

A Journey in Love and Music

By

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Original

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EXT: AERIAL VIEW OF AN INNER CITY - EVENING - (1979)

The camera zooms into one of many high-rise apartments through a small square window.

INT: WINDING STAIRCASE - EVENING

We are at the top of a dark, airless concrete staircase with one or two flickering wall lamps providing more shadows than light. We can almost smell decay and dampness. A rat sniffing for food bolts as the door opens, allowing for a bright glow to penetrate its world. ARI(ARIANTHI BENNET)(10 years old) marches down the steps. We can make out Ari's pixie face, brown, determined eyes.

JUD'S VOICE (O.S.)
Ari! get back here you little
brat!

Ari keeps going until she reaches the bottom, glances up the stairs, silence. She breaths in relieved, pushes the large wooden door open, steps outside.

EX: FRONT OF APARTMENT BUILDING

A park-like area, a communal hangout with a group of children/teenagers, smoking, drinking skateboarding. Ari lifts her sweatshirt hood over her head. Hands in her jeans, turns towards the main street. JOE, a bit older, tall, skinny, self-assured, a hustler runs towards her.

JOE
Hey! Ari! wait up!

She continues as if she hasn't heard. Joe jumps in front forcing her to stop.

JOE
What's up mate we haven't seen
you for a while.
(pointing to the group)
Come over.

Ari glances at the group staring back, then shakes her head.

ARI
Nah, I'm going to my dads, he's
waiting for me.

(CONTINUED)

JOE

(shrugs, not believing her)

OK, then, next time ah?

With a nod she hurries off, moves at a fast pace through the graffiti covered streets lined with high rise apartments.

EX: SUBURBAN STREET - EVENING - CONTINUOUS

Ari arrives at tree-lined suburb, charming stand-alone houses and manicured blooming gardens. Here in this environment she lets her guard down, the hood comes off, shoulders relax, a slight smile rests on her face as she strolls past. Enthralled by the houses and the colourful gardens, she glances into the brightly lit rooms with families talking, playing, eating. Ari's focus is interrupted by a mournful violin sound that fills the dark sky. Ari's face lights up and knowingly, she speeds towards the music. A few seconds later she stops outside a cottage with a white fence. She comes to a small tree whose branches overhang into the cottage garden and stealthily climbs up. She settles on the first branch allowing her legs to dangle below. The camera closes on Ari's face. She is mesmerized. Her eyes are pools of wonder as if the violin music is enchanted. We follow the camera, through the vibrant flower garden into an open window that frames a classically decorated living room.

INT. MARGARET'S LIVING ROOM - EVENING (SAME TIME)

MARGARET ROSEN, early 40's plays the violin. She is elegant with beautiful features, green eyes, coiffured auburn hair, neatly tied in a bun. In the same room the camera captures MR SUNI, a white Persian cat. As if alerted to something the cat lifts up his head, trots for the door. The camera follows Mr Suni squeeze through the cat door to the other side, through the garden and out the gate. Without stopping he slinks up on the tree branch where Ari is. So engrossed with Margaret's playing, Ari doesn't see Mr Suni jump on her lap. Ari's body shudders. She and the cat tumble on to the concrete below. Mr Suni, screech-meows loudly, runs off in the garden. The cacophony causes the neighbours net curtains to part. Margaret runs onto the street.

MARGARET

Are you alright child!

Shocked, Ari stares at Margaret for a moment then hops away down the street, turns the corner and disappears. Margaret keeps her gaze on Ari until she is gone. Disappointed she moves to her house, the camera captures her until the door slams shut.

INT. MARGARET'S LOUNGE

Margaret sits at the table. She looks at a row of old black and white photos. She picks up a family photo, showing mum, dad, and two young children she holds it close to her heart. Her face shows great sadness.

MARGARET'S FLASHBACK:

EXT. BERLIN CITY STREET- AFTERNOON - (1939)

A gloomy, overcast day. Cars drive past. People dressed of that period go about their business. Ten year old Margaret, large blue anxious eyes, freckled face, sprints along the street holding a violin case much to big for her small frame. Margarets brother TEO ROSEN, fresh faced (12 year old) ambles behind. They are typical children dressed in warm clothes, coat and hat to suit the weather, yet people walking past eye them with suspicious side glances. Some walk off the footpath to avoid them. The children either don't notice or ignore the spiteful behaviour. As they turn the corner we see what the pedestrians see, The Star of David with Jude sown on their coat sleeves. Margaret's sweet face strains with worry.

MARGARET

Come on Teo I'm late!

TEO

(nods to the elegant
classical building across
the road)

We're here Margaret ten minutes
early.

A bold sign - Academy Music School high on the arch of the building comes into focus. Margaret dashes across the road amid beeping from cars and huddles up the steps.

TEO

(calls from across the
street)

I'll meet you inside.

Margaret nods, without looking back. Teo watches Margaret a tiny tot against the facade of the grand building until she enters into a gigantic oak coloured door.

INT. RECEPTION AREA

Margaret places her violin case on the floor. She calmly removes her coat, carefully folds it over her arm so as to hide the sleeve with the star.

INT. WAITING AREA

Ari peers into the room. A handful of children holding their violin case wait silently. A hum of violin music practiced behind a closed door is heard. Ari contemplates where to sit, her eyes fall on a empty space on the couch between two children. She moves towards it. The two glare at her, snarl and move to the other side of the room. Margaret doesn't respond. She is focused on the shut brown door in front of her. After a beat the same door opens. A hulking blond man, middle age, pinkish plump face, large red nose, wearing a white shirt and suspenders pushes the door open and waits for a small boy holding the case to pass.

TUTOR
(smiling)
See you tomorrow Tomas.

His eyes travels the room, his face clouds with anger seeing Margaret. He moves in front of Margaret. His voice vibrates the room dripping with venom.

TUTOR
I told you last week, I don't
have a place for you here! Not
then not now! Do you understand
you are not welcome! DO NOT COME
BACK - EVER!

Shocked Margaret stares at the tutor towering over her. Her lips tremble. She lowers her head.

TUTOR
(Next!
(change of posture, warm,
friendly smile)
Martin! Welcome! Come in!

He thrusts a hateful look towards Margaret and disappears inside - the door slams shut. Margaret, continues to stare

(CONTINUED)

at the closed door. All eyes ogle her with disdain. She takes a moment to compose herself but she is unable to stop tears roll down her face. She wipes them with the back of her hand, with the other she grips her case tightly and moves to the door. Remembering something she turns, grabs her coat from the couch. Nasty hateful eyes follow her out

EXT. TOP STEP OF THE BUILDING

Margaret sees Teos unmoving figure at the bottom. The smile vanishes from his face instantly. He shoves the lolly bag into his pocket and waits. Margarets face is caked with dry tears, her body is hunched, defeated as if her spirit had been sucked out of her body. Without a word, Teo leads Margaret down the street. Within minutes, an army van screeches up and stops behind them. The children stand still. A nazi soldier steps out of the van. Teo holds a card out and after careful examination the soldier waves on. They watch him return to his van grumbling under his breath. A two storey, stone apartment building come into focus, the children make their way up the steps. Teo pushes the front door open and they enter.

INT. ENTRY AREA TO APARTMENTS

A yellow tape with bold writing - CONTAMINATED -is sealed across the stairs leading to the top floor.

INT. HALL AREA ROSEN APARTMENT

Downcast, Teo removes his coat and hat then moves into the living area. Margaret enters the hall mournful. Teo's muffled voice is heard from the living room. ELLA, (DANIELLA ROSEN) (36 years old) beautifully presented, appears. She plants a wide smile on her face, takes the violin case from Margaret and helps her with her coat and hat.

MARGARET

Why do they hate me mama, is it
the triangle on my sleeve?

The smile disappears from Ella's face, she remains silent. Margaret shrugs, Ella follows her in the living room.

INT. LIVING ROOM

Margaret is suddenly animated.

MARGARET

I am ten years old, I need permission to go outside, I am barred from school. My friends have either been taken away or refuse to know me. Our neighbours have all disappeared! And now, did Teo tell you, I am barred from the academy. There is nothing else they can take from me I have nothing!

ELLA

Dear Mrs Boris said she will tutor you if...waves four envelopes
(trails off)

TEO

(pipes up quickly)
When's dad coming home?

ELLA

(glancing at the wall clock)
Any minute now. He has good news. Our visas have been approved!
(waves four envelopes)
We will be leaving for New York next week!

The children nod without enthusiasm.

MARGARET

How many times has it been approved mama?

They sit in gloomy silence when the sound of the back door opening and shutting vibrates in the room followed by heavy footsteps. BURTON a stocky bearded man rushes in.

BURTON

Ella! Tobias been taken.

The family gasp horrified.

MARGARET/TEO

Dad!

(CONTINUED)

BURTON

They're coming here we need to
go, now!

Everyone scurries. With shaking hands Ella passes coats and hats to the children, grabs a suitcase by the wall. Burton ushers them out. Margaret eyes her violin before the door shuts. An eerie silence envelopes the empty room.

EXT. AT THE BACK OF THE HOUSE - DARK

Burton marches to a shiny black car he holds the door open, Teo gets in. Margaret turns to her mum.

MARGARET

My violin please mama!

BURTON

We don't have time!

ELLA

We'll buy another one.

Margaret is despondent. Ella upset at her daughters distress. She glances at the house, makes a decision and bolts to the back door.

ELLA

Burton wait one moment, please!

BURTON

Ella!

Ella disappears in the house. In a moment she dashes out with the violin case and the visa envelopes. The grinding sound of a truck is heard approaching. Ella hands the violin to Margaret and the envelopes to Teo. As if on impulse she leans into the car and kisses both in turn.

ELLA

Be brave my darlings.
(turns to face Burton)
Save my children Burton.

BURTON

Get in Ella!

ELLA

No! they will catch us all. GO!

Ella slams the door. The car roars off in the dark. Ella calm deliberately positions herself close to the footpath as the nazi truck appears, swerves and stops by her.

Ella's POV:

Her children watching her from the back window before the black car vanishes from sight.

EXT. BURTON'S CAR DRIVES DOWN A STREET -DUSK

INT. BURTON'S CAR

From the back window the children see the nazis surround their mother before they lose sight of her and the truck. After a heart-tearing moment they twist around to face the front, shocked into silence. With robotic movements Teo unzips the case and places the envelopes inside.

MARGARET

(sobs)

Mama, mama.

BURTON

(in the mirror)

Stop crying and listen. I'm to take you to a boat by the harbour. The captain waits for you.

TEO

Will you stay with us?

BURTON

My instructions are to drop you off and go.

MARGARET

What about our mama?

BURTON

(hesitates)

Stay focused on getting out of here alive.

The children bite their lips to stop crying. Margaret squeezes Teo's hand and whispers.

MARGARET

I'm scared Teo.

He places his hand on top of hers breathing in to stay calm.

EXT. HARBOUR

The car swerves into the harbour area, small fishing boats of different shapes and sizes bob on the dark water.

INT. BURTON'S CAR

Burton turns to face the traumatized children.

BURTON

The captains name is Dorsoff,
maybe there are others in the
cabin, don't be frightened, it's
safe.

The children nod, their bodies tremble with fear.

EXT. HARBOUR - BY THE BOAT - NIGHT

Burton climbs out of the car. He glances about anxiously.
He checks his watch.

BURTON

Where are they?

He makes a decision, opens the door.

BURTON

Let's go. The captain must be in
the cabin waiting.

It is the time just before the dark sets in. Shadows form on the icy concrete. Margaret and Teo slowly miserably get out. Margaret holds her violin case, Teo the suitcase.

BURTON

Come on.

The children are visibly anxious and scared. Burton stops by a small ancient looking, rust covered fishing boat. He peeps inside it is empty and dark. He's disappointed but throws Teo's suitcase into the cabin, takes the violin case from Margaret and with his other hand guides them down the rickety steps to the darkening cabin.

INT. HARBOUR - BOAT CABIN

A small room with porthole windows. Burton sees their terrified eyes in the dim light.

BURTON

Be still, don't make a sound!
You'll be safe here until Dorsoff
comes, he'll be here soon.

Alarmed, their eyes follow Burton up the steps. Burton peeps down one last time and vanishes. The children gape stupefied, numbed.

EXT. OUTSIDE THE BOAT -

Burton is visibly distraught he's allowed his emotions to surface. He takes a compose himself.

BURTON

What the hell has happened?

A vehicle engine murmurs in the distance. It's like he's been zapped with an electrical cable, he bolts to his car.

INT. BURTONS CAR

He reeves up the engine and drives off at high speed. From inside the rear mirror he sees a nazi army truck drive by the boat where the children are.

BURTON

(murmurs tearing up)
I am sorry Ella.

INT. CABIN BOAT

The children hold each other tightly. They are like terrified baby mice with a cat sniffing outside their hole, with no chance of escaping. They hear the soldiers gruff voice sounding very close.

NAZI

No one's on board!

NAZI 2

Check the cabin!

Teo takes charge.

(CONTINUED)

TEO

Come!

He squeezes under a rickety table and Margaret joins him. They cannot be seen from the top but Teo notices their bag and violin in plain sight. He is about to lean over and drag them under the table when bright torch light fills the room followed by heavy boots coming down the steps. Teo bites his lip, closes his eyes and mouths a prayer.

EXT. OUTSIDE BOAT ON THE HARBOUR

Two soldiers push Margaret and Teo up the steps and onto the concrete. Margaret clings to the violin case and Teo the suitcase. The children are petrified. They hold hands, eyes pealed to the ground. Dazzling headlights from the truck fills the area.

NAZI ONE

Only two children Herr Marshall

HERR MARSHALL

Very well throw them in the back.

A soldier snatches the violin from Margaret.

MARGARET

Please, my violin.

The nazis look at each other incredulous.

SOLDIER 1

(slaps her face)

Your violin? Surely you have other concerns.

Margaret falls backwards and is picked up roughly and hurled on the back of the truck with Teo. Grimacing with pain Margaret rubs the red pulsating mark on her face. The truck grunts loudly and moves away minutes later. Teo and Margaret stand huddled together surrounded with sick wretched people. Alarm and panic is evident on their faces. The truck grunts loudly and moves away, minutes later something touches Teos foot. He glances down, shocked a gurgle escapes his mouth. In the dark he recognises his mothers lifeless eyes stare up at him. His head spins, he is about to faint. Willing himself to look away he regains some control and gently steers Margaret through the throng of people to the front of the truck. Once away from Ella's body he shudders, takes off his hat and vomits in it.

EXT. CONCENTRATION CAMP - DAY

The overflowing truck pulls inside a high wire camp area. Nazi soldiers bark orders as they empty the truck. The children climb out and wait. Margaret catches a glimpse of the corpse on the empty truck. She shudders and looks away, quickly shock registers on her face, its not just a dead person, her eyes fill with terror.

MARGARET

Mama!

Her body convulses and collapses on the ground. She crawls towards the truck, Teo moves to stop her, behind him a soldier aims his gun on Margaret. STELLA HOPSEND, a woman about same age as their mother pulls Teo back and signals him to wait, then steps in front of the soldier.

STELLA

I am responsible for her.

SOLDIER

(snarls)

You better be.

Stella helps Teo carry Margaret inside the open shed/barn.

FLASHBACK ENDS

INT. MARGARET'S LOUNGE - NIGHT (PRESENT)

Margaret snaps back to the present still holding the photo. She returns it to the table then as if she remembers something moves to a desk, opens the drawer and pulls out a small box. She shuffles the contents until she sees something but hesitates for a moment, willing herself to lift a black and white faded photo. Her face shows unbearable pain. A teardrop lands on her hand. The image is of a tiny newborn baby. She turns it over. Written in German: Rosen baby. Margaret's body trembles, she kisses the picture, and holds it to her heart sobbing.

MARGARET

My baby.

Margaret places the photo on the table next to her family. She picks up the violin. Sad music fills the room. It is like she has awakened the dead. They beam at her from within the row of photos.

INT. FRONT DOOR OF ARI'S APARTMENT NIGHT - (SAME TIME)

Ari stands outside the door. She rolls up her jean trouser revealing an open bloody gash on her knee. She dabs the cut with the sleeve of her jacket and rolls down the jean trouser. Apprehensively Ari leans by the door. Voices are heard from inside. She breaths in, twists the door knob and sneaks inside.

INT: ARI'S APARTMENT - NIGHT

We see a disheveled looking woman, GEENA BENNETT, 30 years and her man of the moment JUD argue over a bottle of whiskey. They are drunk and incomprehensible. The flat is dimly lit and dingy. Paint peels off the wall, old furniture's scattered about, dirty cups and plates with half eaten food sit on a small dining table. Crouching Ari slithers behind a faded grey coloured couch and stares at the proceedings with dread. Jud attempts to grab the bottle from Geena's hands. With cunning delight, she hides it under her blouse and shrieks with laughter.

JUD

Give it you stupid!

GEENA

No! this is mine!

Jud lifts his hand to hit her but his blood-shot eyes catch a glimpse of Ari. A sly look rests on his bloated face. With unsteady steps he moves towards the couch. Ari panics. She turns her eyes to her darkened bedroom. Determined she crawls towards it but just before she makes it to safety, Jud stands behind her like a shadow. Ari freezes with fright.

JUD

Where are you going to uh?

Laughing loudly Jud grabs her by the ankle. Ari wriggles it from his grip without luck. Jud leans over to grab the other foot but falls on the couch unconscious. Instantly, Ari bolts into her bedroom and bangs the door shut. Jud turns his head to look at Geena slumped on an old armchair laughing hysterically holding tightly to the whiskey bottle.

GEENA

You old fool!

With difficulty she lifts herself from the chair and seesaws towards Jud. She takes one, two wobbly steps,

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trips on her feet and falls on the rug tipping a lighted heater over. A small cloth lying by the heater begins to smoke and fire ignites. The smoke brings Ari back into the room. Geena and Jud are comatose. Ari flies out. We can hear her banging on the neighbors door as the fire engulfs everything left on the rug. A couple of people rush in and drag Geena and Jud out of the room. Fire sirens sound in the distance.

INT. JEAN BRINSON'S CAR - MORNING (DAYS LATER)

Jean Brinson from the CHILDREN AND YOUTH FAMILY SERVICES (C.Y.F.S.) with Ari.

JEAN BRINSON

Lucky we've found you a home so quickly.

Ari stares straight ahead. They drive in silence then Ari blurts out.

ARI

Why can't I stay with my dad?

JEAN BRINSON

He's not well enough to look after you.

ARI

I can look after myself

JEAN BRINSON

I dare say you can, but you're nine years old so....

Ari grimaces with frustration, turns her attention to a manila folder in the glove compartment. Jean Brinson focused on driving and talking without waiting for Ari's contribution.

JEAN BRINSON (CON)

Your new home, is really nice. They have two very friendly dogs, I know you like dogs.

Orange light, Jean Brinson slows down and stops as it turns red. Ari seizes the opportunity, grabs the folder. Clicks the door open and streaks out. Jean Brinson twists her head to see Ari weaving across the road, narrowly missed hit by oncoming traffic.

(CONTINUED)

JEAN BRINSON

Oh shite!

Breathing heavily she waits for the lights to turn green then swerves the car by the footpath and dashes out.

