

ACTING INTERNATIONAL
Series Pilot

by
Irina Vysotskaya

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Series Overview & Notes

THE PITCH

"Acting International" is a fast-paced, razor-sharp comedy that dives into the chaotic world of a prestigious performing arts school, where ambition, absurdity, and misfortune collide – on stage and off. Here, talent is constantly tested in an ego-driven acting world, where unexpected twists abound and the biggest performances happen behind the curtain.

EPISODE I - FAKE IT TILL YOU MAKE IT

Characters:

- **Andrew** - A struggling actor
- **Marc** - Andrew's friend, also an actor
- **Anais** - Marc's wealthy girlfriend (off-screen character)

SCENE 1 - A RISING STAR

Logline:

When aspiring actor Andrew visits a theater to support his best friend Marc, he's tricked into replacing a lead role at the last second. His disastrous performance somehow gets called "groundbreaking," throwing him into the spotlight he never expected.

Key Moments:

- Andrew arrives backstage, expecting to watch the show, but Marc begs him to replace an injured actor.
- Andrew protests, insisting he doesn't know the lines.
- Marc devises a plan: they'll hold cue cards in the audience for Andrew to read.
- Andrew stumbles through the performance, convinced it's a disaster.
- A critic's review describes Andrew's performance as "mesmerizing," interpreting his confusion as deep, raw acting.
- **Twist:** Andrew unintentionally gains fame for his "unique" stage presence.

Why it Works:

- The scene plays with the theme of perception in the arts –

is failure really success?

SCENE 2 - LGBTQ

Logline:

Andrew's shot at stardom takes a bizarre turn when he forces Marc to step in as Juliet during a live performance.

Key Moments:

- Andrew is preparing to perform Romeo and Juliet, but his Juliet (Alice) is missing.
- The director is in the audience, scouting talent.
- Andrew convinces Marc to play Juliet, arguing that a modern LGBTQ interpretation could impress the director.
- The scene goes terribly – Marc, with his beard and all, makes for an unconvincing Juliet.
- **Twist:** The production ignores Andrew but offers Marc a role, impressed by his "bold performance."

Why it Works:

- Satirizes how casting decisions are often unpredictable and explores the theme of how showbiz values spectacle over substance.

SCENE 3 - THE FINANCIER

Logline:

Desperate for money, Andrew auditions for a financier role - only to land a job as an actual financier.

Key Moments:

- Andrew complains to Marc about being broke and needing work.
- Marc finds him a casting call for a finance role.
- Andrew borrows a real suit from a friend in finance to prepare.
- One week later: Andrew returns, now looking and acting like a businessman.
- **Twist:** Andrew doesn't get the acting job – but his real-life performance impresses his friend, who hires him as a real financier.

Why it Works:

- Pushes the theme of actors as chameleons – Andrew accidentally succeeds by becoming the role.
- Marc's final line hints at escalation – if acting can get you a finance job, what's next?

SCENE 4 - THE INSPECTOR GENERAL

Logline:

Marc takes method acting too far, transforming himself into a real-life success story.

Key Moments:

- Marc is frustrated with classic theater - he sees Gogol's "The Inspector General" as outdated.
- Andrew encourages him to fully immerse in the character - a nobody mistaken for someone important.
- Three months later: Marc returns, now wealthy and successful, having scammed his way into multiple elite circles.
- **Twist:** He now owns a Ferrari and works as a Michelin critic and bank manager, all because of his "acting."

Why it Works:

- A hilarious take on method acting gone too far.
- Reinforces Marc's adaptability - if he can act like an inspector, a banker, or a critic, does it even matter if he's lying?

SCENE 5 - REPLACE ME

Logline:

Marc asks Andrew to fill in for him on stage as a temporary favor, but soon realizes that Andrew is also filling in for him in real life - right down to his relationship.

Key Moments:

- Marc convinces Andrew to fill in for him in a play, claiming he has a dentist appointment.
- Andrew agrees, assuming it's just for one night.
- A week later, Marc finally returns, expecting to slip back into his usual life - only to find that Andrew has already taken over, both on stage and off.
- **Twist:** Anaïs, too, rather than waiting for Marc, asks Andrew to "fill in" for him in their relationship.

Why it Works:

- Delivers a perfect comedic twist - Andrew is being cast as Marc in every sense.

EPISODE II - WHO NEEDS TALENT?

Characters:

- **Christian** - A struggling actor
- **Mathew** - The actors' coordinator
- **Franck** - The director
- **Patrick** - The producer

SCENE 1 - THE COSTUME

Logline:

Christian feels completely unprepared for an audition, but Mathew convinces him that the right costume can make all the difference - even if Christian has no idea how that's supposed to work.

Key Moments:

- Christian complains that he hasn't read the script and feels completely unprepared for the audition.
- Mathew, unfazed, insists that costuming can change everything and hands him a slightly stained white t-shirt.
- Christian shrugs it off, doubting it will make any difference compared to his own t-shirt, but wears it anyway.
- After the audition, the director is intrigued by Christian's performance, but ultimately defers the casting decision to the producer.
- The producer seals the deal and casts Christian.
- **Twist:** Christian gets cast - not for his acting, but because the back of his t-shirt read, "My mom is a tax inspector," which everyone saw... except him.

Why it Works:

- Hilariously satirizes industry connections - talent means little when nepotism plays a role.
- Emphasizes Christian's cluelessness, and Mathew's industry-savvy perspective.

SCENE 2 - THE MOTHER

Logline:

Christian struggles with his romantic scene, but the real reason isn't bad acting - it's his mother's post-show debriefs.

Key Moments:

- Mathew teases Christian about spending time with Julie, suggesting something more might be going on.
- Christian admits his rehearsals are a disaster – he can't bring himself to kiss Julie on stage.
- Mathew, assuming it's a technique issue, walks Christian through different acting methods (Meisner, Strasberg, Adler), but none of them work.
- Mathew finally suggests that Christian approach the scene with a fresh perspective, focusing on authenticity and emotional truth, using the Stanislavski system.
- **Twist:** Christian explains why that won't help – his mother records, rewatches, and critiques all his performances, so no matter what he does, he can never truly "start fresh."

Why it Works:

- A comedic exaggeration of actors struggling with stage intimacy and highlights external pressures on actors, especially family expectations.

