

THE HEART REMEMBERS

Written by

Sarantos

This script is the confidential property of
Sarantos Melogia, LLC. Pictures and no portion of
it may be performed, distributed, reproduced, used, quoted or
published without prior written permission.

September 28, 2025

Sarantos Melogia, LLC
Real Name - Sam Speron
7157 W. Howard St.
Niles, IL 60714
Cell: 847-757-5399
Email: samsperon@gmail.com

© 2025
All Rights Reserved

INT. HOME STUDIO - DAY

Winter light knives through tall windows, slicing shadows across a studio that once pulsed with life. Canvases hide under tarps. Paint tubes lie open and fossilized. The room breathes like a mausoleum.

MARGARET (late 40s) sits at an easel – spine rigid, face unreadable. Her hair's pinned loosely, like she forgot it was there.

A canvas waits. Empty. Beside her, a dusty palette. Unused.

Near the window, a photo of JAMES – vibrant, laughing, holding a portrait of Margaret like a trophy. Frozen joy.

She reaches for a brush. Her hand trembles mid-air. It stalls. Hovers.

MARGARET
(softly)
Come on...

She forces her hand to move, dragging a hesitant stroke across the canvas. It's dry. Emotionless. Mechanical.

She paints another line. Then another. Then–

She steps back. Looks at what she's done.

A landscape takes shape – proportioned, proper. But bloodless. No soul. Just strokes.

Her eyes sting. She grips the brush harder. Then–

She hurls it. The clatter is deafening in the silence. Margaret crumples to the floor, face in her hands.

JAMES (V.O.)
Promise me you'll keep drawing.
Even when it hurts.

MARGARET
(through her hands)
I tried.

She crawls to the photo. Holds it like a life preserver.

INT. MARGARET'S APARTMENT - NIGHT

The room is half-packed. Boxes. Open suitcases. Walls stripped bare – like the room quit being hers before she did.

Margaret sits cross-legged on the floor in a worn T-shirt. Sketches fan out like fallen feathers.

She flips through them. Slow. Reverent. Then-she pulls out a folded letter. Yellowed. Handwriting she knows.

She stops.

FLASHBACK - EXT. FIELD - GOLDEN AFTERNOON

Margaret and her husband James (early 50s, joyful, grounded) lie tangled in a sea of wildflowers, tangled together like teenagers in love, time forgotten.

He traces her wrist with charcoal - soft, patient. A sacred ritual.

She watches him. The kind of look that says I've already chosen you. Always.

JAMES

(soft)

Promise me you'll keep drawing.
Even when it hurts.

MARGARET

Only if you quit writing bedtime
stories for the neighbor's dog.

JAMES

Hey - that dog has taste. He cried
at the ending.

They laugh. She pulls a small sketchbook from her bag. Draws him without asking.

He just watches.

BACK TO PRESENT - INT. APARTMENT - NIGHT

Margaret unfolds the letter. Her eyes scan the page, and as she reads, her expression shifts-

A crack. A breath. Then something unspoken shifts.

She presses the paper to her chest. Closes her eyes. Then slides it into a leather journal. Zips it shut.

She stands in front of a blank wall. Just stands there.

Fingernails find a sliver of painter's tape in the corner. Peel it off slow.

What once lived here – gone. She flips the switch. Darkness.

EXT. COASTAL VILLAGE - DAY

A small local bus exhales at the edge of town. LILY (late 20s) steps off, suitcase trailing behind her like a tired thought. She's layered in worn city clothes – neutral, utilitarian – out of place but not lost.

Stone walls frame crooked alleys. Gulls cry overhead. The village hums in slow time.

She unlocks her phone.

INSERT - SCREEN:

"Final pitch: Local art renewal, community healing – coastal town, soft tone. 800 words. No activism, no whistleblowers. Just finish this one. – Daniel"

LILY

(flat)

No whistleblowers. No drama. Yeah,
that's worked so well for me.

She tucks the phone away, rubs her neck. A faint scar peeks from beneath her collar.

LILY (CONT'D)

(muttering)

No drama. Just old stones and
thyme.

Shoulders the bag. And starts walking.

EXT. COASTAL VILLAGE LANE - DAY

Lily's phone buzzes. She answers without slowing.

DANIEL (V.O.)

You're there? Great. Same brief as
the email: local art renewal,
healing tone, 800 words. No
activism, no whistleblowers, no
council politics. Keep names clean
and permissions simple.

LILY

So... a postcard with a pulse.
Nothing litigious.

DANIEL (V.O.)

Exactly. Two quotes max—one
artisan, one shopkeeper. A wide of
the mural, a detail, and a friendly
face. Progress ping tonight.

LILY

Progress without progress. Copy.

She pockets the phone and keeps walking, eyes drifting toward
the sea—and the direction of the wall she hasn't seen yet.

EXT. COASTAL HIGHWAY - DAWN

Margaret's car snakes through the fog, hugging the ocean
road. Salt wind flutters her scarf. The horizon — endless and
empty — pulls her forward.

EXT. COASTAL VILLAGE - MORNING

Margaret's weathered car rounds a curve. The village unfurls
below — rooftops nestled between cliffs and sea. Boats bob in
the harbor. Hand-painted shop signs sway gently. Window boxes
explode with tired color.

Margaret slows.

Her eyes take it in like breath after drowning.

For once, she doesn't brace. She just... lets it in.

INT. VILLAGE INN - LILY'S ROOM

Lily, sits cross-legged on a narrow bed, papers and a laptop
scattered around her. Steam curls from a chipped teacup.

She glances out the window absently—and pauses.

LILY'S POV:

Downhill, a woman wrestles a suitcase from a sun-faded car in
front of the old cliffside cottage.

Lily tilts her head. Curious. Watchful. She reaches for her
tea, takes a slow sip, but doesn't look away.

Lily narrows her eyes slightly, intrigued. Then she shrugs
and turns back to her laptop, fingers tapping keys again.

Lily unzips her satchel, pulling out a weathered notebook. A faded photograph slips out – a middle-aged man, stern-eyed, in formal dress. Her father.

She stares only a second before sliding it back between the pages, snapping the cover shut as though caught.

But the corner of her mouth twitches. Almost a smile.

EXT. VILLAGE PATHWAY - LATE MORNING

Margaret walks alone, holding a canvas tote and scanning storefronts like someone half-curious, half-lost. She moves like someone trying not to take up space.

Sunflowers spill from wooden crates. Peppers glisten. A LOCAL WOMAN offers a friendly nod.

Margaret nods back – polite, but distant. Around the corner–

Lily comes the other way. Headphones around her neck. Notebook tucked under one arm. Present, but elsewhere—but clocks Margaret with a brief glance.

Their eyes meet. A pause. Not awkward. Just... unspoken recognition.

They both continue walking.

After a beat, Lily glances back over her shoulder. Margaret's already turned a corner.

EXT. VILLAGE CENTER - DAY

Margaret's car rolls to a quiet stop along a narrow cobblestone street.

She steps out. The air greets her – crisp, salt-laced. She closes her eyes. Breathes it in. A breeze lifts her hair, like a quiet welcome.

Across the street, a small flower cart stands unattended. Buckets of wild blooms. A crooked chalkboard reads: "PAY HONEST. BE KIND."

Margaret steps closer, eyes scanning the blooms. She selects a small bouquet – wildflowers, familiar and a little wild, like home.

She reaches into her bag, rummages. Nothing. No cash.

She hesitates, bouquet in hand. A flicker of guilt. A flicker of pride.

LILY (O.S.)
They're not free, you know. Looks
like it - but they're not.

Margaret startles slightly. Turns.

Lily steps from behind the cart, camera slung low, messenger bag across her chest. She's quick-eyed, dry-witted, a little frayed at the edges in a way that works.

MARGARET
I wasn't planning to steal them.

LILY
Good. Town's got a strict no-flower-
thief policy.

MARGARET
Is there a lot of flower-related
crime?

LILY
More than you'd think.

A beat. Margaret softens.

MARGARET
I'll come back with cash.

LILY
(suspicious but playful)
I'll be watching. Small town. No
secrets.

MARGARET
Is that a warning or a threat?

LILY
(smiles)
Local flavor.

They stand, linger. Not awkward. Just... new.

LILY (CONT'D)
You're the new woman. Renting the
Turner place?

MARGARET
I guess I am.

LILY
(leaving)
Bold move.
(beat)
How'd you land it?

MARGARET
My husband's life insurance. He
used to say it was my turn to
breathe.

Lily studies her a second longer. Something in that lands.

LILY
Well, congrats. Place has
personality.

MARGARET
That a good thing?

LILY
Depends who you ask. I'm here
chasing a fluff piece. No edge, no
tension. Just vibes and deadlines.

She lifts her camera. Snaps the air between them like it
might say something.

LILY (CONT'D)
Later.

She slips down a side street, camera lifted, already chasing
a moment through the lens.

Margaret watches her go, then turns back to the bouquet.
Returns it gently to the bucket. And walks away.

EXT. MARGARET'S COTTAGE - LATER

Margaret stands at the gate of a seaside cottage – stone
walls weathered, roof sagging at the edges, windows hazed
with salt.

She stares at it like a photo left too long in the sun.
Familiar, but faded.

Then she lifts her suitcase. Pushes through the gate. And
disappears inside.

EXT. VILLAGE PUB - NIGHT

A warm glow spills from the windows of The Gull's Nest, the only building still awake. Its sign creaks overhead. Music leaks faintly from within.

INT. THE GULL'S NEST - NIGHT

It's not crowded. Locals settle into mismatched tables, pints in hand. Fishermen. Couples. Strays. Worn wood floors, candlelight on mismatched tables, a chalkboard menu that hasn't changed in years.

Margaret steps inside - quiet, deliberate. Like she's afraid to wake something.

She scans the room-then stops.

MICHAEL (50s) sits on a small platform, guitar resting in his lap. No mic. No posture. Just playing - for the room, or for no one.

His song floats - wordless, raw. A private ache set free.

Margaret slips onto a barstool. Watches. Silent.

He doesn't look up.

BARTENDER (O.S.)
Food, or just here to feel
feelings?

She turns. The BARTENDER (60s, bone-dry wit) is already polishing a glass.

MARGARET
Tea. If that's allowed.

BARTENDER
Fancy.

He moves off. She turns back to Michael. Listens deeper now - not just to melody, but the space between notes.

The sound is clean. Worn. Honest.

At the bar, Lily watches too - but her hand drifts inside her coat. She touches a folded letter, old military stationery worn at the creases. She doesn't unfold it. She shoves it deeper into her pocket, eyes fixed ahead, expression unreadable.

It ends. A small ripple of applause. Michael nods. Grabs the guitar by the neck like an old tool. He walks past her.

Their eyes meet.

MICHAEL
(nods politely)
Evening.

MARGARET
Your music... doesn't try to fill the
silence.

MICHAEL
Shouldn't have to. Best kind leaves
space for people.

MARGARET
Maybe that's why it lingers.

A beat. He studies her – curious, not prying.

MICHAEL
You just arrive?

MARGARET
Yes.

MICHAEL
Then I'll spare you the welcome
speech.

He takes a stool a few seats away. Not close. Not distant.

She watches him a second longer. Then drops her gaze.

The bartender sets down her tea. She stirs it – slow circles.
No rush. No reason to leave.

MARGARET
(quiet)
Silence isn't always empty.

Michael doesn't reply. But the tilt of his shoulders says he
heard her. All of it.

INT. MARGARET'S COTTAGE – NIGHT

The room glows faintly under a single lamp. Rain whispers
against the glass.

Margaret sits at the table, coat still on. Both hands cradle
a cup of tea.

In front of her: a closed sketchbook. Untouched.

She drags a box closer. Labeled: STUDIO - KEEP.

Lifts the lid.

Charcoal sticks. Faded photos. A cloth stiff with old paint.

At the bottom - wrapped in worn tissue - a framed sketch.

James. Unfinished. Just the eyes, part of a jaw. Smiling like he never stopped. She stares at it. Still.

Then - carefully - she rises. Places it on the mantle. Steps back. Eyes closed.

No music. No words. Just the rain, the wind, and a house still trying to recognize her.

EXT. VILLAGE SQUARE - NEXT MORNING

Sunlight cuts through low clouds, soft and gold. Margaret crosses the square, coffee in hand. Life moves slow here.

A mural spans a side wall - cracked, layered, weathered by time and touch. A plaque reads:

"Ongoing Project: Our Story, One Wall."

She steps closer.

In the paint - tiny portraits, animal shapes, a figure strumming a guitar, another bent over an easel. A patchwork of lives. A town remembering itself. A memory still in progress.

LILY (O.S.)
It's a mess, huh?

Margaret turns. Lily sits on a bench nearby, notebook in her lap.

MARGARET
It's honest.

LILY
That's not the same as good.

MARGARET
Sometimes it is.

Lily shrugs. Looks down at her page.

MARGARET (CONT'D)
What are you writing?

LILY
Nothing that's ready to be read.

MARGARET
That's fair.

A beat.

LILY
This town's good for hiding. Not so
great for doing anything else.

MARGARET
So why stay?

LILY
Because hiding still beats leaving.

Margaret takes that in. Doesn't reply. Just walks the length
of the mural again.

MARGARET
It's not finished.

LILY
Started with a kid during lockdown.
Drew a flying potato. Someone added
a flower. Then a poem. Now it just...
grows.

MARGARET
No rules?

LILY
Just one: no erasing. Add what you
need. Let it stay.

MARGARET
So it'll never be done?

LILY
Yep. That's the point.

MARGARET
(touching the mural)
This isn't just paint on stone.
It's like the village's heartbeat –
sometimes strong, sometimes barely
there.

INT. MARGARET'S COTTAGE - NIGHT

Margaret unpacks slow, careful. The room feels undecided – a space waiting to become something.

She unwraps a canvas. One of hers. Technically perfect. Beautiful. And cold.

She sets it aside, leaned against a chair – out of sight. Opens a new sketchbook. Lowers the pencil. Pauses.

Then whispers – more to the room than herself:

MARGARET

I need to know if I still have
something to say.

She closes the book. The line waits. Unfinished.

EXT. VILLAGE LANE - EARLY EVENING

Margaret walks the narrow lane, grocery bag in one arm. Michael is repairing a fence post, sleeves rolled, methodical. She slows, watching a moment.

MICHAEL

You'll need sturdier bags. Wind
tears right through the paper ones.

MARGARET

(pointed)

So noted. I'll add it to my
survival guide.

He almost smiles, then nods toward her tote.

MICHAEL

You paint?

Margaret stiffens.

MARGARET

Not lately.

MICHAEL

Pity. They're fighting over the
mural at the council again. Half
the village wants to sand it clean.
Other half doesn't want to lose it.

(beat)

Someone who knows what they're
doing could tip it either way.

She bristles – an edge under his calm.

MARGARET

So you're saying I should pick a side?

MICHAEL

I'm saying... silence is still a side.

They hold each other's gaze a beat too long. Then Margaret walks on, unsettled, groceries tight against her chest.

INT. MARGARET'S COTTAGE – LATE AFTERNOON

The cottage is silent. Shadows stretch along the walls. Margaret paces – arms crossed, restless energy rising.

A stack of unopened sketchbooks sits on the table. Still blank.

She stops. Stares out the window at the sea. The waves look as still as stone.

MARGARET

(under her breath)

This isn't working.

She grabs her phone. Scrolls through a list of emails – old gallery contacts, project offers, flight search results.

Stops on one subject line: "We'd welcome your return when you're ready."

She locks the screen. Tosses the phone aside. Grabs her coat.

MARGARET (CONT'D)

(to herself)

No one here's asking anything real.
No edge. No pressure. Just tea and murals and silence. I need to leave.

She stands in the doorway, hand on the knob. A long beat.