EXT. BUSY CITY STREET

Ari runs down a small alley. Jean Brinson runs across amid beeping from oncoming cars. Ari's disappeared.

JEAN BRINSON

Damn!

She fumbles in her pocket and pulls out her walkie-talkie clicks it and waits flustered.

EXT. DAY DESERTED BEACH AREA - AFTERNOON

Ari sits on a bench facing the sea. She is tiny in front of the vast ocean. She unzips her backpack and pulls out the manila folder, flicks through the pages until she finds what she is looking for - scans the page, closes the folder and returns it to her bag. An old woman with a small yapping dog comes by. The dog runs up to Ari. She pats it, smiling.

OLD WOMAN

Hello, not at school today?

ARI

(shakes her head)

Do you know where Whiteness Street is?

OLD WOMAN

It's a bit of a track from here I'm afraid. The best way is to go to the end of this street and turn right until you see the tunnel, go through it and you'll come out onto Whiteness Street.

ARI

Thank you.

OLD WOMAN

Good luck dear.

The dog and the old woman walk off. Ari calmly gets up and speeds down the long road.

EXT. SUBURBAN STREET - AFTERNOON

Ari looks up at the street sign: Whiteness Street.

Full of anticipation, she walk along the street, checking the street numbers. Finally she comes to number 14.

Nervously she
knocks on the door and waits. A young woman appears.

WOMAN

Yes?

ARI

Can I speak to Mika Bennett please?

WOMAN

No one here by that name.

ARI

He's my father he lives here.

WOMAN

Not anymore.

Upset Ari walks out the gate. The woman watches after her for a moment and returns inside the house. She makes her way down the long empty street.

EXT. LONG WINDING ROAD - NIGHT

A half moon weaves in and out of a cloudy grey sky. Ari plods along the street, the hood covers her face, hands deep in her jean pockets. Suddenly she stops, we see her thinking. She looks about, turns around and hurries off to an adjoining street. Ari arrives outside Margaret's house. Its dark, empty and silent. Just then a car pulls up, its Margaret. Ari is frozen to the spot. She stares.

MARGARET

Hello!

They look at each other for a moment, then in a flash, Ari is gone.

MARGARET

Who are you little girl?

Margaret notices something fell out from Ari's backpack. It's the manila folder with bold writing across the front: CHILDREN AND YOUTH FAMILY SERVICES CONFIDENTIAL. Margaret enters her house holding the folder.

INT. MARGARET'S DINING ROOM

Margaret sits by the dining table with the folder open. We see a small portrait photo next to the name - ARIANTHI BENNETT. Margaret reads the file, curiosity etched on her face is replaced with sadness.

EXT: FOOTBALL PARK - NIGHT (LATER)

Ari sits alone on a bench. Her teeth chatter she pulls the sweatshirt hood lower down to cover her face. A group of three young thugs come into focus. They drink from cans of beer. They push and shove each other laughing loudly. Ari senses trouble, picks up her bag and walks off. They catch up and surround her.

THUG 1

Look here we've found us some candy boys!

THUG 2

Come join us little girl.

ARI

Leave me alone!

THUG 3

That's not very polite.

Ari acts brave.

ARI

My father's on his way.

THUG 2

Ooh! we're scared!

They laugh. Ari tries to leave but Thug One grabs her. They push her back and forward until she falls on the grass. They are about to attack when a torch shines on them. They turn, ready for a fight. Two policemen stand behind. The men scatter in all directions.

POLICEMAN ONE

(speaks in his
walkie-talkie)

Suspects found back up needed.

He runs after them. Policeman Two helps Ari up.

(CONTINUED)

POLICEMAN TWO
Stay here, back-up's coming,
don't move - OK?

Ari nods. He runs off. A siren sounds in the distance,
within minutes a policewoman arrives.

POLICEWOMAN
Arianthi Bennett?

Ari nods looking down. Policewoman switches her
walkie-talkie on.

POLICEWOMAN
We've found the missing girl.
(turns to Ari)
You're lucky, we've been tracking
them after a complaint earlier.

Ari's POV: An empty police van arrives. Soon the two
policemen march onto the scene with the three thugs in tow.

INT. C.Y.F.S A LARGE OPEN ROOM - MORNING (DAYS LATER)

The room is set up like a living room with a couch and
chairs at one end, some kids watch t.v. Jean Brinson sits
on the couch and waits. Ari comes in and tentatively sits
next to her.

JEAN BRINSON
Do you know the trouble you've
put every one through?

Ari stares ahead.

JEAN BRINSON (CON)
What were you thinking running
off like that?

She sighs not expecting an answer.

JEAN BRINSON (CON)
A nice lady has agreed to look
after
you. No dogs in this house, which
is a good thing - for me when I
visit.

Ari shrugs uninterested.

EXT. OUTSIDE RENA'S HOUSE - LATE MORNING (WEEKS LATER)

Jane Brinson and Ari stand outside a two-storey modest middle class home. Jane Brinson pulls out a handful of papers from her bag and rings the bell. She glances at Ari with an indifference of a professional needing to get the job done. RENA ROSEN, an attractive looking woman in her early thirties opens the door.

JANE BRINSON

Good morning Miss Rosen I'm Jane Brinson. I believe you're expecting us?

RENA

Good morning, Yes we are. Come in!

JANE BRINSON

Thank you, but I have another appointment.

She passes the a manila folder to Rena.

JANE BRINSON

This lass is Arianthi Bennett.

RENA

Hello Arianthi!

Ari is still her eyes downcast. She does not respond or even acknowledge her.

JANE BRINSON

I better get going, I'll call you tomorrow.

The two woman shake hands and Jane Brinson turns to go. Rena guides Ari inside and shuts the door.

INT. RENA'S HOUSE - HALL

Ari has molded herself into a ball so they don't see the force of her personality. She scans her surroundings before anyone notices. A white curving staircase, lush carpet antique side table and mirrors, this place is a palatial. She glimpses the boys of the house, intimidated her eyes trail to the floor.

The two older boys, DAVID (10 years old), BEN (8 years old), annoyed at the surprise visitor and they don't hide it. They growl at the sight of Arianthi. Only JAMES (6 years old), (the baby) smiles broadly. Ari lingers by the

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door her head faces the carpet, shoulders slouched forward she clasps her hands together to stop them shaking.

RENA

Welcome Arianthi, are you called
Ari for short?

(Ari nods)

Great, my sons, David, Ben, and
James.

The boys groan a greeting.

BEN, JAMES, DAVID

Hi, hello.

RENA

Ben and James will show you to
your room Ari. I'll let you
settle and I will pop up to see
you later.

Ari follows the boys up the steps, keeping her eyes on the carpet.

INT. RENA'S LIVING ROOM

Rena reads Ari's folder. David sits at the table next to his mother.

DAVID

How does Margaret know the street
kid mum?

RENA

She is not a street kid, David.

David grimaces. Rena sees his annoyance, she closes the paper to talk to him directly.

RENA

When Margaret asked if Ari
can stay with us for a bit you
you all agreed.

DAVID

I know mum, but it's the
holidays.

RENA

Exactly and I'll have to go into
work for next few days, but I'm
home after that.

David nods - non committal. Rena flicks through the papers again.

INT: - RENA'S HOUSE - ARI'S BEDROOM - AFTERNOON

Ben, David, James and Ari in her new room. Ari is silent, unresponsive.

BEN

Are you planning to talk, I mean you'll be living in our house.

Ari stares impassively.

DAVID

It's ok you living here, but we want something out of this.., arrangement.

BEN

Or inconvenience.

JAMES

You said you didn't mind!

DAVID

And we don't James, but I don't see why we have to do all the cleaning while she's here on free board - right Ben.

Ben nods in agreement.

BEN

Yup, our rooms need cleaning.

DAVID

And the dishes need washing and the carpets need vacuuming.

JAMES

You don't have to do anything for me Ari.

JAMES

No! because, guess what? we do it all for you James!

BEN

Another thing, don't steal our things.

(CONTINUED)

DAVID

Or break them or play with them
ok? sweet, let's go boys.

The two older boys give her a last 'we're your bosses look' and leave. James stays behind.

JAMES

I'm happy you're here Ari. Mum
will be so angry when I tell her.

ARI

Let it go James, I can look
after myself.

He smiles, mouths 'ok' He leaves shutting the door.
Ari surveys the room, it's tiny but tidy. The room has a french door that opens up onto a small balcony. Ari empties her clothes on the bed. A small tattered photo of her mum and dad and herself in happier days tumbles out. Ari looks at it sadly. A tap on the door makes her jump. The door slowly opens. Rena steps in.

RENA

Hi Ari hope you like your room.

Ari nods shyly.

RENA

Great. Are you hungry?

ARI

No.

Rena's eyes fall on the photo Ari holds. She leans over and takes it.

RENA

Your mum and dad?

Ari reaches and grabs it, shoves it in the backpack. She moves to the window, silent.

RENA

I'll call you when dinner is
ready if you like, join us
downstairs.

Ari relaxes when the door shuts.

INT. RENA'S HOUSE - ARI'S ROOM - DUSK

Ben barges in Ari's darkened room. Ari jolts up surprised.

BEN

Don't fret, mum said to tell you
dinner's ready.

(changes his voice sounding
fake posh)

If your majesty wouldn't mind
middling with the riffraff!

Ben cracks up with his own joke. Ari stares without
expression.

BEN

Please yourself!

Ari stares him down with a steely stare. Ben is surprised
by Ari's sudden attitude. He leaves and bangs the door
shut behind him. In a flash she jumps out of bed grabs
her bag, takes out some sheets, pillowcases from the
drawers, shoves them in her backpack. She stands on the
balcony with her backpack slung on her back and is about
swing her self down using the balcony pole when she hears
Rena behind her.

RENA

Ari! what are yo doing?

Ari turns startled but is about to jump when Rena grabs
her waist and pulls her back. Ari and her bag drop to the
floor.

RENA

Did Ben say something?

ARI

I want to go to my dads.

RENA

You have to go through the
right channels, running away makes
matters worse for you. Do you
understand Ari?

A reluctant nod.

RENA

Do not try that again please.
Promise.

Ari stands still, eyes on the balcony.

(CONTINUED)

RENA

Promise!

Eyes downcast.

ARI

Promise.

RENA

OK. I will send your dinner up.

Rena leaves the room, leaving the door ajar. Ari stands still angry and upset. She moves to the balcony but changes her mind, returns inside and shuts the balcony door. James enters smiling holding a dinner plate.

JAMES

Your dinner!

ARI

Thank you James.

JAMES

Are you sure you don't want me to tell mum about the boys?

ARI

Sure.

James nods and leaves.

INT. ARI'S BEDROOM - NIGHT

It's pitch dark Ari's eyes peep out from the blanket at the shadows hovering in the room making her anxious. She pulls the covers over her head to hide from the shadows. Violin music vibrates into the room gentle and soothing. Slowly the covers come down from Ari's face and the fear in her eyes is replaced by a pleasant surprise at the sound. Driven by the music she steps out of bed, tiptoes to the door cautiously turns the knob and steps out into the darkened hall and to the stairs.

INT. TOP OF THE STAIRS - NIGHT

Ari has a full view inside the lounge where Rena plays the violin. She awestruck with the music and the coincidence

ARI

This is weird!

James sits next to Ari. He taps her shoulder, she turns to him abruptly, anxious. He smiles but Ari rushes off.

INT. ARI'S BEDROOM

Rena's music fills the room. Ari closes her eyes she see Rena playing in her mind, how Rena strikes the bow and moves her hand to create music.

NT: ARI'S BEDROOM - NIGHT - (LATER)

Ari twists and turns. She glances at the clock on the wall it says 2:00 a.m. She rolls off the bed. Peeps out the door, the hall light is on, but the house is silent. Everyone is asleep. Ari tiptoes out of her room and creeps down the steps.

INT. - RENA'S HOUSE - LIVING ROOM

Light from the hall spills into the room. Ari surveys the room. A violin sits upright on a stand on the wall as if on display. It is most beautiful it gleams in the dark. The bottom right-hand side shows an emblem of a red rose. Ari caresses the wood gently with reverence, touches the strings careful not to make a sound. She sees a stand holding a row of violins in their cases. Rena's eyes a beautiful antique case with *Margalit* inscribed in gold letters, with a small red rose next to the name. She looks at the violin on display - obviously it's the case for the violin. At the same moment Ari feels a presence behind her and panics. A cat rubs its fur on her legs. Ari calms herself, leaves the room, creeps back up the steps and into her bedroom.

INT. RENA'S HOUSE - KITCHEN - MORNING

Rena speaks on the phone, Ari walks in tentatively. Rena waves for her to sit.

RENA

Yes Ari's here Margaret. All's good, talk later. Bye. Good morning Ari!

(points to the cartons of cereal and the milk)

Help yourself. I hope the music I didn't bother you last night, its the only time I can practice.

(CONTINUED)

ARI

You didn't, I'm sorry about..

RENA

Don't be. I have to go to work just for the morning, I'll be back after lunch. Have a good morning.

Rena grins and bolts out of the kitchen. Ari listens to her talk to the boys in the other room. Ari eyes the kitchen, lifts the milk bottle and prepares breakfast while listening.

RENA (O.S.)

Look after James. Don't forget your chores, be back around 12. Bye Ari!

The door slam. David, James and Ben come into the kitchen. David gives Ari a side glance.

DAVID

When you finish here, our rooms need doing.

BEN

Don't go through our drawers.

DAVID

we're going out.. to let you get on with it.

Ari continues to eat her breakfast indifferent. They leave and James sits at the table.

JAMES

You don't have to do anything, mum's gonna have a fit.

Ari smiles, making James smile. He rushes out, she hears the door slam. The house is silent. She gets up and starts cleaning up the kitchen.

INT: - LIVING ROOM

Ari enters the living room with the violins. She peeps by the door to make sure she's still alone then cautiously picks one of the violin cases on the stand by the wall. She clicks the lock open and lifts the violin out. Ari inspects the violin with tenderness - she gently strums the strings and hears the different sound each makes.

(CONTINUED)

Blissfully Ari plays with the violin, she loses track of the time. She hears the boys coming, quickly resets the violin in its case and replaces it against the wall. She grabs the vacuum cleaner.

INT. RENA'S HOUSE - NIGHT

Ari sits at the top of the stairs watching Rena play mesmerised.

INT. RENA'S HOUSE KITCHEN - MORNING

Ari sits at the breakfast table. Rena bites on her toast while rushes round the kitchen piling plates in the dishwasher. Ari ambles in shyly.

ARI
I can clean up.

RENA
Oh no, I'll finish here before I go.

Rena slide on to the chair next to Ari.

RENA (CON)
I have spoken to Jean Brinson.
They have no news about your dad.
I am sorry.

Ari is disappointed but shrugs it off.

ARI
Are you working today?

RENA
Unfortunately, but only until lunchtime.

ARI
What do you do?

RENA
I work for the Music Academy, I'm in charge of our annual concert, but this year we want to try something different, there is some opposition to it - my job is to calm the waters so to speak.

(CONTINUED)

ARI

Good luck!

RENA

Thanks I need it. Oh my aunt Margaret is coming today. She tries to help the boys with their violin lessons, tries being the operative word anyway, I think you may have met her. Must dash.

Ari is confused - But Rena has left the room.

INT: HALL AREA

RENA throws her coat over her shoulders and picks up her briefcase as the boys stand about her.

RENA

Don't forget Margaret is here today.

BEN

Do we have to mum it's the holidays.

RENA

Yes you do. Margaret is doing you a favour so be nice!

DAVID

I mean we like Margaret, but the violin, its not going to happen with us mum.

BEN

It sucks. I don't see why we have to learn it.

RENA

What was that Ben?

BEN

Nothing mum.

RENA

Good see you later. Don't forget your chores!

Good see you later. Don't forget your chores!

INT. RENA'S HOUSE LIVING ROOM

Ari eyes the violin cases against the wall. She peeps to the door, she's alone, picks up a violin case - clicks the lock open. Ari tenderly inspects the violin gently, strums the strings with her fingers listening to the different sound of each strings - as yesterday. She takes the bow and inspects it turns it round up side down - feels it by running her fingers over it, strokes it. As Ari familiarizes herself with the instrument, a look of bliss sits on her face, her body has lost the stoop, she sits erect her head high, a smile forms on her lips it is as if she has found part of her soul that was missing, she is filled with love and affection for the violin and its bow. From out the window Ari hears the boys. She panics with fumbling hands places the violin back into the case. The voices are louder. The lock does not shut. The front door bursts open. Boys talk loudly. She panics, and finally the the lock clicks. Ari slides the violin against the wall. She scans the room where she can hide.

INT. HALL AREA

David, Ben, and Margaret enter.

DAVID

Ari! Ari! come in the living room!

INT. LIVING ROOM

MARGARET

I'd like to meet Ari.

DAVID

I called her, don't know where she is.

MARGARET

OK let's get ready for your lesson boys.

The boys growl. They turn to get their violins.

INT. BEHIND THE THICK BLUE VELVET CURTAIN - (SAME TIME)

Ari stands behind the curtain. The drapes are long and thick, she cannot not seen.

(CONTINUED)

MARGARET (O.S.)
It's getting a bit chilly in
here.

Ari glimpses Margaret's back/profile shut the window. She holds her breath until Margaret moves away.

INT. LIVING ROOM

Ben and David begin to play the violin - badly this is a chore of the worst kind, they show contempt for the instrument and they struggle with the tune.

MARGARET
I know you'd rather be out playing.

DAVID
Yeah.

MARGARET
Your mother wants you to learn at
least a little.

The boys growl annoyed. Margaret goes through the lesson. They look comical trying to follow her instructions it sounds strained and scratchy.

BEN
This is hard.

MARGARET
You haven't been practicing Ben

BEN
I have.

MARGARET
If you practiced it wouldn't
be so difficult, let me show you.

She takes the violin from display and begins to play, the music flows with ease its lovely to hear.

MARGARET
Now it's your turn.

The boys attempt again but again the music strains.

MARGARET
That's your homework, practice
every day, both of you.

They mumble something unpleasant.

(CONTINUED)

MARGARET

There's no point in
continuing, pack your
violins away.

The boys leave the room. Margaret sits in contemplation, she turns to the window. The curtains sway gently.

MARGARET

Come out Ari.

Margaret waits, her eyes on the curtains. They slide apart and a shy little girl appears from her hiding place. Her body trembles.

MARGARET

Hello Ari, I am Margaret, nice to
meet you at last.

Ari stares at Margaret confused then she remembers.

ARI

You're, the lady playing the
violin!

MARGARET

And you are the girl watch me play.

ARI

I don't understand.

MARGARET

A manila folder, fell out of your
bag. Rena is my brothers Teo's
daughter..

The door bursts open interrupting Margaret. Ben stands in the doorway flabbergasted. He eyes Ari with contempt.

BEN

How did you get in here?

David joins him by the door.

DAVID

Have you been in here all along?

MARGARET

That's enough!

BEN

Are you going to teach her to
play the violin Margaret?

DAVID
That will be funny!

BEN
Sure will a street kid plays the
violin!

Ari shoots them a look of contempt. She is angry and embarrassed. She lurches forward, pushes them aside and runs out of the door.

INT. HALL AREA

Margaret watches Ari run up the steps into her room.

MARGARET
Ari!

She turns to the boys angry.

