

JUST A PHONE CALL AWAY

by

Philip Matejtschuk, Mike Trueman, Natasha Cornwell and
Tom Payne

University Of Lincoln School Of Media

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CHARACTERS

- Luke A lawyer, 32, who used to live in St. Albans with Rosie, but had to move away for a new job. He's devoted to Rosie, and works hard to give her the best things in life. Moved away to eventually afford a house for them both to live in. Hates the distance between them, but is very focused.
- Rosie A successful/popular food blogger, 29, who didn't want Luke to move away; thought life was perfect when they were together. She hides behind her blogs; but digresses/makes remarks about her life at the end, when she lets her guard down. Loves Luke equally, but finds the distance hard.
- Amelia Rosie's best friend; they've been friends since school - she has always looked out for Rosie's best interests, but is rather bitter about men, having been badly treated in her last relationship.

The relationship between Rosie and Luke was one of romance, fun and friendship - but when Luke moved away, he caused tension between them. Rosie thought he should've stayed; that they didn't need the extra money, and that it was better for them to stay together. The fun is still present in little in-jokes between the couple, but they find being separate hard. It affects Rosie's blogging, and she tends to drift off onto personal matters at the end of her posts.

Rosie gets gradually more and more affected by it; and Luke missing her calls and cancelling meeting up is the last straw - so she turns to Amelia. Amelia is bitter about relationships, and so suggests just drinking as much as possible and forgetting about him.

When Luke hears about Rosie cheating, it destroys him - having just arranged an amazing present for her, she has repaid him with disloyalty. He wants to forgive her, but knows that it will always prey on his mind. Minute-by-minute plan

SCENE 1.

AT ROSIE'S HOUSE;

IN FRONT OF HER LAPTOP, TYPING

MID AFTERNOON

SFX: PHONE RINGING/VIBRATING ON DESK

SFX: TYPING ON A KEYBOARD AS ROSIE SPEAKS

1. ROSIE

...AND ALTHOUGH THE CHARMING SURROUNDINGS SUGGESTED THE FOOD WOULD BE GRAND, THE NEWMARKET INN SIMPLY DOESN'T MEET THE EXPECTATIONS IT RAISES.. MAKES ME LONG FOR A PLACE OF MY OWN TO SHOW WHAT I MEAN IN THESE BLOGS... **(NOTICES PHONE)** OH!

SFX: HAND RUSHES TO GRAB PHONE FROM TABLE

SFX: PHONE RING/VIBRATION ENDS

2. ROSIE

(ANNOYED; JUST MISSED IT)

DAMN! BLOODY VOICEMAIL.

SFX: ROSIE DIALS UP HER VOICEMAIL

SFX: THE SOUND OF THE VOICEMAIL OPERATOR CAN BE HEARD

3. VOICEMAIL

WELCOME TO THE ORANGE VOICEMAIL SERVICE. PRESS ONE FOR MESSAGE-

SFX: A JABBED DIGIT; KEYTONE INTERRUPTS THE AUTOMATED VOICE

4. VOICEMAIL

YOU HAVE ONE NEW MESSAGE. RECEIVED TODAY AT FOUR TWENTY-FOUR PM.

SFX: LUKE VIA VOICEMAIL

IN CAR ON THE WAY TO LONDON

5. LUKE

ROSIE, HI... GUESS WHO! IT'S THE SOON-TO-BE TOP LAWYER IN LONDON, CALLING TO REPORT IN ON HIS RISE TO SUCCESS! ... MMM. ONLY KIDDING. THIS JOURNEY IS LONG. AND DULL.

I KNOW YOU HATE ME USING THE PHONE WHILE I'M DRIVING, BUT I MISSED YOU... JUST ONE DAY, AND I MISS YOU... **(CONTEMPLATIVE PAUSE)**

DOESN'T BODE WELL FOR THE MONTHS AHEAD REALLY... **(NERVOUS CHUCKLE)** MAYBE I'VE MADE THE WRONG DECISION, MOVING AWAY. I DON'T KNOW.

