

AMERICAN WEDDING

Written by
Harry Lazarus

A Music Short Film featuring "American Wedding" by Frank Ocean
and "Something Stupid" by Lola Marsh

film@harrylazarus.com

+44 07491 996452

Conceptualised June 26, 2022

Written February 16 - April 18th, 2024

© 2024 Harry Lazarus. All rights reserved.

Registered with the Writers' Guild of Great Britain.

REFERENCE MATERIALS:

This script is divided into two parts: Side A and Side B. Each section contains visual and stylistic references, ranging from film and television stills/clips to photography, paintings, and album artwork - used to convey tone, composition, and aesthetic direction. These references are noted inline throughout the script.

To access the corresponding materials and both songs, please use the folder linked below. Inside, you'll find two subfolders: Side A and Side B, with each of the files clearly labelled.

All reference cues in the script are italicised and match their corresponding file names exactly, to ensure easy navigation.

<https://drive.google.com/drive/u/1/folders/1friGe9xqzs8fKHGTC86bpVgA8LmqiGS->

(Please copy and paste the above link into your browser to access reference materials.)

NOTES:

This is a hybrid of a shooting draft and spec script, designed to guide direction and shot composition on set.

The final runtime for this piece will be approximately 15 minutes (excluding credits). While standard screenwriting format typically equates one page to one minute of screen time, this script functions differently - offering greater detail for each moment in order to guide direction, costume, props, set design, lighting, and shot composition on set.

A large selection of the locations in this piece have long had real-world counterparts identified for filming. However, for the sake of cinematic readability and narrative flow, specific place names have been omitted from scene headings in the script.

ASPECT RATIOS:

SIDE A: 2.39:1 (AJ's past/flashback sequences in 1.78:1)

SIDE B: 1.78:1

First, over BLACK, we hear...

The SOUND of an outdoor mall car park. Lively groups of people walk past, cars drive by, accompanied by a light breeze of the wind.

And over BLACK, the TITLE CARD:

SIDE A

The text begins to FADE TO BLACK, all except the 'A' - which lingers.

A 'J' slowly fades in beside it.

AJ

(Andre Jenkins)

The SOUND of a click is heard - a tape starting.

MUSIC CUE: "American Wedding" by Frank Ocean

CUT IN:

EXT. MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

A bright summer's day in a busy mall car park. We see a tall tower off to the side, that of a cinema building. Its architecture is reminiscent of theatres found in Los Angeles.

This, coincided by the opening of the song provides us with feelings of summertime nostalgia. Aspects of the visual style provide us with an American, vintage look, provoking ambiguity as to where this may definitively be set.

This feeling is immediately enhanced as our gaze fixates on a classic car - a Hillman Super Minx Series I. It turns the corner, slowly pulling into a parking space.

INT. AJ'S CAR - MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

As we enter the car's interior, we meet ANDRE JENKINS (20) (who goes by AJ) as he remains sat still, deep in thought as he blankly stares ahead.

AJ is a Black teenager with a 'cool guy' presence - evident in his demeanour, his clothing, jewellery and the cornrows that slick back from his head. His hairstyle echoes the look of classic American greasers, reimagined through a Black lens.

AJ's clothing aligns with the American, vintage look.

Withdrawing from his trance, AJ lifts his arm to pull down the sun visor above his head, looking into the reflection of his eyes in its mirror.

AJ immediately notices a photo booth snapshot placed in the visor's slit. He slowly removes and observes it.

Before we can get a closer look at what the photo contains, we move to the exterior of the car.

EXT. AJ'S CAR, MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

Upon inspecting this snapshot, AJ's mind once again wanders for a moment, before placing the snapshot into his pocket and pushing up the sun visor.

After a brief pause, he reaches down and opens the glove compartment, retrieving a small ring box. He opens it, slowly revealing a wedding ring. His gaze lingers. A faint echo of reminiscence flickers across his eyes - but the sadness never leaves.

AJ places the ring box into his jacket pocket before exiting his car.

'Better Call Saul' - Opening of Side A Reference Shot.JPG

As he shuts his car door, AJ looks off ahead at the line of restaurants and shops in the distance, with a specific focus on the arcade. AJ reaches into his pocket to pull out a pack of cigarettes and a lighter.

'Goodfellas' Reference (Performance).mp4

As he lights a cigarette and smokes it, we see that the flame from the lighter and the spark of the cigarette are both in colour, emitting an orange glow.

'Better Call Saul' - B&W Cigarette with Orange Spark Reference.JPG

Having barely smoked the cigarette, he flicks it onto the floor near his feet before walking off into the distance, towards the arcade building.

EXT. MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

SLOW MOTION

AJ walks towards the arcade as we see his hand by his side.

As the song progresses towards the departure of its intro and we hear two distinct drum beats - we transition into the same location but at a different point in time.

EXT. MALL CAR PARK - DAY

We are now in colour, and seemingly in the past, as AJ appears in a different outfit - a cold-blue bomber jacket over a white vest, paired with blue jeans.

The vintage look, reminiscent of summertime nostalgia is now incredibly apparent as a rich, warm, and dream-like vibrancy oozes through the frame.

AJ's hand is still by his side, though there is now the hand of a girl holding his. He is holding hands with BEATRIX DIMITROVA (18) (who goes by Bea), whom he is seemingly in the beginning stages of dating. This is their first date, framed by the quiet familiarity of a place that holds many memories.

Bea is a curly, dark-haired female of Bulgarian descent. Her clothing reflects the American, vintage look through her warm, yellow dress, accompanied by her bright blue denim jacket. A red tote bag hangs over her shoulder. This style reflects an artistic spirit, rich with attention to small details - delicate earrings, bracelets, and necklaces which speak to her unique style.

A radiant glow emits from Bea's face as she warmly smiles.

They walk towards the arcade, hand in hand, lightly swinging their arms back and forth.

INT. ARCADE - DAY

We see the pair inside the arcade, playfully messing around as they compete against one another at the arcade's games.

The arcade has an array of vibrant LED light sources scattered across its background. This creates a bokeh effect.

INT. AMERICAN DINER - DAY

The pair sit across from one another in an old-fashioned American diner with milkshakes on the table in front of them. AJ drinks a vanilla milkshake, whilst Bea drinks a chocolate milkshake.

They engage in conversation and laugh, almost in an exaggerated manner.

'Baby Driver' - Dinner Scene Reference.mp4

INT. ARCADE - DAY

Bea wins a pair of dice and excitedly celebrates, showing them off to AJ as he smiles before laughing.

INT. AJ'S CAR, MALL CAR PARK - DAY

The pair enter AJ's car, which is parked in the same space previously seen in the opening black-and-white sequence.

Now in colour, we see that his car's colour is an aqua teal.

In a sweet and meaningful gesture, Bea takes the pair of dice from her pocket and hangs them from his rear-view mirror. AJ smiles in response to this gesture.

She leans down to open his glove compartment, choosing one of his many CDs from within. She chooses "Channel Orange" by Frank Ocean, inserting its disc into the car's CD player.

'nostalgia, ULTRA' Cover - AJ's Car Composition Reference.JPG

AJ and Bea make eye contact, exchanging looks of admiration as they both smile, leaning in to kiss.

INT. AJ'S CAR - LONG COUNTRYSIDE ROAD - DAY

The pair drive along a straight road with sunlight hitting them and AJ's car, shining through the branches of the above trees.

AJ drives the car as Bea's hair blows in the wind.

'Riverdale' - Driving Sequences and Post-Marriage Sequence Reference Sequence.mp4

EXT. AJ'S CAR - LONG COUNTRYSIDE ROAD - DAY

We see the car driving down this road from above. (Drone)

'Riverdale' - Driving/Drone Sequences and Post-Marriage Sequence Reference.mp4

EXT. FENCE OVERLOOKING FIELDS - DAY

A new day. Bea sits on a fence, facing away from us, looking off into distant fields. She is wearing a black woollen jumper and a white skirt.

'The Mirror' - Fence Reference Shot.JPG

Skyscrapers can be seen far off in the distance, beyond the surrounding view of nature. Bea is staring ahead towards the distant city.

We slowly move inwards as AJ's car pulls into the edge of the frame before the engine shuts off. AJ steps out of the car in double denim, a white vest beneath.

They greet with a kiss, fingers lacing as they walk hand in hand toward the fields below.

EXT. CORNFIELD HILL - DAY

On a hill blanketed by a cornfield, AJ twirls Bea gently. The setting sun casts warm light from behind, partially silhouetting them against the sky.

From here, Bea taps AJ, playing a game of tag as he flirtatiously chases her down the side of the hill.

'Blood On Me' - Sampha - Cornfield Reference Shot.mp4

INT. CAR PARK - DAY

As the couple exits a mall, entering its car park, AJ takes a moment and stands against a squared wall consisting of blurred glass. Orange light pours in from behind the blurred glass, silhouetting the couple. They place their shopping bags by their feet as AJ quickly licks a vanilla ice cream melting in his hand.

As he initially realises that the ice cream is melting, he offers Bea a cigarette placed in his other hand. She accepts, smoking it.

'Better Call Saul' - Smoking Reference Shot (1).JPG

'Better Call Saul' - Smoking Reference Shot (2).JPG

The cigarette they share is fresh and has barely been smoked.

AJ wears a black leather jacket over a white vest, paired with black trousers and his Timberland boots. Bea's yellow dress remains, but she's swapped her denim jacket for a matching black leather one, paired with black Doc Martens.

EXT. AJ'S CAR - CAR PARK - DAY

They walk to AJ's car. Cliffs in the background tower over the car park and his car. As they enter the Hillman, Bea leans down to open the glove compartment, picking out a CD. AJ turns the engine on before pulling away.

EXT. AJ'S CAR - SECLUDED CAR PARK - NIGHT

We see the car parked up in a secluded location, later at night as LED lights hit the exterior of the car. This creates an incredibly aesthetic look. Bea's hand presses against the steamy window as the car lightly shakes.

'Riverdale' Car Park - Reference Shot.mp4

INT. AJ'S BEDROOM - DAY

AJ and Bea romantically gaze into one another's eyes, smiling as they lay under AJ's white bedsheets. A warm glare of the sun shines through the thin sheets.

AJ wears a black durag and white vest. Bea is dressed in a grey shirt.

'Better Call Saul' - Bedsheets Reference Shot (1).JPG

'Better Call Saul' - Bedsheets Reference Shot (2).JPG

INT. AJ'S BEDROOM - NIGHT

Bea sits across the room, painting as a flurry of watercolours bursts onto the canvas before her. A pile of finished artworks and a folder are scattered across AJ's bedroom floor. She is an artist.

AJ, once again in his black durag and white vest, waits impatiently as she paints - eager for her undivided attention.

AJ's bedroom is cluttered with mementos and objects which seemingly reflect neglected hobbies - a deflated soccer ball with black pentagons - interests that once brought him joy. This, combined with the cold blue moonlight, creates a striking contrast to the warm, vibrant visual style.

We see a calendar on his wall. The date reads June 30th.

Alongside the calendar, we see a poster for "808s & Heartbreak" by Kanye West. This poster contains the album's original cover, which shows a red heart against a grey background.

'808s & Heartbreak' - Original Cover - Poster Reference
(1).JPG

Vinyls for a range of hip-hop albums can be seen placed on his shelf. These albums include: a vinyl copy of "808s & Heartbreak" by Kanye West, "TA1300" by Denzel Curry, "The College Dropout" by Kanye West and "Swimming" by Mac Miller.

INT. AJ'S PORCH - DAY

A new, warm day. Sunlight floods AJ's home as he opens the front door to Bea, who has come to visit. They greet each other with a kiss.

AJ wears a white shirt and bed shorts; Bea wears a white shirt with blue stripes and a red neckline.

INT. AJ'S BEDROOM - DAY

Bea removes a piece of paper from her artwork folder and gifts it to AJ. We see a painting of their first date in the mall car park, with the couple holding hands, and walking towards the arcade in the distance.

In the bottom right corner, in Bea's handwriting, the title reads: 'The Beginning,' followed by a small note - 'Love, Bea.'

AJ smiles at the sight and leans the painting against the deflated soccer ball on his cabinet.

Following this, we see the pair kissing in the background on AJ's bed as Bea sits on his lap. We see them reflected in AJ's mirror, however this remains out of focus as the foreground remains fixed on her painting.

AJ's calendar reads the date as July 8th.

We notice that AJ's vinyl collection on his shelf has interestingly evolved, as the hip-hop vinyls previously seen on display are now placed in a container. In their place, we interestingly see a collection of vinyls, various albums by The Beatles. His music taste has uniquely altered.

INT. AJ'S CAR - LAKE - DAY

AJ and Bea sit side by side in his car, parked opposite a lake. The evening sunlight shimmers across the water, casting a warm glow. AJ faces forward, while Bea sits with her back to the dashboard, turned toward him.

AJ wears a Green Bay Packers American football jersey, the word "LOVE" emblazoned across the back. Bea wears a vibrant top paired with light blue jeans.

Bea turns, routinely opening the glove compartment, to pick a CD of choice. She looks for "808s & Heartbreak" by Kanye West, the same album that he has a poster of in his bedroom.

*'808s & Heartbreak' - Original Cover - Poster Reference
(1).JPG*

Inside the compartment, we see the red heart of the album cover however a ring box sits on top of it. Taken back and slightly confused, she opens it up to find a wedding ring, the same one seen in the opening scene.

Shocked, though joyous, she looks over to AJ who is smiling. Fixated on her, he romantically stares into her eyes, projecting how deeply in love with her he truly is.

Bea slightly blushes whilst smiling as she momentarily pauses, suggesting she is considering the potential absurdity of marriage so soon and at such a young age.

AJ's smile slightly dips as he realises she may not feel the same. This brief moment of serious consideration quickly ceases as Bea excitedly bursts into a state of overwhelming excitement and celebration as she nods her head, saying yes.

She meets his eyes, passionately staring into them. They both revel in happiness, having found each other, both having found their soulmate.

AJ places the ring on her finger, but it doesn't fit. They laugh together, undeterred, and she climbs over to his seat, the two embracing as they kiss.

EXT. WEDDING - FIELD - DAY

With a sky illuminated by a bright orange sunset towering over a hillside, we see the couple holding hands, standing at the front of an aisle. Rows of seats form this aisle as we see countless people in attendance at this ceremony.
(Drone)

'The Wolf of Wall Street' - Wedding Day Drone Reference Shot.mp4

The bride's side noticeably has a far larger number of people in attendance in contrast to the groom's side.

Bea's maid of honour stands out in a bright orange dress. She is accompanied by three bridesmaids, each adorned in a vibrant mix of blue, red, and green dresses, all holding a bouquet of flowers.

'La La Land' Dresses - Wedding Bridesmaids - Reference.JPG

Despite the large crowd on the bride's side, AJ's best man - sporting the same 'cool guy' look as AJ's friends, wearing a boutonnière, stands apart, noticeably more distant from AJ than Bea is from her maid of honour.

AJ's friends sit behind his mother - DELILAH JENKINS (42), who occupies a front-row seat on his side. A warm presence, time has left its mark, but there's a gentleness in her eyes, and a quiet strength in the way she carries herself.

A figure resembling AJ's father is nowhere to be seen.

AJ wears a grey suit with a blue tie and a boutonnière, and Bea wears a wedding dress. A ring glimmers on her finger - her own, worn in place of the one AJ presented to her that didn't fit.

A PRIEST (55), with short dark hair, glasses, and an expression of ecstatic joy - also wearing a boutonnière - stands between the two, reading the vowels. This is an unorthodox Christian wedding.

