

But do you want me to say it more often?

ADISTI

That's a weird question.

KAFFA

My question stands.

ADISTI

Yeah. That would be nice.

KAFFA

Okay. I'll say it more often.

ADISTI

Lovely.

KAFFA

I love you, I love you, I love you,
I love you, I love you--

ADISTI

--Not like that!

KAFFA

(chuckles)

Okay.

Kaffa still caresses Adisti's hair while they watch the TV in front of them together.

EXT. WOODS - EVENING (BACK TO PRESENT)

Kaffa is in the deeper part of the woods.

After walking for a while, in the distance, Kaffa sees an odd-looking ancient-design building from wood. It's like something from Japanese building in the past.

He slows down his pace, looks at the building in awe, while being confused at the same time.

The man Kaffa had seen entering the woods, appears from the right side from behind the trees. Somehow he just looks wetter. His steps now are not as quick as before, more casual and not in hurry. It looks kind of creepy at the time, place and situation Kaffa is in. But Kaffa calls him right away.

KAFFA

Hello! Please! Why didn't you listen to me?

The man walks to the front of the building.

KAFFA

Please, help! Wait!

The man goes inside the building.

KAFFA

Please...

Kaffa drags his way to the building in full effort. But when he arrives right in front of the building, he hesitates, looks frightened, worry and in doubt.

He looks around him, to the sky, and back to the house.

The day is darker now. The yellow colour of the sky thins out. The red becomes more dominant with dark brown and black now as the background colour.

He steps on the front stairs slowly, carefully, to the inside of the building.

INT. ANCIENT BUILDING - EVENING - CONTINUOUS

The inside of the building is dark and really creepy. It is wider and longer than it seems from the outside. There are rooms everywhere; left and right. There are hallway after hallway.

Kaffa follows one of the hallway, looks frightened, so careful and slowly.

The inside looks dreadful and silent in such darkness.

There is a far wider room than the other rooms seen before, on his left. There is no door but just a white curtains separating it from the hallway.

Kaffa looks inside.

There are pillows, blankets and some white long fabrics folded neatly in the corner. He touches them. They look so old and hard already with stains on many parts. But the ones in the middle of the stack look better and whiter than the others. There is a big cupboard on the left with sliding doors.

He opens the cupboard but it is empty. Then he closes it and then goes outside.

He follows the hallway, continues the way he left the last time. He turns left and faces a different hallway and two rooms; that turn out empty.

KAFFA

Shit. Where to go?

He looks back but darkness is all he sees.

He goes straight and goes left in an intersection of four. The hallway looks darker and makes Kaffa walks faster. But then, he grimaces in pain and sits down in a dark hollow hallway. He closes his eyes.

INT. ANCIENT BUILDING - EVENING - LATER

Kaffa is just awake but he squints his eyes and unable to stand up. He crouches and leans on his hands and legs on fours. It is even difficult because the hallway is almost pitch dark.

He stops, waits and waits but again falls down again to the floor. His breathing is fast. He pants and pants and faces the dark ceiling lying on the floor. He holds his hand in the part that is severely injured and presses it hard.

Then, he tries back to get up with so much difficulty. But he can't at that moment. He still tries so hard to walk on all fours following the hallway.

After another intersection, he chooses left and then right and then right and then straight.

After nothing in his way and a long hallway, it leads to the back of the building.

EXT. BACK OF THE ANCIENT BUILDING - EVENING - CONTINUOUS

A wide open dirt space is displayed.

Kaffa is confused, his face is full of sweat, his body shivers.

But he can stand up now, although his body bows to the front.

He looks around, to the sky, looks worried and studies his surrounding.

Then, he looks back to his front.

There is a path ahead with grasses, bushes, and trees on its sides that looks dark, barely illuminated by the sunlight.

He follows the path in anguish because of the area is full of bushes and grasses. He glances behind for one second to the building.

EXT. LAKESIDE - EVENING - CONTINUOUS

There is a wide beautiful crystal-clear sparkling lake at the end of the path. Kaffa is amazed and stares at it in awe.

