

Quiet on Set

By

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EXT. FILM SET HOUSE - MORNING

What's usually a quiet neighborhood has been temporarily taken over by a small-scale film crew parked along one side of the quaint street. One house is being used as a film set.

Two GRIPS hop up into a box truck in the driveway. They grab a handful of sandbags each and walk into the house, past the craft services tent that is set up on the lawn.

The grips enter through the front door, just as CODY (late 20s), the 2nd Assistant Director, is exiting. He bumps into one of the grips and drops his clipboard.

CODY

Sorry!

GRIP 1

My bad bro.

The Grip's hands are full and he keeps walking. NICK (mid 20s, skinny/muscular), the Production Coordinator picks up Cody's clipboard and hands it to him. Cody accepts the clipboard and adjusts the walkie-talkie in his belt.

CODY

Thanks Nick.

NICK

You got it, boss.

Cody heads outside to the Craft services tent. Nick watches as he leaves.

INT. CRAFT SERVICES TENT - CONTINUOUS

A lone PA (SANDY, early 20s) is stirring sugar into a cup of coffee. Cody enters and reaches over Sandy for a bag of JOLLY RANCHERS.

CODY

(to the PA)

Sorry.

SANDY

No problem.

CODY

Hey, you're the new PA right?

SANDY

Do I stick out that much?

CODY

Oh. No. I'm just in charge of the schedule so I know it's your first day.

SANDY

(awkwardly)

Oh. Yeah...

CODY

Well uh, I'm Cody.

Cody extends out his hand. The PA shakes it.

SANDY

Sandy. Nice to meet you.

Cody rips open the bag and pours the candy into a styrofoam coffee cup before picking out the red ones and throwing them back into the bag.

CODY

You uh, been on a set before?

SANDY

Nothing professional, no.

CODY

Cool, well, this one'll be a lot of fun. You're gonna have a great time.

SANDY

So far it's just been a lot of waiting around and getting out of the way and making coffees.

CODY

It'll get better.

SANDY

Better than coffee duty?

CODY

Oh you'll definitely be doing a lot of that.

SANDY

...yeah, I figured haha.

The PA puts a lid on the last coffee and adds it to the now-full tray of cups.

SANDY (CONT'D)
Anyway, I should go before these
cool off. Don't wanna disappoint
anyone on my first day.

The PA balances the tray of coffees as she leaves.

CODY
Oh, by the way, I only look
important, but I'm not really, so
if you need anything, feel free to
ask me.

SANDY
(coyly, with a wink)
You don't look all that important
but I'll keep that in mind.

The PA leaves the tent and Cody returns to sorting the candy. CRAFTY, who has been silently slicing a banana loaf with a beautiful RED-HANDLED KNIFE, stops and watches Cody as he puts his grubby hands all over the unwrapped candies.

CRAFTY
I hope you washed your hands.

Cody looks over at him, realizing he's touching food.

CODY
Um...yeah.
(beat)
You know what? Can I just take the
whole thing?

CRAFTY
I think that's for the best...

Crafty stares down Cody as he gathers the candy and leaves the tent.

EXT. DERRICK'S TRAILER - DAY

Parked just down the street is an actor's trailer. It seems rather out of place for such a small production. Cody walks up to the door with the cup of Jolly Ranchers in hand and knocks firmly on the door labeled: DERRICK WALLACE (British, mid 30s).

DERRICK (O.S.)
Gimme a sec, mate. Just using the
loo.

The sound of a vacuum toilet flushes from inside. Cody stands around awkwardly as a young couple walks their dog past the trailer. He jams the bag of candy into his pocket. Finally, the door opens and Derrick appears in the doorframe wearing only a pair of white underwear. Cody stares at them for a second before looking up to meet Derrick's eyes.

DERRICK (CONT'D)
Hey mate. Sorry 'bout that.

CODY
It's okay. Here's the candy you
requested. No reds.