A KNOCK.

She opens it: a NEIGHBOR BOY, clutching a flyer.

"COMMUNITY MEETING – SAVE THE MURAL."

BOY
They'll paint it over if no one
shows.

He runs off. Margaret looks down at the flyer. Hand still on the knob – she doesn't leave. She sets the sketchbook on the table instead. Decision made, quiet but certain.

EXT. COTTAGE PATH – EARLY EVENING

Margaret walks the winding path from town, a small bag of groceries hugged to her chest.

The light is fading – that blue hour hush where everything holds its breath.

She passes a cottage. Its garage door hangs open a few feet. Exposing shadows. Tools. Solitude.

A sound drifts out – not polished, not rehearsed. A melody. Unfinished. Honest. Beautiful in its imperfection.

She slows. Drawn.

INT. MICHAEL'S GARAGE – CONTINUOUS

A small world of quiet disorder. Tools scattered. Coils of wire. An upright piano in the back, keys slightly yellowed. Michael sits cross-legged near a low table, guitar by his side.

He hums – low, searching – scribbling on a notepad, chasing a phrase he hasn't caught yet.

Margaret hovers just outside.

MARGARET
Don't stop.

He looks up. Not startled – just aware. Like someone who knows how silence finds you.

MICHAEL
Wasn't sure if it was music or a
mistake.

MARGARET
It's something real.

She steps inside. Slowly.

MICHAEL
You painting yet?

MARGARET
No.

MICHAEL
I don't write much either anymore.
Not really. Just... shape sound.
Hope it turns into something worth
keeping.

He taps the page.

MICHAEL (CONT'D)
This one's stuck. I know where it
ends, but I can't figure out how it
gets there.

MARGARET
I know that feeling.

He glances at her. Eyes narrowing slightly. There's more
behind her words – he feels it. But he doesn't ask.

MARGARET (CONT'D)
Can I?

She gestures to the sheet music. He slides it over without
hesitation.

She studies the page, quiet, then hums – a soft, descending
line, like she's tracing a memory.

MARGARET (CONT'D)
Maybe here... instead of climbing,
let it drop. Give it air.

MICHAEL
Drop into what?

MARGARET
Something simple. Honest. Let it
land where it needs to.

He picks up the guitar. Tries the new shape. Slower. Softer.
Nods.

MICHAEL
Yeah. That's way better.

She shrugs, uncertain how to accept the compliment.

MARGARET
You don't owe me anything.

MICHAEL
I didn't say I did.

A beat. They share a silence that feels earned, not empty.

MARGARET
I should go. Got soup to burn.

MICHAEL
Ambitious.

She turns to leave.

MICHAEL (CONT'D)
Hey. If you ever want to trade...
song for sketch... I'd take that
deal.

Margaret pauses.

MARGARET
We'll see.

She walks away, footsteps soft against the gravel.

Michael watches the door for a long moment. Then strums the
line again. It's much better now. It's real.

INT. VILLAGE HALL - EVENING

The room is modest but filled with the quiet murmur of locals
gathering. Folding chairs creak as people settle in. A
handwritten sign reads: "COMMUNITY ART MEETING."

MRS. BEECH (60s), sharp-eyed and practical, steps to the
front, clipboard in hand.

MRS. BEECH
Thank you all for coming. As you
know, the mural has been a
cherished part of our village
spirit. But the council has
received notice: the funding for
its upkeep is at risk. Without
community support, we may lose the
grant that keeps the project alive.

A few concerned murmurs ripple through the crowd.

MARGARET (V.O.)
(quiet, thoughtful)
The mural isn't just paint on a
wall. It's a story. A heartbeat.
And now, it needs saving.

A LOCAL VILLAGER stands, voice steady but anxious.

LOCAL VILLAGER
We can't let this fade away. What
can we do? Fundraisers? Volunteers?

MRS. BEECH
Exactly. We need ideas. Energy.
Commitment. Because without action,
the mural could be painted over –
or worse, forgotten.

Margaret sits in the back, fingers tightening around her
coat. Her gaze drifts to the window, where the fading light
touches the mural outside.

The room murmurs softly. MRS. EVELYN, standing near the back,
shifts in her seat. She's an older woman with sharp eyes and
a no-nonsense posture – someone who's seen the village change
more times than she cares to count.

MRS. EVELYN
(firm, cutting through the
chatter)
I've lived here long enough to know
that every bright idea eventually
fades if it doesn't have roots.
This mural... it's more than paint
or pretty pictures. It's the
village's soul, tangled up with
memories most folks don't want to
face.

A few heads nod, others exchange wary glances.

MRS. EVELYN (CONT'D)
But if you think saving it's just
about throwing a few coins in a hat
or painting over the cracks, you're
wrong. This place doesn't heal with
band-aids. It needs honesty. Grit.
And yes, sacrifice.

She scans the room, eyes landing on Margaret.

MRS. EVELYN (CONT'D)

Some of us remember when art meant
telling the truth — even when it
made the comfortable uncomfortable.
If we lose that, we lose more than
a mural. We lose who we are.

There's a pause — heavy, real. Margaret meets Mrs. Evelyn's
gaze, a new weight settling between them.

MRS. EVELYN (CONT'D)

(softening, almost to
herself)

And I'll fight tooth and nail to
make sure that doesn't happen.

INT. VILLAGE HALL — MOMENTS LATER

The crowd has settled somewhat after Mrs. Beech's
announcement. She steps down from the podium, rubbing her
temples briefly, revealing a flicker of stress beneath her
composed exterior.

MRS. BEECH

(quiet, to herself)

It's never just about paint, is it?

Margaret watches her, curious.

MRS. BEECH (CONT'D)

(then, addressing a nearby
local)

I've been on the council longer
than I care to admit. These
projects—

(pauses, choosing words)

—they're a balancing act. The mural
is beloved, yes. But some folks
think it's an eyesore. Too modern,
too messy.

(soft laugh, bitter)

And that's from people who never
lifted a brush.

A few murmurs ripple through the crowd. Mrs. Beech's eyes
flicker to Margaret.

MRS. BEECH (CONT'D)

I want to help. Believe me, I do.
But the council's under pressure —
budgets, politics, personalities.

(MORE)

MRS. BEECH (CONT'D)
Sometimes saving the mural means
making compromises I'm not sure I'm
ready to live with.

Margaret nods slowly, sensing the weight behind the words.

MRS. BEECH (CONT'D)
If we push too hard, we risk
alienating people who hold sway.
But if we don't push enough...
well, we lose the story entirely.

She straightens, her gaze sharp.

MRS. BEECH (CONT'D)
This isn't just about art or
heritage. It's about survival. Of
the mural, yes – but also of a
community trying not to fall apart.

The room grows quieter, more attentive.

MRS. BEECH (CONT'D)
(sincerely)
I don't have all the answers. But
I'll fight for this place – even if
it means fighting some folks here,
including myself.

She exhales, then moves back toward the front, leaving a
thoughtful hush behind.

Margaret watches her with renewed understanding – not just a
bureaucrat, but a guardian of a fragile balance.

EXT. CLIFF PATH – NIGHT

The sea lies below like a black sheet, endless and still. The
wind combs through tall grass along a narrow path.

Margaret walks alone, slow. Then ahead: Lily. Hunched in a
coat, notebook in her lap. Not writing. Just watching the
dark.

Margaret stops. Then crosses to her. She sits beside her. No
ask. No explanation.

LILY
I'm not gonna jump, if that's what
you're thinking.

MARGARET
I wasn't thinking that.

LILY

Liar.

A sudden gust rolls in, tugging at their jackets, their hair.

They don't flinch. They stay still.

MARGARET

Didn't know this was your spot.

LILY

It's not. I don't do spots. No one owns the sky.

MARGARET

Fair.

More silence. Comfortable now.

LILY

You ever make something that made everything worse?

MARGARET

I've drawn things I wish I could take back.

LILY

I wrote something once. About my mom. I didn't think anyone would read it. They did. And I lost people I cared about.

Margaret watches her closely.

MARGARET

We all make mistakes, I'm sure it could've been a lot worse.

LILY

Well that was nothing compared to what came after. Two years ago, I wrote a piece about a whistleblower. Front-page piece. Real corruption. She trusted me.

She shifts, just enough for her face to fall into shadow.

LILY (CONT'D)

Three weeks later, she vanished. Still gone. They blamed me. Said she knew the risk. But I pushed her. I promised I'd protect her.

A long, quiet beat.

MARGARET

You were doing your job. You told the truth. That matters.

LILY

I was chasing a headline. Editor warned me – said we didn't have legal cover without anonymity. But I convinced her. Pitched it like a career-maker. Then I got blacklisted.

She flicks a pebble into the dark. No sound.

LILY (CONT'D)

I haven't published anything since. Now I just... stop halfway through. It's safer not to finish.

MARGARET

So you just stopped? Buried it?

LILY

Better silence than being gutted alive in print.

MARGARET

That's not courage, Lily. That's retreat.

LILY

(heated)

Easy to say when no one sues you for painting a flower.

A beat of cold air between them, neither willing to look at the other.

Margaret then looks away. Beat.

MARGARET

You know the mural in town?

LILY

Yeah?

MARGARET

Your part's not done yet.

Lily lets out a soft, surprised sound – part laugh, part breath catching in her throat.

LILY

No one ever really finishes their part.

MARGARET

Maybe not. But they still show up.

A pause. Then Lily's voice softens, unexpectedly:

LILY

You know... most people here think you're a loner. But I think you just wait for people to sit beside you first.

Margaret doesn't answer. She doesn't have to.

Lily closes her notebook and slides it into her jacket.

MARGARET

Well, maybe the point isn't finishing a story. It's writing one you can live with.

Lily says nothing. But something in her shifts – subtle. A new gravity in her stillness.

INT. MARGARET'S COTTAGE - LATE NIGHT

The cottage is still. A clock ticks, faint and steady. Wind whispers behind closed windows.

Margaret stands before a blank canvas. Its surface catches the lamplight – pale, expectant.

A clean pencil waits beside it. An old mug cradles brushes, stiff with dried paint and time. Silent witnesses.

She doesn't move.

Then—she reaches. Picks up the pencil.

FLASHBACK - INT. OLD STUDIO - DAYLIGHT

Sunlight floods a room alive with process. Canvases stacked. Jars bristling with brushes. The smell of turpentine, life, mess.

A younger Margaret at the easel – sleeves rolled, a swipe of green paint on her wrist.

Behind her, James repots a plant on the windowsill. Soil under his nails, eyes full of calm.

JAMES

You don't have to know what it is before you start.

MARGARET (O.S.)

Feels like I should.

JAMES

You're not mapping a coastline. You're finding one.

He passes behind her, fingers grazing her shoulder – familiar, anchoring.

JAMES (CONT'D)

Start ugly. Fix it later. That's what layers are for.

BACK TO PRESENT – INT. COTTAGE

Margaret draws. Slow. A shape starts to form. She stops. Snaps the pencil – not in anger, just full.

She presses a hand to her mouth.

The faint buzz of a voicemail cuts through the silence. She hesitates, then pulls out her phone. The screen shows: "Gallery Director – Missed Call." She stares at it, thumb hovering over the callback button – then locks the screen and tucks the phone away. Her jaw tightens. Moves to the window.

Beyond the glass: The sea. Dark. Glowing faintly, like memory still alive somewhere far.

She doesn't cry. But she doesn't pick up another pencil. She just stands there. Breathing. Held between what was and whatever might come next.

EXT. VILLAGE SQUARE – LATE MORNING

Market day. A few VILLAGERS linger near folding tables of jam jars, wild herbs, carved spoons.

Margaret browses. Keeps her distance. She lifts a handmade scarf, runs her fingers over the weave.

VILLAGER WOMAN

(pleasant, but cool)

Local wool. Dyed with lichen.

Margaret nods. Starts to say something – but Lily cuts in from nearby.

LILY
You should see the guy who spins
it. Lives with eight goats and a
spiteful cat. Total chaos.

MARGARET
Sounds productive.

LILY
In its own language, sure.

Beat. The woman behind the table eyes Margaret, then Lily. An undercurrent.

VILLAGER WOMAN
(half-joking)
She new enough to still get
warnings?

LILY
Only if you think she'll listen.

MARGARET
I'm standing right here.

VILLAGER WOMAN
And yet somehow not hearing us.

A small laugh from a nearby vendor. Not cruel – but not exactly warm.

Lily folds her arms.

LILY
She's not here to write about any
of you. You're safe.

The woman smiles tight. Backs off.

VILLAGER WOMAN
Everyone's safe until they're not.

She turns to rearrange jars.

Margaret looks at Lily.

MARGARET
What was that?

LILY

Small towns remember everything.
Especially what they think
happened.

She walks away without waiting.

Margaret lingers – unsettled. Then follows.

EXT. MICHAEL'S GARDEN – EARLY MORNING

Margaret walks along a dirt path near the edge of the village, coffee warming her hands. Morning mist coils through the grass. Every leaf wears dew like memory. Dew clings to every leaf.

She pauses at the sound of hammering.

Rounding the corner, she sees Michael in the garden, sleeves pushed up, driving a short post into the soil. Raised beds half-built around him. Wood scattered like intentions mid-formed.

MARGARET

Don't you ever sleep?

MICHAEL

Only when nothing needs fixing.

He doesn't look up. Just drives the post one last time, then straightens.

MICHAEL (CONT'D)

You want to help me make a crooked fence?

MARGARET

Do I look like someone who owns tools?

MICHAEL

No. But you look like someone who needs to use her hands.

She eyes him, uncertain. Then she sets down her coffee and picks up a shovel.

EXT. GARDEN – LATER

They work in companionable quiet. He points, she digs. She gestures, he nods. No explanations. Just rhythm.

MARGARET
You're not going to ask, are you?

MICHAEL
About what?

MARGARET
Why I look like I lost a fight with
a pencil.

MICHAEL
Nope.

MARGARET
Why not?

MICHAEL
If you want to talk about it, you
will. If not, I still have to fix a
fence.

A beat. Then – the faintest smile.

MARGARET
Didn't peg you for the gardening
type.

Michael looks up, amused, not denying it.

MICHAEL
Wood gives a little. People... not so
much.

She sinks onto a half-built bench. It creaks beneath her.

She wipes her hands on her jeans – smearing them with soil and
sawdust.

MARGARET
You're good at this.

MICHAEL
Nah. I'm just not afraid of
splinters.

A quiet pause.

Birdsong drifts in. Something in her shoulders lets go – just
a little.

MARGARET
I tried. Last night.

Michael says nothing. Just listens.

MARGARET (CONT'D)
I thought it would feel like
remembering. It felt like erasing.

MICHAEL
That makes sense.

MARGARET
Yeah?

MICHAEL
You don't get to start fresh. But
you just have to start anyway.

She looks at him.

MARGARET
Did you come up with that just now,
or is it part of the musician's
wisdom starter pack?

MICHAEL
It was on a coffee mug I broke
three years ago.

They both laugh – soft, unforced. The kind that slips out
before you notice. The kind that sneaks up on you.

INT. MICHAEL'S WORKSHOP - EVENING

The workshop is dim, scattered with tools and unfinished
instruments. Michael sits at his workbench, tired. His phone
buzzes on the table. He hesitates, then picks it up.

Voicemail begins—

MUSIC AGENT (V.O.)
Michael, it's Roger. Been radio
silence for weeks. The venue needs
an answer – this paid gig isn't
going to hang around. You need to
decide. Don't let this chance slip
through your fingers chasing ghosts
in that little town. There's
nothing waiting for you there.

Michael's jaw tightens.

ROGER (V.O.)
Look, I wouldn't chase this if it
didn't matter.
(MORE)

ROGER (V.O.) (CONT'D)
I tried to make it once, you know.
Two gigs, empty bar, no agent.
Didn't last a month.
(softer)
That's why I don't waste my time on
people who don't matter. You
matter, Michael.