He then walks slowly, looking at the lake surface at the lakeside. He can even see his reflection on the water.

The area somehow is brighter than before even with the time of day at that time. The sunlight enters the area he is in generously and the reflection of the light makes the area becomes more magnificent, brighter and has reddish yellow vibe.

Somehow, the look of Kaffa's expression is sad and like he reflects on something at the moment, but his eyes are still locked on the clear water.

EXT. WOODS - MORNING (FLASHBACK)

A big family is on a vacation on the side of a lake and river. The GRANDPA, GRANDMA, Dad, Mom and young Archel are circling young Kaffa on the ground, who is holding tight his leg, enduring the pain.

Kaffa cries aloud.

KID

Mom. It hurts so much. I can't..

MOM

It'll be okay, honey. You'll be okay. Let me see it, don't cover it.

Kaffa opens his hand and there is a big severe bite and odd colour to his skin around it. He closes it again with his hands and presses around it.

DAD

Where were you going just now? Did a snake bite you? Or..

MOM

It doesn't matter now! Do something!

DAD

I need to know what happened first! So I can get enough information.

MOM

This is not the time for it.

DAD

You are too panicked. Calm down.

MOM

How can I not in panic, tell me.

GRANDMA

Hey hey, calm down. Look at him.

DAD

No no. I'm calm. Let me see it, Kaffa.

Kaffa gets closer to his dad.

DAD

(enthusiastically)
Okay I think I've seen this before--

MOM
(not sure)
We're bringing him to the hospital
now, Gaston!

GRANDMA
Okay, we're taking him to the
hospital now.

Dad just stands there and confused for a while. The eyes are on him for a moment.

Dad then carries Kaffa carefully and hurries to the car with Mom besides him and Archel holds Kaffa's hand on the way.

The grandparents follow behind them with some things in their hands, pretty far, couple of meters behind.

When Dad and Mom are opening the passenger seat, Dad says something.

DAD
Why do you always try to make me
embarrassed and look low in front of
them? Why did you always try so
hard for it?

MOM
What did you say?! I'm just
thinking about our son! What's
wrong with you?!

DAD
Don't you realize about it even for
a bit? It happened not just one or
two times.

MOM
If you feel that way, you're wrong.
I've never thought about making you
look low or whatever there! Why did
you make such a fuss about it?

DAD
Calm down, they're coming.

Kaffa and Archel hear all of their parents' conversation while Kaffa is in his pain.

The grandparents approach them. Mom's eyes are still locked in anger to Dad.

Dad gets into the driver seat and Mom sits next to him. The grandparents are behind, on the back passenger seats with Kaffa and Archel.

They drive, leaving the lake and river area.

EXT. WOODS - EVENING (BACK TO PRESENT)

Kaffa puts his face submerged in the water. He sees what is beneath the surface; a more beautiful scenery, underwater plants are swaying. But no animals at all.

He pulls back his face, washes his face once more, then his wounds. He grimaces and tries to endure the pain. Then he stands up slowly.

He walks alongside the lake to the other side.

But when he is halfway there, his expression is changed. His mouth is ajar. His eyes spark something that is unseen before.

A blue leaves maple tree is seen across the lake, standing tall, mesmerizingly, among its fellow maple trees but the others are with common colours of maple tree leaves. Only that one that has blue leaves.

The wind that blows the blue leaves makes it an extravagant view.

The reddish sunset enters the area so opulent and covers much areas. It also improves the beauty of that tree.

He approaches the tree slowly, in awe, he does not even really put enough attention to his steps. His left foot gets into the water before he pulls it back and gets forward.

After struggling a lot, he is now below the magnificent tree, looking up, and touches the leaves.

EXT. WOODS - MORNING (FLASHBACK)

Adisti, Kaffa and their friends (Nicole, Irene and Mike) are in the woods, hiking. Adisti looks at a row of maple trees on the right.

ADISTI

Acer. Sapindaceae.

EXT. WOODS - EVENING

Kaffa is under the blue leaves maple tree, looking up.

