CROSSED LINES
By Sarah Atkinson

NINE INDIVIDUAL SCREENS, POSITIONED IN A GRID THREE BY THREE

In each we see a character.

INT. JAMES' OFFICE - DAY

James sits at a low lit desk, next to a telephone, shuffling a deck of tarot cards.

INT. MARTIN'S OFFICE - DAY - SAME

Martin is in a darkened attic room, the light of a computer screen illuminates his face as he frantically taps into a keyboard, he stares intently at the computer screen, biting his lip and concentrating.

INT. JULIE'S CAR - DAY - SAME

Julie is driving along in a car in an inner-city setting. She taps, sings and dances in her seat to an upbeat house track playing on the radio.

INT. MANDY'S OFFICE - DAY - SAME

Mandy is sat at a desk in a very tatty office environment next to a telephone. She is chewing gum, which she pulls in and out of her mouth with her fingers.

INT. BOB'S LIVING ROOM - DAY - SAME

Bob sits on an arm-chair, fast asleep with his head tilted to one side, with a telephone receiver cradled between his ear and his shoulder, and a newspaper resting on his lap.
INT. MAUREEN'S OFFICE - DAY - SAME

We see a phone in an empty booth. There are self-help and medical leaflets surrounding the phone. There’s call centre noise in the background.

INT. PHILLIP'S CALL CENTRE OFFICE - DAY - SAME

Phillip sits in a sterile office environment wearing a headset. He looks around the office and chats to people, eats and flicks through a magazine.

INT. BRENDA'S HOUSE - DAY - SAME

We see a chintzy hallway and a pseudo antique phone, fake flowers and tacky ornament. There is no character visible in the frame.

INT. PUBLIC TELEPHONE BOX - DAY - SAME

We see wide-angle view taken from the top corner of an empty phone box in a quiet street.

INT. JAMES' OFFICE - DAY - CONTINUOUS

James deals the cards that he has been shuffling into five piles as if doing a tarot reading for himself. He is serious throughout.

INT. MARTIN'S OFFICE - DAY - SAME

Martin's tapping and concentrating continues as he turns the speakers up, the sound of police radios can be heard. He starts to pick up what sounds like telephone conversations, he starts to nod in recognition as a clear conversation becomes audible. A man can be heard dictating directions as to his whereabouts on the motorway.
MOTORIST (V.O.)
I'm parked up on the hard shoulder.

CALL CENTRE OPERATIVE (V.O.)
Are you on the Northbound or Southbound side?

MOTORIST (V.O.)
Southbound, towards Birmingham.

MARTIN
Hello

MOTORIST (V.O.)
Hello?

CALL CENTRE OPERATIVE (V.O.)
I think we've got some sort of crossed line mate, don't worry about it.

MARTIN
Can you hear me?

MOTORIST (V.O.)
Who is that?

CALL CENTRE OPERATIVE (V.O.)
I think I need to disconnect the call; I'll ring you back...

He is cut off as Martin fiddles with his keyboard.

MOTORIST (V.O.)
Hello?

MARTIN
Can you still hear me?
MOTORIST (V.O.)
Yes, Yes, What's going on?

MARTIN
Sorry to have troubled you sir, goodbye.

Martin rubs his hands with delight, shaking his head in disbelief.

INT. JULIE'S CAR - DAY - SAME

The engine of Julie's car starts to sputter and judder, we see her swearing and cursing. She then pulls over, as the car stops completely. She continues to swear and attempts to start the car several times. Hits the steering wheel as she realises that the car has broken down completely.

INT. MANDY'S OFFICE - DAY - SAME

INT. BOB'S LIVING ROOM - DAY - SAME

Bob then visibly jumps out of his skin. The call that he was on hold from has suddenly been answered. He drops all the things that were on his knee, his glasses have fallen off, and the phone is on the floor.

INT. MAUREEN'S OFFICE - DAY - SAME

The phone starts to ring at the desk in the office, it rings out four times, we see Maureen landing on the chair in her coat and clutching her bag. She is out of breath and picks up the ringing phone.

MAUREEN
Good Evening Samaritans
She trails off as she realises the person at the other end has hung up. Puts the phone down, and chats to someone off screen while taking off her coat.

**INT. PHILLIP'S CALL CENTRE OFFICE - DAY - SAME**

Phillip looks around himself furtively and starts to eat a sandwich. He keeps checking around as he eats really quickly, shoving the food into his mouth.

**INT. BRENDA'S HOUSE - DAY - SAME**

Brenda appears in the frame of this scene, she is in her early 50s but dresses as if she were late 20's. Her hair is dyed, and she wears thick make up. She begins to flick through a phone book and starts taking down numbers with a pen and paper whilst chewing gum.

**INT. PUBLIC TELEPHONE BOX - DAY - SAME**

Gary enters. He accidentally knocks the receiver from the hook, then replaces it, he has been crying. He drinks from a cheap bottle of rum and places it on top of the phone.

**1.INT. MANDY'S OFFICE - DAY - CONTINUOUS**

Mandy presses a few buttons on her mobile phone, and then holds it to her ear.

**1.INT. JULIE'S CAR - DAY - SAME**

In Julie's car, she looks at her phone as it rings. She picks it up to answer.
INTERCUT - TELEPHONE CONVERSATION

JULIE
All right Mand.

MANDY
Where are you?

JULIE
Stuck near Club XS, the bloody
car's broken down.

MANDY
You're joking, what's the matter
with it?

JULIE
Dunno, it just conked out, I can't
get it to start.

MANDY
That car's a heap of shit.

JULIE
Tell me about it.

MANDY
What you gonna do?

JULIE
I'm gonna give it 5 minutes. If
it's anything like before it should
start again, something about air in
the fuel pipe. Oh, I dunno, but it
worked last time. Look, I'll give
you a ring when I'm on me way.
MANDY
Well how late do you reckon you'll be? We're meeting the others at 7 and I wanted to have a chat before we went out.

JULIE
I shouldn't be too long, I'll meet you there instead.

MANDY
(annoyed)
Right.

JULIE
What does that mean?

MANDY
I just really need to talk to you.

JULIE
Why? For God's sake Mand, I'll be there in half an hour.

MANDY
Alright, whatever, half an hour, so are you coming to me or am I meeting you there?

JULIE
It depends on this car doesn't it? Look, I'll give you a ring when I'm on me way.

MANDY
alright, see ya then.
JULIE

see ya.

Julie hangs up, looks at the phone with irritation.

Mandy takes a cigarette from a packet, lights it and inhales hard.

2.INT. JULIE'S CAR - DAY - CONTINUOUS

Julie taps into her phone and starts to dial.

2.INT. MAUREEN'S OFFICE - DAY - SAME

The phone starts to ring at the booth in the Samaritans Offices. Maureen is reading a magazine she then picks up the phone.

INTERCUT - TELEPHONE CONVERSATION

MAUREEN

Good Evening, Samaritans, how can we help?

JULIE

Mum, it's me.

MAUREEN

Oh hello love, are you alright? Are you at Mandy's yet?

JULIE

No, mum, the car's broken down.

MAUREEN

Oh Julie, not again, Have you phoned anyone?

JULIE

Yeah, I've just done it.
MAUREEN
Well, where are you?

JULIE
You know the Industrial Estate on the way out of town,

MAUREEN
Yeah?

JULIE
I'm there.

MAUREEN
Oh listen, keep your doors locked and don't go wandering around.

JULIE
Well I'm hardly likely to am I?

MAUREEN
I told you to get it serviced. Do you think you've run out of petrol?

JULIE
Mum, I've been driving for four years; I think I know when my car needs petrol.

MAUREEN
Well, what about your oil and water, have you checked that?

JULIE
Mum, I haven't got much credit left; I just thought I'd phone to let you know what's happened.
MAUREEN
Well, I'm going to sit here worrying about you now. As if I haven't got enough to think about here already.

JULIE
Look I'm sorry Mum, if you could just ring me back in a bit, I might want you to call a few people for me.

MAUREEN
Of course I will, I just worry about you out there on your own that's all.

JULIE
Well don't, I'm all right. I'll get it sorted, it'll be fine, I've gotta go now.

MAUREEN
Listen look after yourself won't you.

JULIE
Look give me a ring back in a bit.

MAUREEN
OK, I'll phone you in between calls.

JULIE
OK.
MAUREEN
Take care, if you need anything,
give me two rings, on my mobile, in
case it goes through to one of the
other ladies.

JULIE
Right, I’ll speak to you in a bit,
bye.

MAUREEN
Bye love.

Maureen continues to flick through a magazine.

Julie looks around impatiently.

3.INT. JULIE’S CAR - DAY - CONTINUOUS

Julie pulls a card from the shelf beneath the dashboard. She
dials and sits impatiently as she is taken through a series
of recorded messages.

3.INT. MARTIN’S OFFICE – DAY – SAME

GENUINE HELP DESK OPERATOR (V.O.)
Hello, emergency roadside
assistance, do you have your
customer number to hand?

JULIE
(she takes her membership
card from the glove box)
Yep, it’s 4073560329.

There is some interference on the line as Martin intercepts
the call.
GENUINE HELP DESK OPERATOR (V.O.)
I'm just getting your details up
now (beat) ok, here we are, could
you confirm your name and address
for me please?

INTERCUT - TELEPHONE CONVERSATION

JULIE
Sorry, I can't hear you.

MARTIN
Sorry about that madam, we're
experiencing some technical
difficulties today.

JULIE
Hello?

GENUINE HELP DESK OPERATOR (V.O.)
Hello?

The operator is then cut off completely.

MARTIN
Sorry about this madam.

JULIE
It's ok.

MARTIN
Can you tell me your name and
postcode please.

JULIE
Julie Crawford, PR23 4AZ.
MARTIN
can you tell me the make, model and
colour of your vehicle please?

Martin scans his desk quickly for a pen and paper, then jots
own what Julie says.

JULIE
It's a Green Volkswagen Golf.

MARTIN
Registration number?

JULIE
F25 BHT

MARTIN
Foxtrot twenty-five Brava Hotel
Tango

Julie raises her eyebrows at this

MARTIN
Phone number?

JULIE
Yeah, it's 0775 647842

MARTIN
I take it that's the mobile you
have with you now?

As Martin writes this down, he begins to look excited.

JULIE
Yeah.

MARTIN
and where are you now, exactly?
JULIE
Great Southern Road, Manchester, on the way out of town.

MARTIN
The problem with the vehicle?

JULIE
It just cut out. I think there's air in the fuel pipe. It's happened before.

MARTIN
Ok, we should have some one there within the hour.