ANYWAY; JUST CALLED TO CHECK IN - SURE YOU'RE HARD AT WORK ON TODAY'S POST. THE ADVENTUROUS LIFE OF A FOOD BLOGGER, EH!

I GUESS I'LL CATCH YOU LATER THEN: BATTERY IS ABOUT TO DIE ANYWAY.

TALK TO YOU LATER. LOVE YOU.

SFX: THE CALL ENDS; VOICEMAIL BEGINS TO GO THROUGH OPTIONS

6. VOICEMAIL

PRESS ONE TO REPEAT THE MESS-

SFX: ROSIE INTERRUPTS THE VOICEMAIL AGAIN WITH A BUTTON PRESS/KEYTONE

SFX: ROSIE SCROLLS THROUGH NUMBERS ON HER PHONE; WE HEAR THE KEYPAD TONES. SHE FINDS LUKES NUMBER AND PRESSES DIAL.

7. ROSIE

(MUTTERING TO HERSELF) COME ON. PICK UP, LUKE!

SFX: AFTER TWO RINGS, WE HEAR LUKE'S VOICE ON THE PHONE.

8. LUKE

HI, THIS IS LUKE-

9. ROSIE **(INTERRUPTING, HAPPY TO BE SPEAKING TO HIM)**
LUKE, HEY, I'M SORRY I MISSED YOUR CALL, I-

10. LUKE **(CONTINUING)** I CAN'T GET TO THE PHONE RIGHT NOW,
PLEASE LEAVE A MESSAGE AFTER THE TONE.

SFX: ROSIE SIGHS, PRESSES A BUTTON TO HANG UP,
AND TOSSES THE PHONE BACK ONTO THE DESK NOISILY

11. ROSIE TYPICAL. JUST OUR LUCK.

SFX: TYPING ON KEYBOARD RESUMES

MUSIC FADES UP

12. V/O JUST A PHONE CALL AWAY

BY PHILIP MATEJTSCHUK

DIRECTED BY MIKE TRUMAN

SCENE 2

AT ROSIE'S HOUSE

JUST GETTING HOME; COMING IN THE FRONT DOOR

EARLY EVENING

SFX: FRONT DOOR OPENING; ROSIE ENTERS

COLD OUTSIDE; SOUNDS OF GLADNESS TO BE INSIDE

ONE NEW MESSAGE ON ANSWERPHONE; ROSIE PRESSES
BUTTON

SFX: WE HEAR THE ANSWERPHONE SYSTEM PLAY.

AS IT PLAYS, WE HEAR ROSIE TAKE OFF HER COAT,
HANG IT ON THE BANNISTER, PICK UP THE POST AND
MOVE INTO THE LIVING ROOM

1. LUKE HEY ROSIE, ONLY ME. HAD SUCH A NIGHTMARE OF A DAY - TURNS OUT MY NEW BOSS IS AN ABSOLUTE ARSE. COMPLETE HYPOCRITE. NO MANNERS. IT'S LIKE I NEVER LEFT CANNOCK **(NERVOUS CHUCKLE)**

2. LUKE I'M REALLY MISSING YOU; THESE LONG HOURS MEAN I CAN'T EVEN GET A DECENT PHONE CALL IN! WE HAVE TO MEET UP; HOW ABOUT I COME WITH YOU TO YOUR NEXT RESTAURANT REVIEW? **(SOUNDING INTIMATE/CHEEKY)** I'LL DRIVE DOWN: HAVE A NICE CATCH-UP, FEW GLASSES OF WINE - MAYBE FIND A HOTEL TO STAY AT?

SFX: LUKE BEING CALLED BACK INTO MEETING

3. LUKE **(ANNOYED)** AGH! THAT'S FOR ME; GOTTA BE BACK IN MY MEETING. HOPE YOU'RE HOLDING UP OKAY BACK THERE, MRS. LOVE YOU.

SFX: ROSIE SITS DOWN AT DESK

4. ROSIE **(TO HERSELF, WISTFULLY)** AH LUKE. ALWAYS JUST MISSING EACH OTHER.

(TURNS TO COMPUTER) NOW, WHERE WAS I?

