**The Other Widow**

written by

Maayan Rypp

 Anat Gafni

1. INT. MOVIE THEATER TICKETING BOOTH – NIGHT

From a bird's eye view, we’re following someone walking through a large and empty mall. She walks up a static escalator with large strides. She’s alone. ELLA, 32, with shoulder-length, uncombed hair, is wearing black and baggy clothes.

is wearing faded black and baggy clothes splattered with a few bleach stains. She meekly approaches the ticket stand at the crowded movie theater and joins a line of people waiting. She seems so small approaching the ticket window.

# ELLA

## Hi, I’ll put the tickets on my card.

Ella hands the CASHIER her credit card. The cashier types and then prints two tickets. She hands both tickets to Ella, but Ella takes only one.

# ELLA

## Just one. He’ll come pick the other ticket up when he gets here.

#

# CASHIER

## He’ll need your card details or your confirmation nu–

#

# ELLA

##  (interrupts her)

## Yeah, yeah, I know. It’s not a problem.

The cashier shrugs and puts the other ticket aside. Ella walks toward the snack bar.

2. INT. MOVIE THEATER SCREENING HALL – NIGHT

Ella sits in her seat holding a large popcorn and two cups of coke. Trailers and ads begin to play on the screen. Ella looks at the screen, then down at her phone, and back towards the direction of the entrance of the hall which is already dark, making it impossible to see. She looks at her phone again. There are no messages or missed calls.

People pass her and she rests her bag on the empty seat next to her to signal that the seat is taken. The hall has darkened and Ella checks her phone again. Still, no messages received.

# WOMAN (O.S.)

## Can you turn off your phone?

Ella puts her phone in her bag, annoyed. She glances again towards the door, but it’s even harder to see now that the hall is completely dark. She looks at the screen, trying to concentrate on the film.

3. INT. ELLA’S APARTMENT - DAY

Ella’s apartment is a really small studio for one, but it’s arranged in a way that’s pleasant and homey. There’s a small tablecloth on the table and above it are three drawers improvised as shelves. Hung on the wall right above them are pictures. A small succulent sits by the window. Ella is in bed, the alarm clock ringing. Ella wakes up in a panic. She puts on a pair of pants in a hurry and leaves with the same black t-shirt that she fell asleep in.

4. EXT. THEATER - DAY

Ella is out of breath, her hair is messy, and she approaches the exterior of an old, modest theater. A small, cheaply designed poster for the play Medea is hanging amongst a few others. Ella peers into the window and it seems that the lights inside are off. She ties her bike to a street lamp and takes the pile of tangled tubes sitting in her bike basket.

5. INT. THEATER - DAY

Ella enters the theatre. She’s holding a bunch of black tangled tubes in her hands that almost keep falling with every step she takes. She feels relieved not to have run into anyone at the door, she calms down and starts to breathe normally. As she walks through the auditorium, she realizes that the place is completely empty. Something loud startles her. She turns around and sees YINON, 22, a production assistant with dreadlocks. He picks up a crate that fell. He puts all the items that scattered all over the floor back into the crate and notices Ella.

# YINON

## Yo Ella, what’s going on?

#

# ELLA

## I’m okay, what’s up?

## Are you the only one here?

Yinon looks around. He suddenly realizes that no one is there other than him and Ella.

# YINON

## Yeah, it looks like they’re only gonna get back here at noon. What a mess, huh? What do you think they’re gonna do?

#

# ELLA

## What are they going to do about what?

# YINON

## The play… I also didn’t really know him, but it seems weird to me… To have the funeral today and then the premiere a week later?

Ella is trying to understand what he’s talking about.

# ELLA

## What funeral?

Yinon laughs.

# YINON

## You’re more out of it than me, huh? Assaf’s funeral. Assaf Sella, the playwright.

Ella freezes.

# ELLA

## What?

#

# YINON

## Did you know him well?

Ella looks down at her phone, not sure exactly what she’s expecting to find.

# ELLA

## I have to go.

Ella starts to walk towards the exit.

# YINON

## You won’t make it, it started at 10.

Ella ignores him and continues to walk, hearing him calling after her.

# YINON (O.S.)

## Karin will probably get here any minute. She’s nuts… Hopefully she won’t flip on you for cutting out.

Ella leaves the theater.

6. EXT. STREET – DAY

Ella rides her bike through the streets of Tel Aviv, she turns from one street to the next. It looks as though the buildings are closing in on her and she struggles to breathe.

**BEGIN OPENING TITLES: “THE OTHER WIDOW”**

7. EXT. BUILDING – DAY

Ella stops her bike in front of an upscale Bauhaus building. She looks up at the building’s exterior. Her gaze moves toward a window with a white fluttering curtain and she sees a silhouette of a person walking past it. It’s not Ella’s first time looking up at this window. A well-groomed man and woman in their 60s enter the building with hesitation. Three thin men in their 40s arrive immediately after them. They walk past an obituary hanging near the building’s entrance door with the name ‘Assaf Sela’ written on it.

Ella takes a deep breath and enters the building along with the rest of the visitors.

8. INT. SHIVAH - ENTRANCE HALL – DAY

Ella enters a spacious living room. Like the entire apartment, it’s well-designed boasting minimal and clean lines of black and white. It’s clear that a lot of money was invested and with good taste. Art covers the walls. (move the rest to next scene)

9. INT. SHIVAH, ASSAF’S APARTMENT – LIVING ROOM - DAY

A large cello encased in a quality leather bag rests in the corner. Ella looks around. The room is full of people. She takes a deep breath and walks inside. She observes the elegant crowd, among them her colleagues from the theater. She sees the theater’s director, IGAL, 52, chubby and rugged. Next to him stands KARIN, 32, the producer, skinny and dressed pragmatically, and the actors, AYALA, 34, tall and distinguished, ITAY, 26, and YOTAM, 28. Karin is the first to notice Ella  who’s visibly upset and she points her out to the others. Ayala approaches Ella and hugs her. The rest of the group approaches and surrounds her. They try not to draw too much attention to themselves and speak in whispers. When the Shivah visitors look in their direction they try to act as if everything is normal.

#

# KARIN

##  (in a loud whisper)

## What are you doing here?

#

# ELLA

## What do you mean?

#

# KARIN

## Don’t play dumb. It doesn’t look good. (אני יודעת ששונה- ניסינו לשמור על טון מעט אגרסיבי- איך שנראה לך לתרגם)

# ELLA

## why not? I came to give my condolences. It’s a Shivah.

Ella calms down and wipes the tears from her eyes. Karin looks at Ayala and Igal, signaling that she needs their help.

# AYALA

## Babe, it’s not a good idea for you to be here.

#

# IGAL

## You absolutely cannot be here. Period.

# ELLA

## Why not?

# IGAL

## Why not? Because people came to console the family, to console Maria. Does it seem logical to you to parade yourself around in front of her?

# ELLA

## It’s not like she knows who I am, Igal. And now that you’re all here, there’s no problem at all.

There’s a moment of silence. Ella notices Karin whispering something to Ayala, clicking her tongue.

# KARIN

## This is Maria’s Shivah.

At the other end of the room, in the dining area, MARIA, 36, beautiful and exuding an air of nobility, is sitting on a dark purple velvet chair. Her hair is pulled back and she’s dressed in simple but expensive black clothing. Besides her sits her mother, VERONICA, 60, elegant and well groomed, resembling Maria.

Ella looks at Maria for a moment, noticing that she’s as calm and still as a statue. Maria then suddenly bursts into tears, covering her face with her hands. Veronica attempts to console her with light pats on her shoulder, seeming embarrassed by the display of her daughter’s emotions. When Maria wipes the tears from her face and rearranges herself to sit up straight, Veronica cleans Maria’s face with a wipe and adjusts her hair. Ella feels her own tears beginning to form.

BATYA, 56, with dyed red hair, passes by the group with a tray of fancy burekas(an Israeli puff pastry commonly served at a Shivah). The theater group politely declines, but Ella grabs one defiantly and then takes a bite. The group returns to their seats and Ella sits quietly on a wooden chair. She looks over at Maria again. Maria reaches for an ornamental purple cushion resting on the sofa, places it behind her using it to support her back and adjusts her posture. Batya is standing not too far from Ella with her tray, and Ella touches Batya’s arm. The theater crew notices and examines Ella’s every move.

# ELLA

## The burekas are great. Are they homemade?

# BATYA

## No, they’re from La Central, right next door. Their pastries are divine.

# ELLA

## Divine.

# BATYA

## (lowering her voice, but just enough that she can be heard by others)And their prices… as if their dough is made of gold. (שינינו ממחיר של זהב למחיר הבצק שווה זהב. המקור הוא כאילו מדובר בזהב- אם זה עובד בצרפית- עדיף)

Ella grabs another bourekas and chews it in front of her stunned colleagues. Batya walks towards another guest and Ella turns back to them.

# ELLA

## Why didn’t any of you let me know what happened?

Ella looks at them accusingly. Igal looks at her and sighs. Ayala takes Ella to the side.

# AYALA

## Babe, I’m really so sorry, we were sure you knew. Let’s go talk about it over a beer later? It just isn’t right to do it here. (גם כאן אני יודעת שזה לא תואם- זה היה הכי נכון להגיד את זה באנגלית- מה שחשוב הוא להראות מצד אחד אמפתיה ומצד שני נסיון להשתיק עכשיו את אלה)

An older couple, YEHUDIT, 71, and AVI, 74, sit on the balcony. They’re dressed simply; Yehudit is wearing hiking sandals. They’re Assaf’s parents, not drawing too much attention to themselves even though they don’t look as elegant as the rest of the mourners. Igal is stressed out, looking around him. The group around Maria has already scattered around the room and he’s worried that the theater crew’s discussion will draw her attention.

# IGAL

## Ok, let’s go up to her now. The last thing we need is for her to hear what we’ve been talking about.

10. INT. SHIVAH - DINING ROOM - DAY

Igal leads the group towards Maria, Ella dragging behind them. Maria stands up as Igal goes to hug her.

# IGAL

## Maria, I’m so sorry. I didn’t get a chance to come over to you at the funeral, but it was such a beautiful ceremony.

# MARIA

## Thanks, Igal. So he really screwed you over right before the premiere, huh?

# IGAL

## I’m used to Assaf screwing me over.

# MARIA

## (chuckles)

## I hope you’re not postponing.

# IGAL

## You know that it’s considered bad luck for us to do that. Assaf would have wanted us to go on with the play. But of course, if you don’t think it would be right…

# MARIA

## I’m coming to the premiere, Igal. Save me a good seat.

##

# IGAL

## The actors in the new play, Yotam and Ayala, are here.

Maria looks at Yotam and Ayala, but her gaze rests on Ella for a moment, or so it seems to Ella. Maria’s bright blue eyes are wide open and piercing. Ella gulps. Yotam shakes Maria’s hand.

# YOTAM

## My condolences. I worked with Assaf a few years ago on *Conversations from the Belly of a Volcano*. I played Mr. Tushia.

# MARIA

## That’s right. Wow, it was one of his first plays. We’d just graduated. Those were wild times.

##

# IGAL

## And Ayala, our Medea.

Ayala kisses Maria gently on both cheeks.

# AYALA

## I’m so sorry.

# MARIA

## Assaf said that you’re perfect for this role.

Ella is standing pretty close to Maria, but Karin is standing between them and rests her hand on Maria.

# KARIN

## I’m so sorry, Maria dear.

# MARIA

## Karin, thank you, sweetheart.

Maria hugs Karin, and Igal begins to direct the group inside towards the living room. But the moment that Karin breaks away from the hug, Ella takes a step forward. Karin, Igal, and the actors hold their breath. Ella shakes Maria’s hand and looks at her for a while, and, for the first time, up close. Maria is beautiful by all accounts, short, around the same height as Ella, and smaller than the rest of the mourners. Other than their height, they don’t resemble one another at all. As they stand facing each other in that moment, it seems as though they’re disconnected from the rest of the people at the Shivah.

# ELLA

## I'm so sorry. My heart aches with you. (אם אפשר פשוט להגיד משתתפת בצערך ותהיה את המשמעות הכפולה- עדיף)

Maria nods, not knowing who Ella is. She looks over at Igal questioningly. Igal places his hand on Ella’s back.

# IGAL

## Apologies, this is Ella. She’s the costume designer for the new play, working with us at the theater for a few years now.

