

EDWARD AND MARION

Written by

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INT. HOTEL - EDWARD'S ROOM - DAY

On EDWARD, his face fills the screen as he peers out the window. 20/21 years old, dark hair, slim, a boyish face. We watch him for a moment...

Edward leaves the room.

CUT TO:

INT. HOTEL - LOWER STAIRWAY - MOMENTS LATER

Edward descends to the hotel restaurant. We faintly hear the kitchen below.

CUT TO:

INT. HOTEL - RESTAURANT

Edward passes the kitchen, where we see an employee or two preparing food.

Edwards sits alone at his table. A WAITRESS brings his food - he's about to eat before we hear coughing (off camera).

Edward looks...

POV: an ELDERLY GUEST, violently coughing at another table.

Edward watches the guest uncomfortably. He looks at the plate in front of him... then looks further around the restaurant.

POV: a COUPLE sits at a table in the back of the restaurant. The MAN's back is to us but we can see the WOMAN sat across from him. She's early 40s, attractive - distinctive.

Edward turns back to his meal.

The Woman glances in Edward's direction, having noticed his looking.

CUT TO:

INT. HOTEL - EDWARD'S BATHROOM - NIGHT

Edward washes his face and then examines his eye in the mirror.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - CONTINUOUS

Edward lies on the bed.

Holding his finger above him, he closes his left... and then his right eye... repeats.

POV: Edward's finger appears to JUMP FROM LEFT TO RIGHT as he switches eyes.

The phone rings. Edward acknowledges this but doesn't move to answer it. It goes to voicemail:

EDWARD'S DAD (O.C.)

Hello? Edward?

Edward I know you're there you need to pick up the phone. It's dad.

You can't spend my money and not think I'll know where you are...

Look I've called your mobile over and over but it's not going through. I don't know what's going on but you need to pick up the phone.

I've got your teachers calling they said you haven't been in in weeks.

(sighs)

I don't know...

Edward takes his place at the window - his attention shifts as his dad continues...

Out the window, the couple from the restaurant are exiting the hotel.

EDWARD'S DAD (O.C.) (CONT'D)

Look maybe you're not in the room right now but just call me when you get this, please.

The Woman puts on a BEIGE OVERCOAT. She and the Man look over their shoulders, kiss, and part ways.

EDWARD'S DAD (O.C.) (CONT'D)

I'm driving up at the weekend anyway - can't get time off before that so... just be safe and give me a call when you get this. Ok.

The phone hangs up. HOLD on Edward at the window.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - MORNING

Edward stirs in bed.

CUT TO:

INT. HOTEL - EDWARD'S BATHROOM

Edward pees.... checks his urine for blood.

CUT TO:

INT. LONDON UNDERGROUND

Edward's alone on the tube. He touches/feels the side of his head for a moment.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

The DOCTOR assesses Edward's eyes...

DOCTOR

Alright.

The doctor sits back at his desk.

DOCTOR (CONT'D)

Your eye is perfectly healthy.

EDWARD

It's not something I need to worry about?

DOCTOR

No.

EDWARD

I know it sounds stupid I just didn't want it to be an abrasion or something like that.

DOCTOR

No; abrasions usually show themselves as a sort of white disk on the pupil. Your eye's fine.

EDWARD

Ok.

DOCTOR
 (conclusive)
 Ok.

EDWARD
 I, uh, had one other thing I wanted
 to ask you about.
 (feels the side of his
 head)
 I noticed an indent in my head,
 it's probably nothing but...
 (second hand feels the
 other side of his head)
 I can't tell if it matches the
 shape of the other side. So I was a
 little worried.

...the doctor holds his hand out in the air - indicating to
 feel Edward's head.

Edward leans in...

EDWARD (CONT'D)
 You see?

DOCTOR
 Yeah. I can feel what you're
 describing.

EDWARD
 Is it bad?

Edward sits back from the doctor, who's finished checking.

DOCTOR
 I don't think so. Bumps and dips
 are very common in people's heads.
 Considering your age I don't think
 it's anything to worry about.

EDWARD
 My age?

DOCTOR
 If you were a toddler it might be a
 little worrying. But your heads
 fully developed at this point so
 it's probably just the shape of
 your skull.

EDWARD
 So I should just keep an eye on it?

DOCTOR

You can do. Only other option would be an MRI - I don't think it necessary but just if you wanted peace of mind. That's an option.