SFX: BEGINS TYPING

5. ROSIE

(FORMAL; LIKE A TITLE) MARCH 17TH -

"LA PETIT BISTRO: MORE GHASTLY THAN GASTRO"

(MORE RELAXED, PERSONAL) FIRST OF ALL, LET ME
THANK EVERYONE WHO IS TAKING AN INTEREST IN ME;
I LOVE READING YOUR COMMENTS - SOME PEOPLE SEEM
TO FORGET: US FOODIES ARE PEOPLE TOO!

RACHEL82, TO ANSWER YOUR QUESTION, I'M IN A
RELATIONSHIP CURRENTLY: SOMEWHAT LONG DISTANCE,
WHICH GETS REALLY TOUGH... **(PAUSE - AS IF THE
THOUGHT OF THE DISTANCE UPSETS HER)** BUT HE'S A
GREAT GUY! EVEN IF HIS FOOD TASTES AREN'T QUITE
UP TO SCRATCH! BUT THAT'S SOMETHING I'LL MAKE
SURE I WORK ON. SPEAKING OF WHICH, HE'LL BE
ACCOMPANYING ME ON MY NEXT RESTAURANT REVIEW; SO
I'LL LET YOU KNOW HOW THAT GOES!

BUT ANYWAY!: BACK TO BUSINESS

(FORMAL) LA PETIT BISTRO

ON WALKING INTO THIS ESTABLISHMENT, THE SMELL OF
GREASE IS IMMEDIATEL-

SFX: SOUND OF VOICE AND TYPING FADES OUT

FADE TO SILENCE

SCENE 3

TEXT FROM LUKE

SFX: TEXT MESSAGE RECEIVED TONE

1. LUKE

ROSIE, I'M GUNNA HAVE TO MISS OUR MEET-UP:
SOMETHING'S COME UP. I'LL MAKE IT UP TO YOU.
REALLY SORRY. LOVE YOU.

SCENE 4

AT ROSIE'S HOUSE

LATE NIGHT; AFTER A MEAL

1. ROSIE **(FORMAL)** MARCH 22ND - THE RED DRAGON
- (RELAXED)** ONCE AGAIN, I'M OVERWHELMED BY YOUR
RESPONSE TO MY HUMBLE BLOG: I REALLY AM TRYING
TO GET THROUGH YOUR COMMENTS ONE BY ONE -
THERE'S JUST SO MANY!
2. ROSIE I'M AFRAID LUKE COULDN'T MAKE IT TO THE MEAL
LAST NIGHT... NOT ENTIRELY SURE WHY. I'M SURE
THERE'S A GOOD REASON, OBVIOUSLY
- (PAUSE - AS SHE TRIES TO THINK OF A REASON AND
FAILS)** HAVEN'T HEARD FROM HIM AT ALL FOR A
WHILE... **(DISTRACTED)** BEING VERY DISTANT...
3. ROSIE IT'S A REAL SHAME: THE RED DRAGON IS EXACTLY THE
KINDOF PLACE I LOVE; AND THEY SERVE THIS AMAZING
DISH - **(VERY ENTHUSIASTIC; PASSIONATE)** CONTAINS
SOME OF MY ABSOLUTE FAVOURITE HOMEMADE TRUFFLES;
WHITE BELGIAN PRALINE. EXTREMELY EXPENSIVE, AND
ONLY AVAILABLE IN SCOTLAND! THEY GET THEM
SPECIALLY DELIVERED AND-
- (CATCHES HERSELF; REALISES SHE IS DIGRESSING)**
4. ROSIE BUT I DIGRESS: I'LL STOP, BEFORE THIS TURNS INTO
A WHOLE POST ABOUT TRUFFLES - BACK TO THE
RESTAURANT!
- (FORMAL)** MARCH 22ND - THE RED DRAGON

THE EXQUISITE SURROUNDINGS IN WHICH THE RED
DRAGON RESIDES REFLECT THE PERFECTION OF TH...