# ELLA

## Back from the days of *The Whale That Was Born Premature*.

# MARIA

## Ah, right. I think we met once, a while ago. Yes, maybe then.

Ella stops shaking Maria’s hand. Maria looks at her and pauses. Igal shoves Ella to the side while he continues to talk.

# IGAL

## Maria, with the help of a few colleagues, I collected some photos from the productions of the plays that Assaf wrote. We also brought a projector from the theater. If you’d like, we’d be happy to show them here.

# MARIA

## That’s a lovely idea, Igal.

# IGAL

## Yotam, can you hook it up?

Maria signals to someone to close the blinds.

11. INT. SHIVAH, ASSAF’S APARTMENT - LIVING ROOM – DAY

Igal gives Yotam the flash drive. Yotam connects the projector and tries to find the right output. The guests begin to sit down. Igal looks for something to place the projector on, but it seems too complicated and he gives up. His eyes land on Ella.

# IGAL

## Ella, come and hold this in the

## meantime.

Yotam is holding the projector remote in his hand and finally succeeds in finding the right output. A small square of light is projected onto a large white curtain. Ella continues holding the projector in her hands and Igal breathes a sigh of relief. The images start running and Ella continues to serve as a tripod.

The rest of the mourners gather around and someone turns off the light. Ella relaxes her grip a bit and the small square of light moves.

# GUEST 1

## We can’t see!

Ella returns to hold the projector steadily, she looks in the darkness around her. In the audience are elegant 60 years old formally dressed people as well as a few younger more laid back. Among them are sitting a norwegian couple- JOHANN, 37 and HANNA 38, both are blonde and dressed with formality, stand tall and at least a head higher then the other mourners. Avi, Assafs father, isn’t really looking at the slideshow and it is obvious his mind is drifting. Yehudit does look at the photos but a light smile rests on her face, implying that she isn’t too present as well.

The slides change and we see Ayala on the stage alone with a perfect white circle of light shining on her, against a nearly black backdrop speckled with stars. More photos are seen from rehearsals and plays, and many of them show ASSAF, 36, curly-haired and handsome, with a thick beard and glimmer in his eyes. He is directing the actors or looking at the stage.

In the next photo, there’s an open stage, a kind of amphitheater, and Ella and Assaf are sitting on the side of it, looking at one another. They seem like they’re in love. Ella stares at the photo, losing herself in it.

Suddenly the figures in the photo, Assaf and Ella, begin to move. It looks like an old home video without sound. In the video, Ella giggles and she places a piece of fabric over her eyes. Assaf sneaks a kiss on her nose. Ella snaps out of it. She sees static photos displayed on the curtain again. Ella looks down, sure that everyone noticed her. When the light comes on, there’s a moment of silence. Ella’s heart beats twice as fast, but the usual commotion of the Shivah returns as if nothing happened. Maria is sitting between Batya and Igal. She whispers something to him. Ella thinks that they’re looking at her, but she’s not sure. Ella bends down and puts the projector back in the bag. She slowly straightens back up, staying close to the wall. Everyone seems calm. She allows herself to breathe again, moving away slowly from the corner where she stood.

12. INT. SHIVAH BATHROOM - DAY

Ella locks the door and leans on it. She sits on the toilet seat and puts her head in her hands. After a few moments, she gets up and washes her face. Ella notices a small green bottle of aftershave. She grabs it quickly, removes the cap, and smells it. Ella smiles and closes her eyes, diving into a memory. She sprays the bottle in the air, takes it in, and coughs a little. When she opens her eyes, she sees Assaf next to her in the mirror. He’s wearing an oversized shirt with a picture of Charlie Brown on it. Ella closes the bottle and puts it back on the shelf. There’s a knock at the door.

# ELLA

## Someone’s in here!(בעברית ״תפוס!״)

Ella flushes the toilet, waits a moment, grabs the bottle of aftershave and puts it in her bag. She opens the door and smiles politely. An older, well-groomed woman enters as Ella leaves.

13. INT. LIVING ROOM - DAY

Ella returns to her corner in the living room, looking around the room. Igal approaches her.

# IGAL

## Are you doing okay?

# ELLA

## Yeah.

# IGAL

## It was very nice and respectful. Looks like we should head out soon, right?

Suddenly Ella spots a YOUNG MAN with curly hair that’s crossing the room and her eyes are transfixed on him. He looks just like Assaf. He looks over at her for a moment and smiles lightly. Ella sees only his eyes as if it were happening in slow motion and she doesn’t know if she’s imagining it or not. Igal’s voice snaps her out of it.

# IGAL

## Right?

# ELLA

## Yeah, right. Very respectful.

She looks around the room again but the man disappeared as if he was never there. Igal gives Ella a strong, fatherly hug, but Ella doesn’t give into it and tries to free herself.

14. INT. MOVING VAN – DAY

Igal is driving an old, rundown van. Ella’s bicycle is thrown in the back of the trunk. Karin sits next to Igal and stuffed in the backseat are Ayala, Yotam, Itay, and Ella in the corner. There’s a black bag with black tubes sticking out of it, between Ella’s knees. With every turn or brake, one of the hoses pokes Itay and he grimaces in pain. The others are talking but Ella looks out the window; the streets of Tel Aviv pass by her. She opens the window and lets the wind touch her face, her hair blowing. She closes her eyes and gives into the moment. Karin’s voice brings her back to reality.

# KARIN

## It’s freezing here.

# ELLA

## What?

# KARIN

## I’m freezing. Close the window.

Ella closes the window.

# IGAL

## Ella, you’ll be fine right? I don’t want to postpone the premiere, so if it’s all too much for you, I understand.

Ella looks at him.

# IGAL

## We’ll find someone else.

##

# ELLA

## No, no way, Igal. It’ll be fine.

# IGAL

## Sure, of course. It’s just that the dress isn’t ready yet…

# ELLA

## It’s almost ready.

##

Igal looks at Ella doubtfully.

# ELLA

## Trust me, Igal.

##

Ayala looks at Ella and then at Igal, and then at the bag of tubes that continue to poke Itay.

# Ayala

## You don’t have to pretend that nothing happened.

# Yotam

## You know, it’s weird...I can still smell him. How wild is that?(תורגם מ ״איזה מוזר זה. אני עדיין מריח את הריח של אסף, אתם קולטים?)

Itay and Yotam nod in agreement. Ella places the bag of tubes on her lap so that she can block in a feeble attempt the smell of the aftershave bottle that’s in her bag. A sleeve of a dress sticks out of the bag.

15. EXT. THEATER BUILDING – DAY

(כאן בכל הסיקוונס עם ההורים החלטתי להשאיר את התרגום בצרפתית כפי שהוא כדי לחסוך את עלות התרגום- אז מבחינתי- רק תשווי את טון השפה לשאר התסריט)

Ella leaves the theatre. She’s carrying the bag of tubes with one hand and a roll of black fabric in the other. She’s trying really hard not to cry. Outside the theatre stands MAYA, her sister, 24, who looks like Ella, only thinner and more put together. She’s holding a helmet.

# MAYA

## What happened?

# ELLA

## Nothing.

# MAYA

## It looks like you’ve been hit by a truck.

# ELLA

## Thanks.

Maya looks at her and notices that something’s not right, but hands her the helmet.
Ella takes the helmet unwillingly. Maya walks towards her pink scooter, puts on her helmet, and motions to Ella to get on behind her.

# MAYA

## What’s all that? Wait -- put the fabric in the back.

Ella finds a space to put the roll of fabric.

# MAYA

## Yea, there’s great... Come on, let’s go. Mom and dad will be there in a minute. Just so you know this was the worst idea ever to meet at your place. There’s never any parking...Dad is probably driving around in circles.

# ELLA

## Well, you’ve been the ones bugging me that you haven’t seen my place yet.

# MAYA

## Fine, fine. Let’s go... but hold onto that.

16. EXT. STREET – DAY

Maya and Ella are riding down the street on the scooter. The black fabric is whipping in the wind behind them, like a black veil. Ella gazes at trees and the buildings along the way. Maya sees Ella through the rear-view mirror.

# MAYA

## Is this about Assaf again?

Ella doesn’t answer her.

# MAYA

## Why are you wasting your time with him, Ella? You’ve got to put an end to this.

# ELLA

## Okay.

# MAYA

## Just cut it off.

# ELLA

## Okay, Maya. It’s over.

##

# MAYA

## It’ll hurt at first, but you need to take care of yourself –

# ELLA

## Are you not hearing what I’m saying? It’s over, it’s done. He’s dead.

# MAYA

## Great.

They continue riding.

# ELLA

## He really is dead, Maya.

Maya looks at her through the rear-view mirror and hits the brakes.

# MAYA

## What do you mean ‘dead’?

# ELLA

## Dead. Dead. Today was the funeral.

# MAYA

## Are you kidding? How did he die?

Ella wants to tell her but she can’t. She shakes her head. Maya understands.

# MAYA

## Who told you?

Ella tries to stay in control of her emotions.

# ELLA

## They told me. At the theater. I don’t know all the details. I didn’t ask.

# MAYA

## Oh, Ella.

Maya tries to hug Ella while she sits on the scooter but it isn’t working. She tries to get off the scooter, but Ella lifts her hand to stop her.

# ELLA

## Let’s go. I can’t do this now.

Maya starts the engine and starts driving, but she takes Ella’s hand and holds it as they ride.

17. INT. ELLA’S APARTMENT – NIGHT

(גם סצנה זו- אפשר לחסוך ולהשאיר בגרסא הצרפתית כפי שהיא)

Ella and Maya sit on wooden chairs next to a tiny table with a charming tablecloth. There are 4 cups of coffee already half-finished. Behind them, AMALIA, 55, in a loose-fitted dress, wearing large and colorful pieces of jewelry, is cutting a cake and placing the slices on unmatching plates. Ella and Maya look at REUVEN, 60, in a button-down shirt. He just finished hanging a slightly rusted vintage lamp by Ella’s bed.

# REUVEN

## Is it leveled?

Maya motions a “so-so” with her hand. Ella stares blankly ahead. Reuven moves further back and examines the lamp.

# REUVEN

## Looks leveled to me.

# MAYA

## Not really.

# REUVEN

## Ella? What do you think?

Ella snaps out of it.

# ELLA

## It’s fine.

Maya looks at Ella.

# MAYA

## Are you serious? Dad, raise it a bit higher on the right. It’s slanted.

Reuven follows Maya’s instructions.

# MAYA

## There. Now it’s leveled.

Reuven screws the lamp into place with an electric screwdriver. He then sits heavily onto a chair, sinking into it and looks around the apartment. Loud screams are heard from outside; an argument in Eritrean.

# REUVEN

## I parked on the white and blue side. That’s okay, right?

# MAYA

## Yeah, dad, she said it’s fine at this time.

# ELLA

## It’s fine.

Reuven makes a face indicating that he’s not convinced. Amalia places the plates of cake on the table in front of them. Ella doesn’t touch hers. Maya looks at her and takes a small bite. Reuven is the only one eating with enthusiasm.

# REUVEN

## Amalia, this cake is on the chain!

# MAYA

## Off the chain.

# REUVEN

## Off the chain?

# MAYA

## Ya. On the chain isn’t a thing.

# ELLA

## No one says that anyway.

Everyone looks at Ella, who until now, hasn’t said a word.

# AMALIA

## Why aren’t you eating?

# ELLA

## I’m eating.

Ella’s playing with her fork, and then forces a forkful of cake in her mouth. Maya tries to change the subject.

# MAYA

## Mom, this cake is phenomenal. I bet it’s super fattening… Is there butter in this?

# AMALIA

## Yes. Ella are you feeling alright? You’re pale.

#

# ELLA

## I’m fine.

Amalia looks around the pathetic state of the apartment. The refrigerator starts to buzz loudly in the background.

# AMALIA

## What about that job opening at the Cameri theatre? Maybe check if they’re still hiring?

# ELLA

## The productions they put on are boring. And, anyway, that was months ago. You think they’re just sitting around waiting for me?

Amalia looks at Ella and sees that something’s not right. Maya looks at Ella and puts her hand on Ella’s leg.

# MAYA

## They’re eventually going to find out.

Ella gives Maya a look that says ‘don’t you dare’, but Maya already begins to speak.

# MAYA

## Assaf’s dead. I mean, he passed away.

Amalia and Reuven become quiet. Reuven breaks out a series of facial reactions, eyebrows and all, but doesn’t say a word.

