

A DAY IN THE STUDIO

By Alex Dexter-Mills

Featuring segment; 'Deadline' by Jessica Hynes

RADIO COMEDY DRAMA PRODUCTION

PETER/ SPIKE

BRIAN/ BARBARA/ RUNNER

JOANNE

SALLY

NARRATOR

TV ANNOUNCER

Producer: _____

Production Coordinator: _____

SMs: _____

Recording: _____

TX: _____

Programme Number: _____

Charge Code: _____

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PLEASE BRING SOFT SOLED SHOES TO THE RECORDING

CHARACTERS:

PETER – _____,

Peter Shy is the current presenter of Evening Chat, with Peter Shy, Growing TV's newest and best chat show. Peter struggles to cope with problems, not helped by his over-the-top drama queen personality, something is always about to be a problem.

BRIAN – _____,

The legend that is Brian Blessed, feature hear as this week's drama's guest actor. Brian plays himself with a slightly exaggerated tone.

RUNNER – _____,

Growing TV's current studio runner is James. He sees his job as the worst and hardest job at the station, having to run for various tv programmes at once. The camp like nature doesn't blend well when mixing with the station's presenters.

JOANNE – _____,

Joanne is one of the studio's producers. She's become great friends with fellow producer and line manager Sally. Having a really annoying voice doesn't help her when she's trying to do her job, as assistant producer for Event Chat, and a producer of weekend drama's, it's here job to book guests and sort out scripts for the station.

SALLY – _____,

Sally has been at the station for many years and has finally been promoted to Executive producer. Now great friends with Joanne, she has even less to do in the station. Always one for drama, Sally likes to entice gossip.

BARBARA – _____,

Not your typical receptionist, Barbara is the station friendly receptionist, always concerned about her colleague's health, she's always there to answer the phones and help solve problems.

SPIKE – _____,

A new writer for Growing TV. Spike is based on Spike Milligan, with an over the top appeal.

NARRATOR – _____,

Your typical narrator, a smooth voice which has a sombre and serious tone.

TV ANNOUNCER – _____,

Your typical TV announcer, no character, expect if a drama is about to unfold.

SCENE 1.

INTRODUCTION TO THE PROGRAMME, THEN IN THE TV STUDIO FOR THE RECORDING OF EVENING CHAT WITH PETER SHY. START OF THE RECORDING, RUNNING SMOOTHLY INTO AN INTERVIEW FROM BRIAN REGARDING THE SHEEP-SIDENT.

F/X: ARCHERS THEME, SPED-UP VERSION (BACKGROUND MUSIC)

TV ANNOUNCER: You're watching growing tv and it's time for yet another day in the studio. Disaster's struck in the producer's office this week, as both Sally and Joanne misplace one of their guests. But will Peter take the news well?

F/X: PROGRAMME THEME TITLES

TV ANNOUNCER: Good Evening, it's a Friday evening, which can mean only one thing, it's time for evening chat. Would you please welcome you host, the most glamourous guy on growing tv, its Peter Shy.

F/X: AUDIENCE APPLAUSE (SPOT)

PETER: Hello, hello and welcome to evening chat with me, Peter Shy. What a show we have for you tonight. A simply magnificent line-up. Joining me on the couch of chat is; British Journalist, writer, broadcaster and editor of the magazine Private Eye. Ian Hislop. Former politician and funny guy, Tom Allen.

(POSITION 1)

PETER (CONT'D): And lastly a visit from band no more, featuring their lead spoons player Bethany, who will be performing their number 1 single, no more - stop it. All that to come on my couch but now, have you ever wondered why sheep fall over?

F/X: **SHEEP FALLING OVER (SPOT)**

PETER: Well, we sent award winning presenter and all-time legend Brian Blessed to find out.

F/X: **FARM NOISES (ATMOS)**

BRIAN: Sheep, Sheep, Sheep. A mmmajor problem in the county of Lincolnshire. Here on the farm, many are watching in amazement as sheep just fall over in a seemingly random fashion.

F/X: **SHEEP FALLING OVER (SPOT)**

BRIAN: There goes another.

BRIAN: Many farmers fear that this will become a national problem and that the minister for sheep will be required to call a sheep of emergency. Which threatens to throw weavers into a spin.

F/X: **SPINNING OUT OF CONTROL (SPOT)**

F/X: **SCENE CHANGE MUSIC**

SCENE 2.

IN THE TV GALLERY, THE PRODUCERS ARE
HAVING A CHAT ABOUT THE MISS-
PLACEMENT OF ONE OF THE GUESTS.

F/X: TV GALLERY NOISE (ATOMS)

RUNNER: (Out of breath) Anybody seen Beth from no more? They're not in there dressing room. They're due on the couch in 10.

(POSITION 5 MOVING TO POSITION 3)

F/X: DOOR CLOSING (SPOT)

JOANNE: Oh, dear, I didn't realise we'd booked her for tonight's show. Sally? Sally love, did you book Beth from No More?