MARGARET
This is not how your mother has
bought you up, I am saddened with
your behaviour.

They shrug their shoulders uninterested. Margaret looks up the stairs worried. Shaking her head she grabs her bag and leaves the house.

INT. ARI'S ROOM

Ari hears the front door slam, she sees out of the window, Margaret's car drive away. She hears the boys jabbering to themselves downstairs. After a few minutes her door flings open and they enter eating fruit.

DAVID
You want to learn the violin?

BEN
Have you seen a violin before?

Ari keeps looking out of the window ignoring them.

DAVID
Whatever, don't forget our rooms

BEN
And don't touch our stuff.

(CONTINUED)

DAVID

We're going to the park.

Ari bolts up. She is the same height as Ben but David is taller. She glowers at them. Her face shows such disdain that they stop eating their apple.

ARI

You are spoilt, ungrateful and arrogant!

They are shocked they did not expect this.

ARI (CON)

Your mother does everything for you and you're rubbish to her!

David is about to say something. Ari inches closer to his face.

ARI

Yes?

DAVID

(grabbing his sleeve)
Come on Ben, let's go.

We stay with Ari. Her face is bright red. The door slams then silence. She flops on her bed.

INT. RENA'S LIVING ROOM - (LATER)

Ari places the violin under her chin, she maneuvers it a couple of times until it sits on her shoulder. She picks up the bow and turns it until she feels it's the correct way to hold it, she strikes the strings gently. Breathing deeply, we see her visualise the movement of the bow the placing of her fingers on the string. With uncanny precision she begins to play a tune, it sounds scratchy but she perseveres over and over until she gets a smoother sound. She continues until she hears the boys entering the front gate talking loudly. Ari quickly packs the violin away and carries on with her chores.

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(CONTINUED)

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INT. RENA'S HOUSE - AFTERNOON

Rena enters the house, James follows, she is furious.

RENA

David! Ben! come here now!

INT. LIVING ROOM

Rena paces the room. The boys come in innocently as if nothing has happened.

RENA

How dare you be so rude to Ari and Margaret! And your brother tells me you've been telling Ari to do your housework!

DAVID

She said she wanted to help.

BEN

And we weren't rude to Margaret were we, David.

RENA

You are both grounded. Not playing football this week. And if I hear you hassle Ari to do your chores again, you'll be grounded for the rest of the season. Period. Now, get out of my sight.

DAVID/BEN

Mum!

DAVID

You can't do that!

RENA

Can't I? maybe I'll call your dad, see what he thinks about it.

The boys stance changes. They turn and walk out the door Rena hides her face in her hand visibly upset. She picks up the phone and dials the numbers.

EXT. PORCH FACING THE GARDEN

The garden is bright green and manicured a swing dangles from a enormous tree branch on one corner. A trampoline is on the other side of the garden. There is a football on the lawn as well as a cricket bat and cricket stumps. Ari sits with James. They can hear Rena speak on the phone.

JAMES

He's got another family now. I heard mum saying to Margaret they both changed since he left.

ARI

What about you?

JAMES

I can't remember the drama.

They stare at the empty swing.

ARI

Your house is beautiful.

JAMES

Dad signed it off to mum, it's a guilt thing.

The french door slides open and Rena comes out.

RENA

James, I'd like to speak to Ari alone.

JAMES

Ok mum.

James lifts himself up, without speaking goes back inside the house.

RENA

I worry I've spoiled my boys to make up for their father leaving them. He is coming tomorrow morning to take David and Ben for a few days. I am sorry.

(CONTINUED)

ARI
That's ok.

The phone rings. Rena scrunches her face.

RENA
I bet he's canceled.

She leaves the room.

RENA (O.S.)
Fine, next week then.

Rena enters the room looking angry and upset.

RENA
Typical. He's too busy at work.
I'll go tell them.

James comes in and sits next to Ari.

JAMES
All the time.

We hear the boys groan as they listen to their mother and go back up the stairs.

INT. RENA'S PORCH

Rena plays the violin. Ari tiptoes in, sits on a chair and watches riveted. The sound is beautiful. Rena's face is sad but seems at peace. She catches a glimpse of Ari and smiles. Rena finishes the piece.

ARI
That was lovely.

RENA
Thank you. I feel terrible about what's happened.

ARI
Please don't worry I'm a big girl..
Your violin is beautiful.

Rena passes it to Ari.

RENA
It's very special it belonged to my grandmother, her name was Margalit.

(CONTINUED)

Ari holds it with utmost gentleness and reverence. She hands the violin back. Rena places it in its case as she speaks to Ari.

RENA

My dad rescued it after the war.
He encouraged me to play, he
said it reminded him of Margaret.

ARI

I used to climb the tree outside
watch her play. She told me about
the folder with my name and stuff.

RENA

Yes, and she rang Jean Brinson
who said you needed a home.
Margaret asked if you can stay here
for a while.

ARI

Oh, now it makes sense.

RENA

Margaret thought it might be good
for the boys to have a girl in the
house it may mellow them.

They giggle at the irony. David stands by the door listening.

DAVID

What you looking at squirt?

RENA

That's enough!

He scampers off highly annoyed.

RENA

Oh dear, I'll go talk to him.

ARI

Rena, thanks for having me.

Rena smiles and leaves the room.

SERIES OF SCENES:

- Ari at Rena's house over a period of days as she becomes better at mastering the violin.

INT. RENA'S HOUSE - KITCHEN - MORNING

Ari comes in the kitchen as the boys get up to go.

DAVID

James gone with mum.

Ari ignores them. They hurriedly place their dishes in the sink and leave. Ari waits until she can hear the front door slam shut. She peeps through window until she's satisfied they've have gone out of the gate.

INT. RENA'S HOUSE - LOUNGE - LATE AFTERNOON

With reverence, Ari places Rena's violin under her chin and with the bow begins to play. Time passes, the scared little mouse she is, is replaced with a glow of contentment and fearless self confidence. Ari is so focused she doesn't see David come into the room. He hesitates for a moment surprised that she can actually play, resentment fills his face.

DAVID

What you doing?

They lock eyes. She is worried and upset. He leans over and roughly grabs the violin from her hands.

DAVID (CON)

Why are you playing with grandpas violin, it's an antique!

Rena and the boys are heard approaching the front door. David's head turns towards the voice.

DAVID

You're going to steal it aren't you!

ARI

No!

DAVID

Yes you are!

(CONTINUED)

DAVID
Yes you are!

ARI
Why are you so mean?

For a moment David's face softens. Then stares at her with menace.

DAVID
You think you're better than us
(Ari shakes her head)
Mum! come see what Ari's doing!

The commotion from outside is louder. David goes out holding the Violin. Ari can hear him, she opens the window and jumps out.

EXT. - GARDEN

She hides under a lavender bush. There is enough room to roll herself into a small ball. From the window she can hear the commotion from inside - then what seems like hours a sort of calm prevails. Rena and calls out.

RENA
Ari! Ari!

MARGARET
Ari!

Ari looks up towards the window surprised to hear Margaret.

INT. RENA'S LOUNGE

Margaret is with Rena and the boys. David points to the violin on the table.

DAVID
She was about to steal the
violin.

Margaret gazes at David disbelieving him.

EXT - GARDEN WITH A VIEW OF THE HOUSE - (SOON AFTER)

Everyone's scattered outside.

(CONTINUED)

RENA

We have to keep looking before it gets dark.

MARGARET

I'll go for a drive, maybe Ari is walking towards town.

Everyone disperses.

EXT - UNDER THE BUSH - DUSK

Ari is very still, a lavender branch quivers. Ari holds her breath and closes her eyes as if she's begging to some unknown force to help her. A hand taps her arm gently, Ari opens her eyes a little face beams at her.

JAMES

Hi!

Ari places her index finger on her lips. He nods. David's voice is heard clearly by the lavender bush.

DAVID (O.S.)

James! where are you, we're going inside!

JAMES

Coming!

(whispers)

I wont tell.

He slides out of the bush. Ari hears him running back to the house. She watches the sky from inside the bush. The house window is shut now and the family is settled in the dining room. She glances towards the window and listens to the muffled sounds until the small familiar voice is heard again.

JAMES

Ari! I've brought you food,
Margaret cooked it, it's yum - and
two blankets.

ARI

Thank you James.

James runs off inside. Soon darkness ascends on Ari, she wraps the blankets tightly around her and waits till the house is dark, then she shuts her eyes to sleep. Dawn finds her curled in the same spot she slides from under the bush and slithers silently across the garden and out

the gate, down the long asphalt road with a determined gait down the long leafy street.

EXT. LONG CONCRETE ROAD - EARLY MORNING

Ari strides down the asphalt road with a determined gait, a car stops next to her. Ari is ready to bolt. A familiar voice calls out.

JEAN BRINSON

Ari! wait up!

Ari scampers. Jean Brinson stops the car and gets out. Jean Brinson catches up and grabs her arm.

JEAN BRINSON

I said wait up little madam!

ARI

Leave me alone!

JEAN BRINSON

Get in the car. Come on its freezing.

Ari struggles to release herself from Jean Brinson's grip unsuccessfully. Jean Brinson shoves her into the car, clicks her belt on and locks the door.

INT. JEAN BRINSON'S CAR

JEAN BRINSON

Don't bother its child proof.

Jean Brinson talks on her walkie-talkie.

JEAN BRINSON(CON)

I found her, yes, she's fine. coming in now.

ARI

I want to go to my dads.

JEAN BRINSON

Yes, I know but your mother's your sole legal guardian, if your dad wants to gain access he has to go through the courts - from what I hear he's no better.

Ari looks out of the window expressionless.

INT. MARGARET'S LOUNGE - MORNING - (SAME TIME)

She is melancholy. She takes out the violin and plays it. The telephone begins to ring. Margaret stops playing. She hurries out of the room.

INT. HALL AREA

MARGARET
Hello Stella!

STELLA (O.S.)
Can you come to Germany?

MARGARET
What is wrong Stella are you
alright?

STELLA (O.S.)
It's not about me Margaret, it's
about the baby, your baby!

Shock registers in Margarets face, she is speechless.

STELLA (O.S.)
Margaret, are you alright?

MARGARET
The baby? what are you saying
Stella?

STELLA (O.S.)
The baby's survived Margaret, the
nurse who took her away has
contacted me, she wants to meet
you. You must come.

MARGARET
How can that be Stella, she died
in the fire.

STELLA (O.S.)
That's what what we were told.

MARGARET
I will come as soon as I can.
Goodbye Stella I will contact you
my flight details.

We see Margaret shocked to the point she has difficulty breathing.

MARGARET'S FLASHBACK:

INT. CAMP - OUTSIDE A SMALL SHED - MORNING

Stella stands outside a small shed. She is distraught paces up and down. Within minutes she hears an agonizing scream coming from the shed, she stops, brings her hands to her mouth to stop her from screaming. Moments later a nazi high ranking officer comes out buttoning himself up. Panicked Stella runs in the room. Margaret lies on the bunk sobbing into the pillow, her clothes messed. Stella cradles Margaret tightly, helps with her clothes, tidies her hair.

EXT. AIRPORT - DAY - PRESENT DAY

Margaret stands outside the airport holding a suitcase.

STELLA

Margaret!

The two women hug, with joy and sadness.

INT. STELLA'S COTTAGE - DAY

Typical Bavarian cottage Stella, Margaret, and ZOE BURCHEN, 65 years old, sit around dining table. They speak in German.

ZOE

I was the maternity nurse. I did not know at the time Edrid, the wife of..

Sylvia stops, clears her throat unable to say the name. Margaret stoic composure breaks, she shudders.

ZOE (CON)

Was unable to have children, she planned to take a baby born in the camp.

NT. MATERNITY ROOM - LATE AFTERNOON

ZOE (O.S.)

As soon as your baby was born they wheeled you out. The soldiers photographed and tagged her. Edrid came in at that moment, waited until the baby was clean and

(MORE)

(CONTINUED)

ZOE (O.S.) (cont'd)
she held her. She was a regular
visitor, but on that day, the look
on her face when she held the, your
baby, I knew she'd keep this one.

EDRID
(to the medical staff)
Leave! I will return her to the
nursery myself.

Alone, Edrid eyes Zoe.

EDRID
Listen to me girl, my parents are
dying and my husband has given me
permission to visit them. You and
the baby will come with me.

ZOE
What are you saying? It's not
possible!

EDRID
You'll do as you are told! Take the
baby, dress her make sure she has a
hat and mittens on.

She passes her the baby, points to the clothes and
blankets on the chair. Edrid lifts a gun from a side
table, muffles it and plops it back. With exacting
movements, she leaves by the back door and returns
carrying a suitcase and a food basket.

EDRID
Take these to my car! Do
anything out of place, I will
shoot you, go!
(points to the gun)

Edrid takes the baby from Zoe, cradles her with utmost
love, shes' becomes a different person. Trembling, Zoe
hurries out with the suitcase and the basket. A very
drunk, mean looking high ranking officer pushes his way in.
(We recognise him as the one who came out of the shed). Upon
seeing the baby he turns red with anger.

EDRID'S HUSBAND
Ahh! my wife is here again! What
have you got there! give it to
me!

Keeping her eyes on her husband, Edrid places the baby in
the basket on the table.

(CONTINUED)

EDRID

She is mine!

EDRID'S HUSBAND

Give it to me!

He moves to the basket to get the baby. Edrid blocks him. He leans over and slaps her hard, grabs her by the hair while attempting to pull his belt off but stumbles, twists herself from his grip. Zoe enters she is terrified. Edrid points to the basket.

EDRID

Take the basket, and wait for me in the car. Hide the basket under the seat. Go!

EDRID'S HUSBAND

I'll have you shot for this!

Zoe follows Edrid's instructions, before she exits she sees Edrid grab her gun then once, twice she shoots her husband.

INT. CAR - NIGHT

Zoe waits in the car. Moments later Edrid gets in the drivers seat as if nothing has happened. She stops at the outpost, hands a letter to the soldier on duty.

EDRID

Herr Marshal has had too much to drink he is still drinking, don't bother him tonight.

The officer glances at Zoe.

EDRID

My husband is so kind, he wants me to be safe.

They hail her, open the gate. Edrid drives off in the dark.

EXT. ROAD - NIGHT

The car speeds down dark road. A ball of fire brightens the night behind them. It comes from the camp.

INT. EDRID'S CAR

Zoe stares at the fire behind them and turns to Edrid without saying a word. Edrid grins with malice.

EDRID

A well placed can of petrol. He will not bother us again.

ZOE'S FLASHBACK ENDS

INT. STELLA'S COTTAGE - DAY

ZOE

Needless to say there were no sick parents. She had bought a house in Sweden, when planning her escape. By the time we arrived there, we had changed our identities, you see she had everything perfectly planned while waiting for the right baby, she named Leah.

STELLA

They said the baby died in the fire. One of our people managed to get hold of the photo, and gave it to Margaret.

MARGARET

Where is my child Zoe, where is Leah?

ZOE

I don't know. You have to understand, for seven years I had become a ghost a non entity. I found a place to settle and I started to search for my own family and for Leah's but I did not know her birth name. After a long time someone suggested I contact Stella. Here these are for you. I am sorry I can't help you further. I have these photos of Leah with you.

Margaret looks at the pictures distraught.

EXT. OUTSIDE COURT BUILDING - DAY (MONTHS LATER)

Geena opens the car door and Ari gets in.

JEAN BRINSON
You did well convincing the
Judge.

GEENA
It's Ari's decision to come home.

JEAN BRINSON
Look after her then.

GEENA
I'm clean.

JEAN BRINSON
For now.

GEENA
(smirking)
You've done a great job looking
after her.

JEAN BRINSON
We do our best. The Judge made it
clear, this is your last chance.

Geena ignores her. Ari stares at Jean Brinson as the drive away. Jane Brinson shakes her head and heads to her car.

GEENA'S HOME - ARI'S BEDROOM - MORNING - (MONTHS LATER)

Ari sleeps, her eyes flicker. A violin music fills the room. Ari eyes flick open. She sits up, jumps off the bed and disappears into the other room.

INT. GEENA'S HOME - LOUNGE

Ari stands in front of the t.v. She is grown up, taller. She turns the volume up and watches a concert where a man plays the violin backed by the piano in front of a huge appreciative audience. Geena's gravely voice interrupts her focus.

GEENA
Turn that rubbish off you stupid
girl and make me breakfast.

Geena looks mean, tired and worn. Geena is barely able to sit up straight. She drops her head on the table. Ari gives her a hateful look and moves to the kitchen to cook breakfast.

EXT. SCHOOL CORRIDOR AFTERNOON

The school bell sounds, a thunderous explosion of children being released from school charge out of their classrooms and pile onto the playground. We see Ari alone among the throng of children. Ari catches sight of Margaret standing by the gate, she looks as if searching for someone. Surprised, Ari stands back so not to be seen by Margaret, yet can see her clearly. The school grounds empty. Disappointed Margaret walks down the street towards the main shopping center. Ari follows carefully not to be seen.

EXT. OUTSIDE COMMUNITY MUSIC CENTER - AFTERNOON

Margaret arrives at a white building - freshly painted with a new sign: *COMMUNITY MUSIC CENTER - All welcome*

She unlocks the front door pushes it open, hooks the latch at the back. Margaret sees Ari across the road, thrilled she waves.

MARGARET

Ari! Hello! come in!

Margaret waits. Ari crosses the road, stands by the door. Margaret goes inside and Ari follows.

INT. MUSIC CENTER

A long warehouse filled with different musical instruments. Ari looks defensive - angry.

MARGARET

Goodness you have grown!

ARI

(blurts out)

I wasn't stealing the violin!

MARGARET

No one thought you did. David has confessed.

(CONTINUED)

ARI

Why were you looking for me at the school then?

MARGARET

I wanted to see you. David will apologise.

ARI

He doesn't have to.

MARGARET

He does have to.

Ari looks away troubled.

ARI

I thought you and Rena were angry with me.

MARGARET

Goodness no! why would you think that?

ARI

You both disappeared, it's like you never existed.

MARGARET

I had family business to attend to overseas, I've just returned. We were told not to contact you, to give you and your mum space.

Ari nods her head. She looks away contemplating what to say next.

ARI

I better go.

She runs out of the center.

MARGARET

Ari!

EXT. MUSIC CENTER

Margaret stands on the top step her eyes search for Ari but she has disappeared. Disappointed Margaret returns inside as Rena enters.

(CONTINUED)

RENA

Ari ran passed me. I called, she didn't respond.

MARGARET

She's angry with us, understandably.

RENA

I can imagine.

They move into Margaret's office a glassed area on one side of the the warehouse.

MARGARET

Thank you Rena for making all this happen.

RENA

Great project for the boys! They did most of the painting and scrubbing the floors. How was the trip.

Margaret opens an envelope, passes the photos to Rena. Rena looks at them one by one, we see images of a of a little girl about 7 years old.

MARGARET

The joy of knowing my daughter is alive is now despair of not knowing where she is.

RENA

I am sorry Margaret.

Margaret looks away sadly.

INT. MUSIC CENTER - MORNING

Soft violin music fills the air. Ari appears at the door she is enthralled by the music. Her face softens her body relaxes. Margaret plays the violin her face is sad, completely lost in the playing. She finishes and sees Ari by the door. Smiling, she waves for her to come in.

