

AMELIE'S SONG

Written by

Neil Dua

1

VHS BAPTISM FOOTAGE

1

OVER BLACK: The religious chant from AMELIE HOFSTAD's baptism plays.

FADE IN: Amelie's MOTHER and FATHER stand side by side. Amelie's mother hands her over to her father.

Baby Amelie is lowered into the water. She cries. Cut to black.

2

INT. HALLUCINATION, AUDITORIUM

2

Enter from stage right:

The black heels of Amelie (26) click and clack to the center of a stage. Her feet stop upon a wooden chest.

She opens the wooden chest revealing a violin.

Amelie picks up the violin, studies it, and continues to the chair that awaits for her. She sits.

In front of the chair is a large white sheet that silhouettes her towards the audience.

JUDGE 1, (50's) a man with the stains of time on his face and JUDGE 2 (50's) a kind faced woman with strong eyes walks into the auditorium leaving a trail of echoes behind them. They sit at the back of the auditorium.

Amelie looks to her right. There is now a woman with a violin seated next to her, dressed in black. In the ready position, she waits for Amelie to begin.

The two share a beat and begin to play.

The spotlighted silhouette, however, reveals only one shadow to the audience.

QUEUE: Incendio Composed by Tess Gerritsen

The concerto lingers between the two violinists.

Their bows match every movement.

The JUDGES listen intently as the intensity of the music increases.

The violins begin to crescendo. Suddenly a string SNAPS. Cut sound.

CUT TO:

3 INT. AMELIE'S BATHROOM - DAY 3

In a bath, Amelie's head slowly rises from underwater. With a razor blade, she shaves her leg. She nicks herself and blood drips into the water. She doesn't stop it.

4 EXT. AMELIE'S HOUSE - AFTERNOON 4

Amelie exits her townhouse.

5 INT. AMELIE'S CAR - AFTERNOON 5

As Amelie drives her phone rings. The caller ID is titled DAD with a circular picture of him.

DAD (ON THE PHONE)
Hi Amelie.

AMELIE (BLUETOOTH)
Hey Dad.

DAD (ON THE PHONE)
I haven't heard from you in a while, how are you?

AMELIE (BLUETOOTH)
I'm fine. Just been busy with work lately.

DAD
That's good to hear, being busy is a blessing. Have you been finding time for your appointments.

AMELIE
Dad, can we not talk about this right now?

DAD
Honey, isn't it time we let go of the past?

Amelie does not respond. The silence simmers.

DAD (ON THE PHONE) (CONT'D)
You should take some time off and fly out for a weekend.

AMELIE
I'm sorry Dad, I can't.

DAD (ON THE PHONE)
 Alright. Well, I miss you. It'd be
 nice to see you.

AMELIE (BLUETOOTH)
 I have to go. Bye Dad.

6 INT. CAFE - AFTERNOON

6

A door bell chimes. Amelie enters into this "hole in the wall" cafe that is warmly lit from the four ceiling fans above. There are SIX tables and then a small open kitchen area behind the cash register. A warm layer of steam clouds over the sunlit cafe.

ZADI (40's) a french Moroccan chef that owns and runs the cafe. He reads behind a counter.

7 INT. CAFE, COUNTER - AFTERNOON

7

AMELIE
 I have a pick up order.

ZADI
 What is your name?

AMELIE
 Amelie.

ZADI
 Let me check.

Zadi walks to the back kitchen. Amelie scouts the restaurant.
 On his way back to the counter...

ZADI (CONT'D)
 It'll be ready soon. Anything else?

AMELIE
 Sure, can I have some tea?

ZADI
 Of course.

Zadi mumbles the order to himself while he charges Amelie's credit card. He then put's a teapot on the stove.

Amelie takes a seat and pulls out the book WHEN BREATH BECOMES AIR. At a table near by, KATHERINE and REBECCA, two women in their late 20's chat after finishing their meal. The teapot's hiss slowly rises throughout this scene.

KATHERINE

It still doesn't feel real. I wish I hadn't lost touch with her.

REBECCA

I was on the train and it suddenly hit me that I would never hear her say "Julez" again.

Amelie listens but continues to read.

KATHERINE

She's the only person who would call instead of text. I always found that so weird but...it was such a Sarah thing to do.

REBECCA

She was such a mom to all of us.

KATHERINE

She literally came to all my shows and would bring me flowers.

They stay in this memory for a few moments.

REBECCA

How are those going?

KATHERINE

Our last show's tonight at The Mint. It's been such a dream, the composer got me a violin audition for the La Phil!

The teapot's hiss screams. Amelie's head immediately turns towards Katherine.

REBECCA

Katherine, that's amazing!

KATHERINE

It still doesn't feel real.

Zadi walks and gives Amelie her tea. He then gives the two women their check and walks back to the kitchen. The women sign the check and leave.

Amelie gets up, reads the receipt "KATHERINE E. BROOKS" and then walks to the counter.

