

I THINK THIS IS IT

by

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02 MILO and ANDY perch on the edge of MILO's small bed, in his
03 small room (standard for university halls but primitive by
04 any other standards), in one of the biggest cities in the
05 world: London. MILO and ANDY's soles reach the floor and it
06 is the TAPPING OF MILO'S FOOT and the SQUEAKING OF THE BED
07 SPRINGS that prevents the silence. Call it a nervous
08 disposition. This remains for an extended period of awkward
09 time.

10 ANDY
11 You're in love?

12 MILO
13 (looks at ANDY, hesitant)
14 Yeah.

15 ANDY
16 Like love love?

17 MILO starts to speak, but ANDY interrupts.

18 ANDY
19 Who even is she?

20 MILO
21 I don't actually know. But I know--

22 ANDY
23 (interrupting MILO)
24 That's not love mate.

25 MILO
26 (continuing)
27 I love her.

28 ANDY
29 How does that work? Are you high?

30 MILO
31 No.

32 ANDY
33 Have you lost your manliness?

34 MILO
35 I don't think this has anything to
36 do with my masculinity. I actually
37 think I'm more masculine for
38 admitting I love a woman.

39 ANDY turns away from MILO and swigs from a bottle of lager
40 that lays on the bedside table.

41 ANDY
42 I don't get it buddy, you've gone
43 soft.

2 01 INT. NIGHTCLUB - EARLIER

2

02 The nightclub is packed. MILO stands by the bar, which is on
03 a higher platform to the dance floor. PEOPLE are dancing and
04 the way they move gives MILO a clear view of ADRIENNE.

05 CAMERA BLURS EVERYONE ELSE BUT ADRIENNE. THE VIEW IS THAT OF
06 MILO'S.

07 ADRIENNE is wearing high waisted, light blue jeans, faded
08 and worn in places, that hug her waist and slide looser down
09 her legs, and a floaty, sleeveless top. Her hair is down and
10 free and reaches the middle of her back. ADRIENNE turns
11 towards MILO, her hair flicks over her left shoulder, and
12 their eyes meet. MILO looks at his feet after a beat.

13 CAMERA SHAKES AS MILO LOOKS AT HIS FEET.

14 MILO'S HEARTBEAT DRUMS LOUD. MILO looks up. All MILO can see
15 is PEOPLE.

16 MILO (V.O.)
17 I saw her in that nightclub last
18 night, and, well, my heart just
19 started beating faster, a little
20 faster than usual, and there were
21 loads of people in the room, but I
22 could only see one- she was
23 beautiful. There and then, I knew I
24 loved her. Our eyes met so I
25 peered at my feet momentarily. When
26 I dared to look back up, she was
27 lost and I knew I'd never see her
28 again.

3 29 INT. LECTURE HALL - DAY

3

30 ADRIENNE sits at the front and MILO sits at the back.
31 ADRIENNE sits in the centre of the room, MILO sit close to
32 the edge of the room. LECTURER speaks inaudibly. ADRIENNE'S
33 face is only partially seen, but she is recognisable.
34 ADRIENNE looks up from her notebook and pushes her glasses
35 further up her nose. ADRIENNE'S hair is in a bun, a spare
36 pencil used to maintain the structure of the bun. MILO'S pen
37 is poised in his hand as if he may write, but the pen
38 doesn't touch the paper. MILO'S hand (the hand not holding
39 the pen) is pressed upwards into his cheek, disfiguring it.
40 MILO'S chin drags his bottom lip away from his upper lip as
41 he stares dreamily at ADRIENNE.

4 42 INT. MILO'S BEDROOM - NIGHT

4

43 MILO lays on his small bed reading a book of Wordsworth's
44 works- the book is paperback, used, and unassuming. A MOBILE
45 PHONE VIBRATES on the bedside table. MILO looks up from the
46 book and then at the phone, his face stern. The caller ID
47 tells MILO ANDY is calling him. MILO hesitates before
48 placing the book under the pillow, sitting up, and answering
49 the phone.

01 MILO
02 Andy?

5 03 INT. ANDY'S BEDROOM - LATER

5

04 ANDY's bedroom is a carbon copy of MILO's bedroom, except
05 personalised with ANDY's memorabilia, mostly to do with
06 Chelsea F.C.. ANDY stands with JED, TOBES, and WILKO.

07 INTERCUT PHONE CONVERSATION

08 ANDY
09 You coming out tonight mate?

10 MILO
11 Probably not, not feeling it
12 tonight.

13 ANDY
14 You've said that since freshers!
15 It's been two weeks- you haven't
16 been out for two weeks!

17 MILO
18 So?

19 ANDY
20 You're missing out! Jed, Tobes and
21 Wilko are coming out as well- we're
22 gonna hit the Earl, get smashed,
23 hit the town, get some strange, get
24 lucky. Decent night.

25 MILO
26 Is that meant to appeal to me,
27 persuade me?

28 ANDY
29 Drop the pussy shit mate, I'm
30 coming over, you're coming out. You
31 need to come out.

6 32 INT. UNIVERSITY HALLS - LATER

6

33 ANDY hangs up the phone and puts it in his pocket. ANDY
34 signals to JED, TOBES, and WILKO to remain in the room and
35 ANDY walks confidently out of the room. ANDY walks down the
36 corridor and up two flights of the spiralled, metal
37 staircase.

38 CAMERA FIXED DURING EXIT OF ANDY. ANDY WALKS AWAY FROM THE
39 CAMERA IN THE CORRIDOR AND UP TOWARDS THE CAMERA ON THE
40 STAIRCASE.

41 ANDY walks along an identical corridor to MILO's identical
42 room.

01 CAMERA IS FIXED IN AN IDENTICAL POSITION TO THE PREVIOUS
02 CORRIDOR. ANDY WALKS TOWARDS IT THIS TIME.

03 ANDY KNOCKS firmly and frequently on MILO's door.

04 ANDY
05 Oi, lover boy, open up!

06 MILO opens the door and stands in the doorframe, just
07 visible. ANDY adjusts his leather jacket and assesses MILO
08 with blatant judgement. ANDY looks at MILO's hair and face,
09 then ANDY looks at MILO's shoes and everything in between as
10 he slowly moves his eyes downwards, and then ANDY moves his
11 eyes back up to MILO's face. ANDY looks bemused, MILO looks
12 confused.

13 MILO
14 What?

15 ANDY
16 Is that what you're going out in?

17 MILO
18 Yes.

19 ANDY
20 Well I guess you look like a puff
21 whatever you wear.

22 ANDY walks away from MILO towards the staircase from where
23 he came. MILO does not follow, only craning his neck that
24 way. Neither face is visible.

25 ANDY
26 C'mon then. We're leaving.

27 ANDY continues to walk. MILO fiddles with his keys clumsily
28 locking the door and when he's done so, he jogs after ANDY.

7 29 INT. BAR - LATER

7

30 MILO, ANDY, JED, TOBES, and WILKO stand at the edge of the
31 bar in a horseshoe, their backs to the bar, their fronts
32 towards each other. MILO stands on the periphery of the
33 horseshoe.

34 ANDY
35 (drunk and taunting)
36 Oi, Milo, mate, Milo. 'Member that
37 rugby match, you broke your nose?
38 Went off crying, didn't you? Like
39 an absolute pussy.

40 JED, TOBES, and WILKO all laugh.

41 MILO
42 (sober and pissed off)
43 Fuck off guys, I was like thirteen.

01
02
03
04
05

ANDY
(amused with himself)
Sounds like the same sort of time
you stopped licking milk off your
mother's tits!

06 JED, TOBES, and WILKO continue to laugh uncontrollably,
07 taunting the ever uncomfortable MILO, the butt of their
08 jokes. JED is the first to stop laughing and he seemingly
09 turns serious, putting his hands out to signal the others to
10 stop too.

11
12
13
14
15
16
17
18

JED
Guys. Guys! Give the lad a break!
Andy, are you saying you wouldn't
wanna suck on those titties?
(begins laughing again,
so does everybody else)
Because who wouldn't wanna suck on
those?

19 MILO, having suddenly found a moment of respect for JED,
20 dispels that with a sulk of despondence and a lack of
21 reaction. ANDY, acknowledging this, stops laughing, steps
22 across the horseshoe, and slaps his onto MILO's shoulder.

23
24
25
26
27
28

ANDY
It's only friendly banter, buddy,
no harm meant. We're just try'na
get a laugh off you. If you're not
give us that, get us all a pint, be
a darl.

29 MILO, fed up, turns to the bar and orders the round.

30
31

BARMAN
What can I get you?

32
33

MILO
Four pints of Carling and a J20.

34
35

BARMAN
Which flavour?

36
37

MILO
The orange one.

38
39
40

BARMAN
Is orange and passion fruit alright
for you?

41
42

MILO
Yeah, that'll do.

43 MONTAGE: LADS DRINK SOME MORE, MILO SULKS SOME MORE.

44 ANDY, JED, TOBES, and WILKO boat race, two men on each team.
45 MILO watches from the side.

8 01 INT. BAR - LATER 8

02 ANDY, JED, TOBES, and WILKO all laugh to what must have been
03 a repulsive, sexist joke. MILO remains laughless.

9 04 INT. BAR - LATER 9

05 ANDY, JED, TOBES, and WILKO do shots, toasting to partying,
06 booze, pussay, or some laddish shit like that. MILO,
07 bemused, half raises a new J20 with them as he sits now on a
08 spare barstool.

10 09 EXT. BAR - LATER 10

10 ANDY, JED, TOBES, and WILKO stumble out of the bar,
11 chanting. MILO walks slowly behind, hands in pockets.

11 12 INT. ANOTHER CLUB - LATER 11

13 ANDY, JED, TOBES, and WILKO enter the club, confident, LOUD
14 MUSIC PLAYS. MILO walks beside them, less confident, more
15 embarrassed. They wonder to the bar and find another wall to
16 lean on.

12 17 INT. ANOTHER CLUB - LATER 12

18 TOBES
19 (arguing)
20 No way are Arsenal the best team in
21 the league! They miss a striker of
22 Henry or Van Persie quality!

23 WILKO
24 Fuck off do we. We're gonna get the
25 league and you'll go down.

26 JED
27 (raises hand to silence
28 them again)
29 Shut the fuck up, you divs. Hot
30 chicks, twelve o'clock.

31 In front of them, a group of seven young women have just
32 walked through the entrance and separate the crowd as they
33 walk, surveying. They are scantily dressed, somehow walking
34 expertly with the six inch heels and short skirts.

35 ZOOM IN ON EACH GUY'S EXPRESSION INDIVIDUALLY.

36 JED
37 (impressed)
38 They're hot, right?

39 ANDY
40 (mouth gaping)
41 Fuckin' bangin'.

01 TOBES
02 (mouth gaping)
03 By the sweet God of moist clunge.

04 WILKO
05 (grunts)
06

07 MILO
08 (unimpressed)
09 You serious?

10 TOBES
11 (mocking)
12 You think you're smooth, lover boy?

13 MILO
14 (suddenly defensive)
15 Why'd you call me that?

16 TOBES
17 Cause you're in lurrurve.

18 MILO
19 (addressing ANDY)
20 You told them. You told these
21 buffoons about the love of my life.

22 JED intervenes, breaking MILO's eye contact with ANDY. JED
23 is once again seemingly serious when he's secretly joking.
24 JED places his hands MILO's respective shoulders, looking at
25 him, eye to eye.

26 JED
27 Mate, we actually want you to talk
28 to one of these.

29 JED extends his elbows, shoving MILO backwards, in the
30 direction of the women, and extends his fingers flat in the
31 aftermath. MILO stumbles back, but stays on his feet
32 (something he might not have done had he drank) and turns to
33 face one of the women, one who stumbles slightly herself on
34 her ridiculous heels and finds herself behind the rest of
35 her friends.

36 MILO
37 Hi.

38 WOMAN
39 (drunk)
40 Hey handsome.

41 MILO
42 (struggling to think of
43 anything else to say)
44 I'm in love.

01 WOMAN
02 (hopeful)
03 With me?

04 MILO
05 No. She's this girl I saw--

06 WOMAN
07 (offended)
08 Well you can fuck off then.

09 The woman walks immediately away from MILO to her friends,
10 leaving him shocked. He walks back to the guys by the wall,
11 humiliated.

12 ANDY
13 Quality effort there, buddy! New
14 record time!

15 MILO
16 (finally had enough)
17 You. You can shut up. All of you
18 can shut up. How do you live such
19 shallow lives? You can't blame the
20 alcohol or the testosterone for not
21 having a conscious. I had no
22 intention of sleeping with that
23 girl, I didn't know her. You don't
24 appreciate these women you harass,
25 and indulge, have characters,
26 hobbies, lives and can make as good
27 a friend as they can a shag. How
28 can you be happy with that
29 attitude? How do you think this is
30 okay? This isn't friendship. I'm
31 through with all your shit.

32 MILO storms away.

33 ANDY
34 (cupping his ears,
35 leaning towards the
36 departing MILO)
37 I'm sorry, what was that? I
38 couldn't hear what you said over
39 the sound of your pulsating
40 ovaries.

41 MILO has now exited the club.

42 ANDY
43 (turns towards the other
44 guys)
45 Wow, what a pussy.

46 TOBES, JED, and WILKO laugh, but not nearly as much as they
47 have done all night.

13 01 INT. MILO'S BEDROOM - DAY

13

02 MILO is lying on his bed, reading once more, when ANDY
03 bursts through the open door. MILO frantically puts the book
04 under his pillow and springs off his bed to greet ANDY.

05 ANDY
06 Ah mate, sorry I didn't come round
07 yesterday, I was absolutely
08 hangin', you know? You recovered
09 yet?

10 MILO
11 (surprised by ANDY's
12 appearance)
13 Do you not remember?

14 ANDY
15 (oblivious)
16 What?

17 MILO
18 The other night? You know?

19 ANDY
20 (suddenly epiphanic and
21 angry about it)
22 Ah fuck! Did I shag that girl
23 without a johnny?

24 MILO
25 (confused)
26 What?

27 ANDY
28 (remembering, and more
29 relieved for it)
30 No. No, it's cool. It's cool. I
31 never gave her my name. Or any
32 details for that matter, I don't
33 think I could have even remembered
34 my own number that night, I was so
35 shloshed! Got away with that one!
36 Your night good?

