

'LOU'

Written by
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City Projections

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1: INT. RUSHMORE HOUSE - LANDING. DAY. (PRESENT DAY)

A static wide shot of an empty landing - TRACK forward slowly. A loft ladder stands centre frame. Silence is broken by activity in the loft, a noise which increases naturally.

TITLE FADE IN/OUT: 'CITY PROJECTIONS PRESENTS'.

LEE
(shouting)
Lou.

TITLE MATCHED TO DIALOGUE: 'LOU'.

No reply. From the loft sounds a loud thud and a lethargic sigh.

LEE
(irritable)
Lou!

No response.

LEE (end of his tether)	LOU (shouting back)
LOU!	Yes?
I need your-	What?
I need your help with-	What?

They both wait for each other to speak.

LEE
(quickly)
Can you grab this box?

LOU, 71, enters the landing from a side room. She wears a light blue apron and yellow gloves with a bright red pair of large eye glasses. She grins as she looks up the ladder.

LOU
What's that face for?

LEE
What face?

LOU
(imitating a baby eating a lemon)
That one.

Her impression goes on a bit too long. She laughs at herself.

LEE
(irritated)
Stop playing silly beggars and give me
a hand with this flaming box.

She continues to laugh.

LEE
Right, if you're not going to help.

The ladder starts to shake.

LOU
(feigning seriousness)
Come on now, don't get mardy.

A leg appears on the ladder as LEE begins to make his way down.

LEE
You've had your chance. If I fall and
die you'll have to live with that
forever.

LOU giggles but intuitively helps LEE as he makes his way down - he is struggling to carry a brown cardboard box.

LOU
(grinning)
I'd have a lovely holiday out of your
will.

LEE
What makes you think you're in it?

LOU tuts and sniggers.

We TRACK FORWARD into a CLOSE UP.

LEE, 71, wears a grey sweater and dark green trousers. His feet reach the floor and he forces the box into LOU's hands.

LOU
Lee, I've got my scruffies on!

LEE
(desperate)
Just take it a second, I'm bursting!

LEE paces into the bathroom.

TRACK LOU as she carefully makes her way downstairs with the box. She shouts back up.

LOU
Put the seat down.
(he does so)
Do you want a cup of tea?

LEE
Yes please my love.

LOU puts the box on the kitchen counter and turns on the kettle. HOLD ON the box. After a moment LEE enters and grabs the box, and we TRACK him into the living room. He begins to empty the contents onto the table.

We move back into the kitchen. LOU is stood motionless; she stares emptily forward. The kettle boils and the CLICK brings LOU back into the room as though she has just awakened from a trance.

LEE
(from the living room)
Have you looked in here yet?

LOU, dazed, walks into the living room.

On the table in front of LEE are a folder, a decorative lifebuoy and stack of old photos. LEE is peering into the box and LOU stands beside him without him noticing, she still seems dazed.

LOU
Did you have your cuppa?

LEE
(startled)
Jesus! You really are trying to get my will early aren't you.

LOU
(ignoring him)
You were meant to be putting boxes away, not getting them out.

LEE
It was gathering dust behind the Christmas stuff. Thought we could see what to keep and what to throw.

LOU
Lee Rushmore don't you dare.

LEE meets her cold stare - he's in the dog house.

LEE
It's mostly just clutter. Well it is
when it's sitting up there anyway.

LOU begins to hastily search through the box.

LOU
You've no sentiment at all you.

LEE bites his tongue but his face shows his disapproval.

LOU
Look!

LOU pulls out a large seashell.

LOU
Would you seriously throw something
like this away?

LEE
(mockingly)
Of course I wouldn't! You never know
when you might come across an oyster
in need.

He laughs, LOU doesn't.

LOU
You don't remember this? Do you?

LEE
Of course I do!

She takes a step back and raises her eyebrow.

LOU
Remind me..

LEE also takes a step back. He's stalling, desperately trying
to remember.

LEE
(confident)
Two thousand and...

LOU
 (unimpressed)
 No.
 (she sighs)
 It was the day we met.

LEE inhales sharply. LOU places the shell on the table and LEE puts his arm around her.

LOU
 Your memory, honestly.

LEE
 You're the brains. I'm the brute.

They laugh.

