

US

Episode 2

by

Mae Martin and Joe Hampson

INT. BEDROOM. MORNING.

CHARLOTTE and MAE are lying in bed, a mess of limbs. Charlotte reaches over and picks up a piece of string which is tied to another string, and another string, which is attached to the blinds. She pulls it and they open, revealing the morning. They shield their eyes.

MAE

What are we doing today?

CHARLOTTE

This?

Montage with music of Mae and Charlotte's blissful codependent bubble.

- Mae airplanes Charlotte, lying on her back and lifting her in the air with her feet. Mae's legs give out because they are sticks and Charlotte falls.

- Charlotte cooks eggs with one hand, holding an ice pack on her head with the other, while Mae hugs her from the front like a koala

- Charlotte and Mae eat the breakfast side by side watching the TV and laughing with their mouths full in exactly the same way, they turn and look at each other at the same time like twins, then look back at the TV

- Charlotte is putting dishes in the dishwasher; she gets a text. ON SCREEN: "**I miss you**". She looks up - Mae is sat on the sofa 10 feet away. Mae waves.

- Charlotte jogs along the street, Mae is in the backseat of an Uber driving very slowly beside her. Charlotte is chatting happily. They make eye contact. Charlotte jogs to the Uber, they start making out and Charlotte climbs through the window of the Uber.

- Charlotte asleep on Mae in bed post coital

- The next day, CHARLOTTE pulls the chord, blinds open to blinding sunlight.

- MAE in the shower. CHARLOTTE peeing. Holding hands.

- CHARLOTTE is lying on her back with her eyes closed and one arm draped over her face. Her phone goes. It's Mae. Text on screen: "**Is this good?**" CHARLOTTE lifts up the blanket and looks underneath it. A wide shot reveals the shape of Mae under the blanket, going down on Charlotte. Mae's bum and legs stick out the bottom of the blanket. Charlotte is exasperated by the text.

**Title Card: "US"**

INT. BEDROOM. NIGHT.

CHARLOTTE is packing a bag. MAE is koala hugging her from the back. CHARLOTTE is amused by MAE's concern.

CHARLOTTE

Mae I'm not going 'til tomorrow.

MAE

Ah mannnn. Just don't go. It's unconstitutional.

CHARLOTTE

I don't think you know what that word means. And I already promised the year 8 teachers. They're understaffed.

MAE

Who else is going?

CHARLOTTE

I don't know. Just people. Jared.

MAE

Oh well if you promised Jared. (Charlotte gives her a look) How long are you there? Where are you staying? What even is a Wookey Hole? Like a Star Wars event?

CHARLOTTE

(shrugs) It's a school trip to some caves - that's it. I think there's a witch.

MAE

A witch? ARE YOU KIDDING ME?! Not safe!

CHARLOTTE

(laughing) It's a rock that *looks* like a witch.

MAE

That's what a witch would want you to think. Can you just call me when you get there?

CHARLOTTE

Probably not, I'll be busy Mae!

The doorbell rings. CHARLOTTE leaves. MAE looks worried.

INT. FRONT DOOR. CONT'D.

CHARLOTTE answers the door. A DELIVERY GUY hands her bags of takeaway. He's rocking back and forth because for some reason he's on a hoverboard.

CHARLOTTE

Hi.

CHARLOTTE'S phone bings once. Then three more times. She reads. Texts on screen:

**"Who's at the door?"**

**"Oh cool, yeah just blank me."**

**"Are you in danger???"**

**"I am so scared right now"**

CHARLOTTE furrows her brow, puts her phone away, hands the DELIVERY GUY some money, and goes back into the flat. He hoverboards away.

INT. BEDROOM. CONT'D

CHARLOTTE walks into the bedroom. MAE is fearfully holding a knife, she jumps.

CHARLOTTE

What the hell are you doing?

MAE

What are YOU doing? You didn't respond...  
I thought you were being slaughtered.

CHARLOTTE

I was gone 15 seconds! Come on.

CHARLOTTE's phone rings. Call ID: '**SCHOOL**'. CHARLOTTE turns away from MAE and stands in the corner facing the wall, trying to be private. CHARLOTTE adopts more of a girly high pitched voice on the phone. MAE watches.

CHARLOTTE (CONT'D)

(into phone)

Hiya. You alright? Yeah not a problem.  
Yeah, I got Shelia's email. I'll see you  
in the morning then. Bye, bye, bye, bye.

CHARLOTTE turns back to MAE. MAE is laughing.

MAE

Oh my God, do you know you're like a completely different person with other people? "Hiya babe, y'alright babe."

CHARLOTTE

(Not angry, but serious) No hold up. We're talking about you. Four texts in 15 seconds - new record. You're turning into some weird text goblin-

MAE

Wait, why are we fighting? Ten minutes ago everything was perfect.

PHIL (O.S.)

You're in a bubble.

REVERSE: PHIL is sitting on a chair in a snowsuit with goggles on his head. He's been there the whole time. MAE and CHARLOTTE jump in fright.

CHARLOTTE

Jesus Christ Phil, how long have you been there?

MAE

Hey buddy!

CHARLOTTE

What bubble?

PHIL

The couple bubble. The relationship is perfect if it's just the two of you. But as soon as you venture outside of the bubble, things fall apart, the centre can't hold. It's classic symbiosis.

CHARLOTTE

Phil fuck off.

PHIL

Cool. Good hang. See you guys in a bit.

Unperturbed, PHIL gets up and wanders out to his room.

CHARLOTTE

Is he right?

MAE

No way.

CHARLOTTE

But you assume I'm dead or sleeping with someone every time I leave the room.

MAE

'Cause you're different out of the bubble. Your voice changes, you pretend I don't exist, people think you're single. It's scary. I don't know you outside of the bubble.

