

# UNITED STATES OF AL

“Pilot”

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COLD OPEN

FADE IN:

INT. COLUMBUS INTERNATIONAL AIRPORT - DAY (D1)  
(Riley, Al, Lizzie, Extras)

RILEY (30S, EX-MARINE) WAITS ANXIOUSLY OUTSIDE THE DOOR TO IMMIGRATION WITH HIS SISTER, LIZZIE (20S, PRETTY AND EDGY). SHE HOLDS A HANDMADE "WELCOME HOME" SIGN.

LIZZIE

How do you say "we're so happy to see you" in... what's the language there? Afghanistan-ish?

RILEY

It's Pashto, and I don't speak it -- that's why I needed Al to translate.

LIZZIE

Seriously, you have no idea?

RILEY

Well, the whole time I served in Afghanistan, I never heard anyone say "we're so happy to see you."

LIZZIE

C'mon, you must have picked something up.

RILEY

Foot fungus, dysentery and a fear of fireworks.

LIZZIE

You can't even swear in Pashto?  
That's like the first thing you'd learn.

RILEY

I tried, but Al's Muslim, he wouldn't even write them down for me.

LIZZIE

I bet you taught him the English ones.

RILEY

Oh yeah, he knows all of ours. (THEN)  
We should have brought him a welcome gift. When I went back for my second tour, he was waiting for me on the tarmac with Kala Pacha.

LIZZIE

I'm afraid to ask.

RILEY

It's a traditional Afghan breakfast that's basically boiled sheep head.

LIZZIE

I was right to be afraid.

RILEY

(FONDLY) His mom used to make it for  
me.

LIZZIE

Aw, are you gonna cry when you see  
him?

RILEY

(SCOFFING) Marines don't cry, Lizzie.

LIZZIE

They don't, huh?

RILEY

No. Those babies in the Air Force cry  
when the air conditioning in their van  
goes out. There he is! Al, over  
here!

AL (SHORT FOR AWALMIR, A 30-SOMETHING AFGHAN) SEES THEM AND  
CROSSES TO RILEY, EMBRACING HIM. THEY DON'T LET GO OF EACH  
OTHER THROUGH:

AL

(CRYING) Oh, my friend, I am so happy  
to see you.

RILEY

(CRYING) Me too. I was worried you  
weren't going to make it.

AL

Me too. But you found a way.

LIZZIE CROSSES TO THEM.

LIZZIE

Hi Al.

AL

Lizzie, it's so good to finally meet  
you.

LIZZIE

(STARTING TO CRY) Thank you for  
keeping my brother safe.

LIZZIE BURSTS INTO TEARS. AL PULLS HER INTO THE GROUP HUG.

AL

(TO RILEY) Look at this, today we are  
all in the Air Force.

AND WE:

CUT TO:

MAIN TITLES

ACT ONE

SCENE A

FADE IN:

INT. RILEY'S TRUCK - LATER (D1)  
(Riley, Al, Lizzie)

RILEY DRIVES HIS F-350. AL IS IN THE PASSENGER SEAT, LIZZIE IS IN THE BACK SEAT.

AL

They tell you in America every road is paved, but you don't believe it until you see it.

RILEY

Actually, Al, we have a big problem here with crumbling infrastructure.

AL

Crumbling? (POINTING) There is a road.  
(POINTING) There is a road. (POINTING)  
There is a road. (POINTING) Ooh,  
bridge.

RILEY

I can't wait to show you everything.

AL

I want to see everything! Washington  
D.C., Las Vegas, Costco.

RILEY

Probably not that much for you in  
Vegas, buddy. You can't drink, can't  
gamble, and you refuse to look at  
naked women.

AL

True. But there is nothing in the  
Koran that says I cannot ride a  
rollercoaster through a tiny New York.

LIZZIE

I can't wait to take you to Burning  
Man.

RILEY

Oh, Lizzie, don't.

AL

Who is Burning Man?

LIZZIE

It's a "what".

AL

What is a what?

LIZZIE

Burning Man.

AL

What?

LIZZIE

It's a yearly art festival.

RILEY

Picture this. A bunch of Americans show up to an empty desert, set up tents, run around like crazy people, light everything on fire and go home.

AL

Oh, Lizzie, are you trying to make me homesick? (THEN) Riley, when do I get to meet the most wonderful woman on God's green earth?

RILEY

Oh, uh, yeah. About that --

LIZZIE

They broke up.

