

Cooper Barrett's Guide To Surviving Your 20's

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ACT ONEFADE IN:EXT. UNIVERSITY OF SOUTHERN CALIFORNIA - DAY

A commencement ceremony. Proud parents watch their children, in cap and gown, accept their diplomas. We hear the voice of COOPER BARRETT.

COOPER (O.S.)
There's nothing like the day you graduate from college.

Graduates, with friends and family, snapping photos in the California sunshine, shaking hands.

COOPER (O.S.) (CONT'D)
You feel *prepared* to head out into the world to take on all the little challenges that life throws your way, but here's the thing- You are so not.

We PULL WAY BACK and move toward downtown Los Angeles.

COOPER (O.S.) (CONT'D)
Because, what nobody tells you is that, your twenties are like this giant practical joke that everyone over the age of thirty is playing on you-

The camera closes in on a shady neighborhood.

COOPER (O.S.) (CONT'D)
-because somebody once played it on them.

A chyron reads **June 2015: The Present** as we PUSH IN on and into-

INT. RUN-DOWN HOUSE - CONTINUOUS

Brazilian MUSIC plays as we move through the run-down house, passed several chickens and some large, swarthy and intimidating, Brazilian UFC fighters.

COOPER (O.S.)
Nothing and no one has prepared you for the next ten years of your life.

We land on COOPER BARRETT (mid-20's, bright, undeniably likable, full of potential, with understated charm and sex appeal). He's tied to a chair with a bandage on his head. He talks directly to camera.

(CONTINUED)

CONTINUED:

COOPER (CONT'D)

Until now. My name is Cooper Barrett. I'm twenty-six-years-old, I'm being held hostage, and there are some things I think you should know.

A chicken CLUCKS, FLAPS it's wings and lands on Cooper's lap. Cooper looks at one of the Brazilians.

COOPER (CONT'D)

Hellooo? My friend... Any chance at all I could get you to move the chicken?

The screen goes BLACK. A chyron appears: **"Episode One: How to Survive your Loveable Jackass"**

INT. RUN-DOWN HOUSE - A MOMENT LATER

A Brazilian takes the chicken from Cooper's lap and carries it into the next room.

COOPER

Thank you so much. She's adorable, but I have feelings for someone.

(back to camera)

Every group has one. The trouble-maker. The instigator. The guy or girl in the group who makes choices everyone else has to live with. That's your Loveable Jackass. In high school and college his or her behavior seemed entertaining and harmless, but here's the first thing you need to know: after college, in the real world, the actions of your Jackass will get you tied to a chair in downtown Los Angeles.

An L.A. Times is SLAPPED across Cooper's chest and Cooper does his best headshot-face as a Brazilian SNAPS a photo of Cooper with a cellphone. Cooper compliments his photographer.

COOPER (CONT'D)

Natural light? Great choice.

(back to camera)

During the next thirty minutes I'll point out some warning signs to help you determine which of your friends is your Loveable Jackass and offer tips to help you avoid making some of the mistakes I made to get me into this mess.

DISSOLVE TO:

EXT. APARTMENT BUILDING - DAY

We're somewhere up Beachwood Canyon, looking at a small, two-story, 1920's, apartment building. A chyron reads: **June 2011: 4 Years Ago.**

COOPER (V.O.)

To do that, let's go back to the beginning: June 2011. The day after my college graduation.

INT. APARTMENT BUILDING - 2ND FLOOR HALLWAY - CONTINUOUS

A 21-year-old Cooper and NEAL KANG (Asian-American, intelligent, responsible, neurotic and incredibly awkward with women), stand in the hallway, holding large moving boxes. Cooper's box is open and filled with books on marketing, business and psychology. He struggles to turn the key in the lock as Neal BANGS on the door with his free hand.

NEAL

BARRY! Unbelievable...

(back to Cooper)

The point is, I'm going to be working in an office, designing scalable software platforms. People are going to want to have conversations with me.

COOPER

We went over this. Just control your breathing, listen to what they're saying and try not to touch your privates.

NEAL

Easy for you to say. Everybody loves you. You meet someone new and, thirty seconds later, it's like you're best friends.

(then)

Now, tell me something you like about me.

COOPER

I like how smart you are, I like that you can fix my laptop for me and I like how, sometimes, you want me to talk to you like you're a twelve-year-old-girl.

(off the lock)

Now, let me open the door.

KELLY (O.S.)

You'll have to try harder than that.

Cooper and Neal turn to see KELLY BISHOP (22, sexy, adorable, athletic, hard on the outside, soft on the inside).

(CONTINUED)

CONTINUED:

She closes the door to her apartment and turns into the hall, looking fairly phenomenal in a black muscle shirt with an AMA logo and the words: "Physical Therapist: I'm here to fix your ass, not kiss it." She has a sports bag slung over her shoulder. Neal is immediately tight and flustered.

NEAL

You've breasts.

KELLY

(playfully)

Yes, me've breasts and head and hair.

COOPER

He can't hear a word you're saying.

KELLY

Wow.

COOPER

Cooper.

KELLY

Kelly.

COOPER

(pointing)

Neal.

KELLY

That door sticks. You have to yank it.
Pull on it.

(off Neal, to Cooper)

I'm going to direct the rest of this to
you.

COOPER

I like your instincts.

Kelly squeezes past Cooper, pulls the door knob and turns the key.

KELLY

The couple who lived here before you
always pulled on the handle and turned
the key at the same time.