# AMALIA

## Oh God, Ella! My sweet girl.

Amalia gets up and goes to hug Ella, and signals to Reuven with her arm above her head to say something.

# REUVEN

## Well, good riddance.

# AMALIA

## Reuven!

# REUVEN

## What? My daughter is beautiful, smart, talented. Why does she need to waste her time on a schmuck that’s married to another woman?

Ella looks at him. Amalia is signaling him to stop talking immediately.

# ELLA

## It’s okay. It doesn’t matter. You wouldn’t understand.

The yelling in Eritrean slowly fades into music in the same language.

# REUVEN

## What is there to understand?

# AMALIA

## Ellie, dad is just worried about you. We know that this hurts. You know, there’s this great school for set and costume design and in Paris… Maybe --

Ella looks at the both of them. Reuven sighs. Ella gets up, collects the plates of cake, and drops them loudly into the sink.

# ELLA

## What’s the matter with you guys? He died! A man died. Am I all that you can focus on?

# REUVEN

## Yes.

# ELLA

## Okay, I can’t do this right now. I I need to get up early tomorrow.

Reuven approaches her and gives Ella a kiss on her head. He looks at Amalia and signals that they’re leaving. Amalia gets up and gives Ella a hug.

# AMALIA

## It’ll be alright, sweetheart. And this apartment…

Amalia looks around the room, trying to find the words.

# AMALIA

## … is a lot better than the last.

Maya gets up, too, takes her motorcycle helmet, and walks over to Ella. She gives her a quick hug. Ella looks at her and makes a face.

# MAYA

## It had to be said at some point. You can’t hold everything in all the time.

Ella holds the door open as Amalia, Reuven, and Maya leave the apartment into the dark hallway.

# REUVEN (OS)

## Do you see a light switch anywhere? One sec, I’ll take out my phone.

# MAYA (OS)

## Relax, dad, there’s one right here.

The light goes on.

B.

Ella shuts the door behind her, she walks over to a huge,

old fridge and gets a bottle of water. The fridge is making high pitched noises. She slams the door shut and drinks. Ella opens the messages in her phone and opens Assaf’s. The last message is two days old:

Row 9. Don’t be too late - There’s nothing better than row 9 <3.

Ella closes her phone. She takes the black tubes out of her bag. She slowly puts the tubes together around her body and the tubes connect to form a strange structure. Ella stands in front of the mirror. Tears start to form and she pulls out two tubes and connects them right under her eyelids, where they continue to connect to the others that wrap around her down to the floor. Ella bursts into tears and the mechanism of tubes is revealed: The tears flow from Ella’s eyes through the tubes and onto the floor. A pool of water forms at her feet and the room begins to flood. The fridge noises get louder and meld with the sound of Ella’s weeping.

Ella lies down on her empty bed. We see Ella from a bird's eye view and slowly get farther away from her, as she curls into the fetal position and gets smaller. The bed looks disproportionately huge. She continues to curl up and cries until she falls asleep.

18. INT. ELLA’s APARTMENT – DAY (מכאן יש הבדל בספירה)

A continuous beeping noise wakes Ella. It looks as if she’s in a grave. Her room is dark and her blanket is covering her, head and all, as if it was a smooth surface. A flickering light from her phone and a strip of sunlight from the window break the darkness. Ella pulls the blanket off of her. When she gets up, she sees things in the room floating around her, the bed surrounded by water.

Ella walks through the shallow puddle of water until she reaches the source – the fridge. Ella reluctantly picks up a bucket and a rag and sponges up the water. She kicks the fridge and changes the temperature. It’s obvious that this isn’t the first time she’s done this.

19. INT. THEATER AUDITORIUM - DAY

Ella enters the auditorium and it looks like she’s carrying a person. It’s actually the Dress of Tears that she’s bearing in her hands; the structure of tubes that she assembled the night before, connected to a long black dress. She passes Yinon that is hanging on the wall a picture of Assaf with the years he’s lived written below it. She continues to walk through the auditorium. The mise en scène that’s up on the stage includes all the actors grouped together on one side, and on the other side stands Ayala, playing Medea, lonely, crying towards the sky. Ella waves to Igal and Karin and points to the dress in her hands. Karin responds with a gesture that says ‘later’.

20. INT. THEATER DRESSING ROOM - DAY

In the back room, filled with black costumes and white masks hanging, Ella helps Ayala wear the black tube dress. They get entangled in the tubes a bit, but slowly and carefully make a joint effort to put the dress and all its parts together. Ella takes out a tube and hands it to Ayala.

# ELLA

## Hold this.

Ayala grabs the tube but she makes a face. Ella struggles to untangle the rest of the tubes that are scattered in the pile.

# AYALA

## Hun, I don’t think that--

# ELLA

## Shut up for a second. Trust me.

The dress starts to take form. Karin enters the room, concentrated on her phone, barely looking up at the dress.

# KARIN

## Are you okay?

# ELLA

## Yeah.

Karin nods, still not looking at Ayala who’s now wearing the Dress of Tears. Igal enters the room. Ella finishes connecting the last tube that falls right under Ayala’s eyelids, which extends around her body, reaching the floor.

# IGAL

## Wow, Ayala, can you breathe in that thing? Can you move?

# ELLA

## (ignores the fact that the

##  question was directed to

## Ayala)

## Of course, the dress is made from fabric that allows for easy movement, even though it doesn’t

## look that way. It has a certain mechanism. I checked it at home. It works.

It seems as though Igal doesn’t understand.

# IGAL

## What did you check?

# ELLA

## The whole bit with the tears. It’ll look amazing. These two tubes are connected to her eyelids here, as you can see. When she’ll cry, the tears will flow from her eyes through the tubes, wrapping around her body, reaching the floor, which will slowly fill up with water to create the feeling of total loss of control. Which portrays what Medea feels.

# IGAL

## What are you talking about, Ella?

# ELLA

## What we discussed, Igal. An eruption of emotion.

##

# IGAL

## I don’t get it, how is Ayala supposed to cry that much?

# ELLA

## Well, she’s an actress, right?

# IGAL

## Yes, but she’s a human being at the end of the day. How much can a person cry? (במקום – בסוף היום כתבנו, היא סה״כ בנאדם- עדיף העברית אם אפשר בצרפתית)

# ELLA

## Igal, it’s possible.

# KARIN

## Maybe we can organize some kind of tear stick. I’ll talk to makeup and see what they can do.

# IGAL

## No, no. I don’t like it. It’s oversimplifying the whole thing. (ירד- הצינורות הם רק סמל)

# ELLA

## (looks straight ahead, knowing she has a card and uses it)

## I don’t know what to tell you, Assaf loved this idea.

##

Igal sighs. It’s hard for him to argue with that and Ella knows it.

# ELLA

## He said that it was innovative. That it was exactly the direction he was aiming towards with the adaptation.

# IGAL

## Okay. Ayala, cry for us.

## (תורגם מ- איילה- תראי לנו איך את בוכה)

Ayala walks to the side and tries to cry. Karin notices the strain and heads to toward the door.

# KARIN

## Makeup! Can we get some tears here?

##

Igal sighs again.

# IGAL

## Ella, come here for a sec.

Igal and Ella walk over to the side of the room.

# IGAL

## I’m just gonna say this straight. I’m sorry that I didn’t get involved sooner, but this dress isn’t going to work. We’re going to need a new dress.

# ELLA

## But Igal, let’s just try.

Meanwhile, a makeup artist comes into the room with a makeup bag but Igal gives her a signal that says ‘not now’ and Karin turns her around and leads her back outside.

# IGAL

## Just a second. Ella, if you can’t concentrate on this now, I get it. The play is premiering in four days. Maybe it's best if you’ll just rest a bit at home, and we’ll find another option. (אנחנו כבר נמצא פתרון- בעברית, במקום עוד אופציה)

# ELLA

## No. Igal, trust me, this dress will do the job. I can make a few changes, adjust it. But we felt… I felt that it’s a very accurate image.

# IGAL

## Ella, we’re pressed for time. I prefer something simple. A black dress.

##

Ella nods vigorously.

# IGAL

## We’re understood? Questions?

Ella shakes her head no but then pauses.

# ELLA

## How did this happen?

Igal looks at her, his eyes softening.

# IGAL

## Unreal, isn’t it? It’s incomprehensible. I know.

He rests his hand gently on her shoulder and walks away. Ella still wants to say something, to ask him something, but he’s already gone.

21. INT. THEATER DRESSING ROOM – DAY

The day is done. Ella is sitting in front of a sewing machine. The Dress of Tears is laying next to her but Ella isn’t doing anything with it. She doesn’t know where to go from here.

(היא לא יודעת איך להמשיך)

When she hears voices approaching from the direction of the hallway, she turns the sewing machine on with the foot pedal so that there’ll be some kind of sound indicating that she’s working. When the voices get farther away, she stops.

22. INT. SHIVAH – DAY

Ella enters the Shivah with hesitation. She’s unsure where to go. Someone steps on her and she jumps in pain. She quickly motions with her hand that it’s nothing.

# SIXTY YEAR OLD MAN

## Careful!

The man glares at her reproachfully. Ella is embarrassed.

# ELLA

## Sorry about that.

The man continues on his way and Ella stays standing by the entrance of the apartment. She takes a step in, finds a corner, and examines the room carefully. We hear conversations between the mourners around her.

# MAN 1 (O.S.)

## You know what he used to say about how to make a small fortune in the theater.

#

# MAN 2 (O.S.)

## No, how?

The two men pass Ella. They don’t seem to notice her.

# MAN 1

## You need to start with a large fortune.

##

The two men laugh out loud, almost exaggeratedly and brutishly considering the situation.

# MAN 2

## Good thing he had Maria.

They disappear into the crowded room. Ella turns to look at both sides and takes another step in. Maria is nowhere in sight.

Ella stands in front of two women looking at a large and old photo album and she tries to sneak a few glances at the photos of Assaf as a baby. Suddenly Ella’s cell phone rings and the two women look at her. She avoids their stare.

# ELLA

## Mom. What’s up?

# AMALIA (O.S.)

## Ella, my dear, why are you whispering? How are you feeling?

תורידי את המשפט שאנשים חולפים על פניה והיא נעמדת לצד קיר במסדרון

# ELLA

## I’m at work.

# AMALIA (O.S.)

## Are you okay? (תורגם מ- איך את מרגישה?)

# ELLA

## I’m fine, Mom.

Ella continues to wander around the room. She stops and examines small objects on shelves. There’s a particularly colorful Japanese lucky cat figurine sitting on one of the shelves and Ella high fives it. Its hand begins moving back and forth.

# AMALIA (O.S.)

## I can’t stop thinking about what you told me about Assaf.

# ELLA

## Yeah, no, I’m fine. I’m totally focused on work and the premiere is coming up. Will you and dad be there? הבהרנו- את ואבא במקום אתם- יותר טוב.

# AMALIA (O.S.)

## Without a doubt. Do you need something? Food or…

# ELLA

## No, no, I actually need to run, they’re calling me. I’ll call you later.

Ella hangs up and walks further inside. She turns into the hallway and peers into a half-open door into a messy office which was Assaf’s room.

23. INT. SHIVAH HOME OFFICE – DAY

The room is messy, with a big table facing a window, and on it many books, papers, discs, and scribbles. Ella enters the room, closes the door behind her and leans on it. Ella sits on Assaf’s chair, organizes a pile of papers and swivels around in the chair. She looks around the room as if she’s looking at it for the last time. She moves the mouse a little and the computer turns on. A music player appears on the screen with a playlist but the song titles can’t be seen. Ella hesitates and looks towards the door. She hears loud voices coming from the living room and hits the play button. A middle eastern pop song by Sarit Hadad is heard through speakers: *And only my voice calls out now, tell me why/ I was in heaven and now my heart is wounded/ And it’s such an old, familiar story*.

Ella laughs to herself. Sarit continues to the chorus when the door opens and Yehudit enters. Ella panics and can’t find a way to stop the music.

# ELLA

# Sorry! Sorry, I –

# YEHUDIT

## Do you know how to get to the balcony?

Yehudit doesn’t look particularly concerned with Ella’s presence. Sarit Hadad continues to sing in the background: *And you called me a flower, your eyes/ I remember, I was alive*

# YEHUDIT

## Maria organized such a beautiful event. My son is late. Assaf is always late.

Ella doesn’t know how to respond and Batya storms into the room. She quickly runs to the computer and turns the music off.