A slow CLOSE UP ZOOM on the shell. The sound of SEAGULLS fades in as we..

CUT TO:

2: EXT. BEACH 1. EVENING. (1971)

A MATCH SHOT of the shell on a beach, it disappears and reappears as the tide flows over it.

FOOTSTEPS approach. A hand grabs the shell. We TRACK UP, revealing YOUNG LEE, 21. He wears a bright checkered shirt and blue denim jeans and carries driftwood under his arm. As he examines the shell his head twitches.

He is shouted from a distance and he heads towards a group of 4 similarly aged people sitting next to a fire - which he throws the wood on before sitting down. Two more girls approach the group.

LOU'S SISTER
 This is my sister, Louisa. She was going to stay in tonight so I've dragged her here.

COLLECTIVELY
 Hey.

She is YOUNG LOU, 21. She wears a long mustard yellow dress, a yellow bandana, a bright blue cardigan and an arm full of bracelets. She sits next to her sister but turns away as her sister starts to kiss a guy next to her.

ELS: PIER TO BEACH.. The group sit around the campfire,

mostly coupled up. The only two people sat alone are YOUNG LEE and YOUNG LOU, but the fire separates them. They both laugh along with the group but neither looks comfortable.

FADE TO:

3: EXT. BEACH 1. NIGHT. (1971)

WIDE. The group still sit around the fire - YOUNG LEE and YOUNG LOU are in the same places. One of the group, clearly drunk, jumps up and runs towards the sea. One by one the group follow in hysterics, until YOUNG LEE and YOUNG LOU are alone. YOUNG LEE stands up and steps forward to watch, bringing YOUNG LOU into sight.

They exchange glances, and YOUNG LOU gestures an offering for him to join the others in the sea. YOUNG LEE smiles shyly and shakes his head. LOU gets up and walks towards him. She picks up a rock.

YOUNG LOU

Prize for the first who hits one of them?

He smiles and picks up a stone - and twitches again. They both, separately, walk to the shore line and start skimming stones. She stops and watches him, smirking.

YOUNG LOU

Skimming stones isn't a talent of yours then.

He carries on. She seems fascinated by him.

YOUNG LOU

(watching him)

You're very quiet tonight.

The comment amuses YOUNG LEE and he holds a stone in his hand. He stares outwards into the sea.

When he speaks, his voice is soft and gentle.

YOUNG LEE

Maybe I'm always quiet.

YOUNG LOU

Are you?

YOUNG LEE smiles and throws the stone. LOU picks up a stone that is a little bit closer to him.

She watches as he finally skims a stone. YOUNG LEE punches the air and YOUNG LOU cheers. Their ironic celebrations bring their attention to one another, and they suddenly realise how close together they are stood. They quickly turn away and take a step apart - a silence, though it feels more contemplative than awkward.

YOUNG LOU
(confident)
Let's go for a walk.

CUT TO:

4: EXT. HARBOUR WALL. NIGHT. (1971)

YOUNG LOU and YOUNG LEE sit on the harbour wall passing a bottle of whiskey between them. In the distance the flames of the fire look dim in front of the arcade lights. LOU pulls out a pack of cigarettes and offers one to LEE. He gestures no. LOU seems to respect this decision and puts the packet away.

YOUNG LOU
Trying to get off them anyway.

They continue to watch the beach in front of them. The only sound is the CRASHING WAVES. They both seem entranced.

YOUNG LOU
This is the perfect place to sit when the sun is setting. It sets just there and the colours that glance across on the water.. nothing better. Nothing.

YOUNG LEE looks admiringly at YOUNG LOU.

YOUNG LEE
I'm colourblind.

She faces him. This sharing of a truth seems to pull them closer together.

YOUNG LOU
That explains your fashion sense.

They laugh, and as YOUNG LEE turns to look at her he twitches.

YOUNG LOU
What's that?

He looks at her questioningly. She begins to badly imitate his twitch. He grins. Something is sparking.

YOUNG LEE
(smirking)
It's not that bad.

YOUNG LOU
Oh, it's worse.

They both laugh. YOUNG LEE leans back and feels his pocket.

YOUNG LEE
It's a thing I do when I'm nervous.

YOUNG LOU starts rummaging through his pockets. First, he picks out a large slab of cake wrapped in tin foil.