SCENE 3 - SANTA CLAUS**Logline:**

Christian lands a major role in a blockbuster – and he credits Santa Claus for his success.

Key Moments:

- Mathew is shocked to hear Christian got a big break in a studio production.
- Christian explains that he believes in Santa Claus and wrote him a letter asking for a role.
- Mathew is dumbfounded, but Christian clarifies the 'miracle' – he actually mailed the letter to the studio producing a Christmas movie, believing they would 'find a way' to get it to Santa.
- **Twist:** The director saw Christian's "unshakable faith in imaginary circumstances" as a sign of great acting and cast him as an elf.

Why it Works:

- A hilarious misunderstanding that leads to success and reinforces the idea that belief and confidence can create opportunities.

SCENE 4 - MARX

Logline:

Christian lands the lead role in a historical film, but it wasn't talent – it was contract trickery.

Key Moments:

- Mathew knows Christian had a tiny role as a newspaper vendor in a Karl Marx film. Suddenly, he's playing Marx himself.
- Mathew is baffled – how did Christian go from an extra to the main character?
- Christian, deeply immersed in Marx's "Capital", decided to redistribute the role – by swapping his contract with the lead actor's before it was signed.
- **Twist:** The production legally has to honor the contract, and Christian now leads a film about economic justice through pure opportunism.

Why it Works:

- Hilarious irony – Christian doesn't just study Marxism for the role, he lives it... at someone else's expense.

SCENE 5 - SUCCESS

Logline:

Christian basks in his newfound stardom, convinced he's finally made it – only to realize that his fame, not him, was the real attraction when everything crumbles overnight.

Key Moments:

- Christian smugly tells Mathew that he's going to the Canary Islands with Julie, thrilled that his career success has led to a new romance.
- He celebrates landing the lead role as young Marx, announcing that the film is being turned into a major TV series.
- Mathew announces that a scandal breaks involving the show's producer, and the entire project is canceled.
- **Twist:** Julie instantly loses interest in Christian, brushing him off like a bad investment – it wasn't him she liked, but his rising status.

Why it Works:

- Perfect ironic reversal – Christian thought he'd "made it," but his success was as fake as his career moves – Julie was dating his career, not him.

EPISODE III - STAYING PROFESSIONAL

Characters:

- **Franck** - The director
- **Patrick** - The producer
- **Mathew** - The actors' coordinator
- **Ronald** - A casting venue manager
- **Julie** - An aspiring actress

SCENE 1 - PHYSICAL ACTIONS

Logline:

The casting director is missing after a casting disaster, leaving the team to figure out how to run auditions without him.

Key Moments:

- The casting director doesn't show up - his car was trashed by rejected actors from the last casting.
- Franck explains that, following Stanislavski's system, the director pushed actors to "use more physical actions" for realism.
- Patrick is frustrated - they now have no one to handle casting decisions.
- **Twist:** The team, instead of blaming the actors, ironically blames the Stanislavski system itself, claiming it "inspired too much realism" and led to the casting director's unfortunate fate.

Why it Works:

- A satirical jab at the industry, where actors are often told to "commit to the role."

SCENE 2 - THE TYRANT

Logline:

A timid casting venue manager asks for an audition, but no one takes him seriously - until he explodes into a terrifying fit of rage.

Key Moments:

- Ronald, the casting venue manager, politely offers the team coffee and humbly asks for a chance to audition.
- Franck rejects him immediately - they need someone who can play Nero, a violent tyrant.
- Ronald walks away disappointed, accepting that he isn't cut

out for acting.

- After auditions fail to produce a strong Nero, Patrick and Franck are frustrated, still searching for the perfect fit.
- They continue to ignore Ronald, who tries to close the venue for the night, but they dismiss his attempts like he's invisible.
- **Twist:** Ronald returns with coffee but suddenly snaps, unleashing a ferocious, terrifying rant about how no one respects him, how he's overlooked, and how he's done with being ignored. The room falls silent. Patrick and Franck exchange a look – this is it. This is Nero.

Why it Works:

- A hilarious 'hidden talent' moment – Ronald transforms from timid to terrifying in seconds, satirizing how casting can be accidental and proving that the best performers aren't always the ones auditioning.

SCENE 3 - THE REVENGE

Logline:

Alice, frustrated that her fellow actor Max never learns his lines with her, asks Julie to replace her – not as sabotage, but to give Max a taste of his own medicine.

Key Moments:

- Mathew is confused – why is Julie replacing Alice in a scene with Max?
- Julie explains that Alice personally asked her to take over, but doesn't clarify the reason.
- Mathew, exasperated, wonders why Julie didn't bother to learn the lines either.
- **Twist:** As Mathew pieces things together, he realizes that Alice's "unprofessionalism" was actually an ironic act of theatrical justice – Max is now experiencing firsthand what Alice goes through every time.

Why it Works:

- A comedic mirroring effect – Max is forced into Alice's position, struggling with an unprepared scene partner.

SCENE 4 - LOW BLOW

Logline:

Franck feels betrayed when the entire cast abandons his project for a more lucrative TV show.

Key Moments:

- Franck storms into the backstage area – he's furious that the actors skipped his Shakespeare rehearsal.
- Mathew tries to calm him down, revealing the actors went to rehearse for a high-paying TV show.
- Franck rants about loyalty and artistic integrity, feeling personally hurt.
- Mathew quietly shows Franck the paycheck numbers from the TV show.
- **Twist:** Franck immediately changes his tune, deciding he needs to join the actors instead of fighting them.

Why it Works:

- A hilarious moment of hypocrisy – Franck claims to be about "the art" but is easily swayed by money.
- Plays with the theme of personal integrity vs. industry reality.

SCENE 5 - PROFESSIONALISM**Logline:**

Julie, confident she can seduce her way into a role, is blindsided when her approach falls flat. But when the situation spirals, everyone involved considers it "unprofessional" – just for completely different reasons.