# BATYA

## What’s going on? What are you both doing here?

# ELLA

## Sorry, I…

# BATYA

## (in a loud whisper)

## She’s a little confused. (in a normal volume)

## Yehudit, where did you want to go?

# ELLA

## She just wanted to get some air. I’ll take her.

# BATYA

## (skeptically)

## This house is a bit confusing if you’ve never been here before. I’ll take you both.

##

24. INT. SHIVAH HALLWAY – NIGHT

Ella and Yehudit walk through the hallway with Batya behind them, guiding them with light touches on their backs.

# YEHUDIT

## Thank you. How are you connected to the event?

# ELLA

## (aware of Batya’s presence and hesitates)

## I worked with Assaf at the theater. I’m a costume designer.

# YEHUDIT

## Ah, lovely. You know Assaf?

# ELLA

## Yes. We worked together. He wrote and I did the costumes.

# YEHUDIT

## Costumes are so important in theater. Full of imagination and creativity.

Ella nods in agreement.

# YEHUDIT

## So what are you doing here?

Ella is debating how to answer but is interrupted by Batya’s aggressive hand that stops her and Yehudit.

# BATYA

## Here we are, you can reach the balcony from here.

Yehudit obediently turns towards the balcony. Ella is about to join her but Batya stops her.

# BATYA

## You’re here for Maria, right?

# ELLA

## Uh… no.

Batya picks up a cup of tea from a tray next to them, shoves it into Ella’s hand and directs her to the living room.

# BATYA

## Get that to her. She isn’t drinking enough.

25. INT. SHIVAH HALLWAY/LIVING ROOM – NIGHT

Ella works her way across the crowded room cautiously balancing the boiling hot cup of tea in her hand. She moves slowly, eyeing the cup, little drops of tea splashing onto her hand. She notices people are watching her as she trembles. She gets closer to the chair where Maria is sitting and she pauses for a moment. Ella lifts her head and discovers that she’s standing right under a huge photo hanging on the wall.

Ella lifts her head and discovers that she’s standing right under a huge picture hanging on the wall.

Assaf is in the picture and from the side, it looks like Ella and Assaf are looking at each other. But it’s actually a picture of Assaf and Maria on their wedding day, looking at one another happily. Ella isn’t looking at the picture, but at Maria, sitting on her chair. A couple comes up to Maria to give their condolences, but Ella can’t hear what they’re saying. Maria nods in gratitude. A woman approaches Maria, says something, and Maria says thank you, again. Another person approaches her. It seems as though Maria is reacting robotically. Her gaze returns to the window and it’s clear that she’s detached. Ella examines Maria from a distance, scanning her from head to toe. Without Ella realizing, the mourner’s line to Maria has shortened and she finds herself right in front of Maria.
Ella places the tea, which is still slightly splashing onto her hand, on a small table near Maria. Maria picks up the cup and sips it elegantly even though it’s boiling hot. She looks straight at Ella.

#  ELLA

##  (quickly)(אומרת במהירות)

## I was here with the group from the theater yesterday.

# MARIA

## (unsure of what Ella wants from her)

## Ah, right.

# ELLA

## And… after all the commotion, I realized that I had a few things to tell you that I didn’t say

##

# MARIA

## Things?

# ELLA

## About Assaf. That I was with him for five years. At the theater.

##  (Ella takes a breath)

## And that I’ve never met anyone as talented and creative as he was. He always used to give everyone so much freedom and his creativity was infectious. Everyone thought so, not just me.

# MARIA

## Wow.

# ELLA

## Maybe I’m just a costume designer, but I’ll miss him dearly. Everyone in the theater will.

##

# Maria

## Of course.

# ELLA

## So, I thought that this was the time to say all of that. Here at the Shivah. If not now, when… (תורגם מ- אחר״כ למי נגיד?)

# MARIA

## Thank you, that was… nice of you.

Maria looks at Ella strangely. Ella is sure that Maria figured her out.

# ELLA

## No problem. I hope you’ll never know any more grief.

תרגום מהביטוי- ״שלא תדעי עוד צער״

Maria nods politely and continues to look at Ella strangely.

# MARIA

## Your nose is bleeding.

Ella immediately touches her nose. It’s bleeding. She wipes a bit of the blood with her sleeve. Maria is disgusted.

# MARIA

## Come with me, so it won’t drip on the rug.

Maria looks around to find someone to take Ella but can’t find anyone. In the meantime, a drop of blood already found its way to the light colored carpet. Maria grabs Ella by the hand and pulls her towards the bathroom. She tries to open the door, but it’s locked.

# A MAN’S VOICE (O.S.)

## Someone’s in here!

Maria sighs and pulls Ella’s hand up the stairs.

26. INT. ASSAF AND Maria’S BEDROOM – NIGHT

The bedroom is well-designed, bright, pleasant, and clean. Japanese touches; bamboo. A soft, white fur blanket is on the bed.(על המיטה מונחת שמיכה לבנה פרוותית ורכה)

Maria hands Ella an embroidered handkerchief. Ella presses the handkerchief to her nose.

#

# MARIA

## Not like that. You need to lean your head back.

##

# ELLA

## What?

# MARIA

## Come, sit here.

##

Maria guides Ella toward bed and places a big pillow behind her, motioning her to lean back until her head is almost upside down. Ella is feeling “trapped”, she can’t move or get out. She is strongly holding the edges of the bed with horror.

# MARIA

## There. It stopped. Stay like that.

# ELLA

## Wow, I’m sorry. I’m really, really sorry.

# MARIA

## It’s not your fault.

#

# ELLA

## And the rug – maybe soda will remove the stain?

# MARIA

## I don’t think so.

Ella nods, trapped under the handkerchief pressed against her nose. Maria looks at her in silence. Ella starts to panic.

Maria leans over Ella to reach the cream that’s on the other side of her nightstand. She removes the diamond ring from her finger and rubs some of the cream onto her hands.

# ELLA

## It’s probably annoying that people are walking around here, coming, going, ruining things…

# MARIA

## He wouldn’t have been able to handle it; so many people. Yesterday someone was roaming around in his office! Can you believe it?

## Can you believe it? They turned on his computer and played some music!

## He’s lucky that he doesn’t need to be here.

Maria looks at Ella, examining her.

# ELLA

## What do you mean – that he doesn’t have to be here?

##

# MARIA

## Assaf. Never mind.

# ELLA

## You mean- If it were the other way around?

# MARIA

## If what was the other way around?

Ella is confused.

# ELLA

## You said that he wouldn’t have been able to handle it. If he had to be…

# MARIA

## Oh, like if I had been the one to die?

Ella wants to crawl into a hole and disappear.

# ELLA

## No, of course not. I didn’t mean that.

Ella is embarrassed. Maria looks at her as though she’s a fish hanging upside down, letting her squirm a little longer, then lets out a small laugh.

# MARIA

## Wow, someone really needs to look into why people get so anxious around widows. Look at you.

Ella smiles sheepishly.

# MARIA

## You can sit up now.

Maria helps Ella sit up. Ella struggles to smile. She checks her nose and it’s dry. Ella doesn’t know what to do with the handkerchief and Maria points to a small pile on the floor.

# MARIA

## You can just throw it over there, it’s all going to the trash.

# ELLA

## The trash? I’ll hold onto it then, just in case.

Suddenly, Ella spots a black silk dress that’s thrown in the pile. Without thinking, she picks it up. It’s an elegant designer dress with a tear at the top of it.

# MARIA

## From the funeral… It’s…

Maria struggles to find the words and mimics a tear (the traditional Jewish mourner’s tear) with her hands in the area by her chest.

# MARIA

## I didn’t think about it. I mean, it’s impossible to think in that situation.

## A Chanel original straight into the trash.

27. INT. SHIVAH - NIGHT

Ella walks slowly with the bloodstained handkerchief in her hand. A beautiful and gentle violin melody accompanies her as she walks. Despite the blood, Ella feels good for a moment. She’s suddenly wearing a white dress and Maria approaches her and wipes away the bloodstains. The stains disappear as if they were never there.

Ella smiles at Maria with gratitude and Maria kisses her on both cheeks. Mourners behind Maria are waiting to come up to Ella. One by one, they approach Ella and kiss her on both cheeks. And then suddenly –

# BATYA (O.S.)

## (firmly)

## No, no. This is not appropriate.

##

Ella turns around, alarmed. She’s back in her previous clothes, the bloodstained handkerchief in her hand. Ella sees the Norwegian couple standing on one side of the room playing their instruments, Hanna with a viola and Johann with a violin.

# BATYA

## With all due respect, we’re at a Shivah. There are rules.

They stop playing and then someone approaches them and whispers something in what sounds like English. Johann nods his head and puts the violin back in the case. Hanna seems confused.

# HANNA

## But it’s in memory of Assaf.

Johann gently places his hand on Hanna’s arm, signaling her to let it go. A small crowd already formed around them. Maria walks towards them. Veronica is next to her, appearing apathetic.

# MARIA

## You can continue, Johann. Please.

##  (to Batya)

## We’re not religious, Leave them.

#

# JOHANN

## They say that during the Shivah, the soul of the deceased still roams around the room. This piece was one of Assaf’s favorites. I hope that he is somehow listening.

People are looking at the Norwegians who are standing tall and stick out. Suddenly, Maria walks towards the cello, enclosed in its leather case in the corner of the room. She opens the case and removes the cello with surprising ease, considering her size. She sits in the middle of the room on a chair and nods confidently towards Johann and Hanna. The three of them begin to play in perfect harmony. The music returns to fill the room. Ella looks at Maria, lingering there for a while.

Maria’s melody is filled with emotion - her fingers placed gently on the strings, while holding the bow rigidly and with full command. She seems different from the Maria we know.

Ella crumples up the handkerchief and shoves it into her pocket. She starts to walk over to the door and then notices Assaf’s doppelganger walking across the room again. Ella passes Veronica who’s chatting with Batya.

# BATYA

## This has nothing to do with religion. It’s a matter of tradition. Music has no place at a Shivah. And ‘the soul is walking around the house?’ What is this, a seance?

## Maria’s father would never have approved this.

28. EXT. SHIVAH BUILDING - NIGHT

Ella leaves the building and sees the doppelganger standing and smoking. She walks with determination and stands next to him. He looks at her.

# DOPPELGANGER

## Can I help you?

Ella’s facial expression changes. It had just dawned on her.

# ELLA

## Sorry, I thought – You both look so much alike.

# DOPPELGANGER

## That’s what they say.

##

# ELLA

## I’m sorry.

# DOPPELGANGER

## What did you think? That you saw a ghost?

Ella laughs out of embarrassment. The doppelganger looks at her, extends his hand to shake hers.

# DOPPELGANGER

## Dan. The younger brother.

# ELLA

## Ella. My condolences.

# DAN

## Thanks. How did you know Assaf?

# ELLA

## From the theater.

# DAN

## You’re an actress?

# ELLA

## No way.

# DAN

## Why not?

# ELLA

## Do I look like an actress to you?

# DAN

## Yeah. Maybe a theater actress, I guess? (realizes that it came out wrong)

## Ignore me, I don’t know anything about this stuff.

Dan takes out a cigarette for himself and points the pack towards Ella, offering her one. Ella gestures ‘no’.

# DAN

## I was just about to stop. Assaf stopped. In one day. Just threw his pack out. Without that ridiculous book, without anything.

# ELLA

## Really.

# DAN

## Smoked since he was 14, and just made a clean cut. He always did have an iron will.

# ELLA

## He actually continued smoking at the theater.

# DAN

## That lying snake.

# ELLA

## You know, here and there.

Dan throws out his cigarette into the trash. This new information angered him but he can’t tell her that. He kicks the trash can ever so lightly, almost invisibly, but Ella notices.

# ELLA

## Ok, so… I’m heading out. My sympathies for your loss. (תורגם מ- משתתפת בצערך)

# DAN

## If you sympathize, then stay… show me that you mean it. תורגם מ- אם את באמת משתתפת אז תישארי, תשתתפי באמת)

# ELLA

## It’s just that I only came here to–

Dan interrupts her.

# DAN

## Kidding. I’m just jealous. I would rather give myself an enema than go back up there. תורגם מחוקן ידני

Ella looks at him and then bursts into laughter for the first time since the beginning of the film.

