

Ab Imo Pectore, Amor

Written By

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(Different clothing for both characters in each scene except for first and last scene where the young male lead has the same clothing on in both scenes)  
(WIPES may also be SLIDES instead)  
(The Dolly is a computer chair that can go in all different directions)

EXT. DAY- CHICAGO L-TRAIN STOP

EXTREME CLOSE-UP of a pair of eyes. The eyes do not seem to express any joy. The camera pulls out to a CLOSE UP revealing a young man somewhere around college age in a black coat (or jacket of some type) waiting for the train. He looks to be in a melancholy daze.

WIPE FROM LEFT AS

An L-train comes on-screen coming to a stop. Ab Imo Pectore, Amor, the title of the film, projects over top of this.

CUT TO:

EXT. DAY - CHICAGO L-TRAIN STOP

FULL SHOT of the young man standing in a grey hoodie, blue jeans, and a backpack. He is about ready to board the train.

INT. DAY - CHICAGO L-TRAIN

The camera backs through the door of the train as the young man follows, entering as many others would, not paying much attention to anybody. He turns to the right towards the end of the train. He notices a young woman sitting down who turns and looks up towards him and towards the camera. She smiles. He sits himself next to the girl, They smile -half smirking- at each other. In time, as the train begins to move, they begin to chat.

(At this the camera should move to looking out the window at the scenery outside.)

WIPE TO:

EXT. DAY - CHICAGO STREET SIDEWALK

Underneath a row of trees the couple walks. Although close enough together they are walking with no contact between the two. One slides their hand down and puts it inside of the others as they are walking down the sidewalk.

CUT TO:

INT. DAY - STUDIO APARTMENT

The young man and woman sit cuddled up together in the happy beginning of a new relationship as they watch television from the right side (on-screen) of the couch.

(The Dolly moves to the left and sits in a spot where there is no visible sign of either individual, no movement at all, then cut.)

WIPE TO:

EXT. DAY - CHICAGO STREET SIDEWALK

The couple is walking farther down the same sidewalk as before towards the young mans apartment. Again, they are hand in hand. She walks out a little farther ahead of him near the gates of an apartment in this neighborhood. He pulls her back and kisses her, putting his hand on her neck as he does so. She slowly backs into the gate as they kiss. Pulling their lips away from each other a grin begins to form on each of their faces.

WIPE TO:

INT. DAY - STUDIO APARTMENT

(Slide Dolly to the left showing the bed )

The couple are now on the bed. One turns over on top of the other. They kiss, caress, their hands do not seem to leave the other's body.

(Bring Dolly backward and at the same time turn to the left going past the hallway towards the wall between the open window separating the living room and the kitchen. This turns into just sliding the Dolly to the

left to show, through the  
kitchen window opening,  
the two in the kitchen.)

The couple is laughing and playing around with each other as they do the dishes, cook, whatever else they do. Maybe covering of eyes, putting arms around the other as they do something.

(Slide camera back to the  
right towards the wall.  
Hold camera on the wall.  
Cut.)

WIPE TO:

EXT. DAY - CHICAGO STREET SIDEWALK

The two are walking even further down the sidewalk, at this point he has his arm around her as they walk. At some point they finally come to the door of the apartment and enter.

TRANSITION TO:

INT. DAY - STUDIO APARTMENT

(This is possible, idk  
whether this sequence is  
specifically needed  
within the script at this  
moment.

(The camera keeps panning  
right from the wall  
between the window to the  
kitchen and the hallway  
to the door. The camera  
stops with a look down  
the hallway of the  
apartment.)

The couple both walk into the hallway from opposite directions. One comes from the kitchen, one from the bathroom. They are in the middle of an argument. The argument is heated)

(Turn Dolly to the right  
and start dragging it  
that direction showing  
the bed again with the  
couple on it)

The couple lays, just holding each other in bed. The look of the two is that of little interest in anything physical at the moment.

(Drag Dolly to the right

more)

The young woman sits in a chair, the young man in the floor in front of her. As they watch whatever they are watching on television.

(Drag Dolly to the right again getting the chair out O.C. then cut. Drag to the right again and bring the two into focus on the right side of the couch again.)

They sit next to each other, but it does not seem the same as when we first saw them on this couch. There is not the look on their faces which was there before. They do not seem to have the same "fire". They do not look unhappy, yet the same it is not (thank you, Yoda).

She gets up from the couch and goes to the bathroom, he sits on the couch and the muffled sound of a shower running can be heard in the background. She walks out into the living room changed and ready to leave. They hug, he gets a peck on the cheek

(The camera watches from behind his back as)

she walks down the apartment's hallway and out of the door. Not a word is spoken towards each other during this exchange.

The camera watches from the living room as the young man walks down the hall towards the apartment door looking out of the peep hole watching as she walks into the elevator.

CUT TO:

POV SHOT through the peep whole of the door seeing the young woman walk into the elevator and leave.

CUT TO:

(The camera is now a few feet behind the young man now)

He turns and walks back toward the camera.  
(the camera backing up into the living room camera man standing centered in the middle of the television)

He heads into the living room and looks toward the couch where the first scene inside of the apartment took place.

The camera turns to the left allowing the audience to view the film that is playing (TBD) all the way around to the area of the couch we are used to seeing the couple. The young man is now sitting alone on the couch in the same place he sat minutes earlier in the film with the woman he fell for. His phone rings. He answers. He looks to be in shock at the news he has received. He drops the phone on the couch.

CUT TO:

EXT. DAY - CHICAGO L-TRAIN STOP

CLOSE UP of the young man in his melancholy daze standing at the L stop in his black coat (or jacket). The camera zooms out to reveal him in FULL SHOT as the train can be heard coming to a stop O.C. He drops an envelope in his hand. The camera moves back into the train still set on the young man as he walks forward into the train. Camera pans to the left as the young man steps into the train and walks to the right, following his movement. He sits down alone and looks out the window of the train.

CUT TO:

EXT. DAY - CHICAGO L-TRAIN STOP

The camera watches as the train leaves the stop, waiting a beat after the train has left, looking towards the other side of the stop. After this beat the camera pans down to look at a card halfway out of the envelope that the young man dropped. On the card the phrase "sorry for your loss" can be seen written on the card.

THE END