Something concerns Bea for a moment as she looks over her shoulder to the front row of seats on her side. She is looking at the two seats closest to her, which are empty.

As the priest proclaims the pair husband and wife, we move in as we see them kiss, solidifying their union of love through companionship. Those in attendance quickly stand up, applauding.

INT. WEDDING AFTER-PARTY - HALL - DAY

Slowly dancing and embracing each other, we see the married couple sharing their combined joy.

A band plays lively music from the back of the room as a spotlight shines down from the ceiling, illuminating AJ and Bea as they slowly dance. Countless couples dance around them, slowly moving inward toward the centre where they stand.

'Phantom Thread' - Reference Shot (1).JPG

'Phantom Thread' - Reference Shot (2).JPG

EXT. WHITE CONVERTIBLE CAR - DAY

With a 'Just Married' banner draped across the back of a topless, white 60's Hillman convertible, the couple drives off into the distance. American-style cars trail behind, clattering along the road as they're tied by strings.

Bea throws her flowers over her head, behind the car as it is in motion, in tradition for the women in attendance to catch. The flowers land on the floor, close to the foreground as the car drives off into the distance. The women at the ceremony quickly run to the flowers in an attempt to be the first to grab them.

The car drives across a bridge going over a lake. Trees cover either side of the bridge. (Drone)

'Riverdale' - Driving/Drone Sequences and Post-Marriage Sequence Reference.mp4

As we enter the interior of the car, we see that they are being driven by a tall, grey-haired, CHAUFFEUR (60) who beams a friendly smile as he drives, as the pair sits in the backseat.

The incredibly aesthetic and vintage visual style is fully embraced during this moment as we see the married couple being driven along this long road in slow motion. Bea's hair and veil blow in the wind. The sun is very low, though still illuminates the sky as the clouds emit an orange and pink glow.

AJ looks at Bea, his gaze unwavering, consumed by a quiet, almost hypnotic devotion.

Bea tilts her head back, eyes lifted toward the sky, the sunlight soft but partially blocked by a tree to their side. As the car passes the tree, the sunlight breaks free, bathing her in warm, radiant light.

She draws slowly from a half-smoked cigarette, the smoke curling gently in the air.

From a front view of the car, with the chauffeur at the wheel, the couple leans in toward each other for a kiss.

EXT. WEALTHY FAMILY HOME - DAY

We see the pair park up near a wealthy family home, though now in AJ's car, still dressed in their wedding attire. Bea has removed her veil and wedding shoes, now wearing her Doc Martens.

Upon exiting his car, we see the couple sneaking over the fence of this family home. This house is reminiscent of country houses in warmer areas of America (think a Texas family home) with the house's entrance being surrounded by tall grass.

The last faint glimmer of daylight holds in the sky as dusk approaches.

'The Girl Next Door' - Pool Scene - Performance, Shot Reference.mp4

EXT. WEALTHY FAMILY HOME BACK GARDEN - POOL - NIGHT

Sneaking into their back garden, and jumping the fence, the couple laughs before jumping into a pool. This back garden is huge, with trees off in the distance which seemingly wind around corners out of sight.

'The Girl Next Door' - Pool Scene - Performance, Shot Reference.mp4

We see Bea's wedding dress floating underwater in SLOW MOTION.

As Bea emerges from beneath the water, her wedding dress briefly obscures her face, evoking the surreal imagery of René Magritte's 'The Lovers.'

'The Lovers' - René Magritte - Painting and Swimming Pool Scene Reference.JPG

AJ and Bea sit on the edge of the pool, still wearing their soaked wedding attire. Bea gently rests her head on his shoulder.

The pool's gentle light shimmers softly on the pair, while the cold blue moonlight adds a sharper, cooler glow. Behind them, the warm light from the homeowner's house radiates softly, blending the pair's contrasting colours.

INT. AJ'S CAR - NIGHT

The pair drive home in their soaked clothing. Bea glances at AJ with quiet devotion, a soft smile on her face. He meets her gaze, smiling briefly, before turning his attention back to the road.

It is dark and relatively shadowed during the late blue hour. Despite the lack of visual warmth from the sun, we retain the same visual flare of the vibrant, vintage look. The street lights they drive past are orange, contrasting the prominent blue.

EXT. AJ'S HOUSE - NIGHT

In an establishing shot of his home, we see an orange light shining through an upstairs curtain by his window.

INT. AJ'S BEDROOM - NIGHT

Entering the interior of this room, we see AJ carrying Bea into his bedroom as he kicks the door behind them shut with his foot.

AJ's bedroom is once again bathed in cold blue moonlight, contrasted by faint traces of warm light still lingering within the room.

On AJ's cabinet, Bea's painting now sits framed. Beside it lies her veil - a quiet remnant from their earlier visit, before sneaking into the wealthy family's garden.

AJ's calendar reads the date as July 19th.

EXT. AJ'S CAR, CAR PARK - UNDER OVERPASS - DAY

The pair sit on the bonnet of AJ's car, parked beneath a looming motorway overpass. A small gap lingers between them. They share a cigarette, one which is almost finished.

Bea desperately smokes the cigarette, inhaling the little life it has left.

Dusk settles, with only traces of daylight left in the sky.

AJ wears a green-and-white bomber jacket with blue jeans.

Bea wears a red jumper paired with black trousers patterned with vibrant red and yellow ovals, alongside several pale white houses.

INT. AJ'S HOUSE - NIGHT

We see Bea entering AJ's house with a holdall bag, suitcase and her art board. She is seemingly down in mood and exhausted. Something is bothering her though she persists to smile. The pair hug.

Bea wears a black bomber jacket over a grey shirt, paired with navy blue jeans.

AJ wears his black durag, a green shirt, and black bed shorts.

The cold glow of the moon enters AJ's home, illuminating its interior.

INT. AJ'S KITCHEN - NIGHT

A new day, though evening has already settled in. The pair now sit in AJ's kitchen, watching television. In front of him sits a sandwich with nothing but a single slice of cheese inside.

Something is eating away at Bea as she blankly stares downwards. As AJ's eyeline shifts from the television to her. She smiles, masking what concerns her from him.

His kitchen aligns with the American, vintage look. It is also noticeably messy, with many dishes left in the sink, alongside a framed picture of a woman - too far away for us to clearly see.

The moon's glacial blue glow blankets AJ's kitchen, contrasting with the warmth lingering in its corners.

On the television, a clip from a short Shrek spin-off titled 'The Bride of Gingy' plays. In it, Gingy, the gingerbread man, falls in love almost instantly. Their intense attachment quickly spirals, burning out just as fast.

'The Bride of Gingy' - TV Reference Sequence.mp4

INT. AJ'S BEDROOM - NIGHT

AJ lies in bed, wearing his black durag and a green shirt, while Bea works quietly at her art board in the background, focused on her painting. A flicker of irritation crosses his face as he impatiently waits for her to join him.

AJ's bedroom is once again bathed in cold blue moonlight, illuminating his face, while Bea's is warmed by soft light emitting from a lamp on AJ's cabinet.

The calendar on his wall reads the date as July 26th.

EXT. AMERICAN DINER CAR PARK - NIGHT

Pulling into its car park, AJ meets Bea at the diner where they shared their first date. He shuts off his car before getting out, making his way inside the diner to meet Bea. The lighting of the diner's interior is noticeably colder, with a prominent blue light hitting her face.

Bea can be seen seated in a booth, sat alone, awaiting his arrival. Bea has a chocolate milkshake in front of her with a vanilla milkshake across from the table, one that she bought for AJ prior to his arrival.

AJ wears a black and beige bomber jacket over a white shirt, paired with black trousers.

Bea wears the same black long-sleeved top, layered with a light blue denim jacket, and navy jeans.

INT. AMERICAN DINER - NIGHT

AJ walks to the booth where she is sitting. As Bea looks up at him, noticing his arrival, we cut away.

We see the back of AJ's head as he is sat opposite her. She is seen talking, though her head is blocked by AJ's. Neither her or their surroundings are in focus.

She has a piece of paper placed in front of her on the table, though we cannot read what it contains.

As the song's lyrics abruptly shift to the topic of annulments and divorce, it is clear to us what is happening here. We believe that she has filed for an annulment and is presenting him with the papers.

Bea is extensively talking to him and whilst we do not see what she is saying, everything becomes all the more apparent as we see AJ's face. His face paints a flurry of negative emotions and bitterness in response to what he is hearing from Bea. A glance into his eyes reveals the sudden rush of a swarm of pain.

EXT. AMERICAN DINER - NIGHT

Our perspective shifts to the exterior of the diner as we see Bea take the paper from the table before leaving. She is visibly upset, with tears in her eyes though she tries her best to hide this as she is in a public space with people in a nearby booth.

She walks out of the diner, leaving AJ to sit in the booth alone.

END SLOW MOTION

INT. AJ'S HOUSE - NIGHT

Seemingly the day following this meeting, we see AJ standing in the centre of his home, as Bea can be seen grabbing her belongings in the background.

'Better Call Saul: Fun and Games' - Reference Shot.mp4

We see AJ's face as he is plunged into a state of sadness, watching her gather her things. The warm, vintage visual aesthetic is noticeably drawing back.

From this point on, cold blue moonlight becomes a defining presence in AJ's world - ever-present, casting its quiet chill across the spaces he inhabits, especially his home.

AJ wears a plain white shirt, while she's dressed in a black bomber jacket layered over a black sweater, paired with black trousers.

AJ's calendar reads the date as August 2nd.

INT. DARK DIVORCE OFFICE ROOM - DAY

Some time after, AJ sits at a long table. Beside him, a stern-looking male ATTORNEY (55), grey hair, beard. They face a door. Across from them, a female, BEA'S ATTORNEY (38), serious but compassionate. The chair beside her is empty chair - Bea has yet to arrive.

Papers lie on the table in front of AJ and opposite Bea's empty chair.

AJ wears a black suit, as if dressed for a funeral. Whilst he is wearing formal attire, he looks sleepless and rough.

Daylight faintly filters through the closed blinds, casting a muted, gloomy light across the room.

Bea enters the office and sits opposite AJ. She wears a formal shirt beneath a dark blue blazer, paired with dark trousers.

There is a noticeable gap between the two. She is unable to make eye contact with him, though is noticeably sad. She signs the annulment paper placed in front of her.

AJ distraughtly looks over at her, wanting her to see him and to recognise his pain. But her eyes cannot find his.

Upon filling out the sheet of paper, she leans over the desk and hands it to her attorney sitting alongside her.

Bea stands, picking up her handbag before setting down the wedding ring - the one that never fit - on the table across from AJ.

He is startled and shocked by how spiteful this comes across. The sight of this crushes him. Upon doing this, she quickly walks out of the door, leaving the office.

INT. AJ'S CAR - NIGHT

As the song's guitar solo kicks in, we cut to AJ getting in his car, slamming the door shut, and breaking down into tears. A cold blue light shines through the windscreen of the car.

'Better Call Saul' Breakdown - Reference Shot.mp4

He turns on his car engine before starting to drive away.

EXT. AJ'S CAR - LONG ROAD - NIGHT

He is seen driving quickly down a long road. AJ's heart has been pulled from his chest. He feels destroyed. (Car Mount)

We see the car driving down this long road from above.
(Drone)

INT. AJ'S BEDROOM - NIGHT (FLASHBACK)

Back in AJ's home, we once again see Bea packing her things in the background - including her holdall bag, suitcase and art board. AJ tries to engage in a conversation with her as he stands in his doorway. She tries her best to ignore him and leave as quickly as possible, though he blocks her, prompting an eruption from within Bea as an argument ensues.

AJ's calendar's date remains as August 2nd.

INT. AJ'S PORCH - NIGHT (FLASHBACK)

The pair are seen shouting at each other as Bea becomes very upset, storming out of his home with her belongings.

EXT. AJ'S CAR - NIGHT

We once again cut to AJ driving down this long road as AJ uncontrollably sobs. (Car mount)

EXT. AJ'S CAR - PETROL STATION - NIGHT

AJ is now parked up at a closed petrol station. He is sitting on the ground, with his back to the front bumper of his car. He is still wearing his suit though it is now incredibly scruffy and informal. He puts his head on his knees as he begins to weep.

'Nikes' - Music Video - AJ Petrol Station Reference Shot.JPG

'Elijah Anthony Feigner' - AJ Petrol Station Reference Shot.JPG

The pale, bluish lighting of the petrol station, alongside the prominent blue moonlight covers him.

Jumping ahead, we are now low down on the ground of the petrol station. We see AJ's car in the foreground as the pair of dice that Bea hung in his car are dropped out of his window into the foreground. He drives off into the distance.

His mind is a jungle, dark and wild. He is conflicted. AJ wants nothing more than to be back in her arms but he wants to appear as if he is moving on. This makes him an unstable mess as he viciously excels in two very different feelings and directions, sabotaging himself.

INT. AJ'S BEDROOM - NIGHT

Under the stillness of night, AJ lies in bed, black durag and white vest visible as his face is positioned on the right side of the frame, as he faces left.

He attempts to sleep but as he closes his eyes, we see what's on his mind.

Quick flashes and glimpses of core memories of their love (SLOW MOTION) are shown, quickly and painfully: their laughs in the arcade, AJ's proposal to Bea, the pair kissing at the wedding. He jolts upright. Overwhelmed, he breaks down in tears.

AJ's calendar still reads the date reads August 2nd.

Next to the calendar, we see his poster for "808s & Heartbreak" by Kanye West, though now the poster shows the album's alternate cover art. The alternate cover presents the same red heart, though only now it is split into two, broken.

'808s & Heartbreak' - Alternate Cover - Poster Reference (2).JPG

EXT. AJ'S GARDEN - DAY

Sat on the doorway step of his back garden, AJ wears a white vest whilst smoking a cigarette which has just gone out.

AJ stares upwards at a white shirt hanging from his washing line - the same white shirt he wore on his first date with Bea. Memories of him and Bea can be seen projected onto the shirt in a surrealistic manner (SLOW MOTION). In a trance, AJ stares at the shirt.

'Changed It' - Downtown Kayoto - T-Shirt Reference Shot.JPG

AJ's memories flicker across the shirt in quick, aching flashes: Bea smoking the cigarette in the white convertible, her smile in the diner, their twirl above the cornfield, laughter by the pool, and a kiss they shared beneath the surface, lingering longer than the rest.

'Candy' - Pool Scene Reference Shot.GIF

Pulling himself out of it, he stands up, walking into his house through his back door.

INT. AJ'S CAR - FENCE OVERLOOKING FIELDS - DAY

AJ pulls into the entrance of the spot where Bea would sit on the fence, waiting for him. The sun is noticeably less present as it is an overcast day.

We see through his windscreen that Bea is no longer waiting on the fence.

EXT. FENCE OVERLOOKING FIELDS - DAY

AJ stops for the slightest of a moment to look to where she would sit waiting for him. He walks past the fence to make his way to the fields below.

EXT. CORNFIELD HILL - DAY

AJ walks to the top of the hill, the same hill where he and Bea would walk, sharing key memories. He stops at the top of the hill with his back to us, stood where he twirled Bea. AJ looks down to the ground with his hands in his pockets. He is dimly lit as dusk arrives.

We see his face as he is barely able to contain his tears.

'The Revenant' - Cornfield Reference Shot.JPG

INT. AJ'S CAR - APARTMENT BUILDING EXTERIOR - DAY

A new, overcast day. AJ drives to his mother's apartment - the one he grew up in. He pulls up and parks outside.

The building looks worn and weathered - its white walls cracked and chipped, with red bars over the windows.