CHARLOTTE

(holding Mae's head affectionately) Can we please stop saying the word "Bubble?" it's disgusting. Look, you have to have a life outside us. It's important.

MAE

I have a life. I'm a very three dimensional character.

CHARLOTTE

How about this? Why don't you try to not text me the whole time I'm away. No contact.

MAE

Cooolllll. What if there's an emergency?

CHARLOTTE

What kind?

MAE

What if Phil catches fire?

CHARLOTTE

Don't text me.

MAE

What if they call a general election? I don't know about British politics. What is a lib-dem?

CHARLOTTE

Mae. This will be good for us. You have me for 8 more hours. Do you want to talk about Lib Dems or do you want to bone me to oblivion?

CHARLOTTE winks. MAE is hit by a ton of sex bricks.

CHARLOTTE (CONT'D)

That's what I thought.

SMASH TO:

INT. BEDROOM. MORNING.

MAE is on top of CHARLOTTE, gasping. They've JUST finished having sex all night. CHARLOTTE grabs her phone.

CHARLOTTE

Fuck! I'm so late.

She rolls MAE off her. Starts dressing frantically.

MAE

What! You can't leave now! We have to stare into each other's eyes for like 20 minutes.

CHARLOTTE

We've just spent the last 8 hours degrading each other. I think the wistful staring is a bit redundant.

CHARLOTTE puts her coat on and pulls a piece of paper out of the pocket. She unfolds it: "You+Love=Me x Yes pls"

CHARLOTTE (CONT'D)

Mae. How many of these notes am I going to find?

MAE

I don't know, minimum 7, maximum 12.

CHARLOTTE walks over and puts the duvet cover over MAE's head, and hugs her through it.

CHARLOTTE

Remember prove to me you can survive without texting me, for the whole trip. I'll be back so soon.

MAE

(calling, still under the duvet) Yeah that's what Buddy Holly said before he got on that plane. And he died, so...

She pulls the duvet cover off.

CHARLOTTE (O.S.)

Byyyye! Love you, don't text me!

The door closes. MAE jumps up and goes to the window to watch Charlotte leave. PHIL comes up behind her.

PHIL

What are we watching?

MAE

You have to help me stay busy, man. Can we, like, play Twister or roast a hog?

PHIL

Sorry pal I'm off to a big protest march for gay rights and gender equality. You should come - it's your people!

MAE

My people is Charlotte. Anyway I'm not gay. I'm sexually fluid. No labels. 2017.

PHIL

You look pretty gay right now.

MAE

Excuse me, how dare you?

REVEAL: MAE is still wearing a strap-on.

MAE (CONT'D)

Oh.

INT. LIVING ROOM. DAY.

MAE sits on her own on the sofa. The phone is on the coffee table in front of her. She eyes it nervously.

"The Ecstasy of Gold" by Ennio Morricone plays.

The tension between her and the phone builds as if it's a Western. Quick cut to:

INT. ARCADE. DAY.

QUICK CUTS:

MAE stood at an arcade change machine. She is feeding note after note into the machine, gold pound coins pouring out, she has a manic look on her face.

MAE smashing the Whackamole machine at a hundred miles/hr

MAE manically laughing playing an arcade game holding a MASSIVE machine gun, shooting Zombies in the face.



MAE frantically shooting hoops in the arcade basketball game. A 10 year old boy (BRANDON) is stood next to her looking annoyed. BRANDON tries to step in.

BRANDON  
It's my TURN now!

MAE  
(jostling with him)  
Don't fuck with me, Brandon, I'm about to beat the high score!

BRANDON  
(yells o.s)  
MUM!!!

INT. ARCADE ENTRANCE. DAY.

MAE is being escorted out of the building by two SECURITY GUARDS. She is protesting.

MAE  
Come on! His coins weren't on the side and you're kicking ME out?! GOD this is unconstitutional!

EXT. ARCADE ENTRANCE. CONT'D.

MAE is thrown out of the arcade onto the street, she looks back. From the other side of the glass BRANDON sticks his middle finger up. MAE checks her phone. Nothing. Frustrated, MAE kicks a can on the ground, it bounces back. She picks it up and chucks it - A PEDESTRIAN walks by and the can hits him in the face.

MAE  
Oh my God! I'm so sorry.

EXT. SCHOOL CAR PARK. MORNING.

SCHOOL KIDS are lined up climbing into a coach. CHARLOTTE is ticking off their names.

INT. COACH. MINUTES LATER.

All the KIDS are on board. CHARLOTTE climbs on board to talk to the DRIVER (60s, hairy, moustache).

CHARLOTTE

Ok that's everyone. We're all set. Sorry  
I didn't catch your name.

DRIVER

Boothroid.

CHARLOTTE

Boothroid? Great. Yes. Nice to meet you.  
(walking to her seat, sotto)  
The fuck?

INT. COACH. AN HOUR LATER.

CHARLOTTE and her colleague JARED are sat at the front. A young BOY and GIRL at the back are eskimo kissing, deeply in love. JARED (dorky) and CHARLOTTE watch over their shoulders, then back at each other, they roll their eyes.

CHARLOTTE stands up and walks down the aisle.

CHARLOTTE

Jessica come sit by me please. I think  
Pete has had enough attention for one  
day.

JESSICA (13) is massaging PETE (13), who moans, eyes closed.

JESSICA

One sec Miss, I'm just giving him a Thai  
massage.

Pete lets out a loud moan.

INT. COACH. MINUTES LATER.

JESSICA is now sat next to CHARLOTTE at the front of the bus.

CHARLOTTE

So how long have you and Pete been going  
out?

JESSICA

Since last week. But we've had amazing  
sexual chemistry ever since year 3 so it  
feels a lot longer.

CHARLOTTE

(creeped out)  
Oh right.

