

COACHING LAB SIDES - NOTES

1. Choose just one role to work on and focus on just one scene. (Multiple scenes have been provided to give you both context and choice.)
2. When choosing a role, feel free to ignore gender, age and/or ethnicity and make the role your own.
3. Whenever possible, a breakdown is provided after the last page of each character's sides for extra context.

Bullock : Scene 1

8.

pg. 1

~~BRODY
Give it a rest, I don't do that.
Kate?~~

~~SMITH
Leave me out of this.~~

DETECTIVE BULLOCK leather jacket, a fighter)
enters. The newest recruit and technically Brody's partner.
scans the room.

BULLOCK
Morning All.

MCQUEEN
Watch out boys, SWAT's in the
building.

HIRSCH
Detective.

MCQUEEN
Hey Bullock, don't shoot!

McQueen holds his hands up and feigns looking afraid.

BULLOCK
Careful Golden Boy, people might
start to think you feel threatened
the way you always tease me.

McQueen scoffs. Bullock walks right up to him, cocks her head
slightly to one side, McQueen looks very uncomfortable.

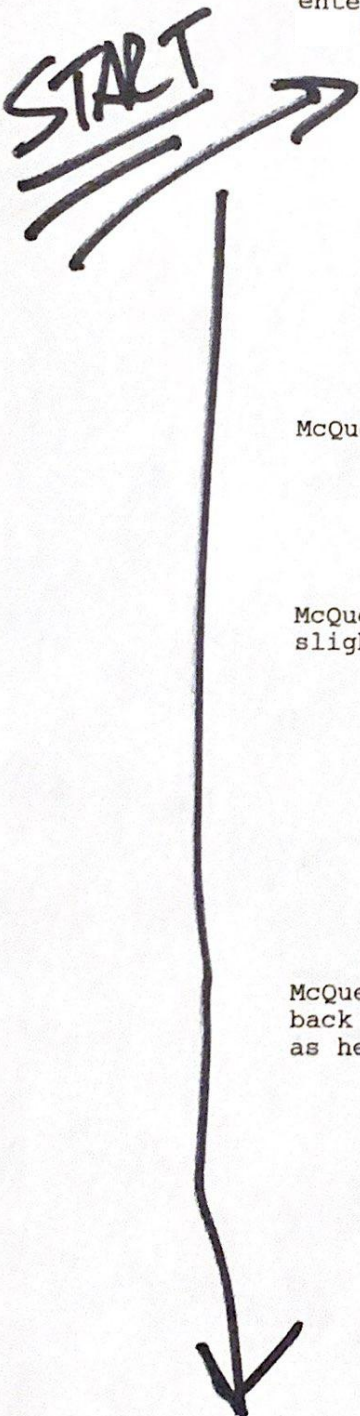
BULLOCK (CONT'D)
Or is it that you're into me?

MCQUEEN
Wha..I don't..I have a..

BULLOCK
Relax McQueen I'm messing with you.
But seriously, put your hands down
you look ridiculous.

McQueen realises his hands are still raised and he's leaning
back slightly. Bullock smiles and claps him on the shoulder
as he lowers his arms. He rubs it reflexively.

BULLOCK (CONT'D)
Atta boy.



cont'd

9.

Page
2

BRODY

Hey Bullock. Clear something up for us. Do I have a thing?

Bullock steps away from McQueen who awkwardly lowers his hands. Bullock looks at Brody.

BULLOCK

You mean the conspiracy thing?

BRODY

Fuck all of you.

McQueen and Hirsch laugh. A door opens. From it emerges CAPTAIN ROY AIKMAN (50's, Slightly Rugged yet commanding, Suited, Ex-Military).

SMITH

Alright alright, that's enough, let's get back to work. Brody, get Bullock up to speed, I'll brief the Captain.

Smith heads for Aikman's office. Aikman gives Brody a single look and goes back inside. Brody grumbles under his breath.

MCQUEEN

(to Hirsch)
Conference room?

Hirsch nods and they head off. McQueen nods to Brody as he leaves, Brody grins.

Bullock looks excited and heads to Brody.

BULLOCK

So, what we got partner?

BRODY

I told you to knock it off with that partner crap.

He sighs.

BRODY (CONT'D)

Here.

Bullock pulls up a chair to the side of Brody's desk as he hands her a stack of photos of the crime scene. The second one she looks at shows the face of the body. She doesn't react the same as everyone else, seeming instantly excited.

BULLOCK

Oh wow. What happened to him?

Cont'd

10.

Page 3

BRODY

Don't know yet, gotta wait on the ME's report.

BULLOCK

But you've got a theory right?

BRODY

Do I really do some Mulder conspiracy thing?

BULLOCK

Kinda yea. But I mean it's understandable after what happened.

BRODY

What do you mean?

Bullock is fixated on the photos, answering without concentrating.

BULLOCK

You know. When you got shot.

BRODY

I know. But what do YOU know?

BULLOCK

Captain showed me the file when he assigned me.

There's a pause.

BRODY

And?

Bullock looks up.

BULLOCK

And I can understand why you would start looking for conspiracies. The political involvement, the media bias, there was a whole lot of bullshit, and that was just what was in the file.

BRODY

Yea the whole thing turned into this insane circus. Every asshole had an opinion.

BULLOCK

I remember watching it on the news every day.

(MORE)

Page 4

BULLOCK (CONT'D)
We got some stuff through the department, of course, but I still remember thinking just how fucked up it all seemed.