EXT. DELILAH'S PORCH - DAY

AJ stands outside her door, waiting for his mother to answer.

His mother Delilah answers the door. Happy to see him and empathetic about his recent situation, she hugs him. AJ is slightly taken aback by this hug and doesn't entirely embrace her back.

INT. DELILAH'S KITCHEN - DAY

Sat at the table of his childhood home, AJ sits opposite his mother. His mother drinks a cup of tea whilst AJ has a coffee placed in front of him.

Her apartment is dingy though it is apparent that she does her best to make it look well-kept.

Delilah has a calendar. The date reads August 5th.

His mother is talking to him though he is mentally ejected from the conversation. As his mother talks to him, we see quick flashes as his mind lingers elsewhere.

INT. DARK DIVORCE OFFICE ROOM - DAY (FLASHBACK)

SLOW MOTION

His mind jumps back to the moment of divorce as Bea sat opposite him, unwilling to meet his gaze.

END SLOW MOTION

INT. DELILAH'S KITCHEN - DAY

We see AJ's face, completely zoned out whilst his mother speaks to him.

INT. DARK DIVORCE OFFICE ROOM - DAY (FLASHBACK)

SLOW MOTION

As we cut to a close-up of AJ's face, we see his expression is heavy with overwhelming sadness.

This provokes a painful, deeply rooted memory of his childhood as we cut into a transitional shot further in the past, mirroring this close-up.

INT. DELILAH'S KITCHEN - NIGHT (FLASHBACK)

We see AJ, though only now he is very young (around 9 years old), with a drop fade hairstyle. He is sitting in the same seat.

The kitchen's layout shifts noticeably, with differences in every corner - a different kettle, microwave, and plates - rendered in a dreamlike style that marks this as a flashback. Icy lunar light spills through the window, bathing the room in a cold, ethereal glow.

This memory carries a handheld quality, distinct from everything we've seen until now.

In the background, Delilah argues with STERLING JENKINS (27) - AJ's father - a young man with a drop fade and a sharp, flashy style that AJ would one day emulate. This is the first time we've seen him. The two loudly and aggressively argue whilst a young AJ quietly sits at the table in the background, eyes down, upset.

Sterling removes his wedding ring and slams it on the table where AJ is sitting before grabbing his car keys. We notice his car keys are for a Hillman though these are not the same keys as AJ's. In response to this, Delilah makes a point of doing the same, placing her ring on the table.

Both rings rest on the tabletop near an almost empty bottle of whisky. A young AJ looks down at the pair of rings. We recognise the rings as the same pair owned by AJ and Bea during their marriage - Delilah's being the very ring that didn't fit Bea.

Delilah storms into another room, still shouting at Sterling as he grabs some bags and a suitcase, walking towards the door as he is leaving.

We see this from the doorway, facing into the apartment as Sterling walks towards the door. We see a pack of cigarettes in his father's shirt pocket. A young AJ watches this from the table in the background, hopelessly watching his father walk out on him and his mother.

INT. DARK DIVORCE OFFICE ROOM - DAY (FLASHBACK)

This provokes quick flashes to the moment Bea walked out of the office doorway.

This is done in a shot which perfectly aligns with the framing and blocking of the flashback of AJ's father leaving him.

These quick flashes unveil a moment etched deep in AJ's memory, its pain lingering like a shadow. As his father brushes past the camera, reality pulls him back to the present.

END SLOW MOTION

INT. DELILAH'S KITCHEN - DAY

AJ remains seated across from his mother as the scene returns to the present. Delilah continues speaking, but AJ is in a quiet reverie - his attention elsewhere, glancing toward the door, disconnected from their conversation.

Delilah stops talking, confused, looking over to the door to see what he is looking at.

AJ's strained relationship with his mother comes as a result of how bitter she initially became after her divorce. Delilah allowed it to bleed into her parenting which had an extremely negative impact on AJ's mental well-being.

Despite this though, she would eventually reflect on how horrible of a mother she was. By the time she came to this realisation, he was already grown up and no longer needed her. In the present, she makes every effort she can to make amends for her wrongful behaviour towards him but AJ remains detached from her.

INT. FRIEND'S HOUSE PARTY - NIGHT

AJ, heavily intoxicated at a party, stumbles his way through a crowd to find his friends. His head gets caught in the red tinsel, strands falling over his face. (Snorri-cam)

'Mean Streets' - Snorri-Cam Reference Shot.mp4

The party swarms with countless guests. Cold-blue lighting casts a desolate glow over the room - and over AJ's face, echoing the pale blue of his bomber jacket.

Unlike the usual thrill of party settings, this one feels hollow - its excitement long faded. For AJ, the atmosphere has decayed into emotional detachment, romantic disarray and cold isolation.

'Euphoria' - Houseparty - Post-Heartbreak Reference Shot.JPG

INT. FRIEND'S HOUSE PARTY - NIGHT

AJ sits on a sofa, surrounded by a group of his friends. He is positioned directly next to his best man from his wedding. A GIRL (21), dyed blonde, of Polish descent sits beside him, fixated on AJ as she talks to him. Despite her attention, AJ remains distant, blankly staring ahead, lost in thought.

The window behind them frames a blur of passing party guests outside. On either side, cold blue tinsel hangs, enclosing AJ and this girl.

'Euphoria' Inspired Cold Blue Tinsel Reference.JPG

AJ's friends are engaging in lengthy conversations with one another, passing drinks, laughing and getting up to use the bathroom.

This is our first time seeing AJ's friend group in their regular clothing, as we have only seen them once before this, at AJ's wedding. We recognise that a lot of their clothing is the same as we've previously seen AJ wear. Their styles are seemingly indistinguishable from one another's as they have a distinct 'jock' look, wearing bomber jackets.

This is showcased in a time-lapse. Time is moving incredibly quickly, though AJ remains sat still, blankly staring ahead in a depressed state.

'Trainspotting' - Time-lapse with Static Protagonist Reference Shot.mp4

INT. CINEMA SCREENING - NIGHT

Intoxicated with a bottle of whisky in hand, AJ sits alone in a theatre, watching a film. The screen is seen projecting memories of him and Bea as he sits still, bitterly staring ahead.

'500 Days of Summer' - Reference Shot.JPG

AJ is silhouetted against the screen, the back of his head faintly lit by cold-blue light brushing in from behind. Around him, a vibrant warmth glows from the screen - otherwise absent from every corner of the room.

AJ's head is surrounded by memories of their past. We see that these are the moments following their marriage as they sat in the back of the White 60's Hillman Convertible, exchanging looks of divine love before kissing (SLOW MOTION).

His mind looms with bleak thoughts and feelings of sorrow, amplified by his drunken state.

The cinema is loosely scattered with guests eating popcorn and wearing 3D glasses. A couple sits close together in the row in front of AJ, likely deepening his sorrow as a reminder of what once was.

INT. AJ'S CAR, MALL CAR PARK - NIGHT

AJ is sat in the interior of his car upon exiting the cinema. He continues to drink his bottle of whisky. We recognise the cinema tower in the background as the same one seen in the opening.

He is soaked from the heavy outside rain, pouring down the windows of the car as the bluish tint of moonlight casts light upon his car and face.

AJ places the bottle of whisky in his lap, going to turn on the car's engine before looking down at his glove compartment.

He is crushed, as he reminisces back to when Bea would choose a CD for the pair to listen to. After a pause, he reaches down to grab a CD. He chooses "Channel Orange" by Frank Ocean. This is the same CD that Bea chose on their first date. He places its disc into the car's CD player.

Next to this CD in the glove compartment, we once again see his CD copy of "808s & Heartbreak" by Kanye West. This CD now also has an alternate cover, showing a broken heart.

*'808s & Heartbreak' - Alternate Cover - Poster Reference
(2).JPG*

INT. AJ'S BEDROOM - NIGHT

AJ lies awake in bed during the dead of night, his black durag framing his face as he stares at the ceiling before finally shutting his eyes.

His head remains on the right side of the frame, facing left - looking backwards to his past.

AJ's calendar reads the date as August 21st.

INT. WEDDING AFTER-PARTY HALL - DAY (FLASHBACK)

SLOW MOTION

We see quick cuts of AJ's memories with Bea. We focus on the pair dancing at their wedding as they tightly embrace one another.

END SLOW MOTION

INT. SUBLIMINAL SPACE - VOID

Our focus on this memory warps into a transitional shot as we begin to move outwards from the memory, revealing it is being played on the screen of an old television box.

AJ sits cross-legged on the floor, opposite the television box.

This is a dark and surreal space, we are in his subconscious mind. The pale blue light of the television box serves as the sole light source lighting up his face.

A single tear streams down his face as his eyes fixate on the screen ahead of him. AJ's mind is flooded with memories and thoughts of retrospect, so much so that nothing around him matters anymore. He is numb to feeling anything.

'Channel Orange' - CD Inside Cover Reference Shot.JPG

We feel the burden and weight of his pain.

Our focus pulls back to the television, focusing on the pair as they slowly dance at their wedding after-party, wrapped in each other's embrace (SLOW MOTION).

As we return to AJ, motionless, he now holds the form of his child self.

The SOUND of a click is suddenly heard - the tape pauses.

As we hear this click...

CUT TO BLACK

The SOUND of the tape rewinding to the beginning.

CUT IN

We hear the SOUND of a tape fast-forwarding as a flood of unseen memories flashes by - each lasting no more than half a second. We are fleeting through AJ's life, his pain.

This SOUND lingers over the unfolding memories, each moment washed in a slow-motion, handheld, home video look - textured with a film aesthetic.

Like the fleeting glimpses of AJ's childhood, these memories unfold with a handheld intimacy that feels raw and unfiltered.

SLOW MOTION

'La La Land' AJ's Past - Flashback Reference (1).JPG

'La La Land' AJ's Past - Flashback Reference (2).JPG

'La La Land' AJ's Past - Flashback Reference (3).JPG

INT. AJ'S HOUSE - DAY (FLASHBACK)

On the counter-top beside AJ's bed sits a framed photo of a young AJ with a woman. We've seen this photo before, but only from a distance. Now up close, we realise the woman isn't his mother - it's her sister, his aunt, AURORA (32).

Aurora carries a quiet, glowing warmth - open and kind, as if the light itself leans toward her.

A bright warmth fills AJ's home - more radiant than we've seen before.

INT. AJ'S KITCHEN - DAY (FLASHBACK)

A young AJ sits at the kitchen table in a white school shirt, playing with his toys as classic Mickey Mouse cartoons flicker on an old television box - the same one seen in the subliminal space.

Aurora, wearing a dark dress dotted with white polka dots, brings him a sandwich with a single slice of cheese as the topping. Alongside this, she brings him a glass of water.

We realise that AJ's home previously belonged to his aunt.

The kitchen is noticeably more well-kept and clean, though AJ's toys - toy soldiers, dinosaurs, and a toy sword - are scattered throughout. He chases his aunt with his sword as she tries to get his school bag on him. They playfully run around the kitchen, laughing.

A bright warmth once again fills her home - more radiant than the present day.

EXT. ROAD - DAY (FLASHBACK)

Young AJ walks hand-in-hand with his aunt Aurora along the road. Both wear the same clothes as before, with AJ now carrying his school backpack. She's walking him to school, as a warm visual flare exudes through the frame.

We recognise this moment to be similar to AJ's first date with Bea as the pair held one another's hands.

Aurora looks down at him, her smile warm and gentle. It's a fleeting, tender memory from his childhood - one he holds dear.

EXT. CEMETERY - DAY (FLASHBACK)

In a stark juxtaposition to the mood of the previous frame, we see a young AJ stood opposite a grave in a cemetery as he is soaked in a downpour of rain in the midst of a warm summer. He is wearing a black suit

A young AJ places flowers on a grave marked by a framed photo of his aunt Aurora. Overwhelmed with grief, he struggles to keep his head steady as he stands before her resting place.

INT. DELILAH'S HALLWAY - DAY (FLASHBACK)

A young AJ stands at the end of a hallway, facing his mother. She screams at him - raw and relentless. Dishevelled and drunk, she's a shadow of her former self. The weight of her sister's death and the fallout of her husband's departure has shattered their home.

A young AJ, upset, stands opposite her.

'Moonlight' - Shouting Reference Shot.mp4

A dim, wintry light spills through the hallway, casting long shadows and leaving the space feeling bleak and drained.

This memory fades, transitioning into one of AJ's final recollections of his father before his departure.

EXT. STERLING'S CAR - DAY (FLASHBACK)

What appears to be AJ's car is seen driving along a road as the hand of a young boy is seen outside of the window, as he feels the force of the wind in his palm.

'Moonlight' - Car Mount Driving Reference Shot.JPG

EXT. STERLING'S CAR, CAR PARK - DAY (FLASHBACK)

Parked on a summer afternoon long past, we see through the passenger-side window with a young AJ sitting beside his father, Sterling. AJ's Hillman is the same model his father once drove.

A young AJ sits, down in mood as his father seems distant from him. He leans against the car's open window with his head pressed against his arms. Sterling looks over to AJ with a look of frustration as he smokes a cigarette, inhaling the little life it has left.

Sterling is a young man burdened by the weight of early fatherhood. He longs for the freedom he once knew but finds himself trapped in a life he feels he chose - and regrets. Consumed by a suffocating whirlpool of misery, he struggles to find any way out.

Similar to before, his style reflects his youth and restlessness - a flashy black and red bomber jacket.

Young AJ mirrors him, wearing a red bomber jacket over a white school shirt, eager to emulate his father's look.

As young AJ lowers his arms and pulls back from the car window, we drift into the memory that follows.

EXT. AJ'S CAR, CAR PARK - DAY (FLASHBACK)

Lowering his arms, and pulling back from the car window, bothered by something, we see an older AJ, closer to the present day on a past summer afternoon. He turns to look at the person sat beside him.

We see a girl, THE ONE (19), AJ's first love. She has dark hair, with a look of Balkan descent, similar to Bea. She looks over to him, frustrated.

We see her - THE ONE (17), AJ's first love. Dark-haired, with the striking features of Balkan descent. She looks over to him, frustration clouding the tenderness in her eyes.

She wears a vibrant blue top and jeans - reminiscent of Bea's clothing.

AJ wears a red and white bomber jacket, similar to the one he wore as a child. He wears a white shirt beneath. Deep down, he's still that same boy.

She smokes a cigarette, inhaling what little life it has left. She stands, opening the car door, before slamming it shut behind her.

AJ's gaze is fixed ahead, his mind folding around only one truth: he cannot live without her.

This memory dissipates, as AJ reminisces warm memories shared with her.

INT. AJ'S CAR, LONG COUNTRYSIDE ROAD - DAY (FLASHBACK)

The same summer. The pair drive along a straight road with sunlight hitting them and AJ's car, shining through the branches of the above trees.

AJ drives the car as she looks to him, warmly smiling as her hair blows in the wind.

*'Riverdale' - Driving Sequences and Post-Marriage Sequence
Reference Sequence.mp4*

EXT. MALL CAR PARK - DAY (FLASHBACK)

In the early stages of their romance, on a cold winter day marked by bare trees, AJ embraces her warmly, their foreheads gently touching. Familiar towering cliffs frame the car park, where a vibrant Ferris wheel stands between them.

AJ wears all black, with a beanie and gloves. She wears a black leather jacket with gloves, and beneath it, a vibrant blue jumper - the same colour as her summer top.

His style mirrors his present look but with a quieter edge - less flashy and more reserved.

EXT. LAKE - DAY (FLASHBACK)

A winter evening, held tenderly - and forever out of reach.