EDWARD

Ah-I don't really wanna do that.

DOCTOR

That's fine.

CUT TO:

EXT. TESCO - DAY

We watch Edward - through the glass - as he looks for/buys some lunch.

CUT TO:

EXT. LONDON STREETS - DAY

Edward slinks through the crowds along the pavement - lunch in hand.

CUT TO:

EXT. LONDON SQUARE - DAY

Edward sits on a bench - eats his sandwich.

He feels for the indent in his head but then stops himself and people-watches instead.

Within moments, he notices something:

THE BEIGE COAT - it's the woman from the hotel. She's stood at a shop window across the street.

Edward's eyes stay on her.

After a moment, a MIDDLE-AGED MAN with a YOUNG BOY enters frame and they join the woman at the shop window.

CLOSER SHOT: the faces of the family - it's definitely the woman from the hotel but this is not the same man; this is her HUSBAND and their son.

The young boy holds his mother's hand and the three of them walk together.

Edward watches the family as they cross the road, onto the other side of the street and away from the square. Impulsively, he gets up to follow them.

Edward walks through the busy square across the street, catching up with the family.

CUT TO:

EXT. LONDON STREETS - CONTINUOUS

The family walk along the street together. CUT between them and Edward, who follows far enough behind to not be noticed.

A bus passes, filling the frame and we...

CUT TO:

INT. LONDON UNDERGROUND

The family walk through one of the underground pathways towards the platform.

Edward still follows behind.

CUT TO:

INT. LONDON UNDERGROUND - PLATFORM/TUBE

The family have already boarded the train. The signal sounds and the doors begin to close...

Edward rushes into frame and manages to squeeze onto the train.

CUT TO:

EXT. LEAFY STREETS - HAMPSTEAD - CONTINUOUS

Out of the city... the family walk through quaint, tree-lined streets.

Edward still follows, not far behind.

Turning a corner, the family seem to have vanished. Edward looks around, crosses the street and continues - faster still...

From the other side of the street, Edward traces the pavement they had been walking.

He sees the family again; they've entered the front porch of a house (presumably their own) and are making their way up some steps to the front door.

Edward stands on the other side of the street - watches it all.

FADE TO:

INT. HOTEL - LATER

Edward returns to the hotel/his room.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - DAY

Edward in his room - the daily routine of nothing... he's restless though.

Impulsively again, he writes a note and leaves.

CUT TO:

EXT. FAMILY'S STREET - HAMPSTEAD - LATER

The family's house again.

Edward is looking from the other side of the street. He retrieves the note from his pocket.

Thinking a moment, he's hesitant - walks a little further up the street, finds a bench, and sits down. HOLD.

The front door opens and the mother and son appear. They walk down the street, hand-in-hand, away from the house.

Edward puts the note back in his pocket, gets up, and follows them once again.

SEQUENCE: Edwards follows the mother and son throughout the day; RUNNING ERRANDS, EATING IN THE PARK, and VISITING A MUSEUM...

Edward watches all of this - witnesses their relationship - and leaves.

CUT TO:

EXT./INT. CINEMA - LATER

Edward buys a ticket.

CUT TO:

INT. CINEMA - MOMENTS LATER

Edward finds his seat and watched the movie.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - ANOTHER DAY

Edward is by the window. He feels his head again and watches the street below. He's probably been doing this for a long time.

Seeing something, Edward stops touching his head and jolts up - keeping an eye out the window, he puts on a jumper and heads to the door.

CUT TO:

INT. HOTEL STAIRWAY - THAT MOMENT

Edward appears at the banisters - he looks down to the ground floor...

Through the banisters - towards the empty lobby - we hear her footsteps approaching the stairway.

The woman's hand appears on the banister and she ascends the stairs.

Edward watches from his floor.

The woman stops on the floor below and leaves frame into the hallway.

Edward eases down the stairs quietly, watches for a moment. She's gone into the first room on the hallway.

Edward continues carefully down the stairs, through the hallway to the room she entered. He presses his ear to the door: silence.

Edward takes the note from his pocket, slides it under the door and rushes back up to his room.

CUT TO:

INT. HOTEL - RESTAURANT - NIGHT

Edward eats at his regular table and watches people as usual...

Looking up, he seems to make eye contact with someone - he looks back down at his food.

The woman has entered the restaurant and, after scanning the place, approaches Edward's table.

On Edward, eyes in his food. She arrives at his table, note in hand.

