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L'Appel Téléphonique / The Phone Call:
Creation of Sequences of a French Film and its American Remake

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Includes Analysis of the Two Sequences, Scripts, and DVD

(The Two Sequences Can Be Viewed on the Web

French Sequence: <http://fltc.rit.edu/clip2.html>

American Sequence: <http://fltc.rit.edu/clip1.html>)

10 Bullet Points between: *L'Appel Téléphonique* Vs. *The Phone Call*

- In the American version of the film, a major theme includes action and high paced scenes, whereas the French version is more subtle and has no action shots whatsoever.
- The French film has many more scene cuts throughout the duration of the film whereas the American film has longer scene length between cuts.
- The American version is more upfront and obvious regarding specific plot related information. An example of this is in the French version; Megan says “Did you hear about the Supreme Court case? They finally over turned it. Roe would be turning over in her grave if she were dead.” This is indicative of a court ruling against abortion. On the contrary, in the American version, they actually use the term “abortion” and “illegal.” It is much more blunt and abrupt.
- The French version is filmed with much more grace and smoothness. There are many artistic panning shots and the American version is less fluid and smooth.
- The American version took the brilliant French plot and skewed it to the point that it became quite ridiculously extreme.
- In the American version, Steve has a much different role. He turns out to be a very compassionate fiancé driven to the brink of

insanity.

- In the American version, both Megan and Steve get murdered. This is quite an extreme digression from the original French film.
- In the French version, Steve is sort of oblivious to the whole situation of what Erin is going through. He asks her if she is still on for dinner and she gives him a vague answer that makes him emotionally upset. In the American film, Steve already has the “abortion equipment” and a gun ready in case anyone tries to come in Erin and his way. He knows what is going on the whole time.
- The American version takes a quasi-romantic drama and twist it into a violent action filled tragedy. It is a complete genre change.
- Drew, who plays the role of Erin’s brother does not appear in the French version, he only appears in the American film. This was done to help thicken a plot that the American filmmakers may have thought lacked some depth.

L'Appel Téléphonique
by
Andrew Davidson

INT. APARTMENT LIVING ROOM - DAY

A wall clock reads 4:25. ERIN, 21, sits on a couch staring at the clock. She glances at her cell phone, which sits on a table in front of her. She twiddles her thumbs, glancing back and forth between the clock and the phone. The clock advances to 4:26. The cell phone rings and Erin jumps, startled. She grabs the phone, hesitates, then answers it.

ERIN
Allô-oui?

EXT. PARKING LOT - DAY

STEVE, 21, holds his cell phone to his ear as he gets in his car.

STEVE
Hey, are we still on for dinner tonight?

INT. APARTMENT LIVING ROOM - DAY

ERIN
I....um...I don't know.

STEVE
What? What's going on?

ERIN
Nothing. I've got to go. I'm expecting a phone call soon.

STEVE
From whom?

ERIN
Gotta go. Bye.

Erin closes the phone and sets it back down on the coffee table.

MEGAN, 20, enters with an armful of grocery bags, setting them on the kitchen counter.

MEGAN
Hey, what's up?

ERIN
Beat.

MEGAN
Did you hear about the Supreme Court case? They finally over turned it. Roe would be turning over in her grave if she were dead.

ERIN
Yeah. I heard.

Erin glances at the clock. 4:27. Her cell phone rings. She answers.

ERIN
Allô-oui?

KENT, 21, is on the other side.

KENT
Hey sis, what's up?

ERIN
Um...well...nothing.

KENT
I'm not interrupting something am I?

ERIN
Well, not really, but-

KENT
Good, cause I have an important question to ask you.

ERIN
OK.

KENT
So my wife's baby shower's Tuesday. Am I supposed to get her anything?

Pause.

KENT
Erin?

ERIN
No. I think you've given her enough already.

KENT
What's that mean?

ERIN
Nothing. You don't have to her anything.