As the sun sets over a lake, framed by a bridge and dotted with boats, AJ embraces her. They begin walking along the pathway beside the water, where strips of lanterns hang overhead. She lifts his arm, playfully trying to twirl him - he laughs and twirls her instead.

She lifts his arm, playfully reaching to twirl him. He laughs softly, going along with it. He takes her hand, returning the gesture - twirling her around with a careful tenderness, holding onto a moment he never wants to lose.

AJ wears a green vintage coat paired with his black beanie. She wears a black fur coat, her neck wrapped in a white scarf.

EXT. ARCADE - NIGHT (FLASHBACK)

Looking through the window of a familiar arcade, as if peering into a cherished memory, we see AJ and her laughing together while playing a basketball game.

The neon lighting of the arcade surrounds them, illuminating their faces.

EXT. AJ'S CAR, CAR PARK - UNDER OVERPASS - NIGHT (FLASHBACK)

The pair sit on the bonnet of AJ's car, parked beneath a familiar, looming motorway overpass. The sky hangs in a cold blue, moments from fading into pitch black. She rests her head on AJ's shoulder as they both gaze up at the bridge above. A train rushes past, disrupting the moment's stillness.

'Across the Spider-Verse' - Reference Blocking/Composition.JPG

INT. AJ'S PORCH - NIGHT (FLASHBACK)

Months later, summertime. AJ's home is filled with cold blue moonlight as we see an argument from down the hallway. AJ wears his signature white vest whilst she wears a black top and jeans.

AJ and her scream at one another as she grabs her bags, ready to leave.

As AJ realises the seriousness of the situation. He grabs her hand, begging her not to leave as he tells her that he needs her. She refuses, leaving as she slams the door behind her.

AJ places his head on the wall, his world collapsing in on itself.

Months later, summertime. AJ's home is bathed in cold blue moonlight. From down the hallway, a heated argument erupts. AJ wears his signature white vest; she's in a black top and jeans.

She grabs her bags, every movement sharp with finality. AJ's eyes widen as the weight of it hits him. Desperation flickers - he reaches out, grabbing her hand, silently pleading, needing her to stay.

Though her heart aches, she pulls away - this time for good. The door slams shut behind her.

AJ collapses against the wall, his head bowed. The silence is crushing. His world fractures and crumbles around him.

EXT. CORNFIELD HILL - DAY (FLASHBACK)

The same summer - but with someone new.

Stood on a familiar hill blanketed by a cornfield, AJ holds the hand of a new girl, THE SECOND CHANCE (18). She is of Western-European descent, with dark hair and features faintly reminiscent of his first love. As he twirls her, the setting sun casts a warm glow behind them, partially silhouetting their figures against the sky.

She wears a sundress whilst AJ wears a bomber jacket with a white shirt underneath.

We are witnessing AJ's past relationships - different faces, same places. Bea was not the first girl he brought to these date spots, only the latest to walk through the echoes of love once felt.

EXT. MALL CAR PARK - DAY (FLASHBACK)

Holding hands, they walk toward the arcade in the distance, a familiar place not yet shaped by time.

She wears a vibrant dress that catches the neon glow of the arcade. AJ wears a bomber jacket - flashier now, louder - marking a shift from the softer style he wore in his first romance.

The vintage look reminiscent of summertime nostalgia is now incredibly apparent as a rich, warm, and dream-like vibrancy oozes through the frame.

INT. ARCADE - DAY (FLASHBACK)

Inside the same familiar arcade, AJ and her laugh as they compete with one another at the arcade's games.

The arcade has an array of vibrant LED light sources scattered across its background, creating a bokeh effect.

Later in the date, the pair play bowling. AJ over-aims, concentrating too hard. The ball veers off, missing all the pins. She laughs - carefree, unbothered. He forces a smile.

INT. AJ'S KITCHEN - DAY (FLASHBACK)

Months later in the deep of winter. The light of an overcast day enters AJ's home.

The kitchen layout resembles the present - untidy, with plates left out - but is arranged differently, featuring an older kettle and worn kitchen utensils.

In similar fashion to his first love and Bea, the pair argue in AJ's kitchen. AJ wears a white shirt; she wears a black dress with a grey jumper. She yells in his face as he argues back. Unlike before, he does not beg her to stay - his pride and vanity standing taller than reason or looking inward.

A fusion of anger and pain, she grabs her bag and storms toward the front door, slamming it shut behind her - leaving him for good.

EXT. STAIRCASE RAILING VIEWPOINT - DAY (FLASHBACK)

Soon after - late winter.

Sat against a wall at the top of a staircase railing - a red heart painted onto the wall above his head, AJ smokes a fresh cigarette.

As the camera slowly tracks to the right, we see a new girl - THE FLICKER (18), dyed blonde, of Spanish descent - leaning on his shoulder. They share the cigarette in silence.

AJ passes it to her; she lifts her head, blank-faced, the red heart lingering above them. AJ leans on her shoulder, seeking warmth.

Both wear black leather jackets - his over a white vest, hers layered atop a vintage shirt.

Dusk settles as the faint remnants of daylight leave.

INT. CINEMA SCREENING - NIGHT (FLASHBACK)

A new day, the same season.

AJ and her sit alongside one another in a cinema screening as her head rests on his shoulder.

He wears a dark blue denim jacket over his signature white vest, while she wears vibrant, vintage clothing.

We recognise the interior of this cinema as the same visited by AJ following the his separation with Bea.

This moment is visually portrayed in stark contrast to its previous counterpart, as the room is flooded with vibrant colours emitting from the screen.

Cinema guests surround them, wearing 3D glasses and munching popcorn from red-and-white striped buckets.

INT. AJ'S KITCHEN - DAY (FLASHBACK)

Early spring. AJ's home is bathed in cold blue moonlight.

He sits at the dining table, a sandwich topped with a single slice of cheese untouched before him.

The kitchen has an alternate layout - the lamp now rests on the windowsill, and the dining table has been moved from the corner to the centre of the room.

AJ wears a navy blue zipped jacket emblazoned with "NY" in bold white letters, layered over a white vest. She wears a vintage white top and a skirt dotted with white polka dots.

His mouth opens wide in a as he begins to scream, his face contorted with rage. She flinches, eyes wide, but holds her ground - her posture firm yet measured, echoing Bea's early quiet strength.

AJ's world is sheltered - his home the only stage for his relationships, revealing a one-sided closeness that never crosses into his lovers' spaces.

She stands her ground, pointing at him, trying to make him face himself. He doesn't budge - neither willing to confront himself or beg her to stay.

She rises from her seat, grabs her tote bag, and storms out - slamming the door behind her, gone.

INT. RECORD STORE - DAY (FLASHBACK)

Soon after - the same spring, with his next lover.

In a record store, AJ browses through rows of vinyl alongside THE MUSE (19), an East Asian girl whose artistic style is evident in her vibrant clothing and jewellery - distinct yet reminiscent of Bea's.

AJ wears a red bomber jacket paired with black jeans and a white shirt underneath.

She lifts a familiar vinyl, "808s & Heartbreak" by Kanye West - sharing her excitement and admiration for it to AJ.

'808s & Heartbreak' - Alternate Cover - Poster Reference (2).JPG

We recognise in this moment that AJ's love for this album was as a result of this past lover. His purchase of the vinyl was seemingly from this moment too.

AJ is a chameleon. He moulds his taste in music and his sense of style to appeal to the lovers who enter his life.

INT. ART MUSEUM - DAY (FLASHBACK)

Standing before a painting, the pair gaze at it. She watches with fascination, then turns to AJ for his opinion. AJ forces a look of interest, mimicking the same distant admiration he once showed for Bea's artworks.

As the we close in on the painting, we see King Henry VIII staring back - his gaze mirroring AJ's own.

This setting stands in contrast to the piece's American vintage aesthetic, deepening the sense of ambiguity as the cracks beneath the surface become visible.

'The Ambassadors' Painting - National Gallery Painting Reference.JPG

AJ holds a bag, presumably with this newly purchased vinyl, while she cradles her jacket in her arms.

Warm, vibrant lighting fills the museum, casting a gentle glow over them.

EXT. HILLSIDE UNDER TREE - DAY (FLASHBACK)

A fresh spring day in full bloom.

AJ and her sit beneath a tree, soaked in sunlight and wrapped in an embrace. Her head rests gently on his chest while he gazes into the distance. AJ holds her tight. AJ's leather jacket lies on the grass beside him as he wears a white vest. She wears a vibrant dress that catches the light.

INT. DINER - NIGHT (FLASHBACK)

Soon after, a new evening.

Sitting in a diner - reminiscent but not the same as the one previously seen - the pair lovingly look at one another as they enjoy milkshakes. AJ has a vanilla milkshake, whereas she has a strawberry flavour.

AJ wears a familiar blue bomber jacket layered over a white top - the same as on his first date with Bea. She wears a bold red jumper and a dark skirt.

Warm light from the diner spills over them, wrapping them in a cozy embrace.

INT. AURORA'S FORMER BEDROOM (NOW AJ'S) - DAY (FLASHBACK)

We enter a bedroom filled with AJ's belongings, yet it's not the room we usually associate with him - this is Aurora's former bedroom inside AJ's house, a space he once claimed as his own, clinging to her memory for comfort.

AJ's room is covered in hip-hop posters, prominently featuring Kanye West vinyls, CDs, and artwork. He wears a "Late Registration" Kanye West shirt, while she wears a dark dress dotted with white polka dots.

Sunlight enters through the room's red curtains, casting a glow on the pair.

She frantically gathers her belongings as he erupts aggressively, looming close and shouting in her face. She nervously pleads for space, her fragile demeanour stark against his rage. Unable to match his volume or anger, she remains a kind soul overwhelmed by the confrontation. Panic rising, she clutches her pink folder tightly, whispering that she can't endure this anymore. She lacks the strength to confront him with the truth - to tell him who he really is, even if he refuses to see it himself.

Grabbing her bag, she storms out of the bedroom, leaving him behind as he continues to shout - his rage spilling far beyond reason or compromise.

INT. WEDDING AFTER-PARTY - HALL - DAY (FLASHBACK)

We suddenly see a glimpse of AJ and Bea's wedding after-party, we see a chain of flashes to moments seen within AJ's relationship with Bea. We witness quicker flashes - a retelling their love from start to finish, with many of the locations the same seen within his past romances.

Bea looks past the camera to AJ as her face lights up with a smile as they slowly dance at their wedding after-party.

INT. AJ'S KITCHEN - NIGHT (FLASHBACK)

We revisit the moment Bea stormed out of AJ's house though only now we are observing AJ's porch from a distance, from within his kitchen.

Moonlight streams through his kitchen window, casting a lonely shadow of his self-imposed solitude.

AJ is a serial monogamist.

The SOUND of a click is heard - the tape pauses.

The SOUND of another click - the tape resumes.

END SLOW MOTION

CUT TO BLACK

CUT IN

INT. AJ'S BEDROOM - DAY (BLACK-AND-WHITE SEQUENCE)

AJ lays in bed - we are once again in black-and-white. His eyes open, waking from his sleep. His black durag stays visible as his head remains on the right side of the frame, facing left. He briefly sits up before rising to start his day.

AJ's calendar reads the date as August 22nd.

INT. AJ'S KITCHEN - DAY (BLACK-AND-WHITE SEQUENCE)

AJ enters his kitchen, making himself a sandwich with a single slice of cheese as the topping. He eats the sandwich at his dining table with a glass of water alongside him. AJ is sitting where he was previously seen eating a cheese sandwich in flashback with his aunt. Her chair is noticeably empty.

He is alone, though we recognise he is seemingly taking care of himself.

INT. AJ'S BEDROOM - DAY (BLACK-AND-WHITE SEQUENCE)

He finishes getting ready in his bedroom as he grabs his car keys and brushes past his cabinet. A distinct, framed piece of paper can be seen placed on its surface.

AJ's collection of vinyls, displaying various albums by The Beatles remains present on his shelf.

He walks out of his bedroom - leaving his home.

INT. AJ'S CAR - UNDER OVERPASS - DAY (BLACK-AND-WHITE SEQUENCE)

SLOW MOTION

AJ drives underneath a bridge as he is close to his destination. As he drives, we see him deep in thought - his mind ponders elsewhere. The car drives out from below a bridge.

END SLOW MOTION

INT. AJ'S CAR, MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

AJ's car pulls into the mall car park seen within the opening - pulling into the same space. We have come full circle.

Where we previously moved to the exterior of the car in the opening, we now remain inside with AJ.

As he observes the photo booth snapshot, we now see that it is a snapshot of AJ and Bea at the height of their romance.

'Paris, Texas' - Photo Booth Snapshot Reference Shot.JPG

We see his face as this propels into a yearning pause.

After a moment, he places the snapshot into his pocket and pushes up the sun visor, reaching down to open his glove compartment. He grabs the familiar ring box from its interior, placing the box onto his lap, observing his mothers wedding ring - the same that didn't fit Bea.

A spark of reminiscence floods his eyes for a moment before he smiles. We believe he is reminiscing from beyond a point of pain with a clear-minded retrospect. We believe he is likely humouring the absurdity of all the events that have transpired.

He places the ring box in his pocket before stepping outside of the car.

EXT. AJ'S CAR, MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

Lighting a cigarette, we once again see the orange spark emit from within. Having barely smoked the cigarette, he flicks it onto the floor near his feet.

We focus on the barely smoked cigarette on the floor as the orange spark faintly starts to dim. It doesn't go out entirely, though it shows early signs of snuffing out.

INT. AJ'S BEDROOM - DAY (BLACK-AND-WHITE SEQUENCE)

Returning to AJ's bedroom, we begin to focus on the piece of paper on his cabinet. Before it is completely shown, we cut away.

EXT. MALL CAR PARK - DAY (BLACK-AND-WHITE SEQUENCE)

AJ walks towards the arcade with his hand by his side. He has experienced immense pain and has made some mistakes but we believe he has grown and learnt from this. We believe he recognises the absurdity of a marriage so soon and so young. We believe that he won't allow himself to be defined by his past and childhood trauma.

His past has nurtured him into feeling a dependent need and desire for love. He rushes into love as an internal form of self-fulfilment in an attempt to counter his inherent fear of being alone.

We believe he is taking action despite how hard it may be to break this cycle, coming to terms with himself and embracing his own independence.

INT. AJ'S BEDROOM - DAY (BLACK-AND-WHITE SEQUENCE)

In his bedroom, we focus on the distinct piece of paper - revealing Bea's painting gifted to AJ showing the same mall car park where he is stood. The painting titled 'The Beginning.'

Despite the painting's depiction of the pair holding hands, he is now stood alone. Yet there is no sorrow in this moment as we recognise his attempts towards growth.

EXT. MALL CAR PARK - DAY (BLACK-AND-WHITE)

We once again see AJ walking towards the arcade as we focus back on the barely smoked cigarette on the ground.

As he walks into the distance, we see a girl run between two cars before hugging him. This is not Bea. This is the same girl seen talking to AJ at the house party.

AJ kisses her before their hands find each other's. Fingers intertwined, they talk and laugh, arms swinging gently as they make their way toward the arcade.

The SOUND of a click is heard - a new tape begins.

We feel disappointed as it is clear he has not learnt from his mistakes. AJ allows his past trauma to define him as he continues this vicious cycle, hurting himself and others in the process.

He has not grown. AJ continues to delude himself by latching himself onto others in an attempt to fill an internal void to suppress his pain. He has learnt nothing.

Colour seeps gently into the frame - his world now alive with the vibrant hues of a new romance.

In the final moments, we see AJ lift this girl's arm as he playfully twirls her.

CUT TO BLACK

END MUSIC CUE

THE END OF SIDE A.

