

INT. HOUSE - HANK'S BEDROOM - MORNING

We close in on an old alarm clock as it hits 9:00 AM. The alarm goes off. It's a song to the tune of "California Girls" by Katy Perry.

A hand calmly stops it. It's HANK, who is lying in his bed grinning. He gets up and begins his morning routine.

MONTAGE - Accompanied by relaxing classical music

Hank does some unconventional stretching.

He lies in a bubble bath with cucumber slices over his eyes.

We see a fogged up mirror. Hank wipes the condensation off of the glass, revealing his face. He gives himself a cheeky smile.

He comes out with bath towels wrapped around his waist and head. He takes the towel off of his head, then the one off of his waist. He's already wearing skinny chinos underneath.

He mulls over 2 different polos.

He brushes his teeth in the bathroom mirror while a mask hardens on his face.

Music cuts. He repeats positive affirmations in the mirror.

VOICE RECORDING

You are a smart, caring person.

HANK

You are smart and caring person.

VOICE RECORDING

You are a superstar with a heart of gold.

HANK

You are superstar with heart of gold.

Smash cut. Music resumes. to him loudly gargling mouthwash.

He uses a high-tech, loud teeth-whitening device.

He peels off his mask.

HANK
 (With each piece he removes)
 Ow...ow...ow...ow...

INT. HOUSE - LIVING ROOM - CONTINUOUS

Hank proudly enters to the CHECHEN ARMY eagerly waiting for his arrival.

CHECHEN ARMY
 HAPPY BIRTHDAY!!

They present him a plate of birthday pancakes with a single, lit candle. He closes his eyes, makes a wish, and blows.

The group sings a traditional Chechen birthday anthem as they huddle and dance around him. Hank grins from ear to ear.

INT. THEATER - AUDITORIUM - LATER THAT DAY

GENE addresses the CLASS from the stage.

GENE
 Ok so now we know not to swallow prop food because it is in fact plastic, right? What possessed you to eat the entire apple I'll never understand.

NICK, in the audience, is holding a bucket and looks sick. He nods weakly.

GENE (CONT.)
 Other than that good work today everyone. Remember, later tonight is the famous Gene Cousineau Act-a-thon Lock-In. You'll be here from dusk til dawn so bring any clothing or medication you might need.

JEROME
 Hey Gene, a couple of us got tickets to Wu Tang on Ice tonight so we have to miss the thing.

GENE
 I'm sorry but this class is absolutely mandatory.

BARRY raises his hand.

BARRY

Sorry Mister Cousineau, why is this lock-in so important?

GENE

(As if he's said this 100 times already)

The lock-in will put your stamina and emotional fortitude to the test. You need to be able to keep a stable head and attitude working late into the night - god-willing you book any real work. It's all about personal growth and self-realization.

SALLY

(To Barry, excited)

I heard Kat Dennings did the lock-in and like a month later she got 2 Broke Girls. This could be *it*.

GENE

This will be an opportunity to see yourself and your peers in a new light. It is absolutely crucial for your development, not only as actors, but as people. (Then) Also, I charge time-and-a-half for lessons after hours. All right, see you all later.

Everyone packs up and starts to head out.

SALLY

Oh hey I can't come over until later. Some stuff came up.

BARRY

What stuff?

SALLY

Just some Gersh stuff. Nothing new.

BARRY

Are you seeing him?

SALLY

Who? Sam?

(She forces a laugh)

Really? Barry I already told you I'm done with him, ok?

BARRY

Yeah but, your ex tracks down after all these years and you're not thinking about him at all?

SALLY

Please you're stressing me out. You heard me last night, I got my closure. I told him I'd never give him another fucking second of my life.

BARRY

You did?

SALLY

Yeah, remember?

BARRY

(Not buying it)

I remember you saying it was good to see him.

SALLY

I was nervous, I don't remember exactly what I said. It doesn't matter, I'll never see him again. Please let's just forget it.

Sally's phone rings. Barry tries to look but Sally moves it.

SALLY (CONT.)

It's Gersh. Talk later?

BARRY

Ok.

Barry leans in for a kiss, Sally doesn't even notice. She walks away chatting on the phone.

Barry watches her. He knows she's not being honest.

EXT. DESERT TRAINING GROUND - MID DAY

Barry and Hank walk around the desert grounds, monitoring the Chechen's as they continue their military training.

HANK

Ya know I had my doubts at first, but these guys look so great.

He points to a few of them mid-drills.

HANK (CONT.)

Yandal you are crushing it man! You are like Rambo in boot-cut jeans! Yes!

BARRY

They still have a lot of work to do.

HANK

Oh, BTW...I know it's way last minute but I'm having birthday party tonight.

