For You, My Love

By

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Based on the short story Two Bullets and a Gun by David Seguin

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Series of shots outdoors of streets, bridges, traffic, etc. with dissolves. Boy is walking in these shots and ends up near a cemetery.

BOY (Voice Over) Sometimes I wonder if what I did was wrong. I mean, when one is faced with a suffering animal, is it not the right thing to put it out of it's misery? What people sometimes forget is that we humans are no more than sophisticated animals; creatures struggling to survive in this world which we have shapped. Can it be so wrong to apply this reasoning to a human being?

(Pauses) In a way, I suppose it is only my excuse for what I've done. It wasn't supposed to play out this way. We were happy once; two teenagers in love, but such things are always so fragile. I did love her though - there's no question about it. I meant to leave with her, but I guess that was never part of her plan...

INT. PSYCHIATRIST'S OFFICE - EARLY EVENING

Boy sits in chair in psychiatrist's office in silence. The room is filled with a heavy atmosphere. The psychiatrist sits behind his desk writing notes in a folder.

PSYCHIATRIST

I see... (Looks up at Boy for a second then writes more notes)

The room falls silent as the boy waits for some kind of response. Only the clock and scratching of the pen can be heard.

BOY (Starts speaking reluctantly to fill the silence) ...I mean, is it wrong for me to have wanted to help her in that way? (Again waits for response, then continues slightly more emotional) She - she meant everything to me! And all she wanted was to leave this place...

Stops speaking and retreats into his thoughts. The room goes silent again. The psychiatrist puts down his pen and crosses his arms.

PSYCHIATRIST Tell me about what took place. How did this situation come about?

Close ups of boy looking nervous, and as he is about to start the image dissolves to the next scene.

INT. FLASHBACK - LATE AFTERNOON

Boy and Girl are kneeling on the floor of a room. The girl is holding a handgun up to the boy's face.

GTRL I can't do it. BOY What...? GIRL I can't...I can't pull the trigger. BOY One of us has to. If you do this, I'm dead either way. I can't live without you. You don't have to do this. (Pauses then continues softening tone) Please don't do this to yourself...to us. GIRL I have to. There's no other way. But I can't pull the trigger. Not on you. There are at

(MORE)

GIRL (cont'd) least two bullets in the gun. Shoot me first. Then use the other bullet on yourself if you think you must.

She hands the gun to the boy and he puts it to her temple.

BOY (In a scratchy voice) Are you sure? (Repeats more clearly) Are you sure about this?

Girl nods as she starts crying silently. They kiss one last time. Boy starts crying as well.

BOY I love you... GIRL

I love you too...

A moment passes in silence. The two look at eachother, then the boy pulls the trigger. The boy gets even more emotional as he watches her body fall to the floor. He touches her face lovingly, and as he does so, he puts the gun to his own temple and pulls. The gun doesn't go off so he pulls again with the same result. He slowly drops next to her, putting his arm around her while crying.

INT. PSYCHIATRIST'S OFFICE - EARLY EVENING

The shot transitions to the boy in the psychiatrist's office, crying.

PSYCHIATRIST Do you feel responsible for her death?

The boy doesn't respond. He is reflecting on what happened very emotionally.

EXT. URBAN SETTING - MID-DAY

The shot transitions to the boy at the graveyard. He slowly walks through the gate and stops to kneel at a grave. He rests flowers in front of it and then walks away.

During all of this the boy is narrating.

BOY (Voice over) Sometimes I wonder if what I did was wrong, (Pauses) or if she was the one that was wrong. I've learnt something from this. Things don't stop when you die. Sure you no longer suffer, but for the rest of us the suffering has only just begun.

FADE OUT