Cody hands him the styrofoam cup full of Jolly Ranchers.

DERRICK
Fanks mate. By the way, when's hair
and makeup? I've just been watching
the telly all morning and haven't
heard anythin'.

CODY
Oh um, Janet should be here soon.
I'll come check-back in a few. She
should be here by ten.

DERRICK
Right. Alright then. I'll put
somefin' on.

Cody nods. Derrick closes the door with a wink.

INT. FILM SET HOUSE - DAY

Cody walks into the house, stepping over cables and wires that the GAFFER is securing. He looks at his clipboard and searches for ANGELA, the 1st Assistant Director, whom he spots in the corner of the room speaking with the Director SPENCER who's sitting in a fancy director chair. Cody approaches them, making sure to dodge the camera team.

CODY
Hey sorry to interrupt you guys,
but Angela, could I bother you for
a sec?

Angela steps away from Spencer.

ANGELA
You look concerned. Everything
okay?

CODY
Do you have an ETA on Janet?
Derrick's asking.

ANGELA
Shit, she's still not here?

Cody shakes his head. Angela picks up her walkie-talkie and speaks into it.

ANGELA
(into walkie-talkie)
Angela for Bruce.

BRUCE (O.S.)
Go for Bruce.

ANGELA
Can you please give Janet a call
and find out what her ETA is?

BRUCE (O.S.)
Copy that.

ANGELA
(to Cody)
I'll let you know as soon as I hear
back.

Cody walks away. Angela turns back to Spencer.

ANGELA (CONT'D)
As I was saying, he had the most
amazingly hairy chest. I was
absolutely gobsmacked. It was like
standing toe-to-toe with a young
Burt Reynolds...

EXT. FILM SET HOUSE - DAY

Cody walks back into the craft services tent and Crafty plants a bottle of hand sanitizer on the table, passive-aggressively. Cody gives a momentary staredown before squirting a pump of the gel into his hands. Crafty fiddles with a radio before he's interrupted by Cody.

CODY
What's for lunch today?

CRAFTY
(dead-pan)
Vegetarian three-cheese lasagna.

CODY
Are there any meat options?

CRAFTY
No.

CODY
(to himself)
Alrighty.

Cody reaches for a styrofoam cup and pours some coffee into it. Craft settles on a news broadcast before opening and slicing a block of cheddar cheese.

NEWS BROADCASTER
--ect remains at large in the
Newtonbrook area. Police have been
going house to house this morning,
warning residents to be on alert
for the suspect.

Cody's walkie goes off. The broadcast fades into the background.

ANGELA (O.S.)
Angela for Cody.

CODY
Go for Cody.

ANGELA (O.S.)
Janet's here. She's just getting
set up in the upstairs bathroom.
Please grab Derrick and head up
there ASAP.

CODY
Copy that! Getting Derrick now.

Cody puts a lid on his coffee, grabs his clipboard and leaves the tent.

NEWS BROADCASTER
...responsible for the brutal
murders of two individuals--

EXT. DERRICK'S TRAILER - DAY

Cody knocks on Derrick's trailer door.

DERRICK
Come in!

Cody pulls the handle but it's locked.

CODY
It's locked.

DERRICK (O.S.)
Shit, gimme a sec.

CODY
Hair and Makeup are ready for you.

The door unlocks and Derrick opens up, still in his underwear.

CODY (CONT'D)
I thought you said you were gonna put something on.

DERRICK
Well, I did, but then my wife gave me a ring and it sorta took precedence, so you see--

CODY
-- It's okay, just put something on.

DERRICK
Right, right. Hold your horses, mate.

Derrick disappears into the trailer, leaving the door open. Cody looks around outside, then flips over some paper in his clipboard to look at the call sheet.

CODY
No rush. We are running a bit behind, but it's not your fault.

DERRICK (O.S.)
Damn straight it ain't.

Cody pulls up his walkie talkie.