JESSICA

He knows so much about asteroids. Isn't that fit? I could listen to him talk about them for a thousand years. Sometimes I Photoshop his head onto different animals. It's so cute.

JESSICA shows the "locked screen" on her phone.

JESSICA (CONT'D)

This is him as a moth.

CHARLOTTE

Jessica this is too much. You're in a bubble.

JESSICA

What do you mean?

CHARLOTTE

You're obsessed. You need a life outside of your relationship. Pursue the things that matter to you.

JESSICA

Like the banjo?

CHARLOTTE

Sure. Or something else. You're an independent woman. Look, I'M in a relationship and the background to MY phone is Kevin Spacey riding a deer. My partner and I aren't even texting the ENTIRE time I'm on this trip. We're independent!

JESSICA

Right... thanks miss.

CHARLOTTE is so pleased with herself. Whip to JESSICA staring at CHARLOTTE baffled. CHARLOTTE doesn't notice.

INT. COMEDY CLUB. NIGHT

MAE has just come off stage. She is agitated. There is a comic backstage (WILL), who seems annoyed. Another comic (KERRY) is on-stage compering. WILL is eating a full meal. Burger. Fries. Onion rings.

MAE's phone buzzes on the table where WILL is eating. She frantically dives at it, almost sending an annoyed WILL's food flying. MAE desperately punches in her pin.

KERRY (O.S.)

Give it up again for Mae Martin, we're going to take a short interval now, we'll be back in ten.

KERRY enters from the stage. MAE reads her texts.

KERRY (CONT'D)

What's wrong with you? You just ran 25 minutes over your time.

WILL

Maybe next time you can just read the unabridged "War and Peace" out loud. Probably more punch lines.

MAE

(reading her texts)

Oh my God, they're not going to pay me? Did you honestly text the promoter while I was on stage?

WILL

It's not the first time you've gone over. It's unprofessional, dude.

MAE

Oh it's unprofessional? You called a woman a cunt the other day cause she ate a crisp during your set.

KERRY

You can call people whatever you like if you stick to your time. This isn't your personal I'm-anxious-I'm-lonely-therapy session. You're supposed to tell jokes. Sorry mate, tough love.

MAE

I hate tough love!!!

MAE storms out. Then comes back in, shoves an onion ring and 7 chips in her mouth as a 'fuck you' and storms out again.

INT. MAGGIE'S LIVING ROOM. NIGHT.

MAGGIE is sat at her desk, slugging a large glass of wine, discordant jazz blaring, browsing a website for a condo open house. MAGGIE's walls are covered in maps and condo photos- like a noir investigation. The dogs are waiting patiently at her side dressed in doggy black tie suits. Her phone rings: **MAE**. She glances then ignores it.

INT. CITY BUS. CONT'D.

MAE is on the phone, depressed. It goes to answer phone.

MAE

Hey Maggie, it's Mae. Just wondering what you're up to. I'm fine, I'm so fine, I'll keep trying you. Call me back, or don't, either way is cool cause I'm fine.

She hangs up. A group of teenagers are whispering and laughing. As they get off the bus one of them bangs on the window by MAE's head, startling her. She waves and smiles.

MAE (CONT'D)

Hello.

TEENAGER (THROUGH WINDOW)

OI MATE, YOUR LEGS LOOK LIKE STICKS.

TEENAGER 2

STICK MAN! HA HA YOU'RE A STICK BOY!

MAE

Oh. Cool. Hey thanks, man.

The bus pulls away. MAE turns to the OLD WOMAN next to her to commiserate but the woman is just looking at Mae's legs, judgementally. Saddened, defeated, MAE takes out her phone and texts Charlotte. One "x". Nothing.

INT. FLAT. NIGHT

MAE lies in the dark with a large glass of wine. Her face is lit up from her computer, which is dialing "Mum and Dad" on Skype. Also on screen is the school website staff page: pictures of Charlotte, Jared, Boothroid. Skype rings a few times, then Wendy answers.

WENDY

(to James off screen) Oh my God the sound of the ringing is like a drill in my skull. Hello? Mae?

MAE

Hi, it's me, your daughter.

WENDY

Sweetheart turn a light on I feel like I'm talking to a sex offender. Are you ok?

MAE turns a lamp on.

MAE

No I'm SO anxious.

WENDY

Well, there's a lot to be anxious about in the world. Hundreds of dolphins are washing up on the shore in Chile and they don't know why. Are you sober?

MAE pushes the wine out of the shot.

MAE

Yes, yes. Mum, can I ask you something: am I needy?

WENDY

In general? Yes.

JAMES appears in shot.

JAMES

No, darling, not really. What's happened?

MAE

I'm trying not to text Charlotte. She's out of town for 36 HELLISH hours.

WENDY

Oh my God. The last time your father and I were apart for longer than 90 minutes was 1998, and I mean that.

JAMES

If I had the choice I would have your mother's thoughts piped into my own mind so that I didn't have to be alone even in my subconscious.

WENDY

He's absolutely right, space is not healthy.

MAE

What about when I was doing drugs in my teens and you guys "took space" from me and didn't answer the phone for two years?

WENDY

Mae, I'm not getting into this again.

JAMES

I'll just pop out to the garden.

He leaves.

WENDY

That was a very difficult time.

MAE

Oh that was a difficult time for YOU  
guys. I get it.

WENDY

We had to practice tough love.

MAE

I've been hearing a lot of that lately.  
Ok, thanks, I'll talk to you later.

WENDY

Let me forward you this article about the  
dolphins, I think you'll find it really f-

MAE hangs up. She lies back in bed; head on the pillow,  
staring at the space where Charlotte's head should be.

INT. HOTEL ROOM. NIGHT.

MATCH CUT: CHARLOTTE lying with her head on the pillow,  
staring at the space where MAE's head should be. There is  
a knock at the door.