BRODY
Yea, it wasn't until he killed a cop that the city was finally on our side. But after that he just vanished, or was helped to, and I was...

BULLOCK
Wounded. Nothing wrong with that.

Brody looks down.

BULLOCK (CONT'D)
Not that I'm saying you shouldn't have waited for backup, but...you know I think that was the first time I thought of becoming a detective, something about that case just stuck, you know.

BRODY
Whatever. Dammit Bullock, you've ruined my train of thought.

He looks at the clock. 9.01am

BRODY (CONT'D)
I'm gonna grab some breakfast and coffee.

He stands up and leaves. Bullock starts reading the notes on the file.

5

INT. OFFICE OF THE MEDICAL EXAMINER - LATE MORNING

5

Brody is munching on the final bites of a breakfast burrito and has a large take out coffee in the other hand. He backs in through the door with no hands free.

BRODY
Doc you here?

CANNAVALLE (O/S)
I'm busy detective.

BRODY
Any update?

Bullock Scene 2

88.

Page 1

~~BRODY (CONT'D)
He beat us by quite some time and
Backup is still 20 mins out, at
least.~~

~~BULLOCK
Ok, let's go.~~

~~BRODY
Right.~~

~~They both get out of the car.~~

50

EXT. ABANDONED BUILDING - NIGHT

50

Bullock moves to the back of her car and opens the trunk.

Brody joins her there.

BRODY
We should wait for backup.

Bullock pulls a large carry-all bag to the back of the trunk
and opens it. It's full of SWAT gear. She turns to Brody.

BULLOCK
You've got back-up.

BRODY
No I mean actual backup. What if it
goes...

Bullock grabs a vest from the bag and pushes it onto Brody.
He takes it reluctantly.

BULLOCK
Like last time? I know how you
feel Brody, you don't think we lost
people in SWAT over the years?

BRODY
It's not the same...

BULLOCK
Isn't it? Those people are my
family, we would give our lives for
each other. You think YOU have
survivors guilt? Imagine doing that
multiple times in a career!

STAY!

page
2

BRODY
I'm really trying not to.

BULLOCK
Listen Brody. I know you don't want a partner and that's fine. Right now you don't have one. What you've got is a decorated, pissed off specialist, itching to take down a wannabe cop-killer. And whether you like it or not, I'm going in that building.

Brody stares at her. He knew she was tough but he's never seen her like this.

BRODY
I still out-rank you. It's my call.

BULLOCK
Then lets stop pissing in the wind out here and go get our boy back. He might have fucked up but for now he's still one of us, and no-one else is coming to save his sorry ass besides us.

She finishes putting her own vest on and straps a magazine belt around her waist. She hands one to Brody.

BULLOCK (CONT'D)
So, strap up, get your head on straight, put your hand on my shoulder and cover my six.

Brody nods slowly.

BULLOCK (CONT'D)
And just so we are clear. This is my show now, you don't breathe unless I tell you to.

She fits a pair of shooting glasses onto her face, and pulls a flashlight accessorized firearm from the bag.

BRODY
Ok.

Bullock grabs the side of his vest and checks it's fit. She hands him a pair of glasses too.

STUD

BULLOCK

Name of project- The Star City Murders

What network. Film/TV/Pilot name- SAG-AFTRA new media

Breakdown

Athletic and

in great shape. SWAT background. MUST come off as tough and can handle herself in any type of situation. This is a re-casting of one of our lead roles. Bullock is a pistol. She is quick witted and can hold her own against anyone. She fits in with policemen "boys club". Youngest ever to get her gold shield from the Star City Police Department. She has a military and SWAT background. She has no fear. She looks up to her partner Detective Frank Brody but is not afraid to call out anyone. MUST look the part, please submit headshots that reflect this type of role. NOTE: Reference for role is SOPHIA BUSH as Erin Lindsay in Chicago P.D.

Role: LAUREL

FOR AUDITION PURPOSES ONLY

SCENE 1 OF 3

EXT. SUMMER HOUSE - FRONT DOOR - NIGHT

Two cops stand on the mat. Laurel talks to the cops in her robe, all the kids stand behind her.

START →

LAUREL

Officers, thank you. It won't happen again, I can promise you that much.

COP 2

Tell Mr. Fisher the Chief wants to set a tee time with him when he's back in town.

LAUREL

(tries not to grimace)
Absolutely. Sorry again for the trouble. Have a good night, officers.

She closes the door and turns to face Belly, Conrad, Steven, and Jeremiah.

LAUREL (CONT'D)

How could you guys be so irresponsible?

STEVEN

Mom, it wasn't a big deal. Seriously. The cops were just looking to break up the bonfire.

LAUREL

Not a big deal? I would say getting picked up by the cops for underaged drinking is a pretty big deal, Steven!

Laurel's hair swings around and Steven sniffs.

STEVEN

Were you guys smoking tonight?

Laurel shoots him a look.

LAUREL
Keep your voice down! Susannah's
asleep on the couch.

STEVEN
(whispers)
But I wasn't yelling. You were.

He's silenced by another Look.

JEREMIAH
I was the DD tonight and I didn't
drink, Laurel, I swear.

Laurel turns to Conrad. He is clearly drunk, swaying on his
feet, shirt torn, a cut on his cheek.

LAUREL
(to the group)
What's with him?!
(to Conrad)
You're the oldest. What the hell's
gotten into you?

