

DIRTY OLD BASTARDS

FADE IN:

TITLE: In the desert somewhere...02:00 hrs.

EXT. DESERT - NIGHT

A fence surrounds a government compound. There is a nondescript building without windows in the middle of the compound.

INT. BUILDING - SAME

We are in the middle of a NASA-like room with rows of computers and large screens in the front. There are government workers in plain lab coats walking around. Some have clipboards, and others are dressed in military suits.

A FEMALE SCIENTIST is monitoring some activity on a computer screen. A red alert comes up on the screen.

FEMALE SCIENTIST
Garbo, come have a look at this.

Another scientist GARBO who has been asleep at his desk lifts his head off the desk. He has a Twizzler molded into his cheek. He wears a headset.

GARBO
(Coming to)
Huh?

FEMALE SCIENTIST
There's a problem with Shuttle 17.

GARBO
What this time?

Realizing he has a Twizzler, he takes it and eats it.

FEMALE SCIENTIST
It seems like there's a malfunction with the waste disposal system. It's all backed up.

GARBO
Well, shit. Pour some Draino down it.
(He laughs)
Because, you know, it's like it's backed up...No, not funny? Not even a little?

FEMALE SCIENTIST
We need to send a crew up to fix it.

GARBO

No, they won't authorize that. Just have them dump it; it'll dissolve when it enters the atmosphere.

FEMALE SCIENTIST

Are you sure?

GARBO

Well, I haven't done the math, but that's how it works in the movies, so I'd say yes.

FEMALE SCIENTIST

I don't know. If it doesn't burn up in the atmosphere, someone could end up with a pile of frozen shit in their backyard.

GARBO

What else are you gonna do? You know what it'll take to get a crew up there. Just have them dump it. Send it off toward Mars.

FEMALE SCIENTIST

You know NASA will throw a fit if this goes near Mars. Better just send it toward Earth.

GARBO

Fine. It'll break up. Don't worry.

FEMALE SCIENTIST

(Think it over)

All right. But I'm not taking the fall for this one if it goes bad. I'm still taking it up the ass for that stunt you pulled on the Russians.

GARBO

I didn't know what that gesture meant in Russian.

She types some commands into her computer. A warning flashes on the screen. Then, a countdown comes up reading: Trajectory Estimate: 23.64 hours to impact. Do you wish to continue?

GARBO

God, what time is it?

She puts her watch up to her face and squints. Then, she taps it.

FEMALE SCIENTIST

2:10.

GARBO

Jesus, why do secret government operations always have to happen in the middle of the night? I should've listened to my mother and gone to work for the CIA. At least they put you on payroll.

FEMALE SCIENTIST

I didn't know the CIA hired from Kinkos.

GARBO

I was there for an undercover operation.

A MILITARY OFFICIAL walks in. Garbo scrambles to straighten himself up.

OFFICIAL

Status update.

The female scientist quickly switches the screen nervously.

FEMALE SCIENTIST

(Regaining composure)

All systems are fully functional. Shuttles 1-20 are in orbit.

OFFICIAL

Very good.

Garbo looks at the military official conspicuously.

OFFICIAL (CONT'D)

(To Garbo)

You have a jolly rancher on your back.

He exits. Garbo turns to reveal a jolly rancher stuck to the middle of his back. He tries to reach it, but fails.

GARBO

(To scientist)

Can you help me out?

He turns his back to her as he kneels on his rolling chair. She pushes him, and he falls off.

We see the screen flashing. She clicks back to the screen.

GARBO

Damn it, you broke my headset.

FEMALE SCIENTIST

(Sarcastically)

Oh, no. Now you have to watch porn
without the sound.

(Beat)

Idiot.

He pops up and gasps at being found out. She knocks over the chair onto him. He falls back to the ground groaning. She clicks the yes button. The countdown begins.

EXT. SPACE - ORBIT

A shuttle releases a compacted globe of waste, sending it off toward Earth.

CUT TO BLACK

CREDITS ROLL OVER

A TELEVISION SET. The channels are changing quickly, but we see that we are passing shows that are only ever on during the middle of the day, the kinds of shows that are only there to fill the pathetic lives of those who have nothing else: Maury, commercials for trade school, Sesame Street, old reruns of the Fresh Prince of Bel Air. We settle on the Tyra Banks Show.

INT. DORMITORY-LIKE ROOM - DAY

We see a mini fridge, out of which ALEX LONG (23, good looking, a little scraggly), who is still in his pajamas, takes a gallon of milk and cereal and begins to make himself a bowl. He takes out a giant wooden mixing spoon, and begins to eat it with it. He sits on his bed.

We then hear faint noises coming through the wall, just loud enough to hear it over the television. Someone's having sex in the other room, and it keeps getting louder. The sound becomes overwhelming. Alex bangs on the adjoining wall. Come on.

He turns up the volume on the TV. The sound of the TV now takes over the sex sounds.

Then, the sound of the sex takes over again. He can't turn the TV loud enough.

MOMENTS LATER

Alex is sitting with a pair of giant headphones on. They are connected by a long cord to the television. The sex sounds are finally gone.

Tyra is on the show with a teenage girl and her mother. The girl is crying.

TYRA

And how did that make you feel when your mother took her boyfriend's side over yours?

GIRL

I...I felt.

(Starts crying)

She didn't believe me when I told her he what he called me.

The audience gasps. Alex gasps.

TYRA

Did you feel betrayed?

The girl nods. She breaks down crying.

MOMENTS LATER

Alex is enthralled by the show. Tyra is sitting with the girl's mother.

MOTHER

I swear I didn't know he was hurting you, baby.

The women in the audience roll their eyes.

MOTHER (CONT'D)

You know I love you. Please, baby, you gotta know.

Tyra stands up and walks over to the girl.

TYRA

Janessa, I want you to tell your mother what you told me before the show.

The girl sits there crying. She shakes her head. Tyra comes over to her and kneels beside her. The camera is close on them.

TYRA

You gotta be strong, baby. You gotta do this, or it will never get better.

GIRL
 He called me...
 (crying)
 He called me a...

BEEP! The censor. All the women in the audience are shocked.

Alex is wide eyed. He freezes mid scoop.

MOMENTS LATER

TYRA
 Well, I think we should see what he
 has to say for himself.

The boyfriend comes out onto stage. The audience boos. Alex boos openly. Tyra gives a look. The girl starts to cry, but Tyra holds her.

TYRA
 It's okay, baby. Be strong.

We cut to the end of the show. Tyra is sitting alone on stage; it is dark. Only a minimal spotlight illuminates her.

TYRA
 Domestic violence is a disease that
 is plaguing our youth today. It
 doesn't always come in the form of
 a hit or slap. Domestic violence
 can come in any form, in a shout,
 in a yell, in vulgar reference to a
 woman's reproductive organs. Just
 remember that domestic violence is
 not okay and should never be
 tolerated, especially by those are
 having the violence inflicted on
 them. Be safe out there, girls.