After a moment of silence, we hear...

The SOUND of a pen quickly and tensely writing on a piece of paper. This noise breaks an otherwise silent atmosphere. As we abruptly hear this sound, the TITLE CARD:

SIDE B

The text begins to FADE TO BLACK, all except the 'B' - which lingers.

'E' and 'A' slowly fade in beside it.

BEA

(BEATRIX DIMITROVA)

As suddenly as the SOUND of the pen emerges - it ceases.

MUSIC CUE: "Something Stupid" by Lola Marsh (Extended)

CUT IN:

INT. DARK DIVORCE OFFICE ROOM - DAY

As we cut in, we see Bea's face up close as a single tear streams down her cheek. AJ can be seen sitting opposite her in the background, desperately looking to her. We have returned to their moment of divorce.

*'The Untouchables' - Opening Shot/Split Diopter
Reference.JPG*

This tear is in the foreground, on the side of her face outside of AJ's view.

Her face remains still as she blankly stares ahead in thought. We see a sadness in her eyes as it is clear she is fighting to contain a deep sorrow.

We feel a slight confusion as we question why we are revisiting this moment as well as the sudden shift in focus to Bea's perspective.

It is clear that there is a semblance of sadness within her for how things ended between her and AJ. Despite this though we feel at a distance from her, as she seemingly left AJ without a clear cause.

The song's opening depicts a woman's sombre humming. The sound lingers, underscoring Bea's heartbreak.

INT. BUS - NIGHT

Bea sits alone on a bus, commuting somewhere. We are at a distance from her, though we recognise the same look on her face as seen in the divorce office. This look is now peeled back outside of AJ's presence. A transparent sadness looms in her eyes.

Bea wears her black leather jacket over a grey top, with dark blue, denim trousers.

'Better Call Saul: Waterworks' - Bea Bus Reference Performance and Shot (Not in B&W) (1).JPG

Alongside where she sits, we see a suitcase and some bags, the same ones we saw her take with her as she left AJ's home for the final time. This bus is not empty with other people sitting in proximity to her.

The bus has a somewhat ambiguous interior aesthetic, one which aligns with the American look - with pale white strips on the roof illuminating its interior.

In these initial moments, we begin to recognise a shift in visual style. The American, vintage look and aesthetic of the surroundings from Side A is still present, though there is far less of a dream-like quality. The world around her is seemingly more grounded and less fantastical. The lighting and weather, along with her clothing, remain vibrant and colourful - standing in contrast to her mood - unlike the surreal atmosphere and use of pathetic fallacies in Side A.

INT. DARK DIVORCE OFFICE ROOM - DAY

Re-entering the office space during their moment of divorce, we see the moment Bea stands after handing over the divorce paper to her lawyer sat alongside her.

After picking up her handbag, she looks down at the table opposite AJ. Pausing for a moment, with an overwhelming look of sorrow and guilt, she removes the ring from her pocket - the one that didn't fit her - before placing it on the table in front of him.

Bea knows this will crush him, though she means well, wanting to return the ring to him with the knowledge that it belonged to his mother.

She believes it is in good faith for her to return it. Bea hopes that he will someday meet the right person who will receive this ring - though at a far later point in his life when marriage is more appropriate for him. She understands that his choices from this point forward are no longer her problem, though she wishes him well nonetheless.

We recognise that this gesture from her contained far less ill intent than we had previously thought.

Upon placing the ring down, we see her face as she walks to the door, struggling to further suppress the harrowing pain in her chest. Tears begin to stream in her eyes as she quickly makes her way to the door.

INT. BUS - NIGHT

We once again see her sitting on the bus though we are now closer. The same look of sadness covers her face as her eyes begin to water.

'Better Call Saul: Waterworks' - Bea Bus Reference Performance and Shot (Not in B&W) (2).JPG

INT. DARK DIVORCE OFFICE ROOM DOORWAY - DAY

We see a continuation of the moment in which she leaves the office room with AJ, and both the pair's lawyers sat inside. She shuts the door behind her.

Standing in the doorway with the door shut behind her, Bea begins to sob, covering her mouth to muffle the sound.

The exterior of the office mirrors the room's dark and gloomy mood, with only faint remnants of daylight filtering through.

EXT. STREET PAVEMENT - NIGHT

From behind, we see Bea walking along the pavement as she carries her holdall bag, suitcase and art board.

Bea is dressed in a black bomber jacket layered over a black sweater, paired with black trousers - the same outfit she wore on her final departure from AJ's home.

The street she is walking down has an American aesthetic with a wide road and pavement. The warm orange of street lamps illuminates the empty street.

EXT. GRACE'S HOUSE - NIGHT

Stood on the porch of an American-looking house, Bea patiently waits for someone to answer the door after having knocked.

A single lamp by the front door casts a dim, soft glow from within the house.

Her best friend, GRACE SHEPHERD (20) - dark-haired with glasses, a gentle presence - opens the door and quickly pulls Bea into a hug. Fully aware of what's happened, Grace holds her with quiet empathy. She's offered Bea a place to stay for the time being.

We recognise Grace as Bea's maid of honour from her and AJ's wedding.

INT. GRACE'S BEDROOM - NIGHT

As Grace sleeps in her bed, Bea lies awake the floor staring at the ceiling. Her heart feels shattered into pieces.

With her head on a pillow, her face is positioned on the left side of the frame, facing the right.

Bea wears a black shirt paired with grey bed shorts.

INT. AJ'S PORCH - NIGHT (FLASHBACK)

Whilst she stares at the ceiling, we see quick flashes of her and AJ screaming at one another whilst she is in the process of leaving his home with her belongings.

INT. GRACE'S BEDROOM - NIGHT

As our focus returns to Bea's face, her eyes begin to water. AJ is no longer a part of her life though he swims through her mind.

An LED night lamp, creating a purple ocean wave effect, as well as an outdoor orange street lamp casts light upon the ceiling of Grace's bedroom. This reveals Grace's room decor - a soft, cosy, feminine atmosphere with posters of classic rock bands on her wall - specifically the band 'Rush.'

Hanging from her wall alongside these posters, we see a Pink-Floyd themed calendar. The date reads August 2nd.

INT. GRACE'S BEDROOM - DAY

A new day. Bea sits at Grace's desk with her art canvas set up in front of her with a brush in hand. Bea wears a grey, long-sleeved shirt.

Soft sunlight seeps through Grace's thin white curtains.

Grace's calendar reads the date as August 3rd.

We cannot see what she is painting though we see a glimpse of two human heads, ominously covered by cloths. This imagery is seemingly reminiscent of René Magritte's painting, 'The Lovers' which displays two people kissing as cloths cover their faces.

*'The Lovers' - René Magritte - Painting and Swimming Pool
Scene Reference.JPG*

Bea's hand begins to shake as she struggles to keep it steady while painting. She adores painting - it is her escapism - but a tear drops onto the canvas below.

She is attempting to channel her pain into art, though the emotional wound of her first heartbreak is too strong and fresh for her to bear.

INT. GRACE'S BATHROOM - DAY

Seemingly having just finished showering with wet hair, covered by a grey towel, Bea sits against the wall on the floor of Grace's bathroom. Her head is pressed against her knees as she uncontrollably wailing.

The shower continues to run behind her, its steady stream masking the sounds of her weeping.

Grace's bathroom is well-kept with warm and inviting furbishing.

A vibrant sunset pours through the window, casting a warm mist as it hits the steam rising from the shower, illuminating the white walls with a golden glow - an inviting warmth in stark contrast to Bea's sombre mood.

EXT. ARCADE - DAY

Another new day. Bea is out with Grace as we see them enter the interior of a familiar arcade.

Bea wears a grey denim jacket featuring Mia from 'Pulp Fiction' on the back, layered over a grey shirt, paired with navy blue jeans. Like Bea, Grace is dressed in dark tones, wearing a brown jacket and black trousers.

The summer sky looms above, a thin veil of clouds casting a soft overcast over the building.

INT. ARCADE - DAY

The pair are seen queuing by a counter near the back of the arcade. They are waiting to buy tickets for a bowling session in the bowling alley at the rear of the arcade.

The arcade has an array of vibrant LED light sources scattered across its background, creating a bokeh effect.

As Grace stands close by the counter, talking to an employee, Bea stands behind, detached as her mind begins to wander.

Turning around, she looks back into the arcade as her vision focuses on a COUPLE (18-19, stylish) playfully messing around in the centre of the arcade. This couple is standing in the same position where she and AJ stood on their first date where Bea won the pair of dice.

INT. ARCADE - DAY (FLASHBACK)

We begin to see quick flashes of Bea and AJ's first date inside the arcade.

As we return to Bea's perspective - observing the couple standing where they once stood - we see Bea and AJ standing in this position as we see a flash of their first date. Bea and AJ laugh, standing close together.

INT. ARCADE - DAY

As a group of people brush past the frame, we leave the flashback as we once again see the couple in the present.

INT. ARCADE - DAY

We focus on Bea's face as she is inattentive to her surroundings with anguish in her eyes.

Abruptly, she turns to Grace, saying she'll be right back - heading to the bathroom as she walks away.

INT. ARCADE BATHROOM - DAY

With both hands leaning on the sink, she stares into her reflection in the mirror with smudged eyeliner and damp cheeks.

This bathroom is dimly lit by a pale light, evoking a dingy feel and a despondent mood.

INT. SHEPHERD FAMILY'S DINING ROOM - DAY

At the dining table, Bea shares dinner with Grace and her family. The setting sun streams through the window, bathing the room in a golden light as they enjoy the meal together.

We are introduced to Grace's family: her father, OLIVER SHEPHERD (54), a cheerful presence with a shaved head; her mother, AMELIA SHEPHERD (47), short, dark-haired, and warm-spirited; and her brother, GEORGE SHEPHERD (17), a thin teenager with curtain bangs and features resembling his sister's. They are sharing a meal prepared by Amelia.

We vaguely recognise these individuals from being in attendance on the bride side of Bea and AJ's wedding

Bea wears a grey zip-up jumper over a white shirt. Grace, seated at the table, sports a 'Rush' shirt - further reflecting her love for the band. Amelia wears a vibrant pink dress, while Oliver and George both wear polo shirts and shorts: Oliver in a white polo and cream shorts, and George in a grey and black blend.

The family is engaging in an upbeat conversation, heavily projected around the table by Grace's father, Oliver. His remarks cause the family to laugh and to comment on his them. This is a warm and inviting family setting.

Bea is amused by Oliver's jokes and appreciates the generosity and inviting warmth of the Shepherd family for letting her stay with them. Despite this, however, she remains feeling ejected from her surroundings. A painful feeling crushes her chest as she barely feels an appetite to eat. She tries her best to finish her meal - not wanting to come across as rude.

Similar to Grace's bathroom, their dining room is incredibly well-kept and furbished with a warm and inviting atmosphere, scattered with decorations which reflect this. Noticeably, several candles are present around the room, creating a warm glow to their surroundings.

A nature-based calendar in their dining room reads the date as August 5th.

INT. SHEPHERD FAMILY'S LIVING ROOM - NIGHT

Now sitting in their living room, we see the family sitting in silence as they are all deeply engaged in watching a film on the television. Bea sits beside Grace's mother, Amelia, who gently strokes the family dog, AMBER (9) - a white poodle-Bichon Frise mix with a twisted jaw - sitting on her lap.

Similar to the rest of their home, their living room is warm and inviting. The lighting is dim, with the main light source being that of the television screen.

Our focus fixates on Bea as she stares ahead at the television, absorbed by her thoughts. We see that the family is watching 'Sunset Boulevard.' She is silhouetted by the screen as we see the back of her head.

As we focus on the film, we see an old vintage car turn a corner. The film's protagonist, Joe, sits beside Norma Desmond, a woman who has allured Joe into her self-centred fantasy. These two characters engage in conversation as Norma's chauffeur drives the pair to their destination.

'Sunset Boulevard' - Driving Scene Moment - Reference Sequence.mp4

As we once again focus on Bea's face, we see the same expression, only now with an intensified look of sadness.

INT. ART CLASSROOM - DAY

Focusing on an empty classroom table, we see Bea's hands as she removes numerous artworks from her art folder, scattering them across the table - each of them out for display.

Bea wears her grey denim jacket featuring Mia from 'Pulp Fiction' on the back, layered over a white shirt with blue stripes and a red neckline, paired with navy blue jeans.

This art classroom has a warm radiance to it, from a lamp and its external sunlight - evoking a safe and guarded atmosphere. This is a haven for Bea's creativity to flourish and excel.

A woman stands alongside Bea, wearing an apron. This is her art teacher, LOUISE TAYLOR (42), with short, dark, curly hair with a headband - referred to as Mrs Taylor by Bea. Similar to the Shepherd family, we vaguely recognise her from having been in attendance in the background of the wedding after-party in Side A.

Extremely intrigued and interested by these works, Mrs Taylor observes them before pausing - her focus fixates on a particular painting. She reaches down to pick it up. As we focus on this painting, we recognise it as the same painting that Bea attempted to paint immediately after the divorce.

We see the painting now completed in its entirety - a rendition of 'The Lovers' by René Magritte with two lovers kissing as cloths cover their faces. Her version has a noticeable difference - the couple is seen wearing traditional wedding attire.

'The Lovers' - René Magritte - Painting and Swimming Pool Scene Reference.JPG

Upon further inspecting this painting, Mrs Taylor puts her arm on Bea's shoulder as a means of consoling her. She is aware of what has recently happened in her personal life and feels sympathy for her.

INT. GRACE'S BEDROOM - NIGHT

Late that same night, still in her day clothes and with her hair now tied in a bun, Bea sits painting intently on a canvas while Grace sleeps in the background.

Dissimilar to before, Bea now appears to be more present in the moment and more focused on her creative process. A sadness still lingers behind her eyes, though she works diligently, driven by determination.

We do not see what she is painting though we see several close inserts of her at work on this painting. A reference image is clipped in the top corner of the canvas though we cannot see what it contains.

A lamp on Bea's bedside table, paired with the orange glow of a streetlamp outside her window, fills the room with light.

Grace's calendar reads the date as August 11th.

INT. CAFÉ - DAY

In a vibrant café, softly lit by the sunlight of a warm day, Bea sits across from her mother, MAYA DIMITROVA (49) - a dark-haired woman of Balkan descent, whose demeanour blends innocence with traditional values. This is our first time seeing her mother. Bea has a cup of tea in front of her, while her mother sips on a coffee.

Maya makes a considerable effort to engage her in conversation. Bea reciprocates, and while a subtle detachment still lingers - as we've seen before - she now seems more present in the moment.

Bea's light denim jacket pairs with a vibrant green top, while Maya wears a white shirt adorned with black stripes.

INT. GRACE'S BEDROOM - NIGHT

In the dead of night, in Grace's bedroom, Bea works intently on the same painting. A closer view reveals a white arts university building with tall columns and a grand portico, standing proudly against the warm sky. Its clean, pale facade gleams softly in the evening light, exuding a serene, blissful atmosphere and a dream-like quality.

'Arts University Campus' - Reference Location, Shot Composition and Painting Reference.JPG

An orange street lamp outside Grace's window fills the room.

Grace's calendar reads the date as August 16th.

INT. BUS - NIGHT

Bea sits alone on a bus, seemingly wearing a vibrant work uniform underneath her light denim jacket - she is commuting back to Grace's house. She is wearing a work hat whilst listening to music through her wired earbuds, plugged into a cassette tape.

The bus interior matches the previous one we saw - ambiguous yet reminiscent of an American aesthetic, with pale white strips along the roof lighting the space.