He sets the phone down. His gaze drifts to a worn photo on the wall—his late wife and son smiling.

He stands, walks slowly to a dusty guitar leaning in the corner, runs a finger along its strings.

MICHAEL
(soft, to himself)
Change everything... or lose
everything.

He looks out the window at the village lights twinkling in the distance.

The phone buzzes again. He picks it up, exhales deep, and turns off the ringer.

Michael sits back down, picks up a tool, and begins sanding wood with quiet resolve.

EXT. VILLAGE MARKET - DAY

The market hums louder than usual — steam rising from bread baskets, fish glinting on crushed ice, handmade soaps stacked like candy. Laughter weaves through it all, a rhythm worn in like a favorite coat.

Margaret moves through the stalls, canvas bag slung over her shoulder. She lingers, watches — not quite part of it, but drawn in.

Ahead: an elderly woman at a flower stall — Mrs. Evelyn — fumbles with a crate. Her cane slips. The crate teeters—

Margaret darts in, catches it before it crashes.

MARGARET
Careful—

MRS. EVELYN
—Not careful enough, clearly. Thank
you, my dear.

MARGARET
You okay?

MRS. EVELYN
Only thing more fragile than
flowers at my age is my pride.

Margaret smiles, then crouches beside her, helping her re-stack the display. Deliberate. Gentle.

MRS. EVELYN (CONT'D)
You're the one who moved into
Turner's place?

MARGARET
I am.

MRS. EVELYN
Shame about the shutters. Should've
been painted three summers ago. Man
had no eye for upkeep.

MARGARET
I've noticed.

A beat.

MARGARET (CONT'D)
That mural downtown – can anyone
still... add to it?

MRS. EVELYN
Of course. That wall belongs to all
of us. Started during lockdown.
Became tradition. Got something to
say – add it. No permission needed.

MARGARET
What if it's not very good?

MRS. EVELYN
Then it'll be honest. That's what
matters most.

A look.

MRS. EVELYN (CONT'D)
You paint?

MARGARET
I used to.

MRS. EVELYN
Hm. That's like saying you used to
breathe. Let me know if you want to
barter-flowers for color.

Margaret blinks – unsure if it's a joke or a dare.

VOICE (O.S.)

Well, that's the most I've seen
Evelyn talk since the Jubilee.

Lily, a loaf of bread tucked under her arm, steps up beside them.

LILY

And you didn't even bring her
cookies.

MARGARET

Didn't know it was required.

LILY

It's not. But Evelyn's fond of
almond biscotti and people who
don't talk too much about their
feelings.

MRS. EVELYN

They always ruin the flowers.

They all chuckle – light, easy.

Margaret smiles. This time, it reaches her eyes.

MRS. EVELYN (CONT'D)

You should stay longer than the
last renter.

MARGARET

I might.

She walks on, leaving behind the moment.

As she rounds the corner, Michael passes with a cart of
tools. He gives her a slight nod.

MICHAEL

Morning, Picasso.

Margaret smirks.

MARGARET

Just prevented a floral
catastrophe.

MICHAEL

Impressive. Next up—parades?

MARGARET

Let's not get ahead of ourselves.

She keeps walking. The bag swings at her side. Her smile catches light – quiet, unguarded.

And her stride – just a little more sure.

EXT. VILLAGE SQUARE - NIGHT

Mismatched strings of lights sway overhead, tossing shadows across the bonfire flickering in a rusted metal drum. Folding chairs form a lazy circle. A table nearby holds mugs, warm cider and no expectations.

No stage. No schedule. Just people showing up because that's what they do.

Margaret stands off to the side, mug in hand. Watching.

Michael kneels by the fire, tuning his guitar. Beside him, a wiry man with a fiddle grins at some private joke. They laugh, quiet and easy.

Lily leans against a post, cider in hand, arms crossed. Half in, half out – but here.

A young girl steps up. Reads a poem. It stumbles, but her voice holds. The applause afterward is quiet, but it means something.

MICHAEL

(calling gently)

Margaret.

She looks up. He nods to the empty chair beside him. Not a stage invite – just a seat.

She hesitates, then walks over and sits.

MICHAEL (CONT'D)

No solos tonight. Don't worry.

MARGARET

Tragic.

He starts to play. Something simple. Rhythmic. The fiddle joins in. People sway. Toes tap.

Margaret listens. Really listens.

Her POV:

- Lily, head tilted, eyes closed for once
- Evelyn laughing with someone half her age
- The fire dancing in someone's eyes
- A dog asleep under the cider table

Margaret's fingers twitch slightly – the ghost of a brush in her hand.

She sips her cider. Breathes.

MICHAEL

(soft, just to her)
Feels different with people,
doesn't it?

MARGARET

Yes.
(beat)
Like maybe I'm not watching it
happen from the outside anymore.

He plays a gentle run on the guitar. She doesn't ask what it means.

The camera lingers on Margaret – firelight flickering across her face, shadows dancing in her eyes.

Around her, voices rise, laughter hums. Strangers starting to feel like something less than that.

EXT. NARROW VILLAGE LANE - DAY

Margaret rounds the bend, tote slung over her shoulder, the quiet lane blooming with lavender and leaning fences.

Ahead – a child's voice, a scuffle of movement. She slows.

Lily kneels in the center of the path, one hand outstretched toward a scrappy gray cat wedged beneath a broken cart.

A small boy stands nearby – six, maybe. Hands clasped behind him, holding his breath like it might help.

LILY

(soft, coaxing)
Come on, mate. You're not gonna
lose your tail to kindness.

She clicks her tongue. The cat creeps forward – then hisses, bolts back into the shadows.

LILY (CONT'D)
You've got commitment issues. I
respect that.

Lily reaches into her bag, pulls out the last bite of a
croissant. Holds it out, palm open.

LILY (CONT'D)
This is the last of my croissant,
you little traitor.

The cat sniffs. Edges forward. Takes it.

The boy exhales, shoulders sinking with relief.

LILY (CONT'D)
(to the boy)
Next time, don't chase him with a
stick. Cats hold grudges like
royalty.

BOY
I didn't mean to!

LILY
I know. But neither did the Spanish
Armada and look how that turned
out.

She stands, brushes dirt from her knees, gives the cat a
parting nod.

LILY (CONT'D)
Go on. Be terrible somewhere else.

The cat slinks off, tail high — like it won.

Margaret steps forward, a quiet smile playing at her lips.

MARGARET
You're good with people. Even the
small-sized, feral kind.

Lily startles, just slightly — then shrugs, like it didn't
happen.

LILY
I like cats. People just come with
the package.

MARGARET
He trusts you.

LILY
He shouldn't. I lie about deadlines
and I once ate someone's leftovers
in the breakroom.

Margaret chuckles. They fall into step, walking side by side.

MARGARET
What were you before all this?

LILY
Loud. Tired. Obsessed with the
truth.
(beat)
Now I'm just tired.

They round a corner, the square coming into view.

MARGARET
You could start small.

LILY
Like journalism for cats?

MARGARET
Toughest editors in the business.

Lily smirks – almost despite herself.

She pulls a folded page from her coat and hands it over.

LILY
Here.

MARGARET
What is it?

LILY
You tell me. After you read it. Or
don't.

They disappear down the lane, quiet.

Behind them, the scrappy gray cat hops onto a fence rail.
Watches. Tail twitching, eyes sharp – like it's not done
taking notes.

INT. MARGARET'S COTTAGE – MID-MORNING

Margaret steps inside, still holding the folded cloth from
the mural. She sets it gently on the kitchen table – then
leaves it untouched.

The cottage is quiet. Not hollow. Full.

Margaret's picks up her phone lying on the table nearby eyes flicking between the glowing screen and the empty canvas. Her thumb hovers over the call button – then pulls back.

A long breath. Then, decisively, she dials.

The phone rings. Silence. Then–voicemail. Margaret's jaw clenches. She ends the call, sets the phone down with a little more force than needed.

Her gaze shifts to the easel. The canvas waits – faint lines, untouched.

She walks to it. Brushes the edge of the frame with her fingers. Then sits.

She opens the sketchbook she's avoided. Flips past old pages – portraits, landscapes, her husband's face mid-laugh.

She reaches the final blank page. A pause.

Then: one line. It curves. Branches. Maybe a path. Maybe a coastline.

She doesn't force it. She follows it. A breeze drifts through the open window.

She looks out toward the sea. Not searching. Just... looking. Then lowers her gaze. And keeps drawing.

EXT. COASTAL CLIFF - LATE AFTERNOON

Margaret walks the narrow footpath skimming the edge of the sea. The wind lifts her coat, teases her hair. She moves without hurry.

A stone bench appears, half-hidden in the bluff – weathered, worn, waiting. She sits.

The horizon stretches out before her. Below, the tide breathes in and out.

Then- a sound. At first, she thinks it's the wind – but no. A melody.

Simple. Raw. A guitar, played slow.

She turns.

Far down the path, Michael sits outside his cottage, back to her, strumming. He's not performing. Not even playing. Just... letting sound exist.

Margaret listens. And smiles – truly smiles. She closes her eyes. Sunlight warms her face.

The music rises. Not loud. Just there.

She inhales. Deep. Full. Then opens her eyes. From her bag, she pulls a small sketchpad.

No buildup. No fear. She draws. Not the sea. Not the view.

Just the feeling. Lines that sway, bend, reach.

The guitar hums. The ocean answers.

And Margaret draws – unburdened. Present. Whole. Finally.

FADE OUT.

INT. MARGARET'S COTTAGE - EARLY MORNING

Soft morning light stretches across the floorboards. The sea murmurs outside, slow and steady – like breath.

Margaret walks barefoot into the kitchen. No robe, no hurry.

She puts the kettle on. Cracks open a window. A breeze moves through, lifting the corner of a sketchbook left open on the table.

She sets down a teacup, picks up the book.

Flips past yesterday's page – the one that moved. The one that didn't feel like trying.

She stops at a blank page. Doesn't draw. Just sits with it.

Outside, faint guitar chords drift up from the hill.

She sees him, far off – Michael, already awake. She doesn't move to close the window.

EXT. PATH ABOVE THE VILLAGE - LATER

Margaret walks the winding footpath, thermos in hand. No destination – just the pull of the air, the sound of her own steps.

A few locals pass. She nods. One nods back.

She doesn't smile. Not fully.

But her eyes soften. And that's enough.

EXT. VILLAGE MURAL - LATE AFTERNOON

The wall hums with quiet color – old brushstrokes, flaked edges, new layers tucked between the past.

Margaret stands in front of it, sketchbook clutched to her side.

Lily approaches, a folded envelope in hand.

LILY

It's not a manifesto. Just a thing
I wrote. For you. Or maybe for me.

Margaret takes it. Doesn't open it.

MARGARET

You sure?

LILY

Nope. But give it back if it sucks.

Margaret studies the letter. Thumb grazing the edge.

Then – slowly – she sets her sketchbook down, kneels, and dips a brush into a nearby jar.

One stroke. Blue. Soft and thin. Curving toward the edge of an older image. Not planned. Not perfect. Just... honest.

Cut to a close-up of the cracked/fading mural section.

MARGARET (V.O.)

If this breaks, it's not just the
wall that falls apart. It's
everything we've tried to hold
onto.

Lily watches.

LILY

You always this dramatic?

MARGARET

You gave me a letter. I gave you a
line.

They both glance at the mark – like a path starting.

Around the corner, unseen by them, Michael pauses mid-step. Tools in one hand, a coil of wire slung over his shoulder.

He watches – just for a moment. Not interrupting. Just... witnessing. Then he turns and walks on.

Margaret stands. Tucks the letter carefully into her coat.

EXT. COASTLINE BENCH – MORNING

Margaret finds a bench, its surface carved with old initials – stories pressed into wood by hands before hers.

She sits.

From her coat, she pulls a folded letter – Lily's. Still sealed with hesitation.

A breath. Then she opens it. We don't see it all – just pieces:

"...It wasn't that I can't tell a story. I just don't want to anymore. Telling one would meant I have to believe something good comes after I tell it."

"I don't know if you'll understand this. But if anyone might – it's you."

Margaret folds the letter closed. Holds it – not like a secret, but like something fragile.

Ahead, the sea stretches out, quiet and endless.

She takes a slow sip from her thermos. No sketchbook. No brush. No need to choose anything yet. Just this. Just here.

EXT. MICHAEL'S GARDEN – LATE MORNING

Margaret walks the side path behind Michael's cottage, a folded cloth tucked under one arm – the one that once carried her mural paints.

Michael crouches by a raised planter, eyes on a row of young herbs. A trowel lies nearby. Sleeves rolled, dirt streaks his wrist and cheek.

He doesn't look up.

MICHAEL

They're still alive. That's my definition of success.

MARGARET

It's a good one. Low expectations.
High yield.

MICHAEL

I'm all about sustainable
disappointment.

Margaret smiles, kneels beside him.

MARGARET

What are we planting today?

MICHAEL

Thinking rosemary. Something
stubborn. Kinda like me.

He gestures to a nearby pot. She takes it without a word,
starts digging.

They work side by side. The silence between them easy.

MICHAEL (CONT'D)

How's the wall?

MARGARET

Blue.

MICHAEL

Hmm.

MARGARET

Still deciding if it's a wave or
wind or something else entirely.

MICHAEL

Let it be what it is.

They dig in silence. Soil shifting.

MICHAEL (CONT'D)

That thing you added... it changed
the whole rhythm of the mural.

MARGARET

Good or bad?

MICHAEL

Neither. Just... honest.

She presses the earth around the rosemary, firm but gentle.

MARGARET

so you're stalking me?

MICHAEL
(smirks)
It's a small town.

MARGARET
More news, Lily gave me a letter, I
read it.

MICHAEL
Yeah?

MARGARET
She's brave. Braver than she
thinks.

Michael nods.

MICHAEL
That's the thing about bravery. You
never feel it when it's real.

He wipes his hands on a cloth. Margaret watches him.

MARGARET
You know a lot about things you
don't talk about.

MICHAEL
I talk when the tools are clean.

They both glance down. The potting bench is chaos. They both
laugh – quiet, easy.

Michael wipes his hands again, slower now. Then, almost
offhand:

MICHAEL (CONT'D)
I go up to the cliffs most
mornings. Watch the sunrise. Keeps
me honest.

Margaret studies him – unsure if he's inviting her or just
speaking.

MICHAEL (CONT'D)
You don't have to say anything. Or
show up. But it's quieter than
here.

MARGARET
I thought this was quiet.

MICHAEL
That's just the silence. The
cliff... is something else
entirely.

He doesn't wait for an answer. Just stands, starts gathering
the tools.

MARGARET
I'll think about it.

MICHAEL
That's fair.

They exchange a look – steady, unspoken.

Margaret brushes her palms off on her jeans, then walks back
up the path.

Michael watches her go, then turns back to the rosemary.

INT. MARGARET'S COTTAGE – AFTERNOON

Rain taps gently against the windows. The cottage is dim,
warm.

Margaret sits at the table. Pencil in hand. A shape unfolds
on the page – abstract, uncertain, alive.

A knock.

She rises. Opens the door. No one.

Just a WHITE ENVELOPE on the mat. She picks it up. No name.
Just a London postmark. She recognizes it.

Back inside, she sits again. Her breath shifts. Shoulders
tighten.

She opens the envelope.

A crisp letter, typeset and distant. We don't hear it all.
Only fragments:

"While your technique is technically sound, the work lacks
the energy and innovation of your earlier exhibitions..."

"We wish you the best in your continued pursuits."

She folds the letter. Once. Twice. Doesn't look at it again.

Pushes the sketch aside – not torn, not crumpled. Just moved.