CHARLOTTE gets up. She opens the door to find BOOTHROID  
the elderly hairy Bus Driver.

BOOTHROID

Sorry to disturb you so late Miss  
Williams. But you seemed upset earlier,  
so I thought I'd make sure you're ok.

CHARLOTTE

(touched)

Boothroid, that's so sweet. No, I'm fine.  
I'm just having a difficult time with my  
partner at the moment. I don't know why  
I'm telling you this.

BOOTHROID

(lustfully)

I know why.

They stare at each other for a moment. It's tense. SUDDENLY they lunge at each other, passionately snogging, clawing at one another, tumble into the room. They break.

CHARLOTTE

I don't know what this is but I want you to fuck me. Fuck my Wookey Hole.

CHARLOTTE and BOOTHROID start kissing again, pulling at each other's clothes, CHARLOTTE falls onto the bed.

BOOTHROID

You sexy little witch!

CHARLOTTE pulls down BOOTHROID's trousers and is in awe.

CHARLOTTE

Boothroid! Fuck me with your balls. I want your balls in my asshole!

BOOTHROID flips CHARLOTTE over onto the bed, face down.

INT. BEDROOM. NIGHT.

MAE suddenly wakes up! Panting, drenched in sweat, shaking, panicked. It was a nightmare! She checks her phone. Nothing. Last resort - she dials **PHIL**.

INT. TRAFALGAR SQUARE. NIGHT.

PHIL clings naked to Nelson's Column. ARMED POLICE surround him, in a stand off. Blue lights flash, HELICOPTER noise overhead, searchlight on PHIL. He's covered in glitter and rainbows shouting "FUCK PIERS MORGAN!" He doesn't notice his phone ringing in his hand.

INT. BEDROOM. CONT'D.

MAE gives up. Puts the phone down. Downs the red wine in one. Lies back, sweating, stressed.

INT. COMMUNITY CENTRE HALLWAY. DAY.

MAE is pale and shaky, wearing her full winter coat and a scarf indoors. She's waiting for Maggie outside the meeting room. MAGGIE enters from outside, texting and not looking up from her phone.



MAE

Maggie, where you been man? I've been trying to get a hold of you.

MAGGIE

You look awful! Sorry darling I've got a lot on and I'm trying to sort of manage a situation - well it doesn't matter, lets head in shall we?

She walks past MAE. MAE looks after her, puzzled.

INT. NA MEETING. DAY

The group is sat in a circle. MAE is in her coat, everyone else is in T-shirts. KEVIN (38, a business man) is standing next to Mae. He is sharing. MAE is looking at her phone. KAREN is the compulsive liar from the previous episode. BEN is a massive steroid-style weight lifter.

KEVIN

I'd left my flat in Liverpool Street at about 9pm, I must have somehow got on a FLIGHT but the next thing I know I'm waking up... in Sechuan. (to KAREN) Sechuan is a region of China, *beautiful* region of China... I was a ticking time bomb. And now I'm on 200k a year. (to KAREN) "k" means "thousand". I guess I'm feeling grateful today that I kicked the addiction before it got too-

MAE scoffs, audibly.

DAVE

Ok, bit of an audible scoff over here, did you have something to share, Mae?

MAE

No, not really. I just think it's dumb how we're all congratulating ourselves. I think we're all being dumbos.

KAREN

Is she being rude right now? Are we allowed to be rude in the meetings?

MAE

I'm sorry I just feel like... Kevin how much sex do you have? Like a gross amount probably? Cause I can literally smell it. Ben, how much do you go to the gym? Karen, how much do you compulsively lie?

KAREN

Never.

MAE

Or whatever - cigarettes, our phones, we HAVE habits. How can we say we're not addicted?

DAVE

I don't think this is a helpful conversation.

BUSINESS MAN

I think it's fucking bullshit actually. I've been clean for 6 years.

MAE

I'm just sharing, I thought this was a safe space!

MAGGIE

It is, darling.

Awkward silence.

MAE

It's the same processes - craving, relief, withdrawal, obsession... like before I ever picked up a drug, when I was a kid, I was full blown addicted to Bette Midler. Like I started failing my classes cause I was just thinking about Bette Midler all the time.

KAREN

(to everyone) Why is she talking about Bette Midler? Is she allowed to talk about Bette Midler?

MAE

(Takes out her phone)  
This is me when I wasn't thinking about Bette (plays 10 seconds of "Born Slippy, the stressful techno part). This is me when I was thinking about Bette. (Plays the soothing opening 5 seconds of Born Slippy). Look, Dave, this is you when you're not hosting an NA meeting (techno) and this is you when you are (soothing part)

DAVE

I think this might be a good time to wrap things up with the serenity prayer.

ALL

God, grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to see the difference.

MAE blows a raspberry.

EXT. CAR PARK. DAY

MAGGIE is rushing to her car, eager to get away. MAE follows.

MAE

Was I too much?

MAGGIE

No. Well, yes, but they're all bastards.

MAE

Right?! So what are we doing now?

MAGGIE

(antsy) Oh, I was just... I'm going to a ... wig exhibition. In Kent. I don't know if it's really your thing dear.

MAE

Oh, ok. It's just Charlotte's away and she asked me not to text her but it's making me feel sick, I don't know where she is or if she ate a good breakfast or if she's dead and she's probably giving her colleagues all blowjobs. I think she's giving me tough love, but I hate it. Are you sure you don't need company? I love... wig events.

MAGGIE is reluctant but sees MAE is in need.

MAGGIE

Of course darling, more the merrier. Off we go. To Kent. Lovely.

MAE grins. MAGGIE smiles back but she isn't happy. KAREN walks by and overhears.

KAREN

Oh if you're going to Kent you'll have to take the A20. The A2 is closed.