37 MILO
38 It was fine, not much happened.

39 ANDY
40 Not surprised mate.
41 (pats MILO's shoulder)
42 Maybe being on the rugby team will
43 do you good.

14 44 INT. MILO'S BEDROOM - LATER

14

45 ANDY has left. MILO sits on the edge of his bed, spinning a
46 rugby ball up in the air and catching it repetitively.

01 MILO (V.O.)
02 Ah, rugby.
03 (beat)
04 I've always enjoy playing rugby.
05 (beat)
06 At least I think I do. I never
07 thought much before now. I'm
08 finding myself thinking more the
09 more I'm alone.

10 TIME CUT:

15 11 INT. BOARDING HOUSE - MANY YEARS EARLIER 15

12 The corridor is long and has many rooms coming off of it.
13 Many young, teenage boys run from room to room, across the
14 corridor, with a half size, plush rugby ball.

15 MILO (V.O.)
16 I used to be in a boarding house
17 and my friends were the others in
18 the boarding house, they had to be.
19 And those friends all played rugby,
20 they were my teammates, and
21 everyone in the school played
22 rugby, it was our compulsory,
23 obligatory bond.

16 24 INT. MILO'S BEDROOM - PRESENT DAY 16

25 MILO now lies on his bed, the Wordsworth book once again
26 held in front of his face.

27 MILO (V.O.)
28 Reading has always been my other
29 passion. My secret passion.

17 30 INT. BOARDING HOUSE LIBRARY - MANY YEARS EARLIER 17

31 YOUNG MILO is seen selecting a book from the library.

32 MILO (V.O.)
33 I would take books from the
34 library,...

18 35 INT. BOARDING HOUSE, YOUNG MILO'S DORM - MANY YEARS EARLIER 18

36 YOUNG MILO is tucked fully under his sheets on the bottom
37 bunk of a bunk bed, reading the selected book in one hand,
38 holding a torch in the other.

39 MILO (V.O.)
40 (continuing)
41 ...read them under my bed with a
42 torch, store them under my pillow.

19 43 INT. MILO'S BEDROOM - PRESENT DAY 19

44 MILO is still reading.

01 MILO (V.O.)
 02 All my friends think I'm doing a
 03 degree in geography. They don't
 04 know I'm doing English. I don't
 05 know why I'm still so shy about it,
 06 why I expect they'd take the piss.

20 07 INT. LECTURE HALL - DAY

20

08 MILO is sat in the same seat in the lecture hall, ADRIENNE
 09 in the same seat as before also. MILO watches ADRIENNE as if
 10 she is a compelling film. MATT, a slim and confident young
 11 man, sits directly to MILO's left.

12 LECTURER
 13 Go, go. Go be frivolous in the
 14 manner only freshers are.

15 MATT stands up and leans down towards the ear of the still
 16 seated MILO.

17 MATT
 18 You love her, don't you?

19 MILO
 20 (almost awakening)
 21 Huh?
 22 (spirals head around in
 23 daze)
 24 What? Who are you? How do you know?

25 MATT
 26 (amused but not laughing)
 27 I've sat next to you for two weeks.
 28 You've looked at her the whole
 29 while. She mesmerises you, not in a
 30 lustful way, but in a soulful way.
 31 That's how I know you really love
 32 her, the way you look at her.

33 MILO
 34 (hesitant, defensive)
 35 Are you sure I was looking at the
 36 board?
 37 (points towards the
 38 board)
 39 She is some way towards the board.

40 MATT
 41 Okay, that bloke.
 42 (points at a unfit,
 43 unclean student with a
 44 lazy sense of fashion)
 45 That bloke is, from my seat, some
 46 way towards the board. I do not
 47 ogle at him, he does not mesmerise
 48 me.

49 MATT and MILO share a grimace.

01 MATT
 02 Do you wanna grab a cup of tea? I
 03 know a great place.

04 MILO
 05 Yes, that sounds nice.
 06 (three beats)
 07 Oh, do you mean now?

08 MATT and MILO leave the lecture hall. MILO turns left and
 09 MATT turns right.

10 MATT
 11 This way.

12 MILO walks back across the entrance to the lecture hall.

21 13 EXT. COURTYARD - DAY

21

14 MILO and MATT are walking through a courtyard of shops in
 15 Chelsea. The courtyard is paved with stone and in the centre
 16 is a grand water fountain with two pools of water, the
 17 bottom one bigger than the top one. The shops are only on
 18 the ground floor of these impressive terraces surrounding
 19 the fountain.

20 MATT
 21 I'm Matt by the way. Matt Simpson.

22 MILO
 23 Oh hey.
 24 (two beats)
 25 Sorry, I'm Milo. Milo Lucent.

26 MATT
 27 Fantastic to put a name to the
 28 face, isn't it?

29 MILO and MATT remain comfortably silent for a few steps.

30 MATT
 31 So, my fair Romeo, how does one
 32 know Adrienne?

33 MILO
 34 Adrienne? Is that her name?

35 MATT
 36 I had presumed, and hoped, you
 37 already knew that.

38 MILO
 39 We haven't exactly met yet. I saw
 40 her one night, fell in love with
 41 her from across the room and then
 42 saw her again unexpectedly in my
 43 first lecture. Do you know the
 44 feeling?

01 MATT
 02 Wow. That feeling is more commonly
 03 know as "love at first sight" and
 04 it is stereotypically rare, almost
 05 mythological. I tell you what,
 06 though, you are immersing yourself
 07 in this term's genre. The romantics
 08 themselves would have been proud to
 09 have created a character with a
 10 heart so willing to love, so sharp
 11 to choose, so loyal to its choices.

12 MILO
 13 The thing is I have thought about
 14 it so much and I still know very
 15 little about it. This is a feeling
 16 I have yet to begin understanding.

17 MATT
 18 Well maybe some tea will help. This
 19 is West London's greatest secret.

22 20 INT. TEA SHOP - DAY

22

21 A waitress brings MILO and MATT a teapot between them and
 22 two teacups on saucers. MATT pours them both two cups of
 23 tea.

24 MATT
 25 Now we've got some tea, let's hear
 26 more about your love conundrum.
 27 What are you going to do?

28 MILO
 29 I don't know. How'd I go about
 30 introducing myself to the love of
 31 my life?

32 MATT
 33 Just say hi. We were only strangers
 34 minutes ago. We are all strangers
 35 at some point.

36 MILO
 37 Okay, can I try it out with you?

38 MATT
 39 Go for it.

40 MILO
 41 Okay, here goes.

42 MATT
 43 I'm ready.

44 MILO
 45 (takes deep breath)
 46 Hi.

01 MATT
 02 Good start.

03 MILO
 04 You look more beautiful the closer
 05 I get.

06 MATT
 07 That line: sublime! Honest and
 08 complimentary, two great qualities!
 09 Keep going!

10 MILO
 11 (struggling for any other
 12 conversation)
 13 I love you.

14 MATT
 15 Oh, no, no, no. You can't say that
 16 to her yet. Too soon, too soon, too
 17 soon. Too serious as well, make me
 18 laugh. People like honesty and
 19 sincerity, but seemingly in small,
 20 manageable doses. Calm your
 21 overwhelming heart, boy!

22 MILO is serious when MATT starts laughing. MATT places his
 23 hand upon MILO's hand in a reassuring manner. MILO
 24 eventually releases a loud breath of laughter before
 25 exhaling several laughs and reclining into the back of his
 26 chair, his stomach stitched up. When reclining, MILO pulls
 27 his hand from underneath MATT's.

28 THE SUN SETS. THE CAMERA ZOOMS OUT SO BOTH THEIR SILHOUETTES
 29 CAN BE SEEN. MUSIC SOUNDS OUT THEIR CONVERSATION.

23 30 INT. TEA SHOP - LATER

23

31 MATT and MILO are still seated at the table. They have
 32 finished their tea.

33 MATT
 34 Maybe ask her out for lunch or
 35 something or even a cup of tea.
 36 That's casual enough. You know what
 37 dates are, right?

38 MILO
 39 I know what a date is, Matt.

40 MATT
 41 I don't think you do. Would you say
 42 this is a date?

43 MILO
 44 No. Is this meant to be a date?

01 MATT
02 (nodding)
03 Yes.

04 MILO
05 Do you mean like a full on date? An
06 actual date?

07 MATT
08 (still nodding)
09 Yes.

10 MILO
11 Are you shitting me?

12 MATT
13 (stops nodding and shakes
14 his head instead)
15 No.

16 MILO
17 Did you even bring a condom?

18 MATT pulls his wallet out from his pocket, opens it up, and
19 half pulls out a condom so it MILO can see it is in fact a
20 condom from the label.

21 MILO
22 (now accepting of the
23 situation)
24 This is a date.

25 MATT
26 Indeed it is.

27 MILO
28 (leans forward onto the
29 table, his elbows on the
30 surface)
31 I'm sorry. I thought you got the
32 hint...

33 MATT
34 ...that you're...

35 MILO
36 ...in love with somebody else. I
37 know. I thought I was clear. Could
38 I have been clearer?

39 MATT
40 No, I tried not to recognise it.
41 It's not something you casually
42 tell someone either, that you're in
43 love with someone else.

44 MILO
45 Can we still be friends?

01 MATT
02 Absolutely.

24 03 INT. COACH - DAY

24

04 A rugby team sits on a coach, driving along the motorway
05 towards London, celebrating their victory. MILO sits in the
06 centre of the bus, across the aisle from the captain of the
07 team, SKIP. SKIP is a tall, well built man and he has to
08 stoop his head as he stands to address his team. He hushes
09 the rowdy team until they quiet enough to hear him speak. He
10 holds a bottle of wine by the neck with one hand and
11 supports the bottom of the bottle with the other.

12 SKIP
13 What can I say guys? Great team
14 performance, but I have got to give
15 the man of the match to someone and
16 that someone, even though he didn't
17 score himself, broke the line on
18 numerous occasions in the centres,
19 offloaded well beyond the tackle to
20 set up a couple of tries, and put
21 in some monstrous tackles himself
22 that bellies his modest size. Milo,
23 get up here. You get the first
24 customary bottle of wine, and, if
25 you didn't know the tradition, it
26 is customary to drink it right
27 here, right now, as quick as
28 possible!

29 MILO is proud and stands, but looks down at his feet when
30 SKIP thrusts the bottle towards him. MILO steps into the
31 aisle and leans closer to SKIP so nobody will hear what he
32 says. He holds the back of the chair for support.

33 MILO
34 (whispering)
35 I'm sorry Skip, I don't drink.

36 SKIP
37 (announces to team,
38 thinking he misheard)
39 He doesn't drink red, guys. That's
40 fine, that's fine, I understand
41 it's an acquired taste. Anyone got
42 a white?

43 MILO
44 (now ferociously shaking
45 his head)
46 No, no, no. I don't drink at all.

47 SKIP
48 Don't you get dehydrated?

49 MILO remains straight faced. SKIP gets agitated and begins
50 stroking his chin.

01 SKIP
02 Shit. He doesn't drink at all. How
03 boring is that?

04 The rest of the team begin to jeer.

05 SKIP
06 Why the fuck don't you drink?

07 MILO is about to talk, but SKIP holds out a hand to silence
08 him.

09 SKIP
10 Hold it.

11 SKIP motions the man sitting next to MILO to swap seats.
12 Everyone shuffles around and SKIP sits in the aisle seat,
13 MILO in the window seat beside him.

14 SKIP
15 Alright then, why the fuck don't
16 you drink?

17 MILO
18 Well, I was drunk when I lost my
19 virginity.

20 SKIP
21 So? Was the sex shit or something?
22 Seriously, if you're having
23 performance issues, you can mix
24 vodka with Gatorade, that's what I
25 do.

26 MILO
27 No, the sex was fine.

28 SKIP
29 Then what was it? I'm only hearing
30 good things so far.

31 MILO
32 It was at a party, with a randomer.
33 We were both sloshed so weren't
34 thinking, the usual story. I
35 sobered up a bit by the time I was
36 finishing, rolled to the other side
37 of the bed afterwards, looked at
38 her and realised I didn't know her,
39 and I definitely didn't love her.

40 SKIP
41 It's sex, mate. You don't have to
42 love her. And you haven't had sex
43 since?

44 MILO
45 No sex.

01 SKIP

02 No drink?

03 MILO

04 No drink.

05 SKIP

06 How long ago was that?

07 MILO

08 About a year or so.

09 SKIP

10 Love? You're fucking kidding,
11 right? Love? You're one of those
12 guys? You're a sad case, mate. I'm
13 gonna fix you.

14 (stands up)

15 Hey guys. Milo here hasn't drank
16 for a year, he also hasn't pulled
17 for a year. We are a team, we help
18 each other through hardship and
19 tonight, tonight we are getting
20 Milo drunk and lucky, starting with
21 this bottle of wine!

22 SKIP thrusts the bottle of wine into the air with one hand.
23 Everybody cheers. SKIP drags MILO up by the scruff of his
24 shirt and hands him the bottle. MILO refuses.

25 SKIP

26 Take the fucking wine or leave my
27 team.

28 (continues when MILO

29 still refuses)

30 I want you on my team.

31 MILO

32 I'm alright, thanks.

33 SKIP gets angry, like real angry. He drags MILO into the
34 aisle, pushing him towards the door. He throws the bottle on
35 the floor and it smashes. The team are silent and staring at
36 their captain, their leader. The coach brakes suddenly and
37 MILO loses his balance and stumbles to the floor. The broken
38 glass slides by him. SKIP stands there, an immovable rock.

39 SKIP

40 No pussies on my team.

41

SMASH CUT TO:

25 42 EXT. MOTORWAY - DAY

25

43 MILO takes his big kitbag from the coach storage. The coach
44 has pulled over and, when the storage is closed again, it
45 pulls away with MILO not on it.

26 01 INT. LECTURE HALL - DAY

26

02 MILO sits in his usual lecture seat, watching ADRIENNE as
 03 she writes notes. ADRIENNE keeps a spare pencil in her bun
 04 as she does for all lectures. She pulls this pencil from her
 05 hair and her hair falls delicately. LECTURER speaks in the
 06 background but is completely inaudible.

07 MILO (V.O.)
 08 I love her hair. I love how she
 09 keeps it together with a pencil
 10 like she doesn't care. She's so
 11 focused when she's writing, but her
 12 hair's so free. She need not put in
 13 effort when she writes, her pencil
 14 glides. I'm still dreaming, she
 15 never seems tired. I don't know how
 16 she looks so good this early.

17 ADRIENNE (V.O.)
 18 (MILO creates her voice
 19 subconsciously)
 20 Maybe it's because I find time to
 21 shower before appearing in public.

