

BACKGROUND CHARACTER #1

Written by

Daniel Harding

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INT. BAR - LATE AFTERNOON

BRYAN and OLIVIA (early 30s) are sat in a swanky bar, chatting and generally having a good time. The chemistry is electric.

OLIVIA
(impressed)
Whoa! You can do that?

BRYAN
(smug)
Course I can. He even had the audacity to start crying. Can you believe it?! Right there and then. I couldn't stop laughing.

OLIVIA looks at BRYAN with keen wonder - she is certainly intrigued by him and wants him to know it.

BRYAN (CONT'D)
Listen, I have zero time for people who don't respect themselves. I just hope it teaches him a lesson, but I doubt it will.

OLIVIA leans in and starts stroking BRYAN's hand gently.

OLIVIA
It must be so *hard* for you.

BRYAN feels the vibe OLIVIA is giving off. After a moment, he looks around the restaurant - snapping his fingers, whistling and generally makes himself visible to whoever is serving.

BRYAN
Oi! Over here! Yeah, *you!* Get us the bill, will ya'? We're in a rush.

BRYAN throws a cheeky smile back at OLIVIA - who blushes.

BACKGROUND CHARACTER #1 walks over and places the bill down on the table, he goes to walk away.

BRYAN (CONT'D)
Stay there-

BRYAN pulls out his wallet and picks out a card - throwing it down onto the billfold.

BACKGROUND CHARACTER #1
I'll just go get your waiter-

BRYAN

Look buddy, just take the payment,
yeah? I don't care who my waiter
was.

WAITER

No problem. I just need to get the
card machine.

BRYAN slams a fist down on the table in frustration.

BRYAN

Jes-us christ! We just want to pay!
(to OLIVIA)
Is that too much to ask?

OLIVIA

The service here is *terrible*.

BACKGROUND CHARACTER #1 continues to stand there - not sure
what to do next for the best.

EXT. BUS STOP - NIGHT

JOE and DAVID (late teens) are sat at a bus stop messing
around play fighting and passing a small bottle of vodka
between themselves - they both have their phones in hand.

JOE

This bus is taking time!

DAVID looks down at his phone.

DAVID

'Dis thing said it should've been
here like fif-teen minutes ago, *you*
get me blud?

JOE

How long we been waiting for now?

DAVID

Time!

JOE

That's what I'm sayin'!

We hear some commotion coming from across the street - both
JOE and DAVID look.

We see a fight - one guy gets a heavy hook across the face.

JOE (CONT'D)

Whoa!

DAVID
Ah, allow that!
(to JOE, excited)
Quick- quick, film that shit!

DAVID stands up and aims his phone towards the commotion - we see through the phone screen BACKGROUND CHARACTER #1 being attacked.

The attacker lands another punch, flooring BACKGROUND CHARACTER #1.

DAVID (CONT'D)
Shiiiiit!

JOE
(concerned)
That looked serious! Is he okay?

DAVID
Upload 'dat shit! This is gonna get
mega hits, trust.

JOE
Do you reckon we should do
something?

DAVID
Are you kidding?! Like what? Nah,
look - the bus is here now.

We hear the bus pulling up.

INT. LIVING ROOM - LATER THAT SAME NIGHT

Kelly and Ruth (late 30s) are dancing around in their living room - heavy smoke fills the room.

There is a knock at the door but neither of them hear it.

KELLY
I love this song!

RUTH
Aw, me too!

The knocking grows louder.

RUTH (CONT'D)
Do you hear that?

They stop dancing.

The knocking persists.

KELLY
(unsure)
I think it's the front door.

RUTH skips to the front door and opens it - KELLY watches.
RUTH turns back and signals for her to turn the music down.

KELLY reluctantly does so.

RUTH
...Sorry, what?

BACKGROUND CHARACTER #1 (O.S.)
(mumbling)
It's pretty late, and the music is
quite loud-

RUTH
So? It's the *week-end!*

BACKGROUND CHARACTER #1 (O.S.)
I know, it's just, I've got work in
the morning and-

KELLY
(frustrated)
Is he complaining about the music
again?

RUTH
(to BACKGROUND CHARACTER
#1)
That's not our problem. It's the
weekend, we should be able to do
whatever we want.

BACKGROUND CHARACTER #1 (O.S.)
I would really appreciate it if you
could just turn it down a little-

RUTH
Look, I would love to, but I just
can't. I can't. I'm truly sorry.
Really.

KELLY rushes over to the front door.

KELLY
Look mate, we would if we could but-

KELLY stops when she sees his face.

KELLY (CONT'D)
Shit man, what happened to your
face?

BACKGROUND CHARACTER #1 (O.S.)

I was mugged. It was pretty scary
actually, he just come at me from
nowhere and-

KELLY

Nah fuck that! You're totally
bringing down the vibe. Come on (to
RUTH), this party is about to
bottom out. We need to get it re-re-
re-restarted...

RUTH pulls KELLY back inside and shuts the door - and we just
manage to catch a brief glimpse of BACKGROUND CHARACTER #1
standing in the hallway.

He looks beaten up.

The music volume increases.

EXT. ALLEYWAY - THE NEXT MORNING

A CHEF on his break is kneeling against a wall, smoking a
cigarette - he is scrolling through his phone.