YOUNG LEE
Do you want a bit of cake?

YOUNG LOU
A bit?

She looks shocked at the comically large slice. He ignores her and then pulls out the shell he picked up earlier. YOUNG LOU looks down at it. It glimmers.

YOUNG LEE
Do you want this? I don't really know why I pick-

She takes the shell off him and examines it.

YOUNG LOU
I don't even know your name.

A pause.

YOUNG LEE
Lee.

YOUNG LOU.
Loui-

She stops herself.

YOUNG LOU
(smiling)
Lou.

YOUNG LEE
 (a laugh)
 Lee and Lou.

In the distance, the group starts counting down loudly. YOUNG LEE and YOUNG LOU watch them for a second, before turning to one another.

19, 18, 17.

YOUNG LOU
 I'm quite drunk.

YOUNG LEE
 Me too.

They giggle like school children. 16, 15, 14. They look at each other, taking turns to drink from the bottle.

YOUNG LOU
 I'm sorry for the new year's cliché,
 but I think I want to kiss you.

She moves in. So does he.

YOUNG LEE
 (nervous)
 Okay.

5, 4, 3, 2, 1.

They are millimetres away from their kiss when a single firework is set off on the beach behind them, as it explodes their heads pull apart.

CUT TO:

5: INT. LIVING ROOM - RUSHMORE HOUSE. DAY. (PRESENT DAY).

LEE and LOU sit in their armchairs in front of the TV - which plays Monty Python's 'And Now For Something Completely Different'. LEE giggles constantly at the film, whereas LOU is reading a Take A Break magazine.

LOU's eyes move to the screen, and as if something has bewildered her she drops the magazine onto her lap. Her eyes twitch between the TV and LOU, as if she is trying to figure out what he is laughing at. She concentrates intently on the screen but doesn't look as though she is taking anything in.

LEE uproars with laughter and turns to LOU. Her eyes turn to

meet his and after a clear moment of thought she forces a smile. He looks away but has stopped laughing.

LEE

I never thought I'd see the day.
You've had enough of Monty Python.

She looks towards the TV and watches it carefully. She smiles slightly, this time it seems genuine.

LOU

I could never.

As LOU stares at the screen, LEE's attention is now on LOU.

ZOOM IN on the screen..

CUT TO:

6: INT. CINEMA. DAY. (1971).

YOUNG LEE and YOUNG LOU sit on the front row of an empty cinema screening. The house lights are still on, highlighting the differing appearance of the two: YOUNG LEE is in smart wear, whereas YOUNG LOU still wears her casual-hippy clothing; including her yellow bandana. They both stare forward a little awkwardly.

Behind them a door opens and a large bald man enters. The pair watch him as he paces up and down the aisle looking for his seat, before leaving with a huff. The couple's eyes meet and they laugh. The house lights drop - darkness.

The cinema screen starts playing, lighting the couple more gently. Dust dances around them.

They both stare forward. And as if they are playing out a piece of choreography..

YOUNG LEE offers YOUNG LOU some popcorn. She takes a single piece and covers her mouth as she eats it.

YOUNG LEE watches her out of the corner of his eye. He does so until her eyes glance at him, and his move to the screen.

She stares at him for a second, smirking, then looks back at the screen.

His eyes move back to her. This time his head moves slightly. He grins.

She looks at him, and their eyes meet momentarily. He looks at the screen.

She holds her glance, and his eyes turns to meet hers. They both smile. YOUNG LEE looks away for a second and then looks back. She's still staring - it's happened.

YOUNG LOU grabs YOUNG LEE's hand softly. They both stare at each other - the awkwardness has faded.

They edge closer together. On the screen, the opening explosion of 'And Now For Something Completely Different' turns the room red. Their faces are about to touch when..

The large bald man leans his head in between them.

BALD MAN
(a loud whisper)
You're in my seat.

They look at him. He grins as if this is some kind of victory.

CUT TO:

YOUNG LEE and YOUNG LOU sit watching the film with their faces straight. In between them sits the BALD GUY, who is desperately trying to be quiet while opening a chocolate bar. He fails. The couple glare at him.

7: RUSHMORE HOUSE - BATHROOM. NIGHT. (PRESENT DAY)

LOU, in a night gown, stands at the bathroom sink putting toothpaste on her brush, the dim mirror light on her face. LEE whistles in the background.