MAE

Is that a lie, Karen?

KAREN

Yes. (Beat) Sorry.

INT. CAVE ENTRANCE. DAY.

CHARLOTTE and the SCHOOL KIDS are being led round the WOOKEY HOLE CAVES by an over enthusiastic TOUR GUIDE.

TOUR GUIDE

People have lived in and around these caves for 50,000 years! Including the famous witch of Wookey Hole. Spoooooky!

CHARLOTTE rolls her eyes. JESSICA sidles next to her.

JESSICA

Miss I thought about what you said. And I think you're right. I'm going to be a strong independent woman.

CHARLOTTE

Good for you!

CHARLOTTE beams with pride. She watches JESSICA march off towards PETE, her boyfriend, who is idling alone.

CHARLOTTE hides behind a rock, spying on the young couple. We can't hear what JESSICA says to PETE from CHARLOTTE's vantage point - but she is clearly dumping him. PETE is devastated. 'Why' he asks. JESSICA replies and points in CHARLOTTE's direction. Mortified, CHARLOTTE ducks behind a rock.

JESSICA marches back past CHARLOTTE, flashes her a grin and gives her a thumbs up. CHARLOTTE peeks back at PETE - dramatically wailing, he grabs his school shirt and tears it open, ripping the seams. CHARLOTTE is taken aback by this outburst. The TOUR WITCH (full costume, hat, the works) comforts PETE. CHARLOTTE is guilt stricken.

CHARLOTTE (CONT'D)

Shit.

CHARLOTTE checks her phone.

INT. CAR. DAY

MAE and MAGGIE are buzzing, driving down the A20. They are blasting "Born Slippy" and both know every word.

BOTH  
 Drive boy dog boy  
 Dirty numb angel boy  
 In the doorway boy  
 She was a lipstick boy  
 She was a beautiful boy  
 And tears boy  
 And all in your innerspace boy

INT. SERVICE STATION. DAY

Hard cut to the mundane silence of the service station. MAE and MAGGIE are idly browsing through snacks. They are in separate aisles but facing each other and both surreptitiously check their phones.

MAE  
 I might give Charlotte a quick call.

MAGGIE is now wearing two pairs of reading glasses that are for sale.

MAGGIE  
 She'll NEVER respect you if you do that.

MAE  
 Was life better before cell phones?

MAGGIE  
 I can't remember, I was off my tits the whole time. I was horribly selfish.

MAE  
 Fit.

INT. CAR. DAY

MAGGIE and MAE share pringles as Maggie drives. MAE is drinking a Guinness. Both still upbeat.

MAE  
 Do you think it's bad that we still drink?

MAGGIE  
 ABSOLUTELY not. Drugs are drugs. Alcohol is... British.

MAE  
 Making a Brit live sober is like making Mr. Bean live without eating beans!

MAGGIE goes to explain that he doesn't eat beans. MAE's phone rings. She frantically answers it.

MAE (CONT'D)

Oh my god an unknown number it's her  
HELLO I LOVE YOU?

INT. POLICE STATION. CONT'D.

PHIL is standing by a payphone, naked from the waist up, still painted in rainbows and glitter. A COP watches.

PHIL

Hiya Pal, it's Phil here - wondering if  
you could do me a small favour and  
contact a lawyer... there's been a  
misunderstanding.

INTERCUT PHONE CONVERSATION.

MAE

Phil I thought you were Charlotte!!!

MAGGIE turns the radio on, distractingly.

PHIL

I need to know my Miranda rights...

MAE

I can't hear you, and I don't know who  
Miranda is. I gotta go buddy.

Through the phone we hear Phil saying "Contact amnesty inter-" but MAE hangs up.

MAE (CONT'D)

Just Phil wasting my time.

They crank the radio again. And eat Pringles. Pumped.

BOTH

You had chemicals boy  
I've grown so close to you  
Boy and you just groan boy  
She said comeover comeover  
She smiled at you boy.

INT. DISGUSTING WETHERSPOONS. DAY

Cut to them essentially "coming down". They sit in gloomy silence, crashing, pints in front of them.

MAGGIE is staring intently out the window at a house across the road. MAE is cold, jittery.

MAE

I thought we were going to a wig exhibition.

MAGGIE

(distracted) Lets enjoy the journey. This is a *quaint old watering hole*.

MAE looks at a table of OLD ALCOHOLICS who are taking turns doing long slow spits into an empty pint glass they're passing around. One of them coughs and his false teeth fall out into it.

MAGGIE (CONT'D)

I used to live near here, you know.

MAE tries to see what MAGGIE is staring at, it's just an anonymous house so she doesn't mention it. MAE's fidgety.

MAE

I feel like shit. I need to charge my phone, I'm only on... 93 percent.

MAGGIE

(absent minded) It's a parasite, darling.

MAE

Ok. I'm going to pee.

MAGGIE gives her a look.

MAE (CONT'D)

I'm not going to text her!

MAE leaves. A YOUNG WOMAN emerges from the house Maggie's watching. She rummages for her keys. MAGGIE perks right up and takes a secret photo of her.

INT. BATHROOM CUBICLE. DAY

MAE is crouched up with her feet on the toilet seat, hunched over her phone like a junkie, her face lit up by the glow. Text on screen:

**"I love you so much. Are you alive? Am I alive? If so, why aren't we together?"**

MAGGIE kicks the door in like a cop doing a raid.

MAGGIE  
RIGHT! HAND IT OVER.

MAE  
WHAT?! No! What if she texts me?!

MAGGIE  
She's not GOING to text you, she's making  
a point, now leave it.

MAGGIE grabs the phone and pockets it. She grabs MAE by  
the hand and pulls her out.

MAE  
(sounding like a junkie) Please I'll do  
anything. I need it... I'm ... I'm sick,  
man.