22 MILO (V.O.)
 23 Showers clean your hair mostly.
 24 You, you look awake, you look
 25 fresh, you look beautiful.
 26 (beat)
 27 I've never heard her speak. Not in
 28 real life. That's how I'd imagine
 29 she'd speak. I've seen her lips in
 30 motion from back here, but her
 31 voice has yet to touch my ears. She
 32 doesn't seem to have confidence
 33 issues, but everybody has doubts.
 34 About different things. I would
 35 compliment her even if she didn't
 36 need complimenting. That's how it
 37 should be. We should try and make
 38 those close to us feel better, not
 39 only when they're feeling bad, but
 40 also when they're feeling good.
 41 Make sure they know you're being
 42 sincere. Does not every thing serve
 43 to prove more and more the beauty
 44 of truth and sincerity in all our
 45 dealings with each other?

46 LECTURER
 47 That is all for today. May I remind
 48 you of this week's assignment to
 49 analyse a novel of your choice, the
 50 subject of which is the central
 51 theme to your works. As usual, that
 52 is due on Monday.

01 Everybody gathers their things from their desk and MILO's
02 thoughts are abruptly interrupted. He clumsily clambers up,
03 sliding his pen and notebook into his satchel and slinging
04 it over his shoulder. As he is walking out, MATT puts his
05 hand on his shoulder.

06 MATT
07 Hey, hey! Milo, how are you?

08 MILO
09 Matt! Hi! How are things?

10 MATT
11 Good, things are good. I was hoping
12 to talk to you about something.

13 MILO
14 Really? Something in particular?

15 MATT
16 Well, me and some of the other lit
17 guys do this reading group and
18 well, we read books...

19 MILO is distracted as ADRIENNE walks past him and exits the
20 lecture hall.

21 MATT
22 You read books, don't you?

23 MILO
24 (still watching the door)
25 Yeah, sounds good.

26 MATT
27 It's tonight, around eightish. I
28 live in Pembridge Gardens. I was
29 thinking you could do with some new
30 friends, similar to you.

31 MILO
32 Uhuh.

33 MATT
34 You can invite someone if you want.

35 MILO
36 (suddenly more
37 interested)
38 You say guys, do you mean just
39 guys? I mean, can I invite a girl?

40 MATT
41 Yes, you can invite her.

42 MILO
43 Cool, very cool. This could be my
44 way of introducing myself.

01 MATT
02 Well, she's already gone so you
03 might want to catch her.

04 MILO runs out the lecture hall after ADRIENNE.

05 MATT
06 Remember, man, be cool!

27 07 EXT. LECTURE HALL COURTYARD - DAY

27

08 MILO is running after ADRIENNE, who walks slowly, clutching
09 her books.

10 MILO
11 Hey! Wait up!

12 ADRIENNE continues to walk in a cluster of people. She turns
13 her head at the cries so it just brushes her shoulder, but
14 quickly returns it, shaking her head. MILO jogs closely
15 until he is just behind her and then he steps to her right,
16 where there are no people. He turns to look at her while
17 walking sideways alongside her.

18 MILO
19 Please, one second.

20 ADRIENNE
21 (flustered)
22 Do you mean me?

23 MILO
24 (also flustered)
25 Yes. I wanted to say something to
26 you.

27 They have stopped walking and stand in the middle of this
28 courtyard. ADRIENNE is silent, though the way she is playing
29 with her hair and avoiding eye contact encourages him to
30 continue.

31 MILO
32 Hey.

33 ADRIENNE
34 You ran after me to say hey?

35 MILO
36 (hesitant)
37 No. We hadn't met yet, I thought it
38 would be a good starter.

39 ADRIENNE
40 What are we having? A three course
41 meal?

42 MILO doesn't respond. ADRIENNE looks at him intently as he
43 seems distant.

01 MILO (V.O.)
02 (inner monologue)
03 That was funny. She's funny. Why
04 didn't I expect her to be funny?

05 ADRIENNE (V.O.)
06 (MILO's inner monologue)
07 I've always been funny, silly!

08 MILO (V.O.)
09 Do I even know her? I don't know
10 her! Laugh. Laugh!

11 ADRIENNE
12 Hey?

13 MILO
14 (exhaling a loud, nasal
15 laughter)
16 I've just met you. This is crazy.

17 MILO begins to retreat towards the lecture theatre door.
18 ADRIENNE stays put, turning to watch him. She's rather
19 amused now.

20 MILO
21 I'm sorry. I've never been crazy
22 before, I swear this is a one time
23 thing. I'm really not coping well.
24 I'm gonna go now and, you know,
25 reevaluate my life, maybe cry for a
26 few hours, the usual.

27 ADRIENNE
28 I usually find the crying helps
29 with the reevaluation.

30 MILO stops retreating. He is now excited, immediately in a
31 good mood. He walks confidently and quickly back towards
32 ADRIENNE.

33 MILO
34 Wait. You're crazy too?

35 ADRIENNE
36 Yes.
37 (hastily dismissive)
38 Everybody feels like this
39 sometimes. Except nobody calls it
40 crazy.

41 They now stand close to each other, facing each other.

42 MILO
43 What would you call it then?

01 ADRIENNE
 02 (drifting off, distant)
 03 I'd say it's...
 04 (returns for daydream
 05 radically)
 06 Hang on. Weren't you leaving?

07 MILO
 08 Not anymore. I remembered I never
 09 said what I wanted to say.

10 ADRIENNE
 11 What was that?

12 MILO
 13 This is crazy, but would you like
 14 to come to this reading group? With
 15 me?

16 ADRIENNE
 17 At Matt's?

18 MILO
 19 Yeah. How'd you know?

20 ADRIENNE
 21 He already told me about it. I'm
 22 going, don't worry.

23 MILO
 24 Course he did. But would you like
 25 to go with me?

26 ADRIENNE
 27 Would I be crazy if I said yes?

28 MILO
 29 Probably.

30 They stand there, still close, still facing each other. The
 31 tension between them is high. MILO sees she is weighing up
 32 her options and does not intervene anymore. She ums and ahs
 33 and they even laugh before she says anything.

34 ADRIENNE
 35 Sure.

28 36 INT. MATT'S FLAT - NIGHT

28

37 MATT's flat is a flat not a room. That is the first
 38 surprising thing about it. There is a bedroom the standard
 39 size, like Milo's room. There is also a large living room
 40 that could easily be a social area for six in usual
 41 university accommodation, but MATT has it for himself. The
 42 space is mostly open, with only a family size dining table,
 43 which tonight is pushed against the wall opposite the door
 44 and covered in alcoholic beverages, and a sofa that is
 45 placed on the far wall to the bedroom. Someone has bought
 46 speakers and attached their phone to play music and they are

01 precariously on the table with all the drink. There is also
02 a kitchenette attached onto the living room. The door you
03 enter from comes into the living room has the bedroom to the
04 left and the sofa to the right, the kitchenette straight in
05 front of it. MILO has just arrived and stands with MATT at
06 the table. LIZZIE, BRIONY, NIAMH, JAMES, and TIM sit on the
07 floor in a circle by the sofa.

08 MILO
09 (half-whispering)
10 I thought you said guys.

11 MATT
12 It's a phrase. Wouldn't you have
13 been intimidated had Adrienne been
14 the only girl?

15 MILO
16 (hesitant)
17 I don't know. She is coming, right?

18 MATT
19 Yes, she's coming! Relax!

20 MILO
21 Okay, okay. Are these all dates as
22 well?

23 MATT
24 I think they'd be offended if they
25 heard that. We're all just friends,
26 we've done a few of these since we
27 started.

28 MILO
29 Oh right, what book are we reading
30 tonight?

31 MATT
32 We don't actually read together,
33 reading's a personal thing. We
34 drink and we talk. Here have this.

35 MATT hands MILO a bottle of cider. MILO takes it but does
36 not drink any of it.

37 MILO
38 Then why do you call it a reading
39 group?

40 MATT
41 Because we all study English of
42 some sort, and it puts off
43 douchebags just looking for a
44 party. Call it our way of
45 determining how cool people are.

46 MILO
47 Is that not what this is? A party?

01 MATT
02 No, this is not a party. We can
03 actually talk above the music,
04 thank you. Come meet everyone.

05 MATT takes MILO over to the group and sits him down between
06 LIZZIE and TIM. MATT himself stays standing.

07 MATT
08 (pointing to the people
09 the name applies to)
10 Lizzie, Briony, James, Niamh, Tim.
11 Introducing Milo. Go forth and
12 socialise.

13 All five of them greet MILO and MATT goes to his room.

14 MILO
15 What were you guys talking about?

16 LIZZIE
17 You!

18 TIM
19 This is a big moment for them.
20 These girls have had to settle for
21 James and myself for the past
22 month. Since Matt told us he was
23 gay...

24 LIZZIE
25 ...which was like day one!

26 TIM
27 They've been searching for other
28 guys to invite. You'll quickly
29 become as underappreciated as James
30 and I so I'd enjoy the attention
31 while you can.

32 NIAMH
33 If the absence of suitable men
34 means I can focus on my political
35 career, then I'd rather it that
36 way, thank you. The obsession with
37 romance during such a crucial
38 period of our education is a
39 submission to the ideals of movies
40 and pop songs that do not represent
41 accurately the hard work necessary
42 to succeed in an overpopulated and
43 competitive country.

44 LIZZIE
45 Wow, Niamh, take a shot, darling.
46 Loosen up a bit. Quit feminism
47 while you're at it, you're already
48 empowering enough.

01 Lizzie begins pouring shot glasses of Jaeger and handing
 02 them around the group. MILO takes one. He looks unsure of
 03 what to do.

04 JAMES
 05 (epiphanic)
 06 Me and Tim are sufficiently
 07 suitable men.

08 LIZZIE
 09 To sufficiently suitable men!

10 MILO puts the edge of the glass to his lips.

11 MILO SHOWN EXCLUSIVELY, FOCUS ON HIS MOUTH. SLOW MOTION

12 MILO (V.O.)
 13 (taking the shot)
 14 She'll be here. She'll be here.
 15 She'll be here. She'll be here.
 16 (the words are fading in
 17 volume)
 18 She'll be here. She'll be here.
 19 She'll be here. She'll be here.

20 MILO has poured the entirety of the shot into his mouth. He
 21 holds the drink in between his cheeks and tries to swallow.
 22 The music and laughter increases in volume until he finally
 23 swallows.

29 24 INT. MATT'S FLAT - DAY

29

25 MILO is in the process of waking up. He lies on the floor,
 26 as does MATT, BRIONY, JAMES, NIAMH, and TIM. They lie under
 27 duvets and blankets and are in the same clothes they wore
 28 the night before. Empty bottles and cans of alcohol are
 29 scattered around also.

30 MILO
 31 (groggy)
 32 She'll be here.

33 LIZZIE
 34 (squatting by MILO)
 35 You up?

36 FROM MILO'S PERSPECTIVE, BLURRY, BLINKING.

37 MILO
 38 Adrienne?

39 LIZZIE
 40 She never came.

41 MILO
 42 (groaning)
 43 Tea?

01 The WAITRESS returns to the kitchen.

02 LIZZIE
03 (now answering MILO's
04 question)
05 No, no. Of course not, silly,
06 you're not my type at all!

07 MILO
08 Your type?

09 LIZZIE
10 (deadly serious)
11 I don't usually go for guys who say
12 someone else's name while we're
13 fucking.

14 MILO
15 What? We did what?

16 LIZZIE
17 (laughing)
18 I'm kidding, loosen up a bit!
19 You're still not my type. I
20 wouldn't be able to cope with all
21 your dreaming, you're far too much
22 of a dreamer. This image you've
23 created of Adrienne would be too
24 much pressure for me. I know I'm
25 not perfect and I wouldn't feel
26 anymore perfect if you told me so.

27 MILO
28 So your perfect guy would tell you
29 how imperfect you are?

30 LIZZIE
31 No. They'd love me for who I am,
32 not who they think I am.

33 MILO
34 Shouldn't I tell her how great I
35 think she is then?

36 LIZZIE
37 (with hints of sarcasm)
38 Go ahead. Tell her she's the
39 fantasy every girl supposedly wants
40 to be.

41 MILO
42 What's that supposed to mean?

43 LIZZIE
44 It's supposed to mean... No, I'm
45 sorry...

(MORE)

01 LIZZIE (cont'd)
02 (carefully considering
03 her words)
04 Most girls, okay, they'll fall for
05 the words and forget about the
 person. Just not me.

06 MATT
07 (returning, interrupting,
08 throwing himself into
09 the booth next to
10 LIZZIE)
11 Urgh, we're not talking about
12 Adrienne again, are we? The girl
13 thinks you're cute, okay? I'm sure
14 she has a perfectly legitimate
15 excuse for not showing last night.

16 MILO
17 She thinks I'm cute?

18 MATT
19 (ranting)
20 Yes. Everybody tells me everything
21 because, guess what? I'm gay! And
22 that automatically makes me a
23 professional secret keeper and guru
24 of all things under the sun. Well,
25 oopsy daisy! Matti let a little
26 secret out because he was bored of
27 listening to the same problems
28 again and again. Can I not be
29 self-centred for one measly moment?

30 LIZZIE
31 (to MILO)
32 He's like this when he's tired.
33 You'll get used to it.
34 (to MATT, speaking
35 softly)
36 Matt, we tell you everything
37 because you're a great friend, who
38 looks out for us, and we trust you.
39 That moment there? That was you
40 being self-centred. I don't like
41 it, but we accept you'll need to be
42 self-centred once in a while
43 because we know we'll sometimes be
44 as well. Okay? Better now?

45 MATT
46 I am feeling better now.
47 (sighs)
48 Basically, Milo, she liked how
49 modest you were and how honest you
50 were, even if it meant losing your
51 dignity. Act like I never told you
52 this and you'll be fine.

31 01 INT. LECTURE HALL - DAY

31

02 LECTURER
03 Piss off, please. It's been six
04 weeks and I'm bored of you already.

05 MILO approaches ADRIENNE, who is packing away her equipment.

06 MILO
07 Hey, how's your day been?

08 ADRIENNE
09 Oh, hey! Good, yeah, sorry about
10 the other night...

11 ADRIENNE continues explaining why she was unable to attend,
12 but her explanation is unheard as MILO drifts into yet
13 another state of inner monologue.