(unlocking the door)

There.

COOPER

Thanks.

KELLY

Welcome to the building.

(CONTINUED)

CONTINUED: (2)

Kelly smiles at the guys and heads down the hall. Cooper smiles back and pushes on the door. It's chained from the inside. Neal rejoins planet earth.

NEAL

BARRY! You chained the door!

BARRY (22, chunky, impulsive, kind-hearted) pokes his head between the door and the door frame. His hair is wet. He sings Cee Lo Green's "Forget You."

BARRY

"I SAID I'M SORRY! CAN'T AFFORD A FERRARI,
BUT THAT DON'T MEAN I CAN'T GET YOU THERE!"

NEAL

Open the door.

Barry opens the door and reveals his wet, naked, chubby, body. He GRABS Neal's box of linens, wanting to help and tears the bottom, allowing the contents to slowly spill out the bottom and onto the floor. Barry is oblivious.

BARRY

Love that song. Brand new. It's the
dude from Gnarl's Barkley. Have you guys
seen my towels? What I did was, I packed-

Barry blathers about his morning as we hold on a profoundly unflattering FREEZE FRAME of him.

COOPER (V.O.)

Does this look familiar? A close personal
friend tells a story that won't end and
doesn't notice that something's spilling,
burning or falling out of the bottom of a
box. That's your Lovable Jackass.

UNFREEZE. Barry continues to blather.

COOPER (V.O.)

Now, you're going to want to let this go.
Don't. By letting this go, you're
telling your Jackass it's okay for them
to do something even worse.

BARRY

Anyway, I got hot carrying my stuff
upstairs, so I thought I'd take a cold
shower, lower the core body temp, but now
I can't find my towels.

Barry notices the box he's holding is empty as it collapses in his hands. He spots the towels and looks at Neal.

(CONTINUED)

CONTINUED: (3)

BARRY (CONT'D)

Do you mind?

NEAL

What I mind is the wet nakedness! Put anything on. Put the box on.

Barry reaches for the towels. They're undersized. He takes two.

BARRY

Better double up.

Neal rolls his eyes. Outside, a horn HONKS.

EXT. APARTMENT BUILDING - A MOMENT LATER

The guys exit the front of the building to find JOSH BARRETT (35, Cooper's brother, attorney, married too young, desperate for adventure) in a shirt and tie and VIRGIL (50's, unkempt, building manager), watching a couple of delivery and installation guys pull an enormous box, with a flat screen TV in it, off of the back of a truck. Virgil is impressed.

JOSH

HAPPY HOUSEWARMING, BABY BRO!!!

Josh and Virgil do a celebratory dance and wind up humping. Josh looks at Cooper.

JOSH (CONT'D)

Who am I humping?!

COOPER

That's Virgil. He manages the building.

Josh and Virgil politely shake hands.

INT. THE APARTMENT - A LITTLE LATER

TIGHT ON Barry, now in a T-shirt and Neal's towels. He's mesmerized by the unbelievable picture clarity of the giant, 64", flat screen, mounted to the wall as the installation guys pack up and leave.

BARRY

Smart TV? Are you telling me I can watch sixty-four-inch, high-definition, internet pornography?

JOSH

Not as much fun as you'd think.

NEAL

You probably lose some of the mystery.

(CONTINUED)

CONTINUED:

Josh nods at Neal. Barry, overcome with emotion, GRABS Josh and HUGS him.

BARRY

It's the most beautiful thing I've ever seen.

JOSH

(peeling Barry off)
So tight. Your grasp is so tight.

NEAL

Thank you.

COOPER

Thanks, Josh.

JOSH

Hey, mom and dad are worried about you and they want me to take care of you and that's exactly what I'm gonna do.

(off the flat screen)

Besides, I love these and my adorable wife won't let me have one, because she's where dreams go to die.

(then)

Gentlemen, I have been married and working for the same law firm since I was twenty-two. There is no need to thank me, because you are about to give me the decade of my life that I never got a chance to live. Now, what are we doing about a first-night-in-the-new-place-housewarming-party? Do we need fliers?

NEAL

No, I'll just post the event to my thirty-five-hundred friends on Facebook.

JOSH

(intrigued)

Sweet... How many of them are women?

NEAL

Five.

Barry FLINGS the living room window open and SHOUTS down to a group of women on the sidewalk.

BARRY

Any of you lovely ladies want to come to a housewarming party tonight?

A beat as the attractive group of women look Barry over from his second floor window.

(CONTINUED)

CONTINUED: (2)

WOMAN

Sure.

BARRY

Dynamite.

(at the girl)

I've got my eye on you.

WOMAN

Eeeew.

BARRY

(closing the window)

Bring chicks.

(at the guys)

What else?

DISSOLVE TO:

INT. THE APARTMENT - NIGHT

The party is packed. TIGHT ON Cee Lo Green's "Forget You" video, playing on the flat screen as Barry proudly showcases the TV to a group of admirers.

BARRY

And look how black the blacks are.

Barry looks at the African American guy in the group and realizes he might think he's talking about the black people in the video and not the contrast in the image.

BARRY (CONT'D)

Not black/blacks. Black/blacks.

An onlooker reaches toward the screen. Barry SLAPS his hand and screams-

BARRY (CONT'D)

DON'T TOUCH IT!

INT. KITCHEN - CONTINUOUS

Neal struggles to hide his nervousness as he chats with an attractive YOUNG WOMAN who is bothered by a pesky fly.

