

## NETWORK COVERAGE

TITLE: *Barry*  
WRITER: Alec Berg & Bill Hader  
FORM: Half-hour TV Pilot  
GENRE: Dark Comedy, Drama  
PAGES: 36  
SUB BY: N/A  
SUB TO: N/A  
ELEMENTS: Bill Hader  
READER: Cole Barrios

LOGLINE: A hitman tired of his job discovers his passion for acting after chasing his target to their drama class.

SYNOPSIS: BARRY BELKIN (late 30s) inspects a gray hair in the mirror, and then leaves the bathroom. He enters a hotel room with clear signs of conflict to reveal a dead lawyer, his latest target. Barry acts very calmly about the whole situation; he is an expert. He travels back to his apartment, where he burns time doing different activities to entertain himself. Each action portrays that he is lonely and bored.

Barry gets woken up by a call from FUCHES (50s), who confirms Barry's latest kill. Fuches directs Barry to a job in LA with the Chechen mafia, but the flight that he provides is to Ontario. Probably because it's cheaper. Barry has a conversation with his LANDLORD before he leaves—the landlord reveals that Barry is never home. Barry gets to the Ontario airport. Fuches left him with a shitty Camry for the 2 hour drive to LA; he also calls Barry to tell him to sell himself better so that he can land the big money mafia gig.

NOHO HANK (twenties) leads Barry through the house. Barry walks by a group of 10-year-olds watching the Disney Channel as Hank talks his ear off about a meditation technique. GORAN PAZER (fifties, childish demeanor) continues the conversation. Barry is confused by the bullshit. Noho Hank starts briefing him: he needs to kill RYAN MADISON (thirties) for sleeping with Goran's wife. Noho Hank goes into too much detail and shows Barry footage of Ryan and NATALIE (thirties) fucking. Goran gets mad at the gratuitous footage. Noho Hank was just proud of himself for planting a lipstick camera.

Barry goes to his dirt cheap hotel room, and Fuches calls him, excited about the opportunities that come with working for a mafia. Barry realizes that the job is all about Fuches, and hangs up. He goes through the day quickly setting up his next kill and efficiently. He follows Ryan's truck to a building. As he is about to go inside, he runs into SALLY (thirties), who gets startled while practicing her script. Barry follows her into a small theater room. Sally performs the scene from her script and does horribly, until GENE COUSINEAU (fifties) insults her to the point of tears, making her performance much more emotional. Barry gets intrigued by the acting, but is caught by Ryan. Ryan asks Barry to help him with his scene, since his partner is missing. Barry is called out and trapped in the

spotlight. Barry eventually gets back to his car when he is socially assaulted by Sally, who pushes him to go with her to a bar after class.

At the bar, Barry gets introduced to everyone from the acting class. Sally leads the group's conversation, and flirts hard with him. Barry has never experienced this part of life as a hitman. Ryan pukes on Barry, and Sally asks him to give Ryan a ride home. Barry gets Ryan, his target, alone in his car, and drives him home. Ryan is too kind and sweet. They share a moment. Noho Hank is spying on them from across the street and catches them hugging.

Barry wakes up to a call from his landlord. His apartment blew up. Fuches gives Barry a visit in person for the first time, chastising Barry for fucking up the mark. Everyone from acting class saw Barry's face, and the Chechen mafia saw him and Ryan hugging. Fuches calls Noho Hank for Barry, and Barry tries to convince him that it was a part of his style. Noho Hank tells him to get the job done. Fuches discovers that Barry liked the class, and yells at him about anonymity and making sure nothing tracks back to him—really, Fuches is worried about the trail leading back to himself.

Barry stalks Ryan after class from his car window, when Gene catches him. Barry asks for validation, but Gene tells him that he was not cut out for acting. He was too phony, when acting is all about telling the truth.. Barry reveals his life as a hitman, and Gene thinks it's a really good improvised monologue, so he re-invites him to the class. Ryan left while the two were talking, so Barry has to rush to Ryan's apartment to kill him. When he gets there, Ryan is dead. One of the Chechen mafia members fires at Barry, but Barry quickly takes him out, along with everyone else in the mafia's car. Barry gets caught on lipstick camera footage, but doesn't notice. Barry walks away unaffected by the violence, and goes to a local cafe where he decides to be an actor.

COMMENTS: The characters are well-written. Although Barry is a murderer alienated from normal life, his loneliness, struggles with his self-centered boss, strange coworkers, and his big, seemingly unobtainable dream make him extremely relatable and likeable. Barry's backstory as a disillusioned war veteran also makes his life a bit more understandable. All in all, the audience wants Barry to make it as an actor and get away with his hitman life just as much as Barry himself does. Each secondary character is also set up well, with their own desires, strong personalities, and fatal flaws exaggerated just enough for audience members to see them as people and simultaneously laugh at them.

The structure is well-crafted, too--each act has the audience holding its breath, and no scene leaves Barry emotionally stagnant. Additionally, Barry plays an active role in his own story, making the consequences that follow believable, even if they aren't realistic.

There are a few issues. Fuches mentions meeting Barry face-to-face for the first time, while Barry speaks about knowing him previous to being a hitman. Goron Pazer's dialogue does

not seem to be unique next to Noho Hank's; some more characterization is required so that they seem three-dimensional to the audience.

Overall, the script is very funny. Every scene is thick with all kinds of irony and euphemisms. Barry's career as a hitman is treated nonchalantly, like it was any other kind of job just done to pay the bills; while this is funny on its own, it also creates a layer of workplace comedy, a universally accessible genre that has had a lot of success with modern audiences. This type of comedy isn't for everyone, and it had better tread lightly on certain jokes (Sally makes a rape joke during her second interaction with Barry), but overall, the dark humor is tasteful, well-timed, and exceptionally well-written.

PROJECT: Recommend

WRITER: Consider