14 MILO (V.O.)
15 Course she's sorry, she thinks I'm
16 cute. Damn, she thinks I'm cute. I
17 can only screw it up from here. But
18 what is not screwing up? Because if
19 I don't do anything, I can't be
20 with her and surely that is
21 screwing up? I don't know, but she
22 does think I'm cute. And she must
23 have been disappointed not to be
24 with me the other night. I should
25 probably ask her on another date or
26 something.

27 ADRIENNE
28 (continuing)
29 ...I would have loved to have been
30 there.

31 MILO
32 Oh no! Don't sweat it! We can do
33 something another time, right?

34 ADRIENNE
35 Yeah, I'd like that.

36 MILO
37 Great. I gotta...

38 ADRIENNE
39 Yeah, same.

40 MILO turns and walks towards the exit, shuffling awkwardly,
41 turning back to wave a couple of times.

42 MILO (V.O.)
43 (while walking away)
44 Wow. That went great! She'd like
45 that. She'd like another chance
 (MORE)

MILO (V.O.) (cont'd)

01 with the cute guy from her
 02 lectures. Hang on. We never
 03 arranged a date for this date. What
 04 are we even doing on this date?
 05 (turns back)
 06 Can I? No, don't be stupid, the
 07 moment's gone. Keep walking, be
 08 cool, sort it out later.

32 09 INT. TEASHOP - DAY

32

10 MATT, MILO, and LIZZIE sit in the same booth at the teashop.
 11 MILO sits on his own bench, MATT and LIZZIE opposite him.
 12 They have already ordered and WAITRESS places their
 13 respective cups in front of them.

14 LIZZIE
 15 Thank you.

16 MATT
 17 Ask her to help you with the
 18 course. It could be like a working
 19 date. Might seem less intentional.

33 20 INT. LECTURE HALL - LATER

33

21 MILO and ADRIENNE stand by her usual desk.

22 MILO
 23 Hey, Adrienne, do you think you
 24 could help me with some of the
 25 technical elements of Wordsworth's
 26 work? It's just that's where I seem
 27 to be dropping marks in the
 28 assignments, I don't think I'm
 29 picking out enough technical
 30 features and exploring the effects
 31 of them fully.

32 ADRIENNE
 33 Yeah, sure.

34 INTERCUT BETWEEN TEASHOP AND LECTURE HALL CONVERSATIONS

34 35 INT. TEASHOP - DAY

34

36 LIZZIE
 37 Find out when she's available.
 38 Commit her to a date.

35 39 INT. LECTURE HALL - LATER

35

40 MILO
 41 When would be best for you? I'm
 42 pretty flexible.

01 ADRIENNE
02 Whenever, really. We're both
03 students, we aren't very busy
04 between assignments!

36 05 INT. TEASHOP - DAY 36

06 MATT
07 And by God, get her number this
08 time.

09 LIZZIE
10 You've got to get her number.

37 11 INT. LECTURE HALL - LATER 37

12 MILO
13 Should we exchange, you know,
14 numbers so we can keep in touch?

15 ADRIENNE
16 Oh yeah, good idea. Do you mind
17 putting you number in here?

18 ADRIENNE hands her outdated phone to MILO. MILO starts
19 punching in his number using the keys.

20 ADRIENNE
21 Sorry, I never can remember my
22 number. I've had the same one for
23 years as well, I just rarely use
24 it. I'll text you or something.

25 MILO
26 Done.

27 ADRIENNE
28 Done?

29 MILO hands ADRIENNE back her new phone. She fumbles it back
30 into her bag.

31 ADRIENNE
32 Okay, thanks. I'll text you or
33 something. I'll be in touch.

34 MILO
35 Great. We'll be in touch.

36 ADRIENNE
37 In touch, yes, great. I'll see you
38 later. In a bit.

39 MILO
40 See ya...

41 ADRIENNE
42 See ya.

01 MILO

02 ... Later.

03 MILO finally begins to leave.

04 ADRIENNE

05 Bye! I'll be in touch.

06 INTERCUT FINISHES.

38 07 INT. TEASHOP - LATER

38

08 It is the next day, though MATT, MILO, and LIZZIE sit in the
09 same places as the day before.

10 LIZZIE

11 Did you get her number?

12 MILO

13 I gave her mine.

14 MATT

15 Oh my God!

16 LIZZIE

17 Milo, you really know nothing about
18 this whole dating system.

19 MATT

20 Why would you even do that? After
21 all we taught you? Why? Are we bad
22 teachers?

23 MILO

24 She said she'll be in touch.

25 MATT

26 Of course she said that, she's a
27 polite, well mannered girl. What
28 else is she gonna say? "I'm never
29 ever, ever going to call you on
30 this number. Or text you for that
31 matter. Stop pestering me."

32 LIZZIE

33 It was clearly a test. She wanted
34 you to challenge her and be
35 assertive. I bet she can remember
36 her number like that.

37 (clicks fingers)

38 MATT

39 It's two thousand and fourteen, who
40 can't remember their own number?

41 MILO's phone vibrates on the table. All goes quiet as he
42 reads the text.

01 LIZZIE

02 Is it her?

03 MILO

04 It's her.

39 05 EXT. TEASHOP COURTYARD - DAY

39

06 MILO and ADRIENNE sit on a bench by the fountain by the
07 teashop and MILO reads from the course anthology of romantic
08 poetry.

09 MILO

10 "When she I loved looked every day

11 Fresh as a rose in June

12 I to her cottage bend my way

13 Beneath an evening moon"

14 That stanza is everything I love

15 about Wordsworth!

16 ADRIENNE

17 How so?

18 MILO

19 How he so explicitly describes an

20 emotion we all desire, even two

21 centuries after it was written, is

22 what makes his works timeless, and

23 his compelling empathy is what

24 every generation fall in love with

25 them.

26 ADRIENNE

27 Maybe. But you wouldn't get many

28 marks for writing that. You haven't

29 analysed any specific language

30 features Wordsworth uses and you're

31 just speaking in general epigrams-

32 you sound like a tabloid review!

33 The fact you've assumed everyone

34 desires love epitomises how your

35 own naive, bourgeois, idealistic

36 opinion obstructs what should be a

37 critical analysis.

38 MILO

39 How can anybody not want to be in

40 love?

41 ADRIENNE

42 She dies. At the end of the poem,

43 she dies. If love is so essential

44 to living, how could you live then?

45 MILO

46 I don't know.

01 ADRIENNE
02 Love is problematic. If it wasn't,
03 it wouldn't be so desirable.

04 MILO
05 I get that. I understand that. But
06 if I had to choose a problem, I'd
07 choose love. Every time.

08 ADRIENNE
09 Really? There are many better
10 problems!

11 MILO
12 Like what?

13 ADRIENNE
14 Oh too many! I think I'd choose to
15 have too many clothes!

16 They laugh for a moment.

17 ADRIENNE
18 Have you ever even been in love?

19 LIZZIE (O.S.)
20 Don't you dare tell her you love
21 her, Milo. You'd scare her off on
22 the first date. Nobody wants that,
23 Milo. We all want you to be
24 together.

25 MILO
26 No, I haven't. I haven't even had a
27 long term girlfriend.

28 ADRIENNE
29 Really? That's very honest of you.
30 Virgin?

31 MILO
32 No, but I wish I was.

33 ADRIENNE
34 Now why would you say that? You are
35 in fact a male teenager, or am I
36 mistaken?

37 MILO
38 Yes, don't worry. Maybe it's
39 because, to some people, sex is
40 just sex. And I'm not one of those
41 people. I'm one of those people who
42 think it should mean a little bit
43 more every time, you know?

01 ADRIENNE
 02 You know what I think? I think if
 03 it means something more for both of
 04 you, then you're in luck because
 05 that's very very rare these days.
 06 But if someone doesn't want
 07 anything more than sex, then that
 08 doesn't make them a bad person. Far
 09 from it. They know what they want
 10 and they know there's a good chance
 11 of them getting and they go out and
 12 they get it. That's commendable. At
 13 the age we're at, I'd say love
 14 would be an inconvenience. Do you
 15 want to move on to the next stanza
 16 now?

17 MILO
 18 Yeah, of course.

40 19 EXT. TEASHOP COURTYARD - A LATER DAY

40

20 MONTAGE OF MILO AND ADRIENNE ON DATE(S).

21 SOUNDTRACK PLAYS, NO AUDIBLE DIALOGUE.

22 The amount of dates is ambiguous. It could be one. MILO and
 23 ADRIENNE are always on that bench by that fountain near that
 24 so beloved teashop. They read, they laugh, they eat, they
 25 talk. They sometimes both sit on the bench, their
 26 anthologies on their laps. They sometimes both lie on the
 27 bench, their feet at the other's head. Sometimes, ADRIENNE
 28 lies and MILO sits, and her head is in his lap and her book
 29 she holds above her head. One thing remains constant- they
 30 enjoy themselves.

31 MONTAGE ENDS.

32 SOUNDTRACK STOPS, DIALOGUE IS AUDIBLE.

33 They both sit. ADRIENNE sits cross-legged on top of the
 34 bench, perpendicular to MILO. He faces sideways, to her, as
 35 they talk.

36 ADRIENNE
 37 This has been more fun than I
 38 expected.

39 MILO
 40 What did you expect?

41 ADRIENNE
 42 I don't know. Lots of awkwardness,
 43 maybe. More work, rather
 44 ambitiously!

45 MILO
 46 We've done some work! We've read
 47 quite a lot!

01 ADRIENNE
02 And then we have long discussions
03 on our contrasting views of them!
04 That does actually sound like one
05 of your essays.

06 MILO
07 I write with my heart, you write
08 using your head. We covered this
09 earlier!

10 ADRIENNE
11 Actually, you'll find we both write
12 using our hands and wrists.
13 (beat)

14 They laugh. ADRIENNE sighs after the laughter.

15 ADRIENNE
16 And we're off again. This has been
17 fun.

18 MILO
19 Yeah.

20 ADRIENNE
21 I've enjoyed talking to you, you're
22 different to most university guys.

23 MILO
24 Same again tomorrow?

25 MILO laughs off the notion before ADRIENNE can even reply.

26 ADRIENNE
27 Yeah, sure. Meet here at eleven?

28 MILO
29 (dazed)
30 Yeah, sure.

31 ADRIENNE smiles, picks up her jacket from the bench and
32 sling it over her shoulder before walking away. MILO is
33 speechless as she leaves before rediscovering his voice.

34 MILO
35 Can we do any later than eleven?
36 I've got no lectures in the
37 morning.

38 ADRIENNE
39 (turning, but not
40 breaking stride)
41 Eleven or never.

42 MILO
43 Eleven it is.

41 01 EXT. TEASHOP COURTYARD - DAY

41

02 ADRIENNE and MILO sit on the same bench in the same fashion
03 as the day before. The weather is good, though the clouds
04 that move above them suggest rain is not impossible. Both
05 are dressed as if for summer, MILO having taken off his
06 jacket and placed it over the armrest of the bench.

07 ADRIENNE
08 You know you're the first guy this
09 term who hasn't hastily asked me to
10 his room.

11 MILO
12 That surprises me. I like being
13 outdoors, especially in London. I
14 spend most of my time out and about
15 in London, really. We're lucky
16 enough to be in these surroundings.

17 ADRIENNE
18 It must be something to do with
19 living alone for the first time.
20 These guys, they've had their
21 parents there cramping their style
22 before, keeping them modest. Now
23 there's nothing to stop their
24 presumptuous invitations, they
25 forget about politeness.

26 MILO
27 I don't get that. My parents sent
28 me to boarding school so I lived in
29 dorms for five years before this,
30 only knowing boys.

31 ADRIENNE
32 I wouldn't have guessed that.
33 Actually, it makes sense, you are
34 well mannered.

35 MILO
36 Thanks. You wouldn't say it made
37 sense if you knew any of my old
38 school friends. Most of them are
39 your average, overly boisterous
40 lot.

41 ADRIENNE
42 How far away do you live?

43 MILO
44 From here?

45 ADRIENNE
46 Yeah. Not your parents, not your
47 old boarding house. You.

01 MILO
02 (pointing)
03 Just there. Just over there. That
04 block of terraces there. You see
05 it?

06 ADRIENNE
07 Yeah.

08 MILO
09 I come here a lot. It's kind of my
10 spot.

11 ADRIENNE
12 Can we go inside? I suspect it may
13 rain.

14 MILO
15 My place?

16 ADRIENNE nods.

17 MILO
18 Sure. The weather's great, though.
19 I can't see it raining.

20 ADRIENNE
21 Okay, we'll see if it rains first.
22 It'll be a sign.

23 MILO
24 You're gonna be disappointed.

25 ADRIENNE
26 No. I think you'll be the one
27 disappointed.

28 MILO and ADRIENNE wait silently, smiling at one another, for
29 a prolonged period on camera. It starts to rain.

30 The sky stays blue oddly and the rain increases in
31 intensity. ADRIENNE runs towards where MILO pointed to
32 earlier. MILO grabs his jacket and runs to catch up with
33 her. He reaches her and taps her waist. She turns her gaze
34 to him hastily as if they are about to kiss, but he simply
35 smiles at her and holds his jacket above their closely
36 huddled heads. He puts his arm around her to squeeze her
37 closer as they stand waiting a busy road between them and
38 his building. She raises her hand to hold up the other side
39 of the jacket. They scuttle as they fast as they can between
40 the cars, inhibited by their formation, and arrive at the
41 door. MILO gets his keys from the pocket of his jacket and
42 they stand vulnerable to the ruthlessness of the rain as he
43 clumsily tries to open the door.

44 ADRIENNE
45 Come on! Come on, open it!

01 MILO
 02 I'm trying!
 03 (opens the door)
 04 There. Get in, get in.

42 05 INT. MILO'S BUILDING - DAY

42

06 Inside the building is a small porch, a corridor of rooms on
 07 the ground floor, and a spiralling, metal staircase. MILO
 08 and ADRIENNE stand in awe of their soaked state.

09 ADRIENNE
 10 Oh my lord! I'm soaked! I'm soaked!
 11 How far up's your room?

12 MILO
 13 Not far. Follow me.

14 MILO ascends the stairs, launching himself a couple of
 15 stairs each leap. ADRIENNE follows more gracefully, both her
 16 light feet tapping each step. Water drips off them with the
 17 movement.

18 MILO reaches his door and open it with the key that is
 19 already in his hand. He waits in the doorway, holding the
 20 door open for ADRIENNE. She runs in beyond him and flings
 21 herself, still wet, onto the bed. She close her eyes while
 22 laying and then sits up to wring the water from her long
 23 hair. MILO steps inside and closes the door. He stands to
 24 watch her.