Before he can answer, she notices Belly.

LAUREL (CONT'D)
When did you leave the house
without telling anybody? And what
in the world are you wearing?

BELLY
It's Taylor's.
(pulls hoodie tighter)
And why am I the only one not
allowed to go out?

LAUREL
It's not that you're not allowed.
It's that you should have told us
you were going. How did you even
get there?

BELLY
(hesitates)
I walked.

LAUREL
Jesus. You know better than to walk
that far down the beach alone late
at night!

BELLY

I was fine! Stop treating me like a kid!

LAUREL

If you want to be treated like an adult, you need to act like one.

CONRAD

Then maybe you guys should too.

The others look at each other, confused.

LAUREL

What does that mean?

Conrad just shrugs and doesn't answer.

LAUREL (CONT'D)

Guys, I don't want to be the nagging mom. It's even less fun for me than it is for you. Don't put me in that position.

(to Belly and Steven)

We are guests in this house. Remember that. And the next time I call you, you better pick up the phone.

They nod guiltily.

LAUREL (CONT'D)

(to Jeremiah and Conrad)

I hope you realize that this night could've ended a lot differently if your family wasn't your family.

JEREMIAH

Sorry, Laur.

LAUREL

Just--go to bed, guys.

Conrad moves to follow Belly and Jeremiah and Steven upstairs, but Laurel stops him.

LAUREL (CONT'D)

I don't understand what's going on with you.

CONRAD

Gee, I don't know, Laurel. What could possibly be going on with me?

Role: LAUREL

He stares at her. A challenge. She swallows nervously. *Does he know?* She looks over at the couch, where Susannah sleeps.

LAUREL

Connie...

He brushes past her and up the stairs. She doesn't follow.

SCENE 2 OF 3

INT. FAMILY CAR - DAY - MOVING

Belly sits shotgun with her older brother STEVEN (18) in the driver's seat and her mother LAUREL (40s) in the back. Steven is a handsome high achiever with a perpetual smirk on his face. Laurel is a Sandra Oh type, a novelist and adjunct professor with a wry sense of humor and an aversion to technology.

All the windows are down, CAN'T DO BETTER by Kim Petras is playing on the radio. Belly's got her feet up on the dashboard, singing along loudly and tunelessly.

START →

LAUREL

Guys, I want you to be better about helping out this summer. Don't just leave your dishes in the sink. Load them into the dishwasher. And not just your own dish, either, Steven. I want you to be good houseguests.

STEVEN

But...I mean...Susannah has people who clean, doesn't she?

LAUREL

Just— be considerate and act like I raised you right. Steven, that means don't stay out too late.

STEVEN

Mom, I'm about to be 18. I'm too old for a curfew.

LAUREL

I'm not talking about a curfew. Just don't stay out all hours of the night and wake up the whole house.

BELLY

What about me? I don't have a curfew either, do I?

STEVEN
(snorts)
Why would you need a curfew? You don't go anywhere. You don't have any friends in Cousins.

LAUREL
Don't be a jackass, Steven. Belly, we can talk about it when something comes up.

It's clear she's humoring Belly.

STEVEN
Spoiler alert. Nothing's coming up.

BELLY
Fuck off, Steven.

STEVEN
Just don't follow Conrad around like a puppy dog this summer, okay?

BELLY
Screw you! I never did that!

STEVEN
I'm only telling you this so you don't embarrass yourself. Remember that time I caught you trying to spy on him in the shower?

Belly lets out a strangled scream.

BELLY
I told you I wasn't trying to spy on him! I was getting my towel!

LAUREL
Steven, give it a rest.

CLOSE ON Steven's phone BUZZING in the console. He reaches for it but Belly grabs it first.

BELLY
Shayla says she'll see you at the bonfire tonight. Who's Shayla?

STEVEN
A girl I've been texting.

BELLY
(surprised)
Since last summer??

Belly didn't know Steven was talking to a girl last summer, much less staying in touch with her over the school year.

STEVEN

None of your business. Gimme my phone back.

LAUREL

Steven, don't you dare. You're 6 times more likely to get in a wreck texting while driving than drinking and driving.

BELLY

We know. You made us watch that documentary.

(to Steven)

Don't forget you promised you'd take me driving.

LAUREL

Belly, I told you I'd take you.

Belly twists in her seat to look at Laurel.

BELLY

You're too judgy.

(to Steven)

Steven, you promised.

STEVEN

We'll see.

Belly rolls down the window and dangles his phone out the window.

BELLY

Make a commitment to me right now or I'll drop it.

The phone BUZZES.

STEVEN

(panicky)

Mom!

LAUREL

Hey, I'd be glad to see that thing at the bottom of the ocean.

←END

SCENE 3 OF 3

EXT. SUMMER HOUSE - SUSANNAH'S BALCONY - NIGHT

Laurel and Susannah are smoking marijuana on Adirondack chairs. Not Conrad's joints-- Susannah's high end stash.

START →

SUSANNAH

Did you see Jere practically doing somersaults for Belly's attention at dinner tonight?

They chuckle.

LAUREL

Just Jere being Jere.

SUSANNAH

I always said that if you had a girl, she was marrying one of my boys.

LAUREL

Bite your tongue. We don't need that kind of drama in our lives.

SUSANNAH

When the boys threw Belly into the pool, I swear I almost saw a smile on Connie's face. He was in a better mood today than he's been in weeks.