JULIE
The hour? I thought you were supposed to come to women who are on their own in half an hour?

MARTIN
Are you on your own?

JULIE
Obviously.

MARTIN
we'll endeavour to get someone to you in 30 minutes. Please remain calm and don't leave your vehicle in the mean time.

JULIE
Yeah.

MARTIN
Thank you.
MARTIN

Goodbye.

JULIE

yeah, thank you.

Martin looks at the mobile phone number, taps it between his fingers, and smiles slightly.

Julie looks annoyed.

4.INT. JULIE'S CAR - DAY - CONTINUOUS

Julies phone rings, she looks at the unknown number for a second and then accepts the call.

4.INT. BOB'S LIVING ROOM - DAY - SAME

Bob has been fast asleep on his arm chair, the phone cradled between his shoulder and ear.

INTERCUT - TELEPHONE CONVERSATION

JULIE

Hello?

No answer but there is noise in the background.

BOB

Hello?

He jumps out of his skin as he hears her voice.

JULIE

Who's this?

BOB

Hello?
JULIE

(loudly)
Who is this?

BOB

I was just having forty winks.

JULIE

Do I know you?

BOB

I must have been on hold for nearly an hour.

JULIE

On hold? What are you talking about?

BOB

That music always sends me off every time.

JULIE

I'm sorry, I don't know who you are or what you're talking about.

BOB

eh?

JULIE

Look, I think this is a crossed line or something, you've got the wrong number...

BOB

(slightly confused)
what number?
JULIE
(loudly)
I - think - you've - got - the -
wrong - number,

BOB
oh?

JULIE
Look, never mind.

Julie hangs the phone up.

BOB
I say, I'm sorry to have troubled
you.

Bob realises she's gone, shrugs and puts the phone down.

5.INT. PUBLIC TELEPHONE BOX - DAY - CONTINUOUS

Gary is in the phone box. He picks up the telephone and dials
the number, which is on a Samaritans poster stuck on the side
of the box. Starts to cry.

5.INT. MAUREEN'S OFFICE - DAY - SAME

Maureen's phone rings.

INTERCUT - TELEPHONE CONVERSATION

MAUREEN
Good evening, Samaritans, how can
we help?

GARY
It's no good, it's no good.
MAUREEN
What's no good?

GARY
It doesn't matter.

MAUREEN
I am here to listen. Would you like to tell me your name? I'm Maureen, What can I call you?

GARY
Gary.

MAUREEN
Gary, what's happened?

GARY
I dunno I think I've really hurt her.

MAUREEN
Who have you hurt?

GARY
Collette, I've really hurt her.

MAUREEN
Collette? Is she OK?

GARY
Oh god no, what have I done?

MAUREEN
Everything you tell me is strictly confidential. Whatever you say won't go any further. I'm here to listen, do you need help?
GARY
You wouldn't want to help me, not if you knew.

MAUREEN
I won't judge you, but I can't help you if you don't tell me what's happened.

GARY
You don't understand, you're not listening.

MAUREEN
I don't understand, why don't you help me to?

GARY
I wanted her to shut up, she wouldn't shut up.

MAUREEN
Is this Collette?

GARY
Yeah, I told her to shut up, she wouldn't listen. She wouldn't shut up, she wouldn't stop... I couldn't stop.

Gary hangs up and again cries into the phone.

MAUREEN
Gary, Gary?
She realises that he has hung up, and so puts the phone down. She makes a note in her pad, and then continues flicking through her magazine.

6.INT. PUBLIC TELEPHONE BOX - DAY - CONTINUOUS

6.INT. PHILLIP'S CALL CENTRE OFFICE - DAY - SAME

Gary's phone rings, he picks it up and listens.

Phillip phone rings, he answers the call.

INTERCUT - TELEPHONE CONVERSATION

PHILLIP
Premier Man clothes collection,
Phillip speaking, how can I help you?

Silence.

Phillip raises his voice and adjusts his headset.

PHILLIP
Premier Man clothes collection,
Phillip speaking, how can I help you?

GARY
You, help me?

Phillip looks a little confused.
PHILLIP
Yes, I’ll do my very best sir. We at Premier Man offer a very superior service. Are you sure you've dialled the right number?

GARY
I'm not sure of anything anymore.

PHILLIP
Is it a problem with your order? (to off screen) It’s those coasters, I knew they’d be trouble.

GARY
I think I'm losing it.

Phillip gestures to one of his colleagues, raises his eyebrows, and mouths the word nutter while tapping his fore finger on his forehead.

PHILLIP
I’m afraid, if you can't be more specific, I'll have to end the call, I'm very sorry.

GARY
Sorry, you’re sorry, not as sorry as I am.

PHILLIP
I'll ask you one last time sir, how can I be of assistance?

GARY
I think I've killed her.
PHILLIP
I beg your pardon?

GARY
I didn't even check if she was breathing. I didn't even check.

PHILLIP
I'm going to have to terminate this call if you don't start to make more sense.

He puts the phone on silent, slips his head set off and leans over to tell his colleague.

Gary continues to cry.

PHILLIP
'ere, psycho on line 2, says his killed someone. Shall I trace it?

Phillip nods, then presses numbers on his telephone console.

PHILLIP
Hiya, It's Phillip, I've got a bit of a weirdo on the line, says he's killed someone, yeah, the number's 0-1-5-1 5-4-8-7-3-1, it's a call box.

Phillip writes the number down himself.

PHILLIP
Excuse me sir, we're not used to taking calls like this at the Premier Man ordering line. We specialise in clothes and accessories for outsize gentlemen, how we can help you?
GARY
What are you going on about? You
phoned me, who are you anyway?
(angry) Are you a fucking puff?

PHILLIP
There's no need to get personal,
I'm only trying to help.

GARY
What the fuck are you doing phoning
me up?

PHILLIP
Excuse me sir, I believe that you
made the call to this line.

GARY
No I didn't. What the fuck is this?

PHILLIP
It's a telephone.....

Philip is cut short by Gary slamming the phone down.

PHILLIP
You would not believe how rude that
man was. I just hope and pray you
don’t ever get a call like that in
your lifetime.

7.INT. PHILLIP'S CALL CENTRE OFFICE - DAY - CONTINUOUS

Phillip looks around himself, and then dials the number from
the piece of paper.

7.INT. MARTIN'S OFFICE - DAY - SAME

Martin's phone rings, he looks at it suspiciously and then
answers.
INTERCUT - TELEPHONE CONVERSATION

MARTIN
username and password?

PHILLIP
(quietly)
It's Barbarella 22, 8 - 9 - 4.

MARTIN
Ok.

PHILLIP
I've got a murderer in a phone box for you, thought you might want the number.

MARTIN
OK.

PHILLIP
It's 0-1-5-1-5-4-8-7-3-1, ere I wanted a quick word with you anyway, I need to get the next batch of numbers for Madame.

MARTIN
You should really be contacting me through the secure server for that. This is incorrect protocol.

PHILLIP
alright, alright, I was just trying to do you a favour.

MARTIN
goodbye.
PHILLIP
charming!

8.INT. MARTIN'S OFFICE - DAY - CONTINUOUS

Martin taps the number between his thumb and forefinger, and then dials it into his computer.

8.INT. PUBLIC TELEPHONE BOX - DAY - SAM

The phone rings in the public call box, Gary, who has been leaning over the phone, looks at it with suspicion then picks it up.

INTERCUT - TELEPHONE CONVERSATION

GARY
Is that the puff again?

MARTIN
Hello and how are you?

GARY
Who is this?

MARTIN
Your guardian angel.

GARY
Who are you?

MARTIN
I can help you. I know you're in trouble. Have you disposed of the body yet?
MARTIN
You see, it's important to have someone thinking straight for you, you can't really do it yourself under these circumstances.

GARY
Are you watching me? Who've you been speaking to?

MARTIN
That doesn't matter now, we just need to agree on a figure, and I can have it all sorted for you.

GARY
What?

MARTIN
I don't think I need to go into details.

GARY
Leave me alone, just leave me alone.

Gary slams the phone down and covers his ears with his hands.

He starts to panic.

Looking around himself, he tries to calm down.

GARY
No, No, everything's alright, Gary nothing's happened. It's OK, it's alright.
9. INT. PUBLIC TELEPHONE BOX - NIGHT - CONTINUOUS

Gary is standing in the phone box, and absentmindedly runs his finger over a number that has been displayed in the window. He picks the phone up and slots his credit card into the box. He dials the number, hears a recorded message and waits.

PRERECORDED MESSAGE (V.O.)
Thank you for calling 1-2-1 direct dial chat lines. This service is for over 18's only. If you are unhappy with any of our girls, please press the star key at any time to speak to our customer services department. Please press 1 to be connected to a girl.

INT. MANDY'S OFFICE - NIGHT - SAME

INTERCUT - TELEPHONE CONVERSATION

MANDY
Hello. This is Suzie speaking.

We see Mandy staring into space, anything sexual that she says is totally diluted by her appearance and demeanour which is totally un-sexual.

GARY
Hello?

MANDY
Hi there, mine name's Suzy and I've had a really busy day, what have you been up to?
GARY
what's it got to do with you?

MANDY
I just wanted to help you to unwind.

GARY
What?

MANDY
It's good to relax after a hard day. Why don't you loosen your clothes a bit. I'm lying on my bed in a short skirt with a crop top on, what are you wearing?

GARY
I don't know.

MANDY
What would you like to do today?

GARY
It doesn't matter. Look this is a mistake.

MANDY
Oh, it's never a mistake, you phoned me for a reason. You and that sexy voice of yours. What have you been doing?

GARY
You wouldn't wanna know.
MANDY
Good, I like secrets, this can be our secret if you like. I’m taking my skirt off for you now cause I’m really hot after my busy day. Why don’t you take your clothes off.

GARY
I don’t want to.

MANDY
Tell me what you want me to do. I’ll do anything you like.

GARY
I bet you fucking will, you’re all the same.

MANDY
That’s right, we’re all dirty, come on, talk to me, tell me what you want.

GARY
I didn’t think I had to say anything on these sorts of lines.

MANDY
It’s fine if you don’t want to talk, I’ve got plenty of tricks up my sleeve to help you to relax.

GARY
Shut up you slag.

MANDY
You’re right, I’m a slag.
GARY
I said shut up.

MANDY
Let me tell you what I can do for you.

GARY
I don’t want to hear anything you’ve got to say.

MANDY
OK, tell me what you want me to do and I’ll do it quietly.

GARY
I said shut up slag.

MANDY
You sound like you need to relax, I can help you to relax.

GARY
What am I gonna do?

MANDY
That’s OK, I can show you what to do.