Key Moments:

- Julie auditions, delivering a flirtatious, over-the-top performance, clearly attempting to charm the director into casting her.
- After the reading, she demands to speak directly with the director, confident she can "persuade" him personally.
- Mathew, unimpressed, shuts her down, explaining that's *not* how the casting process works.
- Julie, increasingly irritated, insists she has a "special connection" with the director and is sure he'll see what she brings to the role.
- Mathew, smirking, delivers the punchline – the director is gay.
- **Twist:** Julie storms out in frustration, calling the entire process "unprofessional" – because, in her view, it should be about "chemistry and instinct," not bureaucratic decisions.
- As Franck enters and overhears the chaos, Mathew declares the whole thing unprofessional—because actors like Julie think seduction is a legitimate career strategy, then quits.
- Fed up with both perspectives, Franck throws up his hands

and quits too, making it clear that everyone is unprofessional—just for different reasons.

Why it Works:

- Three conflicting views of "unprofessionalism" collide for maximum comedic effect.

EPISODE IV – WRITTEN IN THE STARS

Characters:

- **Marc** – An actor
- **Alice** – An aspiring actress
- **Kevin** – An audience member

SCENE 1 – THE DEEP ROLE

Logline:

Alice is frustrated that every role she auditions for involves undressing or playing a one-dimensional character – until Marc promises her a deep, intellectual role... with a catch.

Key Moments:

- Alice vents her frustration – every casting requires her to either undress, play a mistress, or cheat on her husband.
- She considers quitting acting altogether.
- Marc offers her "the perfect role" – a brilliant scientist faced with an ethical dilemma about publishing a dangerous invention.
- Alice is excited – finally, a serious, intelligent role!
- **Twist:** Marc reveals that despite the deep plot, Alice's character still ends up having an affair to get recognition.

Why it Works:

- Satirizes gender roles in entertainment – even when a woman is a genius, the industry still focuses on her romantic life.
- A hilarious bait-and-switch – Alice believes she's finally being valued for substance, only to end up right back where she started.
- Highlights Marc's obliviousness – he genuinely doesn't see the issue until the very end, making the irony even funnier.

SCENE 2 - RICHARD III

Logline:

When Alice desperately needs a last-minute replacement to avoid canceling the show, she seduces an overly eager audience member into saying yes—only for him to realize, too late, that she meant the role, not an affair. In the end, we learn it was all part of a bet with Marc that she couldn't find a replacement in five minutes.

Key Moments:

- Kevin, an audience member, excitedly tells Alice he's a huge fan of her work.
- Alice, acting mysterious and seductive, leans in close and whispers if he'd like to have a truly unforgettable experience with her.
- Kevin, blushing and eager, enthusiastically agrees – completely misinterpreting the offer.
- Alice hands him a prop dagger, still maintaining the sultry tone, describing a night filled with passion and intensity.
- Kevin, lost in the moment, nods furiously – only for Alice to turn and shout to Marc that they've found their Richard III.
- **Twist:** Marc had already bet that Alice wouldn't find a replacement in five minutes, convinced the show would be canceled. He watches in shock as Kevin, realizing he signed up for something very different, suddenly finds himself center stage.

Why it Works:

- Builds suspense with Alice's "seductive" offer, only for the comedic reversal to hit at the last second.
- Pre-story reveal adds an extra punch – the audience only learns about Marc's bet at the very end.

SCENE 3 - IT'S WRITTEN IN THE STARS

Logline:

Alice is ready to quit working with her scene partner – until a horoscope mix-up changes everything.

Key Moments:

- Alice storms backstage, declaring she can't work with her scene partner anymore.
- Marc, expecting a serious reason, asks what happened.
- Alice dramatically reveals that her scene partner is a Gemini – making them "completely incompatible."
- Marc is skeptical but asks how she knows.

- Alice says she saw his birthdate as 07/06 (June 7th).
- **Twist:** Marc points out that in the French format, the date is actually 06/07 (July 6th) – he's a Cancer, not a Gemini.
- Alice immediately changes her mind, claiming Cancers are perfect partners and goes back to work.

Why it Works:

- A perfect satire of superstitions in showbiz, as Alice flips from quitting to full enthusiasm in seconds, and Marc's sarcastic disbelief adds to the comedic punch.

SCENE 4 - HEDDA GABLER

Logline:

Alice insists she's fully prepared for her role as Hedda Gabler, revealing that she consulted a fortune teller who summoned Hedda's spirit for insight. Marc mocks her, reminding her that Hedda is a fictional character, but when Alice casually mentions an insider tip about a \$70M film adaptation, Marc suddenly takes the fortune teller seriously. In the final twist, Alice reveals the fortune teller's "visions" come from a film producer who consults her before budgeting projects – turning what seemed like supernatural insight into just another business strategy.

This scene is structured around three major reversals, each adding layers of comedy, irony, and satire on belief, reality, and the acting industry.

First Reversal - Alice Gains Insight (or Does She?)

Key Moments:

- Alice claims she's preparing for the role by visiting a fortune teller, who "summoned" Hedda Gabler's spirit to get insight into the character.
- Marc is skeptical and dismissive, reminding her that Hedda is a fictional character.
- **Reversal:** Instead of feeling duped, Alice doubles down, treating her conversation with Hedda as a legitimate research method.

Why It Works:

- Subverts expectations – Alice isn't embarrassed; she fully commits to the absurdity.
- Satirical take on extreme method acting – actors sometimes go to ridiculous lengths to get into character.

Second Reversal - If the Money Is Real, So Is Hedda

Key Moments:

- Marc sarcastically tells Alice that, on the contrary of Hedda, money isn't an illusion – it's the only real thing.
- Alice nonchalantly drops a bombshell: the fortune teller told her that Hedda Gabler is getting a \$70M film adaptation.
- Reversal: Marc, who spent the entire scene dismissing Alice's beliefs, suddenly changes his tune when he realizes the information was real – the adaptation is happening, and it was highly confidential.

Why It Works:

- Ironic role reversal – Marc shifts from skeptic to believer because money validates the prediction.
- Sharp industry satire – theater and art might be "illusions," but studio money makes things "real."

Third Reversal - The Fortune Teller Is a Fake (or Not?)

Key Moments:

- Marc, now fully convinced, decides to consult the fortune teller himself after verifying her exclusive studio intel.
- Reversal: Alice drops the final punchline – the fortune teller gets her "visions" from a film producer who consults her before greenlighting projects.
- Implication: The "mystical insight" was just industry gossip, making the entire cycle both ridiculous and completely logical.

Why It Works:

- A perfectly executed final twist. What seemed like supernatural fortune-telling turns out to be just inside information.