Barry's phone buzzes. He checks it and sees he got an E-vite titled "Hank You, Next. Happy Birthday Hank!" Accompanied by a Sears portrait of Hank.

HANK (CONT.)

Cristobal will be there and after having kick-ass time he'll remember we are two peas in pod.

BARRY

I can't make it. I'm busy tonight.

HANK

Oh.

BARRY

I don't want Esther to recognize me either

HANK

Well Esther isn't invited, it's friends only.

BARRY

We're not friends Hank.

HANK

I think we are a little bit friends.

BARRY

No. Not even a little bit friends.

HANK

Barry come on. You cannot deny we have Kevin Hart and Dwayne "Rock" Johnson chemistry going on here.

BARRY

We made a deal. I help you with this and you leave me alone. That's it.

HANK

(Crushed, overcompensating)

Yeah man. For sure. "Barry: killing people and making other plans." That's what he does. Totally - totally cool.

There's an awkward silence as they walk. Behind them YANDAL screams as he is shot in the leg.

HANK

(Distracted)

Nice work, Yandal.

INT. APARTMENT - BARRY'S ROOM - LATER THAT DAY

Sally lies on Barry's bed, working on her laptop and practicing her scene out loud.

SALLY

"I'm leaving"... "I'm leaving"... (To Barry) Which one sounds better?

Barry, at his desk, stares at the blinking cursor of an empty Word doc on his own laptop.

BARRY

Hmm?

SALLY

I thought you were helping me.

BARRY

Oh yeah. Sorry.

SALLY

So which one? I'm *leaving*. I'm-

BARRY

That sounds good.

SALLY

Are you even paying attention?

BARRY

Of course.

She sighs purposely loud, and begins crying. Barry notices and runs over to console her.

BARRY (CONT.)

Hey hey hey, what's wrong?

SALLY

Sorry. This project really brings me back to a dark place, and then Sam fucking shows up and...

She tries to fight back tears, unable to finish her thought.

BARRY

I thought you said you weren't thinking about him.

SALLY

Barry come on. It's hard not to think about him when you see him for the first time in years and all of these bad nightmares you told yourself would never happen start coming true.

Barry doesn't say anything. He's just trying to figure her out.

SALLY (CONT.)

It's so stupid - sometimes I wish I could be like you and just live this care-free life.

BARRY

You think my life is care-free?

SALLY

Yeah I mean you're this amazing war hero-turned-actor living the dream in LA. Plus it's so different for guys.

BARRY

Sally there are a lot of things from my past I'm not proud of. And I don't really have anyone to talk to about any of it. So I have to bottle it up - all the really bad feelings. Because no one else could understand if I told them.

SALLY

Yeah. (Then, thinking she can relate) Hollywood is such a skeezy shithole. These fucking producers and agents will say and do whatever they want and you just have to keep your mouth shut and play the game. And Gersh and everyone else they don't understand.

Or care.

BARRY

I think I meant more, like,
personally.

SALLY

Totally, same. I mean these big
studios would never use a story like
mine because they don't understand it.
That's why I have to keep fighting.
Right?

She's completely lost him. She's onto her own thing now.

BARRY

Uh...Yeah.

SALLY

And fuck Sam. He's not allowed to just
come here and throw me off when I'm
finally doing something that matters.
Fuck him. Fuck. Him.

She grabs Barry's hand and smiles as she gazes into his eyes.
Barry lamely smiles back at her, still unsatisfied.

SALLY (CONT.)

I'm so glad we can talk like this. We
just get each other.

She leans her head on his chest.

SALLY (CONT.)

How about "**I** am leaving"?

INT. HOUSE - SIDE ROOM - MID DAY

CRISTOBAL and ESTHER are sitting at a table going over plans.
Hank saunters in and interrupts.

HANK

Hello Cristobal! (To Esther, coldly)
Esther. You look lovely today.
Haircut? New tiny earrings?

She stares blankly at him, sucking down a Capri Sun.

HANK (CONT.)

Thank you for the sweet sweet birthday
wish you left on my Facebook page this

morning Cristobal. The picture of monkeys with cake was hilarious and adorable.

CRISTOBAL
(Laughing hysterically)
How do monkeys even get cake?!

HANK
Hey now, save some laughs for party tonight!

CRISTOBAL
(Sincerely)
Oh yes about that. Esther and I have very urgent business to take care of so we cannot make it. I am sorry Hank.

Hank is completely devastated. he tries not to show it.

HANK
What is the urgent business?

CRISTOBAL
Eh you know. Just things.

HANK
What can I do to help?

CRISTOBAL
Oh Hank no, please just enjoy your special day. Let us take care of this.