RILEY

I was getting there.

AL

What are you talking about? For years, all I heard about was how much you love and miss her.

RILEY

Yeah, well, it didn't work out. We're kind of in the middle of a divorce.

AL

What about my goddaughter?



RILEY

Hazel? You'll meet her. It's just a  
little complicated right now.

AL

Oh, Riley. Have you apologized for  
whatever it was you did wrong?

RILEY

What makes you think it was my fault?

AL

Oh, Riley.

LIZZIE SMILES KNOWINGLY AT HER BROTHER, AND WE:

CUT TO:

SCENE B

INT. GROCERY STORE AISLE - LATER (D1)  
(Riley, Al, Lizzie, Extras)

RILEY, AL AND LIZZIE ARE ROLLING DOWN AN AISLE WITH A CART FILLED WITH GROCERIES.

AL

There is so much food here! Fourteen kinds of iced pizza! How do you choose?

RILEY

Calm down, buddy, you're scaring the natives.

AL

Can we go back to looking at the fruit again?

RILEY

Sure.

AL

Perfect apples, perfect peaches, plums, all of it was perfect!

LIZZIE

You don't have that in Afghanistan?

AL

Oh, we have fruit, but it looks like  
the people selling it -- wrinkly and  
tired.

CUT TO:

INT. CHECKOUT STAND - MOMENTS LATER (D1)  
(Riley, Al, Lizzie, Shawn, Tom, Extras)

AS THEY ROLL THEIR CART IN AND START PUTTING ITEMS ON THE  
BELT:

AL

(PICKING UP A PACK OF GUM) Wintergreen  
gum. How is winter a flavor?

RILEY

I don't know, dude. Just throw it on  
the belt.

THE TEENAGE CASHIER, SHAWN, STARTS RINGING THINGS UP.

SHAWN

(RE: THE REGISTER) Rotisserie chicken.  
Twelve even.

AL

No, no, no, no. Twelve dollars for  
that chicken? I do not think so.

SHAWN

Excuse me?

AL

That chicken is not worth twelve  
dollars. I will give you eight.

SHAWN

It's twelve.

AL

Eight or I am walking away.

SHAWN

I can't change the price of the  
groceries.

AL

Okay, I am walking away. Look at me,  
I am walking away. (SLOWLY WALKING  
AWAY) You will lose the sale. Lizzie,  
put everything back, we are walking  
away.

LIZZIE

(TO RILEY) What is he doing?

RILEY

(AMUSED) Just watch.

AL WALKS BACK OVER.

AL

(CONCILIATORY, TO SHAWN) Okay, Shawn,  
you are good. You are a credit to  
your profession. I will give you nine  
dollars for the chicken.

SHAWN

I wouldn't know how to do that if I  
wanted to. The computer doesn't let  
us.

AL

Okay, so you want to, we're getting somewhere. Move aside, I can figure it out.

LIZZIE

(TO RILEY) This is gonna end very badly.

RILEY

No it's not.

AL

(TO SHAWN) Here's a button to override the store price. Just put in your employee number.

SHAWN

(INTO MICROPHONE) Manager to checkout four.

RILEY

Hey, Al, while you're at it, these avocados were two dollars each last time I was here, now they're three-fifty.

AL

Oh, so I see the price can change, but only up! How do you explain that, Shawn?

THE MANAGER, TOM, COMES OVER.

TOM

Is there a problem here?

AL

There is no problem. We have just agreed that this chicken will be nine dollars. Now, let's talk about the avocados.

TOM HITS A FEW BUTTONS ON THE REGISTER.

TOM

Nothing I can do about the avocados, but you can have the chicken for nine bucks if you just leave.

AL

Deal!

RILEY

(TO LIZZIE) See?

AL

(TO TOM, RE: NAMETAG) By the way Tom, Shawn here is an excellent employee. If you cannot give him a raise, you can certainly send him home with some meat for his family.

AND WE:

CUT TO:

SCENE C

INT. ART'S HOUSE - LATER (N1)  
(Riley, Al, Lizzie, Art)

A MODEST RANCH HOUSE, NICELY FURNISHED BY A GUY. RILEY, AL,  
AND LIZZIE ENTER WITH GROCERY BAGS AND AL'S DUFFEL BAG.

RILEY

(AS THEY CROSS IN) Okay, home sweet  
home.

AL

Oh, Riley, it's beautiful. Your  
Instagram does not do it justice.