SCENE 5 - JEALOUSY

Logline:

To keep her jealous boyfriend happy, Alice avoids on-stage kissing with male co-stars by only playing male roles. But in

a spectacular backfire, she ends up in romantic scenes with women instead, making things even worse for her boyfriend.

Key Moments:

- Marc notices Alice taking on male roles and asks why.
- Alice admits her boyfriend is extremely jealous and hates seeing her kiss other actors.
- To avoid fights, Alice stopped auditioning for romantic roles with men.
- **Twist:** By playing male leads, she now ends up in romantic scenes with women instead—which her boyfriend somehow finds even worse.

Why it Works:

- A hilarious take on jealousy in relationships, especially with actors, ending the episode on a perfectly ironic punchline.

Full Script

EPISODE I - FAKE IT TILL YOU MAKE IT

Characters:

- **Andrew** - A struggling actor
- **Marc** - Andrew's friend, also an actor
- **Anais** - Marc's wealthy girlfriend (off-screen character)

SCENE 1 - A RISING STAR

INT. BACKSTAGE - EVENING

The muffled roar of the audience hums through the walls. The backstage is dim, electric with nerves.

Andrew steps inside, scanning the chaos.

MARC

(excited, panicked)

Oh, thank God you're here! You gotta help me. One of the actors got into a car accident—if we don't replace him, the whole show's getting scrapped. You have to go on!

ANDREW

Dude. Are you insane? I came to watch, not star in it.

MARC

Well, now you get to really see it up close.

ANDREW

Hilarious. But for real — I don't know the play. I don't know a single line.

MARC

(soothing, then scheming)

Okay. Deep breaths. No stress.

(takes a deep breath, thinking)

You know what? We'll feed you the lines from the audience! Cue cards. You just read. That's it.

ANDREW

That's it?!

MARC

C'mon, man. Do this for me. I've busted my ass for this role. There's a critic out there tonight – if she notices me, it could change everything. You get that, right? Please. Just read the damn cards.

Marc doesn't wait for an answer – he grabs Andrew and shoves him toward the stage. Andrew stumbles forward.

ANDREW

Yeah... this is exactly what it's like having friends in theater...

AFTER THE SHOW

INT. BACKSTAGE – NIGHT

Marc storms in, looking wrecked. Andrew's already there, arms crossed.

ANDREW

What did I tell you? Absolute disaster. She hated it.

MARC

Actually... she loved it.

ANDREW

Wait, what? How do you know? Did she already post her review?

MARC

(pulling out his phone)

Oh yeah. Listen to this.

(reading)

"The performance of this young actor was utterly mesmerizing. His gaze, distant yet searching, seemed to question the meaning of every word. His lines emerged in

the moment, as if he was thinking them for the first time. He shared his doubts, his deepest uncertainties – wrapping the stage in an almost magical aura. Every second felt alive, each pause creating a world of wonder, mystery and secret.”

Marc lowers the phone, staring at Andrew.

MARC

I wonder what she'd write if she knew your *real* secret...

Close-up on Andrew.

SCENE 2 - LGBTQ

INT. BACKSTAGE - EVENING

Andrew, dressed as Romeo, paces nervously. The low murmur of the audience seeps through the curtain. Marc enters.

ANDREW

(frantic)

Dude! Alice is sick - she never showed up! What the hell am I supposed to do for my Juliet?!

MARC

Just push the scene back.

ANDREW

Push it back? The director is out there tonight! He's casting for his next film, and he's flying out tomorrow. We've got one shot. Listen. You know the lines, right? Step in. Save my ass!

MARC

You've lost your damn mind. Me? Juliet? With this little beard?!

ANDREW

They're not gonna cast *you*, okay? They're looking at *me*. And besides - modern twist, LGBTQ-friendly, all that - fresh, edgy, progressive. The important thing is that *I* get the part.

MARC

LGBTQ, my ass. That director's, like, eighty - I doubt he even knows what that means.

ANDREW

I have no choice. It's you or nothing. Just do it. Please.

AFTER THE SCENE

INT. BACKSTAGE - NIGHT

Marc yanks off the Juliet wig, shaking his head. Andrew storms in, looking wrecked.

MARC
(mocking)
So? Land your big break? 'Cause
that director looked real
uncomfortable out there.

ANDREW
No... they didn't pick me.

MARC
Shocking. Told you so.

ANDREW
But... they picked you.

MARC
Ha! Me? I wasn't even playing
Romeo.

ANDREW
No. But they cast you as *Juliet*.

MARC
You're joking, right? That
director doesn't *do* things like
that.

ANDREW
The director, no... but did you
notice the guy sitting next to
him?
(beat, letting it sink in)
That was the producer.

Close-up on Marc.

SCENE 3 - THE FINANCIER

INT. BACKSTAGE - DAY

ANDREW

(groaning, flopping onto a chair)
Man, I'm broke. I need to land a casting soon, or I won't even have enough to eat. Not like you, Mister "I just booked the lead in a Shakespeare play."

MARC

(scrolling through his phone)
Oh! I found a casting for you! It's for a financier role.

ANDREW

Perfect! ...Except I don't have a suit.
(thinking, then snaps his fingers)
Wait - I've got a friend in finance. I'll borrow one from him.

MARC

Isn't he at work right now?

ANDREW

No problem. I'll wait for him there.
(shrugs)
Might as well watch how they work while I'm at it.

ONE WEEK LATER

INT. BACKSTAGE - DAY

Andrew strides in, looking confident, polished, and dressed in an expensive suit. He carries himself like he owns the place. Marc, mid-makeup application, watches him, impressed.

MARC

Damn. You're really committing. Honestly? So happy for you, man. Congrats on the role.

ANDREW

Yeah... about that.

MARC

What do you mean?

ANDREW

I didn't take the part.

MARC

...What?

ANDREW

I don't want to act in that movie.
Bad director, no real cast, and
the producer's got zero budget.
Not worth my time.

MARC

Are you insane? You said you need
money! You're already in character
- they'd hire you for sure!

ANDREW

Oh, they did. Just... somewhere
else.

MARC

What do you mean, "somewhere
else"?

ANDREW

My finance friend saw me at the
audition. He offered me a real
job.

MARC

What? But you're not a financier!
That's not your field!

ANDREW

Oh, trust me. In finance? They're
all actors.

