

PHONE CALL SCENE

Written by

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**1 INT/EXT. FAU - DAY****1**

In this scene, our protagonist is talking to someone at school. His friend notices from the background as he is sketching something in a notebook.

NARRATOR (V.O.)

What's funny is that I never really noticed how secluded he can be. Of course, I never really knew what he was up to after school or church; those moments remained a mystery. Until recently, he'd strike me as a party-doer; I guess he lied about it. Why did he lie about it?

Note: Switch to the second setting between "church: and "those."

CUT TO:

**2 INT. R RESIDENCE LIVING ROOM - NIGHT****2**

The protagonist is sitting in his living room. He tinkers with a microphone and writes something down. He looks around the empty house.

PROTAGONIST

The microphone's somewhat decent for an interview, but I might continue looking elsewhere.

Note: Use a J cut from this scene to the next. Fade in dialogue.

CUT TO:

**3 INT. RESIDENCE LIVING ROOM - CONTINUOUS****3**

The protagonist talks to his friend over the phone. He walks on a small path as he looks at his iPad.

PROTAGONIST (CONT'D)

Nah, man, everything is going amazing over here. The night's young, and there's so much energy going into tonight's party.

Note: Have the microphone on him. In that form, it would be diegetic sound, plus give good reasoning on why the microphone is "visible" both story and shooting-wise.

CUT TO:

**4 RESIDENCE MONTAGE**

**4**

Showing dramatic irony, the party doesn't happen. The protagonist goes through a montage of basic home tasks as he finishes the night. He makes himself pasta and eats alone at the table. He returns to the living room table and plays a small MIDI piano connected to his Mac. He then takes a shower, listens to music as he reads, and finally goes to bed.

PROTAGONIST (V.O)

I'm telling you, the night is gonna be lit. I have tons of food coming over to the house, lots of people invited to the party, and we might go past 3 am with everything planned. Shame you can't make it. I got to get ready. I'll see you later, bye, dude.

Note: This montage will start in the kitchen, transition to the living room, then to the bathroom, then to his room.

MATCH CUT TO:

**5 RESIDENCE PERSONAL BED - NIGHT**

**5**

The protagonist snuggles in bed.

PROTAGONIST

Finally.

End Segment.