

1. INT. BLOSSOM BOOKS OFFICE. LATE AFTERNOON

It's another Tuesday and AMY (mid 20s) is sat at her wooden, worn out desk at the back of her bookshop. She is wearing black and grey clothing which drowns her petite frame and dulls her already dull skin. We slowly move to Amy. A single lamp gives off a warm aura on one side of her face and on that side, Amy is holding her phone to her ear.

AMY'S DAD (O.S)

It's Ben, sorry I can't get to the phone right now. Please leave me a message after the beep.

There is a long pause after the beep, the person who made the message didn't end the call, so we can hear rustling and that same voice distractedly sing.

AMY'S DAD (O.S)

Fly me to the moon. Let me play up there with those stars-

Beep.

AMY

Hey Dad. You'll never guess what happened today. I *finally* finished that book you'd been banging on about- *The Mysterious Devine* and you were right, it was shit. I think anything with a name like that is bound to be filled with ostentatious nonsense. Like *Pride and Prejudice* on speed.

The front door bell rings as someone enters the shop. Amy sighs, fed up that she has been interrupted.

AMY (CONT'D)

Someone's come in, dad. I'll talk to you later. I love you.

Amy puts the phone in her back pocket and walks to the bookshop check out desk. The customer walks past and they smile brightly to Amy, who in return, barely smirks. The customer walks around briefly, before walking out without buying anything. Amy sits down in the chair in despair with such force that it ends up being forced down a level, her eyes level with the top of the desk. She closes her eyes and takes a deep breath.

CUT TO:

## 2. INT. BLOSSOM BOOKS OFFICE. EVENING

It's now pass 5 o'clock but it's still light outside. Amy's packing away her bag with various items such as her plastic water bottle and earphones. She heads over to her book shelves and stands with her arms folded, gazing at the wide variety of options.

AMY

What to read... what to read.

She says to herself before pulling out *Fleabag: The Scriptures*.

AMY (CONT'D)

Hmm.

As she slides the book back, Amy does a double take to the camera, after a moment, she turns away and we can see her mind spinning both out of confusion and clarity. She quickly grabs *Harry Potter and the Order of the Phoenix*, puts the book in her bag and heads to the front door. She switches off the lights and turns the sign to 'closed'.

CUT TO:

## 3. EXT. BLOSSOM BOOKS. STREET

We follow Amy outside and turn back on the front door while she locks it; the 'closed' sign now reads *In Addition to Me*.

Now in front of Amy, we move back as she walks towards us. She grabs her phone from her back pocket, looks at her phone then quickly to the camera as she ponders which one to talk to, she then decides to call her dad. The same voicemail from earlier plays.

AMY

Hey dad. I was thinking today about how man evolved from ape. How do we know that for sure? How do we know we didn't evolve from pigs? We have the same genetic makeup as a pig, we use pigs for forensic testing, for practicing operations. We have the same organs, same bone structure. I know that we physically look more like apes, but I do know a few people who definitely take after pigs. I mean the only difference is that pigs are smarter than mankind.

(beat)  
Oh my god, I think I need to get out  
more.

Amy continues to talk to her dad over voicemail, laughing to herself as she walks home. Her conversation fades out as she walks by the camera and heads down the street.

CUT TO:

4. INT. AMY'S BEDROOM. NIGHT

Amy has set up her bed, ready to get comfy with her book and food. She is now in her pajamas and carries her bowl of ramen to the little haven that is her bed.

Once situated she grabs her phone and dials her dad, this time it doesn't ring. It simply goes straight to an automated voicemail.

VOICEMAIL  
You have reached a number that is no  
longer in service. Please contact the  
server.

Amy breaks down. The emotions rush over her and entirely overwhelm her, her eyes fill with tears as she releases her phone and instead of trying to catch it fall she just gets into bed, turns away from the camera and begins to cry.

CUT TO:

5. INT. AMY'S BEDROOM. AFTERNOON

A time lapse begins here. We move towards Amy as her niece and nephew jump on her bed while her sister, BETH, lets them do it. Amy stares gormlessly into the camera and when we reach the close up, it returns to normal time.

AMY  
(to camera)  
Help me.

The kids stop jumping and Beth pauses, Amy's eye contact still locked with the camera. Beth chuckles slightly and the kids look over to Beth for reassurance but she simply waves her hand to ignore it and the kids continue jumping.

6. INT. AMY'S BEDROOM. NIGHT

It's later that day and Amy's boyfriend, JAMES, is over. He

sits across from her reading his new book- *The Passing Elements*. The words 'SUMMER 2020 BEST SELLER' and his picture is pompously plastered on the back. He overdramatically acts out the story and gets all up in Amy's face and when she doesn't react, he stropily closes his book.