Alex turns off the TV.

ALEX
 (Coming out of it)
 Shit. That was heavy.

LATER

Alex gathers some random objects and throws them into a box. He pulls out a drawer. As he gathers his belongings, his phone rings.

He answers.

ALEX

Hello?

(Beat)

Yo, what's up?

(Beat)

How much do you want?

(Beat)

No, that's fine. Just come by. I'll get you some. I gotta go set up now.

(Beat)

Yeah, yeah. Fine.

(Beat)

You know, I gotta make a delivery now anyway, so I can just swing by.

(Beat)

Yeah, no problem. Bye.

Alex opens a drawer to his desk. It's the motherload: cannabis heaven. He pulls out two small bags of pot, picks up the box he had just filled and walks out.

INT. HALLWAY - LATER

Alex walks out from his room. As he struggles to hold the box as he shuts the door behind him. Next door, in the room where the sex was happening before, a WOMAN (late 60s) comes out with her hair a mess and her clothes disheveled. She turns back into the room.

WOMAN

That's the last time you'll be touching these!

(Referring to her breasts)

She slams the door and storms away. Out comes MR. LOWELL (70s). He has his shirt off, displaying his wrinkled chest.

ALEX

(Turning to her)

What was that about?

MR. LOWELL

I don't know. Menopause?

(Beat)

Anyway, I guess I won't be getting anymore of that.

Alex looks at him.

The old man turns around to reveal his naked backside. We are disgusted. Alex shuts the door as the old man walks back in.

As we look around now, we realize that this is not the college dorm room we thought it was. This is a retirement home. Alex walks through the hallway. We see group of women having tea together. As we pass by them, we see that they are huddled around some dirty magazines.

We pass a room where a man is taking a pill. We see the bottle, revealing that the medication is for gonorrhoea.

Alex walks down the hallway. Alex knocks on the open door. BETTY JAMES (late 70s) is sitting in the room. Alex puts down the box in the hallway.

INT. BETTY'S ROOM - DAY

ALEX

Hey, Betty. How's it looking?

BETTY

I keep asking them to let me die,
but they keep resuscitating me.

ALEX

That sucks.
(beat)
I have a present for you.

BETTY

Oh, yeah.

ALEX

(Handing her a bag of pot)
As promised.

BETTY

Oh, excellent.
(Holding it)
Ooo, I just love it.

ALEX

That should last you a while.

BETTY

Pot is my favorite invention.

ALEX

It's not really an invention...

BETTY

Pot and Splenda.
(Beat)
Have you tried Splenda?

We see a box of Splenda packets on the table. There is Splenda spilling all over, open packets everywhere.

ALEX
It tastes more like sugar.

BETTY
Sometimes, I like to spread it around my gums, just let it sit there. Oh, it tastes so good.

Alex gives a weird look.

BETTY (CONT'D)
I'm gonna make some brownies. Would you like some Splenda pot brownies?

ALEX
I would.

BETTY
Good, I'm gonna make some for you.

ALEX
All right, well, I gotta make another delivery. I'll see you later.

INT. PATIENT'S ROOM - MOMENTS LATER

Alex walks into Mr. Parson's room. MR. PARSON (82), one of the patients at the home, is sitting at a table with his cane propping his hand up.

ALEX
Hey, Mr. Parson. How's my favorite 82-year-old doing?

MR. PARSON
I have a heart murmur.

ALEX
That sucks.
(Beat)
What do you got there? Doing a little bit of light reading?

Mr. Parson holds up his Bible.

MR. PARSON
It keeps me holy.

A knock comes from the door.

An older nurse, DEBBIE, stands at the door.

DEBBIE
Mr. Parson, I see you found Alex.

MR. PARSON
So I did.

DEBBIE
(To Alex)
He's been asking for you non-stop.
(Beat)
Anyway, I need you to set up for
Bingo in the rec. room.

ALEX
Just making my way over there.

DEBBIE
Thanks.
(Beat)
Mr. Parson, you coming to Bingo
today?

MR. PARSON
Wouldn't miss it.

DEBBIE
Good. I'll see you both there.

She walks out.

ALEX
So I brought you something.

MR. PARSON
Let's see.

Alex pulls out a small plastic bag of pot.

ALEX
This shit'll knock your socks off.

MR. PARSON
I've been itching for some more.

ALEX
This is grade A.

MR. PARSON
How much?

ALEX
Two hundred.

MR. PARSON
Two hundred?!

ALEX
It's quality.

MR. PARSON
That's what you said last time and
I ended up taking a dump in the
shower.

ALEX
No, this is good.

MR. PARSON
I only have a hundred.

ALEX
Mr. Parson, what do you want me to
say? I'm not running a charity
service here. You know I barely get
paid minimum wage at this place.

MR. PARSON
Come on, Alex.

ALEX
(Thinking it over)
I'll tell you what, you throw in a
bottle of that oxycontin, and we
have a deal.

MR. PARSON
What am I supposed to say when they
ask where it went?

ALEX
Come on, old man, you're pretty
much gone. Just say you lost them.
Or, better yet, just say Dale over
there ate them.

We see a pet parrot.

DALE
Mother fucker.

ALEX
Nice.

Considering it a good idea, he shrugs his shoulders.

MR. PARSON
All right.

Mr. Parson hands him the money and the pills. He then opens the Bible.

Mr. Parson's Bible is hollowed out and he stashes his pot there.

ALEX

Real holy.

MR. PARSON

They never check here.

He starts to cackle, really sinisterly. Alex sits down on the table casually.

ALEX

That's a creepy laugh.

(Beat)

So how have you been since I saw you last? Still shackin' up with the red head?

MR. PARSON

Nah, she's a slut. Fred nailed her last night.

A pair of OLD WOMEN walk by the room. They're giggling.

OLD LADY

Hey, Benny.

Mr. Parson smiles.

ALEX

No way. You're bangin' Mrs. Finklestein.

MR. PARSON

Nah, she's a tease.

ALEX

Nothing.

MR. PARSON

She gives great head though.

ALEX

Mr. Parson, you're a man whore, an old man whore.

Alex stands up.

ALEX (CONT'D)

You have a way with the ladies. All right, I gotta set up or else you guys won't be able to play Bingo, and, well, the world just might end.

MR. PARSON

I hate that fucking game.

ALEX

Why do you go then?

MR. PARSON

My lady likes it.

ALEX

Keep 'em happy. Oh, a heads up from nurse's station. Mrs. Klein has crabs, so, uh, stay away from that.

There is a long pause. Mr. Parson looks dazed. Then, as if he just snaps out of it...

MR. PARSON

Crabs! You think I'm infected?

ALEX

I don't know, Benny. I heard about your little swingers club. Better be careful.

(Beat)

Anyway, take it easy. Don't go spreading that around.