25 MILO
 26 You're shivering.

27 ADRIENNE
 28 So are you.

29 MILO
 30 I'm sorry, heating's more money
 31 until December.

32 ADRIENNE
 33 A pair of ears isn't!

34 MILO
 35 (cupping his hand around
 36 his ear, mocking)
 37 Sorry, what was that?

38 ADRIENNE
 39 I told you it was going to rain!
 40 Evidently, you don't trust me. It's
 41 fine, anyway, we can warm up
 42 another way.

43 MILO
 44 (still cupping ear)
 45 I don't think I'm hearing you
 46 right. Can you repeat that?

01 ADRIENNE
02 A cuppa tea'd be nice, thanks for
03 offering.

04 MILO
05 Turns out I wasn't hearing you
06 right after all. I'll go get that
07 for you. Sugar, milk?

08 ADRIENNE
09 You don't happen to have Earl Grey,
10 do you?

11 MILO
12 Yeah, I can do that.

13 ADRIENNE
14 That would be fantastic, thank you.
15 And just milk with that.

16 MILO brings two mugs from the social kitchen and hands one
17 to ADRIENNE.

18 ADRIENNE
19 Oh, fantastic. Thank you.

20 They both sit still on the edge of the bed, silent, blowing
21 their teas cooler then taking sips.

22 ADRIENNE
23 The rain was...

24 MILO
25 Melodramatic, I know.

26 ADRIENNE
27 It was fun, though.

28 MILO
29 It was.

30 They look at each other longer for a moment.

31 ADRIENNE
32 You know what I said earlier?

33 MILO is deliberately unresponsive while his mind works
34 overtime. ADRIENNE continues anyway, despite a lack of
35 answer.

36 ADRIENNE
37 When we just got in. When I was...
38 I said.
39 (takes deep breath)
40 I said that silly thing about
41 warming up. I... I... I didn't
42 mean... I...
(MORE)

ADRIENNE (cont'd)
 01 (takes another deep
 02 breath)
 03 I didn't mean tea.

04 MILO
 05 Oh.

06 They sit close now, angled towards each other. She leans in
 07 towards his lips and they kiss. They are still holding their
 08 teas and their mugs clink when they come together. As they
 09 continue to kiss, MILO places his mug on the sideboard then
 10 takes ADRIENNE's mug and places that beside the other,
 11 before moving his now vacant hand on her waist.

43 12 EXT. TEASHOP COURTYARD - DAY

43

13 MONTAGE: PARALLEL TO SCENE 40.

14 SOUNDTRACK PLAYS, NO AUDIBLE DIALOGUE.

15 MILO and ADRIENNE spend more time together on the bench by
 16 the fountain. This time, they read less and kiss more. They
 17 laugh all the same. The position they most often accompany
 18 is when MILO sits upright next to the armrest and ADRIENNE
 19 has her head in his lap and her legs sprawled out over the
 20 rest of the bench. It becomes colder and they begin to wear
 21 winter clothing. A specific time period is still not alluded
 22 to.

23 MONTAGE ENDS.

24 SOUNDTRACK STOPS, DIALOGUE NOW AUDIBLE.

25 ADRIENNE and MILO both sit upright. They both wear thick
 26 coats and cuddle close together up against the armrest of
 27 the bench.

28 ADRIENNE
 29 Winter's nearly here.

30 MILO
 31 It is.

44 32 INT. MILO'S BEDROOM - DAY

44

33 MILO and ADRIENNE are on MILO's bed. They sit cross legged
 34 at opposite ends of the bed. They both hold books in front
 35 of them. ADRIENNE is wearing her glasses and looks studious.
 36 They each balance a cup of tea upon a saucer on the bed by
 37 their legs. All that can be heard is the turning of pages
 38 and the occasional sip of tea. ADRIENNE is engrossed in her
 39 book. MILO is engrossed with her. He looks at the book in
 40 front at him, but his eyes flick up above the pages at her
 41 and he does this repeatedly. She does not look up from her
 42 book, she reads, turns the page, takes a sip of tea. She
 43 does this repeatedly.

01 MILO (V.O.)
02 I can't believe she's here. She's
03 sitting right in front of me. This
04 is real.

45 05 INT. TEASHOP - DAY

45

06 LIZZIE and MILO sit in the usual booth. They sit opposite
07 each other. They both have a cup of tea already in front of
08 them.

09 LIZZIE
10 So?

11 MILO
12 I think we're together.

13 LIZZIE
14 Think or know?

15 MILO
16 I think. I don't know.

17 LIZZIE
18 Milo, listen to me. You devote most
19 of your energy to this girl, you
20 deserve to know. I mean, come on,
21 she's all we talk about! All we've
22 ever talked about! Don't get me
23 wrong, I've enjoyed it and I've
24 needed something positive and
25 productive to distract me and I'm
26 so happy for you that it's going
27 places, but you're gonna have
28 problems if she's not communicating
29 with you.

30 MILO
31 It doesn't matter. I really do love
32 her. It wasn't all in my head.

33 LIZZIE
34 Course it was all in your head. But
35 it doesn't make it any less real.

36 MILO
37 But I... She...

38 LIZZIE
39 Milo, I believe you. I want
40 Adrienne to feel just as strongly
41 as you, but this isn't normal. This
42 isn't the order it's meant to
43 happen in. Not in real life. I just
44 don't want you to get so ahead of
45 yourself, that's all.

01 MILO
02 Why are you so invested in me?
03 You've known me as long as I've
04 known her.

05 LIZZIE
06 Oh, get your head out of your arse!
07 You're just my friend, a new one at
08 that. This is what friends do,
09 support each other.

10 MILO
11 No. Real friends don't tell you to
12 give up on love. There's more to it
13 than that.

14 LIZZIE
15 This is your first love, I can
16 tell.

17 MILO
18 You're only supposed to have one
19 love.

20 LIZZIE
21 The world doesn't care what you
22 think you're supposed to do. Other
23 people don't give a shit about what
24 you think you're supposed to do.
25 Understand that. What if you love
26 someone and they leave? Are you
27 just gonna be lonely?

28 MILO
29 That hasn't happened yet.

30 LIZZIE
31 But it has! It's happened to me!
32 Every time I fucking love someone,
33 they never fucking love me back!
34 I'm not even talking all about you
35 stupid men! I supported my parents
36 through illnesses and they still
37 drink, they still smoke, they still
38 ignore me, leaving me to support
39 myself. I open up to Briony all the
40 time and I've treated her like a
41 sister and she still tells me
42 nothing. It's been fifteen years
43 and it's always been that way. I
44 may not have loved someone the way
45 you love Adrienne, but God damn I
46 have loved, and God damn I have
47 been hurt.

48 MILO
49 I'm sorry, I didn't realise. How do
50 you know that'll happen to me?

01 LIZZIE
02 I don't. That's why you need to.

46 03 INT. MILO'S BEDROOM - DAY

46

04 MILO and ADRIENNE sit cross legged on MILO's bed again.
05 They're reading and have a cup of tea on their laps, exactly
06 like last time. ADRIENNE wears her glasses once more, and
07 they're settled into another quiet reading session.

08 MILO
09 (agitated)
10 Adrienne?

11 ADRIENNE
12 (still reading)
13 Yeah?

14 MILO
15 Are we?

16 ADRIENNE
17 (takes off her glasses
18 and looks up at him)
19 What?

20 MILO
21 Are we technically an item now? You
22 know, boyfriend and girlfriend?

23 ADRIENNE
24 (puts her glasses back on
25 and begins reading
26 again, surprisingly
27 monotone)
28 Do we have to call it? We're two
29 people enjoying some company and
30 some intimacy. There's nothing
31 wrong with that.

32 MILO
33 But I...

34 ADRIENNE, for the first time in the conversation, folds the
35 corner of the page she's on and places the book down on the
36 bed. She takes off her glasses and places them on top of the
37 book. MILO swivels his legs round and they hang off the edge
38 of the bed and he grips the side of a duvet like a scared
39 child.

40 MILO
41 I like you a lot. Surely, when you
42 feel that way, it should be
43 something you- calling it.

01 ADRIENNE
02 (standing up)
03 You want it to be complicated?
04 Sure, we can be complicated. We're
05 together now! You're my boyfriend,
06 I'm your girlfriend. We're gonna be
07 so happy together forever,
08 conforming to all those poems,
09 books, and films about love you've
10 grown up with and idolised. Oh my
11 God. I just realised something. We
12 read Wordsworth together on our
13 first date! How idyllic! Darling,
14 we're gonna have to tell the kids
15 that story!

16 MILO
17 I was being serious.

18 ADRIENNE sits down next to MILO, her legs hanging off the
19 bed as well. She has cooled down.

20 MILO
21 I thought we there. Sorry.

22 ADRIENNE
23 Don't be, I was being a real bitch.
24 (beat)
25 This is tough for me. This is the
26 longest I've been away from my
27 sister for... Forever, really. I'm
28 not exactly emotionally on point.

29 MILO
30 I didn't even know you had a
31 sister.

32 ADRIENNE
33 I'm basically her mum. Well, I've
34 had to be since our real mum jetted
35 off back to France when she
36 realised she never loved my
37 "boring" English dad.

38 MILO
39 I'm so sorry.

40 ADRIENNE
41 Don't be. I'm so used to telling my
42 sister to live her own life, to
43 only worry about herself, not about
44 boys and all of that, that I stop
45 myself getting too attached to any
46 guy. Do you understand?

47 MILO
48 No, not at all.

01 For the first time in this conversation, in a long while
02 actually, they laugh.

03 ADRIENNE
04 I have this picture in my head of
05 who I should be, for my sister.
06 This strong willed, professional
07 woman, who is self disciplined,
08 motivated, successful. I'm always
09 going to have that side to me that
10 wants to push you away because of
11 how important she is to me. Do you
12 think you can handle that?

13 MILO
14 I hope so.

15 ADRIENNE
16 Because I really do want to be in a
17 relationship with you. You over
18 think these things, you're
19 inexperienced with these things,
20 you're awkward in many, many
21 situations. You're adorable, and
22 extraordinary. And that's why we
23 are there; that's why I want to be
24 there. Now kiss me, you adorable
25 fool.

26 They kiss.

47 27 INT. MATT'S FLAT - NIGHT

47

28 The reading group meet up again and sit in MATT's living
29 room. That means MATT, MILO, JAMES, LIZZIE, NIAMH, BRIONY,
30 and TIM sit in a circle, the only change being ADRIENNE is
31 sitting with MILO. The pair have come from their earlier
32 date and are wearing the same clothes. The music is quiet
33 and the group subdued.

34 JAMES
35 Do you remember the last time we
36 were here?

37 ADRIENNE
38 Well I wouldn't.

39 MILO
40 Why was that again?

41 ADRIENNE
42 I was just--

43 NIAMH
44 I remember the optimism. I cried
45 revolution against men, adamant I
46 would focus on the most important
47 part of our learning or some crap
48 like that.

01 LIZZIE
02 Niamh, it's been a month.

03 NIAMH
04 And in that month, I've given less
05 assignments than handjobs.

06 LIZZIE
07 And yet, while I've tried not to,
08 I've still completed more work than
09 orgasms.

10 TIM
11 Well, I tried.

12 BRIONY
13 I'm not too fussed about those
14 things.

15 NIAMH
16 Are you more fussed about work?

17 BRIONY
18 No, that's not why.

19 MATT
20 Those things being men?

21 BRIONY
22 No, no, it's not like that. I'm
23 fussed about men.

24 LIZZIE
25 Sex? Orgasms?

26 BRIONY
27 Less fussed about them. Course, I
28 want that instinctively, but look
29 at them two.
30 (points at MILO and
31 ADRIENNE)
32 I'd rather have what they have. And
33 they haven't done all that.

34 MILO and ADRIENNE smirk at one another. The others respond
35 frenetically.

36 LIZZIE
37 Have you?

38 TIM
39 Surely?

40 JAMES
41 No, I'm not so sure.

42 MATT
43 They have.

01 The group respond with shock and excitement.

02 ADRIENNE

03 Matt!

04 MATT

05 You were sniggering! He couldn't
06 stop smiling! You might as well
07 have tweeted it!

48 08 INT. MATT'S FLAT - NIGHT

48

09 The group drink and laugh and get a little rowdy. The music
10 is louder and some stand and dance. MILO and ADRIENNE dance
11 together and they enjoy themselves. He makes a fool of
12 himself and she looks graceful, as ever.

49 13 INT. MATT'S FLAT - NIGHT

49

14 The group are more solemn and the music is more chilled and
15 quieter. None of them dance and they all sit either on the
16 floor or on the sofa.

17 TIM

18 Have you guys realised this is the
19 beginning of the end of our lives?

20 MILO

21 In what way?

22 TIM

23 Well, earlier in our lives, we
24 believed we could become anything,
25 and, to a certain extent, we could.
26 But now, every decision we make
27 limits the possibilities. Sure,
28 we've only mathematically lived a
29 quarter of our lives, but we've
30 already determined much more than
31 that. The truth is: we're living
32 independently, we've stopped
33 growing, this is the best we're
34 ever gonna look, unless we mature
35 fantastically, and we're making
36 friends who, we hope, are gonna be
37 our friends for the rest of our
38 lives. Doesn't sound like the
39 beginning of the end?

40 LIZZIE

41 I was expecting that to be sad.

42 MATT

43 Instead, it was hauntingly
44 beautiful.

45 TIM

46 (modest)

47 They're just musings.

50 01 INT. MATT'S FLAT - NIGHT

50

02 The music is playing louder than ever, the group are drunker
03 than ever, and they all dance frivolously and poorly. The
04 lights are now dimmed and that adds to the "party"
05 atmosphere. They all exclaim everything they say. The
06 current song is ending and the next one is about to begin.
07 There is a few moments when exclamation is unnecessary to
08 hear, but remains because of inebriation.

09 NIAMH
10 Wanna make out?

11 TIM
12 No, that would be a bad idea.
13 You're really drunk right now.

14 NIAMH shrugs it off, the alcohol slowing the process of
15 saying what she wants to say, and TIM walks beyond her to
16 the table of drinks. She moves on. She approaches JAMES, who
17 leans against the wall opposite to the door resting from his
18 exertions on the dance floor, and points at him as she does.