MARGARET

Ari, I'm sorry for not getting in touch.

(CONTINUED)

ARI
You have your life.

MARGARET
Come for a tour. Can you smell the paint? Rena made it happen whilst I was gone.

ARI
And the instruments?

MARGARET
They've been donated. She's quiet amazing. I told her I'd like to start up a community music center and here it is! She has arranged for her mates from the academy to tutor also.

ARI
That's awesome.

MARGARET
We want to teach many children to play music, the teachers are voluntary.

Ari nods distracted.

ARI
I'm late for school.

MARGARET
Will you come after?

Ari nods. Margaret watches her leave.

EXT. SCHOOL PLAYGROUND - AFTERNOON

The school bell rings, a crowd of children charge out. Among the school crowd we see Ari alone, weaving past the children and their families no one seems to notice she's there - one of the girls from the same age comes up to her.

ALISHA
Hi, you're the new girl, what's your name?

Ari pushes past her out of the way.

(CONTINUED)

ALISHA

Hey!

GIRL 2

She's a bit strange.

Humiliated Ari sprints out of the school grounds.

INT. MUSIC CENTER - AFTERNOON

Ari pops her head in. Margaret is talking to a boy, not much older than Ari. He listens carefully then places his violin under his chin and begins to play. Margaret sees Ari and waves her to come in. Ari finds a chair not taking her eyes from the boy, the he uses his hands and the bow to make music. The music lesson over the boy packs his violin in the case.

MARGARET

See you next week Jack!

Margaret smiles extending her arms at a notice on the wall.

MARGARET

Did you see the notice up at your school?

(Ari nods)

A bunch of children have already enrolled! The principal has asked me to help with the school's orchestra!

ARI

Great, I'm pleased for you Margaret.

MARGARET

You are my inspiration Ari! How about a hot chocolate.

Ari nods, smiles a thank you, finds a violin on the table and begins to strum it. Margaret comes in holding two cups she places them on the table.

MARGARET

Try it.

ARI

Playing?

(CONTINUED)

MARGARET

Yes why not.

ARI

I don't know if I can.

MARGARET

The music teacher at the school
said you have been practicing.

Ari stares at the violin, then cautiously picks it. She places the violin under her chin, holds the bow on the strings, with a shaking hand she strikes it once, and again, but the notes are sketchy. The spell is broken, Ari reverts back into her shell.

MARGARET

You can do it. Try it again, take
your time.

She notices the girls from the school smirking by the door. Embarrassed Ari hands the violin back to Margaret and storms out bumping into the two girls.

EXT. OUTSIDE THE MUSIC CENTER

Ari leans against against the wall, she is shaken, and upset.

MARGARET

It's alright Ari, we've all had
those moments.

She look up at Margaret. She is angry now her body trembles. She hisses at Margaret with intensity.

ARI

I bet you've never had those
moments! you, with your nice
house, flowering garden and your
music studio, it's people like me
who have those moments not people
like you!

Margaret is taken aback with the sudden outburst, before she can respond Ari runs across the street.

EXT. MARGARETS HOUSE - FRONT DOOR - DUSK

Ari, a lonely figure stands outside Margarets house gate, contemplating. Mr Suni meows, rubs his fur on her legs. Ari is about to go just as Margaret pops outside.

MARGARET

Mr Suni has come to say hello
Ari, come in.

Ari stares at Margaret, not moving.

MARGARET (CON)

Have you not wondered what the
inside of my house looks like?

Ari grins comes in the gate and makes her way up the steps. Margaret waits. Ari follows her inside.

INT. MARGARET HOUSE - HALL AREA

ARI

I wanted to say sorry, I was very
rude. You have been so kind to me.

MARGARET

Don't be. I understand.

There many awards framed awards on the wall, black and white family photos, Margaret same age as Ari holding an award another playing with an orchestra. Ari is amazed.

ARI

Wow.

MARGARET

Look how young I was!

ARI

Why did you give up?

MARGARET

Oh, I had enough.

ARI

Did you enjoy it?

MARGARET

It was marvelous, but it was time to stop and I wanted to be close to Rena. As soon as I found her I came.

(CONTINUED)

ARI

Didn't you know where she was?

MARGARET

No, after the war my brother and I were separated. When I could I searched for him - it took a while but here I am.

ARI

You were in the war!

MARGARET

Not by choice.

Margaret smiles at Ari but her face conveys a deep sadness that the smile cannot hide.

ARI

These are photos of your family.

MARGARET

Yes, sadly I am the only one left. Come into the lounge, I'll go make us a hot drink, I'll be right back.

INT. LOUNGE/LIVING ROOM

Margaret leaves the room, Ari glances about, her shyness, awkwardness melts away, she is comfortable, relaxed. Margaret returns with a tray.

ARI

Rena's house is posher.

They laugh and settle on the couch. Margaret places the tray on the coffee table, and a plateful of cookies, as she does her sleeve slides up revealing a row of numbers on the inside of her wrist. Ari's eyes fall on them. Margaret sees the shock in Ari's eyes. She rolls up her sleeve so Ari can see clearly.

MARGARET

When my brother Teo, Rena's dad and I were taken to the concentration camp, they tattooed these numbers on us, mine, 126579 and Teos, 26580. I try to hide them, it distracts people.

(CONTINUED)

Ari gasps. Margaret rolls her sleeve down.

MARGARET

What you see on the outside is
not always what is.

Ari nods embarrassed.

EXT: STREET VIEW OF MARGARET'S HOUSE - NIGHT

We see Margaret wave Ari good night, and return inside. Mr Suni wriggles out the cat door, up the tree, sits on a branch peering in the room where Margaret plays a beautiful melody on the violin. A photo with Teo stares back at her from the coffee table.

MARGARET'S FLASHBACK:

EX. CONCENTRATION CAMP

Montage:

- The children are stripped - redressed - heads shaved.
- A nazi soldier holds Margaret's arm and needles each number on her wrist. Ari screams with pain. Emotionless the soldier starts on Teos arm.
- They are carried and dropped on a bunk bed in an empty part of the barn.
- blood sips through their tattooed wrists covered with dirty bandages as they lie unconscious.

FLASHBACK ENDS

INT. MUSIC CENTER - AFTERNOON

Margaret watches Ari holding the violin ready to play. She breaths in deeply relaxing her body and mind. She strikes the bow gently. With perfect timing he copies what Jack was played the previous day. There is a marked change in Ari she's bloomed with the confidence of someone who has found their passion. Margaret is pleasantly and overwhelmingly surprised. She waits until Ari finishes.

MARGARET

That is stunning! You are a
genius! - Jack has been playing
most of his life.

Ari's happy with Margaret's reaction.

(CONTINUED)

MARGARET (CON)

The violin is one of the most difficult string instruments to learn. How can you play without knowing to read music?

ARI

When I hear something I can still hear it when it's finished.

MARGARET

You know where to place the bow and your fingers for each note.

ARI

I practice moving the bow and placing my fingers on the strings to get different sounds. I use the violin at school.

MARGARET

When other children are out playing, you practice!

ARI

Yes.

MARGARET

Ari I am so happy we have met up. I have a paper to write for the music academy board now, will you come tomorrow.

Ari nods. Margaret sees Ari out.

INT. BOARD ROOM AT THE MUSIC ACADEMY

The room is large, filled with antique wooden furniture. Six women sit around an old large oak table. Margaret is next to Rena. CASS the Chairwoman, about 50 years, sits at the top of the table. She has an air of self importance, well groomed, full makeup on, beautifully presented but emotionless, cold. She clears her throat, shuffles her papers eyes on Margaret.

CASS

Our compliance states that no member of the board will start their own business for profit.

(CONTINUED)

Margaret and Rena eye each other, there is an awkward silence in the room. Margaret tosses stapled papers to each member.

MARGARET

I think Madam Chair you are referring to me. The community music center is a non-profit endeavour to help children in the community to learn and enjoy music.

RENA

Margaret is looking for donations from different companies to allow the center to function financially.

MARGARET

As stipulated in page 2.

CASS

As board members our focus is on the prestige and success of our students, at the academy.

RENA

Our enrollments are falling. Why not help our community, in the end it will benefit the Academy.

CASS

How so?

RENA

The children may become students at our academy, one day.

CASS

High unlikely. What Margaret is doing, cheapens our prestige.

The members gasp in disbelief.

MARGARET

I will not comment on that remark. I am not a paying member of the Academy, what I do with my free time should not be of concern to you or the board.

CASS

Correct however you do contribute so, you are part of our staff. We will vote whether you can continue

(MORE)

(CONTINUED)

CASS (cont'd)
with this venture whilst being part
of our Academy family. Ladies raise
your hand for approval.

All members hold their hand up in approval. Cass is annoyed.
She stares at the members with their hand raised. But their
hands stay up.

CASS
Very well the Ayes have it. Ms
Rosen you may continue with your
endeavour but let it be noted I am
100% against it.

MARGARET
I can assure you I will resign
should there be a conflict of
interest. I'll be off now thank you
for your support.
(eying the other members)

Everyone watches Margaret in silence as she leaves shutting
the door behind her.

CASS
I was opposed to having people
like her at our academy. Nonprofit,
indeed!

RENA
People like her?

CASS
You know what I mean! - a Jew!

Everyone gasps shocked, they turn their head from Rena to
Cass and back. Rena is angry and upset registers what Cass
said.

RENA
You are a spiteful and vile woman!

She packs her bag and papers and leaves. Cass smirks amused,
another members speaks up.

MEMBER
Rena is Margaret's niece.

CASS
I had a feeling she was one of
them!

Silence, the members glare at her with disgust. One by one they leave the room. Cass is alone, contempt fills her face.

INT. MUSIC CENTER - MORNING

Ari enters the center, it is empty.

ARI
Hello!

Margaret appears holding a cup of tea.

MARGARET
Good morning!

ARI
I wanted to come before school.

MARGARET
Ari, I would love to tutor you ..
if you like?

Ari is, wishful but then looks at Margaret worried.

ARI
I don't have money.

MARGARET
Who said anything about money.

ARI
Why? do you help me?

MARGARET
A little girl fell from the sky,
while watching me play the
violin, I do think it's a sign.

ARI
I'll be your best student.

MARGARET
I do not doubt it, tomorrow we
we'll
make a plan!

EXT. SHOPPING CENTER - AFTERNOON

Ari strolls past the shops - crosses the road to the Community Center. She walks up the steps, music floats out, she peeps inside the open door.

INT. MUSIC CENTER - AFTERNOON

Margaret plays the violin. The tune is a hauntingly sad melody. Ari tiptoes inside and sits on a chair facing Margaret without being seen. Ari watches Margaret play closely. The way she moves the bow and strikes it with force, then strikes again with tenderness all the time creating captivating music.

The camera pans on Margaret's eyes her mind has shifted to another time, another place. Margaret stops, takes a moment to compose herself, places the violin and the bow on the stand.

Ari sees a dozen people by the door listening but leave as Margaret stopped playing. Margaret composes herself and instantly turns into the elegant, self assured lady that she is.

MARGARET

Excuse me for a moment Ari.

Ari waits, she paces about looking at stuff, peeps towards the kitchen. Silence, Margaret has disappeared.

ARI

whispers)

Where you?

INT. COMMUNITY CENTRE MARGARET'S OFFICE

Ari enters the glass office. On the desk is a file. Ari opens the envelope inside a file and sees photos of Leah. Surprised she flicks through the papers and reads: *Leah Rosen*, just then she hears the back door rattle as it's been opened, quickly she replaces the file and dashes out.

INT. COMMUNITY MUSIC CENTRE

MARGARET

My apologies dear, needed fresh
air show we start?

(CONTINUED)

Ari nods, she lifts the violin and bow from the stand as if it's most precious. She has entered a hypnotic state, she begins to recount a piece of the music Margaret has just played. She finishes ecstatic, gazes at Margaret. Margaret face reflects utmost admiration she claps.

MARGARET
Well done. Perfect!

ARI
I made a few mistakes.

MARGARET
So do I all the time, but we don't distract from the playing, we continue.

Ari smiles shyly - pleased with Margaret's reaction.

MARGARET
I have made a plan. Part 1 is to learn about the violin, then we will go on to technique. But first we need your parents permission.

Ari shies back at the mention of her parents. Her body droops.

ARI
Do they need to know?

MARGARET
I'm afraid so.

ARI
Margaret, you've read my file she doesn't care.

MARGARET
I will need to talk with her.

ARI
My mother has no money - not even for a donation.

MARGARET
Don't you worry about that. I am sponsoring you.

Ari looks worried she looks at the violin and then nods ok.

MARGARET

Great, tomorrow I'll come with you to speak to your mother.

ARI

Warning, my mother's partner lives with us, he's not the nicest person, neither is my mother.

MARGARET

Don't you worry. We just need her signature. Go play with your friends and I'll see you tomorrow after school.

ARI

I don't have any.

MARGARET

Use your determination for playing the violin, and you will make many friends!

Ari grins as if she doesn't believe her.

INT. OUTSIDE GEENA'S APARTMENT DOOR - AFTERNOON

Television blares loudly inside. JUD opens the door slightly, gives Ari a menacing look, arrogantly inspects Margaret with his eyes.

JUD

What you want?

MARGARET

To speak with Ari's mother please.

JUD

(nodding to Ari)

What she done?

MARGARET

Nothing.

Sulking Jud steps aside for them to enter.

INT. INSIDE GEENA'S APARTMENT

Inside the flat is dark, clothes, shoes cover the floor, cigarette ashtrays, empty bottles litter the table. Reena plopped on the couch looks as if she has just woken up. Jud leaves the room swearing under his breath.

Ari is horrified by the state of the room. She immediately begins to tidy up. She pulls the curtains aside allowing light to flood in. She slides a chair from the dining table, wipes stuff off and offers it to Margaret, brings her mum a glass of water and begins to pick up stuff from the floor.

Geena can barely sit up to drink the water, eyeing Margaret with suspicion. Margaret is calm she tries to make eye contact with Ari to leave everything and sit. When Ari finally finishes Margaret gives her a don't worry, its OK look.

MARGARET

My name is Margaret Rosen, I am a music teacher at the community centre. Ari is very talented with playing the violin. I'd like to ask your permission to tutor her.

GEENA

Why If she's so talented?

MARGARET

To extend herself, to read music..

GEENA

We can't afford it. We're a little strapped for cash, as you can see.

MARGARET

It is free.

GEENA

In that case, why not?

MARGARET

You have a talented girl she could have a great future playing the violin.

GEENA

(smirking)

Sure I can see it now.

EXT. OUTSIDE THE APARTMENT BLOCK

Margaret and Reena walk towards the city centre.

MARGARET
That wasn't so bad.

ARI
I was so embarrassing. When I was
little mum wasn't like that.
(stops to face Margaret)
My brother was stillborn, it was
like something snapped inside her
head, she was never the same again.

MARGARET
I am sorry Ari.

ARI
She needed help, no one helped
her - us. Can I play now.

MARGARET
She will be herself again Ari.

MARGARET
It's late!

ARI
Please Margaret just for a bit.

MARGARET
Hmm ok come on!

INT. COMMUNITY MUSIC CENTER

It seems that the violin, the centre, Margaret's kindness and interest all combined have transformed the little girl to one with a bit more confidence. Ari finishes a tune, looks at Margaret as if contemplating what to say.

ARI
I walked the streets at night not
wanting to go home when I heard the
most beautiful sound. I'd never
heard such music. I climbed the
tree and I saw you play the violin.
From then on, every day I waited to
come listen to you, I stressed that
you may not be there when I
arrived.
I could hear the music in my mind
I visualized playing like you.

(CONTINUED)

MARGARET

Oh my dear child! I knew you were there, but every time I stopped to come and talk to you you'd climb down and disappear, so I continued to play at the same time every night until the Mr Suni episode!

They laugh.

ARI

If I knew you were so kind.. I want to be the best violist in the world!

MARGARET

And you will be Ari!

ARI

With your help.

MARGARET

I am not going anywhere Ari.
(emotional)
You'll need to practice at home. A kind donor has lend us these violins, choose one!

Ari's eyes light up.

ARI

Thank you! I will look after it I promise!

MARGARET

I know you will Ari, time go home I don't want you to get into trouble.

With renowned confidence and pride, Ari leaves, holding the violin case as it is the most treasured thing in the world.

INT. GEENA'S APARTMENT - NIGHT

Ari cautiously walks in with the violin case on her back.

GEENA

Here's our talented violin player!
How do you know what a violin is, let alone be able to play it?

(CONTINUED)

JUD

Not from her mother that's for sure.

GEENA

(ignoring him)

Do you think you're better than us mixing with people like her.

ARI

It's better than mixing with people like you!

Geena comes close to Ari, as if she's about to strike her. Ari ducks out of the way. Jud grabs the violin. Ari's startled.

JUD

What have we here? A violin! Did you steal it from that woman?

ARI

It's mine.

JUD

It's mine now!

JUD

Its mine now, it should fetch a few dollars.

ARI

Give it back!

GEENA

Go to your room now, you're lucky I'm in a good mood!

Jud pretends he's playing the violin and imitates her.

JUD

Get over it girlie, sewer rats never leave the sewer.

They both look menacing and scary Ari begrudgingly enters her room.

INT. NIGHT ARI'S BEDROOM

Ari lies in her bed, eyes wide open. A tiny teardrop forms and trickles down her face as she remembers.

A SERIES OF QUICK IMAGES.

-We see a pool of brown eyes that is 3 year old Ari staring up at Geena lying on the hospital bed, holding a lifeless embryo.

-Geena stare out the lounge window with dead eyes depressed. She paces around the house with her pajamas on.

-Ari crying, snort running down her nose her mother not registering the child's distress.

- a 6 year old Ari sits alone in an empty school playground.

- walking down a long road alone.

FLASHBACK ENDS

INT. ARI'S BEDROOM - JUST AFTER MIDNIGHT

Ari rolls out of the bed, dresses, grabs her backpack, moves to the door, opens it slightly and peeps out. Jud is sprawled asleep on the couch. The violin case lies on the floor by the couch where he's sleeping. Without taking her eyes off Jud she tiptoes over to the couch and lifts the violin case off the floor. Her face is a picture of tension and worry, she's praying to an unknown power for protection. Ari moves to the door, just as Jud's eyes open - he moves quickly, grabs her wrist. His face is threatening his eyes wild. Ari jumps out of her skin with worry and fright.

JUD

Got yah!

Terrified Ari forces herself to act quickly. She lifts the violin case with her spare hand and hits him on the face then runs out the door as if her life depends on it. She can hear swearing and from inside the flat. Holding on to the violin Ari trots down the long staircase and out.

INT. OUTSIDE THE APARTMENT BLOCK - JUST AFTER MIDNIGHT

JOE

You can't go back there now.

(CONTINUED)

ARI
I'm going to my dads.

Ari moves calmly out of the building enclosure without looking back.

EXT: OUTSIDE MIKA'S HOUSE - DAWN

Ari knocks on the door of a small cottage, no answer. She knocks again. She turns the knob, the door creaks. She walks in slowly, cautiously. She comes into a dark room draped with heavy curtains. Dirty dishes and cigarette-ashtrays litter the room. Ari moves about cautiously.

ARI
Hello? Hello?

Ari hears a groan she sees her father, MIKA BENNETT, sprawled on the couch.

