

SALLY

EXT. NONDESCRIPT BUILDING, ALLEYWAY - MOMENTS LATER

Barry walks down the alleyway next to the building, spots a side entrance that is propped open, he heads toward it when he spots...

A WOMAN (SALLY, 30's, midwestern cute) in the alley, sobbing and mumbling to herself.

Barry looks around, not sure what to do. He takes a step toward her when she wheels on him.

SALLY

Give my daughter the shot!! Give her the--

Barry instinctively drops into a defensive pose. Sally is startled to see him.

SALLY (cont'd)

What are you doing out here? Who are you? Shit, I lost my place. Damn it!

Just then Trevor pops his head out the side door.

TREVOR

Sally, he's ready for you.

SALLY

Shit.
(to Barry)
Thanks a lot...

She stomps in side, leaving a confused Barry in the alley.

INT. NEUTRAL SPACE - CONTINUOUS

Standing in front of a black background, Sally speaks to a good looking guy, RICK, 20's, who sits on a stool behind a large wooden box which serves as a sort of counter.

START →
SC. 1

SALLY (cont'd)

Excuse me? It's after ten. Give my daughter the pain shot please.

RICK

(as a "nurse")
Mrs. Greenway, I was going to.

WIDEN TO REVEAL: We're in a SMALL THEATER. A group of people sit in the seats watching Sally and Rick perform a scene from *Terms of Endearment*.

(CONTINUED)

BIALY/THOMAS

"BARRY"

CONTINUED:

ANGLE: from the back of the theater, Barry watches from the shadows. Next to him is a large framed portrait of a wise looking older man. Its labeled "Arthur Moss, Founder."

SALLY

Oh good, go ahead.

RICK

Just a few minutes.

COUSINEAU (O.C.)

Bullshit!

They stop. Sally looks mortified.

COUSINEAU (O.C.) (cont'd)

Bullshit! It's false, Sally.

SALLY

I got thrown off right before I was about to go on. I was outside going through my checklist when I got interrupted by--

COUSINEAU (O.C.)

I don't give a shit! Even your excuses are false, Sally.

As this heats up, Barry tries to peek over the heads of the other students to get a better look at Cousineau.

COUSINEAU (O.C.) (cont'd)

What is it that you want?

SALLY

For my daughter to get the shot.

COUSINEAU (O.C.)

Not Aurora! You! Little Sally Dale from Joplin, Missouri. What do you want?

SALLY

To be an actress.

COUSINEAU (O.C.)

Again, I don't believe you!

SALLY

(starting to cry)

It's all I've ever wanted in the world.

(CONTINUED)

CONTINUED:

COUSINEAU (O.C.)

Then why are stinking up my stage
with lies!

SALLY

(angry, tears pouring)
That is not fair, Gene --

COUSINEAU (O.C.)

Don't think, finish the scene.

Sally takes a beat, realizing what he's done, then wheels
around to Rick.

SALLY

*Will you please, it's after ten.
It's after ten! I don't see why she
has to have this pain.*

RICK

Ma'am, it's not my patient.

SALLY

*It's time for her shot. Do you
understand? Do something.
(starts to really lose it)
All she had to do was hold on until
ten and it's past ten! She's in
pain. My daughter is in pain! Give
her the shot. Do you understand?
Give her the shot! Give my daughter
the shot!*

Rick looks "concerned", nods, heads off stage.

SALLY (cont'd)

Thank you very much. Thank you.

Sally looks down, solemnly, then looks up.

SALLY (cont'd)

And, scene.

The class erupts in applause.

GENE COUSINEAU, 50's, acting teacher extraordinaire, bounds
up on stage and hugs her.

COUSINEAU

(to Sally)

*I'm sorry I had to do that. I love
you.*

(MORE)

(CONTINUED)

COUSINEAU (cont'd)

(to students)

As the beautiful Sally just demonstrated, this class is about LIFE. I want you to make a LIFE for yourself up on this stage. Give her another hand, she deserves your praise.

// END

Barry's intrigued by this, when...

VOICE (O.C.)

Hey, man...

Barry turns and is face to face with RYAN, who stands two feet from him holding a script.

RYAN

I haven't seen you here before. Are you new to this class?

BARRY

Uh. I was...

RYAN

I'm Ryan. Ryan Madison.

He holds out his hand to shake. Barry hesitates, then... shakes his hand.

RYAN (cont'd)

I was supposed to put up a scene with Matt Kennedy, but he got a catering gig. Everyone else has a partner. Can you help me out?

Ryan holds the script pages out to Barry, who doesn't know what to say.

TREVOR (O.C.)

Ryan Madison and Matt Kennedy!

Barry turns to see Cousineau and EVERYONE IN THE THEATER STARING at him and Ryan.

COUSINEAU

Ryan, you're up. Where's Kennedy?

RYAN

Not here.

(points)

I'm going to do the scene with him.

(CONTINUED)

COUSINEAU
(to Barry)
What's your name again?

BARRY
Barry

COUSINEAU
Barry what?

BARRY
Belkin.

COUSINEAU
Well, Barry Belkin, you've used up
your free audit. If you want to
return to my class Thursday you'll
have to prepare a monologue.

