

COACHING LAB SIDES

CO-STAR ROLES

- Since the sides are short, choose 2 roles to work on (one longer, one shorter)
- When choosing roles, feel free to ignore gender, pronoun, age or ethnicity references and make the role your own

BYSTANDER

SLOW BURN - "SHADOW IMPACT" - ***REVISED GREEN 8/11/23

4.

42 EXT. BOULEVARD - NIGHT

After a violent crash, Ellen stumbles from the wreckage - dazed, bleeding. People stare.

She begins to walk.

A BYSTANDER rushes over, instinctively stepping in to steady her...

START →

BYSTANDER

Miss? Miss? Maybe you shouldn't try to...

Ellen stops. Smiles softly. Then collapses into his arms.

END

BLACK. CUT TO:

~~43 INT. MOTEL ROOM - NIGHT~~

~~A TV glows in the dark. Somewhere far away, a phone begins to ring.~~

~~On the bed: a laptop still open, surveillance footage frozen on the crash.~~

~~In the bathroom, a faucet drips. A shadow passes behind the frosted glass.~~

~~The phone keeps ringing.~~

~~A VOICE answers the phone - calm, deliberate.~~

~~VOICE (ON PHONE)~~

~~I saw it. She's still alive.~~

~~(a beat)~~

~~Yeah... I'll take care of it.~~

HISTORY TEACHER 61.



72 INT. CLASSROOM - LATER (BEN RILEY'S CAMERA) 72

David sits in AP HISTORY, the only smiling face in a sea of misery.

START →

HISTORY TEACHER

And so Lincoln arrived at Ford's theater amidst a sea of controversy-

The clock ticks to Noon and David's HAND shoots up.

DAVID

(interrupting)

--Can I be excused? I need to go to the bathroom.

HISTORY TEACHER

(confused)

...Uh, OK David.

END.



PRODUCTION ASSISTANT

BITTER ROOM - "ALLERGIC TO THE TRUTH" - TABLE DRAFT

13.

28 INT. STUDIO KITCHEN - NIGHT

Tense energy hums. A CAMERA CREW is huddled off to one side, whispering. In the center of the room, LANA QUELL sits alone - pale, still, out of place.

A PRODUCTION ASSISTANT rushes in, crouches near her.

START



PRODUCTION ASSISTANT
Are you okay, Miss Quell?
Do you need something?
Water? Advil?

Lana doesn't respond right away. Then:

LANA QUELL
I don't need Advil. I need...Him.

Lana drifts in thought. Then silence.

PRODUCTION ASSISTANT
Sorry... I don't know who you're
talking about.

END

Lana doesn't move. Just stares past him, eyes unblinking.

CUT TO:

~~29 INT. CONTROL ROOM - CONTINUOUS~~

~~A wall of monitors. Several crew members are frozen, watching Feed 12.~~

~~On the screen: Lana, seated in the kitchen, unmoving. A glass behind her...just moved. But no one touched it. One of the crew slowly reaches to rewind the footage.~~

~~TECH OPERATOR
Did you see that?~~

WAITER

SHADOW PICTURE - "WHAT HE DOESN'T KNOW" - DOUBLE PINK

1.

16 INT. CORRIDOR - LUXURY CLUB - NIGHT

Dimly lit, lined with velvet and mirrored panels. Delaney walks briskly, phone to his ear.

DELANEY

No, not yet. If he has it, he's sitting on it. (beat) Then I suggest you find out what he wants.

He slams the phone down.

CUT TO:

17 INT. PRIVATE ROOM - LUXURY CLUB - NIGHT

A suited server enters with a phone on a small tray. Crosses to the table, sets it down.

START →

WAITER

Call for you, Mr. Delaney.

Delaney answers. A tense pause as he listens.

DELANEY

Understood. I'm on my way.

He stands, grabs his coat. Starts to leave, then—

WAITER

Would you like your check now, or—

Delaney glances back — something behind his eyes, unreadable.

DELANEY

Burn it.

He exits. The Waiter watches him go, expression unreadable.

END

GRUFF MOM SC.1

UNTITLED JUDAH MILLER PROJECT "When in Rome" [101]
Pre-Table Draft 3/9/15

13.

ACT TWO

18

EXT. SOCCER FIELD - LATER (D2)

18

Gus looks ecstatic as Coach Rob paces. Gary and Irene watch from the side of the field.

COACH ROB

Listen, boys, soccer is not life and death. It's more important than that.

IRENE

Isn't this fabulous? Gus is so happy!

GARY

But is he wearing enough sunscreen?

Gary puts on his fishing hat as he and Irene wander over to a line of parents seated in camping chairs.

COACH ROB

...We're gonna go out there and grind the poor bastards into a greasy pulp!

Gary leans over to a GRUFF MOM.

GARY

Didn't Patton say that before they stormed Normandy? He's a little much.

GRUFF MOM

He's my husband.

Irene frowns as an excitable mom, DONNA BANELLI, approaches.

DONNA BANELLI

I'm Donna Banelli - team mom! You must be Gus's parents, so nice to meet you!

Donna pulls some forms out of the side saddle of her camping chair and hands them to Irene.

DONNA BANELLI (CONT'D)

Here's the sign-up sheet for parental volunteers, which are mandatory.

GARY

Why is volunteering mandatory?

IRENE

Gary can be ref! He loves rules and regulations.

START →

END

STARTLED DRIVER

ZERO DAY - "ROGUE ELEMENT" - FULL WHITE 02/11/25

49.

50 EXT. CITY STREET - DAY (D1)

Taking a deep breath, Sylvester STEPS IN FRONT OF AN ONCOMING CAR.

He flashes his badge, closes his eyes, braces for impact—

START



SYLVESTER

Thank you for stopping!

The car SCREECHES TO A STOP — bumper just inches from his knees. The STARTLED DRIVER jumps out as Michael loads Paul into the passenger seat.

STARTLED DRIVER

What the hell?!

SYLVESTER

Sorry, national emergency!

Sylvester dives into the backseat and fumbles with the seatbelt as Walter floors it.

CUT TO:

END

51 INT. RANCH HOUSE - SAME TIME (D1)

Toby and Happy study a site with live-update TRAFFIC MAPS.