EXT. CAR PARK. DAY

MAGGIE leads MAE to the car. MAE is a desperate mess.

MAE  
If you give me five more minutes I'll  
borrow money from my parents to pay off  
your mortgage.

Maggie ignores her. MAE climbs into the backseat and lies  
face down, sulking. MAGGIE gets in the drivers seat.

INT. MUSEUM. DAY.

The KIDS are milling around a museum. CHARLOTTE watches  
JESSICA from a distance - she is performing a Beyonce  
style dance routine to a group of BOYS who watch  
studiously. CHARLOTTE looks at her phone. She has a text  
from MAE- a single X. The phone rings: **Unknown number.**

Excitedly, CHARLOTTE answers. We hear the indecipherable  
blare of an angry parent shouting through the phone.

CHARLOTTE  
Mae? - Sorry Mrs Ross - No your daughter  
is fine, I'm looking at her now, she's  
dancing - No I did not tell her to get on  
tinder - Yes I know she's 13 - Ok yes, I  
did say she should date several people  
but that's what millennials do - Yes  
she's 13, I know, you don't have to keep  
repeating it



CHARLOTTE spots PETE, heartbroken, alone, glumly staring at an antique noose.

CHARLOTTE (CONT'D)

I'm sorry, I have to go, I have students to take care of.

(hangs up)

Dumb bitch.

She spoke too quickly. Through the phone we hear a muffled shout "*What did you call me!?*" CHARLOTTE panics and hangs up for real. CHARLOTTE sidles over to PETE.

CHARLOTTE (CONT'D)

Hey Pete. Are you ok? I heard about you and Jessica.

PETE

I don't know what happened Miss. Two days ago she was playing me songs on the banjo, telling me about solar flares. Everything was great.

PETE starts staring at the noose again. He reaches up to take it, CHARLOTTE pulls his hand away.

CHARLOTTE

Don't do that.

CHARLOTTE is mortified with guilt.

EXT. STREET. DAY.

MAGGIE is briskly and intently walking. MAE is struggling to keep up, pale, sweaty, shivering, deteriorating. MAE'S WARPED POV: Passers by are staring at her.

MAE

Maggie slow down man, I'm freezing, I've got itchy teeth. Where are we even going?

MAGGIE stops across the street from a large condo complex. MAGGIE is nervous, psyching herself up.

MAE (CONT'D)

What's this?

MAGGIE

It's a condominium open house showroom darling. I'm thinking of um, buying one. for weekends and... Tuesdays.

MAE

But we do Zumba on Tuesdays.

MAGGIE starts walking toward the condo entrance. MAE follows. MAGGIE spots a YOUNG WOMAN at the entrance handing out condo brochures. It's the same YOUNG WOMAN she spied on earlier. The YOUNG WOMAN turns in MAE and MAGGIE's direction - MAGGIE suddenly pushes MAE behind a dumpster surrounded by filthy rubbish and crouches down next to her, hiding.

MAE (CONT'D)

What are you doing?

MAGGIE

Sorry darling, sorry I thought I saw Dennis Quaid.

MAGGIE pokes her head out, surreptitiously.

MAE

What?

MAGGIE

I mean an ex, an ex-boyfriend, who looked like Dennis Quaid. Wasn't him. Gosh it's lovely behind here isn't it? Look at those ants.

MAGGIE pretends to be interested in ants. MAE is pissed off and confused as to what is happening.

INT. CONDO SHOWROOM. DAY.

MAE and MAGGIE are in a plush condo showroom. It's a posh model home - like being in an expensive IKEA kitchen area. There is a scale box model of the condo on a table. A few people are milling about with brochures. MAE is even worse, shaking, sweating, jittery. The walls seem to be both expanding and closing in. MAGGIE is also nervous, continually looking over her shoulder.

They are both slugging free champagne. A WAITER passes, they both grab another glass before they've finished their first.

MAE

Look at how posh this place is. I don't think you can afford this.

MAGGIE

Swings and roundabouts darling. Consider the lilies of the field.

MAE

(reading the brochure) The lilies of the field didn't try to buy a 2.4 million pound condo. What's going on? I thought we were going to a wig exhibition.

MAGGIE

No darling, condos. We came for the condos. Always condos.

MAE is sweating more and more. The lights are blinding her, she shields her eyes, ringing in her ears. MAGGIE isn't listening: head down, looking for the young woman.

MAE

It's so hot in here, these lightbulbs are like goddamn infernos. Hey, do you think Charlotte's ok?

MAE's POV: MAGGIE is suddenly a demon: red eyes, hollow face, voice impossibly deep. She's terrifying.

DEMON MAGGIE

She's probably dead.

MAE

What? What?!

MAGGIE

(Looking normal again) Are you alright, darling? You don't look well -

MAE starts hyperventilating, she's panicking... The room is warped, all eyes are on her, the walls melt.

MAGGIE (CONT'D)

(normal again, concerned)

Darling?

MAE

(manic)

I want my phone back. What if she's trying to contact me now? Maggie come on. I need to check.

MAGGIE

I understand darling. I do, when I leave Geoffrey and Donald in the kennels I go stir crazy. I have to keep some of their fur with me for comfort.

MAGGIE reaches into her pocket and pulls out a sandwich bag of dog fur.

MAE

You *clearly* don't understand otherwise you'd give me my phone. This is an emergency.

MAGGIE

I'm not giving you your phone. You asked me to help you so that's what I'm doing.

MAE is making a scene now. People are looking. MAGGIE is anxious, trying to stay unnoticed.

MAE

You're not helping anyone. I don't even know what we're doing here. This kitchen is dumb. These taps don't even work!

MAE starts turning on taps. The second tap gushes with water, spraying MAE.