(POSITION 3)

SALLY: (Interrupting) Oh Joanne. I meant to tell you. *Yeah*, she's on tonight's show. Didn't think you'd mind.

JOANNE: OOOhhhhhhh you're so funny. Me, mind. Lol. Well we'll be fine if she doesn't bring her carrot muffins in. If she offers you one. Make any excuse you can to avoid.

RUNNER: (Interrupts) Guys, please. Has anybody seen beth.... If I don't get her to the couch in 10 'my ass' will be for the high jump. I'm also running for Paul Gravey's boat challenge and Paxo cooks.

SALLY: James, would you calm down. Joanne have you seen her today?

JOANNE: No, have you checked with Barbara?

SALLY: I'll just give her a call.

F/X: PHONE NUMBER DIALING (SPOT)

SALLY: Barbara.

(POSITION 1)

F/X: SCENE CHANGE MUSIC

SCENE 3.

BACK TO BRAIN ON THE FARM FOR A
BREAKING NEWS SHEEP REPORT.

F/X: FARM NOISES (ATMOS)

BRIAN: You join me back on a farm in Lincolnshire. And the scene in front of me is absolutely incredible. To say the least, the credibility has gone. Sheep are falling at such a rate, that the cows are confused.

(POSITION 1)

F/X: SHEEP FALLING OVER (SPOT)

F/X: COW FALLING OVER (SPOT)

SCENE 4.

BARBARA TAKES A PHONE CALL FROM SALLY
TO FIND THE MISSING GUEST.

F/X: SCENE CHANGE MUSIC (MUSIC BED)

NARRATOR: The epic mystery of the missing spoons player Bethany, from band No More, has sent a shock wave through all the staff at growing tv. The disaster has even reached the chefs in the kitchen. Executive producer, Sally is about to find out whether receptionist, Barbara, has seen the world renound spoons player.

F/X: RECEPTION SOUNDS (ATMOS)

SALLY: (Telephone EQ) Hi barbara, we're just in TV 2 Gallery, we're wondering if beth from the band no more has arrived? She's due on the couch in 10 but we can't find her in her dressing room.

(POSITION 1)

BARBARA: Hi Sally, how are the haemorrhoids? Sure, let me just check if she signed in.

(POSITION 2)

F/X: COMPUTER TYPING (SPOT)

BARBARA: (Mumbling) mm, 12, 1, 2, nope. Uh. Ah, yep. According to the computer she arrived at 4:15pm.

SALLY: You don't know if anyone has seen her, do you?

BARBARA: No, I haven't at this current moment in time and don't know of anyone who has seen or heard of her. Have you asked James? He's running today, isn't he?

F/X: SCENE CHANGE MUSIC

PLEASE NOTE, THIS SCENE IS AN ADAPTATION FROM AN ORIGINAL RADIO DRAMA: I TOLD YOU I WAS ILL; DEADLINE BY JESSICA HYNES. ORIGINALLY A BBC RADIO DRAMA NORTH PRODUCTION.

SCENE 5.

JOANNE CHECKING SCRIPTS FROM SPIKE FOR TV BROADCAST AT THE WEEKEND.

NARRATOR: Joanne has been instructed, by Head of Creativity and Pigeon Relations, Dennis Smally, to contact Spike, a comedy writer for the station. Spike's been working on a script for his new upcoming drama, lunchtime men, but the producers have yet to receive any script for the drama.

F/X: SPIKE'S HOUSE, RAIN & THUNDER OUTSIDE (ATMOS)

F/X: PHONE RINING (SPOT)

JOANNE: (Telephone EQ) (in a really annoying baby/almost accent)
Hellooo, how are you? It's Joanne here from Growing TV.
Sorry to pester but how is the script going for that show,- ya know – the show thingy we're doing?

(POSITION 1)

SPIKE: Well I don't know, it's not the best, by that I've really not started it. I know it's due for the weekend but, well. It's a hard time, particularly in my sheepish state.

(POSITION 1)

JOANNE: So funny! (Wants to get off the phone now) ... so.... Can I let them know you're emailing it now? The show isn't till the end of the week so whatever you've bashed out last week will absolutely be fine as a starting point. O Kaeeey! Speak soon. BYEEEEEE.

SPIKE: God I hate the way she does that, that high pitched voice when she says goodbye. It's like she's telling me she's just signed my death warrant but still wants me to like her – (pretending to be producer) ' I have let them know that tomorrow's scheduled execution of you is still going ahead as planned. Byeeeee!'

F/X: OPEN FIREPLACE (ATMOS)

F/X: TYPING AN EMAIL (SPOT)

SPIKE: What was his name again? I know his email was something funny like Unicornrider2013 – so annoying. Anyway. Dear Michael, or should I call you Unicorn Rider? No, no, that sounds naughty. Dear Michael, sooo sorry I didn't get back sooner I have been working very hard and have completed several versions of the show but unfortunately, they are all shit.

