

I'll Be Seeing You
(Side A)
written by

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SCENE 1

INT. CAFE. DAY

We open on our protagonist, TOM in a cafe with friends, eating a sandwich while the two people around him talk. He's not that connected to what's going on, so he's just looking out of the window to pass the time. Outside are two people standing around talking, clearly waiting for someone.

As we cut in closer on TOM's face, we see him really start to look closer, his entire demeanor changing as the sound around him quiets.

EXT. CAFE. CONT.

We cut to the windows view of him, the glass acting as a clear barrier between his world and the happenings outside as he continues to look outside, his gaze unnoticed.

In close ups we see her, or segments of her. The way she bounces back and forth on her heels in excitement, her hair, the way she dresses, the hair flip she does when she's excited. Between each of these cuts we see TOM noticing each, looking both longingly and haunted as if something forgotten has been awakened.

As she turns around, we see part of her face, as TOM suddenly snaps out of his trance like state, and the group walks off. As the sound slowly returns to it's original volume, TOM tries to return to the conversation as a distraction.

SCENE 2

INT. STUDENT AREA. DAY

We come in on a pause as our TOM sits with his friend, HARRY.

TOM
How's Shelby doing?

HARRY
(nonchalant)
Oh we broke up?

TOM
What? Why?

HARRY
She just didn't want to do it anymore y'know. We both had our shit to deal with, so she just wanted a break. I can respect that.

TOM
(avoidant)
Yeah that's probably the responsible thing to do.

TOM slumps slightly, his words implying that that might be more relatable than he lets on. HARRY picks up on this.

HARRY
How's things going with you?

TOM
(avoidant)
I don't know man.

HARRY
Come on there's gotta be something.

TOM considers dodging the question entirely, shuffling nervously in his seat before responding.

TOM
(reluctantly)
I'm just... I'm lonely or something.

HARRY
Go on.

There's a pause as TOM finds the words for how he's feeling.

TOM
(hesitant)
I... It's been a while since...
y'know...and like yeah I'm over
that, but there just hasn't really
been anyone else (beat) and I'm
starting to worry there isn't.

HARRY
(attempt at cheer)
To be fair, I don't think you've
been looking.

TOM
(jokingly)
I mean, with all the shit that's
happened since, I don't think I've
had the time to.

There's a hint of pain in TOM's last line, which HARRY acknowledges with a look of concern.

HARRY
What about that girl?

TOM
What girl?

HARRY
You know the one I'm on about.

TOM
From class?

HARRY
Yeah. You should ask her out.

TOM
What?

HARRY
Doesn't need to be that intense.
Just meet with her. Find out more
about each other. Y'know. Date
stuff.

TOM
Fine. I'll think about it.

HARRY
There you go.

HARRY looks at his watch, instantly aware that he's got
somewhere else to be.

HARRY
Shit. I've got a lesson to be
getting to.

TOM
I'll be fine.

HARRY
Good man.

From a distant view, we see the two say their goodbyes as
HARRY leaves.

SCENE 3

INT. COSLETT COMMON AREA. AFTERNOON.

We return to TOM as he sits waiting for his lesson,
absentmindedly scrolling through social media on his phone,
and occasionally looking up to see who's arrived. On his
second look he spots her.

Through the window in front of him is THE GIRL, herself
scrolling through her phone, as TOM looks on impotently from
behind the glass.

In a close up, we see his hand resting on the table, a
female hand entering the frame to tap his with her pinkie
finger, to which TOM brushes off.

TOM flinches slightly as past memories come in to haunt him,
and his anxiety grows, his hand anxiously bouncing on the
table. TOM swallows his fear, and gets up to talk to her,
OLIVIA and JOANNA chatting on the sofas in the background.

INT. COSLETT HALLWAY. AFTERNOON

As he enters the hallway, he chooses a wall to lean on, as he tries to relax. THE GIRL sits in the back, barely acknowledging his existence outside of noticing his entrance.

TOM looks over at her, taking in a breath as if he's going to say something, before stopping, self consciousness hitting him like a train.

As TOM tries to look again, we get an explanation for the hand from earlier, as we're treated to a memory of two hands holding pinkie fingers, as TOM and his EX nervously look at each other, a simple start to a complex love. We cut back to THE GIRL, who sits unaware.

We return to TOM, desperately wanting to say something, anything, as the next memory cuts in.

EXT. HOUSE. DAY

In the past, TOM is sitting at a wake, waiting for his EX to respond to his texts as he struggles with the grief. He gets his response in an OK, as he slumps into his seat.

INT. COSLETT HALLWAY. AFTERNOON

Back in the present, his hand once again nervously taps against his leg, as we cut to our final scene from the past.

INT. APARTMENT. NIGHT

TOM and his EX both slump on the floor hurt after an argument, TOM too ashamed to look at his ex, while she's too hurt to even look at him.

INT. COSLETT. AFTERNOON

In the PRESENT, TOM simply slumps back against the wall, as he gets out his phone and joins THE GIRL in silence, the two fading out to an empty corridor later that day.

EXT. COSLETT. AFTERNOON

Later that day, the two exit Coslett, unaware of each other, as they exit in separate directions, TOM briefly looking back at her, before continuing his journey home.

SCENE 4

INT. ROOM. NIGHT.