LEE enters the bathroom and stands next to LOU; also picking up his toothbrush. After a moment he stops, noticing LOU: who stands completely motionless with her toothbrush rested on her closed mouth. Her hand shakes slightly.

After about 8 seconds LEE gently grabs LOU's spare hand. She doesn't react. He grabs her other hand and moves the toothbrush away from her mouth. A tear falls from her eye. LEE is taken aback.

LEE
(gentle, worried)
Love?

LOU reanimates. She wipes her mouth and turns to LEE. He

looks at her, aghast.

LOU
What's the matter?

He doesn't answer - his hands drop by his side.

LEE
(a whimper)
Are you okay?

LOU laughs questioningly.

LOU
(unconvincingly)
You silly old fool. I was just in a
world of my own for a second.

He appears to console himself.

LEE
You just looked...
(examining her with his eyes)
Are you sure?

LOU
I'm sure.

She smiles at him and leaves the bathroom. He stares into the mirror for a moment before looking down at her toothbrush, which is still dry and covered in toothpaste.

LOU
Come on, your hot water bottle will be
cold.

He looks at his own toothbrush and puts it under the tap, washing the toothpaste off it. He quickly leaves the bathroom and turns off the light.

In the moonlight, post-it notes on top of the mirror are lit up:

'MEET JULIE AT SHOPS. SATURDAY, 10.30'. || 'GET MORE PLANT
FEED'. || 'ANNIVERSARY, FRIDAY'.

CUT TO:

8: INT. HOTEL BATHROOM. EVENING. (1974)

YOUNG LEE sits in a bathtub with the shower curtain pulled

round, he wears a suit and his twitch seems intense. A toilet flushes and the shower curtain is pulled open; revealing YOUNG LOU. She wears a modest, colourful dress and her bandana. Inelegantly she flops down beside YOUNG LEE in the bathtub and holds out a pregnancy test.

YOUNG LOU
I feel sick.

YOUNG LEE pinches the pregnancy test with his fingers and holds it out far in front of him. YOUNG LOU looks at him questioningly.

YOUNG LEE
You just pissed on this.

YOUNG LOU shakes her head almost sympathetically.

YOUNG LEE
How long do we wait?

YOUNG LOU
Between five and ten I think.

YOUNG LEE leans to put the test on the side of the bathtub. They both lean their heads against the wall in silence for a moment.

YOUNG LEE	YOUNG LOU
I just wanted...	What if...
Sorry.	Sorry.
You go first.	You go.
Go on.	

YOUNG LOU deliberates for a moment.

YOUNG LOU
(hesitant)
What if it's positive.

YOUNG LEE
(whole-heartedly)
Then I guess we'll have a baby.

He smiles and she leans on him.

YOUNG LEE

We could manage. We're both working. I can easily do overtime if we need.

(pause)

Or you can.

They pause - their faces are hard to read.

YOUNG LEE

We haven't had a single argument the whole time we've been married.

YOUNG LOU's fear sinks away.

YOUNG LOU

(through a smile)

What, six hours?

YOUNG LEE

Yeah!

YOUNG LOU

(laughing)

I think I preferred you when you didn't speak, Twitchy. What happened?

YOUNG LEE

You did.

She turns to him, smiling, before pretending to put her fingers down her throat and throwing up. He laughs. She rests her head on his shoulder.

YOUNG LOU

Imagine. Three of us.

(pause)

Lee, Lou.. Larry? Lisa? Lincoln?

(emphasis)

LINCOLN.

The suggestion of Lincoln makes YOUNG LEE laugh.

Suddenly there is heavy knocking at the door. They both struggle out of the bath.

YOUNG LEE

What about the test?

YOUNG LOU

It can wait.

He accepts. She starts moving towards the door.

YOUNG LOU
Best six hours of my life.

CUT TO:

9: HOTEL BEDROOM. EVENING. (1974)

YOUNG LOU paces to the door as the knocks get louder and faster.

YOUNG LOU
(angry)
I'm coming!

She opens the door and LOU'S SISTER, clearly drunk, clambers into the room. She has a camera round her neck and hugs them both affectionately - they both stand still.