SFX: SOUND OF VOICE AND TYPING FADES OUT

FADE TO SILENCE

SCENE 5

IN ROSIE'S BEDROOM

MID-EVENING; GETTING READY TO GO OUT

SFX: SOUND OF HAIR-DRYER, GIRLS ROOM

SFX: WE HEAR A PHONE RING TWICE, THEN GOES TO
VOICEMAIL

1. ROSIE

HELLO? LUKE? YOU MUST BE THERE OR IT WOULDN'T
HAVE RUNG AT ALL! LUKE?

(EXASPERATED) GAH!

SFX: ROSIE HANGS UP AND RINGS AGAIN

SFX: PHONE DOESN'T RING - GOES STRAIGHT TO
VOICEMAIL

2. ROSIE

(ANNOYED) OH LUKE.

(AFTER BEEP) HI LUKE, IT'S ME. THIS IS GETTING
RIDICULOUS; WHERE ARE YOU? WHAT ARE YOU DOING?
IF YOU'VE GONE OFF ME OR SOMETHING, JUST SAY...
LOOK, I'M GOING OUT WITH AMELIA TONIGHT; BIT OF
A GIRLS NIGHT OUT; PLEASE CALL ME TOMORROW - I'M
WORRIED ABOUT YOU. BYE.

SFX: SLAMS THE PHONE ONTO HER TABLE

SFX: AMELIA COMES INTO ROOM

3. AMELIA ANY LUCK?
4. ROSIE NO, WON'T EVEN ANSWER HIS PHONE.
5. AMELIA TYPICAL. IF HE CAN'T BE BOTHERED, LEAVE HIM TO IT. **(EXCITED; TRYING TO EXCITE ROSIE)** NOW LET'S GO OUT AND PARRRRTY!
6. ROSIE **(CHUCKLES, RHETORIC)** AH, SIS. WHERE WOULD I BE WITHOUT YOUR SENSIBLE THINKING?
7. AMELIA I DREAD TO THINK.

SFX: THEY BOTH LAUGH

SFX: DOOR SHUTS BEHIND THEM

FADE UP CLUB MUSIC; HEAVY ON BASS EQ
MUSIC FLUCTUATES; AS IF HEAD IS SPINNING
WE HEAR WOOPS AND CHEERS FROM ROSIE AND AMELIA:
BOTH CLEARLY ENJOYING THEMSELVES

SCENE 6

ROSIE'S FLAT

THE NEXT MORNING

SFX: ALARM CLOCK GOING OFF

SFX: ROSIE IN HER BED, WAKING UP AND TURNING

ALARM CLOCK OFF

1. ROSIE **(WAKING UP, HUNGOVER)** OH, MY HEAD.
- SFX: ROSIE GETTING UP AND OUT OF BED
- SFX: MAN SNORING
2. ROSIE **(SHOCKED, GASPING)** WHAT THE- ... OH MY-

SFX: ROSIE RUSHES OUT OF ROOM - FOOTSTEPS AND
SCRABBLING FOR PHONE

SFX: KEYTONES OF PHONE

3. ROSIE

(DEVASTATED, TALKING TO HERSELF, HUSHED VOICE)

OH WHAT DID I DO? WHY IS THERE A MAN IN MY BED?

(DESPERATE) AMELIA, YOU BETTER PICK UP. TELL ME

YOU REMEMBER WHAT HAPPENED!...

UH-OH... VOICEMAIL.

SFX: VOICEMAIL - YOU HAVE ONE NEW MESSAGE

4. LUKE

(ALL VERY SLOW, SINCERE, HEARTFELT) HEY ROSIE,
SORRY I'VE BEEN SO DISTANT... I HOPE YOU HAD A
GOOD NIGHT OUT WITH AMELIA...