AL STARTS TAKING OFF HIS SHOES.

RILEY

Relax, you don't have to take your  
shoes off.

AL

What am I, an animal?

ART (O.S.)

Hey!

THEY TURN AND SEE RILEY'S DAD, ART, 60S, CROSS IN.

ART (CONT'D)

Awalmir, welcome.

AL

Mr. Dugan. So nice to meet you.

THEY SHAKE HANDS.

ART

Please, call me Art.

AL

Art.

ART

I don't know how to thank you.

AL

There's no need. Your son helped me  
too. We helped each other.

ART

You must be exhausted.

AL

Well, it was eight hours from Kabul to  
Hamburg, then two hours to Heathrow,  
then my flight got canceled and I  
waited six hours for the ten hour  
flight to Atlanta and then two hours  
to Columbus, so yes, a little bit.

ART

Well, we're gonna feed you and then  
put you to bed.

AL

No, that's fine. I just need to rest  
for a minute.



ART

Sure, sure, can I get you a beer?

RILEY

Dad, we talked about this. He's  
Muslim.

ART

Oh, right, sorry.

AL

(TO ART) No, your son should be sorry  
for talking to you with that tone of  
voice.

ART

(TO RILEY) I like him. (THEN, TO AL)  
Wait here, I'll bring you a plate.

AL

Thank you. Just no pork please.

ART

Make up your mind, are you Muslim or  
Jewish?

RILEY

Dad?!

ART

Kidding.

ART CROSSES INTO THE KITCHEN.

RILEY

(TO AL) So what's going on with your  
family?

AL

They are safe for now, Inshallah.

LIZZIE

Where are they?

AL

Khewa in Nangahar Province, but the nice part. Near a well.

LIZZIE

Did their neighbors know you were translating for the American soldiers?

AL

No. My parents told everyone I was studying in Kabul.

RILEY

Good.

AL

And no one knows I am in America, so, don't tag me on Facebook. You might get my entire family killed.

LIZZIE

No, no, I'm not an idiot. (PULLS HER PHONE OUT OF HER POCKET) I'm checking something unrelated. (THEN) Yeah, we're okay.

ART COMES BACK IN WITH PLATES OF FOOD FOR EVERYONE.

ART

(TO AL) Here you go. No pork, no  
booze, I'd say "enjoy", but I don't  
see it happening.

THEY ALL START TO EAT, DURING:

LIZZIE

So, Al, besides your family, did you  
leave behind anyone special, a  
girlfriend maybe?

AL

No. I'm afraid not.

ART

How come? You're a good looking guy.

AL

Thank you, you are also very handsome.  
It's just that for two years I was  
hiding from the Taliban in a bombed-  
out barn, and then I moved to the city  
and lived in a bombed-out bus. A lot  
of bombed-out places. Nowhere that  
was going to impress a woman's family.

LIZZIE

Yeah, dating's hard.

AL

(TO RILEY) Someday I hope to have a  
wife who is as beautiful and wonderful  
as your wife.

RILEY

Really? You just got here and you're busting my chops.

AL

Well, how could you not tell me you were having marriage problems? I could have fixed it.

RILEY

From Afghanistan?

AL

It's not the moon. We have Skype.

RILEY

Whatever, it's fine, leave it alone.

AL

When do you see your daughter?

RILEY

I don't know, when her mother lets me.

ART

I keep telling him to suck it up, get down on his knees and beg her to take him back.

RILEY

(ANGRY) Dad, come on, leave it alone!

AL

(SHARPLY) Riley. Your father is wise and has lived many years.

(MORE)

AL (CONT'D)

We should all kneel at his feet and  
learn from his experiences.

ART

(TO AL) You can stay here as long as  
you want.

AND WE:

CUT TO:

SCENE D

INT. CONVERTED GARAGE - LATER THAT NIGHT (N1)  
(Riley, Al, Lizzie, Art)

RILEY, AL, AND ART WALK THROUGH THE DOOR FROM THE KITCHEN AND INTO ART'S CONVERTED GARAGE WHERE RILEY LIVES. ART IS CARRYING AL'S DUFFEL BAG. THE GARAGE IS BARELY FURNISHED, FULL OF MARINE STUFF, A COT, A CRAPPY COUCH, A PICTURE OF HIS PLATOON INCLUDING AL ON THE WALL.

RILEY

Okay, this is where we'll be bunking.

AL

Well this is... very lovely.

ART

(CONFUSED) Really?