LAUREL

That was a good mood? I know you said he's been moody but he's so... unlike himself.

CLOSE ON a worried-looking Laurel.

Role: LAUREL

LAUREL (CONT'D)

Since when did he quit football?

SUSANNAH

He only told me a couple weeks ago. I think he's rebelling. He only ever played football to please Adam. I told you they haven't been getting along.

LAUREL

(dry)

And who could blame the kid?

SUSANNAH

Quitting is just Connie's way of getting back at him. I'm going to let him do his own thing. Let him have his space.

LAUREL

(gently)

Don't you think maybe it's time you talked to him?

Susannah gives Laurel an uncharacteristically hard look. Laurel is breaking the rules, and she knows it.

SUSANNAH

There's nothing to talk about. Not yet.

(softer)

Let's just have a really great summer like we said we would.

(passes joint)

How's the writing coming?

LAUREL

My book just came out. I haven't had time to write.

SUSANNAH

You always start your next book right away.

LAUREL

(hesitates, puffs)

I haven't written in months.

CLOSE ON Susannah's look of alarm.

SUSANNAH

Laur. You have to write. If you don't, you'll go crazy and then you'll drive me crazy. Your office is all set up for you. I put fresh flowers in there.

LAUREL

I just want to hang out with you. I could give a shit about my book right now.

SUSANNAH

(lightly)

Liar. You give so many shits about your books. All the shits.

LAUREL

I don't know why I bother. "Party's Over" has been out for a month and it's barely selling.

*
*

SUSANNAH

Well, you're going to sell a ton of copies tomorrow. And I can't wait to read it.

LAUREL

Don't feel like you have to.

SUSANNAH

Of course I'm going to read it. I read all of your books.

LAUREL

Read Cleveland O'Henry's book instead. He's got 150,000 followers on Instagram.

SUSANNAH

Oh, please. He's clearly a hack! You don't have to be on social media. You're above all that! You're a real writer.

LAUREL

I'm telling you, nobody's above social media. Not even writers.

SUSANNAH

We'll post pics of the party on Instagram. Voila!

(beat)

(MORE)

Role: LAUREL

SUSANNAH (CONT'D)

You know, it wouldn't kill you to put yourself out there more. Get on Tinder while you're at it.

LAUREL

(groans)

Oh my God, please stop.

SUSANNAH

Fine, not Tinder. What's that app for the 40 and up crowd? "Our Time?"

LAUREL

I'm begging you. Stop.

SUSANNAH

John's dating! Why shouldn't you?

LAUREL

John's having a midlife crisis. Whereas I'm perfectly content on my own. We can't all be like you and Adam.

END

Susannah smiles a smile that doesn't quite reach her eyes, but Laurel's taking another hit and doesn't notice.

THE SUMMER I TURNED PRETTY

LAUREL

THE SUMMER I TURNED PRETTY (Series Regulars)

Straight to Series

wiip studios

Amazon

Draft:

Producer: Gabrielle Stanton, Karen Rosenfelt, Jenny Han

Writer: Jenny Han

Director: TBD

Casting Directors: David Rapaport, Lyndsey Baldasare

Casting Associate: Isabella Bolognini

Location: Nova Scotia

[LAUREL] mid to late 40s. A novelist and adjunct professor with a wry sense of humor and an aversion to technology, Laurel is Belly and Steven's mom. Loyal, sensible, practical to a fault. She doesn't have a lot of friends, but the ones she has, she keeps for life. Since her divorce a year ago, Laurel has been stressed and unfocused, which is affecting her writing for the first time in her career. She says she's in no hurry to start dating again, but is she too busy or too scared?...**ASP SERIES REGULAR**

Storyline: Every Summer, Belly Conklin and her family visit the town of Cousins, a quaint beach side neighborhood with a bustling social scene. For years, Belly has been the little kid of the bunch and teased as such - but this year, things are different. Almost 16, Belly has matured into a young woman, and she's decided to make this the Summer of her life...

Todd - 5-12-21

34.

UNIFORM (CONT'D)
the side street. Can't go around
the ship -- gotta go through it.

Iris smiles wryly as she rolls her window up.

IRIS
Ain't that always the way

START

EXT. PATSY'S HOUSE - BACKYARD - NIGHT

46

Patsy is with Mike out back, leaning on a TRAMPOLINE and clandestinely smoking a CIGARETTE as she chatters on.

*
*

PATSY
That Tyler. Man. I love her but
it's like Good and Evil in one body.
But that's everyone, I suppose. You
ever think about moving home? Never
mind. I wasn't gonna ask.

MIKE
(avoiding the topic)
Don't know what I'd do here, Pats.

PATSY
Oh, please, it's Orlando -- you own
a collared shirt, they make you the
Mayor.
(beat)
I know, you've got your own life, but
it would be nice to have someone on
my side around here. Those two,
Tyler and Deacon...
(re cigarette)
I know I shouldn't smoke, but this
and a couple of Commandments are
all that's stopping me from
murdering them both.

She takes a drag. Lets it out. Beat.

PATSY (CONT'D)
Kidding. We're happy.

*

Another long pause.

PATSY (CONT'D)
You weren't really gonna call, were
you. To say you're in town.

MIKE
(beat)
Probably not.

Todd - 5-12-21

35.

PATSY

It's okay, I get it.