WOMAN

This was you wasn't it?

Edward looks at the note/her...

WOMAN (CONT'D)

(persisting)

I've seen you around. What is this?

EDWARD

I wrote it to you.

WOMAN

Why?

EDWARD

...

The woman sits at the table with him. Edward looks around, awkwardly.

Despite obvious tension, they both speak quietly/with restraint - considering the environment.

WOMAN

Who are you?

EDWARD

Why?

WOMAN

Because I'd like to know who's been stalking me.

EDWARD

I'm not stalking you.

WOMAN

Yes you are. You've been stalking me and now you're trying to blackmail me.

EDWARD

How have I blackmailed you?

WOMAN

That's what this note is.

BEAT.

EDWARD

They deserve to know.

WOMAN

It's got nothing to do with you.

EDWARD

But I know what you're doing.

WOMAN

You don't know anything about me.

EDWARD

You have a family.

A pause...

WOMAN

What's gone so wrong in your life that you have to get involved in mine?

EDWARD

I think you're projecting.

WOMAN

No. You think you're some do-gooder, that you're better than me, but you have no idea what you're doing.

Edward says nothing.

WOMAN (CONT'D)

You need to leave my family alone.

She leaves.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - THAT NIGHT

ANGLE, Edward's bedside throughout scene.

Lights off/curtains drawn, it's dark. We hear a door knock (off camera).

Nothing... It knocks again. Edward stirs this time - the bedside light flicks on and we can see him squinting in bed.

EDWARD

Who is it?

No response. A pause and then Edward gets up to answer the door - leaving frame.

EDWARD (O.C.) (CONT'D)

Yes?

Still nothing. We hear the door open and then...

It BURSTS OPEN and an altercation ensues (all off camera)... maybe some words of warning too.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

Edward, displaying a black eye, sits under light for the doctor to examine him.

The doctor gently guides his face in different directions, looking at the injury.

DOCTOR

(examining)

So what happened?

EDWARD

I don't know I was walking and they came out of nowhere... and they hit me. That was it.

DOCTOR

Hm.

Doctor removes his gloves.

DOCTOR (CONT'D)

Well, it's a nasty bruise but you're lucky; doesn't seem to be fractured.

EDWARD

Thanks.

Edward sits there, a little zoned out.

DOCTOR

Are you ok?

EDWARD

Yeah, that's good. Thanks.

FADE TO:

INT. HOTEL STAIRWAY - DAY

Edward climbs the stairs to his floor.

Approaching his room, he sees someone and stops...

The woman is waiting for Edward in the hallway. She sees him - and his black eye.

WOMAN

...

Edward quickly passes her, towards his door.

WOMAN (CONT'D)

Wait.

Edward gets his door open - almost disappears into the room - but the woman enters frame and holds it from shutting.

WOMAN (CONT'D)

Wait!

Edward avoids eye contact through the ajar door, waiting/wanting to shut her out.

EDWARD

I'm not doing anything please just go away.

WOMAN

Just wait! I'll leave you alone just talk to me first.

BEAT.

WOMAN (CONT'D)

What did he do?

EDWARD
He told me I can't tell anyone
about you two.

WOMAN
(his black eye)
Did he do that?

Edward says nothing.

WOMAN (CONT'D)
Just talk to me I'm not going to do
anything. I'm on my own... what did
he do?

EDWARD
He came here last night.

WOMAN
I didn't ask him to do that.

EDWARD
Ok.

Edward tries to close the door again.

WOMAN
No, wait!

EDWARD
Look I'm not doing anything I just
want to be left alone.

WOMAN
Did he do that to you?

EDWARD
Yes.

The phone starts ringing from inside Edward's room - further
distracting him.

WOMAN
Can we talk?

EDWARD
No.

WOMAN
Why? Just for a minute?

EDWARD

Because
 (looks to the ringing
 phone)
 I don't want you in here.

WOMAN

We can go somewhere.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - THAT MOMENT

ANGLE, behind Edward as he closes the door.

EDWARD

Sorry.

WOMAN

No, don't.

HOLD on the closed door. Edward leaves frame.

WOMAN (O.C.) (CONT'D)

(through the door)

Look I know you don't trust me - I
 don't exactly trust you - but I
 just want to talk...

PHONE STILL RINGING...

WOMAN (O.C.) (CONT'D)

This is my number... I'm putting it
 under the door.