INT. GRACE'S BEDROOM - NIGHT

Lying on Grace's bedroom floor beside her sleeping friend, Bea stays awake in the middle of the night, staring up at the ceiling. Her face remains positioned on the left side of the frame, facing the right.

Bea wears a bed shirt adorned with vibrant patterns and colours.

The warm orange glow from the street lamp outside Grace's window bathes the room.

As she stares at the ceiling, we begin to see flashes of the past as she and Grace arrive at a house party.

Grace's calendar reads the date as August 21st.

INT. HOUSE PARTY HALLWAY - NIGHT (FLASHBACK)

In a dreamlike vintage aesthetic, Bea and Grace navigate the crowded interior of a house party - its interior evoking a distinct, American aesthetic.

Bea sports her signature light denim jacket layered over a vibrant orange shirt. Grace contrasts her with a black leather jacket and dark top, embodying a punk-rock edge that echoes her musical tastes.

The party, filled with people, is lit by a bright and colourful array of yellow and red lights that momentarily silhouette the pair as they walk through the hallway.

Guys with a 'cool guy' look and demeanour, donning bomber jackets, are scattered throughout the hallway - one waits outside the bathroom door while another passes Bea and Grace, quickly downing a drink from a red cup.

For Bea, the atmosphere holds the joyous thrill of something new and exciting - her looks of wonder suggest this world is unfamiliar to her.

INT. HOUSE PARTY - NIGHT (FLASHBACK)

Stood to the side of a larger crowd near the house's back door, Grace places a fresh cigarette in her mouth before reaching out to offer Bea one. Bea shakes her head saying no, laughing as she reminds her that she doesn't smoke.

SLOW MOTION

As Bea laughs, she looks across the room as her eyes lock onto something, someone.

Looking through the crowd of people at this party, we see AJ standing with his friends. These are the same friends seen in attendance at his wedding and at the party that he attended after the pair's divorce.

He wears his signature colours with a cold-blue and white Toronto Maple Leafs jumper - ironically a Canadian team, not American.

AJ laughs with his friends before making eye contact with Bea, an eye contact that sticks as the two stare at one another. This is love at first sight.

Behind AJ, red, white and blue banners hang, evoking both the fantasy of his Americanised world and the reality of their true setting. Nearby, a soft array of fairy lights glows in Bea's signature, warmer palette, quietly contrasting his. In this moment, the colours surrounding AJ feel less like celebration, and more like a quiet warning.

END SLOW MOTION

INT. GRACE'S BEDROOM - NIGHT

Still lying awake, Bea stares at the ceiling in a trance as her mind casts back to this strong memory.

Grace's calendar still reads the date as August 21st.

INT. SHEPHERD FAMILY KITCHEN - DAY

We once again focus on Bea working on this ominous painting, though only now in Grace's kitchen, during the daytime.

Amelia prepares food in the background as Oliver brushes past Bea, stopping to admire her painting. He compliments it, making Bea smile.

Vibrant sunlight fills the room, casting a warm glow.

Bea wears a light blue top. Amelia wears a vibrant, floral-patterned pink dress, while Oliver complements her in a pink polo shirt paired with black shorts, their coordinated hues quietly reflecting their connection.

Their calendar reads the date as August 18th.

INT. HOUSE PARTY - NIGHT (FLASHBACK)

SLOW MOTION

Re-entering the past, Bea stands against the window in the kitchen of the party as she and AJ talk to one another - red cups in hand, laughing. AJ comes across as in his typical 'cool guy' - laid-back persona. His laughs are far more reserved in comparison to hers.

A red tinsel hangs on either side of the window, enclosing Bea and AJ. Pale blue moonlight streams through, backlighting them.

'The Bear' - House Party Tinsel Reference Shot.JPG

Bea leads the conversation, which he responds to in smaller pockets of remarks. This evokes a humorous reaction from her as the pair seemingly flirtatiously disagree on a topic as she taps his arm.

END SLOW MOTION

INT. GRACE'S BEDROOM - DAY

Back in the present, we see Bea packing her suitcase as she is seemingly preparing to leave Grace's house to go somewhere. Her artwork is scattered across the floor.

'La La Land' - Bea in Grace's Bedroom - Reference Shot.PNG

Soft sunlight seeps through Grace's thin white curtains.

Grace's calendar reads the date as August 22nd.

INT. HOUSE PARTY PORCH - NIGHT (FLASHBACK)

As Bea and Grace leave the party, Bea stops and turns to AJ, who stands in the doorway. She hands him a folded piece of paper. AJ unfolds it.

In rushed handwriting: *"Call me - 020 7833 0777."*

The party lighting inside the house stays unchanged, but cold blue moonlight floods in through the open door, illuminating Bea as she walks into the distance.

This street matches the American, vintage aesthetic.

SLOW MOTION

Unable to look away from AJ, she looks back at him over her shoulder, smiling. AJ remains stood in the doorway of the house smiling back to her - caught in a trance.

END SLOW MOTION

INT. GRACE'S FRONT PORCH - DAY

Almost silhouetted by sunlight streaming through the front door's glass, Bea carries her belongings - her holdall bag, suitcase, and art board. She walks toward the door and exits, her destination unknown.

Bea wears her light blue denim jacket over her signature warm, yellow dress.

The entire Shepherd family stands near the doorway, visible only from their shoulders down, they hug Bea as they see her off on her departure.

As she leaves Grace's front door, the introduction of the song draws to a close as the main section of the song begins.

INT. AJ'S CAR - DAY

SLOW MOTION

Moving by quickly, we pass by numerous trees as we are looking up. A glare of sunlight shines through from behind the branches.

'Baby Driver' - Sun Through Trees - Reference Shot.mp4

The vintage hues of summertime nostalgia seep through the frame, bathing everything in a warm, dreamlike glow, oozes through the frame. AJ's romanticised view of the world has returned, now refracted through Bea's eyes as she has become enveloped into his world.

We see the back of Bea's head as her hair blows in the wind. She is sitting inside a familiar car.

'La La Land' - Bea in AJ's Car - The Beginning - Reference Shot.JPG

Bea looks to her right and smiles as we cut to AJ, who is driving. He smiles back at her before facing back to the road ahead.

'Riverdale' - Post-Marriage Sequence Reference Sequence.mp4

INT. MALL CAR PARK - DAY

From a distance, we see the pair holding hands, walking towards the arcade in the distance. This is the moment we were introduced to Bea in Side A and the same moment depicted in Bea's painting gifted to AJ.

In the bottom right corner of the frame in Bea's handwriting...

SUPER TITLE: *'The Beginning'*

INT. ARCADE - DAY

Inside the arcade, we see Bea and AJ together as they playfully mess around, competing with one another at the arcade's games. The pair smile and laugh together.

Bea's happiness fills her face with more transparency than that of AJ. Whilst he is happy, he appears more cool and reserved.

We recognise this moment. We are witnessing the pair's first date from Bea's perspective.

EXT. RECORD STORE - DAY

A new day. Seemingly their second date.

Entering a vintage record store, AJ leads Bea inside, holding the door open for her. She takes his hand as they enter the building.

We recognise this record store - the same one from AJ's prior relationship, where he was first introduced to, and purchased a vinyl copy of "808s & Heartbreak" by Kanye West.

'808s & Heartbreak' - Alternate Cover - Poster Reference (2).JPG

The sky is a clear blue, the warm sun bathing everything in golden light.

Bea wears her light blue denim jacket over a white dress dotted with black polka dots. AJ sports his black leather jacket over a white shirt, paired with dark blue jeans.

INT. PHOTO BOOTH - MALL - DAY

The same day. Bea excitedly grabs AJ's hand, pulling him towards a photo booth in the corner of a mall. AJ smiles as he follows her to the photo booth.

This photo booth, located on the mall's first floor next to a window, offers a view of the clear blue summer sky. Though sunlight doesn't stream directly through, its warm glow is visible on the nearby trees and the mall's exterior walls.

INT. AJ'S CAR - LAKE - DAY

Inside AJ's car during sunset hour, the pair begin to quickly get out as AJ shuts off the engine.

EXT. AJ'S CAR - LAKE - DAY

As we cut to the exterior of AJ's car, we see that his car is parked in front of a lake.

Its headlights cast light upon the water, alongside the sunlight shimmering across the water, casting a warm glow.

Bea and AJ quickly exit the car, running toward the lake while removing their clothes - the same outfits worn at the record store and photo booth. This is the evening of their second date.

As they remove their clothes, swimwear is revealed beneath. Together, they leap into the lake.

INT. RECORD STORE - DAY

Sharing her love for music with AJ, Bea looks through a variety of vinyls in the record store. Bea presents AJ with "Sgt. Pepper's Lonely Hearts Club Band" by The Beatles - one of her all-time favourite albums.

It is clear that Bea's passion for art transcends painting as she is absorbed by her surroundings. AJ shares her happiness, though his joy is noticeably derived from her, as opposed to the art in his surroundings. His happiness is rooted in her company alone.

The interior of this record store has a vintage aesthetic. The warm vibrancy of the sun beams through the shop's window.

EXT. AMERICAN DINER - DAY

On their first date, we once again see the pair sitting in the old-fashioned American diner, both with milkshakes in front of them on the table. AJ drinks a vanilla milkshake, whilst Bea drinks a chocolate milkshake.

They engage in conversation and laugh, almost in an exaggerated manner.

'Baby Driver' - Dinner Scene Reference.mp4

We have seen this moment before, though our focus is now aligned with Bea's perspective.

INT. PHOTO BOOTH - MALL - DAY

Inside the photo booth, Bea sits on AJ's lap as they pose for a snapshot.

INT. AMERICAN DINER - DAY

Now inside the old-fashioned American diner, we focus on Bea's face as she warmly smiles, affectionately gazing into AJ's eyes. AJ stares back at her, with a look of devotion and admiration.

As our focus shifts to underneath the table, we see the pair's feet touch.

'Whiplash' - Date Scene Feet Under Table Reference Shot.mp4

Once again looking at Bea's face, we see her mouth begin to move as she speaks. As the lyric "I love you" is spoken within the song, we see Bea make the same statement. We do not hear her voice, though her expression of love is carried out through the song's vocals.

This is a strong and profound statement - Bea is confessing to AJ that she loves him despite this only being their first date. Bea has never been in a relationship and does not have a refined and nuanced understanding of love from any personal experience.

Bea's lack of experience in love has never weighed down on her happiness nor prevented her from focusing on her passion for painting, though it has at times saddened her. Bea has long wondered what the feeling and experience of love would be like, how she would feel it, and specifically who she would feel it with. Bea believes she has finally found an answer to these questions and she believes that she may have finally found her soulmate.

Their date thus far has brought Bea strong feelings of warmth and joy, though upon a moment of overthinking, these feelings would quickly transform into feelings of fear. Bea fears that this potent, newfound feeling will slip away and that this is the only chance she will ever have to experience love. This is of course not true, though Bea's lack of experience in love has impeded her self-confidence and faith that anyone would want to be with her. In a moment of impulse, at the height of fearing this to be her only chance at love, Bea would make this profound statement, telling AJ that she loves him.

Bea is aware of the absurdity and unhealthiness within this statement. In this moment however, she is blinded by the strength of this feeling which she believes to be the feeling of love. Bea believes this statement is a projection of these feelings.

In truth, this statement serves as a projection of deep feelings of insecurity and an uncharacteristic fear of isolation and loneliness.

Following this moment of impulse, she begins to think from her mind, and no longer her heart. Deep down, she is shocked and startled upon the realisation of what she just said. She immediately fears that with this one statement, she has ruined a seemingly perfect date that was going so well. Bea worries that this will promptly steer AJ away from wanting to see her again.

He has likely been in previous relationships and would immediately be aware of how absurd and unhealthy of a statement this was. He must think she is crazy.

As we focus on AJ's face, his look of devotion and admiration only intensifies as his smile widens. His mouth opens as he reciprocates with Bea, saying to her: "I love you."

AJ feels bliss upon hearing Bea say this. Desperately seeking to advance their connection by any means possible, he is delighted. In this moment, Bea's projection of deep feelings of insecurity has allowed AJ to enter a window into her heart.

INT. BEA'S HOUSE PORCH - NIGHT

Entering a house that we are unfamiliar with, seemingly after her first date with AJ, Bea steps inside before shutting the door behind her.

Upon entering, Bea glances into the living room. Her mother, Maya, sits watching television beside her father, STOYAN DIMITROV (55) - a tall, bald man of Balkan descent with a long grey beard and a hardened expression, as though time has not treated him kindly. This is our first time seeing Bea's father. Stoyan and Maya noticeably have a distance between them.

Stoyan wears a grey, long-sleeved checked plaid shirt. Maya wears a patterned grey shirt, echoing her outfit from the café.

We are in Bea's family home. We are curious as to why we saw Bea with the Shepherd family after her divorce, as opposed to her own family.

Bea's family home is relatively small with a slight gloominess to it. An orange street light enters its interior, otherwise dimly lit by a lamp and the pale glow of the television screen. The home is decorated in a manner which reflects a sense of unity within their family. Numerous objects with a religious context sit on Bea's living room window sill, presenting her parent's Orthodox Christian beliefs.

Upon briefly greeting her parents, Bea quickly makes her way upstairs to her bedroom.

INT. PHOTO BOOTH - MALL - DAY

As we revisit the pair inside of the photo booth, we see them observing the printed snapshot.

We recognise it as the same snapshot seen in AJ's car - the same that he observed during the opening and closing moments of Side A.

Bea and AJ lock eyes as they begin to smile at one another, getting closer as they move in to kiss. Before they kiss, we cut away.

INT. BEA'S BEDROOM - NIGHT

Entering her bedroom, Bea walks past her art board as she makes her way to her window.

Gently moving her thin, yellow quality curtains to the side, Bea looks out of her window - we see AJ sitting on the bonnet of his car, looking up to her window.

'Bob Dylan Painting' - AJ Outside of Bea's Home Reference Shot.JPG

'Goodfellas' Reference (Performance).mp4

Upon seeing one another, they both smile as AJ waves up to her. Bea waves back, warmly smiling before AJ starts to make his way to the driver's seat of his car. Bea watches him off before jumping onto her bed.

Bea's head falls back onto her pillow. She looks up to the ceiling as we look down on her.

A wide smile covers her face as she is barely able to contain her joy from within. Bea is in love and she has fallen head over heels for this boy.

Her bedroom has a warmth to it, present in its lighting. Bea's undying passion and love for art spanning across all mediums is apparent throughout all corners of her bedroom.

Vinyls sit not only on her shelf but also in a large container on her bedroom floor. Her walls are scattered with paintings and posters depicting classic films, rock bands and renowned artwork. We see a vinyl for "Sgt. Pepper's Lonely Hearts Club Band" by The Beatles on her shelf, giving insight into why she presented it to AJ in the record store.

This vinyl is not the only decorative item in her bedroom which reflects her apparent love for The Beatles. We see several other vinyls on her shelf and posters around her room which reflect this. Her Beatles vinyl collection includes "Abbey Road," "Self Titled," "A Hard Day's Night," "Revolver," and their compilation album, "1." Alongside these records, we also see "All Things Must Pass" by George Harrison alongside a vinyl copy of "Grace" by Jeff Buckley.

Below this shelf, on her desk, sits a vinyl player surrounded by a flurry of art supplies. We see brushes, two palettes - one clearly newer than the other - a selection of watercolour paints, tape, and a glass of water, misty and evidently recently used for Bea's painting.

A Van Gogh-themed calendar hangs on her wall, the date reads June 21st.