19 NIAMH
20 (shouting over music)
21 You wanna make out?

22 JAMES
23 (hesitant)
24 Okay. If that's what you--

25 NIAMH slams her hands on the wall, either side of JAMES'
26 head, and presses her lips against his lips at the same
27 time. They make out continuously. Her hands slide down onto
28 either shoulder, then provocatively down his chest and
29 torso, before adjusting round his bum to grab and pull him
30 towards her and then swivels them both round so her back is
31 now against the wall. All this is done without contact
32 between their lips being lost. They are somewhere between
33 passionate, sensual, and clumsy- such is there drunken
34 state.

35 Meanwhile, ADRIENNE and MILO are against the opposite wall,
36 sitting at the base of it. Their legs lie out in front of
37 them and only their shoulder touch. ADRIENNE seems distant
38 and they share a silence. She stares towards the opposite
39 wall and the passion of JAMES and NIAMH. MILO watches her
40 intently, he watches her thinking.

41 MILO
42 Whatcha thinking?

43 ADRIENNE
44 Just about what Tim was saying.

45 MILO
46 Exciting, really, isn't it? This is
47 it.

01 ADRIENNE
02 (turns to look at MILO,
03 unsure, almost
04 frightened)
05 This is it.

06 MILO pecks her on the lips and they both smile. ADRIENNE's
07 smile is forced, in response to his.

08 MATT and TIM are standing together by the table of drinks,
09 observing everybody else.

10 TIM
11 Look at everybody pairing off for a
12 bit of action. That didn't take
13 long.

14 MATT
15 I know. Try being the only gay guy
16 in the group watching all you horny
17 bastards.

18 TIM
19 I might join you. Watching all the
20 horny bastards, I mean. I'm not
21 feeling it tonight at all.

22 MATT
23 Suppressing your hormonal instincts?

24 TIM
25 No need to. There would need to be
26 some before I can suppress them.

27 MATT
28 (showing TIM a pack of
29 blue pills)
30 Would you like a pill?

31 TIM
32 No! God no! I'm eighteen, not
33 forty! Why'd d'you have those?

34 LIZZIE clumsily walks up to TIM and MATT from the centre of
35 the living room. She stumbles from leg to leg and has to
36 hold onto MATT's shoulder to maintain her balance when she
37 stops.

38 LIZZIE
39 You up for anything tonight, Tim?
40 Another try at the Liz machine?
41 Maybe you can find the jackpot this
42 time. You wanna try your luck?

43 TIM
44 Not tonight, thanks.
45 (notices LIZZIE's
46 despondence)
47 Sorry, Liz.

01 LIZZIE
 02 (resilient, ignorant of
 03 TIM)
 04 How about you, Matt? Can I persuade
 05 you to fill in?

06 MATT
 07 I'm sorry, darling, you've got more
 08 chance of swaying Briony from cock.

09 LIZZIE
 10 (nonchalant in her
 11 disappointment)
 12 Might as well try.

13 LIZZIE leaves them and heads over to a lonely, but happy,
 14 looking BRIONY, who sits on the sofa.

15 MATT
 16 Jesus Christ! Everybody's going
 17 heavy tonight! That was quite
 18 literally frightening! Shots?

19 TIM
 20 Shots.

21 MATT pours two shots of vodka and they quickly take them.

51 22 INT. MILO'S BUILDING - DAY

51

23 ADRIENNE glides up the spiral staircase. She dresses
 24 casually, as if she has no reason to dress up. She is going
 25 to see MILO, in the regular fashion she does, and they have
 26 nothing special planned so they will probably do something
 27 regular as well, like read or watch a film.

28 ANDY bludgeons down the same staircase. His head is down,
 29 focussed. He passes ADRIENNE and he only means to brush her
 30 shoulder with his, such is the confining width of the
 31 staircase, but his shoulder collides with hers with more
 32 force than he intended. His head jerks up and he sees her
 33 clearly for the first time.

34 ANDY
 35 Oh shit! I'm so sorry!

36 ADRIENNE
 37 That's okay. I should have seen you
 38 coming.

39 They continue in their separate directions. ANDY holds his
 40 higher and turns his head twice before the next floor down.
 41 He turns his head for a third time and stops walking.

42 ANDY
 43 I've never seen you before.

44 ADRIENNE
 45 Sorry, what was that?

01 She leans over the handrail to see him and he walks back up
02 the stairs towards her.

03 ANDY
04 You don't live here, do you?

05 ADRIENNE
06 No, I'm visiting my boyfriend.

07 ANDY
08 You're with one of my guys then.
09 Makes sense. Who's treating you?

10 ADRIENNE
11 Milo. Do you know Milo? He lives on
12 the next floor up.

13 ANDY
14 Milo? No way! Milo's with a bird?
15 We've been best friends forever, me
16 and Milo! We basically grew up
17 together!

18 ADRIENNE
19 Sorry, what was your name?

20 ANDY
21 Andy.

22 ADRIENNE
23 He hasn't mentioned an Andy.

24 ANDY
25 Brook. Andy Brook. Ando. Brookie
26 wookie. Ring any bells?

27 ADRIENNE shakes her head.

28 ANDY
29 No? We dormed together at boarding
30 school. He must have mentioned me.
31 There must be a reason he hasn't
32 mentioned me. When did you guys
33 meet?

34 ADRIENNE
35 We're in the same lectures. We
36 first talked a few weeks in.

37 ANDY
38 That's early in the year. In
39 freshers, he... You're not the one
40 he claimed to love, are you?

41 ADRIENNE
42 What?

01 ANDY
02 In freshers, he saw this girl and
03 reckoned he loved her. Crazy,
04 really. Bloke never met her, never
05 even knew her name.

06 ADRIENNE scurries up the final set of stairs, a worried look
07 on her face.

08 ANDY
09 (shouting up)
10 Hey! Don't go. I haven't finished
11 my story. Why are you leaving?

12 ADRIENNE slings the door to MILO's floor open as ANDY looks
13 up at her, baffled, and she walks with purpose out of his
14 sight.

15 ANDY
16 (muttering to himself)
17 Did I say something wrong?
18 (turning towards his
19 original descent)
20 Good luck with that one, Milo, you
21 absolute nutcase.

52 22 INT. MILO'S BEDROOM - DAY

52

23 ADRIENNE bursts through MILO's door. MILO is in the en suite
24 and unseen.

25 ADRIENNE
26 (shouting)
27 Love?

28 MILO peers round to see her. He takes his toothbrush out of
29 his mouth and places it sheepishly in a cup by the sink.

30 MILO
31 Oh hey.

32 MILO spits into the sink. He comes out of the bathroom and
33 stands opposite ADRIENNE by the door.

34 ADRIENNE
35 Love?

36 MILO
37 Love?

38 ADRIENNE
39 Love! You were in love!

40 MILO
41 When? Where'd you get that idea
42 from?

43 ADRIENNE
44 Freshers! Andy told me.

01 MILO
02 Andy's a prick.

03 ADRIENNE
04 Why would he lie?

05 MILO
06 I just said- he's a prick.

07 ADRIENNE
08 He was your roommate.

09 MILO
10 He was a prick. All he did was
11 bully me for five years.

12 ADRIENNE
13 I don't care what Andy did. Were
14 you in love or not?

15 MILO
16 No.

17 ADRIENNE walks past MILO, brushing his shoulder with hers as
18 she does, her arms waving frantically, and sits down on the
19 edge of his bed. She puts her hands on the top of her head,
20 rubbing them downwards, pushing past her face until she is
21 in an almost prayer like position.

22 ADRIENNE
23 This is serious. Take this
24 seriously. Have you ever been in
25 love?

26 MILO sits beside her, a worried look on his face.

27 MILO
28 No.

29 ADRIENNE
30 Do you think I have?

31 MILO
32 I don't know.

33 ADRIENNE
34 I have. I was in love when I left
35 home. We'd been together two years
36 and I never wanted to leave him.
37 Leaving was difficult.

38 MILO
39 I don't understand. If you really
40 loved him, why'd you leave?

41 ADRIENNE
42 Because it can't all be about love.
43 I've got to live as well. I've
(MORE)

ADRIENNE (cont'd)

01 always wanted to study, I've always
02 wanted to live here, in London, on
03 my own. Love wasn't going to change
04 that.

MILO

05
06 That's stupid.

ADRIENNE

07
08 Sorry, what?

MILO

09
10 That's stupid. Love changes
11 everything. If you love someone,
12 you do whatever it takes.

13 ADRIENNE stands up, paces towards the door, disgusted. She
14 turns her head back to address MILO.

ADRIENNE

15
16 Whatever it takes. Bullshit.
17 Bullshit! What do you even know
18 about love? I thought you'd never
19 even been in love.
20 (beat)
21 What am I even doing? I don't even
22 know you yet, not if that's you.
23 I'm not obliged to stay. I'm
24 leaving. Good luck in your pursuit
25 of fairytale love. I hope you find
26 a more willing participant.

27 ADRIENNE leaves the room, slamming the door behind her.

28 MILO looks shellshocked, immovably so.

53 29 INT. MILO'S BEDROOM - DAY

53

30 MILO remains seated on the edge of his bed.

MILO (V.O.)

31
32 So I sit her, heartbroken. I want a
33 drink. An alcoholic drink. That's
34 what people do when they're sad,
35 right? No, no, I don't like
36 drinking. Why have I been drinking?
37 I don't think it helps the sadness.
38 Sometimes it's the cause of it.
39 I've been drinking more and more.
40 Why have I been drinking? I have
41 been happier, though. But, then
42 again, I never thought I'd be sad
43 again once I'd fallen in love.
44 Could it have been I created a
45 false projection of perfection from
46 an imperfect situation? I thought
47 it was meant to be, but maybe

(MORE)

MILO (V.O.) (cont'd)
01 thinking that led to it not being.
02 Was I dissatisfied at times? I
03 don't know. Probably. Aren't we
04 all? I mean I still love her. I
05 still want to believe you only ever
06 love one person and she'll be that
07 one person I'll only ever love.
08 It's just everything I believed in
09 just got shattered. Into a million
10 tiny pieces. I need someone to tell
11 me I'm not wrong, to tell me what I
12 need to hear.

13 MILO picks up his mobile from his bedside table and dials a
14 number.

15 MILO
16 Hey. I need some help.

17 MATT (O.S.)
18 How may I be of service?

19 MILO
20 She broke up with me.

21 MATT (O.S.)
22 What? Why? Why?

23 MILO
24 She found out I loved someone, I
25 denied it all. I never told her it
26 was her I loved. I should have told
27 her it was her.

28 MATT (O.S.)
29 You still can. Love is a test, it
30 can be challenging, but if you
31 really love her, you'll come
32 through it.

33 MILO shakes his head, he imagined the whole conversation. He
34 stills holds his mobile- he hasn't dialled a number. He
35 dials another number.

36 MILO
37 Hey. I need some help.

38 LIZZIE (O.S.)
39 Milo? What is it?

40 MILO
41 Some advice, can you please give me
42 some advice?

43 LIZZIE (O.S.)
44 Sure, absolutely.

01 MILO
02 She kept asking me whether I'd been
03 in love. I kept saying no. Somehow,
04 she knew I was lying. We argued,
05 she broke up with me, she left. I'm
06 now so miserable, so sad, sitting
07 on my bed not knowing what to do.
08 What do I do?

09 LIZZIE (O.S.)
10 Thank God you didn't tell her you
11 loved her. Who knows what pickle
12 you could have gotten yourself
13 into. Think about it, you have only
14 been together a matter of weeks,
15 only known each a matter of weeks.
16 To ask those sort of invasive
17 questions and expect complete
18 honesty, whether it was her or not
19 you loved, is outrageous. You did
20 nothing wrong, Milo. She was
21 looking for a reason to leave
22 because her feelings weren't as
23 strong. It's not a bad thing for
24 you at all. You can now embrace the
25 age of opportunism and be sociable.

26 MILO shakes his head. That's not what he wants to hear at
27 all. He dials another number.

28 MILO
29 Hey. Adrienne said you two spoke.

30 ANDY (O.S.)
31 Yeah. She seemed pretty up tight,
32 man. She didn't quiz you on
33 anything I said, did she?

34 MILO
35 She did. She broke up with me.

36 ANDY (O.S.)
37 That's a shame. She was properly
38 twisting everything I said. Got me
39 right in a corner. I'll buy you a
40 round to make up for it.

41 MILO
42 No. You've ruined everything. When
43 you were out of my life, I was
44 happy. As soon as you intervene
45 again, I became sad again. You are
46 the defining factor.

47 MILO still holds the phone, no number has been dialled. He
48 presses the green phone icon. The phone rings.

54 01 INT. MILO'S BEDROOM - DAY

54

02 The phone still rings. ANDY picks up.

03 MILO

04 Hey.

05 ANDY (O.S.)

06 What's up, man?

07 MILO does not reply. He cannot say what he wants to say.

08 ANDY (O.S.)

09 Man?

10 MILO

11 Nothing. Nothing, really. I thought
12 you might want to go out tonight.

13 It's been a while, that's all.

14 ANDY (O.S.)

15 Sure. I'll meet you at yours later.
16 Funny you should call now, I meant
17 to call you as well. Talked to this
18 girl in halls earlier, reckoned she
19 was your girl. Ain't got yourself
20 tied down, have you?

21 MILO

22 No, she's not my girlfriend.

23 ANDY (O.S.)

24 You know the one I mean, right?

25 MILO

26 Yeah, Adrienne. She said she saw
27 you earlier.

28 ANDY (O.S.)

29 That's a relief. That you're not in
30 a relationship, I mean. She was hot
31 and all, but she ain't half nutty
32 I'm telling you. You just banging?

33 MILO

34 Sure, just banging.

35 ANDY (O.S.)

36 Nice one. You over that love shit
37 now then? I'd avoid any talk of
38 that around the crazy, hot chick if
39 she's shouting about being your so
40 called girl and all, she'd probably
41 lap that shit up.

42 MILO

43 Yeah, that was just a phase.

01 ANDY (O.S.)
 02 Okay, good. Tonight will be like
 03 old times- we'll go mental!

04 MILO
 05 Yeah, see you then.

06 MILO hangs up. He takes a big sigh and lays down on his bed,
 07 covering his face with his hands.

55 08 INT. ANOTHER BAR - NIGHT

55

09 ANDY and MILO are in a new bar. They mingle by the bar,
 10 standing amongst people and are by an empty pint each. There
 11 are also a few empty shot glasses near them and they have a
 12 half full pint in their hand. The bar is more a pub, but a
 13 modern pub that calls itself a bar to be cool and attract
 14 students. There are plenty of places to sit, though it is
 15 busy and they are all taken. There is no music, though there
 16 is a small stage set up as if there may be live music later.