MIKE

It's not you. This insurance-check job... there's some urgency to it.

Patsy nods. A beat.

PATSY

You know, Michael, growing up with our dad, you probably formed a pretty good instinct when someone's lying through their teeth.

MIKE

Guess I did, yeah.

PATSY

Yeah. Me, too. So you might want to work on that "insurance check" story.

MIKE

Sorry.

PATSY

This woman -- she want to be found?

MIKE

Probably not.

PATSY

Makes it hard. Criminal type? *

MIKE

Criminal-adjacent.

PATSY

Well, then... maybe you should talk to a criminal.

STOP

She looks at him. Mike sighs, pained, knowing she's right.

~~INT. RIVERSIDE DOCKS - DAY~~

47

~~The Intracoastal Waterway. A beautiful, natural stretch of river with mangroves and birds and sometimes a manatee or dolphin swimming by. A weathered fishing boat dock and a charming old bar called SONNY'S. HOSING down a fish-cleaning table is SONNY VALENTINE -- 70, strong and manly, a pleasant and homey demeanor masking a ruthless heart.~~

 *

Todd - 5-17-21

17.

leg, exposing the recent stitches. With a fingernail he picks at one end of a stitch, freeing it so he can grab it.

He braces himself... takes a deep breath... and pulls the stitches out. Like a zipper. As he grits his teeth against a scream and the blood starts to run, we --

SLAM TO:

29 INT. HOSPITAL - E.R. EXAM ROOM - DAY

29

Mike is getting re-bandaged by a female P.A. after getting the wound closed up again.

P.A.

Leg'll be little numb from the shot, but hopefully these hold up better than the first ones. Here, you can wear these home I guess.

*
*

She hands him his very bloody pants.

*

MIKE

I'm going to get followed by dogs.

*
*

P.A.

Best case, yeah.

*
*

She leaves him with the pants, and exits. Mike hops up to put his pants on -- nearly collapses because his leg is numb -- and is struggling into the pants when his sister PATSY enters. She has a SECURITY PASS on a lanyard, and her shirt sports the logo of RiverSticks Senior Care Centers.

*
*
*
***START**

PATSY

Mike...? Oops!
(hides her eyes)
Sorry. Knock-knock.

MIKE

Patsy? What are you doing here?

PATSY

I was out shopping at the Hospice store and they called me and said you were back here again.

MIKE

There's a Hospice Store?

PATSY

Oh, sure, dying's the number one industry in Florida, living is way
(MORE)

*

Todd - 5-17-21

18.

PATSY (CONT'D)
down the list. So what'd you do to
yourself?

MIKE
Nothing, just pulled my stitches
out.

PATSY
How'd you do that?

MIKE
Slipped.

PATSY
Slipped on what?

MIKE
I don't know, a piece of paper.

PATSY
What kind of paper?

MIKE
(exasperated)
The sports section of the Orlando
Sentinel, I don't know, why does
that matter?

*
*

PATSY
Well I'm sorry, I'm a visual
person!

MIKE
Can I borrow your pass?

PATSY
No. Why?

MIKE
Just give it, I'll bring it back.

PATSY
No. Tell me why you need it.

Pause. Okay, he'll tell her.

MIKE
I need to get into the morgue.

Beat. Patsy waits. Gives a gesture like, say more. Mike
takes DELLY'S PHONE out of his pocket.

Todd - 5-17-21

19.

MIKE (CONT'D)

That woman I was looking for?
She's dead. Clues to why might be
on her phone, but I need her face
to unlock it.

PATSY

Isn't that something the police
should handle?

MIKE

Probably.

Beat. Patsy is deciding whether to involve herself in
whatever this is. Finally:

PATSY

(re phone)

Her eyes have to be open for it to
work.

MIKE

I know that. Why do you?

PATSY

Podcast.

Mike holds his hand out for her pass.

PATSY (CONT'D)

It says Patsy.

MIKE

There's guys named Patsy.

Patsy takes the pass from around her neck, and is handing it
to Mike -- when she pulls it back.

PATSY

I need something back, though.

MIKE

Okay what?

PATSY

Need you talk to Tyler.

MIKE

About what?

PATSY

Being a pill.

Todd - 5-17-21

20.

MIKE

She's fourteen.

PATSY

Being a b-i-t-c-h, then. Won't do her homework, lies about it, on the internet to god-knows-who, I'm worried. Maybe a cop talk from Uncle Mike could get her head out of her butt.

*
*

MIKE

Deal.

Patsy hands over the pass.

STOP

30 INT. HOSPITAL - HALLWAY - DAY

30

There's a SIGN near the elevators saying where departments are. Mike limps down the hall, swipes a CLIPBOARD AND CHART from a bin outside a room, steps onto the ELEVATOR.

*

An ORDERLY is in there as Mike steps in and pushes a button for the basement. The orderly looks at Mike's pass. Beat.

*

MIKE

There's guys named Patsy.

31 INT. HOSPITAL - MORGUE - DAY

31 *

Mike pokes his head in -- no one (well, no living person) is in here. He takes Delly's phone out of his pocket... and enters. There are a couple of covered BODIES on gurneys, and one on a table. IN QUICK CUTS Mike lifts the sheets from their faces to check. Old person. Old person. Old person. No Delly.