Alex walks out and heads down the hall. He passes an OLD WOMAN and MAN in the hallway.

OLD MAN

I swear it's not herpes.

INT. REC ROOM - LATER

Alex carries a box into the room. He dumps it on a table at the front. He begins setting up the bingo.

His phone rings. He picks it up.

ALEX

What do you want?

INT. GARAGE - DAY

NATE (Asian, also 23), is sitting on a set of drums.

NATE
Asshole, this is serious.

Nate is holding his breath. He starts to cough out smoke. He is smoking a joint.

INT. REC HALL - SAME

ALEX
What?

NATE (O.S.)
My parents kicked me out. They said I had to leave, like for good.

ALEX
Why?

INTERCUT GARAGE / REC HALL

NATE
They found out that I quit my job.

ALEX
You quit your job? Whoa, I didn't even know you had a job.

NATE
Yeah, I have a job. Working at the costume store.

ALEX
Nate, you and Mike renting out your old Halloween costumes does not count as a job?

NATE
Whatever, god, I just wish there was more demand for Darth Vader costumes. We've got like twelve of them between the two of us.

(Beat)

Anyway, it wasn't just that, I guess. They also found out that I was selling their antique glassware.

ALEX
You were doing what?

NATE

I mean what's the big deal; they were going to leave them to me when they died anyway.

(beat)

I mean at least I didn't kill them to get them; they should be happy about that, right? Think about those Mendoza kids; like, I'm so much better than they are.

ALEX

You mean the Menendez brothers.

(Beat)

You're a real screw up if you didn't know that already.

NATE

Nerds, asshole! I already know.

(Beat)

Anyway, can I stay with you?

ALEX

No, Nate, I told you that I can't have people stay over.

NATE

Come on, Alex. Just for a little while.

ALEX

No, do you remember the last time I let you stay over?

NATE

That was one time. And how was I supposed to know that coyote would come back and eat that dog?

ALEX

No, Nate.

NATE

You're a real classy friend, Alex, you know that? Remind me to douse you with lighter fluid the next time you get caught on fire.

ALEX

Will do. Remind me to have sex with your sister the next time she turns 18. Oh, wait, I already did that.

NATE
You're such an asshole.

The garage door begins to open.

ALEX
What's going on?

NATE
Hold on, someone's coming in the garage.

Nate grabs a drumstick as if to defend himself.

Nate's P.O.V. - A car is pulling into the garage. A man, NATE'S FATHER gets out of the car.

NATE'S FATHER
(With slight accent)
Shit, Nate. When I told you to get your stuff out of the house, I didn't mean bring it into the garage.

NATE
Come on, dad.

NATE'S FATHER
Where am I going to park my car?

NATE
Park it in the driveway.

NATE'S FATHER
Why do you think I came to America? Because I wanted a fucking garage.

NATE
All right, shit.

NATE'S FATHER
You're lucky you weren't born in China. I would have sold you to a sweatshop.

NATE
Just like grandma sold Aunt Lilly to that white man.

NATE'S FATHER
She didn't sell her. Aunt Lilly wanted to marry that white man, and when he started cheating on her, she blamed your grandmother, and..

NATE

Can't you see I'm on the phone,
Dad?

NATE'S FATHER

(Irritated by his rude son)
God damn it, Nate. I want your shit
out of here by the end of the day.

He closes the garage.

NATE

Ahhhh!

ALEX

Hey, man, I gotta go. Good luck.

NATE (O.S.)

You're a real friend, you know
that. Leave me on the street to die
with the rats.

ALEX

Why don't you give Dave a call?

NATE

I'm not gonna call Dave. He's
pretty much the most dissatisfied
person since he started his job. I
don't want that karma to rub off on
me.

ALEX

You know you're full of it, right?

NATE

I know.

Alex hangs up. He continues to set up.

INT. REC HALL - LATER

Alex puts his mouth the microphone.

ALEX

G15.

(Beat)

G15.

Alex holds a tiny ball with "G15" written on it. He spins the
sphere of balls and picks one out.

ALEX (CONT'D)

O22.

(Beat)

O22.

(Beat)

Just a reminder you're playing for this amazing, irreplaceable, awe-inspiring prize: Phil Collins' Greatest Hits Disc Four.

An OLD WOMAN's eyes light up. She's sitting next to another OLD WOMAN.

OLD WOMAN 1

You know, Phil Collins used to date my niece.

OLD WOMAN 2

(clearly couldn't hear)

What? Phil Collins used to rape your niece?

OLD WOMAN 1

(clearly not hearing)

That's right.

OLD WOMAN 2

I always knew he was a bastard.

Alex pulls another ball out.

ALEX

B5.

An OLD MAN turns to another OLD MAN.

OLD MAN 1

What'd he say, C5?

OLD MAN 2

There's no C in Bingo. You're not retarded, are you?

OLD MAN 1

I can't read, asshole.

OLD MAN 2

That doesn't even make sense.

(Beat)

Think about it.

ALEX

O3.

An old man, MAURICE (70s, Black), stands up.

MAURICE
Bingo! Ha ha ha. Bing-go!

ROGER SULLIVAN, aka SULLY, (late 70s, white), then points over.

SULLY
You're a god damn cheater.

Alex walks over now.

ALEX
Nice, Maurice, let's see.

SULLY
He's a god damn cheater. I saw him cheat.

ALEX
Sully, that's impossible, you can't cheat at this game.

SULLY
I saw him.

MAURICE
Stop being bitter, you old fart.

ALEX
How could he have cheated?

SULLY
He just did.

MAURICE
It's not my fault you suck at Bingo.

SULLY
Suck at Bingo! You suck at Bingo.

MAURICE
And here I am, BING-GO.
(pointing to the card)

SULLY
Screw you, that's because you're a cheater...and a Nazi. I killed Nazis like you during the war. Ya' Nazi.

This is all very laughable to Maurice and of course to everyone else in the room, but they've all heard it before.

MAURICE

I'm not a Nazi. You're a Nazi.

ALEX

Come on, guys. Settle down.

MAURICE

No, this jerk's always calling everyone a god damned Nazi. This isn't World War II, Sully. You can't just go around calling everyone a Nazi and get away it.

SULLY

It's not my fault you're a Nazi.

Maurice dashes at Sully, knocking him off his chair onto the floor. Alex has to pull them apart.

SULLY

Get off of me. Get him off of me. He's crazy.

MAURICE

I'm not crazy. You're crazy.

SULLY

I'm perfectly sane. I'm not the one who thought the toilet was a water filtration system.

MAURICE

You said you wouldn't tell; it was a new toilet.

ALEX

Come on, Sully. I think you should head back to your room.

Debbie has come up during the scuffle.

DEBBIE

Sully, I'll take you back to your room.

SULLY

I don't want to go back to my room. My room smells like piss.

DEBBIE

Well, maybe if you wore your diapers, it wouldn't.