HANK
I'm happy to help. We are a team, no?

CRISTOBAL
Ehhh it is top secret. I think it is best if Esther and I work on this alone. You have fun for all of us.

Hank bites his tongue as his poker face starts to crack.

HANK
Ok. (Then) But hey - if you get cramp and want to -
(He does a slick little dance.)
- dance it out, you know where to find us.

CRISTOBAL

Thank you, Hank. Happy birthday.

He chuckles, empty inside. He exits. Esther watches him as she smugly sucks down her Capri Sun.

INT. THEATER - AUDITORIUM - LATER THAT NIGHT

The class sits in the audience seats as the lock-in begins. Some people take beers and seltzers out of their bags.

SALLY

Are you guys really drinking?

ERIC

Gotta do something to save a wasted Friday night.

SALLY

You heard Gene. Tonight is so important for our personal growth. You really wanna throw that away?

SASHA

How is being locked in this asbestos factory all night going to help us with anything?

Gene enters from backstage, slow-clapping. Everyone just stares back at him.

GENE

Congratulations everyone. You don't know it yet, but you are about to embark on a pivotal leg of your acting journey. Sigourney Weaver, Michael J. Fox, Antonio Banderas...Just a few stars that got their starts in the same seats that you're sitting in now. Of course these seats have been repurposed since then but you get it. I want everybody up on the stage, we're going to do some warmups.

The class reluctantly makes their way to the stage.

GENE (CONT.)

Circle up. All right everybodday shake. Shake it out. Shake out that tension. Shake out the day, get it all out. There you go.

The class shakes their hands and legs. They awkwardly stare at each other as they do so. It's super quiet. The only sound being people's shoes tapping and squeaking against the floor and clothes rustling.

We jump ahead a little bit. Maybe a warm-up or two into the night. The students are walking aimlessly around the stage.

GENE

Now the point of this warmup is to adopt an emotion and express it to everyone you pass. Let's start with "shy."

Everyone starts overacting. They seem petrified.

GENE (CONT.)

Remember, the emotion is "shy." Not terrified. You all look like prostitutes walking around a crack den. **Shy.**

They do a slightly better job, now acting more timid.

GENE (CONT.)

Now "sadness." Associate the emotion with something from your personal life. A break-up, a lost loved one, a trip to Sea World gone awry...

ANGLE ON BARRY as he stops and stands in the middle of the stage. Images from his mind begin creeping into reality as he sits with this emotion. Sadness.

Sally, walks up and embraces him.

SALLY

It's going to be ok. Ok? I'm here.

Barry looks at her. He finally feels like they're having a sincere moment as Sally comforts him, tears welling in her eyes.

GENE (O.S)

Ok now "excited!"

Sally immediately shifts gears and acts happy. She shouts and runs away. Barry stays put, realizing that wasn't real.

We jump forward a little further into the night.

GENE

All right, this next activity is called "Man at the Bus Stop."

We see Barry on stage alone.

GENE (CONT.)

Barry - you're going to exhibit any kind of emotion or behavior and the rest of you will create a backstory for his character.

Barry's not sure what to do. He just exists.

ERIC

He's disappointed. He's a sad man.

BARRY

I didn't start yet.

GENE

Give us more Barry. Don't think, just do what comes naturally.

Barry kicks the dust off the floor a little, lost.

SASHA

He's waiting for the bus, on his way to another day at a dead-end job. Oh - at a Jiffy Lube!

ANTONIO

He has crabs.

JEROME

He looks kinda like a sex offender. And now he's been shunned by the whole community.

GENE

Ok so far we're getting former criminal with a regrettable past and bleak future. More, Barry.

Barry pantomimes helping an old lady across the street.

SALLY

He looks like he's schizophrenic...?

BARRY

I'm helping an old lady across the

street like a good person.

JEROME

That's not what your face says.

GENE

No talking Barry, let your actions and face speak for you.

Barry pantomimes giving the old lady a hug.

NICK

He's choking her!

NATALIE

(Gasps)

He's gonna kill her and take her wallet!

BARRY

I'm giving her a hug.

ERIC

(Fake, deep voice)

That's not what she told me. I'm her grandson, Paul.

BARRY

I thought this was about me.

GENE

Barry what's with all the yammering?!

INT. HOUSE - HANK'S ROOM - NIGHT

Hank texts Cristobal...again. We see he's texted him a bunch about the party. No replies. Poor Hank.

INT. HOUSE - HANK'S PARTY - CONTINUOUS

ANGLE ON HANK as he's bombarded by the Chechens dressed in their best party attire. They chant "speech!" over and over.

HANK

Thank you all for-

MAN IN BACK (O.S.)