ARI
Dad? it's me.

She moves closer. Mika slowly wakens. He rubs his eyes. He's a burly man his face is lined with years of substance abuse and hard living - he has the look of one who feels life has let him down and it has made him tough and angry with the world. The sight of his daughter takes him by surprise. He instantly takes a suspicious stance ready to pounce.

MIKA
Arianthi, what you doing here?

ARI
Visiting.

MIKA
At this time? Who bought you?

ARI
I've come on my own.

His cold stance melts. Ari smiles innocently. For a second tenderness for his daughter overcomes him, but its immediately replaced with concern and uncertainty.

MIKA
Ari I'll ask you again what you doing here?

(CONTINUED)

ARI
Nowhere else to go.

MIKA
I'll call your mum.

Mika picks up the phone and dials.

ARI
You don't have to.

MIKA
I think I do, does she know
you're here?

ARI
Does she care?

Ari shrugs and stares at him.

MIKA
Put your bag in the other room.

Ari picks up her things and leaves the room as Mika dials the number. We follow her down a short dark hall and into a small tidy bedroom.

INT. MIKAS HOUSE - SPARE ROOM

She places her bag and the violin on the floor, Ari sits on the bed and listens - she's anxious. She can hear his anger rising, questioning and demanding answers from Geena.

MIKA (OS)
Over my dead body she will!

Silence.

MIKA (O.S.)
Arianthi!

INT. MIKA'S LOUNGE/LIVING ROOM

Mika points for her to sit on the couch.

MIKA
Your mother sounds a mess.

(CONTINUED)

ARI
Why I'm here.

MIKA
I've just come out of rehab, its
still a struggle just to look
after myself.

He paces the room rubbing his hands together he's in a
terrible dilemma.

MIKA
How did you find me?

ARI
A letter at mums with your new
address.

MIKA
I don't know if I can cope.

ARI
Please dad, don't sent me back.
I'll be good, I won't bother
you I promise, I'll cook and
clean the house - you'll see dad,
I don't want to end up in
a foster home again please dad.

Mika continues to pace the room like a trapped animal. the
room, distressed he runs out. Suddenly without warning he
runs out. Upset Ari wipes stray tears from her face. Time
passes and Mika hasn't returned. Ari's frozen to the spot
with the same expression except the tears have dried on
her cheeks.

ARI
Wishful thinking on my part Dad.

EXT. SUBURBAN FOOTPATH - DAWN BEFORE SUNRISE

It is still dark outside. Ari dressed in her sweatshirt with
the hood covering her face - violin case safely slung on her
back she struts towards the city area. Ari arrives at Music
Center. She surveys the area. The shops are still shut,
the road is deserted. The back of the centre is protected by
a medium height fence. Ari sizes up the fence with her eyes.
She unslings her violin case. With utmost care she places it
under the fence, does the same with her bag. She takes hold
of the top of the fence and hoists her self up, easy. Just
then a shadow overcomes her. Her face fills with panic.

(CONTINUED)

MIKA
Arianthi

ARI
Dad?

MIKA
What you doing? Get down!

Ari jumps.

ARI
I have nowhere to go Dad.

A car slides along the footpath. The car stops and Margaret get out.

MARGARET
Ari! what's going on, are you ok?

MIKA
Who are you?

ARI
My friend Margaret, Margaret, my dad.

MARGARET
Your dad?

ARI
Yep.

MIKA
Everything's fine. We're going home.

ARI
I'm going with my dad.

Margaret stares at Ari. Ari smiles.

ARI
See you later today Margaret.

Margaret watches them walk up the street until she loses sight of them.

INT. MUSIC CENTRE - DAWN

Margaret sits in her office flicking through some papers. She sees a telephone number. It reads Stella Hospend, she picks up the phone, dials and waits.

STELLA

Hello

MARGARET

Stella it's me Margaret, have you any news?

STELLA

I have not my dear.

MARGARET

Thank you Stella. I have wired you money.

STELLA

You do not have to Margaret, I can manage.

MARGARET

I know you can Stella. Take good care your self. Let me know when you hear anything. Good bye my dearest friend.

Margaret goes through the pictures of Leah, closes her eyes as if praying.

INT: MIKA'S HOUSE - SUNRISE

Mika is calm, in control now.

MIKA

I saw you walking into town, I called but you didn't hear.

ARI

I thought you didn't want me.

MIKA

You're my daughter and this is your home. I'll call CYFS later.

Relief floods Ari's face.

(CONTINUED)

MIKA

Come on help me clean up and we'll
make breakfast, then rest before
school.

Smiling Ari begins to clean up the room with Mika.

INT. MIKAS HOUSE - LATER IN THE MORNING

Mika's relaxed smiling broadly, dressed and ready for work.

MIKA

Arianthi, I am happy to say I'm
off to work.

ARI

That's great dad. You're the only
one who calls me Arianthi!

MIKA

You're named after my mother,
you'll always be Arianthi to me.
Be straight home after school.

ARI

I've got Violin lessons after
school at the Music Center.

Mika nods understanding, looks at the violin with
interest.

MIKA

Is that right! I was pretty good
with the ukulele, and who may I ask
pays for that?

ARI

No one. Margaret says I'm a
natural.

MIKA

Very nice of her to say so, I'll
come in to thank her.

Ari looks at her dad dressed in worker's
fluorescent orange overalls, she smiles proud.

MIKA

I'm going to ask for more work.
Wish me luck Arianthi.

(CONTINUED)

AI
Good luck dad.

Mika is overcome with emotion.

MIKA
I've been given a second chance
to be a good dad, I promise I
won't let you down.

ARI
You won't dad.

INT: COMMUNITY CENTER - MORNING

MARGARET
You left your mums?

ARI
Yes.

MARGARET
You could have come to my house,
you know that, right?

ARI
Thanks, I didn't want to bother
you. You've been so kind already.

MARGARET
I'm here whenever you need me.

ARI
I know Margaret. What were you
doing here so early?

MARGARET
Oh, I had some paperwork to take
care of.

Rena arrives holding some posters.

RENA
Hello Margaret, hello Ari!

Ari is startled, shy.

RENA
I am very sorry about my sons
behaviour Ari. They want to
apologise, but I'm letting them
stew for a bit longer.

(CONTINUED)

MARGARET

What have you got there Rena?

RENA

Posters for your wall.

Ari interest is piqued. Rena holds the poster up for Ari and Margaret to see.

RENA

The Music Academy Musical Celebration. Musicians from all over the country will perform. In previous years it was deemed as a competition for a scholarship to the academy. This year anyone with ability can enter, classical or otherwise, musical or instrumental. Musical types from different academies attend, they offer scholarships after the concert.

MARGARET

Drum roll please, tataaa, here we have a person who won a scholarship and is now the artistic director of the Music Academy!

RENA

Goodness, that was a long time ago!

Ari looks at Rena admiringly.

INT. COMMUNITY CENTER - OFFICE - (LATER)

MARGARET

I bet Cass is not happy about the changes in he concert format?

RENA

She's fuming, she thinks it will to quote her, 'dumb down' the Academy, but everyone else is keen.

MARGARET

Did she say about me after I left?

(CONTINUED)

RENA

Oh no, nothing about you.

Margaret scrunches her face in disbelief.

INT. MUSIC CENTER - AFTERNOON

Ari sits on a stool and watches Margaret tutor a girl with intensity. The girl leaves. Ari is thoughtful, contemplates then blurts it out.

ARI

Margaret, I know I have only started, I know the concert is only 14 months away, but I'd like to enter.

MARGARET

We haven't actually begun our lessons properly yet and its 12 months away.

ARI

Margaret I'd like to take part in the concert.

Ari points to the poster on the wall.

MARGARET

My advice is to wait until next year.

ARI

Why?

MARGARET

To make the best impression.

ARI

I'll work really hard.

MARGARET

I know you will and you are amazing, but the participants have been playing for years.

ARI

Are you saying I can't do it?

MARGARET

I am not saying that, just when you play in a concert at this level you

(MORE)

(CONTINUED)

MARGARET (cont'd)
want to stand out so that you can
be offered a spot in the academy
here or overseas.

ARI
Rena said that it is not who is
technically the best but how you
interpret the music and confidence.
And I have been working on my
confidence.

MARGARET
I think Miss Bennett, your
confidence is coming along very
nicely!

ARI
Will you enroll me?

MARGARET
What do you think? not enroll my
most promising and least grumpy
student, am I crazy?

Ari jumps up thrilled.

ARI
Thank you Margaret, you wont regret
it.

INT. MUSIC CENTER - AFTERNOON

The music area is packed with children and adults, some
playing some listening.

MARGARET
Orchestra please assemble.

Quickly the place erupts with everyone either moving
by the seating area to watch or assemble with their
instruments to play. Ready, all eyes focus on Margaret.
Ari is in the audience.

MARGARET
Something fun for today, page 7
please.

Fun upbeat music fills the centre. Everyone enjoys the
music.

INT. MIKA'S HOUSE LIVING ROOM - NIGHT

Ari practices, she has a book open, tries to read the music and play. She attempts the same tune over and over but can't get it right. Annoyed she shuts the booklet and plays a tune.

INT. MUSIC CENTRE - AFTERNOON

The centre is empty except for Margaret and Ari. Margaret goes over the lessons with Ari. There are scribbles of musical notes on the white board.

MARGARET

Violin players talk about making a connection with their violin. The instrument becomes part or an extension of their body.

Margaret re-adjusts the violin on Ari's shoulder.

MARGARET (CON)

Moving it slightly will make it easier for you to play.

Ari begins to play unaided, she strains to read the music and play at the same time. She makes a mistake and stops visibly angry at herself.

MARGARET

Try again Ari, it takes practice to read music and play at the same time, you'll get there.

Ari tries but makes the same mistake again and again.

ARI

I can't do it like the orchestra kids.

MARGARET

They have been practicing for a long time.

ARI

Can't I just play what I hear?

Ari scrunches her face upset. Margaret's voice softens.

MARGARET

It's all part of the package of playing music. You can't have one

(MORE)

(CONTINUED)

MARGARET (cont'd)
and not the other. You hear the
music yes? the music stays in
your mind and you intuitively
know which note to strike?

Ari nods

MARGARET (CON)
That's fantastic, in time reading
the music as you play will become
effortless. With practice you
will look at the notes and know
straight away the sound and how
to manipulate it to make new
sounds.

She waits for Ari to focus on the music sheet and
continue.

MARGARET (CON)
Visualize the notes leaping up
from the page and coming alive in
your mind.

Ari starts again. But again she gets it wrong. She is
frustrated.

ARI
I can't do it.

MARGARET
All right let's rest - even
Mozart took a break from time to
time.

ARI
I want to continue.

Margaret turns the page Ari tries again and again until
she gets it right. A woman, WANDA, (40+ years), enters the
centre Margaret smiles and waves her in.

MARGARET
Hello I'm Margaret, what can we
do for you?

WANDA
I'm Wanda, I'd like to learn to
play the violin or guitar or a
piano..., I'm not fussy really.

(CONTINUED)

MARGARET

You've come to the right place.
Have you played any instrument
before?

WANDA

No, but I've always wanted to.

MARGARET

Well that's a good start.

How about you practice with the instruments and see which
you are comfortable with, shall we start now?

WANDA

(excitedly rubbing her hands
together)

Sure... to be honest with you
Margaret I feel it in my bones
that I can play like that girl.
(pointing to Ari)

MARGARET

Good, we'll start with
the piano. Come settle yourself
down here, good, when you are
ready you can begin to play.

Wanda begins to exercise her hands she cracks her knuckles
like a seasoned pro. She places her hands on the piano and
a cacophony erupts from the keys. Margaret stares at her
calmly. Wanda is totally unaware of the noise she is
creating instead she smiles blissfully. Margaret places
her hand on Wanda's shoulder to stop her. Wanda does,
reluctantly.

WANDA

I enjoyed that so much I love the
piano its sooo calming don't you
think?

MARGARET

Absolutely, would you like to try
the guitar?

Wanda nods excitedly. Wanda's guitar playing is no better
than her piano, but she's happy.

WANDA

Shall I try the violin now?

(CONTINUED)

MARGARET

Of course.

Margaret passes her the violin. The same cacophony erupts from the violin but this time it screeches and whines. Margaret patiently waits for Wanda to finish.

WANDA

Thank you Margaret I just love playing all these instruments.

MARGARET

I'm pleased which would you like to work with?

WANDA

I can't decide, what do you think?

MARGARET

What about the piano?

WANDA

Would love to, thanks.

MARGARET

What do you do Wanda?

WANDA

I am a journo.

Margaret and Ari smile from across the room. Ari waves as leaves.

WANDA

I accept your condolences, believe it or not stress and journos go hand in hand, anyway, I want to learn to play the piano. Can I start tomorrow?

MARGARET

Of course! is five o'clock alright with you?

WANDA

Great I'll come straight after work.

MARGARET

I'll see you tomorrow.

Wanda leaves as a group of chatty children step inside.

INT. MUSIC CENTER - AFTERNOON

Margaret watches Ari play. Ari finishes happy with herself.

MARGARET

That's a lot better Ari. You're getting the hang of reading the music.

ARI

Yep! I can recognise The symbol that shows the number of beats per measure, and what type of note gets a beat.

Margaret gasps with delight. Mika enters the centre.

MIKA

Hello!

Ari runs up to him and drags him over to Margaret.

ARI

Dad! dad! come say hello to Margaret.

MIKA

About the other night, Ari and I had a few things to sort out.

MARGARET

(she extends her hand hand)
Let's start fresh. Nice to meet you Mr Bennett.

MIKA

Mika.

ARI

Can I play for you dad? I am learning to read music.

Ari flicks through the book then begins to play.

Margaret shows Mika a chair. He sits like a duty-bound father preparing himself to be interested but as Ari begins to play Mika sits up he is taken aback by his daughter's skill and the beauty of her playing. Others arrive in the centre stop to listen. Ari finishes, he applauds and so do the others.

(CONTINUED)

MIKA

It was as if the angels
themselves were playing Ari.

ARI

Not quiet, but thanks dad.

MIKA

(turns to Margaret)

They've given me extra hours at
work I'll be able to pay for the
lessons.

MARGARET

I have told Ari, no charge, we
are getting more donations from
business people to help run the
center. The centre is sponsoring
Ari to enter the Concert.

MIKA

A donation then.

Geena stumbles in. Ari sees her and freezes. Geena fixes
her eyes on Ari and shrills loudly.

GEENA

Thought I'd find you here, I want
you home now!

ARI

I'm staying at dad's.

GEENA

That no good for nothing? Where
was he for the past eight years?

ARI

Hiding from you.

MIKA

Geena you've agreed. I'm clean
now, I can look after Arianthi.

Geena ignores him and keeps her eyes on Ari.

GEENA

Do you hear me girl? I want you
home!

ARI

No.

Geena with unsteady steps makes her way to Ari.

(CONTINUED)

GEENA
(whispers)
I need you home.

ARI
You need the bottle more mum.

Geena tries to grab her if only if to steady herself.

GEENA
Now

ARI
Let go of me!

Geena's face softens for a second, she whispers.

GEENA
Do you think I like being like
this?

ARI
Then do something about it mum.

Mika approaches Geena.

MIKA
Geena, please.

GEENA
Don't you come near me!

Distressed Ari packs her violin and runs out the door.

MIKA
Hope you're proud of yourself
Geena, our daughter doesn't
deserve this crap all the time.

Geena is about to retaliate instead she stumbles out.

EXT: - MIKAS HOUSE - LATE AFTERNOON

Jane Brinson, walks up the path to Mikas house. Violin music floats in the air. She knocks on the door and waits.

JANE BRINSON
Arianthi! I hardly recognize you.
Is you dad home?

(CONTINUED)

ARI
No he's at work.

JANE BRINSON
Well then, I'd love a cup of tea
while I wait.

INT. MIKA'S HOUSE LIVING ROOM

JB surveys the room and sees the violin.

JANE BRINSON
It was you I heard playing! Very
nice!

ARI
Thank you.

JANE BRINSON
What were you playing?

ARI
Mozart.

JANE BRINSON
Motswhat? - Just joking.

ARI
Can I stay with my dad?

JANE BRINSON
Ever since I've known you, you've
asked me that question. Well I'm
happy to say your mum has agreed
for your dad to act as your
guardian for now, and since he's
successfully completed the
treatment and has a job I pleased
to say I've agreed.

ARI
Thanks!

JANE BRINSON
I'd love to hear more.

Ari obliges happily.

INT. ACADEMY RECEPTION AREA - MORNING

We see Rena talking with the lady behind the reception desk. They glance towards an ornate door as it opens. Margaret emerges and Cass follows with a frosty look on her face. Rena beams at Margaret.

RENA
I'll drive!

Margaret and Rena leave, Cass moves towards the Receptionist.

CASS
Where are they going?

RECEPTIONIST
To the cemetery. It's Rena's Dad's anniversary of his passing.

Cass grunts her eyes squints, face distorts with evil intent.

INT. ELEVATOR

RENA
She accepted your resignation then.

MARGARET
Gladly, she's gotten rid of me.

RENA
She is a nasty little person. Don't let her upset you. Margaret, have you heard from Stella.

MARGARET
She hasn't heard anything.

RENA
Something will turn up Margaret.

EXT. CEMETERY - SOON AFTER

Margaret and Rena sit next to the grave: *Teo Rosen* in gold letters on the headstone.

(CONTINUED)

MARGARET

I miss my brother.

RENA

I miss him too. Thank's for looking after my dad all those years ago.

MARGARET

He looked after me for as long as he could.

MARGARET'S FLASHBACK:

INT. CONCENTRATION CAMP BARN - DAY

The barn is empty. Rows of bunks line the massive barn. Margaret sleeps in her bunk. She twists and turns breathing heavily suddenly she bolts upright, her face drips with sweat. Teo jumps up and sits next to her.

TEO

It's ok Margaret, you've had a bad dream.

MARGARET

I keep dreaming of mum lying on the truck.

Teo hugs her, Margaret starts a low persistent wail.

TEO

Me too, but if you don't stop crying they will hear and separate us.

Margaret muffles her cry. They hear footsteps approaching. A soldier appears carrying a large canvas type bag. He stops in front of the them. He is intimidating, menacing, the children tremble with fear. He places the suitcase on Teo's bunk, hands the violin to Margaret. He surveys the empty barn, takes out two pieces of dry bread from his pocket and drops them on the bed. Without a word he turns and leaves the way he came. The children are incredulous still shaking. Their eyes fall on he bread. Ravenous, they grab a piece of bread each, gobble it down like they have never tasted food before. Minutes later they sit in silence.

MARGARET

Why did he...

(CONTINUED)

TEO

Don't know, don't question it or
say anything more about it.

A siren blares. People enter in silence, skeletal beings
their humanity light faded move like zombies to their
allocated bunks exhausted, immediately lie to sleep.

SOLDIER

Next round, line up outside NOW!

EXT. INSIDE FENCED AREA - MID-MORNING

Ari and Margaret are part of a long line of prisoners
carrying out construction work, building an extension to
the camp. Teo and Margaret, carry bricks from the storage
area to the building site. It is hard onerous work. Ari
trips over. Teo quickly picks her up before the guards
see. Later we see them on the bench eating gruel.