Close-up on Marc. He processes this for a beat... then pulls out
his phone. Starts dialing.

ANDREW

Who are you calling?

MARC

I have a friend who's a
politician... And I've never visited
him at work.

SCENE 4 - THE INSPECTOR GENERAL

INT. BACKSTAGE - DAY

Marc sits, slouched, looking completely dejected. Andrew enters.

ANDREW

Why do you look like that?

MARC

I'm over it. This classic theater stuff? Not happening. Gogol's "The Inspector General"? Outdated, irrelevant, totally ridiculous.

ANDREW

Are you kidding? It's perfect. A broke guy who gets mistaken for someone important? I mean... kinda relatable, no?

MARC

Yeah, well, I've got the broke part down. Now I just need to work on step two - getting a job.

THREE MONTHS LATER

INT. BACKSTAGE - DAY

Marc sits, looking sharp in an expensive designer outfit, exuding pure wealth. He checks his watch. Andrew enters.

ANDREW

Dude. Did you see that? There's a Ferrari parked out front. Some people are really making it.

MARC

Yeah. It's mine.

ANDREW

...What? You're joking. How the hell did you pull that off?

MARC

Well, turns out you were right. The key is fully committing to the role.

ANDREW

Wait... don't tell me – you got cast as Khlestakov in a blockbuster?!

MARC

Not even close.

ANDREW

Then... what happened?

MARC

After our last talk, I was starving, so I went to eat at this Michelin – starred restaurant.

ANDREW

Hold on – are you saying they just let you eat for free?

MARC

Well... Michelin critics don't pay.

ANDREW

You're not a Michelin critic.

MARC

You think? After trying all the best restaurants in town, they hired me.

ANDREW

What?! So, wait – did Michelin give you the Ferrari?

MARC

No, that came later – after they made me a bank manager.

ANDREW

Excuse me?! Why the hell would Michelin make you a bank manager?!

MARC

I told them I married an oil company heiress.

ANDREW

You have to be kidding. Oil company heiresses don't marry Michelin critics.

MARC

Maybe not a critic... But a bank manager? That's a different story.

Close-up on Andrew.

ANDREW

But why did you come back here?

MARC

I wanted to thank you. This is all because of you. If you hadn't convinced me that role was great, I have no idea where I'd be today. Honestly? What an incredible role. Still so relevant. Well. See you around.

Close-up on Andrew.

SCENE 5 - REPLACE ME

INT. BACKSTAGE - DAY

MARC

(rushing in)

Hey, listen - I need a favor. Big opportunity for you. Can you take my place today? You don't want to let a chance like this slip away.

ANDREW

Huh?

MARC

I've got a killer toothache, man. Dentist appointment.

ANDREW

Sure. Glad I get to play your role. No problem.

MARC

You're the best! Thanks, man.

ONE WEEK LATER

INT. BACKSTAGE - DAY

MARC

Hey, can you cover for me again today, please?

ANDREW

Dude. You haven't been on stage in a week. What is it this time?

MARC

Uh... my aunt's sick...

ANDREW

Oh yeah, I think I know your aunt. Pretty girl, name's Olga, right?

MARC

Dude, listen, this is the last time, I promise!

(freezes, eyes narrowing)

Wait - how do you know about Olga?

ANDREW

Anaïs mentioned her.

MARC

Anaïs. Always acting jealous. It's impossible.

(suspicious, tilting head)

Wait. How do you know Anaïs?

ANDREW

She came to the show last night. Except, well... instead of you, it was me.

MARC

And...?

ANDREW

Well, I had to explain things to her. Escort her home. Comfort her...

MARC

(jaw clenching)

Ugh. Bet she complained the whole time, right? Probably said we're too different, huh?

ANDREW

No, no, not at all. Actually...

(grinning, savoring it)

I think you two have a lot in common.

MARC

What do you mean?

ANDREW

Well... she also asked me to fill in for you once we got to her place.

MARC

What?!

ANDREW

What can I say? Didn't wanna let a chance like this slip away.

Close-up on Marc.

EPISODE II - WHO NEEDS TALENT?

Characters:

- **Christian** - A struggling actor
- **Mathew** - The actors' coordinator
- **Franck** - The director
- **Patrick** - The producer

SCENE 1 - THE COSTUME

INT. BACKSTAGE - DAY

CHRISTIAN

There's no way I'm nailing this audition.

MATHEW

Why do you say that?

CHRISTIAN

I haven't even read the script.

MATHEW

Seriously? Well, uh... at least try not to forget your lines.

CHRISTIAN

I haven't learned my lines... This is a lost cause.

MATHEW

Why didn't you?

CHRISTIAN

Because this role isn't me! A corporate director? Come on. I only showed up because my mom wouldn't get off my back.

(mocking his mom)

"You're doing nothing with your life, just gaming all day and not even going to auditions!"

MATHEW

Ah, I see... But if you were gonna come, why not prepare?

CHRISTIAN

Oh sure, easy for *you* to say! You just handle the costumes – we’ve got a million things to worry about!

MATHEW

Don’t underestimate the costume, man. It can change everything.

CHRISTIAN

Yeah, sure. I’ve decided – I’ll just wear a t-shirt and call it my artistic choice.

MATHEW

No, you need to choose your t-shirt wisely.

CHRISTIAN

What difference does it make? A t-shirt is a t-shirt.

MATHEW

Not quite. Try this one.

Mathew hands him another plain white t-shirt – identical to his, except for a small black stain.

CHRISTIAN

Dude. It’s literally the same shirt, but dirty.

MATHEW

Just trust me.

CHRISTIAN

Whatever.

Christian puts it on, sighs.

CHRISTIAN (CONT’D)

Alright. Here goes nothing.

MATHEW

Break a leg!

AFTER THE AUDITION

INT. CASTING ROOM – DAY

Franck gives feedback to Christian.

FRANCK

Huh. Interesting. There's something in your take on the character.

CHRISTIAN

Wait... really?

FRANCK

Yeah. But I don't have the final say – the producer needs to see you too.

CHRISTIAN

Oh, I thought you called the shots.

FRANCK

Nah. Better to go straight to the producer.

(pulls out his phone)

I'll call him now. One sec.

AFTER THE SECOND AUDITION

INT. CASTING ROOM

Franck and Patrick give feedback to Christian.