When we return to TOM's story, he's sitting in his room trying to watch a film, but his mind is elsewhere. Realising he's not even paying attention anymore, TOM pauses the film, choosing to sit with these thoughts in silence.

TOM notices his phone sitting face down, and decides to reach out with a phone call.

TOM

Hey

HARRY

Hey yourself. What's with the call?

TOM

Can I just get some advice?

HARRY

Go ahead, I've got nothing going on.

TOM

I've been thinking about shit, like how things went down with her.

HARRY

Come on man-

TOM

No not that, just...

He trails off as he searches for the words.

TOM

I know you're meant to fight for love but I'm just tired man. (beat) I have gone through the worst days of my life alone. I don't know if I miss her, or miss being someone's boyfriend, but it feels like some part of me will always end up caring about her until I replace those memories.

There's a pause as HARRY considers this, while the full weight of what TOM just said starts to sink in, as if he's never said it out loud before.

HARRY

Who says you need to replace them? I get you, I really do. Before Shelby I felt fucking destroyed. I mean to be fair I'd been cheated on, but I just felt absolutely hopeless. And yeah, maybe it wasn't as immediate and passionate as it was before, but I got to come at it differently. All the stuff I'd always wanted to do, all the stuff I wanted to say, became the blueprint for her. You were always kinda bummed you never got to do that river boat with her right?

TOM

Yeah

HARRY

Then whoever comes next, you take them. (beat) I mean obviously, taking them on a boat straight away is pretty intense, but just start small. See a movie, go get some food. Let them into the world you never showed her.

TOM

What if I don't get the chance.

HARRY

You will. You just gotta let go and stop worrying about when. If it's meant to happen it will.

TOM sits in stunned silence while he lets HARRY's advice sink in as he looks out of his window at the city below, a world once haunted by memories now a open land of opportunity.

TOM

Thanks man. Night.

HARRY

Night.

TOM leans back into his bed, the weight of his emotional conflict resolved for just a moment, as he just lays there for a moment. 15 seconds to be exact.

SCENE 5

INT. HOUSE. NIGHT.

Failing to sleep, TOM decides to go out and clear his head, as he puts a jumper, grabs his keys and his coat and puts on his shoes, before taking one look at the silent empty home before him, and exits.

EXT. MILL LANE. NIGHT

TOM wanders alone down the street, hunched over from the cold as he focuses solely on walking, before noticing TIDDIS barbershop.

In the PAST, we see him point this name out to his ex, who tries not to smile at how lame of a joke that is, to TOM's excitement.

We return to TOM in the PRESENT, looking back at TIDDIS as he continues his walk, a little less affected by this memory.

EXT. MILL LANE. NIGHT (PAST)

As we return to the past, we see TOM walking with his ex, who's holding onto his arm in weary comfort as they wander through the night. TOM looks at the girl wrapped around him, as if he still can't quite believe he's in this moment.

TOM

You know, I used to think you hated me.

TOM'S EX

I could always start if it makes you feel any better?

TOM

(chuckling softly)

Don't even joke about that.

TOM holds this chuckle a little longer than he should, as if some part of him wholeheartedly believes that.

TOM'S EX

Eh, I don't think I could, you're way too cute for that.

TOM looks at her like she's said something he's been waiting his whole life to hear, as the camera's view is interrupted by a pedestrian.

EXT. MILL LANE. NIGHT

As we return to the present, we see TOM in the same framing as the past walking alone. He crosses the road.

TOM approaches the bridge, and stops to sit on the bench to rest. On the other side of the road, PAST TOM and HIS EX walk past, before disappearing and fading out behind his head, leaving the other side of the bridge clear.

TOM leans back into his seat as he decides if he wants to continue his journey, taking a pained look at the path he's already travelled.

He exhales, before standing up, and continuing forward, crossing over to the other side of the bridge.

SCENE 6

EXT. COSLETT. DAY

TOM walks down the stairs, before noticing THE GIRL, in front of him. As they both exit the building, THE GIRL turns to go home.

TOM

Hey! Connie!

CONNIE turns around, slightly confused. TOM remains cool, as anxiety slowly builds and he struggles slightly to build words.

TOM

What are you doing for lunch?

CONNIE

Just thought I'd head home.

TOM

Ah cool. I was just heading to the market. (beat) Come along it'll be fun.

CONNIE

I was just going to head to Tesco on the way back. I've got some pretty important stuff to do.

CONNIE turns to go, trying to shut down the conversation as quickly as possible.

TOM

That's fair.

CONNIE

Thanks for the offer though.

TOM

Don't worry about it. Have a good time.

CONNIE doesn't respond, and as TOM watches her leave, his confidence leaves his body as he nervously taps his hand in his pocket. It hurts, but not nearly as much as he thought it would.

EXT. STREET. DAY

As TOM starts his long walk home, he looks at the distance ahead and sighs, before noticing a bus stop.

EXT. BUS STOP. DAY.

TOM takes his seat, headphones blasting music down his ears, and stares into space waiting.

As he looks around, he realises he's not the only one at the stop, before looking back to the space ahead.

TOM gets the odd feeling that someone's looked at him, and takes another look at the person next to him to make sure. She's beautiful.

TOM and OLIVIA sit at the bus stop, and as TOM removes his headphones, they lock eyes, instantly aware of each other's presence.