INT. BEA'S BEDROOM - DAY

A new day. Sunlight streams into her bedroom, casting a warm glow throughout.

At her art board, Bea paints on a canvas. The splash of watercolours reveals a lake with a car parked in front of it. This is AJ's car. We recognise she is painting a recreation of her and AJ's trip to the lake that we previously saw.

Bea wears an oversized, vibrant vintage green-and-white striped shirt jacket layered over a white shirt.

Faintly in the background, a second photo booth snapshot of Bea and AJ is visible - Bea's snapshot is tucked into the edge of her mirror.

The calendar on her wall reads June 22nd.

Bea's father, Stoyan can be seen through her open door, standing in the hallway as watches her paint.

Stoyan wears a red, long-sleeved checked plaid shirt.

INT. BEA'S HOUSE HALLWAY - DAY

As we move closer to Stoyan, we focus on his face as a look of disdain covers his face. Whilst the content of what she is doing is seemingly pure and innocent - he seems to be strongly opposed to it. This is our second introduction to him and we already feel an unease at the sight of this.

Stoyan is extremely disapproving of her pursuit and focus on art. He views it as a tremendous waste of her time and future, believing that she could only find success in a more academically inclined line of work. This is deeply rooted from his upbringing in Bulgaria, being from a poor family. His immigration into this country was done in hopes of being able to provide better opportunities and a higher quality of living for his wife, and eventually Bea.

He doesn't want this to have all been for nothing as he always imagined his child taking a strong, academic route - an opportunity that he didn't have when he was younger. The sight of Bea wanting to pursue art mortifies him. This has caused many arguments between Bea and her father over the years.

Bea understands that she and her father have incredibly different beliefs, though she respects his difference in opinion. He believes that a career is carried out with the sole purpose of earning money. Bea believes that a career should be built on what you're passionate about spending your time on, as a person spends a lifetime working. She couldn't bear spending a lifetime being unhappy.

Bea respects her father's difference of opinion as she is aware of where it stems from and understands why his attitude towards this is so strong.

Nonetheless, she just wishes that her father could reciprocate the respect that she has for his opinion, by respecting her difference in beliefs. He does not however - stubborn to his beliefs being the cause of many of their arguments.

As her father stands in her hallway, giving her this look of disdain, she remains completely unaware of his presence.

INT. AJ'S CAR - NIGHT

During blue hour, we see Bea sitting in AJ's car as he drives them somewhere.

Bea and AJ wear the same outfits seen in Side A as they leave the mall car park by the cliffs - both in matching black leather jackets. It is the same day.

EXT. STAIRCASE RAILING VIEWPOINT - DAY

Sat against a wall at the top of a staircase railing - a red heart painted onto the wall above their heads, Bea and AJ share a cigarette. She passes it to AJ as she leans her head against AJ's shoulder.

Bea's gaze is fixated on the view ahead, almost in a trance as she focuses on the lights of a nearby city as dusk settles.

We recognize this spot - the same location where AJ once sat and shared a cigarette with one of his past romances.

Dusk settles as the faint remnants of daylight leave.

EXT. CITY IN THE DISTANCE - DAY

Bea is intrigued by city life, having spent all her life in a suburban town setting. With plans to formally study art at a university in the city soon, her mind begins to wander.

EXT. STAIRCASE RAILING VIEWPOINT - DAY

She has kept this news to herself, confiding only in Mrs Taylor and Grace. A wave of anxiety surrounds the idea of telling her mother, father, or AJ.

Most of all, she fears her father's reaction - expecting it to be explosive - and she dreads facing that confrontation.

She has decided not to immediately tell AJ until she is certain if it is a definitive possibility. She doesn't want to introduce the possibility of distance between them so early on in their romance.

The cigarette they share is fresh and has barely been smoked.

INT. LETTER BOX - MALL CAR PARK - DAY

From within a dark space, a sudden flood of light pours in. We're inside a letterbox, looking out. Through our limited view, we see trees, cars and people walking past.

Bea peers in, her face framed by sunlight. She pauses - thoughtful - then smiles gently.

She slides an envelope inside before then closing the letterbox. Darkness again.

EXT. MALL CAR PARK - DAY

The same day - Bea and Grace walk through a familiar car park, bathed in the warm glow of the vibrant sun.

Bea's hair is tied in a bun. She wears her familiar oversized, vintage green-and-white striped shirt jacket over a green top, paired with vibrant, watercolour-style trousers blending shades of white, purple, green, and pink. A red tote bag hangs over her shoulder.

Grace wears a red leather jacket over a black top and navy blue jeans.

Grace talks while Bea listens quietly, in thought. Something then catches her eye - she stops walking. Grace continues walking as she speaks, not immediately realising Bea has stopped. Bea looks to her right as we see the location where she and AJ first held hands, the same prominent location from Side A depicted in her painting gifted to AJ.

Bea reaches into her bag and pulls out her vintage Canon AE-1 - a 35mm film camera. She lifts it carefully, framing the spot where she and AJ once stood on their first date.

The SOUND of a click is heard - the shutter sounds.

A quiet moment, sealed in a frame.

She lowers the camera and smiles to herself, then hurries after Grace, who stands a few steps ahead, waiting with a warm smile.

INT. ART CLASSROOM - DAY

Bea, in a grey shirt and navy blue jeans, sits in front of a canvas, painting with focus. Clipped to the top corner is a printed Polaroid - the same photo we just saw her take.

Bea is using this photograph as a reference image to paint a familiar painting titled 'The Beginning.' This is the painting we saw her gift AJ in Side A.

We are focusing on the creative process behind this painting's creation. This painting is nearly finished with its title already having been written in the bottom right corner.

Standing behind her, Mrs Taylor - wearing her apron and a headband in her hair - admires Bea's work. She leans in for a closer look, offering Bea a soft, sincere compliment.

Similar to before, this art classroom has a warm radiance to it, from both a lamp and its external sunlight - creating a safe and guarded atmosphere.

Bea wears a grey shirt and dark trousers. Mrs Taylor wears her apron, with a headband in her hair.

INT. AJ'S BEDROOM - DAY

We once again see the moment in which Bea gifts this painting to AJ. He smiles at the sight of it, before looking up, warmly glaring into her eyes.

Later that same day, Bea stands in AJ's bedroom, painting a landscape on a canvas propped on her art board. This is the same landscape where the pair walked in Side A at the top of the cornfield hill.

The painting shows AJ twirling Bea, their figures silhouetted against a vibrant sunset. In the distance, small and faint, the city's skyscrapers stand tall in the horizon.

AJ attempts to get Bea's attention, motioning for her to come over to him whilst he sits in the background on his bed. Bea smiles as she shakes her head, saying no. She is engaged in her craft.

AJ stands from his bed, placing his hand on hers, the same hand that she holds her paintbrush in. She smiles as she insists that she is busy - AJ playfully twirls her from behind. Bea turns her head, looking at him as the pair begin to kiss.

Bea places the brush down on his cabinet, leaving the painting unfinished as she and AJ make their way to his bed.

As AJ sits on the bed, Bea sits on his lap and the pair continue to kiss. They begin to fall back onto the bed.

We saw this moment earlier in Side A, right after Bea gifted AJ the painting - though this interaction leading up to it was not shown.

Once again, we see AJ's collection vinyl records - various albums by The Beatles, reflecting Bea's influence on his music taste. Among them are "Sgt. Pepper's Lonely Hearts Club Band," "Abbey Road," and their compilation album, "1."

EXT. WEDDING - FIELD - DAY

As the song swells with a grand sound, Bea and AJ stand facing each other at the end of an aisle. We revisit their wedding. In the distance, rows of seats are filled with guests. Having become familiar with Bea's world, we recognize several familiar faces on the bride's side.

Grace stands close to Bea and AJ as maid of honour, wearing her familiar bright orange dress. She is accompanied by three bridesmaids each adorned in a vibrant mix of blue, red and green dresses, each holding a bouquet of flowers.

'La La Land' Dresses - Wedding Bridesmaids - Reference.JPG

Grace stands opposite one of AJ's friends who is seemingly his best man - though she is much closer to Bea than he stands to AJ.

The entirety of the Shepherd family can be seen seated and sitting alongside other friends and family on the bride's side.

Two empty seats at the front row of the bride's side attracts Bea's attention as she looks over her shoulder, focusing on them. As we get a closer view of these seats, we see two name tags on each seat, one for each of Bea's parents. Both Stoyan and Maya are absent from their daughter's wedding.

Whilst her surroundings and these circumstances are so warm and pleasant, Bea feels a coldness within her chest at the sight of these empty seats. Many of the best people in her world are here in support of her joy and devotion towards AJ, yet her parents remain absent - cutting deep. Bea struggles not to question if deep down her parents are right. What if the entire notion of this ceremony is misguided, even absurd?

The thought flickers, then lingers. A wave of unease rises in her, her head beginning to spin as these conflicting thoughts loom in her mind. The emotional weight collides with her more innocent, pre-existing nerves about standing in front of so many people. She glances quickly at AJ. She loves him - truly. She believes she has found the one with whom she wants to spend the rest of her life.

She used to wonder who she would eventually end up falling in love with - who this person would be, what this person would look like, and what their name would be. Bea now has an answer to all of these questions and it fills her with an exuberance unlike anything she has ever felt.

INT. BEA'S KITCHEN - NIGHT

Bea stands in the centre of her kitchen, locked in a furious argument with her parents. They are lit by the warm kitchen lights and the desolate orange glow of a lone street lamp outside their window. Bea wears a vibrant top and light blue jeans - the same outfit from earlier that day, when AJ proposed to her by the lake.

Stoyan wears a brown, long-sleeved checked shirt while Maya wears a dark grey jumper over a white shirt.

Her father's face is red with rage as he shouts inches from hers, finger stabbing the air between them, his fury unmistakable.

Stoyan is infuriated by the news of his daughter's marriage. He hasn't even had the opportunity to properly meet AJ or at all get to know him. He is in disbelief that AJ would not seek his blessing before proposing to his daughter. Above all, he is mortified that Bea is marrying outside of their Orthodox Christian faith.

Orthodox worship has been of prominence throughout the entirety of his life and he believes that this worship has guided him through the hardest of times. Bea's previous mention of dating a male who is unorthodox had bothered him, though he had hoped that it would pass with it being his daughter's first relationship.

Stoyan did not want to see his daughter heartbroken though he could not stand the concept of her being with someone outside of the purview of their God. In spite of harsh time, the Lord has treated him and his family with such kindness in recent memory. Bea's rejection of the Lord deeply bothers him. In this moment, his concern turns to aggression as he shouts in Bea's face, making clear his lack of blessing - and his deep disdain at the very concept of this marriage.

Bea's family has long held strong beliefs tied to Orthodox Christianity. However, having grown up in a different country from her parents, Bea's upbringing has shaped her world-view differently.

While Bea admires her parents' unwavering faith, her own beliefs are not as strong. She is not fully devoted to the religion but respects how deeply it has united her parents in both their marriage and community. Much like her approach to art, Bea simply wishes her father would respect her differing beliefs, just as she respects his.

As Bea shouts back at her father, she points to the ring glimmering on her finger - her own, worn in place of the one AJ presented to her that didn't fit.

The date on the classic red-and-white calendar in their kitchen reads as July 9th.

INT. WEDDING - FIELD - DAY

Revisiting their wedding, Bea and AJ kiss as their marriage is officiated. The priest stood between them smiles, as he begins clapping. The guests at their wedding quickly stand from their seats, joining in as they clap in unison, celebrating Bea and AJ's eternal devotion to one another.

'Bea Kissing AJ' - Wedding Reference Shot.JPG

Bea is troubled by her family's reaction to her marriage - specifically her father's impeding patience towards most actions that she takes in her life. He stands tall against her dreams of pursuing art and is strongly opposed to her marriage. Despite this strong worry, it all washes away in this single moment as she kisses AJ.

She feels the divine strength of his love, a gravity so strong that his presence seemingly provides an escapism to all her worries and troubles.

In this moment as she kisses him, she smiles, realising she is now Beatrix Jenkins. She and AJ are lawfully together as one.

INT. BEA'S BEDROOM - DAY

In her bedroom, Bea sits opposite her art board and canvas, working on a new painting with a soft smile stretched across her face. The artwork depicts the field where she and AJ were married - the couple captured mid-kiss at the end of the aisle. In the bottom right corner, written in Bea's handwriting, is the title: American Wedding.

The warm glow of the sunset spills into her room, casting a golden light across the space.

Bea wears a white shirt with navy blue jeans.

INT. WEDDING AFTER-PARTY - HALL - DAY

At their wedding after-party, Bea and AJ slowly dance, embracing one another. We have seen this moment before, though we are now focused on Bea's perspective as her head rests on AJ's shoulder.

The beam of a spotlight shines down from above, illuminating the pair as they slowly dance.

Later in their celebrations, Bea and AJ sit alongside one another at the edge of the hall, watching fondly as their guests dance to the lively music of the performing band.

Bea holds a plate with a slice of their wedding cake. Though a fork rests beside it, she picks up the slice with her hand, gently feeding it to AJ as she places it in his mouth.

'National Anthem' - Lana Del Rey - Wedding After-Party Reference Shot.mp4

Now standing, Bea embraces Mrs Taylor, who has kindly stopped by with her HUSBAND (45) - a gentle-looking man whom she introduces to Bea. Mrs Taylor congratulates her warmly, offering a moment of comfort. This uplifts Bea and makes her feel slightly better concerning her parents' disapproval of her and AJ's union in marriage.

EXT. WHITE CONVERTIBLE CAR - DAY

Speeding forward, Bea and AJ laugh together in the back seat of the white topless convertible from Side A, leaving their wedding after-party behind. The chauffeur steers them off into the glowing horizon.

This sequence directly parallels the moment in 'Sunset Boulevard' we saw Bea watching with the Shepherd family. The shot compositions and editing closely replicates the original scene.

'Sunset Boulevard' - Driving Scene Moment - Reference Sequence.mp4

As we see the chauffeur driving the car with Bea and AJ sitting alongside one another in the back of the car, Bea lifts her head back. She smokes a cigarette as her veil blows in the wind. We recognise this moment from Side A.

This cigarette has been half-smoked.

INT. WEALTHY FAMILY HOME BACK GARDEN - POOL - DAY

Seated poolside in an expansive back garden, we revisit Bea and AJ shortly after their wedding, having snuck into the backyard of a wealthy family's home. After jumping into the pool, they now rest at its edge.

AJ smokes a cigarette as Bea's head rests on his shoulder. Their legs are dipped into the pool as they sit with their backs to us, staring ahead.

*'Across the Spider-Verse' - Reference Blocking/
Composition.JPG*

The cigarette that AJ inhales has been half-smoked.

INT. CINEMA SCREENING - NIGHT

Seemingly a new day, Bea and AJ sit alongside one another in a cinema screening as Bea's head similarly rests on AJ's shoulder.

AJ wears a green-and-white bomber jacket with blue jeans. Bea wears a red jumper paired with black trousers patterned with vibrant red and yellow ovals alongside several pale white houses. This is the same day they sat beneath the underpass, sharing a cigarette.

We recognise the interior of this cinema as the same visited by AJ following the pair's separation in Side A - later revealed to have also been a setting within the brief flicker of his third relationship. What once seemed like a solitary visit is reframed: a quiet act of remembrance.

The room's lighting stands in stark juxtaposition to AJ's heartbroken visit in Side A, with its coldness replaced with a radiant warmth.

Bea places her hand on AJ's arm as she moves in closer, slightly adjusting her position to sit more comfortably.

Cinema guests surround them, wearing 3D glasses and munching popcorn from red-and-white striped buckets.