GARY
You don’t understand.

MANDY
I think I do. Lots of men feel guilty for wanting me. But it’s OK, there’s no need to get upset. We can just talk you know, that’s fine. Look is everything alright?
GARY
I can’t talk, I’m sorry.

Gary hangs up and continues to cry.

MANDY
Hello?

Mandy continues to pick her nails, slouches in her chair.

10.INT. BRENDA'S HOUSE - DAY - CONTINUOUS

Brenda is looking at the phone book, and then begins to dial.

10.INT. BOB'S LIVING ROOM - DAY - SAME

The phone is answered, but Bob does not speak.

INTERCUT - TELEPHONE CONVERSATION

BRENDA
Hello?

BOB
Hello?

BRENDA
Is that Mr. Jenkins?

BOB
eh?

BRENDA
(loudly)
I'm sorry to have disturbed you
Mr. Jenkins. I'm phoning on behalf
of your bank.
BOB
My bank?

BRENDA
Yes, I need to take you through our security procedure, to clarify your identity.

BOB
Me what?

BRENDA
(louder)
I need to ask you some security questions.

BOB
That sounds official. My son normally sorts it out.

BRENDA
Is your son there Mr. Jenkins?

BOB
Where?

BRENDA
(shouts)
Is your son with you now?

BOB
No, he's at work love.

BRENDA
Could I ask you these questions then please?
BOB
Questions?

BRENDA
Yes, I need to ask you questions that only you would know the answers to. It's for security.

BOB
right.

BRENDA
We don't want anyone else getting your money you see.

BOB
Me neither.

BRENDA
Now if I could I just ask you your date of birth?

BOB
me what?

BRENDA
Your birth date?

BOB
oh, it's the seventh of March

BRENDA
yes...

BOB
ave you written it down?

BRENDA
yes.
BOB
The seventh of March, nineteen thirty one. I'm seventy-eight would you believe.

BRENDA
oh, that's lovely Mr. Jenkins thank-you. I just need to check your bank details with you.

BOB
me what?

BRENDA
(shouts)
your bank account details.

BOB
I've got me card here.

BRENDA
Your credit card?

BOB
What dear?

BRENDA
You have a credit card?

BOB
I prefer ready cash.

BRENDA
Can you read the number from the card for me please?

Brenda poises herself eagerly with a pen.
BOB
My number? Let's see (beat) It's TN34....

BRENDA
No, no, I think that's your post code Mr. Jenkins, What's the number from the middle of your credit card?

BOB
Number?

Bob is looking over his glasses at a Sunday magazine.

BOB
ah yes, here it is, It's 0-9-6-7 5-0-5-0-5-0-5.

BRENDA
Mr. Jenkins I think that's your telephone number.

BOB
eh?

BRENDA
That's your telephone number.

BOB
My number? oh crikey no, that's one of those porneo lines.

BRENDA
(sighs and drops her pen down)
right.
BOB
how did that get there?

BRENDA
(shouts again)
Have you got your credit card number?

BOB
Yes I've rang it often enough.

BRENDA
(shouts louder)
YOUR CREDIT CARD NUMBER.

BOB
On the front of the card...

Brenda's doorbell rings, she looks around worriedly as Bob squints to see the number on the card.

BRENDA
Yes, just read it for me.

Brenda poises with her pen again, looking towards her front door.

BOB
(huffs)
I think I've got the wrong glasses on.

BRENDA
(tuts, under her breath)
oh for gods sake.
BOB
(squints)
definitely the wrong ones.
Brenda's doorbell rings
repeatedly, she glances
towards
it, looks at the paper in
front of her.

BRENDA
(shouts)
I'm going to have to call you back
Mr. Jenkins.

BOB
oh dear.

BRENDA
I'll phone you back within the
hour.

Brenda puts the phone down and dashes off scene.

BOB
I never know which glasses are
which these days.

11.INT. BOB'S LIVING ROOM - DAY - CONTINUOUS

Bob has been on hold at the catalogue line, the phone is
still cradled between his ear and his shoulder.

11.INT. PHILLIP'S CALL CENTRE OFFICE - DAY - SAME

Phillip's phone rings.
INTERCUT - TELEPHONE CONVERSATION

PHILLIP
Autumn years catalogue line.
Phillip speaking, how can I help you?

Silence.

PHILLIP
Autumn years, How can I help you?

Bob jumps out of his chair.

BOB
eh?

PHILLIP
(shouts)
Autumn? You know just between
summer and winter, ring any bells?

BOB
Sorry Madam, my hearing isn't what
it used to be.

PHILLIP
Charming.

BOB
eh?

PHILLIP
Would you like to place an order?

BOB
I saw your number in me magazine
next to an advert for a commode. Do
you have it there?
PHILLIP
er, No.

BOB
It's next to an article on June Whitfield. It's a lovely commode, I must say, I do like the fleur de lys around the rim. Do they come in any other designs?

PHILLIP
I'm afraid it's bog standard, if you excuse the pun.

BOB
eh?

PHILLIP
Would you like to place that order with us. Have you used Autumn Years before?

BOB
speak up.

PHILLIP
I said, are you a regular?

BOB
Why do you think I need a commode dear? I can't get upstairs to the toilet. Not like you young'uns. Are you courting?

PHILLIP
(quietly)
No, But I do have casual sex with a man called Trevor.
BOB
What's that?

PHILLIP
(louder)
No-one at the moment.

BOB
oh, You'll find someone don't you worry. I lost my wife last year.

PHILLIP
Where did you put her?

BOB
She just gave up in the end.

PHILLIP
I think I know how she feels.

BOB
Oh?

PHILLIP
Right, about this commode. I've found the one you're after. It's £13.99.

BOB
How much?

PHILLIP
(shouts)
£13.99. I'll just give you the details. (reading from script)
Wedgwood effect porcelain with an easy-wipe Teflon interior for those 'messy' moments.

(MORE)
PHILLIP (cont'd)
And you get a pack of very stylish "I'm an Autumn Years gentleman" coasters for free. We can send it to your house if you want.

BOB
you can send it here?

PHILLIP
That's right.

BOB
That's lovely dear. Not that I will be here much longer if Martin has his way. He wants me in a home.

PHILLIP
Who's Martin?

BOB
My son, they want to turn my front room into a trendy wine bar.

PHILLIP
oh dear. I think the best thing you can do sir is fill in the coupon and send it in to us.

BOB
Eh?

PHILLIP
(shouts)
The coupon, the one next to June Whitfield.

BOB
June Whitfield's going to bring my commode?
PHILLIP
Yes, and Terry Scott's going to wipe your arse for you.

BOB
eh? You're talking in riddles. I'm eighty one, and just because I'm old doesn't mean I'm stupid young lady.

PHILLIP
Oh, the lines gone crackly. I would ring back later if I were you, or alternatively send the coupon in.

BOB
What coupon?

PHILLIP
Goodbye, thank you for choosing Autumn Years.

Phillip tuts and raises his eyebrows as he hangs up.

BOB
Is that June Whitfield?
Hello?
Hello?

Bob stares into space.

12.INT. MAUREEN'S OFFICE - DAY - CONTINUOUS

Maureen is on a break from the calls she takes at the Samaritans, flipping through a magazine, she looks at a number in the magazine then she taps into her mobile phone.
12. INT. JAMES' OFFICE - DAY - SAME

INTERCUT - TELEPHONE CONVERSATION

JAMES
Hello this is Silver Moon Mystic tarot Line, My names James, Can I ask your name please?

MAUREEN
Yes, it's Maureen.

JAMES
Let me introduce myself properly Maureen, and that way I can actually pick up some vibrations from you ok?

MAUREEN
ok.

JAMES
I am a psychic and I'm her to help you, guide you, possibly warn you. I can also tell you there's very little in life that's actually set in stone. You can change virtually everything these days, even the colour of your eyes ok? Now love, I take it it's a relationship that you want me to tune into today?

MAUREEN
Well, I suppose so, yes.
JAMES
I'm going to take a reading from my tarot cards to see what I can find out for you.
May I ask you your age please?

MAUREEN
Can I just say I'm over 40?

James starts to turn the cards over in front of him.

JAMES
That's fine, you only have to say that you're over 18 believe it or not.

Maureen laughs nervously.

JAMES
Now I'm picking something up from a man with a short name, fair skinned and blue eyed...

MAUREEN
(no hint of recognition)
oh right.

JAMES
about 5'10", ring any bells?

MAUREEN
(thinks hard)
no one with a short name......

JAMES
It might be a long name, like Patrick, shortened down to Pat.
MAUREEN
He's called Nathan the person who I wanted to find out about.

JAMES
Ah yes, 'Nate', It must be him that I'm picking up on.

MAUREEN
but everyone calls him Nathan...

JAMES
(interrupting)
I can see there's a big argument, and there's feelings that some sort of infidelity that's going on.

James turns another card and then pauses to think.

MAUREEN
yes, yes, he and his wife have just separated.

JAMES
She was unfaithful to him.

MAUREEN
That's right, gosh, she was awful to him.

JAMES
and I can see that the 8th of this month was a very significant date for you?

MAUREEN
(thinks)
The 8th?
James studies the cards intently.

JAMES
...or a day either side of that, I've definitely got something very powerful happening for you around then.

MAUREEN
Well there was the beetle drive at the community centre on Saturday, but that was the 6th.

JAMES
...and Nathan was with you there...

MAUREEN
yes, well, he organised it.

JAMES
What were you wearing?

MAUREEN
Oh well, what I normally wear really, a floral Berketex dress.

JAMES
right, right, I can sense a powerful physical attraction between you at that time, did he touch you in some way?

MAUREEN
well we folded all the tickets up for the raffle together.
JAMES
This kind of intimate activity
reflects the strong emotional
connection between you as well.
But you're not sure how to approach
him are you?

MAUREEN
Well we've been friends for years.

JAMES
Things are starting to change, now
you're thinking of him on a more
romantic level.

MAUREEN
(speaks quietly into her
phone so that no-one can hear)
The trouble is I don't know how he feels.

JAMES
I think you should talk to him
about it.

MAUREEN
Oh I don't think I could.

JAMES
Maybe you could phone him, instead
of seeing him face to face, you
could write down what you wanted to say.

MAUREEN
Oh I don't know.
JAMES
Maybe smoke a cigarette just before you call him, so that your voice sounds husky. (he puts on a husky voice as he says this word)

MAUREEN
Oh I don't smoke.

JAMES
You have a quite a sexy phone voice anyway, if you don't mind me saying.

MAUREEN
(Laughs forcibly.)
Oh thank you.