KENT
Thanks Erin. See you in a few weeks.

ERIN
Bye.

Erin hangs up the phone and sets it back down. Megan finishes up putting groceries away. She comes over and sits next to Erin on the couch. The clock reads 4:28.

MEGAN
So how were classes?

Erin hesitates.

ERIN
I didn't go to class today.

MEGAN
How come?

ERIN
I, uh, I wasn't feeling well.

MEGAN
No?

Pause.

MEGAN
Is it something that you want to talk about?

Pause.

MEGAN
This morning when I woke up I heard someone puking in the bathroom. Was that you?

The clock advances to 4:29. Erin just sits staring at her phone.

MEGAN
Well if you want to talk about it..

Megan gets up and leaves. Erin glances between her phone and the clock for a minute. The clock changes to 4:30. She grabs it and answers.

ERIN
All-Over?

FADE OUT

The Phone Call
by
Andrew Davidson

INT. APARTMENT LIVING ROOM - DAY

A wall clock reads 4:25. ERIN, 21, sits on a couch staring at the clock. She glances at her cell phone, which sits on a table in front of her. She twiddles her thumbs, glancing back and forth between the clock and the phone. The clock advances to 4:26. The cell phone rings and Erin jumps, startled. She grabs the phone, hesitates, then answers it.

ERIN
Hello?

EXT. PARKING LOT - DAY

STEVE, 21, holds his cell phone to his ear as he gets in his car.

STEVE
Hey, you OK?

INT. APARTMENT LIVING ROOM - DAY

ERIN
Do you have it?

STEVE
Yeah. I'm on my way.

ERIN
Hurry.

STEVE
I am.

Erin closes the phone and sets it back down on the coffee table.

MEGAN, 20, enters with an armful of grocery bags, setting them on the kitchen counter.

MEGAN
Hey, what's up?

Pause.

MEGAN
Did you hear how the Supreme Court made abortion
illegal?

ERIN
Yeah. I heard.

Erin glances at the clock. 4:27. Her cell phone rings. She answers.

ERIN
Hello?

DREW, 21, is on the other side.

DREW
Hey sis, what's up?

ERIN
Um...well...nothing.

DREW
But you called me earlier.

ERIN
Yeah, it was nothing.

DREW

You sure?

There is a banging on the front door. Erin and Megan are both startled and look at the door. Megan stops putting things away and heads toward the door. Erin's eyes go wide.

ERIN
Megan!

DREW
Erin? Are you OK?

Megan opens the door and Steve stands outside with a large duffel bag over his shoulder.

MEGAN
Can I help you?

STEVE
(To Erin)
What's this? I thought you were alone!

Megan looks to Erin. Steve grabs hold of Megan covering her mouth and pushing her inside. Erin drops the phone.

STEVE
Erin!

MEGAN
What's going on?

ERIN
What's going on? She's my friend.

STEVE
She's a liability.

Steve pulls a gun and shoots Megan. Erin's hands go to her mouth.

STEVE
And I'm your fiancé.

Steve kneels down, sets the gun on the ground, and grabs Megan's legs.

STEVE
Here, grab her arms. We've got to get rid of the body.

Erin reaches down and grabs the gun, pointing it at Steve.

STEVE
What are you doing?

ERIN
You didn't have to kill her.

STEVE
Erin. Calm down.

ERIN
You didn't have to kill her.

STEVE
We both know I did.

Police sirens in the distance. They both look to the window.

STEVE
You don't want to be here when they get here, now put
down the gun.

ERIN
All I wanted was an abortion.

STEVE

I know, but we can't do it anymore. Now lets put down the gun and get out of here.

Slowly Erin sets the gun down. She runs to Steve and hugs him. They both move towards the door. A gunshot rings out. Steve stops and drops to the ground. Erin turns around and sees Megan on the ground, gun pointed at her. Erin closes her eyes, but before Megan can pull the trigger, she falls over, dead.

FADE OUT