KAFFA

(mumbles)

Acer. Sapindaceae.

He then sits and leans his back against the big stem of the tree, facing the lake. He enjoys the moment. And then he cries.

INT. KAFFA'S HOUSE - EVENING (AROUND 7.45 PM) (FLASHBACK)

Adisti screams. The hot oil from the pan splashes on her right hand.

ADISTI
Honey, honey!

Kaffa stands up right away and goes to her.

KAFFA
Wait wait wait. I'll get something.

ADISTI
(endures the pain)
Hurry..

KAFFA
Turn off the stove.

ADISTI
Oh, okay.

INT. KAFFA'S HOUSE - EVENING - LATER (FLASHBACK)

Kaffa takes care of Adisti's right hand on some areas, where the severe thing happens.

She frowns so hard sometimes. There are blisters on some parts, look severe and burned bad.

KAFFA
Oh oh oh, Dis. It looks painful.

ADISTI
It is. It's okay. It's okay.

KAFFA
Do you want me to bandage it now?
Not yet?

ADISTI
A little more time.

KAFFA
Okay.

Kaffa looks at her concerned. While she is enduring the pain, she manages to release an awkward smile.

KAFFA
We'll go to the doctor tomorrow,
'kay?

ADISTI
Okay.

KAFFA
It really looks awful.

INT. KAFFA'S HOUSE - EVENING - LATER (FLASHBACK)

Kaffa feeds the food to Adisti with a spoon. He also eats the food Adisti just made.

KAFFA

Your food is amazing as always,
whether you get your hand burned or
not.

ADISTI

Oh, shut up.

Kaffa chuckles and continues to feed her.

INT. LIVING ROOM - NIGHT (FLASHBACK)

Adisti leans on the left side of the sofa on a big pillow.
Kaffa is on the other side, leaning without pillow. So,
there are some space between them.

Kaffa is focused on the television, but Adisti is not really
focused on the television.

KAFFA

How amazing those guys are.

ADISTI

I know.

Silence.

KAFFA

What's on your mind?

ADISTI

Have I ever told you the story that
I was once so brave as a child to
my mom and dad when they were
fighting?

KAFFA

No. Which one is that?

ADISTI

I was a little girl.
(measuring with her
finger like a coin size)
This little.

Adisti laughs. Kaffa just looks at her, sarcastically.

ADISTI

Sorry, sorry.

KAFFA

You're a weird girl. You laugh at
your own joke while nobody laughs.

ADISTI

I was a little girl and I remember
it clearly that my mom and dad were
fighting so bad. It was one of the
worst.

Kaffa looks at her seriously.

ADISTI

They hit each other. It really showed how much they hate each other with each hit that I saw. A while later, my mom shifted her attention to me. She blamed me, shouted at me, when I was on the brink of my emotion, she was looking for my mistakes. And it was worse than usual. I felt her eyes on me. My dad was nearby. I cried so hard that night. After that, I somehow said, "Why do you hate me so much, Mom?" I don't know why. She was just like struck by lightning. Just stood there. Looking at me. But her anger was gone. She was like thinking deeply of something, entering her mind deep. And she was just gone from there to her room. My dad looked at me. And I just went to my room in tears.

Kaffa still looks at her. Adisti somehow looks calm and shifts her eyes to the television. But after a while, she feels his husband's eyes on her. Then, she looks at him.

KAFFA

I love you.

ADISTI

I love you.

Then, they both look at the television, watching together.

INT. CANTEEN - AFTERNOON (FLASHBACK)

Adisti is across the table where Kaffa is, with a tall glass of juice untouched in front of her. Her focus is locked on her phone screen.

Kaffa works on something on his laptop, sometimes drinks something from his glass.

He tries to take Adisti's glass, but like she knows, she moves her glass playfully. He tries to take it again, she moves it to another direction, joking around. The third time, she lets him try her drink.

ADISTI

Honey! Honey!

KAFFA

What is it?

ADISTI

I got fuckin' accepted at the university! The scholarship!

KAFFA

Whaaat??