RILEY

He has to say that, Dad. Afghans always compliment the host.

ART

(TO AL) So you weren't really crazy about my pot roast?

AL

(LYING) No, I was. It was a taste sensation. You should get a cart and sell it.

ART

You know, I've been thinking about that. And the cart may be the way to go. (THEN) Alright, I've kept you up long enough. See you tomorrow.

ART PUTS DOWN AL'S DUFFEL BAG AND SHAKES HIS HAND.

AL

Thank you for dinner, and thank you for welcoming me into your home.

AL KISSES ART ON ONE CHEEK, THEN THE OTHER, CONTINUING FOR A TOTAL OF EIGHT KISSES. ART IS SURPRISED AND FREEZES UP.

ART

What's happening?

RILEY

You'll get used to it.

ART

I don't think I will.

ART EXITS.

RILEY

Can I get you a drink? I have some juice boxes I keep here for my daughter.

RILEY THROWS AL A CHILD'S JUICE BOX.

AL

(READING BOX) "Sunrise Surprise." If it tastes like waking up to American troops banging on your door, it's well-named.

THEY SIT DOWN ON THE COUCH WITH THEIR DRINKS.

RILEY

So what's up with your sister?

AL

Brekhna? Her husband let her graduate from high school so we're very proud. And now he's going to allow her to have a job.

RILEY

He's going to allow her?

AL

Yeah, he's from the city, they're crazy.

RILEY

We're gonna get your whole family out of there, you'll see.

AL

Thank you. (THEN) If it's possible, my mother wants to live in Florida.

RILEY

She can live wherever she wants. Why Florida?



AL

She is a big fan of *The Golden Girls*.

LIZZIE KNOCKS AND POPS HER HEAD IN.

LIZZIE

Hey, I'm gonna go get some drinks with friends. You guys wanna come?

RILEY

Nah, we're good.

LIZZIE

Okay, see you in the morning. Bye,  
Al!

AL

Goodbye, Lizzie.

LIZZIE EXITS.

RILEY

She won't be back in the morning.

AL

Why not?

RILEY

Ever since Michael died, she's been partying real hard.

AL

I was so sorry to hear about that. He was my favorite helicopter pilot, sometimes he let me steer.

RILEY

You know, they were planning a wedding.

AL

Oh, I did not. We are blessed to have walked out of that place, hamdullah.

RILEY

Hamdullah.

AL

You miss it, though.

RILEY

Why would you say that?

AL

(GESTURES AROUND THE ROOM) Your home looks like our bunker in Afghanistan.

RILEY

Oh, uh, well, I haven't really had time to decorate.

AL

Mm-hmm.

RILEY

Okay, I do miss the action. I was good at it. I'm not good at anything here.

AL

Not good? Riley, you got me out. Your government would have left me there, but you did not let them.

RILEY

I'll get your family out too. One way or another, I'll get 'em out.

AL

I know you will.

RILEY PUTS AN ARM AROUND HIM.

RILEY

Alright. We can sit here and cry all night like we're in the Air Force, or we can get more beer like Marines.

RILEY HEADS TOWARDS THE DOOR.

AL

Are you not too drunk to drive?

RILEY

Oh, yeah, probably. (TOSSING KEYS TO AL) Here.

AL

I don't have an American license.

RILEY

You'll be fine. I've seen you drive a Humvee under fire through a field full of sheep.

AL

(SMILING) I remember. That was the  
night we all had lamb kebabs.

AND WE:

CUT TO:

SCENE E

INT. RILEY'S TRUCK - LATER (N1)  
(Riley, Al)

RILEY IS IN THE PASSENGER SEAT. AL DRIVES.

AL

How could you not tell me your  
marriage ended?

RILEY

You're kidding, right? You were in  
constant danger hiding from bad guys.

AL

Hiding is boring, a little gossip  
would have been nice.

RILEY

I was embarrassed, okay? I messed up  
the best thing in my life. I didn't  
want to talk about it.

AL

I understand. I think you and Zayda  
and I should meet and smooth things  
out.

RILEY

No.

AL

Don't answer so fast. Remember, I'm  
very good at--

RILEY

No.

AL

Okay. I'll ask you again when you're  
not so tired--

RILEY

Al, I mean it, stay out of my  
business.

AL

Oh, Riley, I wish I could, but you're  
too good of a friend.