TEO

You haven't touched your violin.

MARGARET

I don't want to.

TEO

None of this is your fault
Margaret.

MARGARET

It was my fault mama got caught.

TEO

We were going to get caught one way
or another we would have ended up
here. It wasn't your fault dad was
killed either.

MARGARET

Dad told me not to go back to the
Academy and I did. That soldier
who stopped us reported us.

TEO

Going to the Academy had nothing
to do with dad getting caught.

MARGARET

I'm never going to play again.

The siren sounds and they get up and return to work.

INT. BUNKS IN THE CONCENTRATION CAMP -MORNING

A soldier pokes his gun at Teo.

SOLDIER

You! take your belongings you're coming us.

Teo looks confused, but does as he is told. Margaret jumps up.

MARGARET

Where are you taking him?

Teo looks at Margaret mouths her to stop. Soldier pokes her with his gun.

SOLDIER

None of your business, but he's been relocated to the men's barn to do men's work! Let's go!

Teo's and Margaret's eyes lock for a second, then he follows the soldier out of the bunk. Margaret looks like her life has ended, she hyperventilates, cannot breath. The siren starts to shriek. Stella comes over and hugs her.

STELLA

I promised your brother to look after you. Come on!

Stella helps Margaret of the bunk. The soldiers counting the prisoners lining up is heard, panicked they run outside.

MARGARET'S FLASHBACK ENDS

INT. MUSIC CENTRE - MORNING - (MONTHS LATER)

MARGARET

The rehearsal is in two weeks, the concert a few days later. I have canceled all my appointments. We'll focus on your technique and timing.

Ari looks worried, reluctant to start playing.

ARI

Margaret, what if..

(CONTINUED)

MARGARET

Stop! It's most important that you have belief and confidence in your own ability, just as I have in you.

Ari nods visibly relaxed. She begins to play, Margaret watches her every move stopping her and advising. Ari is totally in sync with her violin. They practice over and over.

SERIES OF SCENES:

- Days change to night.
- Ari practices without stopping.
- Ari frustrated and angry but elation and euphoria when she gets it right.
- Margaret teaches her new music each one more complicated than the previous one.
- Ari confidence grows daily.

INT. AT THE MUSIC CENTER - MID-AFTERNOON

Ari arrives in the center. Standing with Margaret is Rena with David, Ben and James. Ari's heart sinks, she turns to leave.

RENA

Please don't go Ari, we owe you a long overdue apology.

James comes forward sweet and kind as always.

JAMES

Hi Ari.

David and Ben come up to Ari slowly and awkwardly, their eyes firmly fixed on the floor.

DAVID

Sorry.

BEN

Me too.

RENA

Continue.

DAVID

We didn't mean you harm.

(CONTINUED)

Ari fiddles with her jacket unsure what to say or do. David and Ben look shamed. David picks up a large wrapped up box and places it by Arianthi's feet.

JAMES

It's a violin, for you.

RENA

The boys saved all their pocket money and did extra work for their dad to to buy it - it took a while, that's why we hadn't been earlier.

Ari's surprised.

ARI

I have a violin.

RENA

Yes, but it belongs to the Center, this is yours.

Ari is now embarrassed, turns to Margaret, she nods smiling.

ARI

I.. don't know, are you sure?

RENA

Very. Margaret says you love playing and you are very good!

Looking at the boys.

ARI

Thank you.

RENA

You can show off your new violin at the rehearsal!

EXT. OUTSIDE MUSIC CENTRE - (SOON AFTER)

Rena and the boys walk to their car, a beautiful melody floats from inside the centre. Rena and the boys listen.

JAMES

It's Ari playing!

BEN/JAMES

Wow!

Rena smiles satisfied.

EX. NARROW STREET - DUSK

Ari zips briskly through the street with her new violin beaming with pride.

Three teenage girls, stand on a corner take an interest in Ari.

GIRL 1
Hey where you going?

GIRL 2
What you holding?

They move in front of Ari so she has to stop, Ari tries to pass.

GIRL 3
What's your hurry?

GIRL 2
(pokes at the violin case.)
Can we see?

ARI
No.

Ari attempts to get out of their way but they push her back. Girl 3 slides the case off her shoulder. Ari struggles to hold on to it, but the girl grabs it. Seeing her anguish the girls laugh.

GIRL 2
You should share your violin with us.

ARI
Give it back, its mine!

GIRL 3
It's ours now.

The girls laugh loudly. A policeman walking the street runs towards them but the girls run off with the violin before he gets there. Ari is devastated.

POLICEMAN
You ok?

ARI
They've taken my violin.

(CONTINUED)

POLICEMAN

Are you hurt?

Ari shakes her head. Shaken, tears roll down her face.

POLICEMAN

We'll get it back for you.

ARI

I just got it.

POLICEWOMAN

Don't worry about that now.

INT. MIKAS LOUNGE - MORNING

Ari stands by the window in her pajamas, she fidgets with her hair clearly upset.

MIKA

Why aren't you getting ready for school Arianthi?

ARI

I want to be home in case the police call.

MIKA

They have my work number.

ARI

What am I going to say to Margaret?

MIKA

The truth.

ARI

It's the first time I've been given something, and I lost it on the first day how sad is that?

MIKA

You didn't lose it, it was stolen. It'll turn up, you'll see.

ARI

How can I practice without my violin?

INT. MUSIC CENTRE - EARLY AFTERNOON

A group of noisy excitable children enter the centre.

WANDA

The orchestra is here Margaret.

MARGARET

Thanks Wanda. Get ready with your instruments everyone, I'll be with you in moment.

MARGARET

Wanda, Ari's half and hour late.

WANDA

Kids! What can I say?

MARGARET

It's not like her.

INT. MIKAS HOUSE - LIVING ROOM - AFTERNOON

Ari still in her pajamas paces the room. Her stature has shrunk, she's the little girl of a few months before, uncomfortable in her own skin. The phone begins to chime waking Ari from a trance. She grabs it eagerly. But the optimism reverts to despair.

ARI

Oh, hi Margaret. Sorry I can't make the practice, I don't feel very well. No don't come, I don't want you to catch my cold. I will see you tomorrow, If I'm better.

INT. MUSIC CENTER - AFTERNOON (SAME TIME)

Margaret is worried, she replaces the receiver, returns to instruct the children.

MARGARET

Open your books to page 13, from the top.

The group begins to play. Wanda nods to Margaret to look behind her - It's Cass watching. Cass waves her hand to say continue. At the end of the session, Margaret sees the group out.

(CONTINUED)

MARGARET
This is a surprise.

CASS
I was driving past and thought
I'd pop in to see you, impressed
with what I see.

MARGARET
Thank you, coffee?

CASS
Yes please. I hear our tutors are
lining up to help.

Margaret smiles without responding. She guides Cass into her office.

INT. MARGARET'S OFFICE

Margaret passes Cass a cup of coffee.

CASS
You've entered a girl you are
tutoring in the concert.

MARGARET
I did.

CASS
Do you think it's wise?

MARGARET
What do you mean?

CASS
To enter the girl, an unknown
with no ability to speak of.

MARGARET
Ari's ability can't be matched in
my opinion. You will hear her at
the rehearsal.

CASS
I don't want you to be embarrassed.

MARGARET
I'm sure that would upset you.

(CONTINUED)

CASS

This competition, has been set up to promote players from and into the academy. It's highly regarded by our industry here and overseas only the best of the best participate.

MARGARET

It is not a competition.

CASS

It may as well be. Does she even read music? Oh! you have entered the local school orchestra too but least they are musicians.

Margaret is furious but smiles politely.

CASS (CON)

I'm responsible for the high standard of the musicians. I wanted to make my feelings clear.

MARGARET

Crystal.

Cass steps out reluctantly. She searches Margaret's face for a response. Margaret remains silent, slams the door shut and scrunches her face in anger.

INT. MIKAS HOUSE - LIVING ROOM - AFTERNOON

Ari's restless and unsettled. There's a knock on the door.

EXT. OUTSIDE MIKA'S HOUSE

Geena stands calmly. Ari's face drops, her hopes dashed.

ARI

What do you want?

GEENA

To apologize.

ARI

Fine.

She's about to close the door, but Geena stops her.

(CONTINUED)

GEENA
What's wrong?

ARI
Go away mum.

Despite herself Ari starts to cry.

GEENA
Let me in.

Ari moves aside and Geena walks in.

INT. MIKA'S LIVING ROOM

Ari sits by the dining table miserable.

GEENA
What's wrong.

ARI
They took my violin.

GEENA
Who?

ARI
I don't know, some girls.

Geena's face hardens, as if she realises something.

GEENA
Where?

ARI
On the street, last night.

GEENA
I may be able to help.

ARI
Oh! because you're so helpful. Go away!

GEENA
Don't talk to me like that. I'm your mother!

ARI
Since when? Margaret and Rena have shown me what mothers are like and it's nothing like you!

Ari runs out of the room slamming the door behind her. Geena freezes. She turns slowly, and leaves the room.

INT. ARI'S BEDROOM

Ari sits on her bed, her hands hide her face. Hearing the front door slams, sighs sadly.

EXT. APARTMENT BLOCK - AFTERNOON - (LATER)

Geena bangs the door of a non-descriptive apartment loudly. One of the girls that stole Ari's violin shows her face and immediately attempts to shut the door. Geena is stronger, and forces her way inside.

INT. OUTSIDE MIKA'S HOUSE - LATE AFTERNOON

Ari looks about, no one's there. Her eyes capture her violin case on the side. Ari's alarmed then elated, grabs the case and returns in the house.

INT. MIKA'S LIVING ROOM

She opens the case with shaking hands, her violin sits inside without a scratch. Delighted she holds the violin tightly.

ARI

Thank you..., mum?

Ari immediately gets a music book out - sets it up and begins to play. The music soars.

EXT. OUTSIDE MIKA'S HOUSE

Geena stands by the gate as a beautiful melody arises, her somber expression turns to relief, she smiles, pride shows on her face, turns and walks away.

INT. MUSIC CENTER - MUSIC ROOM - MORNING

Ari holds her violin proudly enters.

MARGARET

Ari! how are you feeling, you didn't sound too flash yesterday.

(CONTINUED)

ARI
Much better thanks.

MARGARET
Great! before we begin, I have something to tell you. I saw a bunch of children standing outside a shop busking today.

ARI
Busking?

MARGARET
Yep, I'd like you to give it a go.

ARI
Me? alone?

MARGARET
We will be there to support you. It's a great way to play in front of an audience. It builds confidence!

ARI
Oh I.. don't know.

MARGARET
It's not till Saturday.

ARI
In two days!

MARGARET
You will be amazing. We'll choose pieces you enjoy playing.

INT. GEENA'S HOUSE - AFTERNOON

Ari prepares and passes Geena a hot cup of tea.

ARI
I've come to say thank you for finding my violin, Mum.

Geena smiles.

ARI (CON)
I'm sorry about the way I spoke to you I wasn't in a good place.

(CONTINUED)

GEENA

I know, it's fine.

Door bursts open. Jud is highly annoyed to see Ari there.

JUD

You!

Ari ignores him and continues talking directly to her mum.

ARI

I'm busking on Saturday, you should come.

JUD

I'm pissed off! That violin was meant to be my payback for all the years I had to put up with you.

Ari is startled, jumps up angry.

ARI

Should have known! I'm going to the police.

JUD

Really? do you want to do that to the saviour who saved your ass getting that violin back?

GEENA

Let it go.

ARI

(fixes her eyes on Jud)

Mum, come and live with me and dad but get rid of the trash first.

Jud lifts his hand to hit Ari, she ducks and flees out the door.

EXT. - INNER CITY ROAD - MID MORNING

Margaret, Mika, Wanda, Julia, Ben, James and children from the centre and school gather in a tight group surrounding Ari. Ari holds the bow nervously begins to play her shiny new violin. As she plays she relaxes, the music floats up the busy street people going about their business slow down then stop. Soon a large group gathers. The music is enticing, the crowd is spellbound.

(CONTINUED)

RENA

Ari's talented she has a presence,
an energy about her.

A woman looks to place a handful of coins. Mika takes his cap off and places it by Ari's feet. Hidden from the throng of people Geena views her daughter play. A shift in her face and body is evident, an empathy and pride for her daughter. The more Ari plays the more money falls into the hat. Also hiding from view is Cass looking highly peeved. Ari stops and the people clap they begin to chant *more*, she plays again. The coins clink as they fall into the hat, soon there's a larger group of people. They move forward pushing each other to see the girl playing the violin. Margaret signals Ari to stop, the people applaud enthusiastically then reluctantly move away. Margaret hugs Ari, Jud pats her back.

MIKA

Well done my girl, onwards and
upwards.

JAMES

Good one Ari!

Ben and David nod smiling. Ari nods a *thank you*. Rena hugs her. Rena turns to Margaret.

RENA

Margaret I'm mortified Cass came
to see you. She saw the details
on Ari's entry and quickly made
assumptions.

MARGARET

The old biddy can say what she
wants.

RENA

They academy say she is
jealous of you getting your own
center.

MARGARET

No one stopped her from doing the
same.

RENA

No, but some people don't like to
see others succeed if they are
incapable of it themselves.

(CONTINUED)

MARGARET

That's her problem, but she shouldn't take it out on the Ari, or the other kids at the center.

RENA

We won't let her.

INT. MIKA'S HOUSE - LIVING ROOM - EVENING

Margaret, Mika and Ari sit on the couch.

ARI

I was so nervous.

MARGARET

You didn't look it - you were fantastic.

Mika picks up the money hat and empties it in a box the gold and silver coins glimmers in the light.

MIKA

This baby is full! you keep the money Margaret.

MARGARET

Oh no! you keep it.

MIKA

I insist.

MARGARET

Very well, we'll open an account and deposit it in Ari's name, she'll need it to study, after the concert there will be many donors, I can guarantee it.

MIKA

How will I ever be able to thank you for everything you're doing for my girl?

MARGARET

By being there.

INT. ARI'S BEDROOM - NIGHT

We see Ari asleep with one arm round the violin lying next to her on the bed. She's exhausted, but happy and peaceful.

EXT. INNER CITY PARK - AFTERNOON

Cass walks up to Jud sitting on a bench looking worse for wear, she marches up to him.

CASS
Good afternoon Jud.

JUD
Who are you, how'd you know my name?

CASS
Not important. I have a very profitable job for you.

Jud turns to face her. She holds up a white envelope and shows him a wad of cash inside. Jud's eye pop.

JUD
What's the job?

Cass places the money envelope back in her bag, hands him a piece of paper.

CASS
Clean out the warehouse at the address, and return the merchandise to the address below.

JUD
I know this place!

CASS
Not interested?

JUD
Didn't say that but I'm not doing it without a down payment.

Begrudgingly Cass takes some notes from the envelope and hands them over.

CASS
Tonight 7pm - I'll wait with rest at 7.30pm don't be late!

Jud's greedy face light up.

EXT. OUTSIDE MUSIC CENTER - NIGHT

Jud and two men arrive outside the door carrying empty bags. People amble past talking and laughing, Jud's group wait until the street is empty and silent. Jud uses a sharp instrument to unlock the door. They slither in.

INT. MUSIC CENTRE - MUSIC ROOM

Jud clicks the light switch on.

JUD

Take whatever you can guys, I'll search the office.

They moves about like apparitions eying the instruments and quickly shove them in the bags. Jud comes out of the office holding a box.

JUD

I have a money box and bits and pieces these are ours, lets go.

Within minutes the place is empty and silent.

INT. MUSIC CENTRE -MUSIC ROOM - MORNING

Margaret stands inside shocked. The place is empty except the piano and drums.

MARGARET

Oh no!

She runs about frantically. Wanda stroll in, she's shocked.

WANDA

Whats happened!

MARGARET

Everything's gone!

INT. MUSIC CENTRE - OFFICE

The office is destroyed, papers cover the floor, a cup of tea is thrown against the wall, the desk is in disarray, everything is either ripped, or emptied, anti Semitic slogans on the wall. Margaret's frantic.

(CONTINUED)

MARGARET
The busking money's gone.

WANDA
I'll call the police.

INT. MUSIC CENTER - MUSIC ROOM

MARGARET
Who would have done this?

WANDA
Scums of the earth. I'd like to
report the burglary in the paper
there maybe witnesses.

MARGARET
Thank you Wanda.

WANDA
Hopefully we will find the trash
and get all the instruments back
soon.

MARGARET
It's a terrible time with
children practicing for the
concert, most don't have their own
instruments.

WANDA
Can you tell me how many
and what type you need.

MARGARET
I can, now?

WANDA
Yes, I'll write the article now
for the paper in the morning. I'll
include what was stolen, People
love to help.

Margaret moves to the office and comes out with a list.

MARGARET
Thank you for all your help Wanda, I
don't know what I would done with
out you.

(CONTINUED)

WANDA

No problem Margaret, pleased to be
of help.

Wanda leaves. Margaret sits on the chair and looks about,
shakes her head disbelieving what happened.

ARI

Oh goodness, where are the
instruments!

MARGARET

I'm in the office Ari!

INT. MUSIC CENTRE - MARGARET'S OFFICE

Margaret is on the floor frantically looking for something
among all the papers. She is desperate.

MARGARET

We've had a break-in all the
instruments are stolen,
including the busking money. But
they weren't content with that
they destroyed my office too and
they took everything they could
from the kitchen!

Ari shakes her head unbelieving.

ARI

I'll help you Margaret.

MARGARET

Thank you dear, I'm searching for a
Manila folder with my daughter
Leah's photos, its precious to
me, I don't know what I'd do if
they're stolen or destroyed.

Ari nods, gets on her hands and knees searching. Glancing
up she sees a swastika painted on the side wall. Shocked Ari
tears up.

ARI

We will find it Margaret.

MARGARET

I've been through everything
twice.

(CONTINUED)

ARI

Could you have taken the photos home?

MARGARET

I had an meeting here last night, by the end I was exhausted, I remember grabbing my bag but that's all.

Ari jumps up.

ARI

Where is your bag Margaret?

MARGARET

In the car.

ARI

Give me the keys, I'll get your bag.

Ari runs out Margaret cradles herself her face hidden on her knees. Moments later Margaret hears Ari shout.

ARI (O.S.)

Margaret! Margaret!

Ari rushes in, her face joyous.

ARI

Here is the folder with the photos, in your bag.

Margaret and Ari hug each other sobbing. Later they sit by the desk looking at the pictures one by one in silence.

MARGARET

At the concentration camp I gave birth to a little girl - they told me she was an experiment, but let me hold her for a moment, the next day I was told she died in a fire. The pain was unbearable. Only months ago I was told she lived, but one knows where, maybe she she is dead, I just don't know. The notion that my baby was alive ignited a hope that burned in my heart, the flame burns with the pain of loss now.

(CONTINUED)

ARI

Who gave you the pictures?

MARGARET

The nurse who lived with Leah and
the woman who kidnapped her.

Margaret holds the pictures close to her heart. She is silent almost in a hypnotic state. She does not see Ari coming into the office with a bucket, she begins to scrub the wall frantically, angry. Moments later, Margaret composes herself re-replaces the file in the bag, wipes her face, tidies her hair. She sees the wall it is clean, smiles with emotion.

MARGARET

Thank you my dear Ari!