Please speak up for those in back!

MAN IN BACK 2 (O.S.)

I have hearing aid!

HANK

(Louder)

Thank you all for throwing bitchin'
party and for making traditional
Chechen dish: Leek and Pumpkin Bisque.

(Muttering under his breath)

Ever heard of Carl's Jr? Like come on.

MAN IN BACK (O.S.)

It took 6 hours to make!

HANK

There's no one else I'd rather spend
night with. No one at all. Not one
other person.

The Chechens clap and dance in a circle around him.

HANK (CONT.)

Again with the huddle?

Hank, still not thrilled, reluctantly dances.

INT. THEATER - AUDITORIUM - AN HOUR LATER

We jump later into the night. We see Gene talking on the
audience, not paying attention to his students. The class is
sitting in circle on the stage playing *Never Have I Ever*.

SASHA

All right. Um...never have I ever
eaten a cheeseburger.

The group laughs and jokes around in response.

SALLY

(To Barry, nudging him)

Hey, put a finger down.

BARRY

(Distant)

Oh sorry.

SALLY

What's the matter? Too cool for
school?

BARRY

I'm just a little lost. All this
finger stuff is confusing I guess.

SALLY

It's not that hard. You try one.

BARRY

Uhhhh...never have I ever worked at LuluLemon..?

SALLY

No, Barry that's something you *have* done. Say something you haven't done.

SASHA

If it helps, you can target someone to get them out. Like never have I ever been to *Afghanistan*...

Everyone giggles again and lightheartedly pokes fun at Barry for losing a point. Barry is not laughing.

BARRY

Why is that the first thing you thought of?

SASHA

What?

BARRY

(Offended)

There are a lot of different things you could've said about me. Just wondering why you picked that one.

SALLY

She's just messing around.

SASHA

I just remember it from your story-

BARRY

It's not a story, it's my life. When you look at me is that all you see? "The guy who shot people in Afghanistan"?

Silence. You could hear a mouse fart.

We jump to the class back in their seats a little later.

ANGLE ON GENE on stage.

GENE

Lots of good work so far, gang. Let's

take a hard sixty. Get food, take a walk, do whatever.

SALLY

Hey Gene, when are we gonna get into the heavier, like, soul-searching, introspective stuff?

GENE

In a bit. First you need to lubricate the mind. You can't just raw-dog your psyche without a little foreplay. (Off a concerned look from Sally and others) Hard sixty.

Gene walks backstage. Everyone begins making plans.

BARRY

Wanna grab dinner? That Thai place you like should be open still.

SALLY

Sure, but first I have to tell you something. Please don't freak out. (Then) I talked to Sam earlier.

BARRY

What? When?

SALLY

Before the lock-in. I didn't know how to tell you, so I didn't. (Then, off of an dumbfounded look by Barry) I know, but please just listen-

BARRY

You told me you were done with him.

SALLY

I know but he messaged me on Facebook and I just kept staring at his name, and I just needed to do it. For me. So I gave him my number and he called me.

BARRY

You gave him your number? What did he say?

SALLY

Nothing bad - just that he really wants to hash things out and make it

up to me. He invited me to dinner tomorrow night. Both of us actually. To talk.

BARRY

And you said no...right?

SALLY

You didn't hear him on the phone he sounded really sorry and genuine and I - I don't know I just - I said I'd think about it.

BARRY

Sally you were crying in my room earlier because you were so stressed about him showing up.

SALLY

Yes, exactly! That's why I need to see him and get that closure.

BARRY

(Anger building)

I thought you got closure already when you left him and told him to "choke on this." And what about last night when you said you wouldn't give him another hour of your life?

SALLY

I just want to humor him. I mean he drove all the way here and you could, like, feel the pain in his voice. (Then) I wouldn't expect you to get it. You're just not as compassionate about other people as I am.

Those words pierce Barry. Especially from Sally.

SALLY (CONT.)

Just promise you'll think about dinner.

Barry is astonished. He feels like everyone's against him. Even Sally.

EXT. THEATER - PARKING LOT CONTINUOUS

Barry gets in his car. His phone buzzes.

It's a text from Hank: "Not too late to change your mind..."
There's also a Bitmoji of him and Barry dancing.

Barry ignores it makes a call.

BARRY

Hey. Are you busy right now?

EXT. MEXICAN RESTAURANT - PARKING LOT - A LITTLE LATER

We see FUCHES and Barry leaning on the back of Barry's car at
a Mexican restaurant, eating enchiladas.

FUCHES

I have no idea what an enchilada is
but it's fucking delicious. Is there
sour cream in this thing?

BARRY

I think so.