She crosses the room to the mantle.

An older sketch rests there. Wind, sea – undefined but honest.

She picks it up. Holds it. Then places it back. Not erased. Not elevated. Just... accepted.

She moves to the window. Watches the rain fall. She doesn't cry. Doesn't speak. She just breathes.

EXT. COASTAL CLIFF - JUST BEFORE SUNRISE

The sky holds its breath – deep blue and waiting. The horizon softens to gold. The sea exhales below.

Margaret walks the narrow path, coat pulled tight. Boots quiet against damp earth.

She carries nothing. No sketchbook. No plan. She doesn't know why she came – only that she did.

Then she sees him. Michael, seated on a broad, flat rock near the cliff's edge. Back straight. Legs crossed. His guitar rests in his lap like it's always belonged there. Already playing.

A melody unfolds – slow, spare, searching. Not a song. A question.

Margaret stops, a few steps back. Watches.

The first sun spills over the sea, catching his face, his hands.

He knows she's there. Doesn't turn.

MARGARET

It's not what I expected.

MICHAEL

It never is.

She steps closer. Says nothing more. She stands near – close enough to feel the sound. Not touch it.

The sun lifts from the sea. The light grows. The world breathes.

MICHAEL (CONT'D)

I used to play for a crowd... now I can't even play for myself.

Michael shifts the chords. Minor to major. The faintest promise of resolution.

Margaret closes her eyes. She's not fixed. Not whole. But right now, in this light, with this sound—

She belongs.

EXT. VILLAGE SQUARE - LATE MORNING

The market is quiet. Slower than usual. Margaret moves through the square, sketchbook in hand.

Her gait is loose. Shoulders light. She belongs. Then—

A taxi pulls into the square. Too clean. Too smooth. The door opens.

CLARA (40s), curated to the minute, steps out like she's scouting a location. City shoes. Leather bag. Canvas carrier slung with intent. Her eyes scan the village — amused, assessing.

Margaret stops. Clara locks eyes. Smiles, breezy and familiar.

CLARA

There she is.

Margaret stays still. Doesn't smile.

CLARA (CONT'D)

I was going to call, but honestly... you'd have talked me out of coming.

MARGARET

How'd you even find this place?

CLARA

Your out-of-office reply. I've always been better at puzzles than people.

She steps in for a hug. Margaret stiffens. Returns it — barely.

CLARA (CONT'D)

You look... rustic.

(gestures around)

I mean that affectionately.

MARGARET

You came all this way to insult my cardigan?

CLARA

I came because I saw your name on the Hayward submission list. Last month.

Margaret's expression tightens.

CLARA (CONT'D)

And I thought – she's back. And she didn't tell me?

MARGARET

I wasn't back. I just... submitted something.

Clara's gaze drops to the sketchbook in Margaret's hand.

CLARA

Are you seriously working?

MARGARET

I'm painting.

CLARA

Good. Because there's still a place for you. I've got a group show lined up – real names. But I need more than mood studies and nostalgia, Maggie.

Only Clara calls her that. It lands wrong.

Margaret glances around – the mural wall, the stillness, the pace of things.

She doesn't answer.

CLARA (CONT'D)

We should talk. Lunch? Wine? Sarcasm? Something vaguely European? Remember what any of that is?

Margaret holds the sketchbook tighter. No smile. No nod.

Clara's phone buzzes. She answers without asking—a blur of dates and names that mean nothing here.

INT. SEASIDE RESTAURANT - NIGHT

Candlelight flickers. The space is rustic, half-empty. Plates clink. Soft waves whisper just beyond the windows.

Clara and Margaret sit in a corner. Wine half-gone. Seafood untouched.

Clara is mid-story – fluid, polished.

CLARA

So I said, "If you want the piece, you pay what it's worth. Otherwise? Someone else will." And of course he caved. Spineless collector, but with exquisite taste.

Margaret nods, but doesn't smile.

CLARA (CONT'D)

You'd have loved it. Felt like Venice 2016. Sunburn. Bad choices. Remember?

MARGARET

I remember.

Clara sips her wine, then studies her.

CLARA

You're different. I mean... it's not a bad thing. Just. You're quieter now.

MARGARET

I think I always was. I just got tired of pretending otherwise.

A pause. Clara leans in.

CLARA

Is this about James?

Margaret doesn't answer.

CLARA (CONT'D)

I'm only asking because... grief is grief, Maggie. But it's been two years. And you're tucked inside a postcard, drawing air currents.

MARGARET

I'm not hiding. I'm resting.

CLARA

There's no such thing in this world. Not if you want to matter.

MARGARET

Maybe I don't need to matter in the same way anymore.

Clara leans back. Exhales.

CLARA

Okay. Right. You're rebranding. We've all flirted with that. But you, were better than that.

MARGARET

No. I was louder. Tired. Terrified that if I stopped moving... I wouldn't know who I was.

A flicker. Clara's edge softens.

CLARA

So now what? You become a painting of a woman looking at a painting?

MARGARET

Maybe. Or maybe I start choosing what I want – without permission.

Silence. The candle flickers. Clara pushes her plate aside.

CLARA

You know I admire you, right?

MARGARET

You admire who I used to be. I'm still figuring out who I am now!

INT. MARGARET'S COTTAGE - NIGHT

The fire is out. The lights are off. Wind presses at the windows – low and steady.

Margaret sits on the floor, legs crossed in front of the easel. The blank canvas stares back.

A brush dangles from her fingers. Dry. Still.

On the table: the closed sketchbook.

She opens it halfway. Stops. Closes it again. Then rises.

Crosses to the wall and lifts the painting she hung weeks ago – the first one. The one she let exist.

She turns it over. Leans it against the wall, image facing inward.

INT. VILLAGE MARKET - NEXT MORNING

Margaret cuts through the square fast. Head down. No coffee. No mural glance.

A vendor waves – she doesn't see.

She ducks into an alley, avoiding the usual route.

INT. MARGARET'S COTTAGE - DAY

She moves through the rooms like she doesn't live here – just passing through.

Picks up a mug. Sets it back. Adjusts a chair, then undoes it.

A faint knock at the door. She freezes.

Doesn't answer.

Moves to the window. Closes it. Draws the curtain. The sea disappears behind fabric.

INT. MARGARET'S COTTAGE - AFTERNOON

Another knock. Firmer.

LILY (O.S.)
If you don't open this door in five seconds, I'm calling MI6. And I won't file a single report because I hate bureaucracy.

Beat.

LILY (O.S.) (CONT'D)
Four—

Margaret opens the door. Lily stands with two coffees and a wrinkled paper bag. One eyebrow raised.

LILY (CONT'D)
You look like someone who's been silently arguing with furniture.

MARGARET

I thought we agreed on quiet mornings.

LILY

We didn't. You just started having them and I didn't object. Big difference.

Margaret steps aside. Lily breezes in, ownership assumed. She drops the coffees, pulls out a scone.

LILY (CONT'D)

Eat. You're not dramatic enough to starve artistically.

MARGARET

I'm not hungry.

LILY

Fine. I'll eat yours and monologue.

They sit. A long, quiet stretch. Lily's gaze flicks to the painting – turned to the wall.

LILY (CONT'D)

So... Clara.

Margaret exhales.

MARGARET

You ever feel like you were finally becoming someone... and then someone from your past shows up and shrinks you without even trying?

LILY

Weekly.

MARGARET

She said I was better before. That I mattered more.

LILY

And?

MARGARET

And the worst part is... I don't know if she's wrong.

Lily leans back.

LILY

I once wrote about a politician who faked her own death. Turned out she just moved to Devon to sell soap at a market stall.

Margaret blinks.

MARGARET

That's... not real.

LILY

Nope. But the metaphor's excellent.

She leans in.

LILY (CONT'D)

Maybe disappearing isn't weak. Maybe it's choosing quiet over applause. Choosing who you are now — over who someone else refuses to update.

MARGARET

Clara didn't mean harm. She just never left the world I used to live in.

LILY

Then don't let her pull you back into it.

Beat.

LILY (CONT'D)

You painted something honest. You showed up when it would've been easier not to. Don't bury that because it's not framed on a wall in a gallery.

Margaret stares at the painting, still turned to the wall. Then turns back to Lily.

MARGARET

You're annoyingly good at this.

LILY

It's a side effect of being cynical before puberty. Comes with unwanted insight.

They sit in silence — not empty. Just enough. Outside, the sea presses against the shore, steady and soft.

MARGARET

(quiet)

There's something else I've been meaning to say. The mural... its funding's in trouble. If the council pulls the grant, it might not survive.

LILY

I figured as much. Saw the worried looks at the town hall meeting.

MARGARET

I want to help. But I don't know where to start.

LILY

Maybe I could write something. A story. Bring some light to it. Or we could organize a fundraiser. Rally the community.

MARGARET

You'd do that?

LILY

Yeah. You helped me see what staying means. Maybe I can help it stay alive too.

MARGARET

That means more than I can say.

They share a quiet, genuine smile – something tentative, but real.

LILY

Hey... I also brought you something.

She pulls a folded sheet of paper from her coat. Offers it.

LILY (CONT'D)

It's not finished. And I'm not showing it to anyone else. I just... wanted someone to hear it.

Margaret takes the paper. Doesn't open it yet – just holds it.

MARGARET

Thank you.

INT. MARGARET'S COTTAGE - LATE AFTERNOON

The rain has passed. Sunlight spills gold through the windows, brushing against walls and corners like memory.

The painting still faces the wall. The sketchbook stays closed on the table. Beside it - a half-eaten scone, forgotten.

A knock. Margaret opens the door.

Michael stands there, holding a small wooden box.

MICHAEL

You weren't at the cliff this morning.

MARGARET

No.

He nods like that's answer enough.

MICHAEL

Thought you might need this.

He hands her the box.

She opens it. Inside: a handful of flat seashells, each hand-sanded and smoothed. A pencil rests between them.

MARGARET

What is it?

MICHAEL

You ever draw on a shell?

MARGARET

No.

MICHAEL

Good. You won't be precious about it.

A breath of a smile. She closes the lid.

MARGARET

Thank you.

MICHAEL

Don't thank me until you try it.

He turns. Starts down the path. Then stops.

MICHAEL (CONT'D)

People like Clara – they're not wrong. They're just stuck in a different story.

MARGARET

What makes you think I'm not?

MICHAEL

Because you showed up here. And you stayed.

A small nod. Then he's gone.

Margaret watches him go. Then looks down-at the box in her hands. At the shells. At the light stretching across the floor.

She closes the door.

Walks to the table. She doesn't touch the painting. But she opens the sketchbook.

INT. MARGARET'S COTTAGE - NIGHT

The room is quiet but alive – the soft ticking of a clock, the breeze whispering through the open window.

Margaret sits at the table, the box of shells open before her. The pencil balances across her fingers.

She picks up one shell – smooth, pale, cool in her palm. Turns it slowly in the light.

Then begins to draw. Not careful. Not to impress. Just movement.

A swirl. A single line spiraling inward, like a tidepool folding into itself.

Then she stops. Smiles. Not at the image – at what it feels like to make it.

She picks up another shell. Sketches a crooked bird. Then a spiral. A loose fingerprint.

Her fingers move faster. Looser. More sure.

Shells scatter across the table, each one marked – quiet moments, caught in graphite.

A knock at the door. She doesn't hear it. Another knock. Still nothing.

She's humming now. Soft, low, almost without noticing. Not a song she knows. Just sound, syncing with motion.

She draws one last line. Then sets the pencil down.

Looks down at her hands – graphite-smudged, streaked, full. She doesn't clean them.

Just stays there – surrounded by a dozen imperfect shells. All of them hers.

EXT. VILLAGE GREEN - MORNING

Margaret sits on a low stone wall near the square, a soft cloth spread across her lap. Beside her, the open box of shells catches the morning light.

She draws in quiet strokes, slow and steady. Focused. At ease.

Around her, the village stirs – the clatter of trays from the bakery, a cart groaning down the lane.

A small voice interrupts.

BOY (O.S.)
What are you doing?

Margaret looks up.

The boy from the cat and cart stands nearby – six, maybe. Hands buried in his pockets. Eyes locked on the shells.

MARGARET
Just drawing.

BOY
On rocks?

MARGARET
Shells. Want to see?

He inches closer. She holds one up – a swirled design that looks like wind inside a wave. He grins.

BOY
That one looks like the mural!

MARGARET
It might've come from the same place.

BOY

Can I try?

She hesitates – then pulls an extra pencil from her satchel.

MARGARET

You can have this one.

She offers him a blank shell.

He drops to the grass, instantly focused. Tongue poking from the corner of his mouth. Dead serious.

Margaret watches, amused.

BOY

I'm making a dragon.

MARGARET

Good. We need more dragons around here.

They draw side by side. No rush. No noise.

Just two figures, quiet under the morning sky.

Across the square, Evelyn watches from her flower stall. She doesn't interrupt. But she smiles.

INT. MARGARET'S COTTAGE - AFTERNOON

The door creaks open. Light spills in.

Lily steps inside, two coffees in one hand, a folded newspaper tucked under her arm. She doesn't hesitate – she's been here before.

LILY

Margaret?

No answer. She sets the coffees down, eyes scanning the room. Then notices the table. It's covered in seashells. Dozens.

Each one etched in pencil – spirals, waves, birds mid-flight, abstract lines, ridgelines like mountains, figures that seem to dance.

Each one different. None of them perfect.

Lily walks closer. She doesn't touch them. Just stands there, looking.

A long beat. Her expression shifts. The sharpness in her shoulders fades. Something eases.

She pulls a notebook from her coat. Jots something down. We don't see what.

Then — soft, certain —

She places a blank shell from her pocket beside the others. And leaves.

EXT. MICHAEL'S WORKSHOP - LATE AFTERNOON

Sunlight slants through the trees, dusting the grass in amber. A breeze moves the shadows like breath.

Michael works at his bench — sleeves rolled, sawdust clinging to his arms. The rasp of sanding fills the quiet.

Margaret approaches, something wrapped in a soft cloth tucked under her arm.

He doesn't look up.

MICHAEL

If that's rosemary, it better come
with rent.

Margaret smiles faintly. She steps beside him, sets the bundle down.

MARGARET

It's not rosemary.

He wipes his hands, unfolds the cloth.

A single seashell rests inside — lines sketched in graphite swirl across its surface. The pattern isn't obvious. It just feels true.

He studies it.

MICHAEL

Is this... supposed to be anything?

MARGARET

No.

MICHAEL

Perfect.

He places it on a shelf beside a cracked mug and a rusted nail jar. It fits like it's always been there.

MICHAEL (CONT'D)
Now it belongs somewhere.

A pause. She nods.

MARGARET
So do you.

He glances at her – quiet, real.

MICHAEL
So do you, too.

She turns to leave. He doesn't stop her. She doesn't wait for him to.

EXT. MURAL WALL - DAY

Margaret adds a few final strokes to a new section of the mural – delicate branches curling into wind, soft and spare. Her back is to the street.

A shadow crosses the wall.

CLARA (O.S.)
Still painting out in the open?
Bold choice.

Margaret pauses. Turns.

Clara stands a few feet back – pressed coat, oversized sunglasses, arms crossed like a question.

MARGARET
You're still here.

CLARA
Not for long. Thought I'd see
what's been keeping you.

She steps closer. Takes in the mural.

CLARA (CONT'D)
It's raw. A little...
undisciplined.
(beat)
But there's something to it.

Margaret doesn't reply.

CLARA (CONT'D)
I told the Hayward you're
experimenting. Finding new ground.
They're still curious.

Margaret steps off the crate, wipes her hands on her jeans.

MARGARET
I'm not building toward a show.

CLARA
Then what are you building?

Margaret gestures around – the wall, the street, a faint
laugh echoing down the lane.