Kaffa now shifts his attention from his laptop to her.

ADISTI

Really! Check this out. In case I'm hallucinating.

KAFFA

(asks for her phone)

Let me see.

She lends him her phone enthusiastically, that causes the phone falls to the floor. Kaffa picks it up and then looks at the phone screen.

KAFFA

Is there any possibility that there's another Adisti Amor Annesley in this world?

ADISTI

No! My name's so unique, I'm sure it's the only one in the world!

KAFFA

I'm just kidding, AAA. The news is definistely valid. Oh Adisti, congratulations!

ADISTI

(louder)

I know, right? I know riiight?!

Some people around look at her curiously.

ADISTI

(lower voice)

I know, riight? Oh, Kaffa, you don't know how much it means to me, how I feel like I'm about to explode right now. How I feel like I'm suffocating right now. Those nights and days I prepared for this..

KAFFA

Believe me, I know.

ADISTI

You're the best, you're the best. Thank you.

KAFFA
For what?

ADISTI
(thinking)
I don't know. Everything.

KAFFA
Thank you so much, Dis.

ADISTI
I'll just accept that.

KAFFA
(shakes his head,
chuckles)
You..

Adisti takes her phone back from him. She looks at it.

KAFFA
It's still next year to be started?

ADISTI
Yeah! I need to take care of..
stuffs.. administration and manage
my savings.

Silence.

ADISTI
Come with me.

KAFFA
There?

ADISTI
Yeah.

KAFFA
You're kidding. Of course I can't.

ADISTI
Yeah I know. But it would be better
if you could.

Adisti looks at her phone again, smiles sweetly at it. She then pinches Kaffa's left upper arm, twisting it.

KAFFA
Aw, Aw, Aw!

ADISTI
Sorry, I'm just so happy and you're
so adorable.

KAFFA
I know I am.

ADISTI

I'll be coming to Lana del Rey's concert there if I have the time, honey!

KAFFA

Ah! That's right! That's so cool!

ADISTI

I'll record it for you. Just wait.

KAFFA

I'm so happy for you! Really.

ADISTI

I'll take a photo with Lily Collins and ask for her signature for you.

KAFFA

I'd hang her signature as well as the photo in our bedroom.

Adisti throws out a wide sweet smile and drinks her juice.

ADISTI

You still wanna try that burger place you told me about?

KAFFA

Yeah?

ADISTI

It's on me. We'll go there later, how about it?

KAFFA

But it's so expensive.

ADISTI

Nothing compares to my happiness now.

KAFFA

Okay. Merci beaucoup, mademoiselle.

A moment later, she hums and sings softly, in low voice.

ADISTI

(sings softly)

~Walk in the way of my soft resurrection. Idol of roses, iconic soul. I know your name. Lead me to war with your brilliant direction~

EXT. WOODS - EVENING (BACK TO PRESENT)

The day is darker but still reddish with the touch of brown and black in the background.

Kaffa looks at the water and at across the lake, leaning against the tree, daydreaming. His face is blank.

A moment later, he hums and sings softly in low voice.

KAFFA
(sings softly)
~Grenadine, sunshine, and it fades
sublime..~

He leans to a more comfortable position to the tree. He looks up to the tree again and adores the blue leaves.

He looks at the sky to the front, then lifts and bends his knees together in front of his chest, and his hands lean on the knees, sitting in fetal position.

KAFFA
(more like mumbling, low
voice)
I'm sorry, Dis. I'm really sorry.

Note

He finally says "sorry". Twice even.

If I ever see you again Adisti,
I'll bring you here.. There's
really a blue leaves maple tree.
But you're not here.

After a while, he buries his face to his hands in front of him, then he cries.

Gradually Kaffa looks smaller and smaller from the distance, and the view of the trees, the lake, and the sky come into view. He is alone in the big big silent world.

A wide view of the hills from afar with the outline of it in the shadows in the dusk is seen.

The sunlight and the sky are visible on the background. A bit yellow, strong red, touch of brown and black add to the vision of the day.

FADE TO BLACK

--THE END--