SULLY
I'm not a god damn infant.

ALEX
Come on, Sully. I'll come by and
visit you later.

Debbie takes Sully O.S.

MAURICE
Now where's my Phil Collins CD?

INT. HALLWAY - LATER

Alex walks down the hall. He stops at the room of one of the
residents MARY (70s).

INT. ROOM - SAME

We see Alex standing at the doorway.

MARY
Hello, Alex.

ALEX
Hi, Mary. How's it going?

MARY
Surviving.

ALEX
That's good.
(Beat)
Why weren't you at bingo?

MARY
I haven't been feeling too well.
Doctors aren't sure what's wrong.
They ran a bunch of tests.

ALEX
How's Bob been?

MARY
(Sad)
He's in the hospital now.

ALEX
Oh.

MARY
Yeah, he doesn't like me to come
by. He doesn't think it's healthy

MARY (CONT'D)

for me. When you're this old, the hospital just speeds it all up.

(Beat)

But I have to see him, you know.
He's my guy.

ALEX

I know.

(Beat)

Well, next time, I want you front
and center.

MARY

I'll be there.

ALEX

I expect it. Can I get you
anything?

MARY

No, I'm fine.

ALEX

All right. See you later.

Alex leaves.

INT. HALLWAY - LATER

Alex walks back to his room carrying the box of Bingo equipment. In the hallway he passes two OLD MEN in wheelchairs, making some strange faces.

He walks over to them.

ALEX

Why do you guys look like you just
molested a baby seal?

OLD MAN 1

New tenant, just moved in
yesterday.

OLD MAN 2

New tenant's granddaughter's
visiting.

Alex turns to look. An old woman, MRS. CASEY (70s), and her granddaughter LIZ (23) are standing at the reception desk. He realizes he knows her. He drops below, hiding behind the wheelchairs.

ALEX

Oh my god, what is she doing here?

OLD MAN 2

You know her?

ALEX

Yeah, shit.

OLD MAN 1

Why are you pissing your pants?

ALEX

I'm not pissing my pants. I just don't want her to see me.

OLD MAN 2

Why not?

ALEX

The last time I saw her...shit, that was like the most embarrassing moment of my life.

OLD MAN 1

I'm rolling over and introducing myself.

The old man starts to roll away, exposing part of Alex, hiding just behind the other man's wheelchair.

ALEX

What are you doing? Come back.

OLD MAN 2

Whatever it was happened can't be that bad. 1953, I accidentally crapped my pants while I was riding a Ferris wheel with my girlfriend. Just pretended I sat on some chocolate.

ALEX

That worked?

OLD MAN 2

She tried to lick it as I got off.

Alex pokes his head up. The old man has made his way to the woman and is now distracting her. Liz now looks down the hallway and can see Alex's head. He ducks back down.

ALEX

Shit. Did she see me?

OLD MAN 2
I don't think so.

Alex pokes his head up again to look. Clearly, she saw him and she is headed over here.

ALEX
Dirty liar.

The old man starts to roll away, leaving Alex exposed. Alex's phone rings. It plays loudly. In a scramble he tries to answer it.

ALEX
Shit.
(answering the phone)
Hello?
(Hiding behind a doorway)
Mom, I can't really talk.
(in a defeated tone)
Mom, I already told you I don't want to go to law school.
(Beat)
Well, that's awesome that Bill made partner; it's not like he didn't know it was gonna happen. You made him read the dictionary as a kid. There's only one path for children like that.
(Beat)
Maybe I'm just not smart enough, did you ever think of that?
(Beat)
Well, I guess you should have tried a little harder, mom.
(Beat)
I wish I had too.
(Beat)
Fine, love you, too. Bye.

By now Liz has made her way over.

LIZ
Alex?

ALEX
Liz, hey. How's it going? You know we should really catch up sometime. I'll see you later.

Alex starts to rush off back to his room, but Liz follows him. They both walk through the hallway.

LIZ

Ah, come on, Alex. It's not that weird anymore.

ALEX

Oh, I think it's going to take a while for it not to be weird.

LIZ

No one could have known that the ferret had escaped.

(Beat)

And it's definitely not you're fault that you got undressed in that closet. It's really Benny's fault for not feeding the thing.

ALEX

Don't get me started on Benny.

LIZ

He's a real shit. I heard he had a gender identity crisis.

ALEX

Oh, yeah?

LIZ

I'm pretty sure he just did it to get with girls.

ALEX

Oh, so that's how he got you.

LIZ

That was one time. I learned my lesson.

(Beat)

Anyway, so it's not weird, right?

INT. ALEX'S ROOM - SAME

ALEX

I guess.

LIZ

(Holding back laughter)

Who knew that ferret would bite you there?

ALEX

(Walking away)

Uh, see, this is why I've avoided this moment.

LIZ

Come on, Alex. I was just joking. Besides, it was awesome; I got to third base and had a completely medical reason for doing it.

ALEX

Ha ha, very funny.

LIZ

So what, you like work here?

ALEX

Yeah.

LIZ

And you live here too.

ALEX

Yeah. They pay me like a 10-year-old Malaysian kid, but they give me this sweet room and all the jello I can eat.

LIZ

Sounds like you scored big.

ALEX

Yeah, it's kinda like living at home, except now my mom can only tell me what a failure I am over the phone.

LIZ

She's on your back too? My mom keeps sending me these Craigslist job listings. I'm pretty sure she just does a search for professional douche bag and sends me the results.

ALEX

Shit, I know. It's like, fuck, I'm a failure if I can't pay my electricity bill. I mean, we weren't even meant to have electricity. Look at the cavemen. Real happy.

LIZ
And they'd eat their babies
sometimes.

ALEX
Another plus.

LIZ
So is this like what you want to do
with your life? Bingo man.

ALEX
No, you know. I haven't figured it
out. Apparently, I'm unhireable.
Fours years of college and an
English degree aren't worth shit to
anyone.

(Beat)
No, but I've actually been writing
a movie. That's what I really want
to do, be a screenwriter, maybe
write for TV, basic cable at least.

LIZ
Oh, that's cool. So what's your
movie about?

ALEX
Oh, you know.
(Beat)
It's not so much about anything.
It's more like a state of mind.

LIZ
A state of mind?

ALEX
Yeah, like have you ever done
shrooms?

LIZ
No.

ALEX
What about Acid?

LIZ
No.

ALEX
Jeez, you've been missing out.
Let's say that you weren't such a

ALEX (CONT'D)

pansy and had done shrooms. Well, just imagine being on shrooms and then taking a hit of acid. Like you know how when you're trippin' real bad and like a giant puppet dragon pops out of nowhere and starts shooting fire out of its ass, flying all over the place...and then starts saying the alphabet backwards.

(Beat)

That's my movie.

LIZ

Wow, sounds awesome.

ALEX

Yeah, but I haven't really been able to get past the first scene.