CODY
Cody for Janet.

ANGELA (O.S.)
Janet doesn't have her walkie set
up yet. Try Marina.

CODY
Ok. Cody for Marina.

MARINA (O.S.)
Go for Marina.

CODY
Derrick is on his way to Hair and
Makeup. ETA 5 minutes.

MARINA (O.S.)
Copy that.

Derrick exits the trailer in a fancy blue velvet robe and is
rocking a pair of aviator sunglasses. He's also wearing a
pair of flip flops and a top hat. Cody looks judgmental but
doesn't say anything.

CODY
Alright. Follow me.

INT. BEDROOM - DAY - LATER

FROM BLACK:

SPENCER
Cuuuut!

DOP
Cutting.

The room bursts with noise as the crew resumes moving about
and working. Derrick sits up in bed and gives Spencer a
thumbs up.

ANGELA
(to Spencer)
Are we moving on?

SPENCER
Ummmmmm yes. I think that one was
good. What's our next scene?

ANGELA
The phone call.

SPENCER
(to Derrick)
Ouuu. Okay Derrick, while they set
up for the next scene, let's go
through some of the blocking.

INT. ELSEWHERE IN THE BEDROOM - CONTINUOUS

The camera crew are moving their equipment, the lighting department is tearing down their lights, and grips are shuffling past everyone in a very loud and fast-paced frenzy; typical of an efficient set.

Cody notices Sandy talking to one of the grips and he interrupts them to speak with her.

CODY
Hey Sandy, sorry to interrupt but
do you think you could grab Derrick
some water from the craft tent
please?

SANDY
Sure.

Sandy leaves and Cody watches as Spencer flamboyantly directs Derrick.

SPENCER
(to Derrick)
Ok we're gonna do a bit of improv
here. I'll play your sister for
now, but when we're filming, you're
gonna play against silence and
we'll put your sister's voice in
post.
(beat)
As soon as you hear it ring, I want
you to grab your phone with your
eyes still closed.

(Derrick runs through the blocking and follows direction.

SPENCER (CONT'D)
(imitating ringtone)
"brrring-brrring"! It's your
sister. Answer it.

DERRICK
(In character, into the phone)
Hello?

SPENCER
She's crying.

DERRICK
Are you crying?

SPENCER
Yes. She ran a DNA test on her baby
and it matches your DNA.

As if on cue, a bright light is shone onto Derrick's face creating a lot of contrast. It's purely coincidence however, because the lighting team is just setting up.

DERRICK
(still in character)
Are you fockin' kiddin' me??

SPENCER
Ok great. Maybe try that again, but
without the f-bomb... So she ran
the test and it matches your DNA.

DERRICK
(still in character)
Are you bloody jokin'? What d'you
mean it's a match? How can it be a
match?

SPENCER
She asks if you've ever donated
sperm to the sperm bank around the
corner.

DERRICK
Holy god almighty up in Hell. You
cannot be for real.

Spencer realizes his crew is ready to go. He gets a thumbs
up from the DOP.

SPENCER
Perfect Derrick. Perfect. This is
gonna be great.
(to Angela)
Angela, are we ready to go?

Angela looks around.

ANGELA
Yep. Everyone in position?
(shouting)
QUIET ON SET!

Everyone stops moving. Everything becomes silent except for a production assistant, whose nostril is whistling comically loud. The SOUND RECORDIST (30) with a pair of headphones on checks his audio levels.

SOUND RECORDIST
It's all I hear.

Angela turns to the PA.

ANGELA (CONT'D)
Can you please wait outside?

Embarrassed and wide-eyed, the young PA leaves the room shyly. Everyone watches as he leaves.

ANGELA (CONT'D)
Ok. Camera rolling?

DOP (O.S.)
Rolling.

ANGELA
Sound?

SOUND RECORDIST (O.S.)
Speed.

SPENCER
Aaaand action!