JAMES
You need to ask him to meet you for a coffee and a chat.

MAUREEN
This is all a bit forward for me.

JAMES
And make a bit of an effort when you see him, do something that you don't normally do, maybe put on a bit of lipstick, wear a shorter dress...

MAUREEN
(flustered)
I don't think Nathan would like that.
JAMES
Oh believe me, he's a man, he will
Maureen.

MAUREEN
(defensively)
He's not that kind of man.

JAMES
If you do something like that, I
can assure you, you'll notice a
difference in the way he treats
you.

MAUREEN
This isn't the kind of advice I had
in mind.

JAMES
If you want to get a man between
the sheets, you have to make an
effort, surprise him a bit, it's
the best advice that you can get.

MAUREEN
(embarrassed)
I don't think so. Thanks anyway.

Maureen hangs up, blushing, looks around her nervously,
fiddles with her collar and continues to flick through her magazine.

James shrugs and gathers the cards back together off the table.

13.INT. PHILLIP'S CALL CENTRE OFFICE - DAY - CONTINUOUS
13. INT. BRENDA'S HOUSE - DAY - SAME

INTERCUT - TELEPHONE CONVERSATION

PHILLIP
Hello, this is Premier Lady collection, Phillip speaking how can...

BRENDA
Cut the crap, It's Bren.

Immediately Phillip recognises the voices and ducks down holding the phone closer to his mouth.

PHILLIP
(hushed)
Which part of 'call after six' don't you understand? My supervisor hasn't even left yet.

BRENDA
Can you do me a favour Phillip? - shut it! I couldn't wait, I've been like a coiled spring all day with this card. Being on hold with Charlotte Church warbling in my ear hole hasn't helped. Who chooses this music?

PHILLIP
Do you want to place this order or what? I haven't got all day. What's the customer number?
BRENDA

PHILLIP
That's a DVD surround sound home cinema system. You do know its £459.99.

BRENDA
Yes my love, I want three of them.

PHILLIP
Three? Where do you live? A multiplex?

BRENDA
Stop your whining. I'm not one of your demented blue rinse geriatrics you usually speak to.

PHILLIP
I know, you don't have a blue rinse.

BRENDA
I heard that, very funny. I already know a man who'll take these off my hands. Foreign looking he was, swarthy, just my type, tattoos and a tache.

PHILLIP
At least you've got something in common. Madam.

(MORE)
PHILLIP (cont'd)
That order comes to a grand total
of £1379:99.
Anything else?

BRENDA
You can throw in those coasters, I
feel generous.

PHILLIP
You get those free because your
order's over £2:50.

BRENDA
Whooppee do.

PHILLIP
Can I take your cre...

BRENDA
4989563725201960, Expiry date is 03
04. I could give you that number in
my sleep.

Phillip taps the number into the machine next to his
computer.

PHILLIP
I'll just check if that's gone
through Madam.

Brenda is visibly anxious as is Phillip who is looking
furtively around the office.

CALL CENTRE LOUD SPEAKER (V.O.)
BING BANG BONG

The voice over continues in the background throughout the
rest of the scene.
PHILLIP
I'm afraid I'm going to have to put you on hold Madam due to new E.U regulations... I have to do my

BRENDA
Don't you dare do this to me you little shit.

PHILLIP
If I pull a muscle...

BRENDA
Pull a muscle - you couldn't even chip a nail. Get on with it.

PHILLIP
It's coming through.

Brenda sits with her fingers crossed and her eyes closed.

BRENDA
What's it say? What's it say?

PHILLIP
(disbelief)
It's gone through.

BRENDA
You see, just believe in your Auntie Brenda. You get back to your Pilates or whatever it is, and I'll pour meself a large Lambrusco.

PHILLIP
(hushed)
Ssshhh, keep it down, thank you.
BRENDA
So we're all set for 9 then.

PHILLIP
Yes.

BRENDA
Good lad.

PHILLIP
Thanks for phoning Premier Lady, goodbye.

Phillip ends the call hastily and looks around furtively to check that no one has heard.

BRENDA
Thank you Phillip. I have been very satisfied with your customer service.

14.INT. BRENDA'S HOUSE - DAY - CONTINOUS
Brenda looks at her watch and then dials.

14.INT. JAMES' OFFICE - SAME
The phone rings, he picks it up.

INTERCUT - TELEPHONE CONVERSATION

JAMES
Hello, Silver Moon Mystic Tarot Line, This is James speaking.

BRENDA
Hiya darling, I'm just phoning to find out what you've got on your cards for me tonight.
JAMES
Let me see, oh yes, it’s coming to me now. I have a strong vision of a beautiful and aromatic breast of chicken Biryani nestled on a steaming bed of Pilau rice to tantalise your taste buds at the Palace Anwar, followed by several glasses of Asda’s finest vintage chardonnay. How does that sound?

BRENDA
Oh that sounds wonderful.

JAMES
...and then back to mine for a shag.

BRENDA
(Giggles)
steady on professor marvel, you'll steam your ball up.

JAMES
Are you coming down for me?

BRENDA
No, just come up at about 9, I've got a surprise for you.

JAMES
ooh, I'm intrigued.

BRENDA
I'll leave it on the latch.

JAMES
I'll see you later then baby.
BRENDA

Bye hon.

15. INT. MARTIN'S OFFICE - DAY - CONTINUOUS

He listens for a moment to the recorded message:

PRERECORDED MESSAGE (V.O.)
Thank you for calling 1-2-1 direct
dial chat lines. This service is
for over 18's only. If you are
unhappy with any of our girls,
please press the star key at any
time to speak to our customer
services department. Please press 1
to be connected to a girl.

15. INT. MANDY'S OFFICE - DAY - SAME

INTERCUT - TELEPHONE CONVERSATION

MANDY
Hello, this is Suzie speaking.
Martin shifts nervously in his
seat.

MARTIN
Hello, It's Martin, I called
earlier.

MANDY
Hello again Big Boy, are you back
for more already?

MARTIN
Kind of.
MANDY
You just can't get enough of me can you.

MARTIN
I suppose not.

MANDY
Well the feeling's mutual honey.

MARTIN
I know.

MANDY
What have you been up to today?

MARTIN
I've been working.

MANDY
are you tired?

MARTIN
Sort of.

MANDY
Do you want me to help you unwind?

MARTIN
Yeah, can you do something
different for me today?

MANDY
Of course I can. I can do anything
you want honey.
MARTIN
Can you pretend that you're trapped somewhere on your own and you can't get out?

MANDY
Am I trapped because you've tied me up?

MARTIN
No, no, not like that.

MANDY
Where am I trapped?

MARTIN
It doesn't matter, can you just pretend to be all alone and frightened.

MANDY
OK, Gosh Martin it's dark in here.

MARTIN
Can you be like, a bit more upset.

MANDY
Of course.

MARTIN
Can you like beg me to let you out of there?

MANDY
Are you like the prison guard?

MARTIN
Sort of.
MANDY
OK, Come on baby, let me out, I'm naked in here.

MARTIN
No not in that voice, can you be like scared.

MANDY
We're not allowed to scream in the office, it disturbs other calls.

MARTIN
You don't need to scream, just be like, you know, cry a bit.

MANDY
(stumbles)
erm, Shall I tell you about my friend who came round earlier?

MARTIN
No, no, Look, I don't think this is going to work do you?

MANDY
You sound all tense, you should relax baby, let me rub you.

MARTIN
It doesn't matter.

MANDY
Come on Martin, this isn't like you.
MARTIN
I think I'll leave it for now
thanks.

MANDY
Twat, I didn't even get 5 minutes
out of him.

16.INT. BRENDA'S HOUSE - DAY - CONTINUOUS
Brenda dials a number.

16.INT. MANDY'S OFFICE - DAY - SAME
Mandy's mobile rings.

INTERCUT - TELEPHONE CONVERSATION

MANDY
hello mum.

BRENDA
Hiya Love, I didn't see you this
morning, thought I'd give you a
ring and see how you are.

MANDY
What do you want?

BRENDA
don't be like that love.

MANDY
you know I get in trouble for being
on me mobile.
BRENDA
have you er, had a chance to have a
look for those er numbers for me yet?

MANDY
no, I haven't and I'm not likely to
neither.

BRENDA
oh come on love, I'll make it worth
your while.

MANDY
I told you before, I don't want to
get involved in your stupid
schemes.

BRENDA
oh you don't do ya? (spitefully)
not exactly little miss innocent
are we?

MANDY
I don't want any trouble, it's good
money here.

BRENDA
have you spoken to your 'mate' yet
today?

MANDY
Mum, don't.

BRENDA
or shall I give her a little ring
for you now eh?
MANDY
No, no don't.

BRENDA
well then.

MANDY
I'll see what I can do.

BRENDA
That's my girl.

MANDY
see you later.

BRENDA
Not if I see you first.

Mandy hangs up, agitated.

Brenda puts the phone down.

17.INT. PHILLIP'S CALL CENTRE OFFICE - DAY - CONTINUOUS

Phillip sneaks a peak around the office, then furtively begins dialling into his phone whilst slouching down into his chair.

17.INT. JAMES OFFICE - DAY - SAME

James phone rings, he presses a button to connect.

INTERCUT - TELEPHONE CONVERSATION

JAMES
Hello, Silver Moon Mystic Tarot Line, This is James speaking.
PHILLIP
Is that James Bennett?

JAMES
Why?

PHILLIP
I'm calling to speak to James Bennett, I believe he gives 'readings' on this line.

JAMES
I'm James Bennett. Is it a straightforward tarot reading that you wanted?

PHILLIP
God no, It's a social call really.

JAMES
What do you mean?

PHILLIP
Me and my family are arranging a school reunion for me mums 40th, I'm phoning all her old friends, and I think that you were in the same class at school.

JAMES
What was your mother's name?

PHILLIP
Beverley. Beverley Harris.

JAMES
Beverley, Beverley Harris. I've known a few Beverleys in my time.
PHILLIP
Do you remember her?

JAMES
Beverley Harris, yes she's
definitely coming back to me
now...(begins to smile)

PHILLIP
Great I'll add you to the list
then?

JAMES
Yes, Beverley Harris, add me to the
list.

PHILLIP
OK, I'll be in touch.

JAMES
Right, then.

PHILLIP
That's lovely, bye bye.

JAMES
What?

Phillip pretends to tap on his computer, James raises his
eyebrows and then stares into space.

18.INT. MANDY'S OFFICE - DAY - SAME

Mandy dials a number on her mobile.
18. INT. JAMES' OFFICE - DAY - CONTINUOUS

INTERCUT - TELEPHONE CONVERSATION

JAMES
Hello, Silver Moon Mystic Tarot Line, This is James speaking.