Suddenly, the back door opens - the CHEF's boss steps out,
followed swiftly by BACKGROUND CHARACTER #1 - who bows his
head and walks away.

The CHEF stands up - stomping out the cigarette on the floor.

CHEF

Everything alright?

BOSS

I don't know what it is with people
these days. You give 'em an
opportunity and they just throw it
back in your face.

CHEF

What happened?

BOSS

Did you see the state of him? He's
obviously been fighting - bruises
all over him. I can't have that in
front of the guests. And he stunk
of weed.

CHEF

He seemed like a good kid.

BOSS

They all *seem* like it till they get the shifts they want.

CHEF

Shame.

BOSS

You're telling me! Now I've got to find another server and we have a forty-four booked for brunch. God, I don't know how I'm going to cope!

Both the CHEF and BOSS head back inside.

CHEF

I know someone who might be willing to help out.

The backdoor closes.

INT. LIVING ROOM - DAY

MALCOLM is sat on the sofa - tentatively reading the newspaper.

The house phone starts ringing.

MALCOLM reluctantly leans back and lifts the phone to his ear - with noticeable effort.

MALCOLM

Oh, I wasn't expecting you to call today.

BACKGROUND CHARACTER #1 (O.S.)

(upbeat, but sad in tone)

Hey Dad, how are you?

MALCOLM

Fine- fine... I'm just reading my paper. Did you know that four hundred and fifty five people *died* when their ship crashed off the coast of Morocco yesterday? Refugees! I mean, what were they thinking would happen? Idiots. The boat was only the size of a dingy you buy from Argos. I just don't understand what the world is coming to. Anyway! Enough about that. It only gets me annoyed thinking about it.

(MORE)

MALCOLM (CONT'D)

Your mum's in the garden, enjoying the sun, but you know me, I can't stand it for too long. We've got lamb chops for dinner I think—Janet? Janet? Do we have lamb chops for dinner?... Oh I don't know where she's gone. Nattering at the end of the garden I suspect. The neighbour has just bought a jacuzzi from *China*, she wants one, obviously. I suspect I'll have to work some over time so I can buy it for her. Anyway, I can't chat all day. Got things to do, you know how it is. It was nice hearing from you. Buy-now then.

BACKGROUND CHARACTER #1 (O.S.)

Tell mum I said—

MALCOLM hangs up the phone and his attention quickly returns back to the paper.

EXT. OVERLOOKING BEACHY HEAD - SOMETIME LATER

DEAN and ELLEN are sat on the hood of the car looking out over beachy head.

DEAN takes ELLEN by the hand.

DEAN

It's just been so lovely spending this time with you.

ELLEN

Aww, yeah! It has been a great weekend.

DEAN

Pretty perfect.

ELLEN

You said it.

ELLEN rests her head on DEAN's shoulder.

ELLEN (CONT'D)

When we have kids, we'll have to bring them down here. They'll love it!

DEAN

Kids?!

She lifts her head up.

ELLEN

Yeah!

DEAN

Hmm, I'm not sure about that.

ELLEN

What?! I thought you-

DEAN smirks.

ELLEN (CONT'D)

Oh, you're fucking with me!

She places her head back down.

DEAN

Ha! Course I want kids with you.

ELLEN

Damn right you do.

They both think about it for a second and smile to themselves.

Eventually DEAN spots something odd happening close to the edge - a guy is stood there.

DEAN

What do you think he's doing?

ELLEN

Who?

DEAN

Him.

DEAN gestures towards where BACKGROUND CHARACTER #1 is standing - ELLEN looks.

ELLEN

He's probably just enjoying the view.

DEAN

(concerned)

He's pretty close to the edge.

ELLEN

Don't worry about it. I'm sure he's fine.

We then see the guy take another step forward.

Both DEAN and ELLEN watch as presumably the guy steps over the edge - their eyes widen with shock.

DEAN
(calling, desperate)
Hey! No!

EXT. WALKWAY - BENEATH THE CLIFFS - SOON AFTER

A POLICE OFFICER is stood, keeping watch and guard - stopping anyway from walking past.

GEORGE (50s) walking his dog, approaches.

POLICE OFFICER
Sorry, sir. I can't let you go any further.

GEORGE
(annoyed)
Don't tell me someone jumped again!

The POLICE OFFICER gently nods.

GEORGE (CONT'D)
Bloody hell! What is wrong with these people?

POLICE OFFICER
I couldn't say, sir.

GEORGE
You know, to end it like that, they must be pretty gone in the head or something if you ask me.

POLICE OFFICER
It certainly is tragic.

GEORGE
It's the family I feel sorry for. They're the ones who are left behind, ain't they?

The POLICE OFFICER reluctantly nods.

POLICE OFFICER
They sure are.

GEORGE
Anyway, come on then Badge. We'll have to go another way today.

GEORGE playfully rolls his eyes.

POLICE OFFICER
Thank you, sir. Sorry for the
inconvenience.

GEORGE and BADGER (his dog) walk away.

GEORGE
Don't worry, it's not your fault.
You're just doing your job.

A cyclist approaches - the POLICE OFFICER signals for him to
stop.

POLICE OFFICER
Sorry, I can't let you through.

CYCLIST
(annoyed)
God-sake, *again?*

CUT TO BLACK.

THE END.