FUCHES

MM! Fuck that's good. All I've eaten
for the past 2 months is hard ramen
noodle blocks and salt.

BARRY

I'm glad we're good again, man.
Everyone in the acting class is great,
but you're different.

FUCHES

(Entranced by enchilada)

Yeah.

BARRY

I'm like an onion, ya know? I have all
these layers and right now everyone's
focused on this first layer, cuz
that's all they see. And yeah, peeling
back that first layer might make you
cry, but once you get past it you'll
see that I'm a good person deep down.
Right?

FUCHES

Yeah. (Then) Are you still doing the
Korengal story?

BARRY

Uh no. Actually I'm just helping my

friend with her's.

FUCHES

Ooh...her? Oh! My man! Got yourself a little girlfriend huh?

Fuches teases Barry who blushes a little.

FUCHES (CONT.)

What's her name?

BARRY

Hmm? Oh it doesn't matter.

FUCHES

I'm just curious. Come on tell me.

BARRY

I don't think I should.

FUCHES

(Forcing a laugh)

Seriously? You won't tell me her name?
Her *first* name?

BARRY

I think it's best if I keep her out of all this...

FUCHES

All this? What's all this?

BARRY

Come on Fuches. We both know who you are.

FUCHES

Who am I?

BARRY

You're the guy who managed the career of an assassin.

FUCHES

You're the guy who did all the fucking assassinating!

ANGLE ON A FAMILY walking up to the restaurant. They look over at Fuches as he screams.

FUCHES (CONT.)

(To the family)

Keep it moving! Try the enchiladas!

BARRY

I know what I did. I'm just trying to keep that life separate from the one I have now. Kinda like how there are a bunch of different Spidermans, but none of them are in the same movies.

FUCHES

So that's it? You do this acting thing, get a little girlfriend and just fuck everyone else that was there for you before?

BARRY

No it's just-

FUCHES

Just what? I thought we were friends Barry. Friends don't treat friends like this.

BARRY

I'm trying to change. And I'm worried if I bring you into this new life, you might suck me back to the life I'm trying to leave behind.

FUCHES

(Offended)

Oh ok I get it. This is like your big Hollywood reboot with a whole new cast and everyone else that mattered in your life gets fucking killed off, huh? Right? Me, Detective Moss...

BARRY

How do you know her name?

Fuches' eyes go wide.

BARRY (CONT.)

How did you know I was working alone the other night?

FUCHES

(Stammering)

I just...come on, I just hear things

and-

BARRY (CONT.)

Are you working with someone else?
(Then, over Fuches' stammering) Are
you wearing a wire?

Fuches' face slowly droops.

INT. POLICE VAN - CONTINUOUS

LOACH, eyes wide, listens to this scene unfold.

LOACH

Oh fuck.

EXT. MEXICAN RESTAURANT - PARKING LOT - CONTINUOUS

FUCHES

(Floundering)
What! Are you crazy?

BARRY

Fuches.

Barry gets up off the car.

FUCHES

Seriously I'm not!

BARRY

You made up with me so you could
fucking sell me out? Who are you
working with?

FUCHES

(Terrified)
No no no no, Barry come on man, come
on! Do you really think I would do
that?

BARRY

Unbotton your shirt.

Fuches says and does nothing. Barry steps toward him.

FUCHES

(Terrified)
Now Barry hang on. This was just a
dumb mistake. I fucked up! Like you
said, people can change! I'm trying to

change too!

BARRY

Who the fuck are you working with?

Barry's phone buzzes. It's a text from Sally: "Class is starting. Where are you?"

This isn't worth it. He wants nothing to do with Fuches.

BARRY (CONT.)

I don't ever want to see you again.

SMASH CUT:

EXT. THE STREETS OF LA - CONTINUOUS

We see Fuches sprinting for his life down the street. He tries to cross and just barely dodges a car.

Loach's van comes to a screeching halt next to Fuches.

LOACH (O.S.)

What the fuck was that?!

FUCHES

I DON'T KNOW!!

Fuches throws himself into the van and they peel off.

INT. HOUSE - HANK'S PARTY - NIGHT

The party is in full force - There's loud music, dancing, food, and drinks. Everyone is having a great time. Everyone except for Hank who sits alone with a Perrier water.

Hank forces a smile as someone walks up to him and they clink glasses. He looks through old pictures on his phone.

Pictures of him and his friends.

Pictures he snuck of Barry while he wasn't paying attention.

Pictures of Cristobal. He sighs, reminiscing fonder times.

He checks Cristobal's location through an app. It shows he's in the house still. Curious about what he's up to, Hank Irish exits his own party.

