

INT - MARY'S BATHROOM - MORNING

MARY, 52, slightly overweight and quite plain looking, is in her small bathroom.

She stares at herself through the mirror, listening to the silence in the room.

OPENING CREDITS on black background.

INT - BRUCE'S ATTIC - MORNING

BRUCE, 55, a big hulking man with a beard and a gravelly voice who still manages to appear more refined than rough, sits in an armchair in his attic.

Bruce is watching as a cigarette in his hand, pointing upwards, is slowly burning down. Even as the heat reaches his fingers, he doesn't flinch.

OPENING CREDITS on black background.

EXT - GRAVEYARD - MORNING

JULIE, 20, who looks like a mix between a little girl and an old lady weighed down with life experience, is lying on a grave and staring at the sky. The headstone reads: "Amanda Robbins 1963 - 1994, May you find peace wherever you are".

Julie is holding her breath. After a while her face almost turns blue. She keeps holding it.

Finally she gasps for air. Her lungs make a slight whistling sound of relief.

OPENING CREDITS on black background.

INT - MARY'S BATHROOM - MORNING

Mary examines her skin and pulls it back in a few areas in an effort to make the wrinkles disappear.

She opens the bathroom cabinet and rummages through it until she finds the shaving cream. While she is looking we notice that there are several anti-depressant medicines on the shelf.

She sits down on the closed toilet and tries to tuck in her stomach in a skirt that is a size too small.

She applies the cream on her legs. She shaves off the cream.

OPENING CREDITS on black background.

INT - BRUCE'S ATTIC - MORNING

Bruce, still in the armchair, is drinking a beer from the can. He looks up toward the far wall.

On the wall is a huge canvas. It is almost empty, except for the outlines of a woman's face somewhere in the middle.

Bruce crumbles up the can in his hand and throws it at the canvas. The can bounces off it and lands on the floor with a RATTLE.

OPENING CREDITS on black background.

EXT - GRAVEYARD - MORNING

Julie sits on a headstone at the edge of the graveyard. She looks sad.

Nearby is a phone booth. Julie glances at it a few times before getting up and walking up to it.

She enters it and picks up the receiver. She holds it for a moment and then slams it back on.

She exits the phone booth, then enters again and picks up the receiver.

She takes out a business card with a neatly printed phone number.

She dials the number and listens to the long tones before somebody picks up.

OPENING CREDITS on black background.

INT - CAR - MORNING

Mary is driving her car along a highway. She is wearing business-type clothes and looks a bit nervous.

She checks her appearance in the mirror behind the sunshade.

EXT - PARKING LOT - MORNING

Mary drives into a pay parking lot outside a big office building. She parks, gets out and looks towards the entrance.

INT - OFFICE RECEPTION DESK - MORNING

Mary enters the office building through revolving doors and walks up to THE RECEPTIONIST, a tidy-looking woman in her thirties wearing a headset.

THE RECEPTIONIST

Hello, what can I do for you?

MARY

Hi, my name is Mary Caldwell. I'm here to see Steven Brannigan.

THE RECEPTIONIST

(while starting to type)

Okay, do you have an appointment?

MARY

No, not really.

The receptionist stops typing.

MARY

You see, it's like this. I sent in a job application to his office about a week ago and then I figured it might be good to actively show my interest. So I was hoping that in case he happens to be available, he might agree to see me.

THE RECEPTIONIST

I see. So you haven't actually scheduled an appointment with him?

MARY

No.

THE RECEPTIONIST

Just one moment, please.

The receptionist dials a number.

THE RECEPTIONIST

Hi, this is Emily at the front desk... Hi. Is Steven in his office by any chance?... Okay, because there is a lady here who was hoping to exchange a few words with him...I think it's regarding a job application...Yes...That's right...Sure, I'll tell her...Thank you. Bye.

The receptionist disconnects the call and turns to Mary.

THE RECEPTIONIST

Okay, it seems like he's in. But he only has a few minutes, alright?

MARY

(nods)

Thank you very much.

THE RECEPTIONIST

You're welcome. Take the elevator to the third floor, then make a right and look for his office on the right hand side.

MARY

Thanks.

INT - OFFICE CORRIDOR - MORNING

The elevator doors open and Mary steps out.

She makes a right and walks down the hall until she reaches a door with the text "Steven Brannigan, Assistant Manager" on it. She knocks.

STEVEN BRANNIGAN (O.C.)

It's open.

Mary opens the door.

INT - OFFICE - CONTINUOUS

Behind a big desk sits STEVEN BRANNIGAN, a forty-something wearing a suit and tie. He looks up but stays in his seat.

STEVEN BRANNIGAN

Hi.

MARY

Hi. I'm Mary Caldwell.

Mary walks up to the desk and shakes hands with Steven.

MARY

Nice to meet you.

STEVEN BRANNIGAN

You too. Have a seat.

Mary sits down in the visitor's chair.

MARY

Very kind of you to see me.

STEVEN BRANNIGAN

No problem. I don't have much time though, so if you don't mind maybe we can get right down to it.

MARY

Okay.

STEVEN BRANNIGAN

Okay, so if I've understood things correctly you are here because of a job application you've sent in?

MARY

Yes, that's right. I have another copy here if you'd like.

Mary hands over the copy. Steven starts to look through it.

MARY

It's for the position as sales assistant. I figured I might as well try to see you right away so you could ask me what you want to know. Save you a phone call.

STEVEN BRANNIGAN

Yes, I think I remember this application. We haven't quite

This is the end of the 5 page sample. To read the whole screenplay, please contact me through the web form on the Contact page, or send me an e-mail at info@peterwiholm.com. You can also find me on Skype: wiholm. Thanks!

Här slutar det 5-sidiga smakprovet. För att läsa hela manuset ber jag dig kontakta mig via webbformuläret på Kontakt-sidan, eller genom att skicka ett e-mail till mig på info@peterwiholm.com. Du kan även hitta mig på Skype: wiholm. Tack!