PATRICK

Yes, it's a very interesting take on the role. We're going to take you.

CHRISTIAN

This is amazing! Thank you!!!
Thank you so much!!!

Christian shakes hands with everyone.

PATRICK

You can tell your mom everything will be fine.

CHRISTIAN

Oh! You know my mom? How about we celebrate together now that I got the role?

Patrick and Franck exchange glances.

PATRICK
No, that's not necessary.

CHRISTIAN
Not necessary?

PATRICK
Nope.

AFTER THE CASTING

INT. BACKSTAGE - DAY

Christian joins Mathew.

CHRISTIAN
This is crazy! I don't get it, but
they took me!

MATHEW
Well, I told you the costume
matters...

CHRISTIAN
I still don't understand anything.

Christian exits. On the back of the t-shirt, it says, "My mom
is a tax inspector."

SCENE 2 - THE MOTHER

INT. BACKSTAGE - DAY

MATHEW

So, did you finally get yourself a girlfriend or what? I saw you with Julie... You're stuck to her like glue.

CHRISTIAN

Pff, come on. I'm not always all over her... Anyway, first, she's gotta win over my mom, you know...

MATHEW

Seriously? Dude, the most important thing is that you like her, right? So, how's rehearsal going?

CHRISTIAN

Ugh, don't even start. It's a mess... I can't kiss her. It's just not working.

MATHEW

But you've worked on your lines, your movements - everything. And it's still not clicking?

CHRISTIAN

Yeah, I've rehearsed it all, but every time, it just feels off. No clue what to do anymore.

MATHEW

Have you tried Meisner?

CHRISTIAN

Yeah, checked that one off.

MATHEW

Strasberg then?

CHRISTIAN

Same. Didn't help.

MATHEW

And Adler?

CHRISTIAN

Tried everything, man. I'm telling you. Nothing fits!

MATHEW

Alright, back to basics. Stanislavski, my friend. Tonight - unplug, let it go. Come back tomorrow fresh, forget everything, like it's day one.

CHRISTIAN

No way. Forgetting isn't an option... I just can't.

MATHEW

Why not?

CHRISTIAN

My mom... She gives me a full debrief after every performance.

MATHEW

Ah...

Close-up on Mathew.

SCENE 3 - SANTA CLAUS

INT. BACKSTAGE - DAY

MATHEW

Dude, seriously – how the hell did you land a role in a blockbuster?!

CHRISTIAN

Simple. I believe in Santa Claus.

MATHEW

What?! Wait... you're serious right now? You still believe in Santa?

CHRISTIAN

Of course! I even wrote him a letter, and boom – got cast!

MATHEW

Hold on... You're messing with me, right? You actually wrote to Santa? Like, sent a letter to Lapland and everything?

CHRISTIAN

No, no, I sent it straight to the set at Multiversal Studios. The guy's filming his Christmas movie there.

MATHEW

Wait... WHAT?!

CHRISTIAN

Yeah! And just like that, they cast me as an elf. Said I had an unshakable faith in imaginary circumstances. Apparently, that's the secret sauce, my friend.

Close-up on Mathew.

SCENE 4 - MARX

INT. BACKSTAGE - DAY

Christian sits, dressed in a period costume with a top hat, drinking beer from a tankard.

MATHEW

Hey, what's up?

CHRISTIAN

Well, I just landed a role in a Karl Marx movie.

MATHEW

Yeah, I heard. But aren't you going a little overboard for a tiny role as a newspaper vendor? If I remember right, you don't even have a line!

CHRISTIAN

(mysterious smile)

Ah no, no. They gave me the lead now. I'm playing Marx. Young Marx.

MATHEW

Wait - what did you do?

CHRISTIAN

Oh, nothing crazy... Just swapped contracts with the guy who was supposed to play Marx before they signed it. Now they can't do anything about it.

MATHEW

You're insane! That's literally fraud!

CHRISTIAN

(calmly)

You say that, but listen... I took this role very seriously. I prepared like a pro. Here, check this out.

Andrew pulls out a book and starts reading.

CHRISTIAN

"Capital, by Karl Marx."

"Give capital 10 percent profit,
and it will be willing to invest
anywhere; at 20 percent, it
becomes animated..."

(pauses, smirking)

Animated, get it?

"At 50 percent, it is audacious;
at 100 percent, it tramples all
human laws; and at 300 percent -
listen carefully - there is no
crime it will not risk, even at
the price of the gallows."

Close-up on Mathew, taking it in.

CHRISTIAN (CONT'D)

(leaning in, emphasizing)

And my friend, with this new
contract, I'm at 1000% profit. A
thousand! You get it?! So, what do
you want me to say?

Close-up on Mathew.

SCENE 5 - SUCCESS

INT. BACKSTAGE - DAY

Christian adjusts his hair in the mirror.

CHRISTIAN
(murmuring)
Julie... Julie...

MATHEW
Dude, we need to talk... You're not exactly a heartthrob, you know. She's never going to notice you.

CHRISTIAN
Oh yeah? Well, joke's on you - we're going to the Canary Islands together. How's that for an answer?

MATHEW
What?! Seriously? How the hell did you pull that off?

CHRISTIAN
Easy. The Marx movie? They're turning it into a series. And let's be real - *success* is all that matters!

MATHEW
Ahh, so that's why you celebrated last night.

CHRISTIAN
Obviously!

MATHEW
Yeah... then you probably don't know...

CHRISTIAN
Know what? What now?

MATHEW
There was a scandal about your show's producer last night.

CHRISTIAN
What?!

MATHEW

Yep. Show's been canceled. Sooo,
your trip to the Canary Islands
with Julie? That's a no-go, buddy.

CHRISTIAN

No, no, no - she adores me, I
swear!

MATHEW

Yeah, yeah. Looks like you forgot
- success is all that matters, my
friend..

Close-up on Christian.

EPISODE III - STAYING PROFESSIONAL

Characters:

- **Franck** - The director
- **Patrick** - The producer
- **Mathew** - The actors' coordinator
- **Ronald** - The casting venue manager
- **Julie** - An aspiring actress

SCENE 1 - PHYSICAL ACTIONS

INT. CASTING ROOM - DAY

PATRICK

So, where's our beloved casting director?

FRANCK

Not coming. His car got totaled, man.