'La La Land' - Cinema Reference Shot.JPG

'Cinema Paradiso' - Cinema Reference Shot.JPG

INT. BEA'S HOUSE PORCH - DAY

Midday on a sunny day, sunlight softly spills into Bea's home.

Bea runs downstairs, having heard a letter drop through the door. She hurries to collect it. As she picks it up and sees it's addressed to her, a flicker of hope crosses her face.

Bea wears a grey shirt with navy blue jeans.

INT. BEA'S KITCHEN - DAY

Upon entering her kitchen - with her eyes glued to the envelope - she opens it and reads the piece of paper within. We see a letter from an arts university confirming receipt of her application and that they will be in touch soon with their decision.

We now realise that the letter she previously placed in the mailbox was an application letter to the university.

In response to reading this letter, a wide smile flourishes across her face.

END SLOW MOTION

INT. BEA'S KITCHEN - NIGHT

As an electric guitar with a vibrato effect abruptly crashes into the song - we see Bea standing in her kitchen, opposite her parents as it is now night. They are lit by the warm kitchen lights and the desolate orange glow of a lone street lamp outside their window.

Her father is shouting at her at the top of his lungs in reaction to the news of this letter.

Stoyan wears a black long-sleeved checked plaid shirt. Maya wears a cream coloured wool jumper.

As Bea had anticipated, her father's reaction to this news is an explosive one and he is strongly opposed to her spending her future focusing on art. He is aggrieved by this news. Stoyan does not see art as a sustainable or reasonable means of work for her. As he has insisted countless times before, he wants her to spend her future doing something more academically inclined.

For many years there have been countless arguments but in this moment it has all come to a head. The pair shout in each other's faces as Bea holds the letter in one hand. His reaction hasn't entirely surprised Bea - though it has hurt her nonetheless.

Bea recognises they have a strong disagreement of the working world and she knows that he couldn't possibly understand the concept of pursuing your passion. She once again just wishes he could respect her difference of opinion, as she respects his.

Maya stands between them. She doesn't disapprove of her daughter's application and feels proud, but she lacks the heart to oppose her husband and isn't willing to stand against him.

The calendar in Bea's kitchen reads the date as July 23rd.

INT. BEA'S BEDROOM - NIGHT

Abruptly, we cut to Bea's bedroom, mostly shrouded in shadow and faintly lit by a hallway light and a single lamp.

She hurriedly grabs her clothes and personal belongings, stuffing them into a suitcase. Her father stands in the doorway, still shouting at her. Bea does her best to remain silent, ignoring him as he tries to provoke a reaction from her.

Bea hurriedly finishes packing, desperate to leave the house as quickly as possible.

The calendar in Bea's bedroom reads the date as July 23rd.

INT. BEA'S HOUSE PORCH - NIGHT

With her holdall bag, suitcase and art board, Bea brushes past her father and opens the front door, stepping outside.

Her father stands rigid in the kitchen doorway, his face twisted with rage and cruelty. His gestures are sharp and aggressive - pointing accusingly, shaking his fist, his hostility clear.

Her mother stands beside him, desperate and tearful, silently begging Bea to stay. But Bea's eyes are filled with pain and resolve; she refuses to engage. She shuts the door behind her with a harsh finality - severing the bond between them, leaving their fractured relationship behind.

Bea is now wearing the black bomber jacket over her grey shirt - the same outfit she wore in Side A when she arrived at AJ's house, clearly troubled by something.

INT. BUS - NIGHT

Now sitting alone on a bus, we see Bea with her bags and her suitcase placed alongside her. She holds the envelope in her hand as a look of guilt and defeat covers her face.

She feels she has done something terribly wrong but deep down she knows this is not the case.

The bus interior mirrors the one we saw before - ambiguous yet touched by an American aesthetic. Pale white strips of light stretch along the ceiling, bathing the space and Bea in a cold, quiet glow. Where once she was drenched in vibrant colour, she now sits like a blank canvas - empty, waiting to be painted anew.

INT. AJ'S PORCH - NIGHT

Entering AJ's home, Bea quickly sets down her holdall, suitcase, and art board. She turns to AJ and pulls him into a tight, trembling hug - her upset clear in the embrace.

We recognise this moment from Side A.

INT. AJ'S BEDROOM - NIGHT

SLOW MOTION

A new day, though evening has already settled in. Bea paints at her art board on the opposite side of the room from AJ. He impatiently awaits for her to join him in bed. We recognise this moment, having previously seen it in Side A.

The calendar on AJ's wall reads the date as July 26th.

Bea focuses on painting as a means of channelling her negative energy into art. This is a therapeutic process that she delves into during times of sorrow, as we have seen before.

We focus on AJ's face as he observes her from across the room.

A bitter, disapproving look covers his face as he focuses on her spending time working on a painting as opposed to with him. We have seen this same line of action and look before, the same look that Bea's father would give her.

AJ is deep in thought about the possibility of her leaving town to go to university. The news of her applying for university is incredibly fresh to him. Bea has told him that they would still see each other and make it work if she got accepted into university. Nevertheless, AJ cannot bear the idea of them being apart for gaps of days to weeks on end.

As AJ sits motionless, observing Bea with this look of disdain, a cigarette remains held between his two fingers. It is still producing smoke, though is almost finished.

INT. AJ'S PORCH - DAY

Midday on a new, sunny day, sunlight softly spills into AJ's home.

Bea wears a black, long-sleeved top with navy blue jeans.

Bea notices a letter on the floor by AJ's front porch. She picks it up out of courtesy to AJ, however she recognises that it is addressed to not only her, but her family's house. We recognise that this letter had previously been opened before being resealed.

This momentarily confuses Bea before she reads the handwritten writing in Bulgarian on the lining of the envelope:

"Congratulations honey, I'm so proud of you! Please call me when you're ready. I love you - Mama"

A thrill of excitement ripples through Bea as she quickly opens the letter. Scanning its contents, her eyes catch a bold headline from the arts university - congratulating her on her acceptance. Her smile spreads wide, and a burst of joy radiates from her as she begins to jump up and down, unable to contain her excitement.

AJ isn't home, but Bea can't wait to share the news with him. Studying at this university has been her dream for a long time, and this acceptance means everything. Ecstatic with joy, she holds the letter close, her smile glowing with hope and anticipation.

INT. AMERICAN DINER - NIGHT

Sitting in the diner booth where the couple shared their first date, Bea impatiently awaits for AJ's arrival.

She wears the same black long-sleeved top and navy jeans, now layered with a light blue denim jacket.

A piece of paper lies on the table in front of her, accompanied by a chocolate milkshake. Opposite sits a vanilla milkshake—one she bought for AJ ahead of his arrival.

Upon a closer view, we recognise the piece of paper as her acceptance letter into the arts university. During this moment, we begin to realise that we have seen this moment before - though not under the circumstances we had initially realised.

AJ enters the diner and approaches the booth. As he arrives, Bea stands and greets him with a passionate kiss.

This action solidifies the realisation that AJ's perception and portrayal of this moment through his eyes has hidden several key truths from us. It becomes clear that he himself is in denial.

Bea excitedly talks to AJ as they sit together in the booth. She pushes the sheet of paper toward him, sharing her news. But she catches a cold look on his face - he seems worried about the distance this could put between them.

Bea places her hand on his, telling him that she loves him and that they will make the distance work. She assures him that all will be okay.

AJ's face reveals a cold bitterness in his eyes. A look of disgust and utter disapproval spreads across his features - barely concealed, his feelings lay raw and transparent.

END SLOW MOTION

Suddenly, AJ erupts in anger. His voice sharp and aggressive, he lashes out at Bea for even considering the idea of going off to university. He accuses her of being too afraid to leave him and claims she's hoping their relationship - and marriage - will simply fade away. He finishes with a cutting accusation: she's just a coward.

Bea's face falls, utterly shocked and shattered by AJ's outburst. Her father's response to the concept of her studying art was something she could have anticipated - though it still tore her apart. AJ responding in the same manner shatters her heart into pieces.

Bea feels a sharp rush of pain inside as she wonders why her simple dream causes so much conflict. She questions why wanting a future doing what she loves leads to so much pain. Betrayed by AJ, she feels him trying to cage her, forcing her into the confines of a traditional housewife, stripping away her independence and identity.

She doesn't want to be that person. She can't be. Bea has plans for her future and won't give them up for anyone. Without her passion for art, she'd be cutting off a part of herself - something she cannot surrender. Not for anything, not for anyone, not even AJ.

INT. DARK DIVORCE OFFICE ROOM DOORWAY - DAY

Once again, we see Bea standing in the doorway of the divorce office, tears streaming as her hand covers her mouth. She looks up briefly, then moves forward - exiting the frame as she leaves the building.

INT. AMERICAN DINER - NIGHT

Re-entering the diner, we are now moving with Bea as she walks out of the diner, struggling to withhold from bursting into tears.

She walks away from AJ, who remains sitting in the booth, bitterly facing forward. He does not beg her to stay - his pride and vanity standing taller than reason or looking inward.

EXT. DARK DIVORCE OFFICE - DAY

Outside the divorce office, Bea stands beneath the canopy, framed by pillars. Warm daylight filters softly around her, but shadows linger, casting a quiet, melancholic stillness over the scene.

She leans on a railing in front of her, looking off into the distance.

'The Florida Project' - Reference Shot.JPG

INT. AJ'S PORCH - NIGHT

SLOW MOTION

Standing on AJ's porch with her packed bags, Bea leaves his home as AJ watches silently. This is the same moment we have seen before, now filled with the weight of finality.

INT. GRACE'S FRONT PORCH - NIGHT

Bea arrives on Grace's porch with her belongings, tears falling as she holds her friend tightly. She stands there for a long moment, releasing her pain - her wounds still raw.

A single lamp by the front door casts a dim, soft glow over the space.

We recognise this moment from the beginning of Bea's story in Side B. We have come full circle.

END SLOW MOTION

EXT. DARK DIVORCE OFFICE - DAY

Back outside the divorce office, Bea reaches into her pocket and pulls out a pack of cigarettes. Without thinking, she lifts one from the pack.

She pauses for a moment, stopping to observe the cigarette.

INT. GRACE'S BEDROOM - NIGHT

Lying on Grace's bedroom floor beside her sleeping friend, Bea stays awake in the middle of the night. She is staring at the ceiling as her mind swims in thought. She is reflecting on all that has happened.

Grace's calendar reads the date as August 21st.

We recognise this moment as the same one when her mind first cast back to meeting AJ - only now, having witnessed her experience through everything.

Her face remains positioned on the left side of the frame, facing the right - looking ahead to her future.

EXT. DARK DIVORCE OFFICE - DAY

Bea gazes at the cigarette in her hand, contemplating the act. She reflects on how she never used to smoke, and how it became a habit she reluctantly picked up during her time with AJ.

Bea fixates on the cigarette - an emblem of unhealthy addiction. She sees in it a reflection of her and AJ's relationship: a destructive craving that ultimately brought pain to them both.

Passing a bin, Bea throws both the cigarette and the pack inside. She starts to walk away, as a gentle harp strum swells within the song, the camera pulls out of focus. Both her and the background begin to blur as she walks into the light.

INT. GRACE'S FRONT PORCH - DAY

SLOW MOTION

Stood with her bags on the Shepherd family's porch, Bea gets ready to leave as she is going somewhere. This is the moment that we previously saw towards the beginning of Side B.

She wears her light blue denim jacket over her signature warm yellow dress - the same vibrant colours she wore when we were first introduced to her.

Bea is smiling as she hugs Grace, Oliver, Amelia, George - and even Amber, saying her goodbyes as she thanks them for all that they've done for her.

As embraces each of them, the song softly begins to repeat the familiar lyric: "I love you."

This tender refrain accompanies the moment, underscoring the deep gratitude Bea feels for the family who welcomed her with open arms and became her support during her darkest days.

INT. ART CLASSROOM - DAY

We hear "I love you." once more as Bea embraces Mrs Taylor, saying her goodbyes to the woman who served as her strongest influence and supporter in her pursuit of art. Bea assures her she will keep in touch.

This is a different moment than their first meeting at the start of Side B - though Bea's light denim jacket and vibrant green top, the same outfit she wore in the café with her mother, make the connection clear. This visit to Mrs Taylor takes place on that very same day.

Soft sunlight from a warm day filters gently into the space, casting a tender glow around them.

INT. CAFÉ - DAY

The lyric "I love you." repeats for a third time as we see Bea in the café, warmly embracing her mother.

Maya holds her tightly, full of sympathy for all Bea has endured, yet proud of her daughter's strength and the fresh start she's making.

Bea gifts her mother a piece of paper - a painting. Though we don't immediately see what this painting contains, Maya's smile widens at the sight of it.

INT. TRAIN - CITY - DAY

Bea sits alone on a train with her holdall bag, suitcase and art board, entering the city.

She wears the same clothes from her departure at the Shepherd family home, now with wired headphones resting around her neck, connected to her cassette player.

Sunlight streams through the train window, casting a glow on her face, creating a reflection in the glass - a mirror to her inner self-reflection. Outside, the urban cityscape passes by as she draws closer to the heart of the city.

INT. CAFÉ - DAY

Focusing on the painting Bea gave her mother, we see a detailed depiction of a university campus. This is the completed version of the painting Bea was working on in Grace's bedroom earlier in Side B. The artwork portrays the arts university Bea will soon attend.

'Arts University Campus' - Reference Location, Shot Composition and Painting Reference.JPG

In the bottom right corner, written in Bea's handwriting, the title reads: 'A New Beginning,' followed by a small note: 'Love, Bea.'

EXT. ARTS UNIVERSITY CAMPUS - DAY

With the sunset sky and trees glowing softly behind her, Bea's head enters the frame. She smiles gently, her eyes shimmering with disbelief and hope, as the weight of her dream becoming reality begins to sink in.

'Whiplash' - Bea Arriving to University Reference Shots.mp4

As we move behind her, Bea stands quietly before the arts university campus - the very one she captured in her painting. She remains stood still, absorbing this long-awaited moment.

'Arts University Campus' - Reference Location, Shot Composition and Painting Reference.JPG

END SLOW MOTION

After a brief moment, she begins to walk into the distance, towards her new future.

We share her happiness. Bea is aware that she made several key mistakes during her relationship with AJ though they have been lessons to her, allowing her to evolve and grow.

She has faced resistance at every corner in hopes of pursuing her dreams - which she has met with resistance. She believes it is unfortunate that this had to be the case with both her father and AJ but she believes there is a silver lining and a lesson in all of this.

For her fight and her pain, she is deserving of this path and a chance to continue to build towards a future in which her dreams can flourish and take flight. She may not be in a relationship and she may be alone in this new setting, but she feels stronger and more resilient than ever.

Despite all that has happened, her view of love remains optimistic, with a newfound confidence within. Bea strongly believes that with time she will find the right person, however, this is not something she is currently seeking. Bea has learnt the consequences of rushing into love and still feels remorse and regret for all that has transpired.

Her focus moving forward lies on her art, engrossed in the concept of building a strong foundation for her future. Bea carries the hope of making those who have loved and supported her proud.

In the final moments, we see Bea walking towards the university campus in the distance. This final frame stands in stark juxtaposition to AJ's final frame at the end of Side A.

As Bea walks ahead, she is greeted by a FELLOW STUDENT (18) - a brunette girl who carries a creative air - seemingly another student new to the university.

Bea introduces herself as they walk together toward the campus.

CUT TO BLACK

END MUSIC CUE

THE END OF SIDE B.

THE END

END CREDITS

Music: "Witches" by Alice Phoebe Lou