MAE (CONT'D)

Ah come ON! Really?!  
(quickly turns it off)  
I'm done with this.

MAE storms out, a wet, shaky, manic mess.

EXT. STREET. CONT'D

MAE staggers out of the Condo show onto a street. She is sweating, blurry vision, heart palpitating, ashen faced - looking like a heroin addict desperate for a hit.

MAE frantically looks around the street. She makes a B-line for a phone shop, but everything is a blur. She accidentally barges into a WOMAN.

MAE

S-sorry.

MAE's POV: She feels like ALL EYES ARE ON HER. A MAN with a DOG passes, staring. The dog barks at MAE. It sounds like 9 dogs.

INT. PHONE SHOP. CONT'D.

MAE bursts into the phone shop, staggering, gasping for air, drenched in sweat. She flops onto the counter. The ASSISTANT is taken aback by her appearance.

MAE

I need a phone.

ASSISTANT

Ok, what kind of model were you-

MAE

(snaps)

A burner. Whatever. That one. Come on.

The ASSISTANT glides away on a toy hoverboard. To Mae, he is *actually* levitating. It's EVIL! The room is spinning.

MAE looks up at a TV. On screen she sees PHIL, naked, is being taken away through a crowd of protestors by several RIOT COPS. HE is shouting down the camera lens, voice distant, distorted...

PHIL (ON TV)

MAE! MAE! HELP ME!

MAE can't tell if this is real or not. The ASSISTANT glides back with the phone.

ASSISTANT

I've got you a pay as you go sim.

MAE snatches the box from the ASSISTANT, throwing her credit card at him. She desperately tries to tear the box open, but can barely see.

MAE sees horrifying flashes of CHARLOTTE - warped David Lynch type images:

- CHARLOTTE in a wedding dress, kissing BOOTHROID and JARED as grooms. The PRIEST is the OLD DROOLING MAN from the pub. His teeth fall out of his mouth in drool.

MAE struggles to get the SIM card out of the package. She tears at it with her teeth.

- CHARLOTTE shooting heroin in a Chinese opium den/brothel. KEVIN the businessman eats Chinese takeaway. The WOOKEY HOLE WITCH looms behind, she resembles WENDY.

A queue is forming behind MAE: MONSTROUS FIGURES looming over her and she pulls at the back of her phone.

Now we see things from a normal perspective. The ASSISTANT reaches to help MAE with the phone.

ASSISTANT (CONT'D)

Here, let me help.

MAE

Get off!

MAE shoves the ASSISTANT. She is a raving, sweating mess.

ASSISTANT

Ok, miss you need to give that back please.

The ASSISTANT takes the phone but MAE doesn't let go. The CUSTOMERS behind watch in silent confusion as MAE and the ASSISTANT have a slow and awkward school-like tug of war over the phone. It is very undignified.

ASSISTANT (CONT'D)

Miss. Miss let go.

MAE

Get off. IT'S MINE!

MAE trips backwards and knocks the computer on the shop counter to the ground, smashing it.

INT. PHONE SHOP. 10 MINS LATER.

MAE is shamefully paying for the damages. She is over the worst of the mania. She looks downtrodden and hungover. The ASSISTANT and MANAGER watch her sternly, arms folded.

MAE

Sorry again. I'm not normally... I'm actually ok in real life.

MAE turns and walks out of the shop, dejected, embarrassed.

EXT. CONDO SHOWROOM. CONT'D

A dazed Mae emerges from the phone shop across the street and crosses the road to the Condo Showroom. She scans the room through the window for MAGGIE and then turns to head inside, slamming straight into the YOUNG WOMAN (LAURA), very upset, who's blocking her way.

MAE

Excuse me.

LAURA

I don't know who you are, and I don't care. But you can tell my mother I don't want to see her.

MAE

Who's your mother, I can pass on a message, I guess? I don't -

LAURA

Don't fuck with me. You know exactly who she is, she's in there hiding behind a plastic fern.

Mae cups her hands to the window and peers in. Maggie is trying to look inconspicuous behind a fern.

MAE

Oh no, you're confused, that's Maggie!

LAURA just stares at MAE. It dawns on her.

MAE (CONT'D)

Oh right... I didn't know. I thought she just had dogs.

LAURA

Is that what she said? Dogs? She *always* does this. I told her I do not want to see her. I had to *change my phone number*. And now she shows up with some new charity case in tow -

MAE

Ok, bit harsh, I'm not -

LAURA

I'm sorry, but I'm calling the police. She's GOT to learn this is harassment.

MAE

WAIT. Just wait, I'll get her, I'll get her out. Just don't make a scene. I'm sorry, I had no idea.

MAE goes to leave, then turns back.

MAE (CONT'D)

She's good, really.

They share of moment of recognition, LAURA softens.

INT. CONDO SHOW ROOM. CONT'D

MAGGIE is talking to an EMPLOYEE, drunk.

EMPLOYEE

The incredible thing about condo living is that you're part of a community.

MAGGIE

And do you allow dogs in the community?

EMPLOYEE

Oh absolutely.

MAGGIE

Can they swim in the pool?

EMPLOYEE

Um...

MAE approaches, determined.

MAE

Hey. You lied to me.

Maggie is a deer in headlights. The EMPLOYEE slinks away.

MAGGIE

I -

Mae lets Maggie sit in the fear for a minute then decides to save her. No tough love.

MAE

You said there'd be wigs here. I was excited to see... wigs. Now I'm tired, and I want to go home.

MAGGIE is relieved. She links her arm through MAE's and lets herself be led out, head hung.

EXT. STREET. DAY.

MAGGIE leans on the car, she is sad and drunk. MAE observes her, concerned.

MAE

Are you sure you're ok to drive?

MAGGIE

No I'm absolutely pickled to be honest darling.

MAGGIE holds the car keys out.