YOUNG WOMAN

You guys just moved in?

NEAL

(way too much too soon)

Yep. Wrote a check for first, last and security. Got a full time job.

(MORE)

(CONTINUED)

CONTINUED:

NEAL (CONT'D)
I'm really just looking for someone to
spend my life with.

YOUNG WOMAN
(flailing her hand)
There's a fly.

NEAL
Got it.

Neal GRABS a tennis racket and SWINGS it at the fly, breaking
glassware, SHATTERING a window and KNOCKING the blind into
the sink. There is a painfully awkward beat...

INT. DINING ROOM - CONTINUOUS

Josh, near the keg, explains his new Facebook app on his
smartphone to a pair of under-whelmed college kids.

JOSH
Then you just create an event, like if you
had something or if there was some place
you wanted your friends to go.

COLLEGE KID
Thanks, grandpa.

JOSH
Least favorite person. You're my least
favorite person at this party.

Josh's phone RINGS. He looks at it and picks it up.

JOSH (CONT'D)
Hey, babe.

INTERCUT W/INT. KITCHEN - JOSH & LESLIE'S - CONTINUOUS

It's a beautiful, modern, Studio City home. LESLIE BARRETT
(33, over-achieving and loving), stands, seven-months-
pregnant, in the kitchen, on speaker phone.

LESLIE
I thought you were just going over to say
"hi."

JOSH
I was. I was, but the guys made me stay
to help unpack.

LESLIE
Well, hurry home. And don't forget-
(sing-songy)
We're going to have a baby...

(CONTINUED)

CONTINUED:

JOSH
 How can I forget?
 (muting his cellphone)
 YOU WON'T LET ME!!!
 (un-muting, tenderly)
 It's the most important thing in my life.
 Be home in a bit. Miss you so much.

EXT. APARTMENT BUILDING - BACKYARD - CONTINUOUS

Muffled music from the party fills the backyard as Cooper DUMPS a Hefty bag into the trash. A PERFECT GUY in his thirties opens the back door to the building and politely shouts-

PERFECT GUY
 Kelly?!
 (then, to Cooper)
 Have you seen Kelly?

Cooper shakes his head. Perfect Guy moves back into the building.

INT. APARTMENT BUILDING - FIRST FLOOR HALLWAY - A MOMENT LATER

Cooper opens the back door, enters and moves down the hallway, glancing into the laundry room as he passes by and catching a glimpse of a sneakered foot, hanging out of one of the driers. He stops, looks up ahead at Perfect Guy, squeezing past Virgil, the building manager and party-goers. Cooper watches him head up the crowded staircase to the second floor. Cooper backs up.

INT. LAUNDRY ROOM - CONTINUOUS

Cooper enters, bending down in front of a drier. Kelly is inside.

COOPER
 You're in a drier.

KELLY
 I'm hiding from my boyfriend.

COOPER
 He went back upstairs.

KELLY
 (climbing out of the drier)
 I don't know what happened. He was a client at my physical therapy office: really nice, great looking, great job and now every time he opens his mouth, I want to-
 (with hand gestures)
 -bunch up his face with my hands.
 (MORE)

(CONTINUED)

CONTINUED:

KELLY (CONT'D)

SO MUCH TALKING! Plus, he never stops breathing.

COOPER

Well, men do that, so they live.

KELLY

No. It's the way he breathes. It's like he's always inhaling.

(then)

I'm going to break up with him, but first I want to do a lot of little things that bother him, so when I do, he doesn't care.

COOPER

You're a little complicated.

Kelly makes a face.

COOPER (CONT'D)

It's okay, I'm complicated too. I mean, I just spent four years preparing myself for the job market and the last thing I want right now is a job.

KELLY

Because you're not ready to be a man?

COOPER

What?!

KELLY

It's okay. You just graduated. It's like, you have a degree and a dream to create the next Apple or Amazon, but you don't have a product or a plan, because you're afraid you'll do all this work and then you won't turn out to be who you want to be. I get it, but guys like you are exhausting. You're why I date men in their thirties.

COOPER

I think you date men in their thirties, because you're one of those college-athlete-girls who likes to "win" at everything, so you got straight "A's" and a great job and you date dudes that look good on paper and feel safe, so you're never really vulnerable, and then you wind up hiding in a drier, because you're bored to death by them.

(then)

This was fun.

(CONTINUED)

CONTINUED: (2)

KELLY

Now, I want to bunch up your face.

COOPER

You said all that stuff about me first!

KELLY

Seriously, I want to fold your face into your face.

INT. THE APARTMENT - MOMENTS LATER

The party is in full swing as five, large and intimidating looking, Brazilian UFC guys are taking a really good look at the flat screen and how it's mounted. Barry, several feet away, notices and loses his mind.

BARRY

Not on my watch!!!

Barry moves toward the Brazilians. FREEZE FRAME on Barry as he FLINGS the contents of his Big Red Cup, splashing beverage on several innocent, wincing, bystanders.

COOPER (V.O.)

Let's stop here, because this is important.

CUT TO:

INT. RUN-DOWN HOUSE - THE PRESENT

Cooper is still tied to the chair as a Brazilian feeds him some sort of rice dish off of a plate.

COOPER

Thank you. Mm. This is delicious.