A piece of paper slides under the door.

WOMAN (O.C.) (CONT'D)

If you change your mind you can
 text me and we can meet. Anywhere
 you'd like.

Edward watches the door, ignores the phone.

WOMAN (O.C.) (CONT'D)

I'm not a bad person.

Phone goes to voicemail:

EDWARD'S DAD (O.C.)

Hi, it's me again. Just seeing if
 you're around. Wanted to see how
 you're doing...

(MORE)

EDWARD'S DAD (O.C.) (CONT'D)

Listen, I'm coming up on Sunday and we can get you home for a while. I spoke with your teachers and they understood - they said that's fine so... Let's just do that. Alright, see you Sunday.

Phone hangs up and the woman seems to have gone.

Edward sits there.

CUT TO:

EXT. LONDON PARK - ANOTHER DAY

Edward walks the perimeter of the park - looking in as he goes...

POV: through the fence, we scan the park and see the woman. She sits on a bench, waiting.

Edward stops, hesitates outside the park - an anxious moment before walking in.

CAMERA PANS Edward as he walks across the park and towards the woman.

Arriving at the bench, Edward stands - awkwardly - for a second before sitting.

She looks at him.

WOMAN

I was surprised you texted me.

EDWARD

...

WOMAN

What's your name?

EDWARD

Edward.

WOMAN

You know mine already?

EDWARD

(shakes his head)

BEAT.

MARION
I'm Marion... How old are you?

EDWARD
Twenty.

MARION
You live here?

EDWARD
Yeah.

MARION
Are you a student?

EDWARD
What is this?

MARION
What?

EDWARD
Why are you asking me all this?

MARION
You know things about me.

EDWARD
I told him I'm not gonna tell anyone.

MARION
No but, I think I deserve to know a bit about you. I didn't force you to come here. You chose to meet me so we might as well talk.

BEAT.

MARION (CONT'D)
Why are you at the hotel?

EDWARD
Because... I was a student - I was at UCL - but I'm not anymore. When I had to leave my halls I went to the hotel. I've been there for a couple of weeks.

BEAT.

MARION
How did you know?

EDWARD
I saw you both leaving the hotel.

MARION
So you followed me?

EDWARD
No, but then I saw you with your family.

MARION
And then you followed me?

EDWARD
Yeah.

MARION
I'd say that was pretty close to stalking.

EDWARD
I guess.

MARION
Pretty casual about that.

EDWARD
Well, if I said I was sorry I wouldn't mean it.

MARION
Principled... Perhaps that's your age.

...

EDWARD
I don't know about that.

MARION
Why?

EDWARD
It's not just easier for me to do the right thing because of the amount of years I've been alive.

MARION
(sarcastic)
The right thing?

EDWARD
Yeah.

She scoffs. Then:

MARION

Maybe when you're older it's not
that black and white.

EDWARD

Seems that way.

...

MARION

Look, I didn't have to do this. You
were a little shit to do what you
did and a lot of people wouldn't
care if it got you a black eye but
I did. And I didn't meet you out of
pity I want to resolve this.
So if you can't appreciate that and
take me seriously then there's
really no point... Ok?

EDWARD

Ok.

MARION

Alright.

Reprimand over. A pause.

EDWARD

Do you want to walk?

MARION

Ok.

CUT TO:

EXT. LONDON STREETS - MOMENTS LATER

Edward and Marion walk together.

CUT TO:

INT. CAFÉ

Marion sits across from Edward - watches him eat.

He's extremely particular - arranging food on the plate
before eating.

EDWARD
You're not going to order anything?

MARION
(checks the time)
No, I've got dinner with my family.

EDWARD
What's that like?

MARION
It's fine.

EDWARD
So you and your husband get along?

MARION
Yeah.
(his food)
What are you doing?

EDWARD
(breaking his thought)
Oh uh, I don't like clashing
textures.
Why don't you get a divorce?

MARION
Like I said, it's not that
straightforward.

EDWARD
Does he know?

MARION
I have a son. I don't want him to
grow up like that - with separate
parents.

Edward considers this.

EDWARD
Would that be worse than parents
who don't like each other?

MARION
But we don't not like each other.
We have our own relationship and it
works. Maybe when Henry's older
that'll change but for now, that's
what it needs to be.

Edward listens to this.

EDWARD
I still think you should get a
divorce.
(an afterthought)
You're a good mum I think he'd be
ok.