INT. HOUSE - HALLWAY - CONTINUOUS

Hank walks through the hall, using the tracking app on his phone as a guide. He starts to hear muffled voices and traces them to a room with the door closed. He opens the door...

INT. HOUSE - MOVIE ROOM - CONTINUOUS

...REVEAL Cristobal, Esther, the BURMESE CRIME FAMILY, and BOLIVIAN ARMY watching *The Sixth Sense* on a TV.

CRISTOBAL

(Surprised)

Hank?

HANK

(Absolutely crushed)

Are you guys doing super important business *after* Sixth Sense?

CRISTOBAL

Oh, yes. Well...See-

HANK

Is this why you missed the party? To watch movie with Esther?

CRISTOBAL

(Apologetic)

She rented it from library and it's her last day before she must return it. You understand.

HANK

No, yeah. Totally understand that you would miss the birthday party I spent month planning for *this*. (Then, off of a sigh) Well enjoy movie. You will freak out when you find out Bruce Willis is dead entire time.

Everyone in the room groans and yells at him for spoiling the ending.

HANK (CONT.)

Oops, sorry.

INT. HOUSE - HANK'S PARTY - NIGHT

Hank returns. The Chechen's cheer for him when he returns but he ignores them and steamrolls right to his bedroom, slamming

the door behind him.

MAN IN BACK

I told you he did not like Leek and
Pumpkin Bisque!

They all start arguing with each other.

EXT. THEATER - STEPS - NIGHT

We see Barry sitting on the steps. Sally bursts through the door.

SALLY

Hey I got your text. Everything ok?

BARRY

(On edge)

Yeah I just needed to talk to you.

SALLY

Out here? You ok? Your eyes are really wide.

BARRY

(Relaxing his face)

Yeah just wanted some privacy. (Then)
I really don't want you to go to
dinner with Sam.

SALLY

Are you serious? We went over this already.

BARRY

You told me earlier I wouldn't understand because I don't feel compassion. But I do. Sally I care about you so much and I couldn't live with myself if-

SALLY

Oh my god. *Nothing* is going to happen. We'll be in a public place surrounded by tons of people. People *can* change Barry.

BARRY

I know but sometimes they don't. Sometimes you think they do but they just fuck you over all over again.

SALLY

What happened to you tonight?

BARRY

I'm just saying we don't know what this guy is capable of.

SALLY

He's not a fucking Bond villain, Barry! Is it me? Do you not trust *me* with him?

BARRY

Of course I trust you.

SALLY

I'm not a child! I can't fucking believe you right now.

Suddenly Gene bursts through the door.

GENE

You two! Play time is over, we have serious work to do in here.

SMASH CUT:

INT. THEATER - AUDITORIUM - CONTINUOUS

We see the class playing *Red Light, Green Light*. ANTONIO is covering his eyes and facing the wall. The rest of the class behind him.

ANTONIO

...Green light...

The class moves with absolutely no enthusiasm.

ANTONIO

...Red light...

The class stops. Antonio turns around, scans the stage, covers his eyes, and turns back toward the wall.

ANTONIO

...Green light...

SALLY

I'm sorry, Gene, what's the point of this?

GENE

This exercise is about patience and concentration.

SALLY

It's a game, Gene. It's 2am and we're playing a dumb, pointless game. I thought tonight was going to be about so much more than this.

GENE

If you're not seeing the underlying points behind my exercises then maybe you're the problem.

SALLY

What?

GENE

I've been doing the same thing for years and it's helped so many other actors. Maybe you're just not cut out for this business.

SALLY

How could you say that to me after all of the blood and sweat and tears I've poured into this theater?

GENE

Even now you're missing the point. I get you're tired, but you need to learn to keep a level head.

SALLY

This is a fucking acting class. I came here so you could help make me a star, not so you could teach me fortune-cookie bullshit lessons.

Sally storms off stage and grabs her bag.

GENE

Where are you going?

SALLY

I'm leaving. I'm not wasting any more time here tonight.

She stomps toward the exit.

GENE

If you walk through that door you're done in this class. (Then, after Sally stops) Failure to complete the lock-in results in immediate expulsion. No refunds.

ANGLE ON SALLY as she stands frozen in front of the door. She wants to stand her ground, but can't bring herself to leave.

Barry runs up to her (Probably the last person she wants help from right now).

BARRY

Sally! Sally wait. What are you doing?

SALLY

I don't know.

BARRY

Are you gonna leave?

SALLY

I don't know.

BARRY

Well whatever you do I just want you to know I'm here for you.

SALLY

Oh so for this you're gonna support *this* decision no matter what, but dinner is off the table?

BARRY

That's completely different.

SALLY

How?

BARRY

If he did something to you I could never forgive myself for letting you see him.