MARGARET
A life. One I don't need to escape
from.

CLARA
And that's enough?

Margaret doesn't hesitate.

MARGARET
Today it is.

Clara's smile falters.

CLARA
This place – it's... pleasant,
cute. But it's not your world. It's
a pause button. Sooner or later,
you'll want the real thing back.
You'll stop trying not to matter.

Margaret steps down from the bench. Wipes her hands on her
jeans.

MARGARET
I'm not trying to not matter. I'm
just learning how to matter
differently.

Clara studies her. Almost softens. Almost. She pulls a card
from her coat, holds it out.

Margaret doesn't take it.

MARGARET (CONT'D)
I'm not going back.

Clara tucks the card away. A long beat.

CLARA
He'd be proud, you know.

MARGARET
So am I.

Clara nods once – a tiny bow. Then turns and walks away.
Margaret doesn't watch her go. She turns back to the wall.

And keeps painting.

INT. MICHAEL'S WORKSHOP - EVENING

Margaret knocks softly on the open door. Michael looks up
from his workbench, surprised but welcoming.

MARGARET
(quiet, hesitant)
Can I talk to you about something?

MICHAEL
Always. What's up?

She steps inside, folds her arms, searching for words.

MARGARET
The mural's funding – it might be
pulled. I want to do something, but
I don't know how.

Michael sets down his tools, leans back.

MICHAEL
It's more than just paint on a
wall. It's a piece of all of us.
Losing that would hurt the whole
village.

MARGARET
Yeah. Lily's helping. Thinking
maybe a fundraiser or some story to
draw attention.

MICHAEL
Good. Because this town's slow, but
it cares. You just have to light a
spark.

MARGARET
I'm tired of watching things fade
away.

MICHAEL

Then don't. Show up. Help carry it.

She looks at him, gratitude softening her face.

MARGARET

I want to stay. Really stay. Part
of that is making sure this place
doesn't lose its story.

Michael nods, picking up his guitar.

MICHAEL

Then let's make sure the story gets
told — loud enough to be heard,
even in silence.

They share a quiet smile. No more words needed. Michael
strums a hesitant progression. It's not a song he knows.

Something new. Raw. His own.

INT. MICHAEL'S WORKSHOP - LATE NIGHT

Michael sits alone, guitar resting across his lap, fingers
tracing the strings but not playing. The room feels heavy
with silence. He looks at a faded photo of his late wife and
son on the shelf.

MICHAEL

(soft, almost to himself)
If I lose this... the music...
what's left for me?

He sighs, voice breaking just slightly. He closes his eyes,
struggling with the weight of giving up the one thing that
keeps him tethered.

MICHAEL (CONT'D)

Maybe it's easier to just let it
go. To stop chasing a song that
never finds the light of day.

He looks at his guitar again — a long beat.

MICHAEL (CONT'D)

But without it... I don't even know
who I'd be anymore.

A long silence. Finally, he strums one single, hollow chord.
He stops instantly. Sets the guitar down like it burned him.

EXT. VILLAGE SHORE - NIGHT

A bonfire crackles in a wide stone pit near the shoreline. The tide glows silver beneath a moon that hangs like it remembers everything.

Lanterns swing from driftwood posts. The air hums with quiet music – guitar, fiddle, low voices. Kids chase each other with sparklers. The moment feels like memory before it's finished.

Margaret stands just beyond the circle of firelight, cup in hand. She isn't dressed for an occasion – just comfort. She's at ease in her skin.

Lily approaches from the shadows, hoodie pulled up, hands deep in her pockets.

LILY

You hiding or brooding?

MARGARET

Letting the fire talk for me.

LILY

Good plan. Fire's more articulate than most people.

She joins her. They watch the flames.

MARGARET

Clara left this morning.

LILY

Let me guess. Tight jaw, louder heels than necessary, suitcase that costs more than my rent?

MARGARET

That's the one.

Lily bumps her shoulder.

LILY

You okay?

MARGARET

Yeah. I think... I think I'm still me. Just... not the me she wanted to find.

Lily nods, quiet and sure.

LILY

Then you're exactly where you
should be.

They watch the sparks lift into the dark.

Michael appears, three mismatched mugs balanced carefully. He
hands one to each of them.

MICHAEL

Couldn't find cider, so I went with
something that doesn't ask too many
questions.

MARGARET

That's very you.

They sit near the fire – close enough to feel the heat, not
close enough to force anything.

Around them: laughter, low conversation, the ocean breathing
in and out.

LILY

You know what I hate about
bonfires?

MARGARET

I feel like we're about to find
out.

LILY

Bonfires... they always look cozy.
Marshmallows, songs.

(beat)

But really? They feel like endings
dressed up as parties.

MICHAEL

Maybe that's what makes them worth
lighting.

LILY

That's revolting.

They all laugh – small, real.

MARGARET

Maybe that's what this is. Not the
end. Just the moment before
something begins.

Silence settles, easy and full.

Margaret sips. Lily turns a piece of driftwood in her hands. Michael stares into the flames, like he hears something only the fire knows.

Then Margaret:

MARGARET (CONT'D)

I think I want to stay.

They both look at her. She means it. Not just the village. All of it.

They understand.

MICHAEL

Then stay.

LILY

And if you try to run, I'll publish a takedown piece about your tragic fear of emotional growth.

MARGARET

Deal.

A breeze rolls through. The fire shifts, dances.

WIDE SHOT – three silhouettes against the sea and flame. Separate. But not alone.

Margaret closes her eyes. And smiles.

INT. MARGARET'S COTTAGE – NIGHT

The room is quiet, but alive. A soft breeze curls through the cracked window. The lamp on the side table glows low – warm, golden.

Margaret stands in front of a blank canvas – larger than before. Chosen. Clean, stretched, deliberate. Ready.

She's changed. You can see it in the way she holds the brush – not cautious. Certain.

This time, she doesn't wait. She begins.

Quick flashes:

- Her hand, stained in pigment
- Water splashing in the sink
- Her eyes – clear, focused

- A smudge on her cheek she doesn't notice - and doesn't care about

She dips the brush. Paints one jagged line across the canvas. Her hand trembles. She steps back. Leaves it unfinished - glaring, raw.

She turns away, as if the canvas is looking back at her.

INT. MARGARET'S COTTAGE - LATER

She steps back, breath quick, brush still in hand. It's not finished. But it's hers.

She doesn't judge it. Doesn't explain it. She leaves it upright.

Behind her, the door creaks. Lily pauses in the doorway, catching a glimpse. Margaret stiffens. Doesn't cover the canvas. Doesn't explain.

Lily just nods once - and leaves.

Margaret exhales, rattled, but doesn't hide the painting.

INT. VILLAGE HALL - DAY

The same room from before, but brighter, more hopeful. A banner reads: "Save Our Mural - Community Fundraiser"

Margaret stands near the front, clipboard in hand, looking more confident. Michael tunes his guitar quietly nearby.

Mrs. Beech steps up to the podium, smiling warmly.

MRS. BEECH

Thanks to everyone who's been talking, donating, and volunteering - the response has been overwhelming. The council reviewed the community's support, and I'm happy to announce that we'll match funds raised by locals.

Cheers ripple through the room. Margaret exchanges a look with Michael - a quiet victory.

MARGARET

(stepping forward)

This mural tells all our stories - our losses and our hopes.

(MORE)

MARGARET (CONT'D)

With your help, it's not just a wall, it's a living part of this village's heart.

She looks around. The room nods, energized.

LOCAL VILLAGER

How can we help?

Lily raises her hand, smiling.

LILY

I've put together a story for a regional magazine. It's already drawing interest.

Michael strums a chord, filling the space with gentle music.

MICHAEL

And I'm organizing a concert — all local musicians. To raise funds and remind us why this matters.

Mrs. Beech beams.

MRS. BEECH

Together, we're stronger. This mural could stay — as long as we keep showing up. We're close. The money's almost there... but we're still waiting on final approval from the city council.

(beat)

They're not exactly in love with sentimental murals.

MICHAEL

So it doesn't matter how much we raised — if the permits don't go through, it all gets painted over.

Margaret's smile is quiet, but full.

MARGARET (V.O.)

Sometimes saving a story isn't about fighting alone. It's about finding the voices ready to sing alongside you.

INT. MICHAEL'S WORKSHOP - NIGHT

The workshop is dim, only the scrape of sanding. Michael stops.

His eyes land on a worn photo pinned to the wall – the mural, cracked but alive.

He takes it down, fingers the creases.

MICHAEL
(quiet, to himself)
It's still standing. Maybe I should
too.

He sets the photo beside his guitar, not back on the wall.
Strums a chord – unsteady, but reaching forward.

Lily leans in the doorway, pretending she wasn't listening.

LILY
That's either sad or honest.

Their eyes hold a beat. She pushes the door wider.

LILY (CONT'D)
Tomorrow's meeting – don't let her
go alone.

She's leaving before he can reply. Michael looks from the photo to the guitar. This time, the chord rings stronger.

In the doorway, Lily lingers. Quiet. She doesn't speak – just listens.

Michael senses her but doesn't stop. For once, he lets the sound live.

EXT. VILLAGE SQUARE – LATE MORNING

The mural shimmers in early sunlight. Tourists wander past – the quiet kind, eyes open. Locals sip coffee. Life unfolds, unhurried.

Lily lifts her phone, frames the mural in her camera. Her thumb hovers over the shutter button. She hesitates – almost like pressing it will trap her inside the story.

She lowers the phone instead, opens her notebook. Begins sketching lines from the mural – messy, jagged, alive.

One corner of the page is darker, almost dented – words written, then erased.

Lily leans against the mural wall, sketchpad half-open on her knee. Her pencil moves – sharp, fluid, confident. Something abstract rising. She's trying.

A screech of brakes.

A bike skids to a stop at the edge of the square.

JACK — late 20s. Handsome, sun-flushed, magnetic, like the sea when it's calm but thinking about storming. Denim jacket. Sketchbook under one arm.

He stares at the mural. Then crosses to Lily.

JACK

Yours?

LILY

Some of it.

He nods — eyes searching the layers, the breath beneath the paint.

JACK

I dig it. There's restraint. But it's like... it's hiding something it actually wants to scream.

She looks up, half-smiling.

LILY

That's either a compliment or a line. Maybe both.

JACK

I'm Jack. Passing through. Might stay, if the sky doesn't try to kill me.

LILY

It usually does. Give it time.

He steps closer, gaze lingering on one section — Margaret's.

JACK

That part feels different. Like someone finally exhaled.

He sketches quickly in his notebook. Tears the page out — a flower, loose and alive — and pins it under a stone at the mural's base before walking away. Lily doesn't reply. She just watches him.

JACK (CONT'D)

You got a café here that won't poison me?

LILY
Depends how you define poison.

Jack grins.

JACK
Lead the way.

She doesn't say yes. But she starts walking.

INT. VILLAGE HALL - EVENING

Fluorescents hum overhead. Folding chairs scrape the floor.
Paper cups steam with over-steeped tea.

Handwritten signs point the way:

"COMMUNITY ART DISCUSSION →"

A makeshift podium anchors the front of the room. Behind it
stands Mrs. Beech, deputy mayor in sensible shoes.

Locals fill the space:

Evelyn, opinion ready. Michael, back row, arms crossed. Lily,
beside him, sketchpad shut. Jack, sprawled with a napkin and
pencil, half-listening. Margaret, mid-row. Still. Watchful.

The room buzzes - voices, throat-clears, old coats rustling.

MRS. BEECH
The mural's been a lovely addition.
Really. But with the harvest fair
coming, some have asked about a...
refresh. Something brighter. Less
abstract. More traditional.

A hum of response - a few nods, some polite hmm's. Evelyn
folds her arms.

EVELYN
It's a mural, not a manifesto. No
need for it to brood.

JACK
(under his breath)
Brooding's underrated.

Lily smirks, doesn't look at him.

MRS. BEECH

It's an open forum. Anyone want to speak?

Silence.

Margaret's eyes drift to the mural photo tacked on the wall. Her hand clenches around the strap of her bag - tight, like she's holding onto more than fabric.

In the back, Michael fiddles with a folded lyric sheet in his pocket. He doesn't open it. Just touches it - like the wall and the song are the same unfinished thing.

Lily flips her notebook shut, too fast. A half-written line bleeds through the paper: "The wall that kept me from vanishing." She covers it with her palm.

Jack sketches absent-mindedly on a napkin - the outline of the mural. A sunflower sprouts in the corner. He stares at it longer than he means to.

Then - Margaret stands. The room shifts toward her like a tide.

She doesn't clear her throat. She doesn't apologize.

MARGARET

Art's not supposed to please everybody.

(beat)

Honestly, if it makes you too comfortable... it probably isn't doing its job.

A murmur. One seat creaks as someone leans forward.

MARGARET (CONT'D)

This mural didn't start in a budget meeting. It started when people were hurting—and they showed up anyway.

A beat.

MRS. BEECH

No one's trying to erase anything.

MARGARET

Then don't paint over it.

Stillness. Breath-held kind. Then - Michael speaks from the back.

MICHAEL

She's right. Sometimes art outlives
the moment. That's the point.

LILY

What happens if we erase this wall?
What else do we erase with it?

A few more nods. Evelyn lowers her arms. Lily exhales, quiet.

LILY (CONT'D)

(softly, to Michael)
Holy shit. We're agreeing.

A ripple of laughter, small but real. The room shifts again –
lighter now. Warmer.

MRS. BEECH

Alright. We'll table the repainting
for now. But we'll need volunteers
if we want to preserve it.

Margaret sits. Slowly. Calm, but not untouched.

Lily leans in slightly, brows raised. Half smirk. Half: did
you just do that?

In the back, Jack stops sketching. His eyes stay on Margaret
– something new there. Not just curiosity. Focus.

The room settles. But something's shifted. The mural doesn't
just belong anymore.

It matters.

EXT. ALLEY BESIDE THE VILLAGE HALL - NIGHT

Lily slips out into the cool air. Her phone rings.

DANIEL (V.O.)

Saw your notes in the doc. Lose the
council dust-up. We're not doing
politics—stay apolitical, stay
verifiable. Origin of the mural,
how it grew, what it "means to
residents."

LILY

The tension is the story. Whether
they let it stay complicated.

DANIEL (V.O.)

That's a column. You're on assignment. Warm, clear, safe. No minors named, no grant gossip, no legal headaches. And send three captioned photos tonight: mural wide, detail, smiling human.

Lily looks back toward the hall windows, where the mural's reflection shivers in the glass.

LILY

I'll file a progress note.

She ends the call, not moving for a beat—then digs out her battered notepad, scribbling half a line.

INT. VILLAGE PUB - NIGHT

Warm amber light pools across wood and stone. The pub hums with quiet life — fire crackling, chairs scraping, soft laughter folded into the night.

Michael sits on a stool up front, guitar in hand. No mic. No preamble. His voice is soft, low — worn in like a favorite coat.

LYRICS (V.O.)

It's not the silence that scares
me,
It's what I might hear when it
breaks.
I've learned to listen with both
hands,
And leave nothing to chance.

Margaret sits near the bar, quiet, listening. Lily leans on the counter beside her, sipping something strong.

Jack, near the hearth, taps rhythm on his glass, head tilted to the sound.

The song ends. Applause trickles in — not loud, just honest.

Margaret slides her untouched drink. Lily studies the room — sees how the song didn't just land, it shifted the air.

Michael notices her noticing — and looks almost startled by it.

LILY

(to herself)

Damn.

JACK
(to Lily)
You ever write like that?

LILY
Only when I'm caffeinated. Or
spiraling.

JACK
So... Tuesdays.

She smirks.

LILY
I used to write about things that
mattered.

JACK
What happened?

Lily hesitates. Looks away.

LILY
People started reading. That's when
it got complicated.