PATRICK

What?! What did he do this time?

FRANCK

Yesterday's casting for that movie about life in the suburbs? Yeah... total disaster.

PATRICK

And what does that have to do with his car? I don't get it.

FRANCK

Well... the actors he rejected literally trashed his ride, I swear!

PATRICK

Wait - did he say something offensive during the casting or what?

FRANCK

Nope! Just told them they needed to use more physical actions to be

convincing. You know –
Stanislavski vibes...
(holds up a portrait of
Stanislavski from his book)

PATRICK

Ah...

(pause)

Well, we'll have to manage without
him then.

(pauses, thinking... then
carefully flips the portrait
upside down)

FRANCK

(calling out)

Next!

SCENE 2 - THE TYRANT

INT. CASTING ROOM - DAY

Ronald enters, polite and almost timid.

RONALD

(softly, overly polite)

Hello, gentlemen. I'm the venue manager. Can I get you some water?

FRANCK

No, thanks. We're all set.

RONALD

Very well... You know, I once dreamed of being an actor. I even auditioned once... but, well... I didn't make it.

FRANCK

Eh, happens to the best of us. Don't sweat it.

RONALD

Say... could I maybe try out? Just a quick audition?

FRANCK

(hesitant, awkward)

Uh... yeah, thing is, we're looking for someone to play Nero. A tyrant. Someone menacing, violent... a real monster, you know?

RONALD

(sighs)

I understand. Well, I'll leave you to it then.

AFTER THE AUDITIONS

Franck and Patrick slump into their chairs, drained. Ronald peeks back in.

RONALD

All done?

FRANCK

Yeah, yeah. Can you get us some coffee?

Ronald nods and leaves.

PATRICK

We found nobody. Unreal. Maybe this guy?

(holds up a headshot)

FRANCK

No way. Feels forced. I can't believe he could kill his own mother.

Ronald re-enters with the coffee, looking slightly tense.

RONALD

Are you going to be much longer? I need to close up..

FRANCK

Almost done.

Ronald exits.

PATRICK

I need to believe it, you know? I need to see the tyrant.

Patrick pulls out cigarettes. They both light up, sipping coffee.

FRANCK

(flipping through the script)
Maybe we tweak the scene. No way he pulls this off..

PATRICK

(calling out)

Hey, can we get another coffee?

Suddenly, Ronald storms back in, livid. He slams the coffee down, spilling it everywhere.

RONALD

THAT'S IT! I am DONE cleaning up after you! I'm DONE waiting all night for you to get the hell out!

(points furiously at a "No Smoking" sign)
You see that?! It says NO SMOKING,
you moron! Can you read?!

(grabs Patrick by the collar)
I should make you EAT those cigarettes – one by one – then light you up like a firecracker!
(laughing maniacally)
Actually... no. I have a better idea. I'll burn you alive to light up the night!

A beat.

Franck and Patrick stare at him, eyes wide.

FRANCK
That's *him*! That's Nero! Unreal.
Could you just repeat that last line? One more time?

Close-up on Ronald.

RONALD
(caught off guard)
...What?

SCENE 3 - THE REVENGE

INT. BACKSTAGE - DAY

MATHEW

Julie, why are you taking Alice's place in the scene with Max?

JULIE

She asked me to.

MATHEW

Oh, really? I heard yesterday was a disaster... You could've at least learned your lines, right?

JULIE

Yeah, but Alice wanted me to get revenge on Max for her.

MATHEW

...Oh.

Close-up on Mathew.

SCENE 4 - LOW BLOW

INT. BACKSTAGE - DAY

FRANCK

Wait... you're telling me the entire troupe left to rehearse for some TV show?! While we were supposed to be doing Shakespeare?! Traitors! Absolute disgrace! And the worst part? Not even a word to me!

MATHEW

Oh no, trust me, they felt *terrible* that you weren't with them... but, well... they *knew* you'd say no.

FRANCK

How could they do this to me?!

MATHEW

Well, take a look at how much they're making for the show...
(shows a number on the phone)

FRANCK

(pausing, taking a deep breath)
Okay... I won't lie. My heart feels... heavy. I cannot abandon my team. Not at a time like this!
(dramatic pause, lifts chin with resolve)
I feel compelled to join them... in this difficult trial...

Franck strides out, head held high.

Close-up on Mathew.

SCENE 5 - PROFESSIONALISM

INT. CASTING ROOM - DAY

The audition has just ended.

MATHEW

(checking notes)

Alright, that's a wrap. Thanks for coming.

JULIE

Hey, can I meet the director?

MATHEW

No, at this stage, I just send in the audition tapes. If you're selected, we'll call you.

JULIE

But I *really* need to talk to him – about the role. I have questions.

MATHEW

I get it, but it's not happening. Anyway... you're not exactly his type. You know what I mean...

JULIE

What?! What's that supposed to mean?

MATHEW

It's just how it is.

JULIE

No way! You can't run things like this! I came all this way for nothing? And my agency – why do they keep booking me in these trainwrecks?!

Franck enters.

JULIE (CONT'D)

This is completely unprofessional! I don't work like this! I'm out of here!

Julie storms out.

Close-up on Mathew, sighing, rubbing his temples.

FRANCK

What the hell's going on?

MATHEW

(sighs)

Honestly? I can't do this anymore.
The lack of professionalism here
is unbearable. I'm sorry, but... I
have to go.

Mathew picks up his things and walks out.

Close-up on Franck.

FRANCK

(calmly, resigned, with
feminine gestures)
No, no... I can't take this anymore.
I'm done.

EPISODE IV - WRITTEN IN THE STARS

Characters:

- **Marc** - An actor
- **Alice** - An aspiring actress
- **Kevin** - An audience member

SCENE 1 - THE DEEP ROLE

INT. BACKSTAGE - DAY

ALICE

(sighing, frustrated)

Honestly, I can't take it anymore. Every casting is the same. Either I have to undress, play a prostitute, or cheat on my husband. What is their problem?! I swear, I'll never get a role where I actually keep my clothes on. I'm done! I quit!

MARC

No, no, wait! I found the role for you - you're gonna love this. Listen: A brilliant scientist, torn by a moral dilemma... whether to publish an invention that could either save or destroy humanity. Deep thinking, big existential questions...