LOU'S SISTER
Whatever you were doing save it for later!
(bossy)
Come on. Together now.

She forces YOUNG LEE and YOUNG LOU together and lifts up the camera.

LOU'S SISTER
Act like it's your wedding day.

They don't move at all.

YOUNG LOU
(monotone)
Yay.

LOU'S SISTER
Shut it. Lee, pick her up.

YOUNG LEE looks over to his Wife and she nods and sighs. If it makes her go away. YOUNG LEE then struggles to pick her up, she holds him just as much as he holds her.

LOU'S SISTER
Okay. On three I want you to kiss.
One..

They lean in to kiss.

LOU'S SISTER

Two..

Suddenly and unexpectedly the camera flashes before they can kiss.

FREEZE-FRAME. The photo holds as we...

CUT TO:

10: RUSHMORE HOUSE. LIVING ROOM. DAY. (PRESENT DAY)

... ZOOM OUT from the wedding day photo as it sits on LEE and LOU's mantelpiece. All along the mantelpiece are more self-reminder sticky notes. The room is silent, but LOU stands at the front window, staring outside.

LEE

(out of frame)

Lou. Come on.

She turns, again as if coming back down to earth.

CUT TO:

11: RUSHMORE HOUSE. HALL WAY. DAY. (PRESENT DAY)

LOU is making her way up the stairs followed closely by LEE. She looks frail, and her slow movements are projected by the silence of the house.

LOU

(habitually)

Shall I make us a cup of tea?

She seems to question herself, a clear train of thought.

LOU

Did I already say that?

She trips slightly and LEE jolts forward to keep her upright. He grabs her but she resists.

LOU

(furious)

How dare you!

LEE looks startled.

LEE

What?

She aggressively squares her face up with his.

LOU

No! How dare you! Take your hands off me, I can help myself!

LEE is completely stunned as she turns around and starts walking up the stairs again. He continues to support her as she goes.

LOU

It's not on. It's completely ridiculous.

As quick as it came, the anger disappears from her face. She stops walking and looks down towards LEE. Her facial expression has completely reverted back.

LOU

(playfully)

Hurry up slowcoach!

They continue up the stairs with LEE clearly feeling the effects of what has happened.

LOU

(joyful)

Oh yes, before I forget, you need to sign Sam's card before tomorrow. You know he doesn't like it when I write both of our names.

LEE stops dead in his tracks. He watches LOU as she walks into the bathroom. His mouth is ajar and his face has gone pale. He twitches slightly.

CUT TO:

12: INT. OLD BEDROOM. NIGHT. (1975)

The dead of night. YOUNG LEE and YOUNG LOU are asleep in bed. HOLD: Like a painting.

Suddenly the tranquility is broken by a BABY'S CRY. They both awaken but their reactions are different - YOUNG LOU gets up out of bed immediately, whereas YOUNG LEE slides further under the duvet and stretches.

YOUNG LEE

(sleepily)

Are you okay?

He pushes the cover off himself and reaches out to stop her from going.

YOUNG LOU
Stop it, get off!

The BABY'S CRY increases. She pushes YOUNG LEE's hand away and grabs a baby bottle from the bed-side table before heading for the door.

She stops, noticing that YOUNG LEE has sunk back into bed.

YOUNG LOU
This is getting ridiculous Lee. Every time. Every time.

YOUNG LEE rubs his eyes and looks ready to respond, but YOUNG LOU doesn't let him. She points at him and shouts.

YOUNG LOU
Don't you dare. You know it's true. You'd notice how little you do if I stopped doing it for you.

The BABY'S CRY get louder. YOUNG LEE sits up.

YOUNG LEE
(calmly)
This is just hormones.

YOUNG LOU
(shouting)
Don't you dare.

YOUNG LEE
The doctor said this could happen.

YOUNG LOU stares at him, fury in her eyes.

YOUNG LEE
It's okay, Lou. It's still soon.

She gives out a shriek with anger and heads back towards the door. YOUNG LEE runs after her and grabs her by the hand again. She turns and snaps.

YOUNG LOU
(emotional)
Get off me!

YOUNG LOU pushes his hand away. The BABY'S CRY increases.

YOUNG LEE
 (shouting back)
 You need to stop. Please.

YOUNG LOU
 (one-upping his volume)
 Do you just want to let him cry it
 out?