LIZ

You should add a pirate. Pirates are trippy.

ALEX

Good call.

(Beat)

So what about you? What have you been up to?

LIZ

Oh, I actually teach part time at a preschool.

ALEX

Oh, that's sweet. Imparting knowledge to our impressionable youth.

LIZ

Yeah, mostly we just play with blocks. Yesterday, one of the kids threw a block at my head.

(Showing him a cut)

ALEX

Nasty.

LIZ

Yeah, right? I'm pretty sure he was aiming for my eye...or my boob.

(Beat)

LIZ (CONT'D)

So what's it like living here? Do the old ladies hit on you?

ALEX

Not really hit on. Mostly they just stare at me...really creepy stares.

We see an OLD LADY in the hallway is unabashedly staring in.

ALEX (CONT'D)

Yeah, I have to lock my door at night.

LIZ

I mean, do you like hanging out with all these old people?

ALEX

Oh, yeah. It's great. Old people say whatever they're thinking. They're like children, except they know every bad word. And they're all delusional, whether it's been diagnosed or not.

(Beat)

I actually have to stop by someone's room right now. You wanna come?

LIZ

Yeah.

INT. HALLWAY - MOMENTS LATER

Alex and Liz approach Sully's room.

ALEX

All right, so this old dude, he says some inappropriate shit. I mean, like racist and sexist and whatever other offensive things you could think of.

(Beat)

You can't take it personally, because he offends everyone.

LIZ

I know what that's like. I spent a summer at the Y. Only psychos and flashers go to the Y. Oh, and moms with infants.

(beat)

LIZ (CONT'D)
 You'd think they'd have figured
 that one out by now. Like duh.
 (starts mocking)
 I'm gonna leave my kid here with
 all these dirty old men, I'm an
 awesome parent. La de dah.

They come to Sully's room. The door is open, and Alex knocks on the doorway.

ALEX
 Hey, Sully.

Sully is staring blankly toward the ground, but in their direction. He is almost frozen. They all pause for a moment. Then, Sully lets his gaze go.

ALEX (CONT'D)
 Are you all right, Sully?

SULLY
 Yeah, and I farted.

ALEX
 That's gross.

SULLY
 Who's that?
 (referring to Liz)
 Why didn't you tell me there was a
 girl around? Fuck, you make me look
 like Adam Carola over here.

ALEX
 Jeez, sorry. Sully, this is Liz.
 Liz and I...
 (struggling how to explain)

LIZ
 We went to high school together.
 How's it going?

SULLY
 Holy shit.

LIZ
 What?

SULLY
 Come a little closer. Let me take a
 look at you.

Liz moves closer.

SULLY (CONT'D)

You look like someone I used to know.

LIZ

Oh, yeah? Who?

SULLY

I can't remember.

ALEX

Sully's brain is gone...like seriously mush.

SULLY

Not true.

ALEX

Like if you took a CAT Scan of his brain, half of it would be empty and the other half would be...like apple sauce or lobster bisque.

Liquidy.

(He laughs)

SULLY

To hell with you. You're the moron, hanging around a bunch of old people in the prime of your life.

ALEX

Sully, he's got some crazy stories...he was in the war, you know.

LIZ

Oh, yeah?

SULLY

I was.

LIZ

Which war?

SULLY

The only one that mattered. Fucking World War II.

LIZ

You're that old?

(Beat)

Did you ever kill anyone?

SULLY
 Shit, I killed one Nazi for every
 finger I have...

He holds up his hand; he's missing a pinky.

SULLY (CONT'D)
 One of those assholes got my pinky.
 (Looking at his missing
 finger)
 Who knew I'd miss such a tiny
 finger? I mean, shit, it makes you
 wonder how you could live without a
 leg.
 (Beat)
 Like, if I were Mr. Dirk over
 there, I'd've killed myself years
 ago.

A pathetic aging man, MR. DIRK, missing a leg, hobbles down the
 hallway on crutches.

ALEX
 Sully's got these crazy stories
 about the war...like conspiracy
 theories; just all kinds of stuff;
 I mean, they're ridiculous; tell
 her.

LIZ
 Oh, yeah, like what?

SULLY
 I know! I remember. You look like
 this whore I used to screw during
 the war. Aha. That's it.

Alex gives Liz the what did I tell you look.

LIZ
 (Possibly offended)
 Was she hot?

SULLY
 Smokin.

LIZ
 (satisfied with this)
 Okay.

ALEX

Sully did all kinds of stuff during the war. Tell her how you feel about the government.

SULLY

Screw the government, that's what I say. You don't know how much sensitive shit the government is keeping under wraps.

LIZ

Like what?

SULLY

All kinds of shit. Like military experiments and medical tests...and aliens.

ALEX

You gotta hear this one. Apparently, this alien mothership came down during the war, and now the government is hiding it in some underground facility in the forest or desert or whatever.

SULLY

I know they are. I saw it come down. I met the alien navigator. She told me that they were going to come back, just look for that tiny light in the sky.

LIZ

She?

SULLY

Yeah, all alien navigators sent on exploratory missions are female. You send a guy to an unexplored planet, they just go trigger happy, start blowing up buildings and knocking off people one by one. Anyway, the alien navigator told me she'd come back for me, so I've gotta stay alive until that happens.

ALL OF A SUDDEN

MAURICE
(Passing the door)
You're full of shit, Sully.

SULLY
Fuck you.

ALEX
How did you get such a foul mouth?

SULLY
The war...it does things to you.

ALEX
Old people shouldn't talk like this, but all I hear in this god damned place is F this and shit that and every bad word in between.

SULLY
Fuck, because I'm old, I can't swear.

(Beat)
Shit, you'd line up well with those suits in the military.

ALEX
Take that back.

SULLY
Nah, you're too much of sissy boy to do that. English major. When I was in school, people valued their education, they learned respectable trades.

ALEX
Sully, you didn't even go to college.

SULLY
Yeah, I was knee deep in Nazi so that you could smoke pot on the lawns at your fancy prep school.

ALEX
All right, Sully. Don't have a hernia.

SULLY
Ah, fuck it. Do whatever you want with your life.

ALEX
All right, I will.
(Beat)
Anyway, I gotta go. I'll come back
later. You wanna play Mario Kart?

SULLY
My N64's broken.

ALEX
How'd that happen?

SULLY
Bowser's a god damned cheater...
(Shaking head)
I got mad, so I threw it out the
window.

ALEX
We gotta work on some aggression
control with you, Sully.

SULLY
What are you my grandma?

ALEX
All right, Sully, I'll see you
later.

SULLY
Yeah, yeah.

Liz waves goodbye.

INT. HALLWAY - MOMENTS LATER

Alex and Liz walk back to Alex's room.

ALEX
But that's not the half of it. He's
got crazy stories about tons of
stuff.

LIZ
You think any of it's true.

ALEX
Nah, how could it be? Besides, like
I said, they're all crazy, even the
funny ones.