JACK
People say writing heals. But only
if you let it say what you're
really afraid of.

Lily goes still. Doesn't respond – but her silence says
enough.

Michael returns to the bar. Margaret slides her untouched
drink his way.

MARGARET
That was new.

MICHAEL
Been sitting inside too long. Felt
like letting it out.

LILY
You always that calm about
unraveling in public?

MICHAEL
Not calm. Just done hiding.

JACK
So do we toast our damage neat, or
with a twist?

They laugh – easy, earned.

From behind the bar:

BARTENDER (O.S.)
Hey, Lily – you still got that
voice? Want to take a verse?

Lily freezes. Jack turns, eyebrow raised.

JACK
You sing?

LILY
Briefly. And under duress. College.
One regrettable birthday party.

MICHAEL
No pressure.

The room is warm. Not expectant – just... open.

LILY
Screw it.

She stands. Moves to the mic. Michael shifts key. Waits.

She begins. Her voice is low, careful – not polished, but true.

Everyone listens. Even the ones who weren't planning to.

When the last note lands, there's no immediate applause. Just stillness.

Then: soft, slow clapping. Not for the sound. For the bravery.

INT. VILLAGE PUB – LATER THAT NIGHT

The fire's turned to coals, casting flickers instead of heat.

Lily sits alone near the mic stand, drink in hand. She watches it like it just told her something she didn't want to hear.

Margaret joins her. Quietly.

MARGARET
So... one birthday party, huh?

LILY
Didn't say it went well.

Margaret arches a brow.

MARGARET
You weren't pretending up there.
You were honest.

LILY
Felt like bleeding. In a contained
sort of way.

MARGARET
That's art for you.

Beat.

LILY
I hate that you're right.

Jack wanders over with two bottles. No ceremony.

JACK
Permission to intrude on the
afterglow?

Lily gestures to the empty seat with mock grandeur. He takes it.

JACK (CONT'D)
You've got a voice. Not just tone –
presence.

LILY
Careful. That almost sounded like a
compliment.

JACK
It was. Almost.

They sit in a loose triangle – Jack restless, Lily wary, Margaret grounded.

JACK (CONT'D)
So what are you three? A band? A
cult? A solar system? Some
revolution I haven't been briefed
on?

LILY
You want in?

JACK
You orbit like planets. Different
speeds. Same gravity.

Margaret doesn't answer. Just smiles.

JACK (CONT'D)
If I stick around, am I allowed
into this galaxy?

LILY
Depends. You okay with elliptical
paths?

JACK
I'm just trying not to fall out of
the sky.

Michael passes, clearing glasses. Catches Lily's eye. A quiet
nod. She returns it.

Jack watches. Not jealous. Curious.

LILY
One song doesn't mean you get to
know me.

JACK
No. But it means I might want to.

Jack meets her eyes. Steady. No smirk.

Margaret sees it all. And smiles – not at them. At what it
means.

EXT. MICHAEL'S WORKSHOP – NIGHT

The pub hum fades behind them – music softened to memory.
Margaret walks alongside Michael, coat pulled close, the wind
tousling her hair.

He closes the shed door, hands lingering on the latch.

MICHAEL
You were proud of her tonight.

MARGARET
I was. She didn't pretend. That's
rare.

He nods. Fiddles with the lock – but he doesn't turn it.

MARGARET (CONT'D)
Your song – was it new?

MICHAEL

Old, actually. I just hadn't found
the right silence for it.

Margaret smiles – soft, knowing.

MARGARET

It hurt, in a good way.

MICHAEL

Most honest things do.

The wind picks up, carrying salt and distance. They both feel
it. But neither steps away.

MARGARET

Do you ever think about going back?

MICHAEL

To what?

MARGARET

Whatever you left. Whatever this
place saved you from.

He thinks. Then shakes his head.

MICHAEL

No. Not really. Out there... I
always had to explain who I was.
Here – I just get to be myself.

Margaret looks at him. Something in her settles. Because
that's her story too.

MARGARET

I didn't think you were ever
allowed to just... be yourself.

MICHAEL

You're not.
(half-smile)
But we cheat and do it anyway here.

A beat. No tension. No push. Just... presence. He opens the
shed again.

MICHAEL (CONT'D)

Want to see something?

INT. MICHAEL'S WORKSHOP - NIGHT

It's warm inside. Shadows of old instruments hang along the walls. It smells of cedar and graphite, and the ghost of a melody.

Michael walks to the back, kneels beside a battered chest, and lifts the lid.

Inside: Stacks of handwritten lyrics, fragments of song, scraps of thought trying to become something whole. Ink stains. Torn corners. Charcoal sketches blooming between verses.

He pulls one out. Hands it to her.

A melody arcs across the top – unfinished. Beneath it, a sketch: a wave, broad and dark, just starting to crest. At the top, one word, scrawled and circled: "Stay."

Margaret takes it carefully. Fingers the edge like it might dissolve. She doesn't speak. She just lets it rest there, fragile but steady.

INT. COFFEE SHOP - EARLY EVENING

Rain taps gently at the windows. A small line winds toward the counter. Lily stands near the back, arms folded, trying to stay invisible. Ahead of her – Jack. Hoodie damp from the weather, eyes tired but soft. A FRAZZLED YOUNG MOM juggles a toddler and a stroller, trying to pull a credit card from her bag. The toddler wails. Jack notices. Gently taps the mom's shoulder.

JACK

Hey – go ahead of me. Kid sounds
like he's ordering for both of you
anyway.

The mom gives a grateful laugh, her shoulders unclenching. She nods and moves forward. Jack winks at the toddler, who quiets. Lily watches all of it. Quietly. Noticing. Something about the ease. The patience.

She doesn't smile – but she doesn't look away.

EXT. BEACH PATH - NIGHT

The glow from the pub fire is gone now, devoured by distance. Above them, the stars are brutal and bright. Wind tumbles off the cliffs – sharp with salt.

Lily walks ahead, jacket zipped to her chin, boots crunching against gravel. Jack walks beside her, hands buried in his pockets.

They don't speak. Not for a long while.

JACK
You always shut down after you
shine?

LILY
Only when I forget I was shining.

He glances over. Her face is unreadable in the dark – except the eyes. Always the eyes.

JACK
You were.

Not perfect. But honest.

LILY
Yeah. That's the part that makes me
nauseous.

He laughs – low, quiet. Not mocking.

JACK
Most people hate being
misunderstood.
(glances at her)
You... I think you're more scared of
the opposite. Being seen clearly.

She stops walking. Stares out at the sea – black, endless, unblinking.

LILY
Clarity's... I don't know. It's a
trap. People decide they've got you
figured out and—
(cuts herself off)
Then they just stop listening.

JACK
You dig for everyone else's truth.
You ask hard questions—except when
they point at you.

LILY
At least I had the guts to print.
You're still doodling excuses in
the margins.

JACK

(icy)

Funny – from someone too scared to
hit send.

They walk on, the surf filling the gap neither rushes to
close. Finally Jack blurts out.

JACK (CONT'D)

Or maybe they finally hear the part
you weren't saying out loud.

A pause. She crouches. Picks up a stone. Skips it. It bounces
once. Awkward. Sinks.

LILY

You're not what I expected.

JACK

Let me guess. You thought I was all
denim, charm and distractions.

LILY

Still under review.

He smiles. Steps closer. Not pressing – just steady.

JACK

Can I ask you something?

She doesn't say yes. Just looks at him, waiting.

JACK (CONT'D)

Do you ever think about leaving
here? Not escaping. Just... moving
forward. Somewhere new. With
someone.

She goes still. Not dramatic – just... caught.

LILY

That's two questions.

JACK

They're related.

She looks back toward the horizon. No lights. No edge. Just
dark and motion.

LILY

I don't know who I am without the
running.

JACK
You're still you.

LILY
I don't know who I am if I'm not
avoiding something.

JACK
Maybe that's what comes next.
Figuring it out.

For once, he doesn't grin. Doesn't deflect. Just walks beside her, silent – like admitting stillness is harder than he thought.

A gust rises – cold and sudden. She shivers, but doesn't move. He doesn't offer his coat. He knows better. Just stands with her.

Watching the sea. Not romantic. Not quite. But something's begun. Not loudly. But undeniably.

INT. MARGARET'S COTTAGE - NIGHT

Margaret studies her painting – bold, layered, still wet.

It hums, restless. She sits, staring.

A cardboard box waits near the table. After a long beat, she pulls it close, opens the lid.

Inside:

- A photo: James laughing, hand warm against her cheek.
- A folded condolence letter on church letterhead.
- A faded flyer: "James & Margaret: Dual Visions." Two silhouettes in ink.

Her hand rests on the photo, tracing his smile.

FLASHBACK - INT. CHURCH BASEMENT - YEARS AGO

James beside her, calm where she isn't.

JAMES
If they don't get it, that's their
problem.

MARGARET

It's angry. It's not what they
asked for.

JAMES

It's you. And that's enough.
(beat)
Stop defending. Just create. I'll
stand with you.

BACK TO PRESENT - INT. COTTAGE

Margaret presses the photo to her chest. Breathes into it.

She sets it gently on the table - beside the unfinished
canvas. She closes her eyes, hearing his laugh echo faintly
in memory.

She presses the flyer against her chest. Breathes. Margaret
lowers the lamp, leaves the painting in shadow - unfinished,
but waiting.

INT. LILY'S COTTAGE - SAME NIGHT

Lily lies fully dressed on top of the covers, arms folded
behind her head, staring at the ceiling like it's keeping
secrets. Rain taps at the window - soft, steady.

She reaches for a thin spiral notebook. Inside: clipped
headlines, scribbled fragments. Near the back - a photo of
her father in uniform.

Over it, a sticky note: "Write it when you're ready."

She peels it off, crumples it in her fist.

FLASHBACK - INT. KITCHEN - AGE 15 (MEMORY)

A too-bright bulb overhead. Young Lily, fists clenched, chin
lifted.

Across the counter - her father. Tired eyes. Military
shoulders. Walls for skin.

FATHER

You don't listen. You interrogate.
There's a difference.

YOUNG LILY

Maybe if you answered straight, I
wouldn't have to.

FATHER

One day someone will hand you the truth – and you won't know what to do with it.

A beat.

FATHER (CONT'D)

(Quieter)

You'll see I wasn't all rules.

BACK TO PRESENT – INT. COTTAGE

Lily smooths the crumpled note, then tears it cleanly in half. She sets the photo down, opens her laptop. The cursor blinks.

She dials a number on her phone. Stops at the last digit. Listens to the silence on the line. Then hangs up before it rings.

She sets the phone face-down beside the photo. Opens her laptop. The cursor blinks.

She types: "He never told me who he was. So I became someone who never asked."

This time, she doesn't delete it. She just stares at the words, lit by the screen.

EXT. SCHOOLYARD – MORNING

The air is crisp – the first real bite of autumn.

Laughter rings from a nearby field. Long folding tables line the school's brick wall.

Above them: a hand-painted banner, half-finished:

"HARVEST FESTIVAL – TOMORROW!"

Margaret crouches near a tray of paint. Her sleeves are rolled. Her hands – speckled in color, careless and content.

Around her: creative chaos. Children with brushes, sponges, fingers. Technique optional. Joy mandatory.

At the center: the same boy – the dragon-drawer, the cat-watcher, the shell-collector.

BOY

Ms. Margaret, does this look like
corn or an exploding bird?

He holds up a lopsided yellow shape with unwavering pride.

MARGARET

It looks like confidence. Which is
half the battle.

BOY

Cool.

She dips her brush and adds a few soft green leaves next to
his work – not fixing it, just completing it.

Across the yard, Evelyn watches – arms crossed, half-smile
twitching.

EVELYN

Didn't think I'd live to see you
get paint on your jeans for the
sake of vegetables.

MARGARET

Small price for cultivating future
patrons.

She gestures at the barely-contained joy around her.

Evelyn's smile deepens – then softens.

EVELYN

You belong here, you know.

Margaret doesn't answer. She just picks up a clean brush.
Dips it in purple.

MONTAGE – COLOR, CLATTER, LAUGHTER:

– A cup of paint spills. Margaret laughs, guides the kid's
hand to make a tree.

– Pumpkins burst across the banner. Carrots with capes.
Radishes mid-dance.

– Margaret weaves a curling vine through it all, threading
wild into whole.

– The boy leans into her, half-asleep. She doesn't move.

– The mural blooms – messy, fearless, alive.

EXT. SCHOOLYARD - LATER

Kids scatter across the field, shrieking into freedom.

Margaret stands, stretching her back. Paint stains her fingers – green in the creases, purple under her nails.

She surveys the banner. It's imperfect. Bright. Wild. It's loud. And uneven. But it's alive.

She smiles.

Then wipes a streak of orange from her cheek – and doesn't get it all.

INT. LILY'S COTTAGE - EVENING

Lily paces back and forth, the room dim except for the soft glow of her laptop. The microphone box sits unopened on the desk, almost calling to her.

She stops, eyes locked on the box. Slowly, she reaches out and lifts it, fingers tracing the edges. Her breath catches.

LILY
(whispering)
Five minutes. That's all they want.

Her phone buzzes. She jumps, then glances at the screen – a missed call from Harper.

Lily's hand tightens around the box. She pulls out her phone, thumb hovering over the call button.

Her face tightens with tension.

She lowers the phone, exhales sharply, and gently sets the microphone box back down – not quite ready.

LILY (CONT'D)
(to herself)
Not yet.

She shoves the mic box back on the shelf, like hiding a mirror. Opens her laptop, types three words – then deletes them.

INT. MARGARET'S COTTAGE - EVENING

A mug of tea steams on the sill. The last of the golden light spills across her floor. Margaret's fingers are still faintly stained. A memory of color. Of chaos. Of kids.

A knock. She opens the door. A courier stands with a padded envelope.

COURIER

Delivery for Margaret Hale?

She signs. Takes it. Closes the door. Opens the package.
Inside:

- A formal invitation from the Wexley Gallery, London
- A letter, crisp and impersonal
- A flyer: "Returning Visionaries: A Retrospective in Three Voices"

Her name printed bold alongside two others. The letter reads:

"We would be honored to feature your most recent work, particularly the piece titled 'Between Stillness and Storm,' which we understand was recently completed. Your presence would help frame the show's intention: creative rebirth after loss."

Margaret stares at the paper. Then at her painting - propped in the corner, quiet and unresolved.

Then: Out the window. Laughter from the fields. Ribbons twisting in wind. The village - preparing, glowing, moving forward.

The world she left behind has come looking for her. And waits.

INT. LILY'S COTTAGE - LATE NIGHT

Lily scrolls through emails. One subject line stops her:

"Submission Accepted: Draft Inquiry - Guardian Weekly"

She clicks. Just one line:

"This is strong. More personal than expected. Let's talk soon."

She closes the laptop. Stares at the screen - now dark. Her reflection stares back.

Her face shifts. Pride. Fear.

Something deeper - the weight of being seen.

INT. MARGARET'S COTTAGE - NEXT DAY

Sunlight spills softly through the window onto the kitchen table where Margaret sits, letter in hand. Her phone buzzes with a message from Clara:

"Deadline's real, Maggie. The closing slot is yours if you want it. But they'll move on if you hesitate. They always do."

Margaret exhales slowly, the weight of the ticking clock settling in.

Another buzz: "You know how this works. Blink, and the world replaces you."

Margaret looks at the two canvases – one old, precise; one new, messy and alive. She presses her palm against the new one. Paint smears her skin.

Her fingers brush over the letter's RSVP line. She looks out the window, the village alive and breathing beyond.

MARGARET (V.O.)
Sometimes the hardest part isn't
the choice. It's the clock that
makes you choose.

She sets the letter down but doesn't close it, caught between two worlds.