(to camera)

Nobody put Barry in charge of the TV. That's something Barry made up in his head. When he saw the flat screen, he said to himself "I love this. I'm officially in charge of this." Now, I know what you're thinking, if the guy wants to be in charge of the TV, what harm can it do to let him think he's in charge of the TV? I'm tied to a chair!

(to the Brazilian, re: lunch)

Mm. So good. What is this? Is this chicken?

(then)

It's not the chicken.

(panicked, looking around the room)

Please tell me I'm not eating the chicken!!!

BACK TO:

INT. THE APARTMENT - NIGHT

Barry barrels through the party, toward the Brazilians.

BARRY
I see you. I see all of you!

Barry squares off with them. They look at Barry like he's a bug they're about to squash.

BARRY (CONT'D)
This is not happening fellas!

Cooper, now at the front door, and Josh and Neal, spot Barry. Not good. They run toward the confrontation.

BARRY (CONT'D)
So, why don't you ass-clowns chokehold yourselves back to your dojo and I'll-

Cooper and Neal GRAB Barry and pull him away.

BARRY (CONT'D)
(pained)
You're pinching my skin!

Josh apologizes to the Brazilians as Barry shouts at them.

BARRY (CONT'D)
I'm clocking you!
(to Cooper and Neal)
They were casing the flat screen.

COOPER
There are five hundred people here. How are they gonna take the flat screen?

NEAL
Plus, you warned them. So, please. Can we just relax and enjoy the party?

BARRY
(letting it go)
I'm relaxed. I'm totally relaxed.
(to the crowd)
WHO CAME HERE TO PARTY?!!!

The crowd SCREAMS and we-

DISSOLVE TO:

INT. THE APARTMENT - THE FOLLOWING MORNING

The mess from an exceptional housewarming party covers the living room as the muffled sound of a sandwiched Marimba ringtone RINGS from the side of a seat cushion. Barry stirs on the couch. Josh finds his cellphone. It's Leslie.

JOSH

There she is. Hey, babe. No, just lots of unpacking and I had a few too many, so I thought I should probably stay.

Cooper drags himself into the living room and sits.

JOSH (CONT'D)

Yeah. We're all unpacked. Everything is out of the box and right where it's supposed to...

Josh and Cooper look at the wall and see the mount for the 64" flat screen and no TV. Gone. Barry SCREAMS bloody murder.

JOSH (CONT'D)

Honey, I'm going to have to call you back.

END OF ACT ONE

ACT TWOFADE IN:INT. THE APARTMENT - MORNING

The guys stare at the mount on the wall. Barry is beside himself.

BARRY

I told you!

(then)

You should have let me take care of those guys when I had the chance!

COOPER

What were you going to do, hit them in the fist with your face?

NEAL

You don't mess with people like that.

JOSH

Everybody calm down. I'll buy another flat screen.

BARRY

Negative. Not gonna happen.

(then)

I want everybody to listen very carefully, because I'm only going to say this once. Nobody's buying anything. I will not rest until I find those guys and I put that flat screen back on our wall!

COOPER (V.O.)

Are you beginning to understand how things can slide sideways?

CUT TO:

INT. RUN-DOWN HOUSE - THE PRESENT

Cooper sits, tied to his chair, talking to camera, as a cellphone RINGS in the background and a large Brazilian answers it.

COOPER

Had we said something to Barry about the towel incident, he might not have felt comfortable enough to claim pretend ownership of the flat screen and he wouldn't be seeking vengeance against the UFC guys.

(CONTINUED)

CONTINUED:

The Brazilian hangs up his cellphone and moves toward Cooper as Cooper, still to camera, roll-plays being wildly optimistic.

COOPER (CONT'D)

But Los Angeles is a huge city! Four million people. What are the odds Barry will ever run into them again, right?

(pointed)

Wrong. No one in the world gets luckier than the Lovable Jackass. November 2013.

Cooper eyes a large Brazilian, moving toward him with an empty black sack in his hand. Cooper seems concerned.

COOPER (CONT'D)

Everything okay?

(frightened)

Hang on! Wait!!!

The black sack is thrown over Cooper's head and he and his chair are lifted out of frame.

COOPER (CONT'D)

(head covered)

You're my eyes! You guys are my eyes!

BACK TO:

EXT. THE GROVE - EARLY EVENING

A chyron appears: **November 2013**. The Grove is rocking some serious pre-Thanksgiving decorations. Barry exits the movie theater with the poster for *The Best Man Holiday* just over his shoulder.

BARRY

(quietly)

So good...

Barry looks near the fountain and spots a couple of the Brazilian, UFC guys from the housewarming party. The Brazilians move out, Barry, adrenaline pumping, follows.

EXT. HOLLYWOOD & HIGHLAND - LATER THAT NIGHT

TIGHT ON a banner that reads: "2013, Red Bull, Art Of Motion." WIDER to show FREE RUNNERS, jumping over walls, doing flips on rails. The camera lands on a FREE RUNNER, trying to pick up Kelly, with the Red Bull Mini-Cooper behind them.

FREE RUNNER

Free running is about self expression.

(reaching for Kelly's bicep)

You've got some guns on you.

(CONTINUED)

CONTINUED:

KELLY

Aaand now you're touching me.

FREE RUNNER

(off the Mini Cooper, quickly)
You want me to jump over the car? I'm
gonna jump over the car.

The Free Runner takes off before Kelly can respond. On Kelly's right, Cooper, in Red Bull Wings Team gear, chastises CRAIG, a Wings Team Member.