ALICE

Ooh, now that sounds interesting. So... does she publish, or does she, as usual, wrestle with her moral dilemma while serving coffee?

MARC

No, no - that's the beauty of it! She publishes... and then she fights to get her work recognized. At first, they refuse to give her the Nobel Prize, but in the end, she gets it!

ALICE

That's so cool... but why don't they just give her the prize right away?

MARC

Well... turns out the Nobel committee wasn't thrilled that she had a passionate affair with a lover in the first half of the movie. But hey - she ends up sleeping with the chairman of the committee, and voilà! Nobel Prize secured!

Close-up on Alice.

SCENE 2 - RICHARD III

INT. BACKSTAGE - NIGHT

KEVIN

I'm such a huge fan - I can't believe I get to see you perform live tonight!

ALICE

Sir... would you like to share a moment of passion with me?

KEVIN

Uh... y-yes... yes, of course!

ALICE

An unforgettable moment... May I share my fantasy with you?

KEVIN

Oh, absolutely...

ALICE

I want you to smear my spit across your face... Do you agree?

KEVIN

Y-yes, I agree...

ALICE

I will scream that I hate you, and you will taunt me with a cold weapon...

She dramatically places a dagger in Kevin's hand.

KEVIN

Yes! This is incredible!

ALICE

We will teeter on the edge of life and death...

KEVIN

YES!!!

Alice suddenly turns away and shouts to Marc in the next room.

ALICE

Marc, it's fine! We're not
canceling the show!

Marc enters, surprised.

ALICE

See? You said I wouldn't find a
replacement for Richard III in
five minutes!

Close-up on Kevin.

SCENE 3 - IT'S WRITTEN IN THE STARS

INT. BACKSTAGE - NIGHT

ALICE

That's it! I'm done! I cannot work with him - I'm leaving the project!

MARC

Wait, what? What happened?

ALICE

I can't stand him! We're completely incompatible! And I know exactly why - he's a Gemini!

MARC

...Gemini? What are you talking about?

ALICE

His zodiac sign! We're just not meant to get along - it's written in the stars!

MARC

And how do you even know he's a Gemini?

ALICE

I saw him filling out his contract. He was born on 07/06- June 7th!

MARC

Wait... was the contract American?

ALICE

Yeah, so?

MARC

That means in French format, it's 06/07... He was born on July 6th.

ALICE

(pauses, processing)

So... that means he's a Cancer? Oh... Well, that changes everything.

(she opens her phone to check the horoscope)

"Cancer: An excellent match. A great choice for forming a partnership. Cancers are loyal and protective partners, ready to fully commit."
Alright, I'm going back then..

MARC

Yeah...

Close-up on Marc.

SCENE 4 - HEDDA GABLER

INT. BACKSTAGE - DAY

Alice sits quietly, scrolling through stories on her phone.

MARC

So... how exactly are you preparing for your role? You're just sitting there, doing nothing.

ALICE

I *am* ready.

MARC

Ready? Alice, Hedda Gabler is a complex character. It's a serious role. Be responsible! Everyone knows her.

ALICE

Who said I'm taking this lightly? And who told you everyone knows her? I went to a fortune teller yesterday - guess what? Before me, Hedda was a complete nobody to her. Never even heard of her!

MARC

...Why did you do that?

ALICE

Well, we were supposed to figure out why Hedda committed suicide, right?

MARC

And?

ALICE

Well, I don't have the divine gift. Might as well ask a pro.

MARC

(mockingly)

Ah, of course... So? How did that go?

ALICE

She summoned Hedda's spirit. So, I figured – why not just ask her directly?

MARC

Are you serious? Hedda Gabler is fictional! She never existed!

ALICE

Yes-yes. Try telling that to the fortune teller when you want a refund. Impossible.

Close-up on Alice.

MARC

Honestly, you should take this more seriously. We were supposed to come up with an alternate scenario – what Hedda really wanted and what she would've done if she actually got it.

ALICE

(mockingly)

Oh, even though she never "really" existed?

MARC

(sarcastic)

Yes, even though she never existed.

ALICE

Well, I talked to her – same way I'm talking to you now.

MARC

To a ghost?! Alice, we're working on Ibsen, not Shakespeare. Hamlet is for next semester. And honestly, darling, you would overdo Hamlet anyway.

ALICE

Oh yeah? And why's that? Because your Hamlet is "real," huh? Because he actually walked this earth? Hate to break it to you, sweetheart, but by your logic – he never existed either.

MARC

Forget it... So, what did your ghost of Hedda tell you? Why did she commit suicide?

ALICE

(picks up the gun from the Hedda Gabler scene)
She said her father left too little gunpowder... not enough to take everyone out.

Alice gets ready to leave.

MARC

...Where are you going?

ALICE

(half-serious)
To buy more gunpowder. Gotta commit to the exercise – explore what Hedda would've done if she actually got what she wanted.

MARC

You've completely lost touch with reality.

ALICE

Relax, I'm just going to the bakery. I need a sandwich. Everything's an illusion.

MARC

Yeah, yeah – everything's an illusion... except money.

ALICE

Funny you say that. My fortune teller told me they're making a Hedda Gabler movie next year. New adaptation. Big budget. Seventy million. So, if the money it makes is real... then Hedda's real too.

Close-up on Marc.

He quickly types a message on his phone and reads the response.

MARC

Wait... I just checked with my contacts...
That adaptation? Ultra-confidential.
Nobody knew. Your fortune teller's
legit. I'm booking an appointment.

(beat)

By the way... how'd you meet her?

ALICE

Oh, through a producer. He
consults her before budgeting a
film.

Close-up on Marc.

SCENE 5 - JEALOUSY

INT. BACKSTAGE - DAY

Alice stands in a male Shakespearean costume, holding a rapier.

MARC

Wait... you're taking on *male* roles now?

ALICE

Yep. My boyfriend is driving me insane with his jealousy at home. Do you really expect me to keep making out with guys on stage after that?

MARC

So instead, you're dueling them? That's a choice. Who needs glitter when you've got a rapier, right?

ALICE

(pulls out her phone, shows a photo)
Nope. Now I have to make out with girls instead. Well, if that finally gets him off my back!

MARC

(looks at the photo)
Yeah... not happening. *This* totally screams 'nothing to worry about.'

Close-up on Alice.