YOUNG LEE looks stunted.

YOUNG LEE
 (calmer, vulnerable)
 Just sit down, please. Please.

YOUNG LOU
 We can't both just sit down all the
 time, Lee.

The BABY'S CRY increases until their voices are barely
 audible.

YOUNG LEE
 (quieter)
 Look, just listen to me.

YOUNG LOU
 (utter anger)
 You're pathetic. You handle life like
 a baby. And I don't need two of them.
 Now I'm going to go and check on my
 son.

She holds up the baby bottle to his face and turns to leave.

YOUNG LEE
 (shouting, exploding)
 He's dead, Lou.

She stops, her head titled downwards. The situation diffuses -
 the BABY'S CRY disappears.

YOUNG LEE
 (conceding)
 He didn't make it. You know that.

YOUNG LOU looks down at her hand where the baby bottle was.
 She's holding an empty glass.

YOUNG LOU stares at the floor. YOUNG LEE stares at her. They
 stand on opposite sides of the bed.

YOUNG LEE
 (gentle, apologetic)
 We didn't have the baby.

CUT TO:

13: INT. RUSHMORE HOUSE - BEDROOM. DAY. (PRESENT DAY)

MATCH SHOT: LEE and LOU stand on either side of their bed. It could be the exact same night; but they're old.

LEE
 (mirroring YOUNG LEE)
 We didn't have the baby.

They stare at each other, LEE looks as though he is expecting an outburst.

LOU looks at him, shaking slightly. She turns to her dressing table and sits down - pretending to sort through her makeup.

LEE walks over to her and rests his head against hers. She grins up at him.

LOU
 (evasive)
 I'll just get myself straight shall I?

CUT TO:

14: INT. RUSHMORE HOUSE - LANDING. DAY. (PRESENT DAY)

SYMMETRICAL: LOU sits at her dressing table. She isn't doing anything, she just sits staring at the desk. In the adjacent room, LEE sits on a wooden chair - also staring forward. This feels like a turning point. Or a breaking point.

15: INT. RUSHMORE HOUSE - LIVING ROOM. DAY. (PRESENT DAY)

LEE and LOU sit at the shaded dinner table eating beans on toast. LOU holds her knife and fork in the wrong hands and it seems to be confusing her. LOU notices and helps her swap them around. There's a feeling of recurrence about it; it's habitual.

LOU stabs her fork into a pea and eats it. She looks drawn and unwell. LEE begins to talk as he eats.

LEE
 (food in his mouth)
 Should we go to the shops today?

She chews on the pea arduously.

LOU
I'm sorry.

LEE
(surprised, mouth full)
For what?

LOU pauses. Her whole body seems to bow to her thoughts.

LOU
I don't think I remember. I just had a
feeling.

LEE carries on eating, trying to look past it.

LOU
We used to have fun.

She bows her head.

LEE
We still do!

He leans over and strokes her back.

LOU
Me and Lee used to have so much fun.

LEE looks overwhelmed. LOU stands up slowly and takes the few steps to her armchair. She picks up a teddy from the chair and sits down.

LOU
(as though the new room warranted
a new conversation)
Me and this bear have a long history
you know.

LEE still sits at the table directly behind her. He looks drained.

LEE
(trying to keep it together)
Oh yeah?

LOU
Lee got it..

LEE walks to his chair and sits down. LOU looks at him and

perks up; she's just recognised him.

LOU
(loving)
You got it for me, don't you remember?
Your memory, honestly!

LEE smiles widely - a look of relief. This feels like my Lou.

LEE
(getting emotional)
I know, I'm sorry. It comes with the
age! Go on, tell me about it.

CUT TO:

*SEQUENCE OF MEMORIES: NO DIALOGUE, MONTAGED SCENES: MATCHED
ENTERING/LEAVING FRAME.*

16: INT. ARCADE. DAY. (SEQUENCE)

YOUNG LEE and YOUNG LOU play on an arcade claw machine. He wins a bear for her and she jumps into his arms. People watch as he carries her, and the bear, out of the exit - and frame.

CUT TO:

17: EXT. COLOURED HOUSES. DAY. (SEQUENCE)

WIDE. YOUNG LEE and YOUNG LOU enter. They run past a row of coloured huts and stop in front of a yellow one. They dance and twirl before YOUNG LEE hands YOUNG LOU the bear and she chases him out of frame.