# ELLA

## Wanna grab a drink?

29. INT. BAR - NIGHT

Ella and Dan sit at a slightly kitschy bar. Behind them is a wall covered by a huge picture of a Windows screen with a perfect sunset and palm trees. Two empty glasses sit on the bar in front of them. A very brightly dressed bartender places two full drinks on the bar and takes away the empty ones. After he begins to walk away, Ella takes a sip of her drink. She looks like she doesn’t totally belong. Dan glances at her from the side.

# DAN

## Cheers to you. You saved me.

# ELLA

## Me? What did I do?

# DAN

## You got me out of that Shivah. I couldn’t be there for another second. How much can you talk about someone who died?

# ELLA

## Isn’t that what you do at a Shivah?

# DAN

## Fine, but it’s not like he lost his life in the line of duty.

##

# ELLA

## Yeah, but his death was totally unexpected.

Dan laughs, mockingly.

# DAN

## ‘Unexpected’ is one way to put it. Embarrassing might be more accurate.

Ella doesn’t know. She has no idea how Assaf died.

##

# ELLA

## I don’t know.

# DAN

## They just go on and on about him. What a visionary he was. How he died before the world got a chance to discover him.

# ELLA

## He really was an exceptional man.

# DAN

## Exceptional. I haven’t yet heard one true story about him. People don’t know who he really was.

Dan suddenly looks sad. The bartender places two shots in front of them. Ella lifts hers and hands Dan his. They drink. Dan makes a face.

# ELLA

## Why do you say that? The people who worked with him, us for example, know him. He was a part of our lives.

 Dan looks at her strangely.

# DAN

## Yeah, of course. It just annoys me that he’s being portrayed as some kind of saint. No one talks about the women. You guys at the theater must have known. I dare anyone to talk about that at the Shivah.

The bartender places another two shots in front of them. Dan picks one of them up and places it in front of Ella.

# DAN

## May we know no more sorrow.

##

Dan and Ella swallow down the shots. Ella leaves half of hers untouched.

# ELLA

## Does Maria know?

# DAN

## What?

Dan drinks the rest of Ella’s shot. He is visibly drunker now than he was before.

# DAN

## Fuck, that was disgusting.

# ELLA

## The women. Maria knew about them?

# DAN

## Fuck Maria. Where do you live?

# ELLA

## In the Kerem neighborhood.

# DAN

## It’s a dangerous place. I’ll walk you home.

# ELLA

## It’s not dangerous.

# DAN

## I’ll walk you home anyway.

30. EXT. MAIN STREET – NIGHT

Dan and Ella are walking down the street. Ella looks at their reflection in the store windows. At times, it seems to her that it’s her and Assaf walking together. She notices a huge billboard of Maria’s trio. Maria is a strong presence in the image and seems to be looking straight at Ella.

31. EXT. ELLA’S BUILDING - NIGHT

Dan and Ella turn into Ella’s street. Then Ella stops in front of her building. They’re lit by a street lamp that slightly pierces through the leaves above, casting a shadow that blurs them. They look at one another for a few moments in silence. Ella musters up her courage. She takes a step closer to Dan and hugs him tightly. She smells his neck and runs her hand through his hair. They both move further apart and she looks into his eyes.

# ELLA

## You have the same eyes.

Dan leans in closer to Ella to kiss her. Ella moves her head and backs away.

# ELLA

## You’re drunk. We’re drunk.

# DAN

## Are we?

##

Dan turns around in place, making it clear that he really is drunk.

# DAN

## That’s okay. בעברית- לא נורא שיכורים

# ELLA

## I can’t. I have work tomorrow morning.

# DAN

## So do I.

# ELLA

## I’m walking a fine line there already.

Ella leaves him and walks up to her apartment.

32. INT. THEATER DRESSING ROOM - DAY

Ella sits staring at the huge black empty wall in front of her. She barely notices Ayala entering the room and stands behind her. בעברית התחלנו מ״קיר שחור ענק ואלה יושבת מולו״ אני מעדיפה אם מסתדר להתחיל עם הקיר

# AYALA

## Ella? I came to get my measurements taken.

# ELLA

## Measurements? Sure, come in.

Ella snaps out of her daze and gets up. Ella and Ayala look at one another in silence. Ella seems confused and looks around the messy room.

# ELLA

## It’s just that Igal has some thoughts about the dress. A different direction. It’s good you came.

Despite what she just said, Ella doesn’t have any dress that Ayala can try on and they both just stand there. Ella eventually grabs a tape measure and begins measuring Ayala. It’s obvious to Ayala that there’s no dress for her to try on. There’s a silence between the two women.

# ELLA

## Do you know how he died?

Ayala looks at her. She realizes for the first time that Ella has no idea.

# AYALA

## They say he choked to death or something. I didn’t ask for details.

# ELLA

## Choked to death? How? תורגם מרק- ״חנק?״

# AYALA

## I’m not really sure… (משהו כזה) What does it matter now anyway? How are you, love?

# ELLA

## I’m fine.

# AYALA

## You know, I thought about it, about you. Assaf is incredible, like, was incredible, but now you have a… chance.

# ELLA

## What do you mean?

# AYALA

## I know you loved him, but it was a bit of a dead end.

# ELLA

## He loved me, too.

##

Ella pretends to look through a pile of fabric.

# AYALA

## Of course, that’s not what I meant. It’s just that you can maybe start something new. Something different. Maybe you can still take that job at the Cameri theater.

# ELLA

## Why would I want something different?

# AYALA

## Ella, can I be honest? Expect more of yourself. You don’t have to take on this role. You don’t have to be one of his other women.

##

# ELLA

## What women? It was only me!

# AYALA

## And Maria.

##

Ella goes quiet. Ayala notices that she hit Ella below the belt. Ella starts to roll up one of the tubes from the Dress of Tears that’s still hanging on a hanger. Ayala is embarrassed.

# ELLA

## Ok, we’re done here. I’ll figure something out. Even though this dress is perfect. Just so you know, Igal is making a mistake. He’s a good director, but he can be hard headed sometimes.

# AYALA

## Sorry sweetie, I didn’t mean to. I know that you and Assaf–

# ELLA

##  (interrupts her)

## I started dating someone.

Ayala is surprised. She doesn’t totally believe her.

# AYALA

## Already? That’s great.

# ELLA

## It’s still the beginning. No need to make a big deal about it.

Ella bends down to organize a pile of fabric on the ground.

# AYALA

## Oh, did you dye a strip white?

# ELLA

## What?

Ella gets up and looks at herself in the mirror. It’s strange but true: a section of her hair turned white. Ella is in shock. She tries to hide it behind her ear but doesn’t succeed.

# ELLA

## Yeah, I did. I don’t know what came over me.

# AYALA

## It’s actually pretty cool. Good for you for reinventing yourself. You deserve it.

Ella stares at her reflection. She nods. When Ayala leaves she examines the white strip in her hair up close.

33. INT. THEATER AUDITORIUM - DAY

A scene plays out on the stage. A princess rests a crown on her head and falls back. The king is wearing a mask in the style of comedie dell arte, he comes and catches her before she hits the floor. Igal and Karin sit on chairs in the third row and watch.

# IGAL

## No, no, no. The fall has to be a lot stronger. Your panic does, too.

##

Ella enters holding a big linen bag and sits behind Karin. She bends down over to her.

# ELLA

## Hey Karin, how’s it going?

# KARIN

## Not now.

# ELLA

## I think it’s better if I go.

# KARIN

## Why?

# ELLA

## I need to work on the dress and the sewing machine that I need -- the Overlock -- is at my place.

# KARIN

## But there’s a rehearsal. I really prefer that you stay and watch.

# ELLA

## It would be a shame, I really need to make more progress with it.

##

# KARIN

## I can also tailor the dress tonight.

# ELLA

## It’s more than a small adjustment. It needs to go in a totally different direction.

Distracted by the conversation, Igal turns around, and Karin and Ella quiet down.

# ELLA

## I need this time.

##

# KARIN

## Okay fine. Go.

Ella gets up quickly and starts to walk away. Karin looks at her just as she leaves the row.

# KARIN

## Ella!

Ella freezes.

# KARIN

## The fabric.

Karin lifts the bag with the black fabric that Ella left on the chair. Ella smiles in relief and takes the bag.

34. EXT. ASSAF’S STREET - DAY

Ella is in front of Assaf’s building, riding her bike slowly in circles.(במקום עיגולים בעברית זה נוסעת בשמיניות- לא קריטי) She looks up towards Assaf’s apartment window and rides over a bumper, almost falling, and then regains her balance. She continues pedaling.

35. INT. SHIVAH – LIVING ROOM – NIGHT

Ella joins the Shivah. She doesn’t see Dan or Maria. The cello case is open and Maria’s purple velvet chair is empty.

36. INT. SHIVAH – HALLWAY NEAR BEDROOM – NIGHT

Ella gets closer to Assaf and Maria’s bedroom and hears Maria playing the cello. She listens for a bit and peers inside the room, looking at Maria who looks concentrated on what she’s playing.

Veronica is sitting beside her. She’s listening and perfecting Maria’s tune, coaching her with a gentle sternness. Maria moves her cello from her neck to her chest. It seems to be hurting her. She repositions it and continues playing.

37. INT. SHIVAH - NIGHT

Ella continues on to go further into the house. She wanders around the living room and stops in front of a shelf that holds Maria’s awards. Among them is a picture of an invitation to an event with Maria’s trio; Maria and the other two musicians sitting together in the picture. The miniature Japanese lucky cat is sitting to the right of the invitation. She looks around and when she sees that no one is looking, she puts it in her bag.

From where she’s standing, she notices the Norwegians sitting up straight, just as they did in the picture. Ella takes a deep breath and walks over to them.

She sits down next to them, similar to the way the trio was sitting on the invitation to the concert. Their conversation is held in English.

# ELLA

## (in English)

## I really enjoyed your music the other day. They shouldn’t have stopped you.

# HANNA

## (in English)

## We understand. Every ritual has its own set of rules.

# JOHANN

## (in English)

## The Shivah is such a beautiful ceremony. Where we’re from, if someone close to you passes away, you have to work the next day as if nothing happened.

# ELLA

## (in English)

## I understand that you have a new concert coming up.

Ella points to the invitation.

# ELLA

## (in English)

## Do you think Maria will be fine to play by then?

Hanna laughs.

# HANNA

## (in English)

## Well, you know Maria…

# ELLA

## (in English)

## No, not really. I work at the theatre. I used to work with Assaf.

# HANNA

## (in English)

## Ah, well, Maria will always play. It doesn’t matter if she’s ill or angry… or sad.

# JOHANN

## (in English)

## When it comes to your calling, creation comes naturally, no matter the situation… Don’t you agree? You’re in the arts as well, I understand?

Ella looks at them, confused.

# ELLA

## (in English)

## Yes.

Someone offers them a tray of fruit. Hanna chooses a slice of melon and eats it.

# HANNA

## (in English)

## These are great melons. Just like they have in Japan. Have you ever been to Japan?

# ELLA

## (in English)

## Me? No… never.

Ella notices Dan entering the living room and quickly gets up. She tries to leave the room to avoid him, but she doesn’t succeed.

38. INT. SHIVAH – LIVING ROOM - NIGHT

Dan gets closer to Ella, who’s visibly embarrassed by being caught.

# DAN

## Hey. You came. Great.

# ELLA

## Just for a bit.

# DAN

## Good, because we didn’t exchange phone numbers.

(הטקסט הועתק מסוף הסצנה)

Dan’s gaze is fixed on the table with the bourekas and soft drinks. Ella looks over at it too.

# ELLA

## Are you hungry? Those bourekas are really good.

Dan points in the direction of a woman setting up the pastry table.

(כל הטקסט הוורוד נלקח מ 13 סצנות קדימה בערך)

# DAN

## I see her here a lot. I think she might have been Assaf’s girlfriend.

# ELLA

## She’s with the caterer.

# DAN

## Yeah, she’s simple. That was Assaf’s type.

Ella swallows her spit.

# ELLA

## You think she’d come here if she was?

# DAN

## I would have.

Ella suddenly softens after hearing him say that. She leans on the wall next to him. A WOMAN WITH A BABY in her hand passes them.