INT. LILY'S COTTAGE - NIGHT

Lily sits at her desk. Lights low. Rain starts tapping against the window. On screen: the finished article.

Title: "The Mural That Saved Me"

Her fingers hover. Stop. Start. Stop again. She types a sentence. Erases it. Types another. Stops halfway. Finally, she pushes the laptop aside. Opens her notebook instead. Scribbles fast, messy. Ink smudges her palm. She tears out one page, crumples it, tosses it. Starts again. This time, she doesn't stop. She sets the pen down. Breathes.

Then copies those words into the laptop. No narration. Just the clack of keys.

At the bottom: her full name. No pseudonym. No soft edges.

Her hand hovers over the trackpad.

LILY (V.O.)
They won't understand all of it.
Maybe none of it. But that doesn't
mean it isn't true.

She clicks: SEND

The screen confirms:

"Your submission has been received."

She sits back. Stares at the screen. No victory dance. No panic. Just silence.

Then, a slow exhale – not relief. Release. Like something was holding its breath inside her, for years.

INT. MARGARET'S COTTAGE - NIGHT

Margaret sits alone at her kitchen table, the Wexley Gallery letter and the deadline message lying side by side. The room feels heavy, the silence pressing in.

She picks up the gallery letter again, fingers tracing the words.

Her phone buzzes – a call from Clara. Margaret hesitates, then answers.

CLARA (V.O.)
(urgent, raw)
Maggie, listen – this isn't just a show. It's your chance to step back into the world you left behind. The one that still remembers you. But if you pass on this... well, people start to forget. And fast.

Margaret's grip tightens on the phone.

CLARA (V.O.)
You risk more than just a missed deadline. You risk your whole legacy fading to silence. Is that really what you want? You have to fight for it. Or at least show up.

Margaret looks away, swallowing hard.

MARGARET
(soft)
I'm scared it's already gone.

Margaret closes her eyes, the weight of choice sinking in.
She slowly breathes out, the firelight flickering behind her.

INT. LILY'S COTTAGE - THE NEXT DAY

Lily's laptop is open. Coffee forgotten. She paces, phone in hand. It buzzes.

Caller ID: HARPER - GUARDIAN WEEKLY

She answers.

LILY
This is Lily.

HARPER (V.O.)
I didn't expect this from you.

LILY
Didn't expect to write it.

HARPER (V.O.)
That's what makes it good.

Lily freezes - just for a beat.

HARPER (V.O., CONT'D)
Structure's solid. Voice is clean.
But the personal parts - your
father, the mural, this town -
that's where it breathes.

LILY
So... what's the catch?

HARPER (V.O.)
No catch. Just one question.

Lily braces.

HARPER (V.O., CONT'D)
Would you be willing to do an
accompanying segment? Audio or
video. Just five minutes. Talk
about what the piece meant to you.

LILY
Absolutely not.

A pause.

LILY (V.O) (CONT'D)
If I say no, this might be my last
chance. They won't call again.

HARPER (V.O.)
That's what people say right before
they say something unforgettable.

LILY
Or cry on the internet.

HARPER (V.O.)
You don't need to cry. Just be
honest. You already were. Now let
people hear it.

LILY
Can I think about it?

HARPER (V.O.)
Not too long. The timing matters.
The mural's all over feeds this
week. If I don't have your
recording before the festival
closes, we run the piece without
it.

A long silence.

HARPER (V.O., CONT'D)
You stopped hiding, Lily. Don't
start again now.

Brief pause, then Harper's voice softens as if sharing a
warning.

HARPER (V.O.)
This isn't just about the piece -
it's about your career. Your
credibility. If you walk away now,
you risk being forgotten.

Click. The call ends. Lily lowers the phone.

Paces.

LILY
(to herself)
If I don't do it before the
festival ends... I know I'll never do
it.

She turns slowly. Her eyes land on the shelf. An unopened
microphone box sits there - quiet. Waiting.

Her hand lingers near it, caught in the quiet tension of a decision that could define her future. She stares at it. Not afraid. Just... deciding.

EXT. COASTAL CLIFF PATH - SUNSET

The sea burns gold beneath a sky smeared in amber. Waves roll in slow and even.

Margaret and Michael walk side by side – quiet, untouched by urgency. A closeness without demand.

In Margaret's hand: the gallery letter. Folded. Refolded.

She finally speaks.

MARGARET

They want the new painting. For a show in London.

Michael nods, saying nothing. Just listens.

MARGARET (CONT'D)

They're calling it a return.
"Creative rebirth after loss." Like
I died and resurrected through
brushstrokes.

MICHAEL

People love a narrative they can
sell.

She almost laughs. But it catches in her breath.

MARGARET

Part of me wants to say yes. Not
because it feels right. Just...
because I don't want to be
forgotten.

Michael stops walking.

MICHAEL

You're not forgotten. You're here.

MARGARET

But what if here isn't enough?

Michael turns, gestures back toward the village – glowing faint in the distance.

MICHAEL

Then ask yourself – if you go, what do you leave behind?

(beat)

You've started something here. With them. With me. With yourself. If you trade it all for a gallery slot... is that remembering James? Or just erasing yourself all over again?

She looks at him – unsettled.

MARGARET

James would've told me to go.

MICHAEL

But what do you say?

The wind sweeps between them, carrying salt and distance. She doesn't answer. But she keeps walking beside him.

And that, for now, is her answer.

INT. MARGARET'S COTTAGE – NIGHT

Margaret stirs a pot of tea on the stove. The kitchen glows warm, soft with quiet. Two mugs wait on the counter.

Lily sits at the table – posture just a little too straight, like she's holding something in place.

LILY

I submitted it. The article.

Margaret turns, eyebrows raised – not surprised. Just proud.

MARGARET

How does it feel?

LILY

Like I just left my insides on someone's desk.

Margaret pours the tea, slides a mug toward her.

MARGARET

That's probably how it's supposed to feel.

LILY

They want me to record a companion piece. Video. Audio.

(MORE)

LILY (CONT'D)
Something that makes it "more
human."
(scoffs)
As if bleeding on paper wasn't
enough.

Margaret sits across from her.

MARGARET
You don't have to say yes.

LILY
But if I don't...
(beat)
...it's like I'm still hiding. Just
better at it.

MARGARET
I read your draft. That part about
hiding in facts... that was me, once.
Word for word.

Margaret exhales, leans in.

MARGARET (CONT'D)
You told me once your father
thought you interrogated too much.
(beat)
Maybe he was wrong. Maybe you were
just the only one brave enough to
listen.

A quiet beat.

MARGARET (CONT'D)
I used to think being brave meant
being loud. Or unflinching. But
maybe it's just staying visible
when you most want to disappear.

LILY
Even when no one claps after the
verse?

Margaret smiles.

MARGARET
Especially then.

Lily takes a sip. The silence that follows isn't empty. It's
safe.

INT. MICHAEL'S WORKSHOP - LATE NIGHT

The workshop is mostly dark.

A single desk lamp casts a soft cone of light. Dust drifts in the beam, slow as thought. Tools are scattered and forgotten.

Michael sits with his guitar across his lap. He's not playing. Not yet.

He's listening. To the quiet. To something inside.

He strums a few soft chords – hesitant, open. Lets them fade.

Then begins. A progression. Simple. Looping.

Something that feels like it's always been there – as if he's uncovering it, not composing it.

He shifts keys. Finds a minor chord. Winces – no. Too heavy.

He rewinds. Lighter. Still sad. But forgiving.

His face eases. He hums – not melody, not lyrics. Just breath shaped into sound.

And the music gathers itself around him. His eyes close. The song emerges.

Then, softly – like exhaling a truth –

MICHAEL (WHISPERING)
The heart remembers...

A beat. He writes it down. Just those three words. Then returns to the guitar, leans back in.

And keeps playing.

EXT. ABANDONED PIER - EARLY EVENING

The sky is turning blue-gray, streaked with gold.

The old pier stretches, crooked and half-eaten by the sea. In the distance, the village glows soft and small.

Lily sits on a worn bench, notebook in her lap, knees tucked to her chest. Boots muddy. A thermos steaming beside her.

Jack walks up quietly, carrying a paper bag and a curious look.

JACK
You always pick the most dramatic
spots to sit still.

LILY
It's part of my brand. Coastal
brooding.

He sits beside her. Pulls out a half-squashed pastry from the
bag. Offers it.

JACK
Peace offering.

She accepts. Doesn't thank him. Doesn't need to.

JACK (CONT'D)
So... you're famous now?

LILY
Barely. Just flayed open for public
consumption. Like a peeled orange
waiting for bruises.

A long pause. She tears a page from her notebook. Hands it
over — deliberate.

LILY (CONT'D)
You don't get the whole thing. Just
this part. If you laugh, I push you
in.

He reads.

JACK
(reading softly)
Grief doesn't shatter the windows.
It just rearranges the furniture
while you sleep, so every morning
you wake in a stranger's house —
your own, but wrong. And you learn
to live there.
(beat)
And if you're lucky, someone helps
you find the door again.

He finishes. Looks up. Doesn't say anything right away. Then—

JACK (CONT'D)
That's the best thing I've read in
a long time.

LILY
You say that to all the broken
girls?

JACK
No. Just the ones who still have
teeth under all that glass.

She almost smiles. Almost.

LILY
I think I hate that metaphor.

JACK
Then we're even.

They sit together. Not moving. Not starting something.
Just choosing it.

EXT. VILLAGE GREEN - TWILIGHT

String lights sway overhead, casting soft golden halos.
Picnic tables are scattered with half-cleared dishes.

The firepit flickers low, smoke curling gently into the
cooling air.

Someone strums a ukulele nearby – barely music, more like a
lullaby.

Margaret, Michael, Lily, and Jack sit together at a table
cluttered with mismatched plates.

Surrounded by the wreckage of a meal – Leftover pie. Half a
bottle of wine. Bread that's been picked at but never
finished.

They're laughing. Mid-story.

LILY
No – you don't understand. Jack
tried to build a kite out of
cassette tape and ambition.

JACK
And it flew for three glorious
seconds before the wind took it
back to God.

MARGARET
Honestly? That's actually a decent
metaphor for your entire energy.

Michael laughs – soft, genuine, happy to be here.

MICHAEL

I once carved a flute out of
driftwood. Sounded like a dying
cow. We used it to chase off
seagulls for a month.

More laughter – loose, open.

JACK

This town is so much weirder than
it looks.

LILY

That's why it works.

The rhythm fades. Not to silence – to ease.

MARGARET

It's strange, isn't it?
(beat)
How fast comfort starts to feel
like home.

Michael glances at her.

MICHAEL

Sometimes it's not fast. Sometimes
it's just... been waiting for you
to notice.

Lily lifts her glass.

LILY

To noticing.

They clink.

Not a toast to futures. Or romance.

To now. To here. To presence. To this.

INT. MICHAEL'S HOUSE – NIGHT

Warm light spills across wooden floors. The space is clean
but lived-in – records stacked neatly in a corner, books
sideways on shelves.

The kettle hisses softly on the stove.

The front door opens. Margaret, Michael, Lily, and Jack
enter, jackets damp from the night air.

LILY
Okay, I officially take back
everything I assumed. This place is
borderline romantic.

JACK
You say that like it's contagious.

Michael smiles faintly as he moves to the counter, setting
out mugs.

MICHAEL
It's mostly functional. Romance was
an accident.

MARGARET
That's how you know it's real.

Lily drifts toward a shelf. Pauses. A framed photograph –
A woman and a boy. Wind-tossed hair. Laughing. Frozen mid-
joy.

Lily picks it up.

LILY
She's beautiful.

Margaret joins her. Sees it too.

MARGARET
Your wife?

Michael turns. The kettle whistles. He shuts it off.

MICHAEL
Yeah. Her name was Elise. That's
Jonah. Our son.

The room stills. Michael walks over. Takes the photo. Holds
it lightly – not protectively, just gently.

MICHAEL (CONT'D)
Four years ago. Car accident. I was
supposed to be driving that night.
But I stayed late at the shop. They
went without me.

A long, unbroken silence.

MICHAEL (CONT'D)
People say that loss changes you.
(shakes his head)
(MORE)

MICHAEL (CONT'D)

I don't buy it. It just... strips you down. Shows what was already there.

He sets the photo back on the shelf.

MICHAEL (CONT'D)

For a long time, all I knew how to do was be quiet. Breathe. Fix small things with my hands. I came here because it was the only place that didn't ask me to pretend I didn't hurt.

Margaret watches him – still, steady.

MARGARET

You don't have to pretend with us.

Michael nods. Not thanking her – just acknowledging it.

JACK

No offense, man, but that might be the saddest thing I've ever heard in a room that smells like cinnamon.

A laugh breaks loose – unexpected, necessary.

MICHAEL

They would've liked you.
Both of them.

LILY

He means well. His timing's just allergic to gravity.

JACK

Okay, real talk for a sec. I used to think staying in one place meant you were stuck. Now... I don't know. Maybe staying just means you're where you're supposed to be.

They settle in – chairs pulled close. Mugs warm in hands. No more stories. Just the kind of quiet that lets memory stay.

The photo remains. Still. Seen. Exactly where it belongs.

EXT. VILLAGE SQUARE – MIDDAY

The Harvest Festival is in full bloom with motion and warmth.

Children dart between booths with painted cheeks and sticky fingers. Homemade garlands of dried lavender and orange ribbons sway from every post.

Tables brim with bread still warm, stitched crafts, cider in mismatched mugs.

Laughter spills like sunlight. Music rises near the old fountain – lilting, low, alive.

This isn't just a celebration – it's a home in motion.

EXT. MURAL WALL - LATER

Margaret walks along the festival's edge – Past stalls, past waves of noise and joy.

She nods to familiar faces.

A little girl hands her a crooked felt pumpkin.

MARGARET

Thank you.

She tucks it into her bag.

Turns the corner –

And stops.

The mural. Her mural. But now, something new.

A bright yellow sunflower – sprouting awkwardly but proudly from the edge of her abstract sea. Crude. Joyful.

Signed in crayon by the boy.

She kneels, traces the stem with her finger. Smiles.

MARGARET (CONT'D)

Look at it – messy, wild, alive.
Just like us. It's not perfect, but
it's still here. Still growing.

Then pulls a stub of chalk from her pocket. Green. Worn down.

And adds one curling line – a stem looping back on itself like a question she doesn't need answered. For the first time, her hand doesn't hesitate.

Then she smiles again.

EXT. CENTER OF THE SQUARE - SAME TIME

Lily browses a table of old books, fingers pausing on a weathered copy of *The Tempest*.

A ginger cat weaves between her boots. She crouches, lets the cat sniff her hand.

LILY
(softly)
You again.

The same alley cat. The boy runs up.

BOY
That's his spot.

LILY
Yours too, I think.

He grins, dashes off. The cat stays.

Jack approaches, holding something that's definitely not firewood.

JACK
This town's ridiculous. Like a Norman Rockwell painting that got therapy.

Lily laughs – loud, full, unexpected. Real. A release. She glances across the square–

The mural. The warmth. The quiet beneath the joy.

LILY
I think I want to stay a little longer.

Jack doesn't answer. He doesn't need to.

EXT. TOWN SQUARE - LATER

Margaret stands in front of the mural wall – but now she's surrounded by others: Lily filming, kids laughing, Michael with his guitar. Paint buckets line the ground. Locals dip brushes into color and start to paint.

MICHAEL
You said art should speak for itself.
(Motions to the wall)
No more waiting. No more asking.
(MORE)

MICHAEL (CONT'D)

This mural continues to live –
because we keep choosing to let it
live. We won't let it go anywhere!

Margaret hesitates. Then kneels and paints another stroke –
bold, blue, alive. Others follow.