SPIKE (CONT'D): They are all extremely shit. (Pause). I know this is not what you want to hear and believe me I am as disappointed in myself as you are. I am genuinely close to ending it all as so many things in my life have been going wrong recently, my grandmother is dying, again, and my dog, Anus. Named after my grandfather. It's a long story I won't go into it now. But my Anus did actually die, violently and tragically last week. Anyway, that really knocked me for six and coupled with my barge going up in flames two weeks ago and my long-term partner leaving me...

F/X: ENTER (SEND) BUTTON (SPOT)

F/X: SCENE CHANGE MUSIC

SCENE 6.

SALLY WANTS A COFFEE, BUT DOES JOANNE

NARRATOR: Meanwhile, in the gallery for TV2. Sally's off to get even more coffee, her 6th cup of the day, but Joanne is having difficulty in deciding whether to have tea or coffee. Will it cost her a sin or her lunch?

F/X: TV GALLERY NOISE (ATOMS)

SALLY: Joanne, I'm off to get a coffee, did you want anything or are you still on your zero calorie and high fibre with a helping of a multitude of sins diet?

(POSITION 3)

JOANNE: Sally, I'm split between coffee and tea. I love coffee but that would count as one of my daily sins from the sinners sliming plan, but if I miss lunch, I could have a coffee with two sugars. On the other hand, I could have tea, which would only count as half a sin. Meaning lunch could be eaten.

(POSITION 2)

SALLY: (Talking to camera) She's always like this, sometimes I wonder why bother. One day she had a mars bar. O the end of the world was nearly upon us that day. All she had for the rest of the week was water.

(POSITION 1)

JOANNE: I'll have a tea please Sally, with no sugar but 1 sweetener.

SALLY: One tea with no sugar and 1 sweetener coming up.

(POSITION 2 MOVING TO POSITION 5)

F/X: DOOR CLOSING (SPOT)

SCENE 7.

PETER SHY'S DRESSING ROOM, RUNNER
JAMES HAS AN IMPORTANT MESSAGE TO
DELIVER.

NARRATOR: After having no success what so ever in finding Bethany, and the fact James is responsible for losing her. James decided to tell Peter. In order to do so, he has made his way into building Simon, named after their first studio assistant, Ben Adams. After loading an app and searching on google, he's finally found room MN473 on floor J.

F/X: SCENE CHANGE MUSIC (MUSIC BED, FADE IN)

F/X: MEDITATION MUSIC IN THE BACKGROUND (ATMOS)

F/X: KNOCK AT THE DOOR (SPOT)

PETER: Hello, come in.

(POSITION 2)

F/X: DOOR OPENING & CLOSEING (SPOT)

RUNNER: Peter, we've had a problem with one of our guests for tonight's show. We've lost one.

(POSITION 5 MOVING TO POSITION 2)

PETER: Ah, that's a bit of a problem. Who's missing?

RUNNER: It's beth from the band no more, We checked with Barbara on. Reception, and she said:

F/X: WHAT BARBARA SAID (SPOT)

PETER: (frustrated) Well, it's going to be a bit of a problem, isn't it. I mean how can I be expected to talk to guests on my couch, when the guests aren't there. I mean, come on, this is Growing TV. It's not DAVE! How's it going to pan out. (pretend voice acting) so Ian, what are your views. (as Ian) it's hard to say really, (mumble), laugh. And you Bethany, the lead singer from no more, the best-selling punk band. what are your thoughts on the dire problem of celebrity's peeling their own oranges? (Whispers) Silence, as there's no guest...

RUNNER: Well, yeah, I mean totally understandable, that's not an ideal scenario. And you know. Peter, we don't want that scenario. How about going to a commercial break instead?

F/X: SCENE CHANGE MUSIC

SCENE 8.

**LEFT OR RIGHT? THE PRODUCERS CAN'T
DECIDE WHICH WAY TO TURN**

NARRATOR: Whilst Sally and Joanne love working with each other, they also car share. This morning is Joanne's turn to drive.

F/X: CAR DRIVING (ATMOS)

F/X: INDICATOR SIGNAL (SPOT)

JOANNE: It's a left here isn't it?

(POSITION 2)

SALLY: Yeah, I think so. Depends if we want to park in car park A or car park B.

(POSITION 2)

JOANNE: Car park A is for low emission biometric biodegradable ultra clean n fast thin light weight cars whereas car park B is car's with four wheels which are slowly not degrading except in price.

SALLY: And your car is....

JOANNE: It's B sally, my car's a B!

SALLY: Looks like it's going to have to be a right then.

JOANNE: Right, right it is then.

F/X: INDICATOR SIGNAL CHANGE (SPOT)

F/X: DRAMA MUSIC END