# ELLA

## What about her? She’s pretty.

##

# DAN

## She doesn’t need to be pretty. Maria’s pretty.

# ELLA

## Speaking of which, Where is she?

##

# DAN

## Who?

# ELLA

## Maria.

Dan makes a face indicating that he has no idea. He’s still staring at the woman by the bourekas.

# DAN

## I’m pretty sure it’s her. I don’t know why… I have a feeling.

# ELLA

## Did he only have one?

# DAN

## Yeah. One. Or one at each theater.

Ella looks like she’s on the verge of tears.

# ELLA

## I’m gonna go get a drink. My throat--

Ella sees that Dan isn’t paying any attention to her at all and she slips away towards the kitchen.

הסצנה שיורדת מהצרפתית כאן עוברת קדימה

39. INT. SHIVAH KITCHEN – NIGHT

Ella enters the kitchen, which is white and sparkling clean. There are rows of drawers and cupboards all over the room, and all of them look exactly the same.

Ella goes over to the sink and rinses her face. She turns on the switch to the electric kettle with ease, opens the tea cabinet, and takes out a teabag. There are three tin boxes on the counter and she reaches right for the middle one to take out some sugar.

It’s obvious that this isn’t her first time in this kitchen and she’s very familiar with it. Ella is about to open a drawer when she hears Maria’s voice moving closer in Ella’s direction. It’s not clear how long Maria was standing there. Ella holds the drawer half open.

# MARIA

## Are you doing there?

# ELLA

## What?

# MARIA

## Tea? Coffee?

Maria gets very close to Ella who doesn’t understand what’s going on until Maria reaches behind Ella and removes a long, sharp knife off of the magnetic knife holder on the wall. Maria looks at Ella.

# ELLA

## Tea. Would you like a cup?

# MARIA

## Thanks.

Ella reaches for the drawer but stops.

# ELLA

## Where are the spoons?

# MARIA

## (Points with the knife practically grazing Ella’s nose)

## The first drawer on the left.

Ella is starting to panic. She pretends to look for tea bags and then opens all of the cupboard doors to look for a cup. Meanwhile, Maria removes a big chocolate cake from the refrigerator. She sticks the knife into the cake and places a large piece on the plate. She licks the chocolate cream off the sharp edge of the knife, quickly. Ella is appalled.

# MARIA

## What brings you here again?

Ella’s panic increases, she looks right at Maria and puts down the boiling cup of tea. Maria takes a sip from it as if it were tap water. Ella takes a big sip of hers. It scorches her palate but she doesn’t say anything. The women seem to be dueling.

# ELLA

## To be honest, I came to visit you.

# MARIA

## Me?

# ELLA

## Yeah. I thought about it last night and I… well, I have a bit of an obsession with anything that has to do with clothing. You know, costume designer here. I wanted to mend the dress.

# MARIA

## The dress?

# ELLA

## I can sew up the tear with a very fine stitch. No one will notice.

# MARIA

## No, that’s really unnecessary.

# ELLA

## Why not? It’s Chanel, limited edition. You don’t see those every day.

##

Maria looks at Ella, impressed that she was able to recognize it. She slides the slice of cake towards Ella. It makes Ella tense but she eats it, there’s something nerve-racking about the way Maria is acting.

.

# MARIA

## It really is a limited edition dress for collectors… and it was also a gift.

# ELLA

## No one needs to know.

Maria hesitates, but smiles. Yehudit enters the kitchen.

# YEHUDIT

## Maria? What are you doing here? Aren’t you and Assaf supposed to be abroad?

Maria looks at Yehudit, hopeless. She then looks at Ella.

# MARIA

## No Yehudit. Assaf isn’t here you know. (To Ella) Can you wait here a moment?

Ella nods and Maria leaves the kitchen. Ella breathes again, relieved. The cup of tea that she made for Maria is in front of Yehudit. Yehudit sits, relaxed, and motions with her hand for Ella to join her.

# YEHUDIT

## What brings you here to the Shivah?

# ELLA

## I worked with Assaf. On *The Whale That Was Born Premature*. Did you see the play?

# YEHUDIT

## Yes. Of course. A wonderful play. My son always finds the most honest, deep human emotions and puts them down on paper. So you know Assaf?

Ella nods.

# YEHUDIT

## And what brings you here?

# ELLA

## I came to share my condolences.

##

Yehudit looks at her, surprised. Ella hesitates as she answers.

# ELLA

## I also knew Assaf.

# YEHUDIT

## Oh. Lovely. Right. Where did you meet?

# ELLA

## At the theater. On *The Whale That Was Born Premature*.

# YEHUDIT

## Yes, he works so hard. Wonderful. Were you close?

# ELLA

## I was a costume designer –

Ella pauses. She examines Yehudit, who’s looking at her with genuine interest.

# ELLA

## We were lovers.

##

Yehudit looks at her inquisitively. Ella becomes tense.

# YEHUDIT

## He really did love you.

# ELLA

## Yes. He loved me and also loved sleeping with me. You know that he never told me that he would leave Maria? He said that what we had was enough.

# YEHUDIT

## It’s so important that we’re surrounded by people who loved him.

Ella becomes agitated.

# ELLA

## I waited for him all night like an idiot, and he was already dead.

# YEHUDIT

## What a small world.

##

They sit in silence for a moment. Yehudit has a smile on her face. Maria returns to the kitchen holding a small brown paper bag. She begins to hand it to Ella but looks at her strangely.

# MARIA

## Your nose, again.

Ella brings her hand to her nose and feels the blood. She gets up quickly to get a paper towel and she places it under her nose. Maria looks at her, finding Ella endearing.

# ELLA

## I really don’t know why this is happening to me all of a sudden.

# MARIA

## You really should get that checked. It could be a symptom of a brain tumor.

# ELLA

## Really?

Maria doesn’t answer. She stares at Ella right in the eyes. Ella is about to say something but then Maria hands Ella the bag and turns around, not saying a word and ignores Yehudit.

40. INT. SHIVAH – NIGHT

Ella walks in the direction of the door. She looks more calm, as if she lifted some of the burden off of herself.

(הטקסט שעבר ממקודם:

She’s holding a napkin up to her nose to soak up the blood. She passes behind the couch where a woman and two men in their 50s are sitting and going through a photo album. They stop at a picture of Assaf and Maria with a view of the ancient city of Akko behind them

# PAGE TURNER

## What a beautiful couple. It’s so, so sad.

The two men nod. The woman is about to turn to the next page when Ella points to the picture of Assaf standing on a roof of an old building.

# ELLA

## Wow, that’s at the old theater. It was taken right as we were leaving it for good. I remember this day so well.

# MAN 3

## (turns to Man 4, not looking directly at Ella)

## I’m pretty sure that this is in Akko.

# ELLA

## (ignores Man 3’s comment)

## Everything was packed away, the coulisses, fabrics, lighting. And the entire time there was this terrible smell. It reeked. Everyone had already left and it was just me and Assaf. We weren’t able to figure out where it was coming from. We ended up calling the municipality. Assaf knew someone that worked there.

The woman is looking at Ella, with the page in her hand, not fully turned. She doesn’t know whether or not to turn the page. She decides to let the page fall back.

# PAGE TURNER

## Probably Maria’s uncle, he’s in planning.

# ELLA

## Then a car that the municipality sent comes by, drops off a kid and drives away. He was maybe 15. He didn’t say a word. Just started taking down all the pipes and gutters. And then he just disappeared inside of it.

The small crowd around her is completely engrossed in the story.

# ELLA

## He ended up bringing out some kind of dead rodent. It might’ve been a rat, but it was huge. The kid just laid it down on a railing and left. And we just stayed there, the three of us. Assaf insisted that we stay with the body until they come to remove it. But no one came until the evening, so we left.

Ella smiles and gets up. Man 3 points at a stone dome that peers out of the photo background.

# MAN 3

## That’s the mosque in Old Akko. I’m almost sure of it.

##

Ella smiles, embodying a certain peace and walks away from them. The confused listeners continue looking through the album. In her mind, Ella almost stumbles over a giant dead rat on the floor, wet and dead. She steps over it carefully and looks towards the kitchen and sees Yehudit standing now near the kitchen door. Yehudit is also looking at Ella and she smiles at her.

41. INT. COSTUME STORAGE ROOM THEATER - DAY

Ella is in her room. She takes out the dress from the bag that Maria gave her and examines the tear that she said she would mend, and then looks at the whole dress. Ella takes her pants off; they’re wide and she removes them easily over her shoes. She carefully places her legs inside of Maria’s dress. She starts to pull it up, but the dress gets stuck between her knees and thighs, and she can’t lift it up all the way. Suddenly she hears footsteps approaching. Ella freezes. She overhears a conversation, the voices stopping by Ella’s door and continuing to talk in a whisper.

# KARIN (O.S.)

## I know that she’s having a hard time, but Igal, nothing’s ready. I think we made a mistake allowing her to stay in the production.

# IGAL (O.S.)

## I don’t have the budget for another costume designer.

# KARIN (O.S.)

## Is there a lack of costume designers looking for productions to join? We can even take on a student.

Ella pulls herself together and quickly grabs her pants. She starts pushing down the dress one centimeter from the left and then from the right. It’s so tight on her that it’s like taking off a pair of stockings. She begins to put her pants on. They’re much harder to put back on and her shoe gets stuck in her left pant leg.

# IGAL (O.S.)

## Stop. No one’s replacing Ella. Not in this production. Especially considering what she’s going through. עדיף מהעברית- אני גם ככה לא מקנא בה עכשיו

# KARIN (O.S.)

## Oh, come on, it’s for her own good. She’s not exactly young. If she went on this way for another few years she wouldn’t find someone else, even if she wanted to.

##

# IGAL (O.S.)

## She wouldn’t have wanted to. She really loved him.

A moment of silence. With a ton of effort, Ella tries to pull her pants up and Karin comes in through the door with Igal behind her. Ella is on the floor with her pants half-way up, just removing the shoe that was stuck. Ella looks at Karin and Igal and then gets up, indifferent, and buttons her pants.

#

# KARIN

## I’m liking the hair. בעברית- יפה לך השיער

# ELLA

## Thanks.

# KARIN

## Is everything okay, Ella?

# ELLA

## Everything’s perfect.בעברית- הכל מעולה

# KARIN

## So why were you late? You know that we’re under an enormous amount of pressure.

# ELLA

## Yeah. I just suddenly started getting these nosebleeds. Not sure why.

#

# KARIN

## Okay. So put a tissue under it. It’s probably the dry weather.בעברית- אוקיי- אז שמים טישו וממשיכים. זה מהיובש

Karin rolls her eyes and leaves the room. Ella watches her walk farther away into the hall.

# ELLA

##  (calling after her)

## It could be a brain tumor!

Ella stands there, looking small in the hallway that extends far back behind her.

42. INT. THEATER - DAY

A rehearsal is taking place on the stage. The actors deep in the scene, Igal and Karin sitting in front of them, concentrated. It’s a scene with a lot of movement and actor transitions and Ella is running around the stage. From time to time an actor lets her know about a loose area or tightness in their costume. Ella runs from one actor to another, marking parts of the costumes with pins. All the while, she looks at Ayala, who’s standing in the middle of the stage under the spotlight reciting her lines as Medea.

# AYALA

## I know that my actions are abominable. But in my soul, it is desire that prevails reason, and this is why a man’s life is filled with atrocities.

Dan hesitatingly enters the auditorium. He sits quietly and looks at the stage. It’s obvious that he’s not familiar with the space. Karin looks at him and points him out to Igal. The actors look at him. Ella turns around and sees him, wishing she could find a hole to crawl into and disappear.המשפט האחרון- לא יודעת איפה לקבור את עצמה

# IGAL

##  (not recalling his name)

## Wow. Um… Assaf’s brother!

# DAN

## Dan.

# IGAL

## Yes, Dan. Did you come to see his work? I’m really touched. Do you want to drink something? במקום המילה touched אני מעדיפה- זה מאוד מרגש בשבילי

# DAN

## It’s okay, I don’t want to interrupt. I’m just gonna look a little. Please, continue.

Dan waves at Ella. Ella responds with a wave that’s barely visible but Karin is sharp and doesn’t miss a thing. She looks at her accusingly.

# KARIN

## You’re not bothering us.

##  (to the actors)

## Continue, continue.

The actors continue to move around on the stage and rehears the mise-en-scène filled with dance and monologues. Ella continues marking their costumes. She’s careful not to look at anyone.