LIZ

Hang around here too long, you
might start believing it.

(Beat)

Anyway, I should probably go. My
grandma's probably wondering where
I went, and I gotta head out
anyway.

ALEX

Yeah, sure.

LIZ

Yeah, I still have your number. You
didn't change it, right?

ALEX

Yeah.

LIZ

(Walking out the door)

All right. I will...see you later.

Alex is left standing there. He looks over to his desk, on which
is a laptop. Alex's POV - on the laptop is the beginning of his
movie. He stares at it for a moment.

INT. ALEX'S ROOM - NIGHT

All is quiet in the retirement home. Even his horny neighbor is
asleep. Alex lies on his bed, with his laptop open on his lap. He
is watching YouTube, some ridiculous video of a cute animal doing
some ridiculous trick. He pauses for a moment and looks at his
desk, where his stash is.

INT. SULLY'S ROOM - LATER

Alex swings the door open silently. He walks over to Sully's bed,
where we can see that Sully is asleep.

ALEX

(Whispering)

Sully.

(beat)

Sully, are you awake?

Alex gets really close.

ALEX (CONT'D)

Are you dead?

He gets really close to see if he's breathing.

ALEX (CONT'D)
(A little louder)
Sully, wake up.

There's a momentary silence. Then, suddenly, Sully sits up enraged.

SULLY
Go to hell, Hitler!

Sully lunges at Alex, knocking him to the floor.

SULLY (CONT'D)
My gun...where's my gun?

ALEX
Sully, it's me.

SULLY
(Coming to)
What?

ALEX
You are a crazy old man.

SULLY
What are you doing waking me in the middle of the night?

ALEX
It's 10:30.

SULLY
Ah, shit, I'm going back to bed. I was just having a dream that I had both my pinkies and you ruined it for me.

ALEX
Come hang out.
(Beat)
You're up already.

SULLY
That doesn't mean anything. I could fall back to sleep any...
(dozing)

ALEX
Shut up.

SULLY
(Jokingly)
What do you want?

ALEX
You wanna go smoke a little?
(Showing him some joints)
Maybe a little? Smoky smoky.

Sully thinks this over.

EXT. PATIO - LATER

Alex and Sully are lying on some lounge chairs on the patio. They have been smoking now for a while, and they have already begun to become giddy like little children.

ALEX
(Cracking up)
What's pink...what's pink and
fluffy?

Sully is laughing.

SULLY
(Repeating as if it's
a new word)
Fluffy...

ALEX
(Barely getting it out)
Pink fluff.

Sully laughs uncontrollably.

SULLY
I wanna tell one.

ALEX
Wait, wait, wait. What's blue and
fluffy?
(Beat)
Pink fluff holding its breath.

They both burst into laughter.

SULLY
My turn, my turn. Do you wanna lose
ten pounds of ugly fat?

ALEX
Uh huh. I do.

SULLY
Then cut off your head.

This is a tipping point. They laugh so hard they can barely breathe. Alex begins to roll of the lounge chair onto the floor. They try to gain their composure. But when they look at each other they can't help it.

ALEX

I can't breathe, I can't breathe.

SULLY

(Really confused)

Wait, how much does a head weigh?

ALEX

I dunno, like three pounds.

SULLY

Three pounds.

ALEX

Three or four pounds.

LATER

Sully and Alex are laughing again.

SULLY

Stop making me laugh.

ALEX

You stop making me laugh. I can't look at you anymore. Your face is too funny.

SULLY

Stop looking at me like that.

LATER

Alex is leaning over his lounge chair looking at the grass, touching it with his fingers.

ALEX

This grass is so long.

SULLY

So long.

ALEX

Someone should cut it. Where's the gardener?

SULLY

We need a gardener.

ALEX
I would cut it myself, but I'm too
lazy.

LATER

Alex and Sully are now quietly gazing at the stars. They are clearly sleepy, but want to continue a conversation.

ALEX
I'm sleepy, but I don't want to
sleep.

SULLY
Me too.

There is a long pause. Looking at the stars has made Alex think about the aliens.

ALEX
They didn't like abduct you, did
they?
(Beat)
You're not like a transport of some
hive of alien insects, are you?

SULLY
(Sleepy)
Are you talking to me?

ALEX
I'm tired.

SULLY
I want to go to sleep.

ALEX
Look at the stars. They're so
bright. Hurt my eyes.
(Beat)
Do you ever wish you could turn the
stars down a little?

SULLY
No.

ALEX
Or the sun? Sometimes it's too
bright.

They are silent for a moment.

SULLY
You know how long it's been?

ALEX
How long what?

SULLY
Fifty years.

Alex doesn't know what he's talking about.

SULLY (CONT'D)
Too long to wait for anything.

Sully begins to doze off. Alex's P.O.V. - His eyes close slowly.

FADE TO BLACK

EXT. SPACE - ATMOSPHERE - SAME

The giant meteor of waste is now getting close to entering the atmosphere.

EXT. PATIO - SAME

Alex startles himself, waking from his sleep. Alex's P.O.V. - all of a sudden, something bright shoots across the sky. It looks like it's landed in the distance far away, too far to tell where at all.

ALEX
What was that?

SULLY
(Dozing off)
Huh?

ALEX
(Still too stoned to think straight)
What was that?
(Beat)
Oh, my god, was that...
(Beat)
Ah, I'm just so...sleepy.

EXT. PATIO - MORNING

The sun is out now.

ALEX
(Mumbling in his sleep)
I don't want to go to the dentist.

Alex is on the grass sprawled out in the most awkward position, face planted in the grass, knees tucked close to his chest, and his ass up in the air.

A foot gives him a push that forces him to topple over.

Alex stares up. It's Debbie.

DEBBIE
Fun night?

Alex, surprisingly, springs into action, very resilient.

ALEX
Fantastic.

He begins to walk as if on a mission. He walks pass the STARING WOMAN again. He is creeped out but proceeds.

DEBBIE
Where are you off to in such a hurry? You up to something?

INT. ALEX'S BATHROOM - MOMENTS LATER

Alex walks into his bathroom and splashes his face with water. He looks at himself in the mirror. He stares at himself for a few moments. What did he see last night? Then, SUDDENLY, he slaps himself across the face.

INT. ALEX'S BEDROOM - LATER

He ruffles through a mess of clothes trying to find something. He comes across a pair of pants and pulls out his cell phone from one of the pockets.

He begins to dial.

INT. OFFICE CUBICLE - SAME

DAVE (23) sits at his cube with a headset on. We see Dave from the P.O.V. of his computer.

DAVE
Global Market Consulting. This is Dave.

INT. ALEX'S BEDROOM - SAME

ALEX
Oh, my god, Dave. Dave.

DAVE (O.S.)
Alex, why are you calling me on my
work phone? You know they record
our conversations.

ALEX
Dave, shit, I saw something.