JAMES

Ugh Amy, I know you're going through...whatever this is. But could you at least show a little interest?

Amy doesn't have the energy or mental capacity to respond so James huffs before quietly saying to himself.

JAMES

You call yourself a girlfriend.

Amy again, doesn't react. James then continues with his story.

CUT TO:

#### 7. INT. BETH'S LOUNGE. AFTERNOON

It's mid afternoon on Friday. There is a small group of people dotted around the room, either on their phone or quietly talking to the person next to them. We recognise a couple of people, James and Beth.

To the side of the room is a shiny wooden table and it is filled with all kinds of different cakes and presents. All neatly wrapped and perfectly presented by the guests attending. As we move along, we can see James' new book, *The Raging Fire*, placed atop the table with a cute red bow. This book has the words 'SPRING 2021 BEST SELLER' stamped on the cover. This is to show that some time has passed since the time lapse. Everyone is now wearing warm winter clothing and it's starting to get dark outside as the winter season approaches.

Suddenly, out of the chatter Beth snaps.

BETH

OK. Where is she? Where is Amy? She should be here by now, why is she not here?

EMMA, a friend of Amy's speaks out before finishing her glass of wine.

EMMA

Maybe she heard you were here.

BETH

She is coming to my house, Emma. She knows I'll be here.

Beth whispers to James, who is stood next to her.

BETH

She knows I'm here, right?.

JAMES

Yes, she knows.

BETH

Of course she does.

She says, convincing herself.

There's a moment of silence just before Amy slowly opens the front door, squeaking loudly as she does. She peers round the door with an ecstatic expression, her face is now warm and glowing, a complete dichotomy to how she looked in the previous scene. As she walks in, she smiles to the camera and places her hand on her in disbelief.

AMY

(to camera)

For moi?

AMY (CONT'D)

Hi. What is happening?

Amy looks around the room to see her friends.

The guest say hello back in a very confused tone. Amy walks over to the table filled with cakes and presents.

AMY (CONT'D)

Presents? Cake? Is this what I think it is?

(beat)

I have never had a surprise birthday party before.

BETH

Amy, sweetie. This isn't a surprise birthday party... your birthday is like 2 months away?

AMY

Yes, but that's why it's the perfect surprise?

BETH

This is an intervention.

Amy picks a cupcake and takes a large bite.

AMY

A what-what?

She quickly realises that she has just taken a bite out of a vegan beetroot cupcake, which is written very small on a label. Amy looks to the camera and pulls a disgusted face while spitting the cupcake into a napkin.

BETH

An inter-ven-tion. Do you know what that is, sweetie?

Amy grabs a normal cupcake which is placed next to the vegan ones; they look identical.

AMY

(to camera)

Imposter.

AMY (CONT'D)

What is going on guys? Why are you throwing an intervention themed birthday party. That's just weird.

BETH

No surprise party. Just an intervention.

AMY

Ohhh, how fun!!

(beat)

Is this for Emma and her alcohol issue?

She says in a miranda-esque way. The camera cuts to EMMA who is pouring herself another glass of wine.

EMMA

Hey, I'm just here for the party.

BETH

THERE IS NO PARTY!!!!!!

There's a second of silence, then a toilet flushes.

BETH (CONT'D)

Oh god.

Then all of a sudden, Larry barges into the room. Larry is Amy's best friend who has been living back home in Australia for the past year; they haven't seen one another since. He is wearing a party hat.

LARRY

SURPRISE!!!!

BETH

LARRY, no!

LARRY

I was saying surprise because I haven't seen Amy in a year...

Beth looks around embarrassed.

BETH

Oh. Right. Then, please. Proceed.

They hug excitedly then Amy pushes him off to look at him, as though she doesn't think he is real.

AMY

I can't believe you're here! Why are you back from Australia? Not that I don't want you here, because obviously I want you here. God I've missed you.

They hug again.

BETH

Right, let's stop this ridiculous nonsense and get on with it. I have to pick up the kids from school in half an hour.

AMY

(to camera)

I would have *genuinely* walked out if the kids were here-

Beth interrupts Amy and stomps her feet, clearly having reached her limit. This startles Amy and her guests.

BETH

We can hear you!! That's why everyone is here. You zone out and then you start talking shit about everyone.

JEN

Everything she says around me is really lovely. Maybe it's just you, Beth?

The rest of the people in the room make agreeing noises while Beth looks around for someone to back her up. Except James.

JAMES

Raise your hand if you have been personally victimised by Amy.