17 ANDY
 18 This has been mint, bud, mint! Just
 19 the two of us, no doofus pricks,
 20 wingmanning our through London's
 21 cream! All night, mate, all night!

22 MILO
 23 It's been twenty minutes, we've
 24 just drank our way through twenty
 25 minutes. That's it.

26 ANDY
 27 I know, but we're back.
 28 (shaking MILO by the
 29 shoulders)
 30 We're back!
 31 (quickly distracted by a
 32 girl)
 33 Ooh, check her out.

34 MILO
 35 Where?

36 ANDY
 37 Four o'clock, she's practically
 38 giving it away!

39 MILO
 40 I can't see really see in this
 41 light. I don't think anyone can
 42 look like they're giving it away. I
 43 don't think their appearance has
 44 anything to do with that.

45 ANDY
 46 I'm telling you she's really
 47 nailing that sophisticated, slutty
 48 look. Perfect rebound.

01 MILO
02 I'm not sure I came out tonight for
03 a rebound.

04 ANDY
05 Not for you, you selfish bellend!
06 For me! I'm clearly devastated
07 after that redhead five minutes
08 ago, whose name sounded like
09 Jennifer and came from Liverpool or
10 Manchester or somewhere that way.

11 MILO
12 Her name was Grace and she's from
13 Chiswick.

14 ANDY
15 And she was the love of my life.
16 Come on now, Goose, F-14s in
17 pursuit!

18 ANDY and MILO walk to the woman. ANDY steps in front of MILO
19 and taps her bare shoulder in slow motion- a sleazy attempt
20 of seduction. She turns around to face them.

21 ANDY
22 Hey there, babydoll, Andy and Milo.
23 (points to himself and
24 MILO)
25 Child double act from years gone
26 by, recognise us from TV?

27 LIZZIE
28 Milo?

29 MILO
30 Lizzie?

31 MILO and LIZZIE hug.

32 LIZZIE
33 What are you doing with Andy? I
34 thought he was out of your life?

35 MILO
36 He was. Tonight's the first I've
37 seen him. It's just...

38 LIZZIE
39 I know. I understand.

40 ANDY
41 I'm right here, guys! Where's my
42 introduction? Babydoll here looks
43 fine.

44 ANDY rolls the "fine". He is drunk and getting worst. The
45 rolling could easily be another sleazy attempt of seduction,
46 but one suspects he is just slurring.

01 MILO
02 (ignoring ANDY)
03 You know?

04 LIZZIE
05 Adrienne and I have always been
06 close.

07 MILO
08 How long have you known? Liz?

09 LIZZIE
10 She's always told me how she's
11 felt.

12 ANDY
13 (taps MILO on the
14 shoulder)
15 Milo, rain check?
16 (signals MILO away from
17 LIZZIE and turns their
18 back away from her)
19 I'm getting a major "you were
20 actually in love with Adrienne"
21 vibe right now, which is not
22 fucking cool, bro. I need you on
23 top wingman game! Now, this Lizzie
24 girl, she's totally digging me and
25 you know her so we're one up on the
26 scoreboard. What's the strategy
27 from here?

28 MILO
29 Not now, please.

30 ANDY
31 (dizzy, ill)
32 I've been masturbating so much it's
33 like tugging silly string.

34 MILO
35 Andy, please, not now.

36 ANDY
37 What colour are vaginas?

38 ANDY flops unimpressively to the ground, slowly, and MILO
39 drags him up as he flails on the ground.

40 MILO
41 Okay, okay, you son of a bitch.
42 Liz, can you give me a hand?

43 LIZZIE
44 Course.
45 (comes over)
46 Oh shit, Andy! You absolute
47 lightweight!

01 ANDY
02 (slurring badly)
03 Can you give me a handjob as well?

04 LIZZIE
05 He is utterly repulsive!

06 MILO
07 Yep.

56 08 INT. ANDY'S BEDROOM - NIGHT

56

09 LIZZIE and MILO haul ANDY, a limp puppet at this point, onto
10 his bed. They take a deep breath and slide down the side of
11 the bed to sit at the base. They lean their backs against
12 the bed frame and lay their legs in front of themselves,
13 their knees still raised slightly. They are silent for a
14 moment.

15 LIZZIE
16 You know I couldn't tell you, Milo.

17 MILO does not respond. Instead, he looks at LIZZIE, miffed.

18 LIZZIE
19 You genuinely don't know, do you?
20 (still no response)
21 There were things you told me I
22 couldn't tell her because you
23 trusted me with that information
24 and they were things you needed to
25 tell her yourself because some
26 things, most things, you need to
27 tell people yourself. Adrienne
28 needed to tell you everything
29 herself because she wasn't telling
30 you anything. I tried to warn you
31 without telling you, I did. I
32 wanted to tell you so bad. It just
33 wasn't my place.

34 MILO
35 I realise.

36 LIZZIE
37 Thank God! You're not upset with
38 me, are you?

39 MILO
40 Did she care for me at all?

41 LIZZIE
42 Of course! She likes you. It's
43 just...

44 MILO
45 What?

01 LIZZIE
02 You were inexperienced, a little
03 immature, most definitely
04 idealistic. You were a nice
05 distraction for her. She found it
06 refreshing at first, but never
07 wanted to commit, not so soon after
08 Jeremy, and she was caught in two
09 minds when you were so keen to do
10 just that. I told her not to lead
11 you on, to be honest, but she was
12 happy when she was with you. I
13 guess, maybe, she didn't want to
14 lose that.

15 MILO
16 Was she really happy?

17 LIZZIE
18 When she wasn't about whether she
19 was happy, I think she was.

20 MILO
21 Do you think she could be happy
22 with me again? Given time?

23 LIZZIE
24 No, Milo, no. Don't do this to
25 yourself.

26 MILO
27 You just said she was happy! Do you
28 not want your friends to be happy?

29 LIZZIE
30 I shouldn't have told you that. I'm
31 at that tipsy point when I'm like
32 even more infinitely wise than
33 usual. I just want to show it off,
34 all the things people trusted in
35 me. I want to show off how much I
36 know. It doesn't mean it's right
37 for me to say these things even if
38 they're true.

39 MILO
40 I was happy too, you know. Happier
41 than I've ever been.

42 LIZZIE
43 Happiness isn't everything.

44 MILO
45 Surely it is. Surely, everything we
46 do is an attempt to be happier.
47 That's the end goal, right? Be
48 happy.

01 LIZZIE
 02 If everyone was happy, then what
 03 would happy mean?

04 MILO
 05 I'm pretty sure it'd mean the same
 06 thing. Happy would mean happy,
 07 surprisingly. I'm shocked,
 08 flabbergasted, by this infinite
 09 wisdom you speak of.

10 LIZZIE
 11 We always want more. It's in our
 12 nature to want more. Sure, you can
 13 be happy. But, here's the trick-
 14 you can always be happier. And,
 15 because of that, true happiness is
 16 ethereal, intangible. It doesn't
 17 exist.

18 MILO
 19 (epiphanic)
 20 Like true love.

21 LIZZIE
 22 Exactly. It's unattainable and
 23 excites the fuck out of us.

24 SHOT FADES TO BLACK.

25 MILO (O.S.)
 26 Yet we still go after it.

57 27 INT. MATT'S FLAT - NIGHT

57

28 It is the reading group's third and final meeting. NIAMH,
 29 LIZZIE, JAMES, and BRIONY talk close to one wall, MATT and
 30 TIM talk close to another. In the centre of the room, MILO
 31 walks towards ADRIENNE, who stands waiting. The others are
 32 very aware of their encounter to be and watch the pair while
 33 trying to appear like they are not watching.

34 MILO
 35 Hey.

36 ADRIENNE
 37 Hey.

38 MILO
 39 I'm glad you're here.

40 ADRIENNE
 41 So am I. The group have all been
 42 true friends, I wouldn't want to
 43 lose that.

44 MILO
 45 Yeah, you don't want to lose that.

01 ADRIENNE
02 Yeah, that is why I'm here. So, how
03 have you been?

04 MILO
05 Well enough, yeah, how about you?

06 By one wall, MATT and TIM commentate the conversation
07 between MILO and ADRIENNE.

08 TIM
09 This is so tense.

10 MATT
11 Tell me something I don't know.

12 TIM
13 He's totally still in love with her
14 and he's gonna try and convince her
15 to get back together.

16 MATT
17 I know that!

18 TIM
19 You free tomorrow night?

20 MATT
21 You wanna make this a double
22 sleepover?

23 TIM
24 Obi-wan, read my mind did you not?

25 MATT
26 A true jedi does not reply to such
27 allegations, young padawan.
28 (beat)
29 Look at him! He's like a puppy
30 who's turned old slash boring.

31 TIM
32 (pretending to be a dog)
33 Look at me! Look at me! I can still
34 do tricks, please love me.

35 MATT
36 (shrugs)
37 Not so cute these days, I think I
38 might get you neutered.

39 TIM
40 (serious)
41 The poor boy just got heartbroken,
42 at least throw him a bone.

43 TIM
44 (simultaneously)
45 Wahey!

01 MATT
02 (simultaneously)
03 Wahey!

04 TIM
05 (serious, for real this
06 time)
07 No, seriously, though, he just got
08 his heart stamped on for the first
09 time. He's doing a good thing
10 trying to reestablish a friendship,
11 but it's gotta be tough for him.

12 MATT
13 That's true.

14 TIM
15 (I was kidding about the
16 serious)
17 He hasn't exactly got a good
18 pedigree.

19 They laugh.

20 MOVE BETWEEN CONVERSATIONS. SEE COMMUNITY SEASON 4, EPISODE
21 10 FOR SIMILAR SHOT.

22 NIAMH has her phone out and plays a video to BRIONY, JAMES,
23 and LIZZIE.

24 NIAMH
25 (motioning them over)
26 Milo, Adrienne! Come see this!

27 They come over and NIAMH pushes the phone towards them. MILO
28 and ADRIENNE have to squeeze close to both watch. MILO is
29 unnerved by how close he is to her beauty. He is used to
30 touching her this close, but he deliberately avoids contact
31 with her. The video finishes. ADRIENNE laughs, MILO does
32 not.

33 NIAMH
34 (laughing still)
35 What did you think?

36 MILO
37 (still)
38 It's funny.

39 ADRIENNE
40 Then why didn't you laugh?

41 MILO
42 I can see that it's funny, I just
43 didn't feel like laughing.

44 LIZZIE
45 Riiight.
(MORE)

LIZZIE (cont'd)
01 (starts pouring shots)
02 Let's get some drink down us!

03 LIZZIE hands out the shots.

58 04 INT. MATT'S FLAT - LATER 58

05 Everyone is now dispersed around the room in pairs: MILO and
06 ADRIENNE, JAMES and NIAMH, MATT and TIM, LIZZIE and BRIONY.
07 They are having separate conversations.

08 BRIONY
09 I'm in love.

10 LIZZIE
11 You're in love?

12 BRIONY
13 Yeah.

14 LIZZIE
15 That's fantastic! Tell me more,
16 tell me more! You do know him,
17 right?

18 BRIONY
19 Of course, don't be stupid. I
20 always thought there was potential
21 for love, but I told him I wanted a
22 foundation only friendship could
23 provide.

24 LIZZIE
25 And he waited? Without sleeping
26 around?

27 BRIONY
28 (nodding, smiling)
29 He provided. He said he was
30 learning to love me as a friend and
31 he always thought I was pretty,
32 always, from the first moment. He
33 said, "If a man can't wait for the
34 lady he loves, then he doesn't love
35 her at all."

36 LIZZIE
37 Why didn't you bring him along
38 tonight? He sounds fantastic.

39 BRIONY
40 He's quiet. Like me, I guess, he
41 gets anxious. But we're loud
42 together.

01 MILO
02 Have mine.

03 She turns around and takes it.

04 ADRIENNE
05 Thanks.

06 They slowly sit down again. ADRIENNE is uncomfortable with
07 the silence.

08 ADRIENNE
09 You did love me.

10 MILO
11 (quickly, correcting)
12 I do.

13 ADRIENNE
14 (equally quickly,
15 ignorant)
16 I thought you did.

17 MILO
18 I saw you during freshers. I
19 thought it was love even then. I
20 thought you were the fleeting type
21 of love, though, the type I'd never
22 see again. Then you were in my
23 lecture. I thought then this love
24 was never meant to be fleeting,
25 this love is meant to be. And it
26 promised to be, it still can be.

27 ADRIENNE
28 (still deliberately
29 ignorant of most of what
30 he said)
31 Then why did you lie to me when I
32 asked you if you'd ever been in
33 love?

34 MILO
35 You can't just tell someone you
36 love them that early.

37 ADRIENNE
38 Why not?

39 MILO
40 I don't know.

41 ADRIENNE
42 You know I saw you as well? That
43 night, I remember seeing you. I
44 recognised you when you then talked
45 to me.

01 MILO
02 Then why didn't you say anything?

03 ADRIENNE
04 You never asked. Nor did you say
05 anything yourself.

06 MILO
07 Did you not feel a connection,
08 though? That first encounter.

09 ADRIENNE
10 I could see you were a nice guy,
11 even initially, and I was attracted
12 to you, most definitely, but I
13 don't believe, necessarily, in love
14 at first sight and if I did, I
15 don't think that would have been
16 it.

17 MILO
18 Do you think you could love me now
19 you know me?

20 ADRIENNE
21 No, I'm sorry. No.

22 MILO
23 You were happy though, weren't you?

24 ADRIENNE
25 Yes.

26 MILO
27 And how do you feel now?

28 ADRIENNE
29 I feel shit, thanks. Shit and
30 lonely. Is that what you wanted to
31 hear? Because it makes me no closer
32 to loving you.

33 MILO
34 (apologetic, waving his
35 hands frantically)
36 No! No. No, I only want to make you
37 feel better.

38 ADRIENNE
39 I know you do. Though you only want
40 that because you want me to
41 reciprocate your love.
42 (almost talking to
43 herself now)
44 Not that that makes you a bad
45 person. Everything we do is for the
46 benefit of ourselves. Nobody's
47 selfless. Not really. You know, I
(MORE)

ADRIENNE (cont'd)

01 thought once, well I think a lot
02 really, but this one time in
03 particular was a prolonged period
04 of uninterrupted thought alone
05 during the time we were a thing and
06 I thought about you and me, and
07 everything in between really. And
08 in this particular vision of mine,
09 I was falling in love with you,
10 very easily actually. Hypothetical
11 days were only seconds of reality
12 and I imagined far too far into the
13 future until we were married and
14 all that. I felt like a terribly
15 degrading stereotype of a teenage
16 girl, but I was happy. These were
17 happy thoughts. Of course, I was
18 still shit scared of marriage and,
19 by no means, did I want to really
20 marry you, there and then, but in
21 my head I was happy and I was happy
22 marrying you in my head. Clear?