(smiles)
You know who you two reminded me
of? 1976. I was playing Hamlet on
the road and do you know who was my
Horatio? A little known actor named
Tom Hanks.

The students react. That's insane.

COUSINEAU (cont'd)
I saw Tom at Gelson's a couple of
weeks ago and told him about you
guys. He said when he gets the time
he'd love to pop by and say hello.
(knowingly)
If that's okay with you.

Holy shit! As the students freak out, Barry tries to sneak
away but can't. He's literally trapped in a spotlight.

EXT. TOLUCA LAKE THEATER - NIGHT

Barry exits the theater, starts to head for his car when...

START → SALLY (O.C.)
SC. 2 Hey! Barry!

Barry turns to see Sally standing with several other smoking
actors who drink coffee. She heads over to him.

SALLY
Hey. I just want to say sorry for
snapping at you back there.
(MORE)

(CONTINUED)

SALLY (cont'd)

I had just started going through my character checklist, and I was right in the middle of thinking about my rape, and how to use it in the scene.

BARRY

Your ra--

SALLY

I was raped by my father's friend. It's why I have social anxiety. And body issues. It's probably why I got my breasts done. I use my rape a lot. Anyway, I'm sorry.

BARRY

Oh. Oka--

SALLY

Don't worry about what happened in there. I sucked the first time I went up. You'll just get better the more you do it.

BARRY

I don't think I'm going to --

SALLY

What are you gonna do for your monologue? I did the scene from *The Blind Side* when Sandy Bullock interrupts football practice. "*This team is your family. You protect his blind side.*" Do you remember that? It won her an Oscar.

BARRY

Uh -

SALLY

What would be a good mono for you? Let's go brainstorm. C'mon a bunch of us are going to Residuals.

BARRY

What's Residuals?

// END

INT. RESIDUALS - NIGHT

A Studio City watering-hole serving starving actors for decades.

(CONTINUED)

Signed head-shots of up-and-comers and never-was'es cover the walls, along with scores of residual checks in the amount of pennies.

Barry sits with a handful of folk from the class chatting animatedly, Sally using up most of the oxygen in the conversation.

START →
Sc. 3

SALLY

What if you did Brad Pitt from Fight Club, where he explains the rules of the fight club. That's good one. Or Brad from Twelve Monkeys when he's in the mental institution with Bruce? So great. You could be all jittery and do his eye tick. He got an Oscar nom for that.

JERMAINE

Or you could do Alec Baldwin's scene from Glengarry Glenross. That's what I did.

ERIC

Hey me too.

DUDE (O.C.)

Me too!

SALLY

Did you just move here, Barry?

BARRY

Uh yeah. I'm from Cleveland.

SALLY

Welcome to L.A.

BARRY

Are you guys all from here?

SALLY

Eric is from Florida, Jermaine is from Denver, Antonio there is from Puerto Rico. You have a day job yet? Lydia can hook you up at Islands if you want to wait tables. My girlfriend dates the manager of the Standard, so if you have bartending experience, or you lie and say you do, I can get you a gig there.

(CONTINUED)

BARRY

I'm okay. I have a job. Sales. Auto parts.

SALLY

That's cool. I walk dogs. Ryan's a personal trainer...

A Hispanic guy approaches, hands Sally a drink.

SALLY (cont'd)

...and Antonio here is a night security guard at a Budweiser plant.

BARRY

Oh, that's cool.

ANTONIO

No. It sucks. But it's just my job, it's not who I am. You know?

BARRY

Yeah. I think so.

ANTONIO

And now I have my days free to audition. I go in for a lot of cops and teachers. You know CSI? I was this close to being a dead body on that show. Next time I'm going to book it. And after that...

(full of inspiration)

I will play someone who is alive.

SALLY

It's about talent for sure, but mostly it's about passion. Do you think Meryl Streep and Caley Cuoco became stars just because they were the best? No. They just wanted it the most. There's always a million reasons not to do something, Barry. But if you want it, go for it.

She smiles at Barry. She is pretty damn cute.

"JOURNAL OF ARDENCY" BY CLASS ACTRESS comes on.

SALLY (cont'd)

I fucking love this song

(to Barry)

C'mon.

(CONTINUED)

BARRY
I don't dance.

SALLY
Bullshit, yeah you do. I can tell
you wanna dance.

BARRY
(she's right)
Sorry...

SALLY
(laughs)
No pressure. You'll know where to
find me.

//END

WE FOLLOW SALLY as she skips out to the dance floor. The rest of the group follow her, leaving Barry alone with a super drunk Ryan. Barry's attention is split between doing his job and watching Sally dance.

BARRY POV: SLOMO of Sally looking over at him.

SONG
*You think I'm livin', I'm
livin', I'm livin' it up/In the
spotlight.*

Barry is pretty sure she's flirting with him. This never happens on a job. Somewhere in his brain a voice is saying "Enjoy this"

Then: Ryan pukes on Barry.

EXT. RESIDUALS - NIGHT

Ryan stumbles out and pukes again. TWO HIPSTERS smoking applaud. Barry approaches him.

BARRY
You okay, dude?

RYAN
Can you get me an Über?

SALLY (O.C.)
Barry, can you please drive him
home?

Barry turns to see Sally standing behind him.

(CONTINUED)