CUT TO:

18: EXT. TRAM. DAY. (SEQUENCE).

YOUNG LEE and YOUNG LOU stand outside a tram stop debating whether to go in. They do, and YOUNG LEE leads the way.

CUT TO:

19: INT. TRAM. DAY. (SEQUENCE)

YOUNG LEE and YOUNG LOU sit at the far end of the tram. Their silhouetted faces laugh at each other. The tram arrives and they run TOWARDS THE CAMERA.

CUT TO:

20: EXT. FERRIS WHEEL. NIGHT. (SEQUENCE)

CAMERA ROTATES: YOUNG LEE and YOUNG LOU seated on a ferris wheel. They look around, their expressions and the coloured lights are massively stylised.

FADE TO:

21: EXT. BRIDGE. DAY. (SEQUENCE)

YOUNG LEE and YOUNG LOU walk across a foot bridge hand in hand. YOUNG LEE runs ahead, and as he does so everyone on the bridge, other than LOU, freezes as though she is caught in a photograph.

PAN TO:

OVERHEAD: YOUNG LOU runs through a large symmetrical circle on her own. 'Monty Python' audio echoes through the scene.

CUT TO:

22: INT. RUSHMORE HOUSE - BEDROOM. (SEQUENCE)

OLD LOU enters her bedroom - it is covered in sticky notes. She seems distressed - even more so when she notices herself and OLD LEE asleep in bed. She backs out of the room.

CUT TO:

23: EXT. BEACH 2. DUSK. (SEQUENCE)

YOUNG LOU stumbles backwards onto a beach with coloured houses. She falls to the ground next to YOUNG LEE, on her right, and a YOUNG BOY, 4, on her left. The boy plays in the sand before looking up at her and smiling. She smiles back tearfully.

She looks over at YOUNG LEE again: he now wears a black suit and stares ominously out at the ocean. As though this is all happening too quick, she turns back to the boy - he is gone. Instead there is now a bear and a red rose.

She puts her head on YOUNG LEE's shoulder. They watch the waves. Something about this feels final. They lean in to kiss, when..

CUT TO:

24: BEACH 2. NIGHT. (SEQUENCE)

Day turns to night. MUSIC fades. YOUNG LEE and YOUNG LOU are still on the beach, they lie on their backs and stare at the sky.

LEE

It's funny. All these years on this little planet, making silly little memories and watching yourself make silly little choices. Nothing ever stops and we're always playing catch up. People move away, we move on. We're always looking for something concrete, something that we know will be there as long as we are, that makes us feel less finite.

(wide-eyed)

We need to just look up. That's all. The stars we look at through our entire life, they never change. They're countless but there'll only ever be one. They're there. Forever. The stars never go out.

YOUNG LEE tilts his head to YOUNG LOU, his eyes glimmering.

CUT TO:

25: INT. RUSHMORE HOUSE. NIGHT.

OLD LEE and OLD LOU lie in bed. LOU is fast asleep but LEE is perched upwards staring at her. Her breathing rattles slightly.

LEE

(welling up)

We'll go out with the stars, we will.

(OR)

My star... my star will never go out...

LEE leans in.

LEE

Sleep well, love. Good night.

He kisses her softly on her forehead.

CUT TO:

26: MONTAGE.

MONTAGE OF LOU AND LEE KISSING EVERY TIME THEY FAILED TO IN EACH INDIVIDUAL MEMORY.

After the last kiss, on the night they met, the firework goes off in the middle of them and...

CUT TO:

BLACK SCREEN

CUT TO:

27: INT: RUSHMORE LIVING ROOM. DAY.

TOM'S TRACKING SEQUENCE.

In the background the kettle boils.

We look out of the window. On the windowsill sits a number of cards.

We go past the fire place and towards LOU's armchair. It is empty, and her indent is still visible in the cushion. On the wall next to it are post-it notes.

We turn to LEE's chair. He sits, surrounded by flowers and colourful boxes, in an unbuttoned black suit. He rests his forearms on his lap and stares at the ground. In his hand is a yellow bandana.

We move inwards. CLOSE UP. He smiles slightly.

The kettle boils.

THE END.