*

*

*

He sees DRAWERS on one wall. He opens a couple -- empty. Opens another -- and sees a FEMALE covered with a sheet, the same hair as Delly's spilling out from under it. OFF MIKE --

32 INT. MIKE'S APARTMENT - DAY (FLASHBACK)

32 *

Delly in Mike's bed, holding a cigarette and smiling at him teasingly.

*

33 INT. HOSPITAL - MORGUE - RESUME

33 *

Mike takes a breath and pulls back the sheet

START

INT. PATSY'S HOUSE - DAY

Iris is at the kitchen table while Patsy pours coffee.

PATSY

I have to admit, of the people I expected to see when I opened the door, you were way down the list. Top was those kids who come around selling magazines for college money. I know it's probably a scam, but I buy 'em anyway. You want to take some *US Weeklys*? I'm never gonna get to 'em.

IRIS

(smiles)

I'm good, thanks.

Patsy sits. Pause.

PATSY

I'm sorry, is it okay to say I miss you? Because I'm gonna say it anyway, I miss you. What happened with you two? I know it's none of my business really but it doesn't seem fair, you were just poof, gone. You were the sister I never had. You held my hair back when I threw up from Fuzzy Navels at ChiChi's.

She takes Iris's hand. Iris squeezes back.

IRIS

He never said?

PATSY

Not really. Grew apart, cop marriages are hard... you know. I'd get more information out of one of those heads on Easter Island.

IRIS

Well, we did try. Oh my god, the energy we spent trying, we could've powered all of China. But after he got fired, things got... too late.

Beat. That's new.

PATSY

Fired...

IRIS

No, you're right, technically he resigned. He was lucky, the department just took his pension and badge and made him go to meetings for the gambling and that was that.

(off Patsy, staring)

You knew about the gambling, right?

PATSY

(lying)

Of course.

Patsy's just had two huge pieces of info dropped on her, but she's not about to let Iris know it. She becomes guarded.

IRIS

Patsy... why is Mike down here?

PATSY

Work. You?

IRIS

Same. He say what kind?

PATSY

Talked about a lady.

IRIS

He mention a name? Delly West?

PATSY

Iris, is Mike in danger?

IRIS

Not sure yet. But these people he's working for? My murder victim was chopped up with a power saw. I don't think Mike would do that --

PATSY

Of course he wouldn't do that.

IRIS

But I also know he's not thinking right. So I'm asking where I can find him. Before anyone gets hurt.

PATSY

(pause, getting it)

He doesn't know you're in Florida. It's why you didn't call me before coming over.

IRIS

I wanted to talk to you, first.

PATSY

As someone who cares about him? Or
a cop?

IRIS

As both, Patsy. I can be both.

Pause.

PATSY

Well, I can't.

She stands, takes the coffee cups. Meeting over.

IRIS

Patsy --

PATSY

(with a smile)

It was really good to see you,
Iris. I mean it. And thank you so
much for the chocolates.

STOP

Patsy heads to the front door to show Iris out. Iris sighs.

INT. PALM'S MOTEL - OFFICE - DAY

Delly enters the office quickly, speaks to Clara at the desk.

DELLY

Hey. Did a guy just come in here,
looking for Mike?

CLARA

Yes. He went away.

DELLY

What did you tell him?

CLARA

Said you were gone. Checked out.

DELLY

Good. Wait. You said "he" was
gone, or "we" were gone?

CLARA

I said he. He is gone.

(beat)

I think.

PATSY

PROJECT INFORMATION

Project: FLORIDA MAN

Type: Episodic

Location: Wilmington, North Carolina

Union: SAG/AFTRA

Writer: Alvero Rodriguez, Donald Todd, Nikki Toscano, Rheeqrheeq Chainey and Tom Astle

Distributor: Netflix

Casting Director: Ronna Kress

Casting Associate: Emma McKillop

Executive Producer: Donald Todd, Jason Bateman and Michael Costigan

Cast: Edgar Ramirez (Cast) Cast

Storyline: An alcoholic agoraphobic polymath and a secretive single mom police officer/traffic cop join forces to solve a murder in the polymath's backyard--and discover that this could be the start of a beautiful friendship...

Role: Patsy Valentine Pitts

Patsy is relentlessly upbeat, churchgoing, and bravely soldiering on in the life she made too early with husband Deacon and now-14-year-old daughter Tyler. Patsy adores her older brother Mike, and that open-hearted yearning for the family that fractured years ago when Mike left (along with a dark streak she's not until now explored) gets her neck-deep in Mike's troubles. SERIES REGULAR

'PIERCE'

PIERCE'S SIDES:

SCENE 1

ACT TWO:

INT. HEPATOBILIARY DEPARTMENT - A LITTLE LATER

Pierce, Alex's boyfriend, is at the Nurse's station. He wears his white coat over a sharp-looking suit. **He seems to be well-liked by all the nurses...** especially the pretty, young ones.

PIERCE

What's on the menu today?

NURSE

(reads chart)

26-year-old male attempted suicide;
ate a whole bottle of Tylenol and
is in fulminant hepatitis--

PIERCE

So that's one liver transplant--

NURSE

A fifty-year-old female with a six
centimeter mass in her pancreas--

PIERCE

And I guess I'm not going to make
it home for dinner tonight--

Alex blasts out of the elevator. Unlike Pierce, Alex does not seem to be well-liked by any of the **nurses as they quickly bury their heads into their work to avoid her...**

ALEX

Anyone dying in your department?

PIERCE

Don't waste your time; what
happened?

Alex lets her head fall against Pierce's chest as...