Derrick is asleep in the bed. His phone buzzes on the night stand. He reaches for it blindly and picks it up.

Suddenly the bedroom door loudly creaks open, letting in a bright shaft of light. Appearing in Silhouette is Sandy, holding a glass of water. All eyes immediately dart towards her. She looks horrified.

SPENCER
Cuuuut!

DOP AND SOUND RECORDIST (O.S.)
Cutting.

SANDY
Oh my god I am so sorry.

ANGELA
Hurry up. In or out. Everyone back
to ones!

Sandy closes the creaky door and walks over to Cody, looking
embarrassed.

CODY
Sorry.

ANGELA
QUIET ON SET!

DOP (O.S.)
Rolling.

SOUND RECORDIST (O.S.)
Speed.

SPENCER
Action!

The phone buzzes. Derrick picks it up and sees it's his
sister calling. He answers.

DERRICK
Hello?
(beat)
Why are you crying?
(beat)
You what? What in the bloody Hell--

SFX: DOORBELL

SPENCER
Cut!

DOP AND SOUND RECORDIST (O.S.)
Cutting.

DERRICK (CONT'D)
What the fuck man?! Who's guardin'
the bloody door down there? We're
tryin' to make a movie here!

ANGELA
Cody, can you please go check on
Nick?

Cody leaves the room in a hurry.

INT. FILM SET HOUSE - DAY

Cody rushes downstairs and looks around before heading to the door.

CODY

Nick?

Cody opens the door to a POLICE OFFICER standing on the veranda with a toothpick poking out the side of his mouth. He has a slight southern drawl. A bit of a redneck.

POLICE OFFICER

Hi there. How're ya doing today sir?

CODY

I'm fine.

POLICE OFFICER

Uh, I'm just here to inform you that we have reason to believe there's a potential suspect who's... suspected of being in your neighborhood. He's wanted for robbin' and murderin' two individuals last night and is likely still armed and dangerous.

CODY

Alright. Thanks for the heads up.

POLICE OFFICER

You give us a call if you see anyone or anythin' suspicious, ok?

Angela calls out through the walkie.

ANGELA (O.S.)

QUIET ON SET!!

Cody nods and puts his finger to his lips.

POLICE OFFICER

(whispering)

Oh man, are you guys are filmin' something?

Cody nods again, pressing his finger more firmly into his lips, reinforcing the officer to be quiet. The officer nods and mirrors him while also trying to look through the doorway, hoping to see something.

A SECOND POLICE OFFICER pulls up in a cruiser and calls out to the first officer on the veranda.

POLICE OFFICER 2
Shawn! Get your ass over here! I
got a witness over on Birchwood!

POLICE OFFICER
(yelling)
Not now Jerry! They're making a
movie!! You gotta be quiet!

CODY
(loud whispers)
Hey! Hey! Both of you! Shh!

SPENCER (O.S.)
Cuuut!

Cody refocuses on the officer.

CODY
Alright Officer. Thanks for the
warning. You have a good day.

POLICE OFFICER
Right. Uh...stay safe and be on
alert.

The Officer leaves and Cody closes the door. Moments later the police sirens start up and fade away as the cruiser leaves. Cody looks around for Nick again. He doesn't seem to be around.

CODY
Nick?

Unable to find him, Cody heads back upstairs. Our camera remains fixed on the door handle.

INT. BEDROOM - DAY - MOMENTS LATER

Cody enters the bedroom. Angela walks over to him.

CODY
Nick wasn't at the door. Don't know
where he is. Maybe try calling for
him?

ANGELA
(into walkie)
Angela for Nick?

They wait a few seconds. Silence.

ANGELA (CONT'D)
Angela for Nick. Anyone have eyes
on Nick?
(back to the room)
Where the hell is he?

DERRICK
Can we just get on with it? You lot
are fussing with my performance.

ANGELA
Yeah. Everybody back to ones.

People shuffle and get back into their positions.