Dan looks at the chairs which gathered dust and is evidently a bit disgusted by them. He’s not the type of guy to hang out in fringe theaters, but he seems absorbed with what’s taking place on the stage. Karin whispers something into Igal’s ear. Ella notices it and accidentally pokes an ACTOR with a pin as she adjusts his costume. The actor yells out in pain.

# ELLA

##  (quietly)

## Sorry.

# ACTOR

## Careful!

# ELLA

##  (louder)

## Okay, sorry!

Igal is distraught. He looks at Ella and then at Dan, and then back to Ella again.

# IGAL

## Let’s finish this scene and then take a little break.

The scene continues and Ella marks Ayala’s robe. Ayala’s face is close to Ella’s.

# AYALA

##  (quietly)

## Ella… you need to end it.

# ELLA

## End what?

Ella looks down, avoiding her gaze and then bites her lip.

#

# ELLA

##  (to Igal)

## That’s it, Igal. I’m done with them.

Igal signals to her to be quiet with his hand, waiting for the end of the scene. He then releases everyone with a wave and Ella jumps off of the stage.

43. INT. THEATER BACKSTAGE – DAY

Ella goes backstage with Ayala’s robe and suddenly Dan appears in front of her. She starts walking and he follows her silently, a moment later they wrap themselves in a black backstage curtain. Dan and Ella stand in front of each other, blushing.

Dan kisses Ella and she’s surprised. He smiles at her. Ella kicks the small door of her dressing room shut. There’s a moment of silence and Ella takes Dan’s shirt off and kisses him. Dan is now surprised. He didn’t expect their meeting to go this way. Dan starts to take her pants off but struggles, since the room is small and there’s a big black roll of cloth that constantly falls on them. Ella stops and shoves the roll into its place in one motion. Dan removes his clothes while kissing Ella’s neck.

# ELLA

## You’re a bit shorter than him, right?

Dan stops for a moment. Her words hit a sensitive spot.

# DAN

## Yeah, a little.

Ella nods as if something clicked for her.

# DAN

## What?

# ELLA

## No, I don’t know. It’s a little strange.

Ella looks at Dan and slowly gets closer to him. They begin having sex.

From close up, he looks like Assaf at times, but with longer curls. But she always snaps back to reality – it’s Dan.

It looks like neither of them is having a particularly easy time. Ella looks to the side and waits for him to finish. It happens and then the two of them move further apart from each other. Dan looks sad. Ella looks at him again, suddenly feeling sick and doesn’t see his resemblance to Assaf anymore. Ella grabs her bag, takes out an Advil capsule, and leaves the room.

44. INT. THEATER BACKSTAGE HALLWAY. DAY

Igal grabs Ella right at the entrance of the hallway.

# IGAL

## Ella, have you completely lost it?

# ELLA

## What? Why are you all getting involved in my private life?

# IGAL

## It’s your private life that keeps shoving itself into ours! Do you think that I want to put on a play where the playwright, who’s also my friend, died, and that the costume designer was his girl on the side? I let it go when you went over to Maria’s Shivah. But now I see that his brother started fucking you, too. And I find myself having to take part in this charade again. משפט אחרון בעברית- ״ושוב אני שותף לסוד הזה״

Ella is in shock. Igal feels that he went too far.

# IGAL

## We don’t even have a dress.

##

# ELLA

## The dress is almost ready.

Ella leaves in anger.

45. INT. THEATER BACKSTAGE – DAY

Ella is sitting in front of her sewing machine and mending the tear in Maria’s dress. She’s just about done and examines her work carefully. She feels the delicate fabric blended into the collar of the dress. She then looks for something around her but doesn’t find it. Ella puts the dress back into the bag, stands up and moves from the inner room into another room.

She goes further in, until she gets to a small back room, overflowing with black clothes that drag across the floor as she opens the door. The floor can’t be seen because of all of the black fabric and when Ella walks in the room she sinks into it as if she was in a vast sea, with the fabric reaching her shoulders. Ella stands in the center of the room and separates the cloth that was in her hands. For a moment it looks like there’s a swell and she begins to drown in the sea of black.

She tries lifting her head, struggling, but the piece of cloth that she was holding reaches her mouth and she begins coughing and choking. She tries to move it away with great difficulty. Ella finally manages to rise up and swim above the line of fabric. She places the strip of cloth on the neckline of the dress which seems to attach itself to it almost magically. She suddenly hearsvoices coming toward her direction**.**

Ella pulls herself together. She rolls up a long black ribbon that fell out of its roll. She follows it until she reaches the dressing room.

46. INT. THEATER DRESSING ROOM - DAY

There are pieces of cloth strewn all over the place, and the room is a mess, but without a trace of the black sea that was there before. Ella puts the dress into a bag and places it on the side of the room. She starts arranging the capes and costumes on their hangers. Karin and Ayala enter the room. Karin stands in front of Ella. Ella looks at her in surprise.

# ELLA

## Hey Karin, it’s good that you came. I wanted to tell you that I’ll need to leave a little early –

# KARIN

## Why?

# ELLA

## We noticed today together with the lighting crew that the shine on the fabric doesn’t look good. I’ll need to switch out the trimmings on all the robes. It won’t take too long.

Karin nods. It doesn’t seem as though Karin believes Ella.

# KARIN

## Okay. Sure. Whatever you need.

Ella gets up, relieved, and starts putting things in her bag.

# KARIN

## But let's first see the dress.

Ella swallows. The room is quiet. Ella looks over from Karin to Ayala helplessly. She gets up, takes the bag from one the corners of the room and hands it to Ayala. Ayala quietly goes behind the curtain to try it on. Ella’s anxiety rises and she looks at Karin. בעברי- ״היא מסתכלת על קארין בחרדה- לא הצלחנו לתרגם ככה לאנגלית, איך שתראי לנכון.

# AYALA (O.S.)

## Ella? This is the dress? The one in the bag?

Ella swallows.

#

# ELLA

## Yes.

Ayala comes out wearing Maria’s dress. She looks in the mirror. Karin and Ella stand behind her. Ayala’s gaze is fixed on Ella through the mirror, and not on the dress. She recognizes that it’s Maria’s dress from the funeral, but doesn’t say anything.

# KARIN

## Wow. Ella, wow!

Ella lets out a sigh of relief. בעברית- אלה נושמת עמוק וזה יותר נכון

# ELLA

## I still need to make a few more adjustments. The measurements aren’t perfect.

Karin comes closer to Ayala and examines the dress up close.

# KARIN

## Did you sew this? Ella, I didn’t know you were so talented!

Karin sticks her head out of the door.

# KARIN

##  (hollering)

## Igal! Igal!

Ella and Ayala look at one another through the mirror. Igal comes in. He grabs Ayala’s hand and gives her a spin with admiration in his eyes.

# IGAL

## Ella, incredible. Just incredible. I knew that we could count on you. Fantastic.

47. INT. THEATER BACKSTAGE – DAY

Ella and Ayala enter the room and Ayala closes the door and leans on it. They start to whisper.

# ELLA

## She meant to throw it out.

Ayala doesn’t reply.

# ELLA

## That’s what she told me.

Ayala looks at Ella, not believing her.

# ELLA

## It really looks amazing on you.

# AYALA

## Ella, why are you still going there?

Ella doesn’t have an answer. Voices and sounds of the crew’s preparation can be heard outside.

# KARIN (O.S.)

## Two more minutes until rehearsal!

48. INT. THEATER STAGE – DAY

People dressed in black are standing on the stage, with a funeral carriage in front of them. A character whose face is hidden behind a black scarf enters the stage and stands beside the carriage. Ella approaches the carriage from the other side. She’s also dressed in a black, fancy dress that doesn’t seem to suit her -- it’s tight and a bit shiny. The character that’s standing on the opposite side of the carriage is looking at Ella -- we can see her blue bright eyes peering through the scarf. It’s Maria. Maria and Ella lift the body together out of the carriage and place it onto the floor of the stage. A row of actors are standing behind them and singing a hymn. It’s then revealed that next to Ella and Maria stand Dan, Yehudit, Veronica, and Avi. Maria and Ella both cry. Maria gives Ella a tissue and Ella blows her nose.

49. INT. ELLA’S APARTMENT – NIGHT

Ella wakes up in a panic in her bed. A sound of a cat is heard. She looks around in the dark, gets up, and connects the refrigerator plug back into to the socket. Its hum calms her. Ella lays back down on her bed in the fetal position.

50. INT. THEATER STAGE AREA – DAY

A robe is in Ella’s hands and she’s walking up the stairs of the hall quickly. She looks straight ahead and it looks like she doesn’t want to be bothered. She notices an actress standing in the hallway arguing with someone. She begins to take a shortcut through the stage to avoid her.

She reaches the center of the stage and hears someone’s voice.

# IGAL (O.S.)

## Stop. Stand there for a second.

Ella is blinded by the light and can’t see who’s talking to her. She stands at her newly designated spot under the light. She brings the fabric closer to her chest. A spotlight is aimed at her.

# IGAL (O.S.)

## Take a step to the right. Now half a step back. A bit to the right.

##  (to the lighting technician)

## You see how the light falls so beautifully on her?

Ella follows his instructions and stays still under the blinding spotlight.

# ELLA

## Igal, what’s the deal?

# LIGHTING TECHNICIAN (O.S.)

## You don’t think it’s a bit too contrasted?

He mumbles something quietly.

# IGAL (O.S.)

## No, it’s perfect. Look at her, look at those dark circles under her eyes. That’s the character and it’s exactly what I was referring to. She’s holding onto such deep sorrow and she wants her pain to be seen. But not the guilt, not seeing who she’s hurting because of her pain. That’s where the contrast lies.

# ELLA

## I need to quickly get this to–

# IGAL (O.S.)

## Just a second. Stand straighter, please. Lift your chin a little higher.

Ella stands up straighter.

# IGAL (O.S.)

## Great. Stand tall. Head up.

Ella lifts her head up a bit more.

#  IGAL (O.S.)

##  (to the lighting technician)

## Yes, exactly. The rings under her eyes. It looks great. That’s exactly how she needs to look. The climax is already behind her. She needs to now deal with the consequences. She’s depleted of all energy. Understood?

Ella is embarrassed and defeated. She moves her hair so that her ears are hidden and stands in the spotlight, waiting for them to release her.

# ELLA

## Does this seem logical to you?! בעברית- ״זה נראה לך הגיוני?״ אם אפשר לתרגם לצרפתית עדיף

# IGAL (O.S.)

## Yes, it absolutely does. We’re putting on a production in two days and I need to check the lighting. And if I need you to stand there for a second, then you’ll stand there for a second.

# ELLA

## No. This isn’t my job.

# IGAL (O.S.)

## There have been plenty of other things that you did that weren’t your job but you did them.

Ella walks away. Before Ella gets down from the stage, she stops to hear Igal say something to the lighting technician.

# IGAL (O.S.)

## She’s not functioning. Good thing that we’ve already got the dress.

51. INT. SHIVAH – DAY

Ella enters the Shivah with the brown paper bag in her hand. The energy in the Shivah is getting less intense as the days go by - the Norwegian couple is playing something lighter and someone is pouring whiskey into some glasses. Ella scans the room for Maria. The purple chair that she usually sits in is vacant. Dan walks over to Ella.

# DAN

## You couldn’t stay away, could you?

Ella forces a small smile.

# ELLA

## I came to see Maria.בעברית- ״באתי למריה״

Dan is surprised. To her other side Batya approaches Ella and kisses her on the cheek.

# BATYA

## How are you?

# ELLA

## Good, thanks.

# BATYA

## Remind me what your name is,

## dear.

# ELLA

## Ella.

# BATYA

## (Repeating it with the pronunciation of the mythological figure)

## El-la?

# ELLA

## No, just Ella. I’m here for Maria. Is she here?

Ella and Batya look towards the purple velvet chair, still empty. The chair stands out, noble and unique, against the backdrop of the modern decor and the people that flood the room. And even though it’s empty, no one would dare to sit in it.

# BATYA

## No, she left the room earlier today.

##  (whispering suddenly)

## If you ask me, she really should stick to the Shivah traditions. They exist for a reason. But she -

Batya gestures with her head towards what’s happening in the living room behind her. The music, the alcohol. Ella looks at the bag and then at Batya. Batya then gestures ‘just a moment’ with her hand and walks over to Veronica and whispers something into her ear. Veronica looks at Ella and nods, affirming something. Batya comes back.