Betty, 50, well-dressed, approaches; holding a clipboard.

BETTY

Are you Dr. Pierce and Dr.
Panttiere?

(they nod)

I'm Betty McCall, I'm putting
together the seating arrangements
for the benefit tomorrow night.

(MORE)



1/6

HEART MATTERS - PILOT

'PIERCE'

2.

BETTY (CONT'D)

~~Dr. Panttiere, the Committee would like you to sit at the dais with them and they will be introducing you and the other officers around eight P.M.--~~

ALEX

(blurts out)

I am not making a speech!

BETTY

(taken aback, offended)

No one expects you to, doctor.

ALEX

(covering, trying to be nice)

No, I was just stating a fact, "I'm not making a speech!"

~~Pierce stifles a smile; sometimes Alex's people skills suck.~~

BETTY

(turns abruptly to Pierce)

Dr. Pierce you're at table nine, with the other doctors in your department.

(warmly, but **directed only at Pierce**)

See you at the benefit.

Betty exits. Alex, miserable, reflects on herself:

ALEX

(reflecting)

Another women who hates me.

(stares out)

I used to have girlfriends...

Alex falls against Pierce's shoulder.

PIERCE

Your Mom called this morning about the benefit. She wants to go with us.

ALEX

She thinks George Clooney is coming.

PIERCE

I told her he never shows up for these things; so she's not coming.

(MORE)

2/6

HEART MATTERS - PILOT

PIERCE (CONT'D)

But she wants us to come to Sunday dinner.

ALEX

Of course she does, my mom loves you.

(hint of tension)

Slightly more than your mother likes me.

PIERCE

My mother likes you. She invited us to come to Boston.

ALEX

(matter-of-fact)

I come from the wrong side of the tracks...

PIERCE

Her son's the lucky one.

Alex smiles and brushes the hair out of Pierce's eyes.

PIERCE (CONT'D)

In fact, I'd be happy to move the rest of my stuff into your place and make it official.

He looks at her, this is a discussion they've had before; one Alex would rather avoid. She brushes the hair out of his face.

ALEX

Aren't I a good thing; all the sex you want, and you don't have to put a ring on my finger?

PIERCE

I wouldn't mind that either--

They look at each other, but the moment is disrupted when Pierce gets a text.

PIERCE (CONT'D)

(knowing she's relieved)

Saved by a gastric ulcer.

Pierce rushes down the corridor. Alex stares after him.

ALEX

(whispers to herself)

Turn around...

HEART MATTERS - PILOT

PIERCE

4.

ON PIERCE - running down the corridor, he suddenly looks back at her, flashing a sexy smile; these two still have a new relationship flirtation. She smiles back, a hint of sadness in her eyes; children may not be the only thing Alex and Pierce can't overcome...

//END

SCENE 2

INT. ICU - CONTINUOUS

CLOSE ON - ALEX, stripping out of her scrubs into a blood red dress. CAMERA WIDENS TO REVEAL Alex is getting dressed in Deana's ICU room, in the bathroom.

Deana is sedated, asleep; she is on life support until two heartbeats register on...

...the HEART MONITOR, resting at Deana's bedside. It BEEPS a single line rhythmically across the screen.

Maggie, Deana's older sister, is asleep in a chair next to Deana.

Alex slips into heels, while struggling to pull up the zipper in the back of her dress, when suddenly...

...a man's hands come into frame and zips it up for her. Alex turns to see Pierce, looking insanely handsome in a modern tux. He looks over at Deana.

PIERCE

Anything?

Alex shakes her head and glances up at the clock on the wall; hiding her fear.

Pierce gestures for Alex to follow him out, and into the empty ICU next door...

PIERCE (CONT'D)

They're going to introduce you in fifteen minutes.

(hesitates)

George Clooney showed up. Your mother is going to kill me.

Alex bends over to shake her hair out...

PIERCE (CONT'D)

(with intoxicating confidence)

I'm not afraid of a commitment.

4/6

HEART MATTERS - PILOT

Alex whips her head back up; her hair falls perfectly into place. She looks at Pierce.

ALEX
Neither am I.

PIERCE
At least not when it comes to your work.

ALEX
(slightly angry)
You know what I had to go through to get here.

PIERCE
Yes. That's why I will spend 36 hours straight at this hospital; lose sleep over a patient and forget what day it is, but I will always leave room for you and the boys.

Alex melts, it is the most romantic thing anyone's ever said.

ALEX
I love you.

He loves Alex; but he's nobody's fool.

PIERCE
That's why I stick around. And I'm willing to put a pin in the things we're not sure of right now.

ALEX
So, what do you want from me?

PIERCE
To figure out what you want... As long as it's not an issue of who you want, otherwise I'm out.
(re: the piggyback surgery)
I saw the way he looked at you today. That didn't bother me... It was the way you looked back...
(hint of pain, exiting)
Let's just leave it at that. For now.

Pierce exits. Alex stands in the middle of the room, lost until suddenly...

← // END

5/6

HEART MATTERS - PILOT

'PIERCE'

6.

...Pierce blows back into the room, scoops Alex up into his arms, SLAMS her against the ICU window and plants a kiss on her lips that almost melts her clothes off. Alex loses herself into him just as Pierce abruptly releases her; satisfied he's made his point.

PIERCE (CONT'D)
(flashes her a sexy smile)
Let's just leave it at that.