LOOK, IT'S CRUSHED ME TO BE AWAY FROM YOU: BUT I
HOPE YOU'LL AGREE IT'S WORTH IT... NEXT FRIDAY,
I'VE ARRANGED FOR US TO HAVE VINCENT VERNE COOK
FOR US. AND NO, THIS ISN'T A JOKE... I MET HIM
AT WORK LAST WEEK; HE HAD SOME PROBLEMS BUYING
HIS NEW RESTAURANT AND... WELL, LONG STORY
SHORT, HE'S COMING TO MY FLAT TO COOK FOR US. I
COULDN'T MAKE OUR DINNER THE OTHER NIGHT BECAUSE
I WAS UP IN EDINBURGH... GETTING THOSE TRUFFLES
THAT I KNOW YOU LOVE. I KNOW THIS IS ALL SO
SUDDEN, BUT I REALLY WANTED TO GIVE YOU AN
AMAZING NIGHT; COS YOU DESERVE IT.
ANYWAY, CALL ME WHEN YOU GET THIS: I'VE MISSED
YOUR VOICE. I LOVE YOU.

5. ROSIE **(TEARING UP, UPSET)** OH, LUKE. WHAT HAVE I DONE?

SFX: DIALLING LUKE'S NUMBER

SFX: TWO RINGS, THEN LUKE PICKS UP

6. LUKE **(EXCITED, HAPPY TO HEAR FROM HER)** HEY YOU! I WAS
IN A MEETING, BUT HEY! PRIORITIES, RIGHT? HOW
ARE YOU?

7. ROSIE **(UPSET)** LUKE, PLEASE. JUST LISTEN.
(FULL OF CONSTERNATION, PAUSE) LAST NIGHT... ME
AND AMELIA WENT OUT... HAD SO MUCH TO DRINK, I
CAN'T EVEN REMEMBER WHAT HAPPENED BUT I'VE WOKEN
UP NEXT TO SOME GUY AND I DON'T-

8. LUKE **(ANGRY/BEMUSED)** WHAT?!

9. ROSIE I KNOW, I KNOW, BUT I JUST WANTED TO TELL YOU
AND BE HONEST AND-

10. LUKE **(IRATE)** ROSIE, WHAT THE HELL? I- I'VE GOT A
MEETING TO BE IN. WE'LL TALK ABOUT THIS LATER.
I'LL COME DOWN AND SEE YOU FOR THE WEEKEND. SORT
ALL THIS OUT.

11. ROSIE OKAY. LUKE, I'M SO SOR-

12. LUKE JUST DON'T.

13. ROSIE I LOVE-

SFX: LUKE HANGING UP

14. ROSIE -YOU

SFX: ROSIE BURSTS INTO TEARS

SFX: DOOR OPENING, AMELIA COMES IN, RUSTLING OF
PAPER BAG WITH BREAKFAST IN

15. AMELIA MORNING! ENJOYING THE HANGO-
(NOTICES ROSIE IN TEARS) ROSIE! WHAT'S WRONG?!

16. ROSIE **(SOBBING, HYSTERICAL)** EVERYTHING'S WRONG! HOW
COULD I'VE BEEN SO STUPID?! HOW COULD I GO AND
DO THAT?!

17. AMELIA DO WHAT? WHAT HAVE YOU DONE?

18. ROSIE SLEPT WITH SOME GUY!

19. AMELIA **(SHOCKED)** SOME GUY? WHEN?! **(REALISES)** OH MY GOD,
ROSIE, NO! YOU MEAN BEN? DON'T YOU REMEMBER?
HE'S ONE OF MY FRIENDS WHO NEEDED A PLACE TO
CRASH - BELIEVE ME, YOU DIDN'T DO ANYTHING WITH
HIM; **(IN A HUSHED TONE)** HE'S GAY!

20. ROSIE WHAT?! SO NOTHING HAPPENED?!

21. AMELIA DEFINITELY NOT.

22. ROSIE OH MY GOD. I'VE GOT TO CALL LUKE.

SFX: KEYTONES: JABBING HURRIEDLY.

SFX: PHONE RINGS TWICE THEN PICKS UP

23. ROSIE LUKE! JUST LISTEN...

SFX: MUSIC FADES UP

OUTRO TITLES