Just Beth and James raise their hand with gusto. After noticing it's just the two of them, they awkwardly and slowly bring their hand down.

BETH

Well uh- okay whatever. It doesn't matter. What matters is that you are talking to someone or *something* that is clearly not there.

Amy looks over to the camera and pulls a 'don't worry, you're real' face, to reassure the audience. She grabs her half-eaten cupcake from the table and sits down on the sofa, next to Emma and they cheers cupcake to wine glass. Larry following shortly behind. The rest of the guests sit down.

BETH

Let's go through some instances of where you have done this. Jen, do you want to start?

JEN stands.

JEN

Hello everyone. I'm Jen. Amy and I met during a life drawing session in uni, for those who don't know, we bonded over the realisation that we have a mole in the same place.

Amy winks to the camera as Jen begins to lift her shirt to show everyone.



BETH

Woah. Woah, no. We do not need to see that, thank you very much. Please just share your story.

JEN

Oh yes. Remember when we went bowling a few weeks ago and there was this couple on their first date.

CUT TO:

8. INT. BOWLING ALLEY. AFTERNOON

Amy and Jen are taking turns bowling and just as the game is drawing to an end, they take a break to snack on their chips. Opposite them is a couple who are seemingly on their first date, they awkwardly hug and create small talk.

JEN

Do you ever look at people on a date and wonder if they'll like, make it? You know, get married, have kids. The whole white picket fence suburban lifestyle?

AMY

I don't think I ever want to get married. I mean, vowing to love someone no matter what is scary. Like what if he cheated or killed someone or worse, ate the ice cream I was saving.

(beat)

AMY (CONT'D)

(to camera)

And are you joking? That man is totally a serial killer.

The girl on the date hears Amy say this and looks at her before looking at the man sat next to her, you can see the wheels spinning as she begins to see him exactly how Amy described, a serial killer. The girl then pretends her phone is ringing and quickly exits the bowling alley. The man then gives an incredibly murderous look towards Amy.

JEN

I don't think they're going to make it.

AMY  
(to camera)  
I don't think we are going to make it.

JEN  
Is it just me or he is totally giving  
me the eyes?

Jen gives him flirtatious look and winks.

AMY  
(to camera)  
Correction. Jen isn't going to make  
it.

CUT TO:

9. INT. BETH'S LIVING ROOM. AFTERNOON

Amy looks to the camera and shrugs innocently.

BETH  
Ok. Who's next?

James waves his hand as he steps forward.

JAMES  
Hello my little Amy. It's been a long  
time.

Amy fake smiles to James before making a disgusted face to the camera. It's very quick and the change in facial expression is very dramatic.

AMY  
(to camera)  
You would think breaking up with  
someone at their book event would send  
a very strong message of "I don't want  
to see you again"

JAMES  
I was the one who contacted Beth. When  
you broke up with me, it made me  
realise that there must be something  
really really wrong with you, and I am  
just very concerned.

Amy glances at the camera in annoyance.

LARRY

I think breaking up with you was the best thing for her.

JAMES

You don't know what you're talking about, Laz. Amy has clearly lost the plot here. No sane person would break up with me. I mean, have you seen me? Have you read my book?

AMY

(to camera)

What does that tell you?

(beat)

It's shit. I've read it and it's shit. That's what it tells you.

Emma sips her wine, enjoying what's unfolding. Beth, clearly fed up, interrupts and taps her watch.

BETH

3:30. Kids. Hurry.

JAMES

Right. Yes, sorry. Okay so Amy, remember when we were dating and we were having a lovely dinner in that tiny little restaurant with all the fairy lights-

Beth coughs and James looks at her, frightened.

JAMES

It doesn't matter, but there was a man behind us who was eating his food particularly loud.

CUT TO:

**10. EXT. RESTAURANT. NIGHT**

James and Amy have just started eating their main course at the restaurant. James is eating a nice salad while Amy is enjoying a healthy portion of spaghetti.

AMY

It's really nice to be here with you. It feels like old times, you know?

Amy reaches over to hold his hand and he holds hers back but

his other hand is still gripping his blackberry. As they keep their hands interlocked, they begin to eat their food. Amy manages to eat her food one handed with ease but James is struggling to balance eating, holding hands *and* texting.

JAMES

I'm gonna need this.

He gestures at his hand.

AMY

Oh yeah, right.

He picks up his fork and begins to eat, still holding his blackberry. Silence falls between them as they continue to eat their food. This causes the sound of the man eating behind Amy to become piercing, every slush and slap is heightened and it feels as though he is eating directly in Amy's ear.

She tries to ignore it by smiling at James and attempting to create conversation.