FYI

Pierce walks out, leaving Alex limp...

HEART MATTERS

1 Hour Pilot

Universal Television for NBC

[PIERCE] Mid 30s, open to all ethnicities - Alex's current boyfriend. A liver transplant surgeon. Handsome, charming, all-American, from a wealthy, liberal, back east family. He's traveled the world, and speaks several languages. He's one of the good guys. He has issues with death; so he'll go to great lengths to save a patient's life, even at the expense of providing that patient with a "good death." He'd be considered a young soul. He's not cynical, like many of his colleagues. He loves Alex and would marry her today. Pierce is still evolving as a doctor, and a person, which will put him through many unexpected changes over the course of the series. (SERIES REGULAR)

HEART MATTERS - PILOT

6/6

STEPHEN (O.S.)
I hope you're hungry.

Veronica looks up to see Stephen, holding a takeout bag, standing in the door of her glass-walled office.

STEPHEN (CONT'D)
I hit Lola's on my way in.

OFF Veronica, smiling as she closes her laptop --

INT. HERITAGE COMPANY - VERONICA'S OFFICE - LATER

Scene 1

Veronica and Stephen eat lunch. Veronica tries not to think about what she just saw, or thought she saw.

Start

VERONICA
Sorry about you and Greg.

STEPHEN
I spend too much time on my career, apparently. I've got to figure out what I'm doing. I love New York, I love my job, but it's not in my blood. Not like this place.

VERONICA
Actually... that's what I wanted to talk to you about. Why don't you come work here?

STEPHEN
(beat, looks up)
You're joking.

VERONICA
Stanford MBA, you've been killing it in New York. That write up you got? "Pepsi's Next CFO?" Papi loved that.

STEPHEN
See, that pisses me off. I want him to be proud of me, so I forget little details like he kicked me out of the house.

VERONICA
He regrets it, Stephen. I know he does. And actually... so do I. I feel like I didn't support you.

STEPHEN
Since we're talking about it... I was mad at you for a long time.
(MORE)

STEPHEN (CONT'D)

You were my best friend. The first person I came out to.

(smiles)

Well, second. Anyway, thanks to the wonders of therapy, I'm over it. I forgive everyone, including Papi. That doesn't mean I'm gonna run back home and work for him.

VERONICA

So, run back home and work for me.

STEPHEN

(surprised)

Is that official?

VERONICA

I take over January 1st. Papi told me himself.

STEPHEN

Holy shit. Congratulations!

VERONICA

I have so many ideas, Stephen. He still runs the place like a solo shop, not a publicly traded company. With your finance background? How great a team would we make?

STEPHEN

I don't know, V. It's a big decision... And I still think Papi would oppose it.

VERONICA

Do me a favor. Think about it. Let me worry about Papi.

As Stephen considers what Veronica has said, Veronica checks her laptop, to see:

The lounge chairs are empty. Camila and Michael have gone back into the house.

OFF Veronica, her mind turning --

End

Scene 2

CUT TO:

INT. THE MAKEPEACE - LUXURY HOTEL - RESTAURANT - DAY

Mark Makepeace is eating lunch at his usual table when a MAN, unseen from behind, sits down across from him.

Start

MAKEPEACE
Well?

STEPHEN

I'm back in the fold. It wasn't even that hard. Want to hear the best part?

REVERSE ANGLE ON:

Stephen, signaling the WAITER (40).

STEPHEN

Joe and Veronica both think it was their idea. I swear, you can't make this shit up.

(to the Waiter)

Can I get a glass of sancerre?

The Waiter walks off with a nod.

MAKEPEACE

So, we're good to go.

STEPHEN

(nods)

While they're busy fighting off your frontal assault, I'll take them down from the inside. Then we'll merge the Heritage and Makepeace companies and create a global lifestyle brand bigger than anything they ever dreamed of. Hotels. Wine. Spas.

MAKEPEACE

God, are they gonna regret the day they turned their back on you.

STEPHEN

What can I say?

(to the Waiter)

Thanks so much.

Stephen sips the sancerre. Dry, with a tinge of sweet.

STEPHEN (CONT'D)

It's good to be home.

End

END OF ACT THREE

STEPHEN

PROMISED LAND , Episode #101, "A Place Called Heritage" (additional series regular role)

Pilot

ABC for ABC

SAG-AFTRA

Draft: 2021

Executive Producer: Matt, Lopez, Adam Kolbrenner

Director: Michael Cuesta

Writer: Matt Lopez

Casting Director: Veronica Collins Rooney

Casting Associate: Martha Dietsche

Casting Assistant: Jenna Gelenberg

Location: Atlanta, GA

[STEPHEN SANDOVAL] third of the five Sandoval children, Stephen has lived in New York for several years, becoming a highly successful corporate raider after his father Joe cast him out of the family for, among other things, coming out as gay. Although his father is now willing to welcome Stephen back into the familial (and business) fold, Stephen has neither forgotten nor forgiven his past treatment and Joe's clear favoritism toward Stephen's sister Veronica....SERIES REGULAR

Storyline: In Sonoma County, JOE SANDOVAL has spent the last 35 years building an empire based on wine. Once an undocumented immigrant, Joe now runs the Heritage Vineyard, and he and his family have thrived because of his business acumen. But Joe's family is a tangled, twisted rootball of spite and jealousy and substance abuse -- as Joe prepares to go to war yet again against his lifelong nemesis...