DAVE
What are you talking about?

ALEX
It just like fell from the sky.

DAVE
What fell from the sky?

ALEX
Fuck, I don't know. I don't know.
What just falls from the sky,
right?

INT. DAVE'S CUBICAL - SAME

DAVE
I have to put you on hold.

ALEX (O.S.)
Come on, Dave.

Dave's boss LARRY (40s) walks up behind him.

LARRY
Dave.

DAVE
Hello, Larry.

LARRY
Dave, do we have an ETA on that
Procter analysis you've been
working on?

DAVE
Procter analysis.

LARRY
Yeah.

DAVE
Should be any day now?

LARRY
All right, good. Last time, I saw
that you were scribbling your
notes...

DAVE
My notes, yes.

LARRY
Scribbling them on a pad...

DAVE
On a pad, mmhmm.

LARRY
I just think we need to be a little
more diligent about making sure we
document our work...

DAVE
Documentation.

LARRY
Yes, document them carefully, maybe
in Excel, in a spreadsheet, why
not.

DAVE
Spreadsheet, sure, will do.

LARRY
Uh, huh, okay. Well, just for
future reference.

DAVE
Well, have a good day, Larry.

LARRY
Yup.

Dave hits his phone.

DAVE
All right, Alex, what's up?

INTERCUT DAVE'S CUBICLE / ALEX'S BEDROOM

ALEX
Is it like possible at all, and
you're a totally logical, level-
headed person, but is it possible
even slightly that aliens could
exist?

DAVE (O.S.)

What are you talking about?

ALEX

Well, like there's this old guy and he would tell me these stories and you know I mostly thought he was just insane or whatever, I mean, he's so old, but then yesterday I was outside and I saw this flash of light, like a falling star or whatever, but it like came down and landed somewhere, like made impact, and is it even remotely possible that that's possible?

DAVE

Were you high?

ALEX

Unavoidable factors, Dave...is it possible?

DAVE

I don't know, Alex, why are you asking me? I'm a mess right now. I haven't seen the sun in like three months. My brain is numb from sitting in front of my computer all day; I'm really not even sure I'm alive.

ALEX

Snap out of it, Dave. You need to get it together for like thirty seconds and help me.

DAVE

Aliens could very well exist. Why not? Believe what you want. Don't believe what society tells you all right, because when you do, you just end up with ulcers that bleed into your small intestine and a feeling that creeps up inside of you telling you pick up that knife. Just pick it up and make it all end.

(Beat)

And it's not good, all right.

ALEX

We're gonna get you some help,
Dave.

DAVE

Shit, Alex, you know what, yes.
Yes, you should believe in aliens.
Fuck, you know I used to believe in
something too.

(Beat)

But they've taken that from me,
Alex. They took it away, and all
that's left is a zombie. I'm a
zombie, Alex.

(Beat)

So, yes, yes is my answer. Believe
in zombies.

ALEX

You know what, even though I think
you're crazy and I'm a little
concerned that you my kill a puppy
on your way home from work, I think
you're right.

DAVE

(Excitedly)

Yeah!

Alex hangs up the phone.

Dave is left at his cube excited. He stands up finally a little
bit happy about life, but as he rises above his cube we see his
POV - Larry judgmentally stares straight at him from a distance. All
the sudden Dave's eyes go dead, and he lowers himself back to his
seat.

INT. SULLY'S BEDROOM - LATER

Sully is in his room at his desk. He is working on something.

ALEX

I saw it, Sully.

SULLY

What?

ALEX

It just fell from the sky.

SULLY

You need to lay off the reefer.

ALEX

No, seriously, Sully. I saw it. It was exactly how you described it. I just fucking came down.

SULLY

What are you saying?

ALEX

I'm saying I think they're back, your alien buddies.

(Beat)

Do you know where they're keeping it?

SULLY

What?

ALEX

Could you find it, the spaceship?

SULLY

Who knows? Do you know how long ago that was?

ALEX

Why the hell not though, right?

SULLY

I drew a picture of you.

He hands him a cartoon drawing that resembles Alex, except the cartoon figure is wearing a dress.

SULLY (CONT'D)

It's you in a dress.

ALEX

Wow, this is really good. Where'd you learn to draw like this?

SULLY

I have so many hidden talents.

(Beat)

If you didn't get it, it means I think you're a girl.

ALEX

Yeah, I got it, thanks.

(Beat)

Sully, come on. I think we should finally go find this spaceship you've been talking about. I mean, did you see it last night?

SULLY

What?

ALEX

It was just like you had described it.

SULLY

What did I tell you about puffing those paint can fumes.

ALEX

I think she's come back for you.

SULLY

I didn't see anything.

ALEX

Because you were asleep. Just tell me, do you think you could figure out where it would be?

SULLY

I don't know. I guess there are a couple places it could be.

ALEX

That's all I needed to hear. Sully, I think it's time you finally found what you've been waiting for.

SULLY

I mean.

ALEX

No, Sully, don't think about it. Let's just do it. I mean you've been waiting how long, like fifty fucking years for this. I mean, do you really want to die without even trying?

SULLY

No. You're right, I don't.

ALEX

Yes, get pumped. Get your stuff together. I'll drive.

Alex rushes out the door. We stay on Sully for a second.

He then comes back in.

ALEX

Oh, and can you bring some of those
hard candies? I love those.

(Excited)

Get ready.

He exits.

INT. ALEX'S ROOM - MOMENTS LATER

Alex is quickly packing a backpack full of random items, things
no one could ever find useful in any situation.

He picks up a set of walkie talkies and tosses them in the bag.
He pulls out his passport, and looking at it for a few moments,
decides he may need it.

Pretty soon his bag is almost full. He is stuffing. He zips it up
and begins to walk out the door. Then realizing he forgot
something, he walks back in. He looks through the mess on his
desk. He finds it: a stapler. His backpack is too full though. He
reaches in to find something to discard. He pulls some stuff from
the bag and tries to find room, finally finding some space. He
throws the stapler in his bag and discards the navigation system.

INT. SULLY'S ROOM - LATER

Alex walks in.

Sully is standing there with a hard suitcase. It is large, the
kind that people carried around in the fifties.

ALEX

Ready?

SULLY

Yeah.

ALEX

Let's go.

INT. HALLWAY - SAME

Alex and Sully power walk through the hall as not to raise any
level of suspicion.

BETTY (O.S.)

Alex.

Alex's P.O.V. - Betty is standing there in her doorway holding a
plate of pot brownies.

BETTY (CONT'D)
I used the last of my Splenda. I
need to buy some more Splenda now.

ALEX
Oh, sweet.

He grabs the plate.

BETTY
Can you get me some more Splenda?

ALEX
Sure.

BETTY
Good, thanks.

As he takes the plate and walks away, Betty pulls out a packet of Splenda from her pocket, pokes her finger in it, and begins to spread the stuff in her mouth. She has a diabolical look on her face.