COOPER

The point is, Craig, I'm the Captain of our Red Bull Wings Team. My job is to get you guys out there, building the brand: "Red Bull gives you wings." Fun, adventure-seeking. I need you to stop calling people "ass-face."

CRAIG

Yes, sir.

COOPER

And don't call me "sir." I'm younger than you.

Craig walks away, passing an ATTRACTIVE GIRL in a Red Bull T-shirt, smiling her way up to Cooper. Cooper panics.

COOPER (CONT'D)

Code two.

KELLY

What's a code two?

COOPER

(still slinking)
I had sex with this girl and I can't remember her name. I think it starts with a "c."

ATTRACTIVE GIRL

Cooper.

COOPER

(overly-committed)
CAVALAAA!!! What's going on, girl? What area you working?

ATTRACTIVE GIRL

Recruiting.

(CONTINUED)

CONTINUED: (3)

The Free Runner SPRINTS into frame and leap frogs the back end of the car, catching his calf on the roof and TUMBLING sideways over the windshield and SQUEAKING down the hood. It's a mess. The small crowd MOANS. Kelly is mortified. She moves to check on the Free Runner as Cooper speaks into his phone.

COOPER
Where are you?

INTERCUT W/EXT. BRAZILIANS' HOUSE - CONTINUOUS

Barry stares through a living room window at the flat screen on the wall as one of the Brazilians from The Grove gets up from a chair and heads up the stairs, leaving one guy, lying on the couch, watching the TV.

BARRY
Found it.

COOPER
Found what?

BARRY
Hold please.

Barry puts Cooper on hold and conferences in-

INTERCUT WITH:

INT. JOSH & LESLIE'S BEDROOM - CONTINUOUS

Josh and Leslie are in bed. Leslie does paperwork as Josh's phone RINGS. There's a baby monitor on Leslie's night stand.

INT. THE APARTMENT - LIVING ROOM - CONTINUOUS

Neal sits on the couch, with his laptop, trolling a dating website called *Hotgirlslikegeeks.com*. On the living room wall of the apartment, where the flat screen used to be, is a 64" frame of worn blue painter's tape in the shape of the flat screen and written inside of the frame are the words "Scary UFC guys stole our flat screen."

JOSH
Talk to me.

NEAL
Hello?

BARRY
I found the flat screen.

COOPER
How?

JOSH
Holy-

(CONTINUED)

CONTINUED:

BARRY
I'm at 458 South Arapahoe.

COOPER
You're there now?

BARRY
I'm looking right at it.

JOSH
(pumped)
This is fantastic.

Leslie shoots Josh a you're-not-going-out-at-10:55-at-night-look.

NEAL
Cooper, I'm coming to pick you up.
Barry, don't do anything stupid.

BARRY
Unnecessary.

COOPER
Wait for us to get there.

BARRY
Absolutely.

Barry, Cooper and Neal hang up, leaving Josh alone on the phone. He glances over at Leslie and immediately starts plotting how he's going to get out of the house.

JOSH
(into the phone, to no one)
Sounds good guys, but I'm out. In for
the night. Can't do it. Nope. You have
a good one.

Josh immediately turns off his light and goes to sleep. The room goes dark.

LESLIE (O.S.)
Hey...

Leslie turns the light on her night stand on and continues to work. TIGHT ON Josh, wheels turning as he glances at the clock. It's 10:56.

EXT. BRAZILIANS' HOUSE - A MOMENT LATER

Barry puts his phone in his pocket and watches as the Brazilian in the living room, gets up and goes upstairs.

(CONTINUED)

CONTINUED:

Barry, seeing an opportunity, and completely ignoring the promise he just made on the phone, contemplates, moves to the front door, opens it and enters the house.

COOPER (V.O.)
 What Barry's doing here is called
 "breaking and entering."

CUT TO:

INT. VAN - THE PRESENT

Cooper, still tied to his chair, is set down in the back of a beat up van. As the van starts, the black sack is pulled off Cooper's head.

COOPER
 It's not sneaking into your friend's dorm
 room or your high school science lab.
 It's burglary.

BACK TO:

INT. BRAZILIANS' HOUSE - LIVING ROOM - 2013

Barry quietly finds the remote as a news story about Batkid plays on the TV.

NEWSCASTER
 San Francisco was transformed into Gotham
 City today as Batkid took to the streets.

BARRY
 (off the news story, emotional)
 Why can't we always be this kind to each
 other?

Barry shuts the TV off and moves to steal it, examining the wires on the back. He reaches to unplug them, but a toilet FLUSHES on the second floor and footsteps head back down the stairs.

COOPER (V.O.)
 If you find yourself in a situation like
 this, never hang up the phone.

Barry panics a little and hides in the closet next to the flat screen. The Brazilian reenters, notices the TV is off, turns it back on and PLOPS back down on the couch as the Batkid story continues.

(CONTINUED)

CONTINUED:

COOPER (V.O.)

Keep your Jackass on the line until
someone arrives to stop them from doing
something stupid.

INT. CLOSET - CONTINUOUS

Barry, looking like an idiot, peers out of the closet at the
Brazilian on the couch.

INT. JOSH & LESLIE'S BEDROOM - NIGHT

The clock reads 11:30. Josh's frustration is building as he
tosses and turns, trying to get Leslie to go to sleep.

JOSH

Sweetie, that light is so bright and I've
got a ton of lawyer stuff to do tomorrow.