EXT. EDGE OF THE SQUARE – LATER

Michael stands by the small wooden stage. Alone. Not
performing. Not tuning. Just... waiting. He checks his phone –

Roger's voice on speaker, clipped but urgent.

ROGER (V.O.)

You think silence protects you, but
you're wrong. Silence erases you.

(beat)

Call me back when you remember
that.

Michael ends the call. Stares at his guitar. Jack walks up.

JACK

Good luck up there.

MICHAEL

I'm not going up there. What's the
point?

JACK

The point is... maybe it's not about
you anymore. Maybe it's about
someone who needs to hear it.

Michael doesn't answer. Just stares at his guitar. Looks
over. In his open guitar case – a seashell. Margaret's shell.
The swirl, drawn with care.

He picks it up. Holds it in his palm. Closes his eyes. Takes
a breath.

Then steps up onto the stage.

EXT. STAGE – DUSK

The festival hushes. No introduction. No announcement. No
spotlight. Just stillness.

Michael sits. One hand on the guitar. The other on the shell.
He looks out over the square – a flicker of hesitation.

MICHAEL

(soft, into the quiet)
I wrote this a long time ago... But
I've never played it for anyone.
Not until now.

He begins to play. Soft. Bare. Nothing between him and the strings.

The song: "The Heart Remembers."

The notes fall like breath – quiet but certain. A melody that feels uncovered, not composed.

At the back: Margaret watches – arms loosely folded, face open. Lily beside her, still. Listening like it's the only thing keeping her upright. Jack nearby, arms crossed, but eyes soft.

The music moves through them. Simple. True. Each note a memory given shape.

Michael sings – soft, low, like breath released:

MICHAEL (CONT'D)

(Closes his eyes and
sings)

It isn't what we leave behind,
It's who stays and doesn't go,
It's the name in the wind
And the echo that always knows.
It's the laugh down the hall,
It's the cold side of the bed—
It's the fire that never
surrenders.
The mind might move on...
But the heart remembers.

The last chord fades into the dusk. The crowd stays still. No clapping. Just quiet. A few faces turned down. A hand on a chest. Margaret doesn't move – like the music pinned her in place. Lily wipes at her eye. Jack closes his sketchbook. Doesn't doodle this time. Just listens – really listens.

Michael lowers his hands from the strings. Nothing else stirs.

And somehow, that's the loudest response of all.

EXT. FESTIVAL STAGE - MOMENTS LATER

Michael sits, guitar quiet in his lap. The song has ended.

Margaret stands at the back of the crowd. Still. Not undone – just anchored. Like something inside her finally clicked into place.

She's not watching someone she might love. She's watching someone who didn't perform. Didn't posture.

Someone who told the truth – gently, fully. And she knows – That's the choice she has to make too.

Off to the side, a WOMAN in her 30s scrolls on her phone, face lit by the glow.

On screen: Lily's article, headline visible.

The woman pauses, reads. Her eyes soften. She looks up – not at Lily, not at anyone. Just toward the mural, like she's seeing it differently now.

Nearby, Lily notices – proof that her words are out there, alive. She doesn't say anything. She presses her lips together, holding something back.

EXT. MURAL WALL – GOLDEN HOUR

Later.

Margaret walks alone toward the mural. The sun drapes the village in honeyed light.

The mural greets her – changed. The late sun turns the colors warmer and softer.

She notices the sunflower in crayon is no longer alone. Now it's joined by hearts, loops, vines, initials in uncertain handwriting. A riot of childlike marks.

What should be vandalism...

Feels like invitation. She kneels. Pulls a chalk stub from her pocket. And draws – a long, delicate vine that winds around the new additions.

It loops through the children's marks, around them. Not fixing. Not erasing. Weaving them in. She integrates them.

Honors them.

Margaret's chalk-stained fingers linger on her vine, tracing it into the children's drawings. For a moment, her eyes close – as if she's touching James's hand through the wall.

EXT. MURAL WALL - CONTINUOUS

Footsteps. Michael appears behind her. He doesn't speak. He crouches. Hesitates. Pulls a folded lyric sheet from his pocket. Instead of reading it, he tucks it back away.

Pulls out a piece of charcoal. He draws a single note on the mural instead - letting the song live outside himself, at last.

Margaret watches him.

MARGARET

I thought this was mine.
(shakes head)
But it never was.

MICHAEL

That's why it matters.

They stand. Face to face now. The mural at their backs. The town alive around them.

And without discussion—without weight—

He kisses her.

Soft. Certain. Not loud. Just real. Full of everything they haven't said. Not an ending.

A beginning.

EXT. FESTIVAL PATH - DISTANCE

Lily and Jack watch from afar. Margaret and Michael at the mural.

The kiss.

Jack nods once, smug but gentle.

JACK

Called it.

Lily doesn't smile. Not right away. Then—she does.

Soft. Earned. Not for the kiss. For the woman standing in front of that mural - whole, unhidden.

And suddenly, staying doesn't feel like settling. It feels like arriving.

EXT. EDGE OF THE FESTIVAL - EVENING

The crowd thins. Lanterns swing overhead.

Margaret and Michael linger near the mural – the kiss still fresh, their breath visible in the cooling air.

Her phone buzzes. She checks it.

ON SCREEN: "CALL - WEXLEY GALLERY"

She hesitates. Answers.

MARGARET
(into phone)
This is Margaret.

GALLERY REP (V.O.)
We saw the mural post. Beautiful integration. Listen – we'd like to feature you in a live panel next week. Remote or in-person. Closing slot. Spotlight.

MARGARET
I haven't made a decision yet.

GALLERY REP (V.O.)
Well, don't take too long. These slots don't stay open. You've got real momentum. And eyes.

A beat. Her fingers tighten on the phone.

MARGARET
I'll call you back.

She hangs up. Looks at Michael.

MARGARET (CONT'D)
There's always a next step. A higher rung.

MICHAEL
And?

MARGARET
And maybe I don't need to climb anything right now.

She exhales. Not relief. Just enough.

EXT. MURAL WALL - LATER, NIGHT

The square has quieted. Lanterns sway in the cooling air. Most of the crowd has drifted home. Jack lingers at the mural, alone now. The chalk and charcoal buckets are scattered, nearly empty. He crouches near the boy's sunflower. Pulls a charcoal stub from his pocket. Hesitates. Then sketches a small sunflower beside it - rough, unfinished, but but unmistakably his.

He steps back, studies it. Not perfect. Not meant to be. Doesn't sign it. Just leaves it.

INT. LILY'S COTTAGE - NIGHT

Lily paces. A half-packed bag slumps open on the bed. Her laptop screen glows from the desk - paused on the final frame of her recording.

She stops. Stares at the bag. She's been thinking about this for hours. Maybe longer.

She tosses in a pair of boots. Then takes them back out. Then back in again. A knock at the door. She freezes. Another - firmer this time.

Then-

MARGARET (O.S.)

If you're packing again, don't forget the grudge you've been holding against emotional vulnerability.

Lily opens the door.

Margaret stands there - windswept, holding two mugs.

MARGARET (CONT'D)

You really don't have to decide tonight.

Lily says nothing.

Margaret sets one mug down on the desk. Then looks around the room - the bag, the tension.

MARGARET (CONT'D)

But if you do leave... don't pretend it's because there's nothing left here for you.

(beat)

You wrote about remembering.

(MORE)

MARGARET (CONT'D)

Just make sure you don't forget
yourself.

She turns to go.

LILY

You're annoying when you're right.

Margaret smirks. Starts to go – then:

MARGARET

Also... Jack's really cute. I'd
stay just for him. Just my opinion.

Lily laughs – involuntary, caught off guard.

LILY

You're not wrong.

Margaret gives her a look that says, Then stay, idiot. But
doesn't say it. She walks off into the night.

Lily stands in the doorway, half-smiling, still barefoot. The
bag stays where it is.

INT. MARGARET'S COTTAGE – NIGHT

The glow of the festival still flickers through the windows.
Distant laughter. Music fading.

Margaret steps inside her cottage. Closes the door. Leans
against it.

Takes a breath. Not heavy – rooted. She walks to the table.
The gallery invitation waits. Still unfolded.

She smooths it flat. Then lays it beside two paintings:

– One painting, old. Gallery-born. Clean. Controlled.

– One, new. From here. Messy. Breathing.

She stares at them both. Studies them. But doesn't compare
them.

She just sees them. Both true.

She moves to the window. The mural blurs in the distance –
bathed in twilight. Kids are still chasing each other nearby.
A stray ribbon dances on a post.

She looks back at the table.

Then — slowly — she folds the gallery letter back up. Tucks it back into its envelope.

MARGARET (V.O.)

Some stories don't end in galleries
or stages. They live here — in the
cracks and colors, where we learn
to belong.

Walks to the drawer. Opens it. Tucks it inside. Not thrown away. Not rejected. Not forgotten. Just... not sent.

She turns off the light. The house holds still. And she lets it.

INT. LILY'S COTTAGE — NIGHT

Lily sits at her desk, wrapped in low lamplight. The laptop is open. A small microphone plugged in, waiting.

Outside: the faint echo of distant music from the festival.

The unopened mic box sits nearby — now empty. The mic is plugged in, waiting.

She takes a breath. This time, she doesn't flinch. Hits record.

LILY (INTO MIC)

I didn't want to write this. I
didn't want to admit that I could
be changed by a place, or people,
or... a mural. But I was.

(beat)

One woman painted her pain into
waves. Another sang it into the
night. A boy drew sunflowers where
nothing grew before. And I wrote
again. Not to explain. Just to be
heard. In case someone was
listening. In case they wanted to
hear what I had to say.

She pauses. Her voice softens.

LILY (CONT'D)

This isn't a story about art. It's
a story about remembering who you
are after the world tries to forget
you. And how, sometimes, the heart
does more than just heal. The heart
remembers.

She stops the recording. Doesn't move. Doesn't re-record.
Doesn't edit. Just lets it exist.

EXT. COASTAL CLIFF - EARLY MORNING

The sun barely crests the horizon. The sea below murmurs –
soft, steady, eternal.

Margaret stands near the edge, wrapped in a cardigan, her
hair loose, wind-tossed. She holds a mug of coffee. Watches
the tide breathe in... breathe out.

Footsteps behind her.

Michael approaches. Mug in hand. He says nothing. Just steps
beside her.

They stand in silence – not empty, but full. The kind that
asks for nothing.

After a moment–

MARGARET

I didn't send the painting.

MICHAEL

I figured.

She nods. Doesn't need to explain. No defense. No regret.

MARGARET

It wasn't because I was afraid.

(pauses)

I just think... I finally said what I
needed to say.

MICHAEL

That's how you know it's finished.

A long beat. The waves crash, far below.

MARGARET

I'm still afraid of forgetting. Of
going quiet again.

MICHAEL

You won't. If you start to, I'll
nudge.

He smiles widely. She looks at him. Really looks.

MARGARET

And you? Will you keep playing?

MICHAEL

As long as someone's listening.

A shared smile. They sit down side by side on the grass, mugs warm between their hands. Neither reaches for the other.

No kiss this time.

They don't touch. They don't speak. They don't need to.

The camera pulls back –

Two figures silhouetted against the endless sea. The sea. The sky. The morning. No more words. Just the sound of wind. Of water. And the kind of quiet that stays.

EXT. FESTIVAL STAGE - LATE AFTERNOON

Margaret walks back into the square. The firelight glows. Music has faded. It's the last day of the festival.

A small crowd is gathered. Mrs. Beech steps up to a mic beside an easel.

A cloth is lifted – revealing Margaret's painting.

MRS. BEECH

The community art council wanted to
recognize one last contributor –
Margaret Hale, and her piece,
Between Stillness and Storm.

(beat)

She had the chance to send this to
the Wexley exhibit in London. But
she chose to leave it here instead.

(beat)

And we're grateful she did.

Polite applause. Warm. A few quiet smiles from the crowd.

ANGLE ON:

Margaret, near the back, freezes. Not undone. Just... seen. She doesn't step forward. Doesn't wave. She just stands there – still, rooted, present.

EXT. CAFE PATIO - NIGHT

The festival is winding down. Tables half-cleared, streamers tangled in the breeze. Kids still run – the kind of joy that doesn't check the time.

Golden light spills across the café patio.

Lily, perched on the railing, sipping lemonade from a mason jar.

Jack strolls up, balancing two melting ice cream cones like sacred offerings.

JACK

The last of the festival loot. Your options: semi-melted vanilla, or bubblegum with a hint of childhood trauma.

LILY

Give me the trauma and regret.

He hands it over.

LILY (CONT'D)

You're annoyingly good at this. Charming and insufferable in equal measure.

JACK

I walk a delicate line. Some say it's a gift. Others call it a medical concern. Jury's still out.

She laughs, licks the cone – it immediately drips on her shirt.

LILY

Of course.

JACK

That's what you get for choosing chaos.

He leans in – maybe to hand her a napkin, maybe not. But they stop.

Close now. Closer than before. Something shifts. And then – without overthinking–

They kiss.

Not planned. Not graceful. A little sideways. A little messy. Ice cream drips between them.

They pull back. Staring.

LILY

That was... stupid.

JACK
Awful.
(beat)

LILY
The worst first kiss ever!

JACK
Unbelievably terrible!!
(beat)

LILY
Wanna do it again?

JACK
Yeah, absolutely!

They lean in. This time – slow. Certain. Still not perfect.
But theirs.

EXT. VILLAGE – VARIOUS SHOTS – MORNING

- A child crouches in the grass, tongue peeking out, sketching a seashell with grave concentration.
- Margaret sits cross-legged nearby, sketchbook open. Three kids sprawled around her, laughing. She draws too – not instructing. Just present.
- Evelyn pins fresh flowers beside the mural. It stretches far now – waves, vines, music notes, chalk initials, beams of color like sunlight. It doesn't look finished. It looks alive.
- Michael tunes his guitar on his front step. Next to him: a battered notebook. At the top, penciled: "The Heart Remembers."
- Jack wrestles an easel outside the café. Paint streaks his arm. He glances across the square – Lily, lit by morning sun, scribbling fast in a notebook like she's trying to catch something before it floats away.
- Lily slips an envelope into the postbox. She pauses. Looks across to the mural. Still. Moved. Ready.

EXT. MURAL WALL – LATE AFTERNOON

Margaret walks slowly along the mural. Alone. Calm. Steady.
The late sun casts everything in gold.

She stops at the sunflower – still bold, still bright.

Beneath it, her green chalk stem lingers. Faded. But there.

She kneels. Carefully adds one final touch. A signature. Not a name. Not a claim. Just one word, tucked into the waves–

"Here."

She stands. Steps back. Studies the mural.

In the shifting light, one section of paint catches her eye – a curve of blue, almost identical to the line James once drew on their "Dual Visions" flyer.

Her fingers brush it, gentle.

Margaret smiles – not at the past, but at the proof she carries it forward.

The mural now stretches behind her – layered, messy, whole. A story told by many hands.

She hears something behind her – a low chuckle. Mrs. Beech leans on her cane, having watched the whole time.

MRS. BEECH
(sharp but kind)
You know the town council figured
that wall would wash out by winter.

Margaret just smiles.

MRS. BEECH (CONT'D)
And yet... here we are.
(beat)
They're talking about making it
permanent. Restoration grants.
Citing you, naturally.

Margaret blinks – surprised.

MARGARET
I... don't know what to say.

MRS. BEECH
Start with thank you. Then don't
vanish.
(pauses)
Town's waking up to itself. Don't
you dare sleep through it.

She gives Margaret a look – one part warning, one part blessing – then disappears into the square.

Margaret turns back to the wall. Looks once more. Then – a smile.

Not polite. Not wistful. Real.

LILY (V.O.)
Some things don't end. They keep
living where we can see them. And
the heart remembers, always.

FADE TO BLACK.