AMY

So how did your book pitch go?

James holds up his finger and gestures to his food indicating that he won't answer until he has finished.

AMY

Ah. Great.

She says through gritted teeth.

AMY

(to camera)

How can I enjoy this food when James won't talk to me and the man behind me is making sounds like there is a tiny human swimming through a pool of jelly in his mouth!! Did no one teach him to close his mouth? Was he raised in a cave?

James chokes on his food in shock that Amy has just said that and just when he is about to say something to her, she holds up her finger and points to her food, indicating no talking until she has finished eating.

The man behind Amy puts his cutlery on his plate and huffs very loudly, gesturing for the bill. The waitress comes over

almost instantly and collects his plate and places the bill on the table for him. The man throws a couple £20 notes on the table and walks over to Amy.

James gulps.

LOCAL MP

For your information, I was raised in  
a very civilised house in  
Buckinghamshire.

Amy looks confused then looks at the camera and smiles then looks confused back at the man.

AMY

Oh that's lovely. Good for you.

She smiles at him while the man adjusts his suit and huffs yet again before turning drastically and leaving.

James and Amy look at each other, but Amy smiles and returns her attention back to her food. James sits there not quite believing what just happened.

CUT TO:

11. INT. BETH'S LIVING ROOM. AFTERNOON

JAMES

I often found your moments of honesty  
cute and endearing, but that one in  
particular made me feel very  
uncomfortable. Especially since he was  
the local MP.

BETH

Do you see Amy? Do you see what you're  
doing?

AMY

Not particularly. Teaching people to  
eat with their mouth closed?

(to camera)

I think of it as a public service. A  
public service which *some people* could  
learn from.

We then focus on Emma who has taken a bite from her cupcake and is chewing loudly, but then begins to slowly chew to make less sound.

Beth exhales in annoyance.

BETH

Well, your odd behaviour is affecting your relationships. I'm sure that's why you and James broke up.

AMY

(to camera)

James and I broke up because I realised that he is an emotionally unavailable man child.

James whimpers like a child and looks around for support but everyone ignores him.

EMMA

My turn!!!

Emma stands up, wobbling, gripping onto Larry's shoulder.

LARRY

(mouths in agony)

OWWW.

He bites onto his finger to muffle the pain.

EMMA

(slurring her words)

Hey everyone. Great party. My story involves a wild night at the clurrbb-

Emma giggles at the pronunciation. Beth rolls her eyes and interrupts.

BETH

Right, I can tell we aren't going to get anywhere with that.

Emma frowns overdramatically.

BETH

Go for a nap, Emma.

EMMA

You may be a bitch, Beth. But, you do have some excellent ideas.

Emma sits back down and curls into a ball.

BETH  
Are you going to admit it now?

AMY  
Fine. I admit it. I have a problem.

Beth steps forward, thrilled, arms wide open and hugs Amy.

AMY  
(to camera)  
Sike.

Beth pushes Amy off her. Larry laughs but quickly puts his hand over his mouth to muffle the sound. Amy is now looking at Beth with a very sad look on her face, think of Villanelle from *Killing Eve*. Beth stares back, scowling.

AMY  
I really don't understand what the issue is here. Is it because I broke up with my boyfriend or-

LARRY  
Which is a good thing.

AMY  
God yeah.

JAMES  
You know what. I have had enough of this *bullying*. I'm leaving.

James grabs his coat and heads to the door, but just before he leaves he looks around, waiting for someone to stop him, but no one does. As he walks past the table, he takes back his book.

JAMES  
My book is on sale if anyone is interested.

He huffs and leaves, slamming the door behind him.

Beat.

BETH  
Listen, Amy. We just want you to know that we are worried about you and we want to help you.

Beth patronisingly places a hand on Amy's shoulder.

AMY  
I don't need help.

Amy shrugs Beth's hand from her.

AMY (CONT'D)  
(to camera)  
Don't look at me like that.

As Amy turns away from the camera, Beth quickly whips her head round to look where Amy was looking, making direct contact with the camera.

AMY (CONT'D)  
Stop that!

BETH  
Stop what?

Beth continues to look back and forth between the camera and Amy and each time Amy pushes her head away. The more times she does it, the quicker they both react causing this fast paced sisterly fight to erupt.

LARRY  
Stop the madness!

The two of them cease their childish squabbles.

LARRY (CONT'D)  
Right. What Beth has been trying to say, is that we noticed that this started happening a few weeks after your dad died and we know that's not a coincidence. I guess we're all here to make sure you're ok?

Amy is looking around at everyone, including the camera, fiddling with her thumbs. Her expression has changed drastically, she looks broken.