MANDY
I normally speak with Richard, but I don’t think he's not on until 9.

JAMES
ok that's fine love, what's your name?

MANDY
It's Mandy.

JAMES
Ok, let me introduce myself properly Mandy, and that will give me a chance to make a connection and pick up your vibrations. I am a psychic and I'm her to help you, guide you, possibly warn you. I should say to you there's very little in life that's actually set in stone. You can change virtually everything these days, even the colour of your eyes.

James begins to deal and place the tarot cards on the table in front of him, he studies them seriously.
MANDY

ok.

JAMES
Now love, I'm picking up on a great deal of urgency, worry and panic from you darling.

MANDY
Yeah.

JAMES
It involves a relationship that you're in or have recently been involved in.

MANDY
That's exactly it.

JAMES
There's definitely an element of danger that I'm picking up on, which I feel is making you very nervous and apprehensive.

MANDY
What sort of danger?

JAMES
I'm not sure yet, what in particular has been worrying you lately?

MANDY
I've gone behind me mate's back.
JAMES
...and you're worried that you might get found out?

MANDY
yeah, yeah I am.

JAMES
Isn't it better that you talk to her?

Mandy's call centre line starts to ring.

MANDY
Look, I'll have to call you back in a bit, when are you on until?

JAMES
I'm taking calls until about 9:00 tonight.

MANDY
OK.

Mandy hangs up as her mobile phone and picks up her desk phone.

MANDY
Hello, this is Suzie speaking.

James gathers up the cards from in front of him.
20. INT. MAUREEN'S OFFICE - DAY - CONTINUOUS

Maureen has been flicking through a catalogue on her desk, something catches her eye, so she pulls out her mobile from inside her hand-bag, looks around and then begins to dial a number. She squints over the top of her glasses as she does it, methodically punching the numbers in with her index finger.

20. INT. PHILLIP'S CALL CENTRE OFFICE - DAY - CONTINUOUS

INTERCUT - TELEPHONE CONVERSATION

PHILLIP
Hello, Premier Lady order line, my name's Phillip, how can I make your day a Premier Lady day?

MAUREEN
hello, I'd like to place an order please.

PHILLIP
Firstly, can I take the opportunity to thank you for choosing the only catalogue that puts the 'you' back in value. May I take your name?

MAUREEN
Yes, it's Maureen Crawford.

PHILLIP
Are you a new customer Maureen?

MAUREEN
I've bought things from you before.
PHILLIP
As a valued customer, can I just
tell you about our introduce a
friend scheme that we're offering
at the moment?

MAUREEN
Well...

PHILLIP
We'll give you £2:50 off your next
order...

MAUREEN
Thanks all the same, but I would
just like to place my order.

PHILLIP
Ok, but just to let you know in
real terms, £2:50 equals a bale of
towels and a very stylish 'I'm a
Premier Lady broach'.

MAUREEN
I'm in a bit of a hurry.

PHILLIP
Customer number?

Maureen starts to rifle through her hand bag, eventually
Finds the piece of paper that she's been looking for.

MAUREEN
I had it in my hand and then it
just went.
PHILLIP
Sounds like my love life.

MAUREEN
It's D D 2 7 0 5 C

Phillip taps it in.

PHILLIP
House number and post-code.

MAUREEN
It's P R 2 3 4 A Z

PHILLIP
Well Mrs. Crawford, what are the chances of that? Your postcode is this week's lucky post code...

MAUREEN
You said that last time.

PHILLIP
You've been put forward to our prize draw and could win a bale of towels and a very stylish set of "I'm a Premier Lady" Coasters. All you need to do is introduce a friend.

MAUREEN
If it's all the same with you, I'd just like to place my order. Can you see Page 237, DD 4192? I would like to have a pack of those please.
PHILLIP
Two push up and plunge bras? Hot Pink?

MAUREEN
They're for my daughter's birthday.

PHILLIP
What size would you like?

MAUREEN
36D

PHILLIP
Two hot pink, push up and plunge bras in a whopping 36D. That's a lotta pushing and a plunging. £22:99. Mrs. Crawford is there anything else?

Maureen hesitates.

PHILLIP
I can sense some hesitation.

MAUREEN
I was looking for something a bit different to what I normally get.

PHILLIP
It's those coasters isn't it? I tell you what, I'll throw in a very stylish "I'm a Premier Lady" mock tudor figurine.
MAUREEN
Please don't. I've got a special occasion coming up you see, and I was looking for something a bit more flattering, to attract a man.

PHILLIP
Join the back of the queue, sweetheart.

MAUREEN
I was going to ask what you would recommend?

PHILLIP
That's lovely madam. We are a call-centre working on behalf of several catalogues, and regrettably I don't have those catalogues in front of me. There's too many, that would be silly.

Phillip is interrupted by a sudden xylophone noise in the background.

MAUREEN
Hello, are you there?

CALL CENTRE ANNOUNCEMENT (V.O.)
Ladies and gents, those of you who are able to put your calls on hold for the moment, if you'd just like to sit back in your chairs.
PHILLIP
Just bear with me Madam, I won’t be a second.

CALL CENTRE ANNOUNCEMENT (V.O.)
right, off we go then, let the repetitive strain prevention excercises commence....

Phillip complies reluctantly.

CALL CENTRE ANNOUNCEMENT (V.O.
Place your left hand over your right ear, that's right, place your palm flat against the side of your head, and pull gently to the side, do not pull any more than is comfortable, release your head from your hand and do the same, to the other side, place your right hand over your left ear, that's right, place your palm flat against the side of your head, and pull gently to the side, do not pull any more than is comfortable. Now, stretch both legs out in front of you, about a foot off the floor, and point your toes and hold 2,3,4,5. Lovely, that's the end of your repetitive strain prevention exercise session. If you'd all like to resume your normal seating positions, re-adjust your headsets, and now continue with your work.
Phillip does as he's told throughout with a deadpan expression, then connects himself back to Maureen.

PHILLIP
I'm sorry about that madam, now where we. Do you have a copy of our latest catalogue?

MAUREEN
yes.

PHILLIP
I can send you a copy of Discount Fashion, which includes a more youthful range if you like? (He taps into the keyboard again)

MAUREEN
Yes, Thank you.

PHILLIP
That'll be with you within five working days, Is there anything else?

MAUREEN
No, that's it thanks.

PHILLIP
Well Thank you for calling Premier Lady ordering line, we look forward to your call in the very near future. Good bye.

MAUREEN
Good bye.
19.INT. MANDY'S OFFICE - NIGHT - CONTINUOUS

Mandy looks annoyed, she looks at her phone, searches for a number and then begins to dial.

19.INT. JULIE'S CAR - NIGHT - SAME

Julie's phone rings and she picks it up instantly.

INTERCUT - TELEPHONE CONVERSATION

JULIE
Alright Mand.

MANDY
Don't sound too excited.

JULIE
Oh sorry mate, it's just that I'm still waiting to hear from the breakdown people.

MANDY
Are you still stuck?

JULIE
It looks like it doesn't it?

MANDY
Can't you get the train over?

JULIE
Mandy, I can't leave the car now, it's starting to get dark, and since when has there been a train station near XS.
MANDY
Sorry, yeah right, I really need to talk to you.

JULIE
Go on then.

MANDY
Not now, I wanted to see you before we went out.

JULIE
Well hang back for us then.

MANDY
It'll be too late.

JULIE
What are you on about?

MANDY
I just wanted to talk to you before we went out tonight.

JULIE
Mand, what's the matter?

MANDY
It's difficult...

JULIE
What is?

MANDY
It's about Mike.

JULIE
What about him?
MANDY
He's slept with someone else.

JULIE
(disbelief)
What?

MANDY
Julie I'm really sorry.

JULIE
How do you know?

Julie sits up intently to listen.

MANDY
I was there when it happened.

JULIE
(raised voice)
What? When?

MANDY
Last Friday.

JULIE
Last Friday?

Mandy's sex line phone starts to ring on her desk.

MANDY
shit, I'm going to have to go.

JULIE
But I was with you then. Last Friday was my party, Mandy?
MANDY
I'm really sorry Ju, I'll have to call you back.

JULIE
You can't just tell me that then go.

Mandy hangs up her mobile and picks up her desk phone.

MANDY
Hello, this is Suzie speaking.

Julie stares incredulously at her phone for a moment, then slams her hands on the steering wheel, and stares straight ahead.

21.INT. PHILLIP'S CALL CENTRE OFFICE - NIGHT - CONTINUOUS

Phillip looks around and dials a number into his phone, he waits a few moments, he then dials another number.

21.INT. BRENDA'S HOUSE - NIGHT - SAME

We hear Brenda's phone ring twice, she is sat by it, as soon as it rings, she dashes off the scene.

INT. JAMES' OFFICE - NIGHT - SAME

James's phone rings.

INTERCUT - TELEPHONE CONVERSATION

JAMES
Hello Silver Moon Mystic Tarot Line, James speaking.
PHILLIP
Hello James, it's Phillip.

JAMES
Who?

PHILLIP
I called you earlier, about the reunion?

JAMES
Oh right?

PHILLIP
You said that you remembered Beverley Harris?

JAMES
yes...

PHILLIP
and you were intimate with her.

JAMES
I didn’t say that.

PHILLIP
She had a baby when she was 16.

JAMES
And this is relevant to me because...?

PHILLIP
I'm the result of that juvenile fumble you had.
JAMES
(laughs)
Oh don't be so ridiculous.

PHILLIP
I'm not, you're my Dad.

JAMES
I think you'll find I wasn't the only one who enjoyed extra curricular activities with your mother.

PHILLIP
you were the one that got her pregnant.

JAMES
And how are you going to prove it?

PHILLIP
You could have a test.

JAMES
...and what if I am? Do you want your 18 years of maintenance money?

PHILLIP
(sarcastically)
Why? Do you make a lot of money telling fortunes?

JAMES
That's none of your business.

PHILLIP
Can I come and see you?
JAMES

NO.

PHILLIP

I might like a reading.

JAMES

This is a wind up.

PHILLIP

If you practised what you preached you'd know I would be calling today, what's the matter? Do you only meet people if they cross your palm with silver? I am your son.

JAMES

I don't know you from Adam, you just call me up out of the blue claiming to be my son, I can't believe I'm even wasting my time having this conversation, I'm not even sure that I even know this Beverley Harris.

PHILLIP

I just want to see you, just for a few minutes, just to see if we look alike, see if I've got your eyes.