LESLIE

What do you want me to do, Josh? I told
the label I'd get this budget done for
the launch party.

JOSH

Honey, no one wants to hear Andrea
Bocelli. They're listening because they
have to.

LESLIE

That's not nice! He's a global superstar!

JOSH

With women over eighty. The point is,
what good is a finished budget, if you're
not getting quality sleep?

LESLIE

(moving to get out of bed)
Fine. I'll go work downstairs.

JOSH

(stopping her)
No! No, no, no, no. You're fine.
You're fine.

Leslie settles back in. Josh rolls away from her and
deliberates. He is a man in need of a plan. And suddenly,
Josh knows exactly what to do. He rolls back over and stares
up at Leslie, waiting for her to look back and when she does-

JOSH (CONT'D)

(tenderly)
Make love to me.

(CONTINUED)

CONTINUED:

LESLIE
(creeped out)
It's late.

Leslie turns off her light and goes to bed. On Josh, in very low light, smiling, waiting for his wife to fall asleep.

EXT. BRAZILIANS' HOUSE - LATER

Cooper and Neal show up at the Brazilians' house and can't find Barry anywhere. They peer in the living room window to see the glow of the giant flat screen and, now five, Brazilians, sitting in chairs and couches, watching TV. Cooper calls Barry's phone.

INTERCUT W/INT. LIVING ROOM - CLOSET - CONTINUOUS

Barry quickly picks up his vibrating phone and aggressively whispers-

BARRY
I'm in the closet.

COOPER
What closet?

Cooper and Neal look through the window as Barry creeks the closet door open slightly and moves the light from his cell phone up and down in the narrow opening.

INT. JOSH & LESLIE'S BEDROOM - NIGHT

The clock reads 1:15. Leslie is finally asleep. Josh slides out of bed, gathers clothes and creeps toward the bedroom door... until the sounds of a restless fifteen-month-old-child SPRING from the baby monitor on his wife's night stand. Josh looks at the monitor. Panic fills his face.

EXT. BRAZILIANS' HOUSE - NIGHT

Neal peers through the living room window. The TV is still on and all five guys are asleep in the living room. Cooper texts Barry "**They fell asleep. Get out.**" Cooper and Neal watch as Barry slowly opens the creaking closet door.

INTERCUT W/INT. BRAZILIANS' LIVING ROOM - CONTINUOUS

Barry eyes the sleeping Brazilians. They do not move. He tiptoes toward the front door. Then stops.

Cooper and Neal watch, through the window, as Barry tiptoes over to the remote and picks it up.

(CONTINUED)

CONTINUED:

NEAL
What is he doing?

Barry shuts the TV off. The Brazilians do not move. Barry moves for the flat screen. Cooper and Neal whisper-scream-

COOPER
BARRY!!!

NEAL (CONT'D)
BARRY!!!

Barry pulls the cords out of the back of the TV and tries to pick it up.

COOPER (CONT'D)
(clipped)
Barry!

Barry frantically WAVES them in, needing help. Not seeing any other way out, they head for the front door.

INT. BRAZILIANS' LIVING ROOM - A MOMENT LATER

Cooper and Neal enter and, through whispers and mime, try to convince Barry to leave, but Barry won't and he begs them to lift their end of the flat screen. Having no other choice, Cooper and Neal lift the other end. With all five Brazilians asleep, a few feet away, Cooper, Barry and Neal lift the TV and head for the door. On their way out the front door, Barry looks at Cooper and whispers-

BARRY
Grab the remote.

COOPER
We'll get another one.

BARRY
It's right there!

Barry and Neal head out the front door as Cooper returns to the living room. He lifts the remote off of the coffee table and glances up to see the Brazilian on the couch, two feet in front of him, open his eyes and stare at Cooper with a confused look on his face. Cooper smiles politely.

COOPER
Is this the only remote?

The Brazilian SCREAMS. Cooper RUNS. All five of the Brazilians wake.

EXT. BRAZILIANS' HOUSE - A MOMENT LATER

Cooper BOLTS out of the front door as Barry finishes loading the flat screen into the back of Neal's open hatchback. Barry jumps in and Neal, in a panic, takes off.

Cooper runs after the car with the Brazilians chasing him, but he can't catch up. With the Brazilians closing in and Cooper slowing from exhaustion, all seems lost...

Until a horn HONKS and Josh's minivan FLIES up the road behind the Brazilians, sailing passed them and slowing as it sidles up to Cooper. The side door of the minivan slowly SLIDES open, revealing Josh and Leslie's fifteen-month-old-daughter, GRACIE, in a car seat, gnawing on a toy and smiling out at Cooper.

COOPER
Hi, Gracie.

Josh is behind the wheel.

JOSH
Get in!

With the Brazilians only a few feet away, Cooper climbs in the back and closes the door. Josh speeds off.

COOPER (V.O.)
Mission accomplished, right?

CUT TO:

INT. VAN - THE PRESENT

Cooper SHAKES his head "no."

COOPER
But we'll get into that after the break.

The van BOUNCES. Cooper and his chair TIP OVER.

END OF ACT TWO

ACT THREE**FADE IN:****INT. THE APARTMENT - LIVING ROOM - 4:30 IN THE MORNING**

Cooper looks on as Barry and Neal hold opposite ends of the flat screen and Josh tells them-

JOSH

This is not the flat screen I bought you.

NEAL

What do you mean?