SALLY

Letting me? Do you think that you get to make this decision for me? Sounds like something a Sam would say.

BARRY

What?

SALLY

I can make my own fucking decisions.

BARRY

Don't compare me to him.

SALLY

Why? You're both manipulative and possessive and controlling-

BARRY

I'm just trying to talk to you.

SALLY

Yeah and how's that going?

BARRY

(Coldly)

What do you want me to do? Hit you?

GENE (O.S.)

Yikes.

ANGLE ON BARRY as he whips around to see the entire class, now standing closer to the two, watching them duke it out. They all act natural (which is hard for them).

BARRY

Sally I didn't mean-

She's repulsed by him, batting his hand away and blowing right by him. She walks up to Gene and drops her bag back in her seat. Without saying anything she walks backstage.

ANGLE ON BARRY. He's shocked at himself. How could he let himself say something so unbelievably stupid and ignorant? He's so exhausted none of this even feels real.

Gene walks up to him.

BARRY

I'm such an idiot.

GENE

Good. Be an idiot. (Then, off Barry's pained look) Sit with your failures, your embarrassing moments, the moments you wish you could erase. Don't

suppress them. Let them change you for the better. It's how we grow.

Gene leaves Barry to sit and mull over his words.

EXT. THEATER - PARKING LOT - DAWN

FINALLY. The night is over. Everyone stumbles silently to their cars like zombies who just paid too much money for an acting class.

ANGLE ON BARRY THROUGH THE WINDSHIELD as he gets in his car. His eyes droop with physical, mental, and emotional fatigue. As he's about to take off he's stopped by a knock on his window. It's Sally. Barry rolls the window down.

SALLY

(Sheepishly, eager to make peace)

Hey.

BARRY

Hi.

They both wait for the other to apologize. Foolish of Barry.

BARRY

What I said was really messed up. I'm sorry. I was just really tired and...

SALLY

So was I. It's ok. I know you didn't mean it. (Then) I'm seeing him tonight. For me. I want you to come too.

Barry nods. He's not sure why, but he nods.

SALLY (CONT.)

So we're ok right?

BARRY

Yeah. (Then, unsatisfied with his own answer) Actually...um...in there it felt like you were getting mad at me for trying to protect you. And that really pisses me off. I always have your best interest at heart, but you don't appreciate that. (Then) Sally I want this to work so bad. But I need you to be in my corner the same way I'm in yours. Please.

SALLY

Ok.

BARRY

I'll call you later.

ANGLE ON BARRY'S car as he rolls the window up and pulls out of the lot, leaving Sally standing alone.

INT. HOUSE - MOVIE ROOM - DAWN

Through ESTHER'S POV we see Hank walk by the doorframe. He peers into the room quickly as he passes.

ANGLE ON Esther and a few more Burmese watching TV. Everyone else is gone. Esther gives an ominous nod to a BURMESE MAN sitting on the floor next to her.

EXT. COFFEE SHOP - PARKING LOT - DAWN

We see the parking lot is completely empty except for Barry's car in a spot right by the curb.

ANGLE ON BARRY. He stands in front of COFFEE CULT.

BARRY'S POV: We see a sign on the door showing they open until 7.

Barry checks his phone. It's barely 6am.

HANK (O.S.)

Small world after all.

Barry turns around to see Hank of all people.

BARRY

(Tense)

How did you find me?

HANK

What? Is it so wrong for a man to want caramel macchiato?

BARRY

If you're here to try and fuck with me just please don't.

HANK

Barry this coffee shop is my go-to. I am official Coffee Cult member.

Hank flashes a Coffee Cult membership card.

BARRY

Sorry. I didn't get any sleep last night.

HANK

Me neither.

Barry tries to find another coffee shop on his phone.

HANK (CONT.)

(Opening up to Barry)

I wish I could say it was because I had super awesome party and had to much fun to sleep. The guys *did* throw super awesome party, but I hated it just because Cristobal didn't show up. Does that make me bad leader?

Barry doesn't respond, still looking on his phone.

HANK (CONT.)

Hello, Earth to Barry? Looking for emotional support here.

ANGLE ON an OLD CAR with blacked-out windows as it slowly creeps into the lot. The car stops in the center of the lot with the driver's side facing Barry and Hank. Quite suspiciously, I might add.

The humming of the engine grows louder and catches Barry's attention.

BARRY

Who is that?

HANK

No clue.

BARRY

(Quickly agitated)

Hank I told you I'm not putting up with your shit.

HANK

They're not with me. I swear.

They stare at the car. There's a weird tension like a wild west standoff, but no one knows what's going on.

Finally...