BEAT. Marion looks at Edward as he eats.

MARION
Where's your family?

EDWARD
Cornwall.

MARION
Is that where you're from?

EDWARD
(nods)

MARION
And are your parents still
together?

EDWARD
No.

MARION
When did they separate?

EDWARD
They didn't. It's just my dad and
my sister now.

MARION
I'm sorry.

EDWARD
It's ok.

BEAT.

MARION
Is that why you dropped out?

EDWARD
I don't think so.

Edward eats and the two sit quietly for a moment.

MARION
What will you do now?

Edward clearly doesn't know.

MARION (CONT'D)
Are you going home?

EDWARD
(nods)
My dad's coming this weekend.

CUT TO:

EXT. LONDON STREET - OUTSIDE CAFÉ

Edward and Marion step out from the café. They both stand in front of each other a moment, then:

EDWARD
You want to walk a bit more?

MARION
I have to go.

EDWARD
Oh yeah, ok.

BEAT.

MARION
I'm sorry about your eye.

EDWARD
It's ok.

MARION
I didn't know he'd do that.

EDWARD
It's fine. Not broken or anything.
And, uh, I still won't tell
anyone...

MARION
Thanks...
Well best of luck with everything.

EDWARD
You too.

MARION
Bye.

EDWARD
Bye.

Edward turns and walks away. CAMERA HOLDS on his face as he walks... every emotion possible is stirring all at once.

CUT TO:

INT. HOTEL - LOBBY

Edward enters the lobby.

Halfway to the stairs, Edward COLLAPSES. His body slumps unconsciously to the floor and he lays there: lifeless, a dead weight.

CUT TO:

INT. LONDON UNDERGROUND

Edward waits on the platform. A tube rushes past.

CUT TO:

EXT. LONDON - DAY

SEQUENCE: with nothing to do, Edward meanders around London.

CUT TO:

INT. MUSEUM - LATER

The same museum Edward followed Marion and her son to.

Alone this time, Edward looks around. We spend some time with him as he walks the rooms, looking at artwork etc - especially the statues.

CUT TO:

EXT. LONDON PARK - DAY

Edward asleep under a tree. We HOLD on his face closely as he wakes/sits up.

Through squinted eyes, he's still dazed... slightly confused.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - MORNING

Edward sits on his bed, reading or something.

The door knocks. Edward gets up but hesitates for a moment before opening.

It's Marion. They look at each other.

EDWARD
Hi.

MARION
Hi. Can I come in?

EDWARD
Yeah.

Edward steps aside, let's Marion in and closes the door.

Turning to face her, they both stand there...

EDWARD (CONT'D)
Are you ok?

MARION
Yeah. Are you?

EDWARD
Fine.

BEAT.

MARION
I know this is weird but you're leaving soon and I feel like yesterday was cut short.

EDWARD
It's fine it's not weird.

MARION
Thank you.

BEAT.

EDWARD
You can sit down?

MARION
Thanks.

EDWARD
One second.

Edward exits into the bathroom - picking up some things/tidying as he goes.

Marion puts her bag down - glances at Edward's open book - and sits on the bed, waiting...

The phone rings. Marion looks at it and then to the bathroom - wondering when Edward will reappear to answer it.

CUT TO:

INT. HOTEL - EDWARD'S BATHROOM - THAT MOMENT

Edward washes his face. He hears the phone too.

MARION (O.C.)
Are you gonna get that?

EDWARD
Uh, just a minute.

CUT TO:

INT. HOTEL - EDWARD'S ROOM - THAT MOMENT

Back with Marion, Edward appears at the threshold.

EDWARD
It's usually my dad.

MARION
So you don't answer it?

Edward stays put.

Marion says nothing.

The phone goes to voicemail:

EDWARD'S DAD (O.C.)
Hi, it's me. Just letting you know I'm still coming tomorrow - should be arriving sometime after lunch so... if you have your stuff ready and we'll head straight back. This'll be good for all of us Edward. Your sister's excited to see you and your rooms all sorted for you. I'll see you tomorrow.

Phone hangs up... Edward inches towards the bed and sits down.

MARION
Why didn't you talk to him?

EDWARD
Dn't know what to say.

NEW ANGLE, Marion gets up and moves into frame/sits down next to Edward on the side of the bed.

Slowly, Edward leans his head on Marion's shoulder and they begin to hold hands. HOLD on this.

CUT TO BLACK.

END.