ANGELA (CONT'D)
Also, when I say "quiet on set", I
need *absolute* silence. Stop
whatever it is that you're doing.
Leave the door open so it doesn't
creak. Stop moving. Stop talking.
Hold your breath if you have a
clogged, whistley nose.

She looks at the PA with the whistley nostril, who looks
down at his feet awkwardly.

ANGELA (CONT'D)
Actually, Since we can't find Nick,
I want you to go down and guard the
door.

The Awkward PA leaves the room.

ANGELA (CONT'D)
We can't waste any more time. We're
already behind schedule. This scene
should have been wrapped this
morning. It's now four. Our jobs
are all on the line here people, so
please, at all costs...QUIET ON
SET!

EXT. FILM SET HOUSE - FRONT DOORWAY - DAY

A gloved hand reaches for the door handle.

INT. FILM SET HOUSE - FRONT DOORWAY - DAY

The door handle turns and the door inches open slowly, silently.

INT. BEDROOM - DAY

The camera is rolling. Everyone watches as Derrick is once again answering his phone in the scene.

DERRICK
...What's wrong? Why are you
crying?
(beat)
Are you daft? Where did you get my
DNA?

INT. FILM SET HOUSE - FRONT DOORWAY - DAY

The Awkward PA takes slow, silent steps down the stairs and sees the front door wide open. He grabs the handle and swings it closed revealing Nick behind the door with a crazy look in his eyes and his finger on his lips, pantomiming "shh"

The Awkward PA freezes. Nick approaches him and covers his mouth, revealing Crafty's beautiful red knife from behind his back.

NICK
(whispering)
Quiet on set.

The Awkward PA takes in a giant breath, about to yell.

SMASH CUT TO:

INT. BEDROOM - DAY

Derrick letting out a loud scream while sitting up on the bed. He returns to his phone call.

DERRICK
How does this even happen? Don't
they have...I dunno...stuff to
prevent this from happenin'?
(beat)
I think I really need some time to
process this, Sally...I'll call you
back.

Derrick hangs up.

SPENCER

Aaaand cut.

DOP AND SOUND RECORDIST (O.S.)

Cutting.

ANGELA

How was that? Wanna do one more?

SPENCER

No. I think we've got it.

ANGELA

Woo! Okay that's a wrap on the bedroom! Let's get everyone out of here. It's boiling.

Grips start dismantling the equipment. Sandy turns to Cody.

SANDY

Cody?

Cody turns around.

SANDY

Does Derrick still need this?

She's holding out the cup of water from earlier.

CODY

Oh. Yeah, come with.

Cody brings Sandy to Derrick, who is now standing next to the bed, putting his robe back on.

DERRICK

What'd you think mate? Was I any good?

CODY

You were great.

DERRICK

(to Sandy)

You, lass, you need to be a wee more quiet when we're rolling.

SANDY

Haha, I was bringing water for you.

She gives him the water. He takes a swig, swishes it around in his mouth and then spits it back out into the cup. He hands the cup back to Sandy who takes it with disgust.

DERRICK
Forgiven. I'll be in my trailer
'till you need me again.

Derrick leaves the room. Sandy looks to Cody, who shrugs his shoulders.

CODY
I literally don't kno--

Cody is interrupted by a loud scream coming from Derrick in the hallway.

DERRICK
Someone call the authorities!

EXT. CRAFT SERVICES TENT - LATER

The inside of the tent looks like a massacre. There's blood all over the place. Crafty is dead in the middle. Everyone has stopped working and are standing around outside as Paramedics arrive in an ambulance. Some of the crew are crying.

Angela, Cody, and Sandy, are sitting on the sidewalk, watching as the Paramedics assess the situation. Cody picks at blades of grass blankly.

ANGELA
I can't believe we didn't hear
anything.

SANDY
We were so quiet.

CODY
When the doorbell rang before, it
was a police officer at the door.
They warned me about someone in the
neighborhood...