JOSH

I mean, you just stole a flat screen from the scary UFC guys.

BARRY

Wrong!

JOSH

How am I wrong? Barry, it's not the same TV. It's not even the right brand.

Barry sets his end of the TV down.

BARRY

That's what you say. I say wrong and I'm angry and we're keeping it!

JOSH

But-

Neal struggles to hold his end of the TV as Barry puts his fingers in his ears and makes loud noises to avoid listening.

COOPER (V.O.)

Vintage. Loveable. Jackass. The Jackass makes a terrible decision-

CUT TO:

INT. VAN - THE PRESENT

Cooper is on his side, still tied to the chair, talking to camera as he bounces around in the back of the van.

COOPER

-and when confronted with actual facts, says something like "you're wrong" or "you don't get it." No, Jackass, we get it.

(MORE)

(CONTINUED)

CONTINUED:

COOPER (CONT'D)

It's you who doesn't get it, and that's a problem, because if you can't admit you've made a mistake, you can't correct it and you'll do something stupid like keep a flat screen TV that doesn't belong to you.
June 2015.

BACK TO:

INT. THE APARTMENT - EARLY EVENING

A chyron reads: June 2015. TIGHT ON the flat screen, mounted to the wall and a Golden State/Clippers game, playing on the screen. The camera PANS from the TV to the hem of a summer dress and a pair of great women's legs, moving across the living room, from the kitchen to the couch. PULL BACK to watch the very attractive women lie on the couch and throw her legs across Neal's lap. She hands him a beverage. Neal's appearance has vastly improved since 2011. He glances up from his laptop to check out the game.

TIGHT ON the TV, one more time, and we notice, sitting behind the Clippers bench, six rows off the floor, Kelly and Cooper (in his Chris Paul jersey) are celebrating a Blake Griffin dunk.

CUT TO:

INT. STAPLES CENTER - CONTINUOUS

Kelly and Cooper sit back down, along with everyone else in their section as Golden State takes a time out. Cooper raises his beer to Kelly.

COOPER

Well, here's to our inability to sustain meaningful personal relationships.

KELLY

I'm not toasting to that.

COOPER

Hey, if either one of us had any idea how to make a relationship work, you wouldn't be taking me to the western conference finals.

KELLY

(raising her water)

I will toast to you, finally starting your own business. I'm excited for you.

COOPER

And I will toast to your promotion... and our intimacy issues.

(CONTINUED)

CONTINUED:

Kelly shakes her head and smiles. They toast and drink.
Cooper RISES to his feet and screams-

COOPER (CONT'D)
LOB CITY!!!

The crowd ROARS and Barry White's "Can't Get Enough of Your Love Babe" begins to play and-

MONTAGE OF:

The basketball game. Cooper and Kelly having a blast: watching the game, ordering food, high-fiving neighbors, catching a T-shirt. Fighting over a T-shirt. Laughing at couples kissing on the KISS-CAM. Getting selected by the Kiss-Cam. Laughing hysterically while Cooper goes in for a crowd-pleasing comedy kiss on Kelly and then their lips touch and something changes...

Barry White fades and the comedy holds as the kiss turns intimate and profound and the arena feels the shift. The crowd "Oooooooooo's" and then APPLAUDS and the Kiss-Cam moves on to next couple.

TIGHT ON Cooper and Kelly, pulling back from their embrace, both moved and confused and neither one having any idea what to say. After a weird beat-

COOPER
I'll be right back.

Cooper quickly RISES and disappears up the aisle. Kelly tries to pull herself together.

COOPER (V.O.)
I know what you're thinking: not my finest moment, but I didn't know what to say-

INT. STAPLES CENTER - MEN'S ROOM - MOMENTS LATER

Cooper splashes some water on his face then walks up to, and handles his business at a urinal.

COOPER (V.O.)
I just wanted to take a couple of minutes to try pull myself together.

Cooper glances to his right and sees the Brazilian who woke up when Cooper went back for the remote. The Brazilian stares at and then recognizes Cooper.

COOPER (V.O.)
I wound up with a lot more time than I needed.

(CONTINUED)

CONTINUED:

COOPER'S POV as the Brazilian's fist fills the frame. BLACK.

CUT TO:

INT. VAN - THE PRESENT

Cooper is still on his side, bouncing around in the back of the van. He talks to camera.

COOPER

And here we are. All because, four years ago, nobody bothered to tell Barry the towels were falling out of the bottom of the box.

The van SKIDS to a stop and Cooper SLIDES out of frame and CLANGS against a wall of the van.

EXT. GRIFFITH PARK - PARKING LOT - DAY

The Brazilians exit the van. Josh, Neal and Barry, stand beside Josh's minivan some thirty-feet-away. A beat as wind and debris SWIRL and Josh opens the back of the minivan, revealing a large box with a brand new, flat screen, television in it.

With downtown's skyline in the distance, tension fills the air as the Brazilians pull an untied Cooper out of the back of the van. Barry and Neal grab opposite ends of the box and move toward the Brazilians. Josh follows, cool as a cucumber.

JOSH

Gentlemen, this is the Samsung PS64F8500, 1080p, HD, plasma television. It's 3D ready, has a 600 hertz refresh rate, gesture controls and a built in camera, so you can interact with streaming content on the web.

Neal and Barry stop in front of the Brazilians. A beat. The largest and most intimidating of the Brazilians opens his mouth to speak.

BRAZILIAN

3D?