23 (beat)

24 And the thing is the things you
25 were saying were things you could
26 say and all the things you were
27 doing were things you would do. And
28 when I next saw you in reality, I
29 smiled at the sight of you and
30 thought fondly of you while we
31 spent the evening together. Then I
32 returned to where I thought of you
33 most fondly the previous night- my
34 bed, my head- and I thought
35 objectively of the rather pleasant
36 evening we had just had and
37 somehow, unfortunately really, the
38 real memories were not quite so
39 glitter glazed as my own creation,
40 and, for some reason, I thought of
41 how I loved you no way near as much
42 as I loved Jeremy.

43 (beat)

44 Though, I suppose that reason was I
45 thought I could never love you at
46 all. And that thought actually
47 turned out to be true.

48 MILO

49 (taken aback)

50 What are you trying to say?

51 ADRIENNE

52 I can't ever love you.

61 01 INT. MILO'S ROOM - NIGHT 61

02 MILO sits silently on his bed, his feet hanging off the side
03 in his usual manner. He has a big bottle of spirit and he
04 wears the same clothes as earlier, that coat under his left
05 arm, the bottle in his left hand. He releases the coat and
06 it drops onto the bed before agonisingly sliding off the
07 edge, hitting his left foot during the descent. MILO does
08 not acknowledge it, instead slowly unscrewing the bottle top
09 and slowing taking sips of the spirit.

62 10 INT. MILO'S ROOM - LATER 62

11 MILO is now standing on his bed. He bends his knees slightly
12 so he does not hit his head on the ceiling. He sings along
13 dreadfully to an UPBEAT SONG and dancing with his arms bent
14 and his hands above his shoulders, but not above his head
15 because, if they were, they would be touching the ceiling.
16 The bottle is still in his left hand, though now it is
17 emptier. Two BANGS come from the wall by his bed. One BANG
18 comes from the ceiling when he knocks his head.

63 19 INT. MILO'S ROOM - LATER 63

20 MILO now sits back on the edge of his bed, his feet again
21 hanging off the edge. He is now sobbing and the bottle is
22 empty.

64 23 INT. MILO'S ROOM - LATER 64

24 MILO lies on his bed with a new bottle of a different
25 spirit. He presses it to his lips and tries to drink it
26 repetitively until he realises he has not opened it. He
27 opens it and presses it his lips once more, only for most of
28 the drink to dribble from his lips onto the pillow
29 underneath his head. Even more drink spills when he pulls
30 the bottle away from his lips. He sings along to SLOW BALLAD
31 and he sobs again while he sings and his neighbour still
32 BANGS on the wall with the hope he will stop for the sake of
33 good music. His neighbour is a good person with good
34 intentions.

65 35 INT. MILO'S ROOM - LATER 65

36 MILO's room is now empty. MUSIC still plays, but nobody is
37 there to sing along to it. At least the neighbour is happy.

66 38 INT. MATT'S FLAT - NIGHT 66

39 MATT and TIM are naked, lying under a duvet on the carpet of
40 MATT's living room. They are talking.

41
42 TIM
43 I can't believe it's been a month
and you haven't told anyone.

01 MATT
 02 I'm impressed with myself. I had to
 03 tell Liz I had a mystery boyfriend
 04 to cover why I wasn't complaining
 05 about sleazy boyfriends lately. She
 06 thinks it's my usual fuck buddy
 07 who's too shy to come out.

08 TIM
 09 I am certainly not that!

10 MATT
 11 You're so weird. I love you.

12 TIM
 13 I love you...

14 MILO bursts through the unlocked door and sees them
 15 together. He is either oblivious to his discovery or overly
 16 blasé.

17 TIM
 18 (grabbing the duvet)
 19 Woah, Milo! What are you doing
 20 here? Give us a minute.

67 21 INT. MATT'S FLAT - LATER

67

22 TIM and MILO sit at the table. MILO is slouched back in his
 23 chair, but he is slowly sobering. MATT is in the shower and
 24 the SHOWER can be heard running. It is dawn now and light
 25 ekes through gaps in the closed blinds.

26 TIM
 27 (panicky)
 28 Okay, okay. Milo, Milo. I'm sorry
 29 you had to see that.
 30 (looks intently at MILO)
 31 You're drunk, aren't you? Okay
 32 then, you didn't see that. Or at
 33 least you won't tell anyone you saw
 34 that.
 35 (shakes head)
 36 Oh, who am I kidding? I don't care
 37 anymore.

38 MILO
 39 Do you love him?

40 TIM
 41 I haven't love a man before.
 42 (beat)
 43 In the same way, I haven't loved a
 44 woman before.
 45 (beat)
 46 It's confusing, all that talk. All
 47 I know is I do love him. I do. And
 48 I think he's bloody hot.

01 MILO
02 Funny thing, love.

03 TIM
04 (sighing)
05 I know you're bitter about
06 Adrienne, I can see you are. Who
07 wouldn't be? It's not your fault,
08 but it is at the same time. You had
09 the wrong idea of love.
10 (allows time for an
11 argument)
12 Do you wanna hear how I fell in
13 love? When I met Matt, I found him
14 attractive, but I also found his
15 confidence of sexuality
16 intimidating. I got to know him and
17 we became best friends. I trusted
18 him with my uncertainty of my own
19 sexuality. I think actually nonplus
20 attitude describes it better, I
21 wasn't really uncertain, I felt
22 everything and nothing. I still
23 don't know that part, but he didn't
24 abuse that uncertainty. He gave me
25 advice and tried to help me while
26 keeping at bay his attraction to me
27 for my sake. Then, one time, we did
28 shots and shagged. And it was
29 fucking fabulous.
30 (beat)
31 And while that's great and all, it
32 wasn't until the morning after when
33 I realised I loved him. Because in
34 the morning, he was still my best
35 friend, the same guy.

36 MILO
37 (almost bemused)
38 So nothing changed when you fell in
39 love?

40 TIM
41 Course things changed. But, things
42 change anyway. What was important
43 was that we didn't change for the
44 other to love us. What's important
45 is that he's stayed being my best
46 friend as well as being my love.

47 MILO
48 (anxious)
49 Tim, I don't get it. I don't get
50 it, Tim. Help me understand.

51 TIM
52 Don't you get how you never loved
53 Adrienne?

01 MILO
 02 I swear I did. I did, I did. I
 03 swear.

04 TIM
 05 It's okay. She never allowed you to
 06 love her. What is love when not
 07 allowed?

08 MILO
 09 Unrequited?

10 TIM
 11 Fantasy, Milo.

12 MILO
 13 How do I know then when the love is
 14 real?

15 TIM
 16 You don't ever know. Stop waiting
 17 to know. You'll decide. There'll be
 18 so many people you know you should
 19 love, could love, it makes sense to
 20 love! because of your
 21 personalities, they just seem to
 22 match, or she's what you'd describe
 23 as "ideal". Let me tell you this-
 24 the world doesn't make sense. Not
 25 unless you make decisions that make
 26 sense of it. You can make the wrong
 27 decision, sure, it's still a
 28 decision, but if you're with
 29 someone and you're happy, you make
 30 the decision and commit. You make
 31 the decision not because you know
 32 you love them, but because you
 33 worry the next day they could not
 34 be in your life and your life is
 35 much better with them in it. You
 36 decide- that's why it goes wrong
 37 more often than not.

68 38 INT. MILO'S ROOM - DAY

68

39 MILO lies on his bed. He has his hands sprawled across his
 40 forehead as if he has a headache. After a few beats, he
 41 lifts his head up, feels the back of his head, pads the
 42 pillow to feel the book underneath, and pulls the book out
 43 from under the pillow. It is his collection of Wordsworth
 44 poems. He reads it.

45 MONTAGE OF MILO READING ALL HIS BOOKS ABOUT LOVE. UPBEAT
 46 MUSIC PLAYS.

69 47 INT. MILO'S ROOM - DAYS LATER

69

48 MILO sits at his desk watching a film on his laptop.
 49 Romantic books are scattered across his desk and floor and

01 they all have post-it notes in them of varying bright
 02 colours. The DVD cover of Four Wedding And A Funeral lies
 03 open and empty next to his laptop. The scene where Charles
 04 and Carrie kiss on the doorstep at the end plays.

70 05 EXT. PEMBRIDGE GARDENS - DAY

70

06 MILO stands in front of a Georgian terrace door, the door
 07 large with stone steps leading to a porch. ADRIENNE lives
 08 here. It is down the road from MATT's, but this is the first
 09 time her accommodation is seen. MILO stands under the porch
 10 with an envelope in his hand. He intends to push it through
 11 the letterbox any second now and is only procrastinating
 12 because it is raining heavily and he wants to remain dry
 13 under the porch until it eases. Of course that is why he is
 14 procrastinating, there would be no other reason. Except,
 15 now, the door opens slightly and ADRIENNE stands between the
 16 door and its frame.

17 ADRIENNE
 18 Milo, what are you doing here?
 19 (she sees the letter)
 20 That better not be a Valentine's
 21 Day card.

22 MILO
 23 I only came here to post this letter.

24 ADRIENNE
 25 Have you heard of Royal Mail? It's
 26 a new thing where they post it for
 27 you. Rather remarkable, really.
 28 (beat)
 29 Read it out then.

30 MILO
 31 (hesitant, ever
 32 procrastinating)
 33 You want me to...

34 ADRIENNE
 35 You're here anyway.

36 MILO looks beyond ADRIENNE at the inside of the house. She
 37 remains oblivious to the fact he wants to be invited inside.
 38 Actually, she is conscious of his intentions, she follows
 39 his eyes, but she refuses to adhere to them.

40 MILO
 41 It's raining.

42 ADRIENNE
 43 The rain hasn't harmed you in the
 44 past.

45 MILO tears the envelope open and pulls out the sheet of
 46 paper. He straightens the sheet and begins to read out the
 47 handwritten words.

01 MILO
 02 Dear Adrienne, I have been thinking
 03 about what you said that night with
 04 the reading group, and I have been
 05 talking with Liz, to Tim, and to
 06 Matt about it also, and I realise I
 07 approached the whole situation in
 08 the wrong manner. I am sorry, I was
 09 naive.
 10 (beat)
 11 I have had a month of self
 12 reflection to think about how I
 13 should not have lied and I should
 14 not have thought of you as being
 15 the love of my life because my
 16 expectations would be too
 17 demanding. I know now you cannot
 18 begin to truly love someone unless
 19 they are open to the possibility of
 20 loving you too.
 21 (beat)
 22 I want to tell you that, despite
 23 all my fantasies and delusions, I
 24 would have truly loved you if you
 25 had wanted me to. You never
 26 disappointed me. I was better when
 27 I was with you, I was happier.
 28 (beat)
 29 I write with no romantic
 30 intentions, however. I accept you
 31 have already made the decision not
 32 to love me. You deserve the best of
 33 loves and I was clearly not that. I
 34 had too much to learn. You did
 35 teach me plenty for now, I believe
 36 I am a more aware man, and I thank
 37 you for that.
 38 (beat)
 39 I needed to thank you before I
 40 could move forward and I needed to
 41 wish you well in the future. You
 42 truly are a spectacular person.
 43 (beat)
 44 Milo.

45 ADRIENNE steps out from the door, onto the same top step as
 46 MILO. They face each other, perpendicular to the door. She
 47 assesses his eyes, his face. She assesses the whole of him,
 48 edging closer to him as she does so. She kisses him. She
 49 presses her dry body onto his wet body and locks her wet
 50 lips onto his wet lips. They slide through the door, still
 51 kissing, and the door shuts behind them.

71 52 EXT. PEMBRIDGE GARDENS - MINUTES BEFORE

71

53 ADRIENNE is not on the top step with MILO. She is still
 54 standing between the door and its frame. MILO realises he
 55 was thinking about the scene in *Four Weddings And A Funeral*,
 56 and how, when he watched it, even with his new mentality,

01 the vision he just had was all he ever wanted. But then he
02 realises something else, something he only realises for the
03 first time properly in this moment. You can physically see
04 this realisation as he stands there on that step and all is
05 silent apart from the rain and ADRIENNE is so physically
06 impatient, waiting for him to read out his bloody letter. He
07 realises she is standing there, not on the top step, because
08 she does not want to be on the top step, not with him
09 anyway. She has made that clear many times. And, while she
10 assures him he is not a bad person for being selfish (as
11 every person is), he knows she loves him more for his being
12 so.

13 As a result, MILO stands more confidently. He stands up
14 straight and looks at her less longingly, holding the
15 envelope in his hand.

16 ADRIENNE
17 Just read it out. It's what you
18 wanted.

19 MILO
20 (slow to speak, but, when
21 he speaks, it is with a
22 new found clarity)
23 Okay, it was. I'm sorry. I should
24 have realised you never wanted my
25 romanticism. And that meant you
26 never wanted me.

27 MILO still holds the unopened envelope in his hand. He
28 retreats backwards down the steps carefully, only
29 half-turned so he still faces the seemingly unmoved, yet
30 speechless, ADRIENNE. He hovers hesitantly on the last step,
31 but steps off it onto the pavement. He finally turns fully
32 and walks down the road, away from the house in the heavy
33 rain. He walks in a haze, slaloming off the pavement and
34 onto the road and across both lanes. There are no cars on
35 this road, though plenty can be seen and heard that occupy
36 the busy Notting Hill Gate Rd he walks towards. All the
37 walkers seem to be there and not here as well. ADRIENNE
38 never leaves the doorway. She leans out, threatening to step
39 onto that top step.

40 ADRIENNE
41 (calling out)
42 Milo!

43 MILO turns around swiftly, now drenched and dripping in the
44 same coat he gave to her thirty odd days ago.

45 ADRIENNE
46 (softly)
47 Thank you.

48 MILO smiles and nods in appreciation, kicking into spins
49 away from her. Water sprinkles off him and the floor with
50 the motion. His smile disappears when he is turned away from
51 her. ADRIENNE goes inside and closes the door behind her.

01 MILO walks through the puddles, alone.