MAE

(sighs) O.K. let's go.

INT. CAR. EVENING.

MAE and MAGGIE drive in awkward silence. MAE is at the wheel. The radio is on.



RADIO

And now the headlines at 6. A gay rights march was derailed when police arrested a bearded nudist under section 4 of the terrorism act.

MAE turns it off.

MAE

Maggie?

MAGGIE

Mmm?

MAE

Can I tell you something?

MAGGIE

Yes, anything darling. What is it?

MAE

I don't have my driver's license.

Outside a car passes them and we see the DRIVER gesticulating and giving them the finger.

EXT. CAR. CONT'D.

Reveal: The car is driving approximately 5 miles an hour down the motorway. Cars are lined up behind, honking. MAE stays driving at a steady pace.

INT. SERVICE STATION. DAY

CHARLOTTE comes out of a service station bathroom. She spots JESSICA sat on a bench alone, stifling a tear. CHARLOTTE marches over, grabs JESSICA by the wrist.

CHARLOTTE

Come on.

CHARLOTTE approaches PETE who is loitering sadly by the vibrating chairs and gumball machines - JESSICA in tow.

CHARLOTTE (CONT'D)

OK guys. Listen. I'm sorry. Pete, Jessica split up with you because of me. I gave her some bad advice. Maybe I was wrapped up in my own stuff. I was just worried you both were too intertwined in each other's lives. I want you to be strong independent people.

JESSICA

But I like Pete being involved in my life.

PETE

Yeah. Isn't that just being in a relationship?

CHARLOTTE

Yeah but... Doesn't it get overwhelming?

JESSICA

No.

CHARLOTTE

(considers)

Ok.

CHARLOTTE reflects. She puts her hands in her pockets, finds something. She pulls a scrap of paper - it's out one of Mae's post-its. It reads: "**I love you**". She considers.

She looks up. PETE and JESSICA are rampantly making out on the vibrating chair. They're really going for it.

CHARLOTTE (CONT'D)

Oh for God's sake, guys!

INT. CAR. NIGHT

MAE and MAGGIE pull up in front of the flat. Both trying to stay cheery, but are clearly tired.

MAE

Driving is so easy, I'm gonna buy a car.

MAGGIE

Worth splashing out on a few lessons, maybe.

MAGGIE reaches out of the unrolled window and picks up the rearview mirror which is hanging by a wire. We stay on Maggie inside the car as MAE gets out and walks round to the window. She leans in.

MAE

Ok, well... See you soon. Can I have my phone back?

MAGGIE

Yes of course. Just don't do anything I wouldn't do.

MAE

Ha. Right. You're ok to drive now?

MAGGIE

Yes. Say hello to Charlotte for me. Bye Darling.

MAE walks up toward the flat. MAGGIE is alone. She lets out a long slow fart, without registering that this is happening on her face. Maggie looks down at her own phone. She texts "**LAURA**".

TEXT ON SCREEN: "**Sorry about today. Lovely to see you.**"

Laura replies: "**Mum, don't**"

MAGGIE is dejected.

INT. FLAT HALLWAY. NIGHT

MAE stands alone in the quiet flat. All the lights are off. MAE switches them on and leans on the wall. She powers up her phone and waits for a text. None comes. She sees a silhouette approaching the door.

EXT. FLAT FRONT DOOR. CONT'D

CHARLOTTE approaches the front door, bags in tow. She takes out her key, hesitates a moment, thinking, then pushes it into the lock.

INT. FLAT HALLWAY. CONT'D.

CHARLOTTE pushes open the door. The corridor is empty. Then MAE emerges at the far end of the corridor. She looks happy, expectant. CHARLOTTE grins, dumps her bags and sprints down the corridor towards MAE. She jumps into Mae's arms. They're ecstatic to be together once again. CHARLOTTE showers MAE's face in kisses.

CHARLOTTE

I missed you so much. I'm sorry I didn't call. I want to get married. I'm serious.

MAE

(Ecstatic) To ME?! You do?!!!

CHARLOTTE

(Crying happy tears) Yeah.

They hug.

SMASH BACK TO:

EXT. FLAT FRONT DOOR. DAY.

CHARLOTTE is back at the front door. That was her fantasy. She hesitates a moment, thinking, then pushes it into the lock.

CHARLOTTE pushes open the door. MAE is stood in the hallway, near the door - she looks tired. MAE musters up a weak smile - CHARLOTTE smiles back...

CHARLOTTE

I missed-

PHIL (O.S.)

Hey dudes.

CHARLOTTE turns to see PHIL coming up the path. CHARLOTTE tenses. PHIL arrives next to them - his face red from pepper spray, black eye, he's been through the wars.

MAE

What happened to you man?

PHIL

(shrugs)

Nothing.

PHIL walks past MAE and CHARLOTTE into the flat.

MAE

What were you gonna say?

CHARLOTTE bottles it.

CHARLOTTE

Oh... There's crisps on your face.

CHARLOTTE walks past MAE into the flat. MAE is left on the doorstep, confused. She wipes her face, then follows.

INT. LIVING ROOM. EVENING.

MAE and CHARLOTTE are sat on either end of the sofa, watching TV silently, arms stretched, holding hands. PHIL approaches with a large roast chicken on a plate. CHARLOTTE pulls her hand away as PHIL sits between them. He starts picking at the chicken with his fingers.

PHIL  
Hey, how was life outside the bubble?

MAE and CHARLOTTE try too hard to sound normal.

CHARLOTTE  
Yeah fine.

MAE  
Pretty normal.

PHIL looks between them, he senses their dishonesty. They all do. MAE quickly breaks the tension.

MAE (CONT'D)  
So... What are we doing tonight?

CHARLOTTE  
This?

They all stare at the TV. PHIL awkwardly eats chicken.