INT. COMMUNITY CENTER - AFTERNOON

Margaret tutors Ari - stopping her to explain different variations to the sound and teaching her different ways to move the bow to create different sounds. Ari's playing is interrupted by the constant humming of the phone ringing. Margaret picks it up.

MARGARET

Hello? yes, yes she is, one
moment..., Hello?

Margaret places the phone back confused.

MARGARET

It was your mother, she sounded
upset asked to talk to you but
hung up.

ARI

I'll call her.

She dials the number but no one picks up, she dials it again.

ARI

I'll go see her.

MARGARET

Wait, I'll come with you when I
finish here.

(CONTINUED)

ARI

It's ok Margaret, I'll go now.

Ari's determined. Margaret nods.

MARGARET

Be careful, I don't trust Jud.

INT. OUTSIDE GEENA'S APARTMENT - LATER

The door is slightly open. She sees her mother slumped on the kitchen table with an empty bottle next to her. Ari stares unable to move, she is visibly crushed for the state her mother is in. Without realizing Jud is in the room he moves up to Geena. His appearance overwhelms her. A mocking grin forms on his spiteful face his eyes laugh at her.

JUD

Your mother wanted to thank you personally. The money's bought us lots of goodies as you can see.

Ari stares at him with hate. She moves towards her mother but he grabs her arm and drags her out and slams the door in her face.

INT. APARTMENT CORRIDOR

The camera follows Ari down the long dark corridor down the steep gloomy staircase. She does not slow down until she's closer to Mikas home blocks away. Ari disappears into the house, within minutes a soft whimsical sound full of sadness that only violin music can capture fills the air.

INT. MUSIC CENTRE - MUSIC ROOM - AFTERNOON

A newspaper table shows the article about the robbery. Margaret and Wanda welcome people coming into the centre bringing different instruments.

WANDA

We've had a tremendous response to the article. People are generous.

MARGARET

Thank you Wanda, we have more than enough instruments. I am overwhelmed!

(CONTINUED)

Margaret and Wanda finish tidying up, Ari enters, upset.

MARGARET
What's wrong Ari?

ARI
It was Jud.

MARGARET
The police said he's responsible
for the burglary, and he stole
your violin.

Ari's embarrassed.

ARI
I should have told you about the
violin. I didn't want you to think
bad of me.

MARGARET
That would never happen.

Ari smiles weakly.

MARGARET
We went practice today. The
rehearsal tomorrow, we'll meet
outside the city hall at 9 am. Do
you have the pamphlet showing the
schedule.

ARI
Yes I have it. I'm nervous.

MARGARET
You've played in front of an
audience now. Having butterflies in
your tummy is part of performing.
Don't lose your confidence, you can
do it!

Ari's about to leave but she stops, quickly and
uncharacteristically gives Margaret a hug then runs out
the door.

INT. MIKAS HOME - MORNING

Ari is ready to go. She checks she has everything, when the
phone rings.

(CONTINUED)

ARI

Mum? - I can't talk now, I've got to go, Margaret's waiting for me, no mum I can't come!

Ari replaces the phone annoyed and rushes out the door.

EXT. CITY STREET - MORNING

Ari speeds down a busy street, violin slung safely over her shoulder. Her eyes capture Jud on the opposite street. His face is tense and his fists clenched - he mumbles angrily to himself. Ari stops panicked.

ARI

(mumbles)

Where are you going?

At that moment Jud stops and goggles around him with suspicion. Ari freezes but he scurries away. Ari's terror subsides. She remembers her violin and caresses it gently. She breaths deeply and turns towards her destination with a determined pace, she can see the city hall. After a few steps she stops abruptly like she has remembered something. She mimes *mum* and immediately turns. Jud has disappeared round the corner. Holding onto to her violin case Ari trots across the road. James and Ben comes into view with a group of children, they see Ari and wave.

JAMES

Hi Ari!

Ari does not register.

JAMES

Something's up with Ari. C'mon Ben.

Ben's reluctant but before he can argue James is off after Ari, Ben follows.

Ari's POV: Jud trots towards Geena's apartment building and disappears inside. Ari rushes towards the building.

INT. INSIDE APARTMENT BUILDING

At the bottom of the steps Ari hears Geena scream. She drops the violin and sprints up the steps. She can hear (O.S.) Jud yelling and furniture thrown about. In the distance we hear a police siren.

INT. GEENA'S APARTMENT - FRONT DOOR

Ari arrives by the open door just as Jud charges out giving her a shove with such force that her body smashes on the door frame and onto the floor. It takes Ari a few minutes for her body and mind to recover. She turns her head towards Geena lying a few feet from her. Blood trickles from Geena's mouth. Her breathing is stilted her eyes shut. Ari crawls towards her, lifts her body up and looks at Geena's face.

ARI

Mum, mum?

Geena opens her eyes slightly, a tiny smile forms on her bruised face, she utters weakly.

GEENA

Ari!

Ari drops back on the floor, shuts her eyes. A stranger's face peeps into hers.

POLICE OFFICER

Ari Benson? You alright? The ambulance is on its way.

She nods, the officer moves to her mum. Moments later, two ambulance officers arrive, one places an oxygen mask on Geena, the other helps Ari up. Ben and James burst into the room Ben holding Ari's violin case.

BEN

You left it on the stairs. I'll look after it for you.

Ari is surprised.

JAMES

We followed you here.

The police officer speaks to the ambulance man, and then turns to Ari.

POLICE OFFICER

Your mother called us about the robbery at the Music Center and the violin - she thought he'd be coming here and was worried what he'd do.

(CONTINUED)

ARI
He's run off.

POLICE OFFICER
We've apprehended him.

Relieved, she caresses her mums head. The ambulance officer places a a drip on her arm and lift her on the gurney.

ARI
I am coming to the hospital with my mother.

JAMES
We're coming with you.

INT. HOSPITAL EMERGENCY ROOM LATE MORNING

Ari sits by a reception area, Ben and James sit close by. The boys are dazed but try not to show it. Ari musters up the energy to speak.

ARI
Thanks for coming.

BEN
We wanted to.

ARI
You can go, my dad's coming.

JAMES&BEN
We want to stay.

James jumps up, he pulls some coins from his pocket and counts them.

JAMES
I'll get us a drink.

He's off down the hospital corridor. Ben and Ari sit next to each other awkwardly.

ARI
Why were you and David so mean to me?

Ben fidgets for a moment, shrugs his shoulders

(CONTINUED)

BEN

Mum was so happy you come to stay.
We lost dad, I guess we were
worried we'd lose mum too.

Ari nods grinning.

ARI

Your mum loves you, all of you.

Ben is about to say something but James arrives with a can
of coke each.

INT. FRONT DOOR OF THE TOWN HALL AFTERNOON

Margaret waits outside - she glances at her watch and
surveys the throng of people arriving. Singers, violin
players, piano players, cello players, flutist, enter the
hall excitedly. With a worried look, Margaret enters the
hall. Cass fleets from one person to the next giving
instructions scribbling down and ticking off things. She
stops in front of Margaret.

CASS

Surprised to see you here.

MARGARET

Why is that.

CASS

Your minions have no way to
perform, with the instruments
stolen, I mean.

MARGARET

As you can see we made it.

CASS

Except for the girl!

Cass smirks and struts away. She calls out.

CASS

Everyone on stage in 10!

Margaret keeps checking at her watch worried and
concerned. Rena comes over.

RENA

The orchestra kids, soloists,
Jack and Alisha are ready and
waiting to be called, where's
Ari?

(CONTINUED)

MARGARET

I don't know.

RENA

Oh dear, thought she was with you, called her home?

MARGARET

No answer.

RENA

I've no idea where Ben and James are either. Go in I'll wait here.

INT. AUDITORIUM

Margaret sits in the audience, watching the proceedings. The contestants file on stage as they are called by name and number. Holding a microphone Cass gives instructions on where to stand, they play and move off stage. Ari's name is called - silence. It is called again. Cass moves to next name on the list.

MARGARET

(murmurs)

Where are you Ari?

Rena slides in next to Margaret.

RENA

I've spoken to Ben's friends. The boys ran off after Ari they said she looked upset, she was going towards the block she lived.

MARGARET

I'll go find them.

RENA

I'm coming with you.

They both leave the hall. Cass sees them grinning.

INT. HOSPITAL AFTERNOON - SAME TIME

Mika wearing his florescent overalls, charges out of the lift. He hugs Ari.

(CONTINUED)

ARI
Mum doesn't look good dad.

MIKA
I'll go find the doctor.

ARI
Dad this is James and Ben.

MIKA
Good to meet you boys. Stay with
your friends Ari. I wont be long.

The three sit in silence. Julia and Margaret come into focus. The boys rush to their mum. Margaret goes to Ari.

MARGARET
Ari!

ARI
Sorry Margaret. I had to go to mum.

MARGARET
Good job you did.

Rena hugs Ari.

BEN
How did you know we were here
mum?

RENA
Your friends, and a bit of
sleuthing.

ARI
I guess I'm out of the concert
now.

RENA
Don't worry you haven't lost your
place.

Mika appears.

MIKA
Hello, thanks for coming Margaret
and..

RENA
Rena.

Mika turns to Ari.

MIKA

Your mum will be alright.

ARI

Can I see her dad?

MIKA

Just for a bit.

MARGARET

We will be off now, take care
both of you and don't worry about
the concert - OK?

ARI

Thank you all for coming.

They pile into the lift. Ari watches as the heavy lift doors close, prompting the red light to flash the floor numbers as it descends.

INT. GEENA'S HOSPITAL ROOM

Geena's face is beaten and bruised, her arm has a drip and the heart monitor beeps. Ari holds her hand.

EXT. HOSPITAL CAR PARK.

Mika and Ari walk towards his car.

ARI

It's my fault dad, mum
called and I told her I was
busy.

MIKA

Stop that, you saved her
life.

ARI

She called the police dad.

MIKA

Your mum stepped up for you girl.

ARI

I know.

INT. ARI'S BEDROOM

Ari plays the violin. A small music booklet is open in front of her, she tries to focus. She is tired, worn out. Her face is pale her eyes blank.

INT. ARI IN HER BEDROOM - NIGHT - LATER

Ari lies in her bed she twists and turns, breathing heavily, droplets of sweat on her forehead. We see her dream:

- Geena lying in a pool of blood.
- Jud laughing at her grabbing the violin
- The look on Margaret's face after the robbery
- Geena - do you think your better than us?
- Jud - sewer rats never leave the sewer.
- David - Street kid! - don't steal our things.

INT. MIKAS LOUNGE - NIGHT - (LATER)

Ari is awake, she plays from the book. She gets muddled, loses her place. She tries again - same thing happens. She stops abruptly - annoyed - picks up the book and throws it across the room shaking with rage, exhausted. She places the violin and the booklet inside the case.

ARI

I can't do it anymore.

INT. MIKA'S LIVING ROOM - MORNING

Ari sits at the table stares out the window. Mika wearing his work clothes drinks coffee.

ARI

Dad, I've thought about it. I'm not performing at the concert.

MIKA

What do you mean?

ARI

I'm not playing the violin any more. I am going to give it back to Rena.

MIKA

Why, you love playing.

(CONTINUED)

ARI

I do - did, but too many bad things have happened.

Mika sighs places his coffee at the table and listens.

ARI (CON)

Mum wouldn't be in hospital, Jud wouldn't have stolen the instruments, it's all my fault.

MIKA

You are not responsible for others peoples actions.

ARI

But I am Dad. Anyway, you said when mum gets out of hospital she can come stay with us, we can be a family again.

MIKA

Yes but that shouldn't stop you from playing at the concert or playing the violin.

ARI

Don't you see dad? All I've ever wanted was for us to be a family, nothing else matters. I need to focus on mum getting better.

Mika takes her hand in his.

MIKA

Your mum will be alright. Besides she will not be home for a while. You should play, you've worked so hard.

ARI

I can't dad. Maybe Jud and mum were right. I shouldn't try to be something I am not. Who did I think I am anyway?

Mika looks at his daughter without responding.

INT: MUSIC CENTRE - AFTERNOON

ARI

Hi Wanda, is Margaret about.

WANDA

In the garden, I dare say she's recovering from our session!

EXT. MUSIC CENTER - GARDEN

The garden is beautiful with much greenery. The fence is covered with a pink ivory climber. Margaret sits on an arm chair, Ari on sits a small outdoor settee.

MARGARET

I am pleased to hear your mum is well.

Ari is withdrawn, sad.

MARGARET

Your dad called, said you want to pull out of the concert.

ARI

I am sorry Margaret, but too many things have happened. I can't process everything and still focus.

MARGARET

Sometimes life is too much for us, we need to step back and rest. Your dad and I agree, no school for a few days. The concert is not till next week.

ARI

I don't want to play anymore.

MARGARET

You have to do what your heart tells you. You are very talented Ari, but it should not be a burden.

Ari covers her face with her hands and sobs quietly.

MARGARET

Let's not talk about it now. Lie down, rest.

Ari lies on the settee, closes her eyes. Margaret grabs a small blanket and covers her.

MARGARET'S FLASHBACK:

EXT. CONCENTRATION CAMP - DAY

A malnourished and weak Margaret carries stones with other women. Huge female guards with whips bark orders at them. Violin music fills the air from the men's camp separated by a wire fence. The ghostly women look up. Instantly a change takes place, their bodies and faces calm. Margaret lift her head to see where the music comes from. A whip stings her back, holding her breath, wriggles her back to ease the pain as she continues.

INT. IN THE DINING AREA - NIGHT

Margaret sits with women older than her eating what seems like mush. Stella sits next to Margaret on the table. A hulking female soldier stands next to Margaret's chair. Her voice is loud and intimidating. Everyone stops eating.

SOLDIER

Margaret Rosen you play the violin?

Margaret hesitates.

STELLA

Yes, she does.

SOLDIER

You have a violin?

Margaret is about to say something. Stella kicks her under the table. Margaret nods.

SOLDIER

You start playing tomorrow at the yard - 10am - don't be late!

The soldier moves back to her post by the door. Margaret panics.

MARGARET

I can't play, Stella.

(CONTINUED)

STELLA

It's not a request Margaret.

STELLA

You don't understand.

STELLA

I do, but look around you
Margaret everyone has a story.
There is no room for self pity,
it will get you killed.

EXT. OUTSIDE CAMP - MORNING

Margaret plays the violin, a melodic tune, uplifting yet peaceful. At first she appears uncomfortable as if she would rather carry stones. As she plays her body relaxes. Peace descends on the working women as they trudge past her. Even the soldiers appear calmer. Margaret sees Stella look, her eyes blink and nod an approval. Margaret glances past the wire fence. Just then her body trembles. Teo a skeleton of himself stares past the wire fence at her he acknowledges his sister with a tiny smile. Margaret continues to manically until the soldiers command her to stop.

FLASHBACK ENDS

INT. MUSIC CENTRE - MORNING - DAYS LATER

Ari arrives in the centre, she is lively, full of energy, happy.

ARI

I've been sleeping for days! Mum
and dad say I shouldn't give up.
I'd like to give it a go for them.
They are proud of me.

MARGARET

Of course they are.

Ari begins to play a slow melancholy tune - the music flows easily, she is completely focused Ari finishes the piece - It's as if she's come out of a deep trance. Margaret watches her in awe.

MARGARET

That's amazing, you made it up?

Ari smiles, she perks up. Without saying a word, she hugs Margaret. A tiny tear forms in Margaret's eyes. She hugs Ari back.

SERIES OF SCENES:

Ari practices relentlessly as day changes to night.
 - Ari laying on the couch in Margaret's house fast asleep, the violin next to her, Margaret asleep on the other couch.
 - Ari at the hospital holding her mothers hand.
 - Ari practices at the centre.

EXT. SCHOOL GROUND - AFTERNOON

Ari walks across a crowded school yard. She walks purposely towards the street alone. She hears a girl calling her name she stops.

ALISHA

Ari!

ALISHA

I take piano lessons with Margaret.

ARI

I know.

ALISHA

Can I walk with you.

INT. MUSIC CENTER - AFTERNOON

WANDA

We had a good response from the article about the robbery, the Editor wants me to do a piece about the Music Center.

MARGARET

Thank you Wanda we appreciate all you do for us.

INT. CONCERT HALL - MORNING -(THE DAY OF THE CONCERT)

Margaret and Ari arrives backstage and join the line with the performers their coaches, helpers etc. A guy sits with a piece of paper ticking off the contestants names. He gives each contestant a number and points to the dressing room area. There is anticipation in the air, everyone talks excitedly, trading ideas, making notes. Margaret and Ari can see Cass walking about talking to the contestants writing notes, giving instructions. Cass spots them, stops surprised, walks off.

ARI

Why doesn't she like me?

MARGARET

It's not you, it's me she doesn't like. She's an old snob, she believes classical music is only reserved for the likes of her.

ARI

But you trained me.

MARGARET

And that really upsets her.

Finally it's their turn.

MARGARET

Arianthi Bennett.

The guy runs his pen through the names on the list, but can't find Ari's name.

GUY

Not listed.

MARGARET

I registered Ari months ago.

GUY

Not on the list - next!

Margaret angrily marches up to Cass. Ari follows self-conscious every one stares at her.

MARGARET

Enough already Cass, now tell him to give Ari her entry number!

(CONTINUED)

CASS

You know the rules Margaret, your student did not turn up to rehearsal.

MARGARET

Rena explained the situation to you.

CASS

The rules are the rules - now excuse me.

Cass walks away her head high. Margaret is furious.

BEN

Hi Ari!

ARI

I am not competing.

BEN

Says who?

ARI

That woman Cass.

BEN

Is that right, come on.

ARI

Where?

BEN

Find David.

ARI

Why?

BEN

You'll see.

Ari grabs her violin and runs after Ben. They march away from the main area until they arrive outside a room with *private* written in bold letters on the front.

BEN

It's mum's office.

INT. RENA'S OFFICE

David sits by the desk reading a comic, he doesn't look up.

DAVID
What now Ben?

BEN
Ari needs our help David, her
name isn't on the list.

David shocked to see Ari, almost falls off the chair. He
clears his throat.

DAVID
Did you register?

ARI
Margaret did.

DAVID
I'll check.

He grabs a book.

ARI
Where's you're mum?

BEN
She's entertaining the VIPs.

ARI
And James?

BEN
He's about.

DAVID
Your name's not on the list. Let me
look in the registration book.

David is more mature and nicer. He flips through the book,
his face lights up.

DAVID (CON)
You're registered and paid. A
receipt was given. Let's look here.

Ari nods.

DAVID
Your name is on the programme the
audience gets as they come in.

(CONTINUED)

ARI

But the guy at the front doesn't have my name on his list.

DAVID

No, the list is the order the players go on stage. The announcer gets a copy, Sean on the door, Cass and mum. Because you weren't at the rehearsal, everyone thinks you've pulled out so she left your name off the line-up. We're lucky though the original stays in the book.

David picks up a fine ink pen and writes Ari's name on the last line.

DAVID

I have to do this carefully, give me a moment.

Once done, he moves to the gigantic printer, it grunts loudly but finally prints 2 copies.

DAVID (CON)

Now I'll forge mums signature at the bottom of each - she signs any changes.

Carefully sign each copy. Someone outside attempts to open the door.

CASS (O.S.)

David! open the door!

The three eye each other.