JAMES

No way.
PHILLIP
You owe at least that to me, and
yourself, You have a moral duty...You
might have a genetic disease I need
to know about, what about my kids?

JAMES
Fuck off, Don't call me again.

James slams the phone down.

PHILLIP
(mocking)
James, please, I...
Phillip realises that he's
gone, huffs, raises his
eyebrows and stares into
space.

22.INT. PUBLIC TELEPHONE BOX - NIGHT - SAME

22.INT. MAUREEN'S OFFICE - NIGHT - CONTINUOUS

MAUREEN
Good Evening, Samaritans, How can
we help?

GARY
It's Gary.

MAUREEN
Gary, I think we got cut off, I'm
glad you phoned back.
GARY
I'm starting to think a bit
straighter now.

Gary is toying with a bottle of pills in his hand.

MAUREEN
good.

GARY
What I told you before, I think I
made it sound worse than it was.

MAUREEN
Ok.

GARY
You know, because I never meant for
any of this to happen, I mean I
wouldn’t...

MAUREEN
Never meant what to happen?

GARY
I'm not that kind of person. I just
like a drink, we all like a drink
don't we? Nothing wrong with that.

MAUREEN
Yes, we do.

GARY
It helps you know.

MAUREEN
What does it help?
GARY
I've been out of work for a while.
Things have been going wrong for a long time.
But you can't go on blaming other people for your own mess can you?
You have to own it. It's you, it's down to you.

Gary taps himself on the chest with his forefinger.

GARY
I own it all now.

MAUREEN
What do you own Gary?

GARY
I know it's all my fault, It's up to me, I won't run away from it.

MAUREEN
What have you been running away from?

GARY
I have a son you know. Have you got kids?

MAUREEN
Yes I have.

GARY
All I ever wanted was to be was a dad. She wouldn't even let me do that. I'm going to do the best thing for my son. I'm going to make it much better now.
MAUREEN
I'm sure you've always done the best for your son Gary.

GARY
She has to own it now, doesn't she, it's her mess.

MAUREEN
Is this Collette? Is that who you're talking about Gary?

GARY
You see I'm a great believer in what goes around comes around. She was sleeping with someone else you see. The mother of my son shagging around behind my back. You can't hide from something like that. Just like I'm not gonna run away from this.

MAUREEN
Is Collette okay? Is your little boy with her?

GARY
She's the one with blood on her hands. It's hers, this is her mess.

MAUREEN
What have you done to Collette Gary? Is she OK?
GARY
It doesn't matter, they know where
I am, it's only a matter of time
now.

Gary puts the phone down, takes a handful of pills.

MAUREEN
Gary? Gary, can you hear me Gary?

23.INT. BRENDA'S HOUSE - DAY - CONTINUOUS

23.INT. BOB'S LIVING ROOM - DAY - SAME

Bob is awoken from his sleep with the phone ringing. He jumps in his chair.

BOB
Hello.

BRENDA
Hello again Mr. Jenkins, it's Sandra from the bank. I spoke to you earlier.

BOB
eh?

BRENDA
I'm calling to check your credit card details.

BOB
me what?

BRENDA
(shouting)
Could I just check your credit card details with you?
BOB
Hang on a minute dear; I'll need to fetch them.

Brenda can hardly believe her luck; she gets her pen ready to write. We hear rustling and rummaging in the background.

Bob reaches across the scene to find his glasses.

BOB
(to himself)
Where's me bloody readers?

More rummaging, then he picks the phone back up.

BOB
Right dear, I'm back.

BRENDA
Hello Mr. Jenkins.

BOB
What is it you wanted dear.

BRENDA
Can you read me the long number...

BOB
the what number?

BRENDA
(shouts)
the long number that runs across the middle of the card?

BOB
You'll have to bear with me dear, they print it so small.
BRENDA

that's ok.

BOB

(squints)

ere it is, It's 4-9-2-9 5-0

(pauses)

BRENDA

Is that an '0'?

BOB

Eh?

BRENDA

(shouts)

is there an 0 on the end, a zero?

BOB

4-9-2-9-5-0

BRENDA

and the rest?

BOB

Oh?

BRENDA

is that another zero?

BOB

6-7-1-3-2-8-9-6-3-0-0

Brenda scribbles them down eagerly on the pad next to the phone.

BRENDA

That's lovely, and what's the expiry date?
BOB
what?

BRENDA
On the card, there's another
number, below the one that you've
just read out for me.

BOB
oh?

BRENDA
zero what?

BOB
er?

BRENDA
It's the month and the year that
the card's valid from and to.

BOB
Is this it? 0-4 0-2 0-4-0-5

BRENDA
That's it, and also there's a
number on the back of the card, a
security number, could you read the
last three digits to me as well
please?

BOB
What's that dear?

BRENDA
If you turn the card over and have
a look on the back of it, there's a
number;

(MORE)
BRENDA (cont'd)
it's above the bit that you've
goingon. Can you read it to me?

Bob holds it right up to his face and peers at it over
his glasses.

BOB
On the front of what?

BRENDA
No I said the back (shouts) on the
back of the card. Turn-the-card-
over.

BOB
I see.

BRENDA
What are the last three digits of
the number there? Just above where
you've signed it.

BOB
It's 0 8 4 5...

BRENDA
(exasperation)
No that's the phone number...

BOB
oh I see.

BRENDA
It's quite a long number, but I
just need the last three.

BOB
3-9-2.
BRENDA
3-9-2 you say?

BOB
(peering)
or is that a 7?

Brenda raises her eyebrows.

BOB
No it's a 2.

BRENDA
That's lovely Mr. Jenkins.

BOB
eh?

BRENDA
Thankyou, Goodbye (hangs up) Daft old git...

BOB
Hello, hello?

24. INT. BOB'S LIVING ROOM - NIGHT - CONTINUOUS

PRERECORDED MESSAGE FEMALE (V.O.)
Thank you for calling 1-2-1 direct
dial chat lines. This service is
for over 18's only.

(MORE)
PRERECORDED MESSAGE FEMALE (V.O.)
If you are unhappy with any of our
girls, please press the star key at
any time to speak to our customer
services department. Please press 1
to be connected to a girl.

24. INT. MANDY'S OFFICE - DAY - SAME

MANDY
Hello this is Suzie.

BOB
Eh?

MANDY
(Loudly)
Are you over 18?

BOB
I'm nearly over 80 dear.

MANDY
Oh right.

BOB
Eh?

MANDY
It just goes to show that you're
never too old.

BOB
Too cold?

MANDY
(shouts)
old, I said never-too-old.
BOB
Too old? My Mum lived until she was 97.

MANDY
I bet you've been round the block a few times, I'm sure you could show me a trick or two.

BOB
A what?

MANDY
(shouts)
Hello? hot stuff? can you hear me?

BOB
You're making my heart race.

MANDY
I can do more than make your heart race if you want me to.

BOB
I'm sorry dear, I'm a bit a deaf, it slows me down.

MANDY
It's all right, I've got all the time in the world, What's your name?

BOB
You what dear?

MANDY
Tell-me-your-name.
BOB
It's Robert Jenkins, but it's Bob really.

MANDY
What would you like me to do for you today?

BOB
Have you written it down?
It's nice to hear a friendly voice on the end of the line sometimes.

MANDY
It'll be more than friendly in a minute babe.

BOB
come again?

MANDY
(raises voice)
Don't be shy, we both know what you want.

BOB
I'm not fussy these days.

MANDY
What would you like me to do to you?

BOB
eh?

MANDY
Why don't you take your pants off you naughty boy?
BOB
My what?

MANDY
Come on Bobby Boy, show me what you've got.

BOB
What did you just say?

MANDY
I said Come on Bobby Boy, show me what you've got.

BOB
(glimmer of recognition)
That's what my Beryl used to call me.

MANDY
Do you like it?

BOB
(tearfully)
I was her Bobby Boy.

MANDY
I'm going to get undressed for you know Bobby Boy, Would you like that?

BOB
I want my Beryl.

MANDY
I can be your Beryl, just tell me what you want me to do.
BOB
Where's Beryl?

MANDY
I'm right here baby.

BOB
eh?

MANDY
Calm down, just relax.

BOB
Don't make a fool out of a lonely old man. You shouldn't do that.

MANDY
Oh no, I wasn't. Bob I wasn't.

Bob cries.

MANDY
I am so sorry. I didn't realise.

BOB
Sometimes everything's so clear. I almost forget.

MANDY
What do you mean?

BOB
Then... It's gone.

Bob drifts off into melancholic thought.

MANDY
Please don't cry Bob, it's all right.
Mandy looks around for a supervisor.

MANDY
Look, I don't think you realise how much this call is costing you.

BOB
Beryl, is that you?

MANDY
Is there someone in your family that you could call instead?

BOB
Beryl, I can't believe you've learnt how to use the phone.

MANDY
Bob, listen to me. I'm going to hang up, I don't think you meant to call this number.

BOB
Beryl, Beryl, don't go. Please.

MANDY
It's over £2 a minute, I can't stop it going onto your bill, I'll just hang up now.

BOB
Beryl, No.

MANDY
I'm really sorry about what I've said to you, I didn't realise...
Bob stops crying and stares into space. Mandy is visibly upset by what has just happened.

25. INT. MARTIN'S OFFICE - NIGHT - CONTINUOUS

25. INT. JULIE'S CAR - NIGHT - SAME

Julie's phone rings and she picks it up straight away.

INTERCUT - TELEPHONE CONVERSATION

JULIE
Hello?

MARTIN
Hello Julie.

JULIE
Sorry, who's this?

MARTIN
It's the roadside recovery unit again.

JULIE
Thank god, do you know how much longer are you going to be?

MARTIN
Not long now.

Julie looks at her watch.

JULIE
It's just that it's been well over an hour now, I'm starting to get worried.
MARTIN

can we just check your location again please?

JULIE

Can we what? I've already given you that.

MARTIN

our driver's had a problem locating you.

JULIE

(sarcastically)

but it's a main road. Look it's really dodgy round here, can you get them to hurry up? I'm in a rush myself AND I'm on my own. I thought you told me that you'd get someone to me within half an hour.

MARTIN

... so it's southern street.

JULIE

(confused)

No, It’s Great Southern Road, I said Great Southern Road. I'm at the industrial estate end.

JULIE

Hello, did you get that?
MARTIN
(distant)
I'm sorry, we're experiencing some problems on the line Julie.

JULIE
(raises her eyes, under breath)
for fuck's sake.

MARTIN
I'll have to call you back.

Martin cuts off the call and is clearly enjoying the annoyance that he is beginning to cause Julie.

JULIE
What? call back? (beat) Hello?
Are you still there? (beat) Hello,
Fucking hell.

