

Em and George End Things
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INT. KITCHEN, EM'S HOME, DAY

SHOT 1A AND SHOT 2A

EM and GEORGE, our couple, are in one of their kitchens early on in their relationship. GEORGE does the simple gesture of making himself and EM coffee. They sit together as they drink it, EM digging into her breakfast. GEORGE looks at her with a subtle, yet affectionate look. She looks up slightly, and returns a smile.

CUT TO:

INT. KITCHEN, OUR COUPLE'S HOME, DAY, A YEAR LATER

SHOT 1B

In a time jump, GEORGE is in the kitchen by himself. He has prepared two meals, one for himself and one for EM. He sits at the table, waiting for her to come. He looks at his phone as his patience starts to wear. As the scene drag on, it starts to become clear that EM isn't coming.

CUT TO BLACK.

INT. EM'S BEDROOM, OUR COUPLE'S HOME, MORNING

SHOT 1C

The next morning, EM is sleeping in bed and begins to wake-up. As she wakes-up, she turns around to see GEORGE, only to find the bed empty. However, a letter is left behind on GEORGE'S pillow. EM sits up, trying to understand what's going on. She picks up the letter and flips it over, finding her name written on it. In this state of disbelief, EM chucks the letter on the pillow and opens GEORGE'S cupboard-which is completely empty. She stares at the closet, frozen. Just as she's about to close the cupboard, she lowers her eyes to see three letters at the feet of the cupboard.

CUT TO

INT. EM'S BED, BEDROOM, OUR COUPLE'S HOME, MORNING

SHOT 1D, 2D, 3D, 4D, 5D

Sitting on her made bed, EM has set out the letters in front of her. She doesn't know where to start, nor what to expect.

After a long pause, she finally reaches over and takes out a random letter. She opens it and releases a deep sigh.

EM

Dear-

GEORGE (O.S.)

Dear Em...

EM looks up to see GEORGE has taken a seat next to her (**SHOT 6D+ 7D**). He looks at her sincerely as a pang of emotion hits her.

GEORGE (CONT'D)

You can read it. It's fine.

EM

You sure?

GEORGE nods. EM looks away from him, taking a deep breath once again.

EM (CONT'D)

The first time I saw you...

(chuckles)

Oh god. Not this. Really, now?

She looks at GEORGE, but he isn't laughing. She decides to buckle down and read this, for his sake.

EM (CONT'D)

The first time I saw you, I still remember the exact emotions that went through my head. The surge of adrenaline I felt.

EM doesn't know if she can carry on reading, so GEORGE carries on.

GEORGE

And the more I got to know you, the more under attack I felt.

CUT TO

INT. KITCHEN, EM'S HOME, DAY, FLASHBACK

SHOT 1E

EM is dancing along to a non-audible song as she is making a sandwich for herself. She tries to get GEORGE to join her, but he's doing work on his laptop.

GEORGE (V.O.)
Your energy captivated me.
Distracted me. Enlightened me.
Every stupid, over-the-top word you
can think of.

CUT TO

INT. EM'S BED, BEDROOM, OUR COUPLE'S HOME, MORNING

GEORGE
But I enjoyed it. I enjoyed every
moment of it.

CUT TO

INT. KITCHEN, EM'S HOME, DAY, FLASHBACK

SHOT 1E

EM has finally got GEORGE on his feet and they are dancing together.

GEORGE (V.O.)
Because you made me feel alive. The
way no one had ever done before.

CUT TO

INT. EM'S BED, BEDROOM, OUR COUPLE'S HOME, MORNING

SHOT 8D

GEORGE
Because that's how you know, right?
That's how you know this is the
person meant for you? Your partner.
Your soulmate. Whatever label or
emotion you attach to a certain
thing, I know it's you, Em.

EM closes the first letter and takes the second one,
desperate to know what it says. Just as she's about to open
it, she hesitates.

GEORGE (CONT'D)
I can do it.

EM
No, no, it's fine. I can do it.
(looks over at him)
I can do it.

She opens the letter, and begins to read it.

EM (CONT'D)
Dear Em. The feeling of being
alive, the premature liberation of
a relationship, the naive skin you
build up believing that you will
never be hurt, has disappeared.

EM looks at GEORGE, shocked.

EM (CONT'D)
This letter is dated 4 August.
(beat)
You wrote this in bloody August.

GEORGE doesn't say anything. EM carries on reading the letter.

EM (CONT'D)
You're not the person I thought you
had been. I think I was falling in
love with this outside of you; the
side you see of people when you
first get to know them.

INT. KITCHEN, OUR COUPLE'S HOME, FLASHBACK

SHOT 1F+ 2F

EM is washing dishes as GEORGE is trying to tell her something he's excited about. This is non-audible.

EM (V.O.)
And then when we became one unit, I
saw the other side of you. I saw
your flaws. The flaws that every
human bean has. That you either
learn to embrace, or realistically,
get used to. That scared the living
day out of me, you know? Just the
thought of getting used to it and
getting used to you and embracing
the horrible parts of a person that
is always gonna be there.

EM gets irritated, obviously not in a good mood to listen to GEORGE.

GEORGE (V.O.)
Imagining disappointment and
resentment becoming the default?
That's not what love is supposed to
be. It can't be.

INT. EM'S BED, BEDROOM, OUR COUPLE'S HOME, MORNING

SHOT 9D

GEORGE
I don't want that.
(beat)
But I don't want to give up on you.
As much as I want to, I just can't
yet.

The last letter remains left to read.

EM
I can't do it.

GEORGE reluctantly takes the letter. (**SHOT 10D**)

GEORGE
Yeah, of course, you can't.

EM watches as he opens it.

GEORGE (CONT'D)
Can't do a bloody thing for me, can
you?

EM changes her mind and grabs the letter from GEORGE'S hand.
He stares at her.

EM
Yeah, and you're not really here.

EM gets straight into it.

EM (CONT'D)
Dear Em, you're never around. You
never want to spend time with me.

INT. KITCHEN, EM'S HOME, DAY, FLASHBACK

SHOT 1G

EM and GEORGE are arguing.

EM (V.O)

You're always out with your friends. You never want to go out with me. I thought you would prioritize me. I thought you'd be there for me. God, I thought you would come tonight-for fuck's sake. I can't do this anymore. I can't stand to be this lonely anymore when you should be on the other side of the bed.

INT. EM'S BED, BEDROOM, OUR COUPLE'S HOME, MORNING

EM

You never listen to me. You never care how I feel. You cause me more pain than you give me love-I just can't take it anymore. I'm done. I'm done. I'm sorry, Em. I really am. Goodbye.

EM keeps her head low. After a long moment, EM looks up and looks to her right to see GEORGE is no longer there. Instead of becoming upset this, EM almost looks relieved. (**SHOT 11D**)

EM (CONT'D)

I'm free. I'm finally free.

THE END