



GREATER FOOL PRODUCTIONS PRESENTS "AN ACTOR PREPARES" STARRING MALLORY CORINNE BEN ISAACS FEATURING TERRIA JOSEPH AS "THE LANDLORD"
 DIRECTOR OF PHOTOGRAPHY COOPER NAITOVE EDITED BY GABE TEMPLIN MUSIC BY BILLY LONG EXECUTIVE PRODUCERS NIKHIL SHUKLA & CAREY KIGHT PRODUCED BY ANDREA BUCCILLA WRITTEN AND DIRECTED BY CAREY KIGHT

EXT. BROOKLYN APARTMENT BUILDING - DAY

We slowly push in on a building while a drill BUZZES, and a MAN SCREAMS.

MAN (O.S.)
Please. No. No. Please.

INT. LOBBY - BROOKLYN APARTMENT BUILDING - CONTINUOUS

We continue to push in ever so slightly. The same drill BUZZES, and the same Man SCREAMS.

MAN (O.S.)
No. God. No. Please. I can't. You
have to --

More SCREAMS blend into more BUZZING.

INT. HALLWAY - BROOKLYN APARTMENT BUILDING - CONTINUOUS

Two doors sit catty-cornered to each other.

The BUZZING continues. The SCREAMING continues.

We notice that the sounds of terror come from inside the room behind the door on the right.

The door on the left opens, and the building's SUPER, an older woman, quickly exits, clearly annoyed.

The Super BANGS on the door on the right.

The BUZZING and the SCREAMING both stop. Abruptly.

Various locks CLICK and CLACK inside the door before it opens. A young WOMAN's face appears. She blows sweaty bangs out of her eyes.

WOMAN
Hey. (long beat) What's up?

SUPER
How many times do I have to tell
you? You can't practice your movie
scenes in your apartment.

She swings the door wide open - and through the doorway - we see into the apartment.

Our screaming Man sits against a wall, hands tied behind his back.

He raises his eyebrows and jerks his head "what's up?" at the Super.

MAN

Hello!

INT. LIVING ROOM - BROOKLYN APARTMENT BUILDING - CONTINUOUS

From the reverse angle inside the apartment, we see the Super shake her head.

SUPER

Do it in the basement.

She walks away.

The Woman shuts the door behind him.

She approaches the Man, walking straight toward the camera, almost but not quite but maybe and yep, for real, she's definitely breaking the fourth wall with a maniacal look in her eye.

She stops in front of the Man and stands above him, the drill down at her side like a six-shooter.

She BUZZES it a couple times.

MAN

That was really good, babe. That whole thing. Wow. Just wow. I'm no professional - obviously - so I'm not exactly sure what directors look for or whatever, but holy shit, it really felt like you were actually going to jam that fucking thing into my skull there for a second. You're definitely going to land this part.

She smiles.

WOMAN

Awww! Thank you, babe.

MAN

Where's the basement?

INT. HALLWAY - BROOKLYN APARTMENT BUILDING - LATER

From behind them, we see the Woman escort the Man - hands still tied behind his back - toward the elevator.

She pushes a button.

They wait.

After a few beats ...

MAN

I don't think I need to be tied up
for the elevator ride down there,
do I? You know what? On second
thought, I'll just stay in
character.

She smiles at him.

MAN

(excited)

I'm really getting into this.

The elevator DINGS, and the door opens. She pushes him inside.

INT. BASEMENT - BROOKLYN APARTMENT BUILDING - LATER

We look at the elevator door in the basement.

DING!

The door opens, and Woman pushes Man out into the basement.

MAN

I'm just saying, once you get the
part, talk to the director. I
could totally play this guy. All
he's gotta do is die. How hard can
that be?

The Man SNIFFS his nose, looks around, and moves towards a lit
area of the dirty floor.

MAN

Where should I lie down? Here?
This looks menacing as fuck.

The Woman holds the drill up and BUZZES it once.

WOMAN

Perfect.

The Man laughs.

MAN

Nice!

The Man lies down, and it's quite a comical process what with
his hands tied behind his back and all.

The Woman walks over to him and sits down on top of him,
straddling him and holding the drill up.

MAN

You want to untie my hands?

She BUZZES.

MAN

No? Okay ...

She leans down and kisses him.

WOMAN

This'll only hurt for a second.

She places the drill directly onto his forehead, and we hold for a few beats ... before we SMASH to BLACK and hear BUZZING, CRUNCHING, and real, genuine, terrified SCREAMING.