26.INT. MARTIN'S OFFICE - NIGHT - CONTINUOUS

26.INT. JULIE'S CAR - NIGHT - SAME

Julie's phone rings directly after her last call, she picks it up straight away, assuming that it is the roadside recovery help line.

INTERCUT - TELEPHONE CONVERSATION

JULIE
yeah?

MARTIN
Are you scared?

JULIE
No, I'm pissed off.
MARTIN
Are you on your own?

JULIE
You know I'm on my own, and have been for the past hour.

MARTIN
(tauntingly)
So are you scared waiting there all on your own?

JULIE
What sort of question's that?

MARTIN
You should be nicer to me.

JULIE
who is this?

MARTIN
A young, pretty, vulnerable girl like you, stuck there all on your own...

JULIE
(assertive)
I said who is this?

MARTIN
When I'm the only one who can help you.

JULIE
(falters)
What's going' on?
MARTIN
I want to look after you, take care of you like no one else can. I can see you now, I've been watching you all along.

JULIE
What?

MARTIN
In your car, a green Volkswagen golf, registration, F25 BHT.

JULIE
Where are you?

MARTIN
You're pretty aren't you? You have lovely eyes.

JULIE
I don't believe you, if you can see me, what I'm doing now.

MARTIN
You're looking for me.

JULIE
How many fingers am I holding up?
(She isn't)

MARTIN
(laughs)

JULIE
Come on, if you can see me how many fingers I'm holding up?
MARTIN
I can see three pretty little fingers on that beautiful hand of yours.

JULIE
You're a fucking liar.

She hangs up her phone, tries to start the car again, but there is no response.

27.INT. JULIE'S CAR - NIGHT - CONTINUOUS

Julie looks at her phone and she shakily starts to dial the motorway assistance number.

27.INT. MARTIN'S OFFICE - NIGHT - SAME

Martin receives the call.

INTERCUT - TELEPHONE CONVERSATION

MARTIN
Hello, emergency roadside assistance, do you have your customer number to hand?

JULIE
Hello, it's Julie Crawford, I'm in a green golf registration F25 BHT, some weirdo's just been on the phone to me. I think he knows where I am, please, I'm really frightened, you've got to do something.
MARTIN
I'm really sorry madam, it's been a really busy night.

JULIE
Don't you understand?
(firmly) Somebody is watching me.

MARTIN
A mechanic has been sent to you.

JULIE
Well how long is he going to be? I think I'm going to phone the police as well. I'm really scared.

MARTIN
I can assure you Madam that help is at hand, you see it was me you spoke to earlier. Don't be scared Julie, you'll be fine.

JULIE
It's you isn't it?

MARTIN
I'm sorry.

JULIE
What's going on? Who are you?

MARTIN
Julie, don't get so uptight.

JULIE
That's it, I'm calling the police.
MARTIN
Go ahead Julie, I am the police.

JULIE
What?

MARTIN
I can be the ambulance and the fire engine as well if you like.

JULIE
What are you talking about?

MARTIN
I can be your friend, I can be your mum, I can even be your taxi ride out of here.

JULIE
You're mad.

MARTIN
Every call you make on that phone will be answered by me.

JULIE
You're a fucking freak.

She slams the phone down, she is in a state of panic, Martin laughs to himself.

28.INT. JULIE'S CAR - NIGHT - CONTINUOUS

Julie dials 999 on her phone, she is visibly shaking.

28.INT. MARTIN'S OFFICE - DAY - SAME
INTERCUT - TELEPHONE CONVERSATION

MARTIN
(woman's voice)
Police, fire or ambulance.

JULIE
Thank God, You've gotta help me, it's an emergency. I'm in a green volkswagen golf, and I'm stuck on Great Southern Road, and someone...

MARTIN
(he cuts in, normal voice)
Like I said Julie, Police, Fire or ambulance?

(laughs)
Every call you make comes to me. Don't panic sweetheart, I'll be right with you.

She screams and throws her phone down as if it's poisonous, Panicking, she starts to try to start the car again, she puts her lights on, knocks the wipers on by accident.

This continues for about 10 seconds, we see look around herself one last time, then she gets out of the car and runs off.

In the meantime as this is happening, Martin picks his things up methodically from his desk, He places a balaclava over his head, and then picks up a motorcycle helmet and leaves the scene.
29. INT. BRENDA'S HOUSE - NIGHT - SAME

Brenda is talking on her phone, we hear her repeating Bob's credit card number,

BRENDA
4-9-2-9-5-0-6-7-1-3-2-8-9-6-3-0-0,
valid from 04-02, 04-05, brilliant,
thank you, bye.

James appears in shot behind her, as she says goodbye, he disappears from shot. She looks pleased with herself, she then glances at her watch, and shuffles the papers back together, slotting them in a drawer underneath her desk.

29. INT. JAMES' OFFICE - NIGHT - SAME

Phillip sneaks into James's room glancing around cautiously he moves the tarot cards around on James desk, picks things up and puts them down, looks at photos, then helps himself to his wallet, flicks through and takes a card out, slips it into his back pocket. He then picks up his phone whilst flicking through a magazine. He looks at it and dials a number.

29. INT. MANDY'S OFFICE - NIGHT - SAME

Mandy is totally distracted.

MANDY
This is Suzie speaking. What's your name darling?

PHILLIP
It's James.

MANDY
James, you sound gorgeous.
PHILLIP
I wish I could say the same thing about you.

MANDY
(misses this remark)
Would you like to know what I'm wearing?

PHILLIP
As long as you're well covered, I don't mind.

MANDY
eh?

PHILLIP
Can you do me a favour and keep talking, you know, like real explicit, filthy, twisted shit until I hang up?

MANDY
As long as it takes you honey.

PHILLIP
I've got you on speaker-phone you see, so you won't hear me. I'm just going to be making myself comfortable on the bed. You just keep talking.

MANDY
I'm sure I will hear you.

PHILLIP
(under his breath)
snoring, Yeah, Thanks sweetheart.
Phillip places the phone down, then sneaks out of the scene smiling.

29. INT. BOB'S LIVING ROOM - NIGHT - SAME

Bob is asleep in his chair.

JAMES
(dead pan voice)
Surprise
She jumps a little.

BRENDA
Hello darling.

JAMES
Are you ready then?

BRENDA
You bet.

She turns around.

BRENDA
Let me just go to the little girls room, I won't be a minute.

She puts the phone down and trots off scene.

James sits in her chair. He glances up the stairs to where Brenda has gone, as he does so, he reaches into the drawer below the phone, looks at the numbers and then dials, Bobs phone rings, he awakes with a start.

INTERCUT - TELEPHONE CONVERSATION

BOB
Er hello?
JAMES
Is that Mr. Jenkins?

BOB
Pardon?

JAMES
(louder)
Is that Mr. Jenkins?

BOB
Who is it?

JAMES
Can you tell me if you've had a phone call from someone today to obtain your credit card details?

BOB
Me what?

JAMES
(shouts)
Have-you-had-a-phone-call-today-from-your-bank?

BOB
I've had more phone calls today than I care to remember.

JAMES
Did she ask you for your credit card number?

BOB
Me what?
JAMES
(Shouting)
Your credit card number? Have you
given it out to anyone today?

BOB
Yes I have. But only to my bank.

JAMES
Mr. Jenkins, I think you should call
your bank to cancel the card and
then call the police as well.

BOB
Eh?

JAMES
(He raises his voice so
that Brenda can hear)
I think you’ve been a victim of
credit card fraud, and you should
phone the police straight away.

BOB
The police?

Bob looks worried, James holds the phone out towards Brenda.

JAMES
(raised voice)
I’ve got Mr Jenkins on the
phone Bren, would you
like to talk to him?

BRENDA
eh? You what...
JAMES
(he holds the papers up to her that he's been reading)
I can't believe that you've started all this again.

BRENDA
James, I can explain....

JAMES
You've been lying to me all along. This poor man doesn't even know what day it is.

BRENDA
(huffs with her hands on her hips)

JAMES
I just can't trust you Brenda.

BRENDA
Oh come off it James. I needed the money.

JAMES
(he throws down the papers)
That's it, I can't take this anymore. You're intolerable.

James gets up to leave, but she grabs him, the camera is in a fixed focal position, so the view is now obscured.
BRENDA
No, don't go, listen to me a minute.

JAMES
(he stops and stares at her)

BRENDA
We check it out properly now, we just cream the really loaded ones, my contact makes sure they're minted, half of them won't even realise that it's gone anyway.

JAMES
and what about the other half?

BRENDA
They're too old to even care, a few hundred quid is nothing to them, but to me, it's the difference between a roof over my head and sleeping on the streets.

JAMES
Why can't just get a job like everyone else?

BRENDA
You know I can't do that, I've got no skills, no qualifications, this is all I know.

JAMES
Oh come on Bren, you can do better than this.
BRENDA
(she glances at her watch)
like you you mean.

JAMES
There's nothing wrong with what I do.

BRENDA
The right honourable holier than thou James Bennett, you're no better than me, deluded old women phone you all the time, and you fleece them, as well as bedding them.

JAMES
You what?

BRENDA
Don't think I don't know James. Maria saw you down the club with that blonde tart from the estate.

JAMES
(sneers)

BRENDA
But I turn a blind eye, I let you have your fun, while I'm stuck in here twiddling my thumbs. God? What do you expect me to do?

Bob has been on the end of the line all the time, gradually starting to have breathing difficulties, looks in pain and panicked.
JAMES
Behave with a bit more dignity.

BRENDA
Go on, piss out of here, go back to your fancy piece.

JAMES
It would be a pleasure (he turns to leave)

BRENDA
(she waves her hand dismissively)
Go on, run along, back to your runes.

The door slams, Brenda recovers the phone and puts it back on the hook.

30.INT. MAUREEN'S OFFICE - NIGHT - SAME

30.INT. JULIE'S CAR - NIGHT - CONTINUOUS

Martin enters Julie's now abandoned car, As he sits down, Julie's mobile rings which she threw on the passenger seat. Martin looks at the display on the phone which says 'mum'.

INTERCUT - TELEPHONE CONVERSATION

MARTIN
Hello Julie's Mum.

MAUREEN
who's his?
MARTIN
Were you aware Mrs. Crawford that your daughter's car's broken down?

MAUREEN
Are you from the motorway recovery people?

MARTIN
I'm in her car now.

MAUREEN
Is Julie with you?

MARTIN
Oh yes. I'm sitting in her seat and it's still warm.

MAUREEN
Pardon?
(He rubs the steering wheel)

MARTIN
So is the steering wheel.