# BATYA

## Girlfriends. They’re better than men if you ask me. I don’t have a husband, but my girlfriends amount to 10 husbands.

Ella smiles shyly.

# ELLA

## So… I think I’ll go see her.

# BATYA

## Sure. Sure…

52. INT. SHIVAH MARIA AND ASSAF’S BEDROOM – DAY

Ella and Maria stand in front of one another and Ella gives her the mended dress. Maria gets undressed and Ella scans her body, looking at every freckle and wrinkle. She spots a purple bruise by Maria’s chest caused by years of pressure from the cello neck resting against her.

Maria senses Ella’s gaze and turns to Ella. Ella quickly looks away, pretending to look at Maria’s collection of concert dresses and moves her hand through them. Maria is wearing the dress and stands in front of the mirror. The dress is a black sleeveless turtleneck, its back made of lace, buttons are sewn down to the bottom. The dress is a perfect fit and is flattering on Maria. Ella stares at Maria a bit too long.

# MARIA

## It looks really great. The seam is so precise, you can barely see it.

# ELLA

## Your neck is long. It’s really beautiful. There aren’t a lot of women that can pull off a turtleneck like that.

# MARIA

## Thanks. You chose nice buttons. You have impeccable taste.

Maria looks at her reflection in the mirror. Ella looks at a chair which has Assaf’s clothing on it. Maria takes off the dress in one motion and throws it aside. She puts on the clothes that she wore before. Ella lifts the dress up almost instinctively, straightens it out, and puts it on a hanger. Maria laughs. Ella is embarrassed, placing it on the bed.

# MARIA

## I’m just throwing it all into the laundry anyway.

# ELLA

## But it’s clean.

# MARIA

## I know. It’s my weird quirk. בעברית ״אני יודעת שריטה שלי״

Maria flashes a small smile.

# ELLA

## I actually like to wear things the second time around without washing them. They get used to me.

##

Maria bursts into laughter.

# ELLA

## What?

# MARIA

## Nothing, just suddenly you sounded just like Assaf. Never mind, doesn’t matter…

Maria continues laughing but the laughter turns into a quiet sob. She continues to stand in front of the mirror, crying. Ella looks at her and doesn’t know what to do.

# MARIA

## Sorry. It's just that it's hard for me to be here. Since it happened, all I want to do is burn this room down, but I also always want to be in here. You know?

# ELLA

## It happened… here? בעברית ״כאן זה.. קרה?״

Maria nods slowly and sits on the bed.

# MARIA

## Yes. We were at a restaurant. Assaf reserved a spot for us as a surprise.

Maria smiles in sadness. Ella looks and feels like she was just punched in the stomach.

# ELLA

## You were at a restaurant? When?

Maria doesn’t understand the question. מריה לא מבינה מה היא רוצה

# MARIA

## In the evening. For dinner.

##

# ELLA

## At a restaurant?

# MARIA

## I thought the music was annoying and he suggested getting the food to go. And then…

## (she struggles to finish the sentence)

## In a moment…

Maria signals something with her hands that’s isn’t clear. She’s already sobbing heavily but Ella is determined to find out more. She sits next to her on the bed.

# ELLA

## What? Did he choke? Was it heart failure?

# MARIA

## Yes. If only I hadn’t complained about the music…

Maria’s sob intensifies and she turns to Ella for a hug. Ella hugs her. Maria sobs and shakes.

# ELLA

## It’s not your fault.

# MARIA

##  (while sobbing)

## Of course it isn’t.

Ella begins crying over Maria’s shoulder, quietly so that Maria won’t notice. Maria notices. She moves back from Ella and looks at her, surprised.

# MARIA

##  (still sobbing)

## Why are you crying?

# ELLA

## I’m sorry. This… always happens to me. I see someone cry and I immediately start crying too.

Maria doesn’t say anything and sits on the bed. Ella bursts into tears, sobbing uncontrollably, gasping, and then sits next to Maria. She wipes her tears away quickly with her sleeve. **Maria looks at Ella and seems to have understood something.**

Maria takes out a silk, gold scarf and blows her nose loudly. Ella touches the end of the scarf lightly.

# ELLA

## Is that Indian silk?

# MARIA

## Yes.

Ella nods quietly. Maria throws the scarf to the side, onto the pile of clothes. She walks away from Ella.

# MARIA

## I’m gonna stay here for a bit, okay?

Ella nods.

# ELLA

## Of course, of course.

##

Ella is about to leave the room but Maria stops her.

# MARIA

## Wait a second.

Ella turns around. Maria looks through one of Assaf’s old jeans that’s on the floor. She takes out a 200 shekel bill and offers it to Ella.

# ELLA

## What? No, I can’t.

Maria takes out another 200 shekel bill and shoves it into Ella’s hand.

# MARIA

## Take it, please. You did such a wonderful job.

Ella shakes her head no, but Maria stuffs the crumpled bill into her hand. Ella takes the money and leaves the room.

53. INT. SHIVAH – HALLWAY NEAR BEDROOM – DAY

Just before the door shuts completely Ella stays standing in the hallway for another minute. She has the bills in her hand and a lump in her throat. In the background, the sound of a cello can be heard, a bit monotonous but gentle. Ella looks through the bedroom door and sees Maria playing. She takes a deep breath and goes downstairs. The playing becomes more rhythmic and slightly violent.

54. INT. SHIVAH LIVING ROOM – DAY

The Shivah is packed with people now. Ella just wants to avoid it all and walks without looking at anyone. She passes by a few mourners on her way out, the background music fades as the sound of the mourners becomes stronger.
Suddenly, a hand rests on her shoulder.

# YEHUDIT

## It’s good to see you.

##

# ELLA

## Thanks.

# YEHUDIT

## I was waiting for you to come.

##

# ELLA

## What? I‘ve been here already.

Yehudit turns Ella around to face the center of the room where a large group of people is gathered. Maria appears at the top of the stairs, standing over the room looking on, about to head downstairs.

# YEHUDIT

## I want to introduce you all to Ella, Assaf’s mistress. He loves her very much.

The entire room falls silent. Everyone is looking at Ella. Ella slowly walks toward the center of the room. Ella begins to sing.

# ELLA

## *And you called me a flower, your eyes/ I remember, I was alive / I ascended towards the sky only with you / Suddenly I fell to the ground, alone / Nothing was left but longing/ The time passes so slowly/ An hour, a week/ Almost a year and the whole world is so calm/ And only my voice is crying out*

The Norwegians start to play the song. Johann nods over to Ella.

# ELLA

## *I was in heaven/ Now my heart is wounded/ And it’s such an old, familiar story/ You called me a flower, your eyes/ I remember, I was alive / I ascended towards the sky only with you / Suddenly I fell to the ground, alone.*

Dan looks at Ella in disappointment and pours himself a glass of whisky.

Maria stands in front of Ella and stares at her. Tears form in Ella’s eyes.

# ELLA

## *Life continued on, everything already written/ We once sang/ Two voices, never breaking/ And there were nights of laughter and pleasure/ But now, a severed chord in my throat. I was in heaven/ Now my heart is wounded/ And it’s such an old, familiar story.*

The song is over. No one claps. Maria moves quickly towards Ella and headbutts her. Ella falls to the floor.

# BATYA (O.S.)

##  (in a loud whisper)

## It’s because of the cello. She needs to take care of her hands.

Ella touches her nose, feeling the blood stream down her face. Suddenly a hand appears; someone tries to help her get up. It’s Dan. He gives her a tissue.

# DAN

## Your nose is bleeding.

Ella takes the tissue and presses it firmly under her nose. She looks around. Everyone is still around her but the Norwegians aren’t playing and Maria’s not standing in front of her. **Ella understands that the headbutt did actually happen**. Batya goes over to Ella and sits her down gently in Maria’s purple chair. She turns the table lamp on to look at Ella’s bruise and now Ella is in the spotlight. Ella is startled at first from where she was placed, but then after a few moments, she spreads out in it. She leans back and embraces the fact that she’s sitting in Maria’s place. She strokes the velvet and sinks into it as if she could stay there forever.

# BATYA

## Come, sweetie, let’s go wash your face. Don’t worry, everyone knows that she’s a little…

## (gestures a circular motion with her hand)

## No one thinks you were Assaf’s mistress. Maria is just worked up.

Batya laughs and her laughter makes it clear how ridiculous the idea is to her. Ella looks at Maria, who’s glaring at Ella and rubbing her forehead. People are surrounding Maria and someone gives her some ice. Veronica walks over to close the curtains of the apartment. People are nodding as if understanding something, some of them look over to Yehudit with pity in their eyes, some whisper. Ella and Maria exchange looks.ירד- זה ברור שמריה מבינה Ella quickly looks over at Dan but he’s busy having a very comfortable conversation with the pastry server. Ella looks back again at Maria.

She gets up quietly with blood still streaming from her nose, but she doesn’t walk quickly or wipe it away.

It drips onto the floor. She walks over slowly to Yehudit and kisses her on both cheeks. She then approaches Avi and stands right in front of him. She extends her hand for a handshake. Avi shakes her hand. Ella crosses the room towards the door and leaves the Shivah.

55. EXT. STREETS OF TEL AVIV - NIGHT

Ella walks the streets, wiping blood that’s still dripping from her nose with the back of her hand. She breathes heavily but begins to calm down as she continues walking.

56. INT. ELLA’S APARTMENT - NIGHT

Ella sits in front of the bathroom mirror, one of the bulbs she stole from the theatre dressing room mirrors lights her face. She’s wiping the remnants of blood from her face and applies makeup onto her bruises.

57. EXT. OUTSIDE OF ELLA’S BUILDING - NIGHT

Ella leaves her building with a big bag filled with black fabric in her hands. She’s dressed in her usual black, oversized shirt. speckled with bleach stains

Maya is waiting for her, standing next to her scooter. She’s wearing bright and delicate clothing. She looks at Ella and approaches her, taking the bag from her and placing it in the front part of the scooter. She looks at Ella for a while.

# MAYA

## What happened to you?

# ELLA

## Nothing.

# MAYA

## You look like you were involved in a head-on collision with a garbage truck.

Ella doesn’t answer, but smiles. Maya gets onto the scooter, Ella’s bag between her legs. She hands Ella a helmet.

# MAYA

## Come on, let’s get you there.

Ella takes the helmet, wears it, and gets on the scooter behind Maya. She gives Maya a long, strong hug and rests her head on Maya’s back. Maya is surprised, stops for a moment and turns the engine on. They drive away.

58. INT. THEATER HALL STAGE - NIGHT

Ella has a red bump on her nose from the headbutt. She stands on the side of the stage and looks at the hall, which is almost full. People are still entering and being seated. She sees the Norwegians, Maya, Ella’s parents, and Dan with the catering server beside him. He places his hand on her shoulder. Behind the scenes there’s commotion; actors are running around, not fully dressed. Maria enters the theater. About half a row stands up so that she could get to her seat. Before she sits, she removes her coat. She’s wearing the dress that Ella mended. Ella goes backstage, disappearing into the darkness.

59. INT. THEATER DRESSING ROOM - NIGHT

Ella looks at the black tube dress that’s hanging on the wall. Voices from the stage can be heard in the background.

# KARIN (O.S.)

## Let’s go, Itai – Where’s your crown? Oh, here it is. Great. Ayala! Get dressed! Where’s the dress?

Suddenly a loud sound from the microphone is heard.

# IGAL (O.S.)

## I want to thank everyone for coming today. A week ago, a very beloved man who adapted this play that you’re about to see passed away. I want to invite the person who supported and strengthened him, so we can present her with flowers. His wife, Maria Sella. Maria, can you please join me on the stage?

##

The audience erupts in applause. Ella removes her baggy clothing and wears the Dress of Tears. She looks at herself in the mirror. She doesn't have any tears to shed and the tubes just hang there. Voices can be heard outside the door.

# KARIN (O.S.)

## Where’s the dress?

# AYALA (O.S.)

## I don’t know. Where’s Ella?

# KARIN (O.S.)

## Ella!

In one swift motion, Ella rips the tubes off and is left standing there with a very simple and long black dress. Ella grabs the fabric by the collar and rips it. A melody of a piano and cello is heard. Ella stands in front of the mirror. The dress is perfect.