Zadi comes out of the kitchen with a bag.

ZADI
Here it is, enjoy.

Amelie takes the bag. The door bell chimes. She exits.

8 INT. AMELIE'S CAR - NIGHT 8

She drives until she stops at a red light. The red light gets brighter and brighter on her face.

CUT TO:

9 VHS MEMORY MONTAGE 9

Over sounds of her parents talking and laughter.

Amelie rides her bike

Blows out candles

Plays in a forest.

She looks to her right, her mother is now in the passenger seat, flooded in red.

The red light turns green. The seat is empty, flooded in green. She continues to drive.

CUT TO:

Her vehicle pulls into a driveway and parks.

10 EXT. MOTHER'S HOME, - NIGHT 10

Amelie knocks on the door.

Her hand digs up a spare key from a plant sitting next to the front door. She unlocks the door.

She picks up the empty watering pot while holding the to-go bag. She enters:

11 INT. MOTHER'S HOME, LIVING ROOM - NIGHT 11

The lights are off, and she doesn't bother to turn them on. The house is furnished.

Amelie walks past a shelf that collects dust.

On the shelf is a picture of the woman from her dream. It's her mother, with a violin. An urn with her ashes is also near by.

12 INT. MOTHER'S HOME, KITCHEN - CONTINUOUS 12

Amelie places the bag on the counter.

She places the watering pot under a running sink.

She opens the fridge. **There are multiple to-go boxes already inside.** She places the new one into the fridge.

Amelie turns off the sink as the water overflows from the pot. She exits.

13 INT. HOUSE, LIVING ROOM - NIGHT 13

She waters the plant in the living room. She exits.

INT. House, Kitchen - CONTINUOUS

Amelie opens the box revealing a cake. She places candles in the cake and lights them. She cuts two slices and plates them. She places the plates on the small table in the kitchen.

She sits and eats her cake while the other piece sits across from her with a lit candle that melts.

Her mother appears.

AMELIE
I didn't cry.

MOTHER
It takes time.

AMELIE
I wish we had more.

Amelie finishes her cake alone.

- 14 INT. MOTHER'S BEDROOM - NIGHT 14
Amelie takes a nap on her mothers bed.
CUT TO:
- 15 INT. AMELIE - DREAM 15
Medium shot on an open door. Queue Music: Incendio. The concerto is jagged and disorienting.
A choreographed dance between Amelie and her mother pursues.
Suddenly the door shuts.
CUT TO:
- 16 INT. MOTHER'S BEDROOM - NIGHT 16
Amelie opens the closet door, where the wooden chest from her hallucination is on the ground.
She opens it, revealing a violin case, clothing, a cassette tape and more.
She picks up the violin case and the cassette from the chest.
- 17 EXT. MOTHER'S HOME - NIGHT 17
Amelie walks out of the house with the violin case and the watering pot.
She places the watering pot back next to the plant at the entrance. She puts the key back into the flower pot. She enters her car and reverses from the driveway.
- 18 INT. / EXT. AMELIE'S CAR - NIGHT 18
Amelie is parked outside of THE MINT jazz club. Katherine walks out and enters her car with her violin case.
She follows Katherine until she parks at her home.
- 19 INT. AMELIE'S BEDROOM - NIGHT 19
From behind, the camera reveals Amelie sitting in a chair in the ready position. The VHS footage from her childhood is projected over her back, as her childhood memories unfold within herself. She begins to play Incendio.

20 EXT. KATHERINE'S HOME - MORNING 20
Amelie walks towards Katherine's car.

21 INT. AUDITORIUM HALLWAY - DAY 21
Amelie talks to a woman with a clip board of names.

22 INT. AMELIE'S HALLWAY- MORNING 22
Amelie continues to play.

23 EXT. KATHERINE'S HOME - MORNING 23
Amelie bends near the rear tire of Katherine's car and
SLASHES the tire.

24 INT. AUDITORIUM HALLWAY - DAY 24
INSERT pen crossing out the name "Katherine E. Brooks"

25 INT. AMELIE BEDROOM - MORNING 25
The camera reveals Amelie playing the violin from the front.
The song becomes more jagged. As that happens with every
stroke the strings on her violin disappear and reappear.

26 INT. AUDITORIUM - DAY 26
Amelie's black heels click and clack to the center of the
stage.

27 INT. AMELIE'S BEDROOM - MORNING 27
The camera finally reveals that Amelie is air playing the
violin with no strings.

28 INT. AUDITORIUM - DAY 28
Amelie sits on the stage, silhouetted towards the audience.
She looks to her right, but no one is there.

29 INT. AMELIE'S BEDROOM - MORNING 29

The camera holds a beat on Amelie. The moment she stops playing, the sound cuts. There are no strings on her violin. INSERT on her eyes as they open.

30 INT. AUDITORIUM - DAY 30

Amelie begins to play the violin. It screeches.

Cut to black.

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