SFX: WARNING SIREN

LFX: POLICE LIGHTS FLASH BEHIND THEM

RILEY

(HITTING DASHBOARD) Goddamn it.

AL

You have so many other swear words,  
can we please leave God out of it.

FADE OUT.

END OF ACT ONE

ACT TWO

SCENE H

FADE IN:

INT. RILEY'S TRUCK - LATER (N1)  
(Riley, Al, Officer Stone)

THE TRUCK IS PULLED OVER TO THE SIDE OF THE ROAD. THE POLICE LIGHTS ARE FLASHING BEHIND THEM. THEY SIT UNCOMFORTABLY AS A COP, OFFICER STONE, APPROACHES THE WINDOW. HE KNOCKS ON THE WINDOW. AL LOOKS FOR THE CRANK TO ROLL IT DOWN.

AL

Hold on.

HE CAN'T FIND IT.

AL (CONT'D)

Where is the -- (MIMING A WINDOW CRANK)

RILEY

It's a button. Press the button.

AL PRESSES A BUTTON ON THE DOOR, AND THE DOORS LOCK.

RILEY (CONT'D)

The other button.

AL TRIES AGAIN, AND THE FRONT HOOD OF THE TRUCK POPS OPEN. RILEY LEANS OVER AND ROLLS DOWN THE WINDOW.

RILEY (CONT'D)

Good evening, officer. Is there a  
problem?

OFFICER STONE

(TO AL) License and registration, please?

RILEY

And there's the problem.

OFFICER STONE

Do you have any idea how slow you were driving back there?

AL

I do, I do. But you have a beautiful country and there is much to look at.

RILEY

Look, I screwed up, I made him drive, it's my fault.

AL

Whoa, whoa, don't talk. (TO OFFICER STONE) He is very upset and wishes he could be back with his beautiful wife.

RILEY

I do not!

AL

(TO RILEY) We will talk about it later. (TO OFFICER) Here you go, officer.

AL TAKES OUT HIS WALLET AND HANDS SOMETHING TO OFFICER STONE.

OFFICER STONE

You're kidding, right? Sixty dollars?



AL

Is that not enough? (TO RILEY) What is the going rate here?

RILEY

(TO OFFICER STONE) He doesn't have a license, okay? I know this is bad. Just please arrest me.

AL

It's true, I do not have my license with me. I have just arrived from Afghanistan where I spent six years fighting with U.S. Forces. Straight through. The Americans got eight months on, eight months at home. I was there the whole time. Keeping your country safe. Just like you do, officer.

A LONG BEAT AS AL GAGES OFFICER STONE'S REACTION.

AL (CONT'D)

(WHISPERING TO RILEY) Do you have any more money?

OFFICER STONE

(RE: RILEY'S KIA BRACELET) You a Marine?

RILEY

Yes.

OFFICER STONE

(RE: HIS KIA BRACELET) 1/7 Anbar  
province, Iraq.

RILEY

3/5. Sangin.

OFFICER STONE

I bet that was scary.

RILEY

Yeah. (RE: AL) Listen, it took me  
three years to get this guy outta  
there, so what happens next is up to  
you.

OFFICER STONE

(GIVING IN) Aw, dammit.

AL

(TO RILEY) This country. So much  
swearing.

OFFICER STONE

I'm gonna let you guys go.

RILEY

Thank you, Officer.

AL

Yes, thank you.

OFFICER STONE

But this can't happen again.

AL

I understand, from now on, I will drive very  
fast.

OFFICER STONE

Goodnight.

AL

(TO RILEY) The police here are very  
nice.

AND WE:

CUT TO:

SCENE J

INT. GARAGE - THE NEXT MORNING (D2)  
(Riley)

RILEY WAKES UP, GROGGY AND HUNGOVER. HE TAKES A BEAT AND SEES THAT HE'S ALONE.

RILEY

Al?

NO ANSWER.

CUT TO:

INT. ART'S HOUSE - MOMENTS LATER (D2)  
(Riley, Al)

RILEY, IN RATTY BATHROBE, BOXER SHORTS AND A T-SHIRT, CROSSES IN TO FIND THAT AL HAS LAID OUT A WHITE SHEET ON THE FLOOR OF THE LIVING ROOM AND IS PUTTING A TEA SET ON IT.

RILEY

What are you doing?

AL

Making everything look nice.

RILEY

Why?

AL

Zayda's coming over for tea.

RILEY

Why?!

AL

So we could all talk.

RILEY

Aw, dammit.