Beat.

Larry holds onto Amy's hand.

Beat.

She looks up, her eyes filled with tears.

AMY  
I don't know what you want me to say.



LARRY  
Just talk to them.

Larry nods in the direction of the camera.

Beat.

She takes a deep breath.

AMY  
(to camera)  
Dad was my best friend. I spoke to him  
about everything and he was always  
there for me.  
(beat)  
Until he wasn't.  
(beat)  
And I didn't know how to handle that.  
I had no one to talk to, I felt so  
alone and so useless because I  
couldn't even help myself. I never  
realised how much I needed him until  
he was gone and even then I could  
still call him and hear his voice.  
(beat)  
You know, I don't even know what he  
sounds like anymore. It felt like I  
finally lost him and with him, I lost  
a part of me.  
(beat)  
But this. This is how I am dealing.  
And I know it isn't the most  
conventional way, but it's helping me.  
It feels like I'm talking to him  
again, like he's here. He makes me a  
better person, a more fun person and I  
realised without him I lose the best  
part of me. Maybe you guys don't  
understand, but -

LARRY  
Show us.

AMY  
What?

LARRY  
Show us, so we can understand.

Beat.

There is a long pause of Amy thinking and wiping her tears before she answers.

AMY

Ok.

Amy pushes the camera to Larry and he stands up, adjusting his outfit and clearing his throat. He begins reciting Churchill's famous speech.

LARRY

(to camera)

We shall fight on the beaches, we  
shall fight on the landing grounds, we  
shall fight in the fields and in the  
streets, we shall fight in the hills;  
we shall never surrender!!!!

Amy sits back, crying and giggling at the same time. Jen then grabs the camera from Larry.

JEN

(to camera)

I would like to apologise for Larry's  
terrible acting skills. Now let's show  
you this mole.

Larry quickly interrupts before she reveals too much again.

LARRY

(to camera)

You know what? I think it's Beth's  
turn.

JEN

Ooooh. Yes!

Larry pushes the camera to Beth who is stood still with her arms crossed, looking miserable.

BETH

I'm good. Thanks.

Beth pushes the camera back to Larry.

LARRY

Oh c'mon Beth, you know you want to.

Larry pushes the camera back to Beth.

BETH  
No. Really, I'm good.

Beth pushes the camera back to Larry.

LARRY  
Do it.

Camera back at Beth.

BETH  
No.

Back at Larry.

LARRY  
Do it!

Back at Beth.

BETH  
FINE!

Larry and Jen giggle like little school children as they sit down next to Amy.

Beth unfolds her arms and fixes her hair.

BETH  
(to camera)  
So um.  
(clears throat)  
I'm Beth. Nice to uh meet you. I'm a  
34 year old mother and I enjoy baking  
for my kids, cooking for my husband  
and-

Emma pipes up.

EMMA  
It's not your fucking dating profile,  
Beth.

Everyone tries their best to not laugh, but they can't help themselves.

BETH  
Okay. Fine. Fine. You want me to be  
serious?  
(beat)  
(to camera)

I don't like my kids.

Everyone gasps. Beth sits down and puts her head in her hands.

BETH (CONT'D)

(to camera)

I can't believe I said that. I'm a terrible person. But oh my god it's draining looking after 3 children who don't listen to a fucking word you say, you know? One time, Lisa, my youngest got into our medicine cabinet and put laxatives into our christmas baking. Our neighbours were shitting for days.

While everyone is laughing, Amy realises she is now a viewer to Beth's breaking of the fourth wall and it occurs to her that this isn't a normal thing and it's a little awkward.

AMY

Oh. This is weird.

CUT TO:

**12. INT. BETH'S LIVING ROOM. EVENING**

15 minutes have passed, Beth has got herself comfortably situated on the sofa and is still talking to the camera.

LARRY

Beth. Kids. It's 3:15. Can I take this back?

He gestures to the camera, Beth is reluctant but agrees.

LARRY (CONT'D)

(to camera)

I think it's time for Amy to say goodbye to you.

Amy's face drops as she cowers.

AMY

No. Please, I don't want to. I need them.

LARRY

I know you might think you do, but you have us. I need you to know that

whatever you're going through you can  
talk to us about it. We are here for  
you.

Amy is crying.

LARRY (CONT'D)  
You can do this.

Amy nods her head and brings her knees to her chest, Jen and  
Larry put their arm around her as she looks at the camera for  
the last time.

AMY  
(to camera)  
Goodbye

Beat.

Everyone gathers round and hugs Amy, cheering as they do.  
After a moment, Amy winks to the camera.

FADE TO BLACK.