BEN

It's Cass!

DAVID

Finishing off now.

The door bangs loudly.

CASS

Open the door David!

He passes the completed copies to Ben.

DAVID

I'll get rid of Cass and meet you at the entry.

(CONTINUED)

ARI
How do we get out of here?

DAVID
Through the bathroom, it has an
outside door, leave when you hear
Cass come in.

When David is alone, he unlocks the office door, plants
his head outside.

DAVID
Cass! come in!

Cass bolts into the office flustered, she surveys the
room. David sits by his desk reading his comic.

CASS
Why was the door locked?

He holds up his comic.

DAVID
I have two younger brothers, I
wanted alone time.

Irritated she mumbles something and leaves the room.

INT. BACKSTAGE

Ari, Ben and David walk up to the guy by the entrance door.
David holds the papers. He passes them to Sean.

DAVID
Sean, mum told me to give you the
updated list.

SEAN
Updated list, now?

DAVID
Aha, the announcer needs a new
copy.

Sean takes the papers, gives David an annoyed look as
if to say, lucky you're the bosses' son. Ari moves
forward.

ARI
Hi! my name's Arianthi Bennett.

Sean looks at her as if he's seen her before?

(CONTINUED)

ARI
Please hurry, I'm running late!

Sean eyes run down the names. Ari points at her name.

ARI
Here it is!

The guy ticks off Ari's name and writes out her number.
Ari grabs it and rushes off.

ARI
Thanks a lot!

SEAN
Dressing room two!

DAVID
Well done! I'll tell mum to put
you on the list for next concert!

SEAN
I better give the announcer the
new list.

DAVID
You better!

David and Ben high five each other as Sean hurries away.
They run off after Ari. Margaret sees them.

MARGARET
Ben! David! wait have you seen Ari?

They shake their heads and run off. Mika joins Margaret.

MIKA
What's going on Margaret?

MARGARET
Ari's been pulled from the
performance.

MIKA
What?

MARGARET
Her name's not on the line up and
now I can't find her!

MIKA
I'll look outside.

MARGARET
I'll wait for Rena.

INT. THE CONCERT CHAMBER - NIGHT

Inside the chamber is overwhelmingly beautiful, lights glimmer, gold and silver angels and cherubs holding vines dance about the stalls. Elegant oil paintings of past classical masters adorn the walls. It is also an organized chaos, people come in looking for their seats, others are already sitting, talking, laughing or admiring the grand architecture.

INT. BACKSTAGE

The players mill about nervous but with full of anticipation. A hush settles backstage as the orchestra begins its opening tune. A young girl nervously waits by the stage entrance for her name to be announced then calmly walks on stage to an overwhelming applause she begins to play the piano. One by one the participants go on, there are many different performers many different instruments and different types of music, the audience applauds with appreciation. The camera follows Margaret's frantic pacing and looking for a sign of Ari. Rena comes up.

MARGARET
Rena! Cass refuses to let Ari perform!

RENA
I've had enough of this, get Ari ready she's going on.

MARGARET
We don't know where she is!

Mika and Wanda join them.

MIKA
We've looked everywhere.

Just then Ari appears from the back wearing her stage dress and her violin safely in her hands.

ARI
Hi everyone.

Everyone gasps relieved.

(CONTINUED)

MARGARET

Ari! where have you been?

ARI

David added my name back on the line-up list. I waited round the back, we didn't want anything to go wrong.

MARGARET

But the last name on the list has just been announced.

ARI

I'm the last name on the list now.

The girl on stage finishes, the audience enthusiastically clap and cheer heartily. Within minutes Ari's name is announced. Cass bolts up to Sean fuming, sensing danger he passes Cass the new list. Cass sees David grinning, she's furious. Unaware Margaret gives Ari a hug and whispers something in her ear. Ari holds her violin and bow and is about to enter the stage. Cass pushes her way in front of Ari.

ARI

Hey lady! my name's been announced, move!

MARGARET

Move out of the way and let Ari go on!

CASS

I will not!

Rena appears with a security guard. Cass is aghast for a second she changes tactic.

CASS

This girl broke the rules she wasn't here for the rehearsal.

The security guard steps up to face Cass.

SECURITY GUARD

Miss Martin move away from the entrance.

CASS

You will be fired for this Rena Rosen!

(CONTINUED)

She steps back reluctantly. There is a hum coming from the audience. The announcer calls Ari's name again. Margaret whispers to Ari.

MARGARET

Take a deep breath Ari you can do this.

Ari is now frozen to the spot. she doesn't move, she is terrified.

MARGARET

We are here to support you. Show them what you can do!

Ari looks into Margaret kind eyes. Her anxiousness melts, nods her head and takes a step on the stage. Slowly, she moves to the centre. The audience is silent. Ari stands still, her bow poised. Body shaking, she breathes in and steadies herself, she turns to the golden angels and the cherubs elevated up in the gods. Silence overcomes the entire theater. Ari turns to the stage entrance the whole group is there watching, Ari lifts the bow gently touch the strings, she manoeuvres her hands effortlessly, the music rises, each chord floats harmoniously above the stage to the angels and cherubs. Ari's whole being is part of the violin. She finishes the first piece, a fun jovial tune, then begins the music she wrote, all her emotions, feelings, every experience pours from her soul into every chord she strike, and flows out into the audience, casting a magic spell. She finishes, shuts her eyes. The audience is silent, then thunderous clapping. She's in a daze she glances at Margaret beaming with pride. Once the audience settles Ari walks off the stage and Rena walks on.

RENA

We hope you have had a wonderful time. Tonight concert was a departure from previous years. Tonight so aptly called a Celebration of Music, celebrating our talent and passion for music. Enjoy our final piece, and thank you for coming.

All the performers, singers, orchestra, Ari joins in with her violin. Rena takes her place to conduct. Happy fun singing the audience applauds and sings along. It is a truly magical moment.

INT. BACKSTAGE - NIGHT

Backstage is buzzing, people mingling, chatting, taking photos, congratulating each other. Ari receives congratulations, hugs and pats on the back from everyone Wanda takes photos. Margaret beams with pride, hugs Ari, and sneaks away. Mika with tears in his eyes hugs Ari.

ARI
I wish mum was here.

Mika nods towards the door.

MIKA
Look who is making an entrance!

Geena is wheeled into the room, by a nurse. She looks bandaged up, but happy.

ARI
Mum!

Ari hugs her. Geena tears up.

INT. RENA'S OFFICE - NIGHT (SAME TIME)

Cass sits on the chair. Tapping her fingers on the table and the heel on the floor. Rena watches her. The security guard is by the door.

CASS
I'll have your license revoked
for this!

RENA
I'd like to see you try.

CASS
You cannot hold me!

RENA
The central police have asked us
to until they get here.

CASS
Because I deleted a name off the
list of someone who didn't turn
up at the rehearsal, you are
ridiculous!

(CONTINUED)

RENA

You know that's not it, though
that's another despicable thing
you have done.

Margaret comes in.

MARGARET

Could I have a moment with Cass
Rena.

RENA

OK but the security guard stays.
I will be right back.

CASS

Someone will pay for this!

MARGARET

Someone will.

CASS

I am a good person!

Margaret lifts her sleeve to show the numbers etched in her
skin.

MARGARET

Good people do not burn numbers on
children's arms.

CASS

Whats that to do with me?

MARGARET

I know what you've been saying
about me.

Cass is uncomfortable. Suddenly her face distorts with a
blend of hate and sadness.

CASS

My father was killed helping you
lot, do you know what it did
to mother trying to feed five
mouths - what we had to do to
survive?

Cass challenges Margaret with her stare. Margaret stares
back with deliberate calmness.

(CONTINUED)

MARGARET

I bet it wasn't nearly as bad as what we had to do to survive, but then my family didn't have the luxury of surviving.

Margaret stands and leaves the room. We stay with Cass, her stance shows a moments confusion, then instantly turns defiant. A policeman arrives with Rena.

RENA

Jud has admitted to everything.

CASS

I don't know that person.

RENA

But he and his buddies know you, he had a little envelop with an address on it!

Cass breaths in exasperated.

SERIES OF SCENES:

- Cass pleads guilty in court.
- Rena sits at the head of the table in the Music Academy Board.
- Ari winning trophies at completions
- Newspaper article WARTIME CRIMES as a heading.

INT. TV STUDIO

The studio lights are bright. Wanda interviews Margaret. Margaret is in control, composed, elegant. Wanda smiles encouraging her.

WANDA

Do you forgive?

MARGARET

I don't know if I can. The nightmares haunt me daily little things trigger memories, I can never be free, I cannot make the pain in my heart vanish.

MARGARET'S FLASHBACK:

EXT: CONCENTRATION CAMP YARD - MORNING - (1945)

The siren shrieking almost drowns the airplanes buzzing overhead. British and American army trucks drive into the yard. It is chaos the nazi soldiers who attempt to defend themselves are shot instantly. The prisoners flutter about panicked and exhilarated. Some are terrified others rejoice calling out to the soldiers to guide them to the waiting trucks. Margaret stands and stares paralyzed with shock.

STELLA

Go find your brother Margret Go!

Margaret bursts out of the open gate towards the men's camp.

MARGARET

Teo! Teo!

In her haste Margaret doesn't see a bloody body of a soldier lying on the hard soil. She trips over him. Blood drips from every part of his body. He is incapable of movement. He can only communicate with his mouth and eyes. Margaret flinches at the sight, she scrambles with her feet to move away. The dying soldier felt the impact, his eyes flicker open and mumbles, each word a struggle.

DYING SOLDIER

Inside the jacket, please.

Margaret gapes at him, his face is familiar. Margaret reaches inside his jacket, pulls out a black and white photo, two children and a woman, smiling happy. Margaret brings the photo to the man's face, he kisses it. Eyelids shut. He is gone. A US soldier bends over and pulls her up.

US SOLDIER

Get on the truck girl!

ARI

I have to find my brother!

US SOLDIER

If he's to be found he will be.

You get on the truck now!

Ari tries to run towards the men's camp. The soldier wraps his arm around her waist, moves over to a US army truck and plops her on it.

(CONTINUED)

US SOLDIER
Here's another one Mac!

Ari tries to get out. A man's skeletal arm touches her.

MAN IN TRUCK
You've survived this long to get
killed now.

Margaret is squashed among bodies board the truck. Her eyes survey the chaos that's unfolded. Bewildered, everyone stares at their tormentors killed, handcuffed or belittled by the the US and UK squad. She is suddenly alerted to Teo's frail body run from the women's camp holding her violin and his bag/case, calling her name. Margaret bolts, she pushes bodies out of the way to see properly, she yells out. The truck starts to murmur.

MARGARET
Stop! it's my brother over there!
pick up my brother! stop! Teo! Teo
I'm here, here! run, Teo, run!

Teo cannot see her or hear her.

MARGARET
Teo! come! please stop wait
for my brother!

The soldier collecting people for the truck either does not hear or ignores her. He bangs on the drivers side.

US SOLDIER
This one's full! Go!

MARGARET
No! No! please stop!

Margaret positions herself to jump off but she is pushed and shoved. The truck's engine grunts loudly ready to move. Suddenly a commotion unfolds and the truck stops. Everyone turns towards a German soldier who releases himself from his US captors and runs off towards where Teo stands just a few feet away. Immediately a succession of shots pierce the runaway soldiers body, he falls backwards on top of Teo. Margaret screams and jumps off the truck. She hurdles towards Teo. The same soldier filling the truck see her, grabs her, shoves her back into the now moving truck. Margaret turns towards her brother lying in a pool of blood. Everyone on the truck, like ghostly figures drained from any emotion, stare at Margaret screaming.

END OF FLASHBACK

EXT: MUSIC CENTRE GARDEN - MID-MORNING- (2 YEARS LATER)

Ari and Margaret sit by the table. Margaret holds up the newspaper cover: *Our girl Ari - has been accepted into the prestigious London Music School.*

MARGARET

Front page! so proud!

ARI

I wish you come with me Margaret.

MARGARET

The future is yours now Ari, grab it with both hands.

Ari grins, then her stance changes, she is serious, places her hand on Margarets.

ARI

Any news about Leah?

MARGARET

Still searching, it is like they've vanished, could be anywhere, every War Organization is helping us.

ARI

She will be found don't worry.

MARGARET

If she's still alive.

ARI

Of course she is!

MARGARET

I hope so. Come! let me take you for a tour of the newly revamped Music Center!

INT. MUSIC CENTER

ARI

I love the way you have rearranged everything - very professional looking!

(CONTINUED)

MARGARET

After the media presence and more importantly the Concert, we have had many donors, tutors wanting to help and lots of children enrolled, you are a hero!

ARI

I shudder when I think of my life if it wasn't for you.

MARGARET

I often think the same about my life, if the sisters didn't rescue me. They were kind, it took me a long time to get used to being treated like a human being.

MARGARET'S FLASHBACK:

EXT. LARGE COMPOUND BUILDING MORNING - (1948)

Camera speeds above a large field of newly built single storey buildings. Swings to a grassy fenced area, swerves through a large window.

INT. OFFICE - MORNING

A middle-aged balding man with round wire-rimmed glasses dressed in a suit and tie. Margaret, lovely looking, demure, wearing a dress of that period, her hair longer groomed, listens.

MAN

Sylvia Roberts a lady from the village, asked for someone musical preferably who plays the violin. You are a perfect match Margaret. Her sister Winfred was a famous violist in her youth. She had a stroke leaving her partially paralyzed and blind. You will be required to play and look after her for the time she has left.

MARGARET

I don't have a violin.

(CONTINUED)

MAN
Winfred has.

EXT. OUTSIDE THE COMPOUND - MORNING

Margaret dressed in a coat and hat holding a suitcase walks to a car with an elderly lady, SYLVIA. The lady opens the door for Margaret when Stella's voice stops them. Sylvia smiles and gets in the drivers side.

STELLA
Margaret! Did you think you would leave me without saying goodbye.

MARGARET
I am sorry Stella, I couldn't. I will write to you daily. If you hear about Teo, please let me know. Thank you for everything my friend.

STELLA
I will my dear.

They hug for a long while, Margaret enters the car and they drive out off the compound.

SERIES OF SCENES:

- We see large old fashioned English bedroom with large windows.
- An old fragile lady lies in a big comfortable bed, her eyes closed. Another bed is made for Margaret at the other side of the room.
- Margaret plays the violin, Winfred opens her eyes her face joyful. Margaret stops, Winfred extends her hand with gratitude.
- Margaret taking care of Winfred, dressing her, feeding her taking out on her wheelchair in the fresh air.
- Margaret playing the violin for the old lady.
- Margaret waking up, Winfred has passed away. Margaret is devastated.

INT. SYLVIA'S HOUSE - LIVING ROOM

SYLVIA
Thank you for the solace you've bought my sister, you have made her very happy.
(hands her two envelopes)
(MORE)

(CONTINUED)

SYLVIA (cont'd)

This is your earnings enough to set you up in the city, and a letter to a friend who runs the local orchestra. Winfred has left her violin to you.

Margaret is overwhelmed.

MARGARET

I cannot take the violin.

SYLVIA

It was my sisters last wish. Good luck my dear.

FLASHBACK ENDS

EXT. MARGARET'S GARDEN -- MORNING - (15 YEARS LATER)

The garden is blooming and beautiful. Margaret sits on a easy chair, a blanket covers her lap. She has aged, her hair is white, she is frail, her face lined. A newspaper folded on the blanket shows a headline about Ari's achievements. Margaret gazes towards the blooming garden, though it is evident she is lost in her thoughts. Rena comes into focus followed by a grown up Ari, a lady, elegantly dressed, sophisticated. Shock registers on Ari's face at seeing friend deteriorated, but quickly regains her composure.

ARI

Hello Margaret!

Margaret's face lights up with joy she attempts to stand, but Ari kneels next to her chair, they hug both emotional.

ARI

I am sorry I haven't been to see you for a while Margaret.

MARGARET

But you are busy my dear, you came when you could. Look at the newspaper! they say such nice things about you. I have a book with all the newspaper clippings.

Ari stands allowing Leah to step in front.

(CONTINUED)

ARI

I've bought someone who longs
to meet you Margaret - this is
Leah.

A Leah comes into focus. She is older than Rena and is the image of a younger Margaret. Margaret registers who it is her face shows the ultimate surprise and joy, a miracle that has taken so long to manifest, she attempts to get up. Leah extends her hands and helps her.

MARGARET

My baby you have come!

LEAH

I have, it's good to see you
Margaret.

Margaret sobs. Leah holds her. They stay in the embrace. Rena and Ari move inside the house.

RENA

Oh Ari, thank you!

They return to the garden with a tray of fresh tea and cake.

LEAH

When mama died, I found her diary
she had documented everything.
The only clue of my identity was
my birth mothers last name, Rosen.
I started searching when a private
investigator paid for by Ari found
me.

Margaret glances to Ari smiling with gratitude. With tears in her eyes, Margaret takes Leah's hands and kisses them. Just then a man and woman come into the garden.

LEAH

My children Margaret.

Margaret is overjoyed.

EXT. AT THE CEMETERY AFTERNOON - (1 YEAR LATER)

We see photo of Margaret and her brother on the gravestone. Rena and Ari stand in front.

(CONTINUED)

ARI

I loved Margaret like she was my mother.

RENA

Margaret loved you too very much.

(hands her a book)

She dictated her story to a friend, we printed 3 books. one for you, one for the boys and one for Leah.

The book is brown with a gold trimming, on the right hand side is a small red rose. Inside it shows: *My dearest Ari, Thank you for bringing joy into my life. Love you always, Margaret.*

Ari loses her composure tears fill her eyes.

EXT. A CLASSICAL VICTORIAN THEATER - NIGHT MONTHS LATER

People swarm into the theater, there is a great buzz, excitement evident on peoples faces. As people walk into the auditorium they see a colour poster: *One night only, Ari Bennett returns home to pay homage to her tutor and friend, Margaret Rosen. Rena Rosen, Conductor.*

INT. CONCERT CHAMBER - NIGHT

SERIES OF SCENES - DURING THE CONCERT

- A string violin plays as the camera spans the opulence of the beautiful theater.
- We see the audience, listen in awe with the music.
- To the orchestra pit, the players follow Rena's conducting.
- A framed photo of Margaret sits on the stage draped with red roses, the Rosen family violin is next to the photo.
- The camera moves to the stage where Ari stands with her violin. She is a powerful presence. Ari's fingers manipulate the strings with speed and confidence. She has become a master violinist.
- The music arrives to a climax and it ends with a burst of energy. The audience stand to their feet shouting. Flowers are thrown on stage.

AUDIENCE

Bravo! bravo!

It is a tremendous reception for Ari. She glances at Margaret's picture, smiles, turns to the audience bows

(CONTINUED)

deeply. She seeks the front row, Mika and Geena, Leah and Stella, David, Ben, James. The audience wait in silent anticipation. A screen comes alive showing pictures of Margaret and her family before the war. An opera singer sings a haunting melodic song accompanied by Ari. Once the tribute ends the screen fades to black. Immediately it lights up with the words: *Community Music Center*. The orchestra from the pit leave, another group take their place they are the adult children from all those years ago. They play upbeat happy songs. The audience sing along. The atmosphere is electric. Memories of the past fade replaced with joy for a bright future.

THE END.