AL

Hey, language!

RILEY

Al, listen, I really appreciate you trying to help, but you can't be a hero here and fix this. You have no idea what you're stepping into.

AL

When the world says that to America, it doesn't listen, why should I?

SFX: DOORBELL RINGS

AL (CONT'D)

Take a shower. This will go better if you smell nice. (OFF RILEY'S LOOK)

Hurry!

RILEY CROSSES OUT. AND WE:

DISSOLVE TO:

INT. ART'S HOUSE - SHORT WHILE LATER (D2)  
(Riley, Al, Zayda)

RILEY IS DRESSED AND GROOMED AS BEST HE CAN. HE, AL AND RILEY'S SOON-TO-BE EX-WIFE, ZAYDA (30'S) SIT ON THE FLOOR AS AL POURS TEA.

AL

Zayda, having tea is an important part of my culture. It facilitates dialogue even among the most bitter enemies. During the war, Riley and I would drink it with the heads of different tribes while we tried to resolve disputes.

ZAYDA

I get that, Al, but I really don't think this is gonna help us.

RILEY

I already told him that.

ZAYDA

Oh, shut up.

AL

Of course, in Afghanistan, we were mostly dealing with murderous warlords. This is my first time working with a married couple.

RILEY

We're not married.

ZAYDA

Thank god.

RILEY

Why'd you come here? Don't you have anything better to do?!

ZAYDA

I came out of respect for (INDICATING  
AL) the guy who saved your life!

RILEY

You came to punish me!

ZAYDA

I don't have to punish you, you punish  
yourself!

AL

I have to tell you both, I am missing  
the warlords right now. (THEN) Zayda,  
why don't you tell me what you think  
went wrong with your marriage?

ZAYDA

Oh, Al, I don't know where to start.  
The mood-swings, the drinking, and he  
won't see anybody, he refused to go to  
counseling, I just had enough.

AL

Okay, thank you. I have only been  
here one day, but I have also seen the  
mood-swings and the drinking.

RILEY

Hey! Whose side are you on?

AL

I am in the middle. (RE: THEIR SEATING ARRANGEMENTS) Look. This is on purpose.

ZAYDA

I'm sorry, but I'm done trying to raise my daughter with a guy I can't trust.

AL

I understand that too.

RILEY

You do?

AL

(TO RILEY) Shh. (TO ZAYDA) When I met Riley I did not trust him either. And I was right not to trust him. Did you know the first time he gave me a gun he did not put bullets in it?

ZAYDA

Really?

AL

Yes. I found out in the middle of a firefight.

RILEY

I had to know you weren't going to shoot me.



AL

And in that moment when I was clicking away and nothing was coming out, I really wanted to. The point is, we didn't trust each other then, but we do now. Trust is earned.

RILEY AND ZAYDA DON'T LOOK AT EACH OTHER, BUT THEY BOTH NOD.

ZAYDA

He's got a long way to go.

AL

I agree.

ZAYDA

Right now he's at zero with me.

AL

Zero is good. I would not have gone that high.

ZAYDA

But I do like you.

AL

You know what's funny? The warlords also liked me and not him.

ZAYDA

(LAUGHS) I believe that.

AL

You are as wonderful a woman as Riley always said. I am glad we finally got to meet.

ZAYDA

Me too.

RILEY

Excuse me, but we haven't resolved a thing here.

AL

No, but we're talking, which is a good first step. (THEN, TO ZAYDA) If the two of us could learn a language he does not know, that might be helpful for the future.

ZAYDA

I speak a little French.

AL

Me too.

RILEY

I can learn French.

AL

Just drink your tea.

RILEY DRINKS HIS TEA.

ZAYDA

(TO AL) So what other nice things did he say about me?

AND WE:

FADE OUT.

END OF ACT TWO

TAG

FADE IN:

INT. HUMVEE - DAY (F1)  
(Riley, Al, Extras)

CHYRON: SANGIN, AFGHANISTAN, 2011

RILEY AND AL ARE IN THE BACK SEAT OF A HUMVEE, BUMPING ALONG IN SILENCE. THEY ARE IN FULL COMBAT GEAR AND POST-BATTLE. AL STARES AT RILEY WITH ANGER.

RILEY

I am really, really sorry about not putting bullets in your gun.

AL

(THICKER ACCENT) But now you will give me bullets, yes?

RILEY

Maybe when you calm down.

AND WE:

FADE OUT.

END OF SHOW