MAUREEN
(firmly)
Look who is this?

MARTIN
She called me when her car broke down and she asked me for help, so I've come to help her.

MAUREEN
Where's Julie?
MARTIN
She's not far away.

MAUREEN
Can I talk to her? Is she there?

MARTIN
Yes. She's here.

He reaches over into Julies bag, which is on the passenger seat and pulls out her wallet.

MARTIN
Is this a picture of you in her bag?

MAUREEN
Please don't do anything stupid. If you tell me what you want, I can help you.

MARTIN
That's a lovely red dress you're wearing, I can see where she gets her good looks.

He pulls more things from Julies hold all.

MAUREEN
The police know where her car is.

MARTIN
How?

MAUREEN
They're on their way now.

MARTIN
No they're not.
MAUREEN
Look stop this right now, I just want to talk to Julie.
(she starts to cry)

MARTIN
Well I'm afraid you can't.

MAUREEN
Let me speak to her, please give the phone to her.

MARTIN
I'm afraid I can't do that.

MAUREEN
What have you done to her? What have you done to my daughter?

MARTIN
Nothing yet, she just can't talk right now.

MAUREEN
Please don't hurt her, she's done nothing wrong.

MARTIN
I'm not going to hurt her, I'll be very gentle.

MAUREEN
(still crying)
Don't do anything to her, please don't touch her.
MARTIN
I can't promise that to you
Mrs. Crawford, you have a very
beautiful young girl.

MAUREEN
Please no, don't...

MARTIN
I have to go now Mrs. Crawford, I
can't keep Julie waiting, It's been
lovely talking to you.

She puts down the phone and dials 999

MAUREEN
Police please.

31. INT. MAUREEN'S OFFICE - NIGHT - CONTINUOUS

The phone rings straight after Maureen has put it down from
the previous scene.

31. INT. PUBLIC TELEPHONE BOX - NIGHT - SAME

INTERCUT - TELEPHONE CONVERSATION

MAUREEN
Hello?

GARY
It's me.

MAUREEN
Gary? Is that you?
GARY
Don't call the police.

MAUREEN
What do you mean?

Maureen is confused for a moment as she thinks that Gary has something to do with Martin as she has just called the police for her daughter, so her and Gary are talking at cross purposes.

GARY
If you've called the fucking police, I'll come and find you Maureen, and I swear, I'll fucking kill you.

MAUREEN
Gary, I told you when you first rang that everything you tell me is confidential, and I stand by that. All I want to do is help you Gary.

GARY
What the fuck have you done? You know nothing about me...

MAUREEN
I know everything that you've told me, please...

GARY
... You sit in your nice house with your nice car and your nice kids... you don't have a fucking clue

MAUREEN
(falters) Please calm down Gary.
GARY
calm down? They're coming for me, and I'm still here.

MAUREEN
Who's coming for you?

GARY
I've taken the lot and I'm still standing here like the prick that I am.

MAUREEN
What have you taken Gary?

GARY
I can't fucking get anything right.

MAUREEN
Can I call an ambulance for you?

GARY
I told you, don't fucking call anyone. You're supposed to be helping me.

MAUREEN
Gary?

There is a knock on the call box door, Gary turns round to look. Julie bursts into the phone box, crying and out of breath.

GARY
What the fuck do you want? Can't you see I'm using the phone?
JULIE
Sorry, I'm sorry, I need to use the phone.

GARY
Well you can't.

JULIE
Please it's an emergency, someone's after me.

GARY
Piss off.

MAUREEN
Julie? Julie? Is that you?

JULIE
I'm in trouble, I need help.

MAUREEN
Gary please can you pass the phone to her?

GARY
Tell me one good reason why I should Maureen?

(Julie tries to grab the phone from him)

JULIE
It's urgent, please stop it.

MAUREEN
Gary, I can hear her, please help her. I think it's my daughter.
GARY
Help you? Like you've helped me you mean?

JULIE
Mum, is that you?
(disbelief)
Mum? It's Julie, you've got to help me.
(she grapples for the phone)

GARY
Stop fucking pawing me.

JULIE
Mum, Mum, call the police, mum I'm in trouble, someone's after me.

MAUREEN
(overlaps with Julie's dialogue)
(raised voice) Gary, please calm down and pass her the phone. Please Gary, just give her the phone....

GARY
Will you just shut up? The pair of you, just shut the fuck up....

Gary smashes the phone, there are sirens in the background. Gary turns and pushes Julie into the side of the box. The door flings open and a policeman appears and drags Gary out. Julie starts to cry, she puts her hand to her head and a police woman enters, reassures her and then guides her out with her arms around her.

32.INT. MANDY'S OFFICE - NIGHT - SAME
INT. BRENDA'S HOUSE - NIGHT - CONTINUOUS

INTERCUT - TELEPHONE CONVERSATION

BRENDA
Hello.

MANDY
Mum, It's Mandy, can you come and get me from work?

BRENDA
What are you on about? I thought that you lot were going out tonight.

MANDY
There's been a change of plan, I'm not going out anymore.

BRENDA
You're having a laugh? You, not going out on a Friday night?

MANDY
Mum, Please can you come and get me from work, I want to come home.

BRENDA
Why don't you just get the bus?

MANDY
I can't.

BRENDA
Well you normally do.
MANDY
Mum, I don't feel very well, I've had a really awful day, please come and get me.

BRENDA
Mandy, you're so lazy lately. Just get on the bus. I'm not your taxi service.

MANDY
Mum please.

BRENDA
Don't be pathetic Mandy, I've just had enough of you this week.

MANDY
I'm going to get in trouble if I go home on my own.

BRENDA
What are you on about, trouble?

MANDY
I can't say, I just can't come home on my own.

BRENDA
Well, go home with one of the other girls then, I can't come and get you, I've going out tonight and I'm just about to leave.

MANDY
It's important mum.
BRENDA

Oh stop this Mandy, it's getting tiring.

MANDY

Mum?

BRENDA

Get a grip Mandy.
(Brenda slams the phone down, leaving Mandy distraught on the other end of the line.)

MANDY

Mum, Mum, Mum?

33.INT. BOB'S LIVING ROOM - NIGHT - CONTINUOUS

Bob picks up the phone and struggles to dial again, he can barely breath. He reads the number from a piece of paper. It takes him a few seconds to do it.

33.INT. JULIE'S CAR - NIGHT - SAME

As Martin still looks at Julie's mobile phone, another ringing sound comes from him, he struggles to reach his phone out of his trouser pocket, sees that it is his father, then answers.

BOB

Martin? (gasping)

MARTIN

Dad is that you?
BOB
(Gasping, through severe breathing difficulties)

MARTIN
Dad are you alright?

BOB
(croaking)
I'm sick Martin.

MARTIN
Dad, what's wrong?

BOB
I... need ...... help.

MARTIN
Dad, I'm on my way, ok?

BOB
(Gasps)

MARTIN
Sit tight Dad, I won't be long.

BOB
I...can't...wait.

MARTIN
Of course you can Dad.

MARTIN
Dad? Can you hear me? Please answer me Dad, I love you.
(rustling noise)

MARTIN
Dad? I said I'm on my way. Please...
BOB
Ma...rt...

MARTIN
Dad, I'm going to get you some help.

MARTIN
And then when I've got you some help, I'm going to come round there myself. I'll get you some nice food in, I'll look after you, and you'll be feeling better in no time.

MARTIN
so don't you worry.

He hangs up as he says this, then dials 999 into his phone

MARTIN
ambulance, I need an ambulance.

31.INT. JAMES' OFFICE - NIGHT - CONTINUOUS

James enters, returns to his desk, and picks up the phone that has been left on the side, listens in.

31.INT. MANDY'S OFFICE - NIGHT - SAME

INTERCUT - TELEPHONE CONVERSATION

MANDY
oh James,(takes a drag from her cigarette) You're sooo good.

JAMES
hello?
MANDY
James is that you?

JAMES
Yes, I'm James.

MANDY
James the tarot card reader?

JAMES
Yes.

MANDY
I'm sorry I didn't realise it was you.

JAMES
Who is this?

MANDY
It's Mandy, I think it was you who was doing a reading for me earlier.

JAMES
Oh right. Did you want me to continue?

MANDY
(spoken at the same time as the above line) don't you want me to carry on?

JAMES
(puzzled) I think I just left the phone off the hook.

MANDY
Can we carry on with my reading?
JAMES
er...OK.

He looks at the cards in bewilderment

Something strange is going on.

MANDY
What are you saying?

JAMES
I don't remember these cards from before.

MANDY
What are they, what can you see?

JAMES
No wonder you were worried before darling, these cards are starting to make sense.

MANDY
What's going on?

JAMES
It's perhaps better if we end this call now.

MANDY
No, No, I want to know.

JAMES
Look love, I wouldn't want to cause you any unnecessary distress.
MANDY
It's a bit late for that now, innit?

JAMES
I don't understand what's happened to these cards.

MANDY
Well, what does that mean?

JAMES
It means there's danger for you, and those closest to you.

MANDY
Who? Who is it?

JAMES
Another girl, she's in trouble.

MANDY
What kind of trouble?

JAMES
Shit, I can hear her screaming.

MANDY
Oh no. This is all my fault.

JAMES
...and the death card.

MANDY
Fuck, no. I knew it.

JAMES
Perhaps I should stop now.
MANDY
It's me isn't it? I'm gonna die aren't I? Just tell me, please.

JAMES
Someone close to you is dying. I can feel it now, he's dying.

MANDY
He, who is it?

JAMES
I don't know. I think these cards are meant for both of us.

MANDY
What are you saying?

JAMES
Something strange is going on.

MANDY
I'm really frightened.

James hangs up, as soon as he does so, his screen goes black, Mandy is left crying into her desk with her head in her hands, she puts her phone down, fade to black).

31.INT. BOB'S LIVING ROOM - NIGHT - SAME

We see Bob, dead in his chair. After a few seconds two paramedics appear either side of him, they check for signs of life, then place a blanket over him.
34. INT. PHILLIP'S CALL CENTRE OFFICE - NIGHT - CONTINUOUS

Phillip appears back in his chair, he looks around furtively and starts to dial.

34. INT. BRENDA'S HOUSE - NIGHT - SAME

Brenda's phone starts to ring.

INTERCUT - TELEPHONE CONVERSATION

BRENDA
Hello?

PHILLIP
Jesus, You sound like you've laid it on a bit thick.

BRENDA
Did you get it?

PHILLIP
Yep.

He pulls James's credit card from his back pocket and taps it between his thumb and forefinger

BRENDA
Well then, I'd like to place an order please...