JOSH

(abrupt)

Yes. I already said that. "3D ready." That was like the first thing I said.

BRAZILIAN

Sorry.

(CONTINUED)

CONTINUED:

JOSH
Now... can we have my brother back?

CUT TO:

INT. JOSH'S MINIVAN - MOMENTS LATER

Silence. Everyone is emotionally drained, except for Barry. He turns, from the front passenger seat, and looks back at Cooper.

BARRY
I hope you're pleased with yourself.

COOPER
(after a beat, confused)
Are you talking to me?

BARRY
Well, if nobody else'll say it, I will.
Take a look around at what's happened here. At what you've put us through. Maybe, in the future, you can try and act a little more responsibly, so your friends won't have to clean up your mess.

Cooper turns to camera.

COOPER
You see what he just did? Barry just effortlessly said to me the exact thing I've been dying to say to him for the past nine years. This is the most irritating quality your Loveable Jackass possesses and, no matter what the circumstance, your response has to be handled just right.
(back at Barry)
JACKASS!!!

Cooper GRABS Barry, PULLING him into the back seat. Barry's feet swing, KICKING Josh, hard in the face. Josh SCREAMS.

EXT. ROAD - CONTINUOUS

The minivan is all over the road. Oncoming cars HONK and SWERVE.

INT. JOSH'S MINIVAN - CONTINUOUS

Neal tries to pull Cooper off of Barry. They wrestle. Cooper chokes Barry and shouts-

COOPER
We wound up in this mess because you made us steal their flat screen!
(MORE)

(CONTINUED)

CONTINUED:

COOPER (CONT'D)

I was kidnapped because you made up, in your head, that you were in charge of the TV. Well, you weren't in charge of the TV! That's not something a grown person puts themselves in charge of. It's a TV!!!

The minivan skids to a stop. Cooper lets go of Barry. All four sit in silence, then-

BARRY

I loved that TV...

NEAL

Yeah, it was a sixty-four-inch flat screen, Barry. We all loved it.

BARRY

Not just that. The second Josh gave us that TV, I saw the hours of video games we were going to play, the decade of football and basketball watching, with the four of us, just sitting there, hating it and loving it. Plus, all the internet pornography.

NEAL

When you say the whole word it's creepy.

BARRY

That TV was a giant future-memory-box and somebody took it from us and that wasn't okay with me, because I love you guys and I didn't like somebody thinking they could do that to us.

(then)

But, if I upset you guys, I'm really, really, sorry.

A beat as the guys look at Barry and Cooper's irritation turns to understanding.

COOPER

It's okay, Barry. Just... don't do it again.

BARRY

Never... Not unless you guys want me to.

EXT. STREET - CONTINUOUS

The minivan rolls forward and moves down the street.

(CONTINUED)

CONTINUED:

COOPER (O.S.)
We will never want you to.

BARRY (O.S.)
You say that now, but you never know...

NEAL/JOSH COOPER (O.S.)
No! We know!

COOPER (V.O.) (CONT'D)
Okay, so what have we learned?

CUT TO:

EXT. APARTMENT BUILDING - A LITTLE LATER

The guys file out of the minivan as Cooper talks to camera.

COOPER
Pay attention to the warning signs, speak
up way before you think it's necessary
and even though no one has better
intentions than the Loveable Jackass, do
your best to never leave them unattended.

Josh, bloodied and exhausted, hugs his brother.

JOSH
I'm going home to be with my wife and kids.

Josh climbs into the minivan. Barry and Neal head up the
walkway. Cooper turns back to camera.

COOPER
One last thing. And this is more big picture.

INT. APARTMENT BUILDING - FIRST FLOOR - A MOMENT LATER

Cooper climbs the stairs to the second floor, still talking
to camera.

COOPER
Remember how long it took you to get
through high school and college? Well,
your twenties are longer than high school
and college put together.

INT. APARTMENT BUILDING - SECOND FLOOR - CONTINUOUS

Cooper climbs the last step to the second floor and turns
down the hall.

(CONTINUED)

CONTINUED:

COOPER

You have never had less supervision and more time to get more wrong in your entire life.

Cooper arrives at Kelly's door and KNOCKS.

COOPER (CONT'D)

So take it easy on yourself, because learning from your mistakes and trying really hard to get everything right-

Kelly opens her door, angry, hurt and waiting for an explanation.

COOPER (CONT'D)

(to Kelly)
I got kidnapped.

Kelly closes the door in Cooper's face.

COOPER (CONT'D)

(back to camera)
-is going to be more difficult than you can possibly imagine.

Cooper takes the hit. He'll try again tomorrow. He moves to his front door as Maroon 5's "Maps" begins to play.

INT. KELLY'S APARTMENT - CONTINUOUS

Kelly stews, arms folded, with her back against the door. We watch as she softens and turns to watch Cooper through the peephole in her door.

INT. THE APARTMENT - CONTINUOUS

Cooper enters and sits in the living room as Neal's smoking hot girlfriend drags Neal into his bedroom. They close the door. A moment later, they open the door and throw Barry out. Barry bends to peer through the keyhole and Cooper hits him with a throw pillow as the camera descends to-

INT. VIRGIL'S FIRST FLOOR APARTMENT - CONTINUOUS

Virgil, the building manager, sits, watching the original 64" flat screen with popcorn in one hand, the remote in the other, and a giant smile on his face. The music and the image-

FADE TO BLACK.

END OF SHOW