BARRY
 (Calling out to the car)
 They're closed! I think Coffee Bean
 down the street might be-

The driver's seat window cracks slightly. A GUN with a SILENCER pokes through the window and starts firing.

Barry and Hank dive behind the front of Barry's car as it continues to take fire.

They manage to avoid getting hit and get the front doors open. They jump into the car and take cover in the front seats - Hank on the driver's side, Barry on the passenger's.

INT. BARRY'S CAR - CONTINUOUS

BARRY
 Who the fuck is that?

HANK
 I don't know!

The back windshield shatters.

HANK (CONT.)
 (Freaking out)
 Barry, maybe now would be time to do
 something?

Barry adjusts the rearview mirror.

ANGLE ON THE MIRROR. We see the car in the reflection.

BARRY
 Hit the gas when I say so.

HANK
 What?! Oh my god, why?!

Barry grabs a PISTOL from out of his glovebox. He adjusts the mirror again. A bullet clips it, almost taking his hand off.

HANK
 Holy fuck!

Barry throws the car in reverse.

BARRY

Now!

Hank floors it. They fly backwards and slam into the other car. Then...

EXT. COFFEE SHOP - PARKING LOT - CONTINUOUS

ANGLE ON BARRY as he opens his door and rolls out. He shoots at the car, shattering the driver's side window and hitting their attacker.

ANGLE ON THE ATTACKER'S CAR as Barry rips open the door and drags the BURMESE MAN from before. Barry kicks the attacker's gun to Hank who stands a few feet behind him.

As Barry grabs him on the ground, the Burmese man opens his mouth to show a CYANIDE PILL between his teeth. He swallows it and "dies" dramatically.

So much for that. Barry checks the Burmese Man's pockets and pulls out a case of altoids.

HANK

It was an altoid! He's alive!

Barry grips him by the collar again.

BARRY

Wake up!

Barry slams him against the ground. The man yelps in pain. He's been effectively woken up.

BARRY (CONT.)

Who the fuck are you?

HANK

He is one of Esther's men. I saw him watching the movie.

BURMESE MAN

You spoiled ending you fuck!

Barry slams him on the ground again.

HANK

Yeah get him Barry.

BARRY

Did Esther send you to kill me?

BURMESE MAN

Not you. (Nodding to Hank) Him.

HANK

Esther tried to kill *me*?

BURMESE MAN

You put hit on Esther. I kill you and find assassin.

HANK

How did you know Barry and I would be together?

BURMESE MAN

Who?

HANK

Um, hello, *Barry*.

BARRY

Hank stop-

HANK

You are looking at Esther's assassin. He failed but we still love him.

BARRY

Hank shut up.

BURMESE MAN

You are assassin?

HANK

Uh, FYI, Barry is the Celine Dion of killing people.

BURMESE MAN

You are man who tried to kill Esther?

BARRY

No.

HANK

Yes, and he'll shoot all of you in your dumb faces.

BURMESE MAN

Barry. I am taking mental picture of you.

He scrunches his eyes, taking a mental picture.

BURMESE MAN (CONT.)

Click.

BARRY

Fuck! Now we have to fucking get rid of this guy.

Hank hands the gun to Barry.

HANK

All right here shoot him.

BARRY

Hank I can't.

HANK

What? Why?

BARRY

I don't do that anymore.

HANK

Why not?

BARRY

I just don't.

The Burmese Man laughs.

BURMESE MAN

(To Barry)

You are fucking pussy. Assassin who will not kill people. That is like being pasta strainer with no holes.

Barry's stonecold death stare twitches with confusion.

BURMESE MAN (CONT.)

(To Hank)

And you are *mega* pussy. Pathetic excuse for leader. You hold Cristobal back. That's why he *needs* Esther.

He hocks a bloody loogie. We see Hank letting those words marinate in his head.

BARRY

All right. Here's what we're gonna do. We're going to put you in the car and

take you somewhere we can-

ANGLE ON THE BURMESE MAN as he's shot in the shoulder. He screams (naturally). Barry whips his head around.

BARRY'S POV: We see Hank literally holding a smoking gun.

HANK

Oops - Totally meant to shoot you in the head. My bad.

Hank shoots the man in the head this time. Barry looks back at Hank. He didn't think Hank had it in him. Did he snap?

ANGLE ON HANK. He looks crazed. He doesn't even blink as he looks at the man he just killed, then the gun, then Barry.

The air is still. The quiet is invaded by birds chirping and the beginning of morning traffic. Then

HANK (CONT.)

Do you like Froyo? There's some at the house.

Barry doesn't say anything, exhausted and in shock. Blood splattered on his face.

HANK (CONT.)

It's really really good.

END SHOW.