He lets that trail off before continuing.

CODY (CONT'D)
I don't think I locked the door
when they left...

ANGELA

Cody...

The police officers from earlier pull up in their cruiser and get out of the car slowly, looking at the two dead bodies.

POLICE OFFICER SHAWN

Dang...we were just here...

POLICE OFFICER JERRY

Son of a bitch...

POLICE OFFICER SHAWN

Alright, you start that way, go take a look at the damage. , I'll start with these folks here.

Angela perks up for a second as Officer Shawn draws near them.

POLICE OFFICER SHAWN (CONT'D)

Mind if I ask yous a few questions before the news folks show up?

ANGELA

Not at all.

POLICE OFFICER SHAWN

Where were you three when this all happened?

ANGELA

We were upstairs in the bedroom.

POLICE OFFICER SHAWN

(to Cody and Sandy)

You two, too?

Cody and Sandy both nod.

POLICE OFFICER SHAWN (CONT'D)

Notice any suspicious activity or behavior from anyone?

ANGELA

We never found out where Nick went...

CODY

Yeah, he's still missing. We have no idea where he is.

The officer looks intrigued.

POLICE OFFICER SHAWN
 Hmm...who's this Nick fellow?

CODY
 He's our Production Coordinator. He was supposed to be monitoring the door while we were filming. Actually, he would have stopped you from ringing the doorbell earlier, but no one knows where he went.

ANGELA
 I tried calling him a few times, but he didn't answer. We just assumed he left his walkie on a different channel and that he'd eventually show up.

POLICE OFFICER
 Alright. Can you describe what Nick looks like? What he's wearing?

SANDY
 Uh yeah. Tall. Skinny. White. Pretty muscular. Nice hair, parted to the left. Orange shirt. Black Converse. A Batman watch on his right hand. Khaki pants. Oh, and he has a really nice beauty mark on his neck.

Angela and Cody stare at Sandy with a mix of disbelief and awe. She seems pretty proud of herself until she meets their stares.

SANDY (CONT'D)
 What? He's cute.

The Police officer was struggling to write it all down.

POLICE OFFICER
 Sorry, you said a black man watch?

SANDY
 Batman. You know, The Dark Knight? Joker?

POLICE OFFICER
 Batman. uh-huh. Alright. Is there anything else you can tell me?

The three of them shake their heads.

POLICE OFFICER (CONT'D)
Alright, well if you do think of
anything, here's my card. Feel free
to gimme a call if anything comes
up.

He hands them each a business card and walks away.

SANDY
(to herself)
"Hey honey, how was your first day
on the job?" "Hey mom. It was
great. It was full of coffee and
death."

ANGELA
We're all fucked.

CODY
Think the shoot's canceled?

ANGELA
Probably. They're not gonna let us
film at a crime scene, not to
mention everyone's traumatized.

SANDY
So does this mean we should just go
home?

Sandy gets up.

CODY
... um... yeah...you could probably
get outta here.

SANDY
Ok.

Sandy taps her phone screen a few times as she walks away,
then waves goodbye.

SANDY
Bye guys.

ANGELA
I'll send you an email.

Sandy pulls out her phone and starts texting someone. She
turns the corner and disappears behind a fence.

EXT. SIDE STREET - CONTINUOUS

A car pulls up and brakes sharply next to Sandy. Sandy hops in the passenger seat and closes the door, revealing Nick in the driver seat. They speed through the intersection and disappear around the bend in the road.

EXT. CRAFT SERVICES TENT - CONTINUOUS

Cody slumps into his shoulders. Angela sits down on the grass as he talks.

CODY
(to Angela)
I should call Derrick's
manager...tell her what's
happening. She's gonna be so
pissed. ugh...I don't want to deal
with her right now...

Angela leans back and covers her eyes.

ANGELA
I need a drink.

CUT TO: BLACK

THE END