ALEX
I'll see you later.

EXT. PARKING LOT - LATER

Alex and Sully rush to the car. The sun is so bright. They reach the car, which is under a covered area. They open the trunk and toss their stuff in.

ALEX
What do you have in here? How much
stuff could you possibly need?

SULLY
Just in case.

INT. CAR - SAME

Alex and Sully get in.

SULLY
Let's go.

ALEX
Where are we going?

SULLY
I thought you had a plan.

ALEX
My plan was to follow you.

ALEX

You can't just go hiding in people's cars, Nate. Shit, you almost gave me a heart attack.

NATE

I'm all right. Don't worry about me. I just slammed my head into windshield...from the back seat!

(Rubbing head)

I think just might have a concussion. How do you check for that?

ALEX

What's twelve times thirteen?

NATE

(Thinking really hard)

Twelve...times...thirteen.

(Trying to count on his fingers)

ALEX

You're fine, moron.

NATE

(Beat)

Who's this?

(Referring to Sully)

ALEX

This is Sully.

Sully looks at him suspiciously.

SULLY

What's wrong with you kids these days? You're all homeless and you never wear your seatbelts.

NATE

Well, I didn't think I'd be moving anywhere.

SULLY

You realize this is a car. You're not one of those retarded kids, are you?

NATE

So my parents tell me. Where are we going?

SULLY
Nowhere. Get out of the car.

NATE
Why?

SULLY
Because I said so.

NATE
You're a cranky old man, aren't you?

ALEX
Nate, we're kind of working on something right now.

NATE
(Beat)
Work?

ALEX
(To Sully)
Anytime I mention work he just stops listening.

NATE
All right, so what's the task at hand?

SULLY
Well, we're driving while you hitch a ride back home.

NATE
I don't have a home.
(Beat)
Come on, Alex. My parents won't let me back in the house.

A car honks behind them. Alex drives.

LATER

ALEX
All right, where is this place?

SULLY
On the left. Right over there.

Alex pulls over. Nate and Alex look up at the building. It is a decrepit lighting shop.

INT. LIGHT SHOP - LATER

Sully walks in first. Alex and Nate follow him. As Nate walks in, he is completely hypnotized by the lights. The shop has lights everywhere, different chandeliers and colored light fixtures.

NATE
Oh, my god. This place is amazing.

ALEX
Shut up.

INT. STORE - COUNTER - SAME

Sully walks up to the counter. There is a FEMALE ATTENDANT working there.

SULLY
I'm looking for Dan.

Out of nowhere, we hear a voice.

DAN (O.S.)
Sully?
(beat)
Sully, you old bastard, what are you doing here?

DAN (70s, gray, but in good shape) is standing there. He wears thick glasses and looks just a little crazy.

SULLY
One last adventure.

ANGLE ON Nate

NATE
Oh, my god. Imagine tripping in this place. It would be unreal.

ALEX
Nate, shut up.

NATE
(looking at a light)
Look at his light; it's so bright.

ANGLE ON Sully

SULLY
I was wondering if you could help us out.

DAN
Like help with you know what?

SULLY
Yeah.

INT. BACK OFFICE - LATER

Sully stands in the back room as Dan searches around for something.

DAN
So I heard they put you away.

SULLY
Yeah.

DAN
They let you out.

SULLY
I broke out.

Alex walks in and we finally get a glimpse of what is in the back room: all sorts of alien paraphernalia. It looks like something out of a Roswell convention center. There are posters of alien encounters, newspaper clippings, alien models, etc.

NATE
What is this room?
(Beat)
You some sort of alien nut?

He picks up a mask and puts it over his face, making a growl.

DAN
I'm a collector.

NATE
So you collect alien shit just for fun then...cool. I had a stamp collection once.

DAN
Put that down.

NATE
Oh, man, are you like one of those crazies that think they got abducted? Oh, my god. And that's why own a light store, you're like trying to recreate the abduction, aren't you?

ALEX
Nate, shut up.

NATE
And people think our generation is
so dysfunctional.

Dan looks irritated. He is silent.

NATE (CONT'D)
(To Alex)
Oh, shit. Why is he so quiet? Is he
like bottling up all his psychotic
rage right now? He's gonna like
decapitate me with an box cutter
isn't he?

ALEX
Shut up.

DAN
You may not believe it. Most people
don't. I mean, why would you?
People only ever believe what
they're told. What do you think
people tell you?

NATE
Cool facts about history and
science and...

DAN
Lies, they tell you lies.

ALEX
So what, it's like some conspiracy
or whatever?

DAN
Of the highest level. You think
Area 51 is all that happened. Think
again. This shit is deep. I mean it
hits every level of the government,
I mean every one, from the CIA all
the way down to the DMV.

NATE
I knew that bitch at the DMV was an
alien.

Alex makes a shushing motion.

NATE (CONT'D)

You've seen her face; there's no way she was human.

Nate starts rudely looking through the various artifacts on the shelf.

Dan finds what he is looking for. It is a rolled up map.

He unrolls it on the table. It covers everything.

DAN

Here it is.

NATE

(to Alex)

Why do old people always have the weirdest hobbies?

DAN

This isn't a hobby, son. This is important. This is about a country hiding the truth from its citizens.

NATE

Right, the truth.

He holds up a pregnant alien figure, giving a suspicious look.

ALEX

What's this?

SULLY

This is a map of one of the hotspots.

He points to the map.

SULLY (CONT'D)

And this is where we are.

DAN

You see, I've been researching this for over fifty years. And it ain't just Roswell. There are secret government facilities all over the place.

ALEX

So what, there are like secret government sites in the Mojave Desert with what alien remains, spacecrafts?

DAN

Oh, that's just the beginning of it. There are secret government programs that are out there devoted just to reestablishing contact.

Nate pulls out this weird helmet that looks like it has an antenna on it.

NATE

Is this how you talk to the aliens?

DAN

No, that's to protect against the government.

(Pointing to his head)

Mind control.

NATE

Right.

DAN

See, I've identified several possible government stations.

ALEX

And have you gone to see any of them?

DAN

I don't leave this store. They implanted a tracking device that will make my heart explode if I leave.

ALEX

(To Sully)

This guy's crazy.

SULLY

But persuasive, right?

DAN

You see, all of these locations are built near large power plants, but the thing is, Southern California Edison built these plants and they're not connected to the grid.

(In a crazy voice)

The power isn't going anywhere.

(Beat)

And look at this.

He walks over to a computer.

DAN
 (Pulling up the internet)
 Google maps. None of these sites
 show up. No aerial shots.
 (Browsing)
 Whoops, it looks like this one's a
 Wal-Mart.
 (Crosses off a location)

Angle on Nate who is browsing through the alien artifacts. He comes across something that looks very similar to a dildo. He picks it up and turning to Alex, making a weird face.

DAN (CONT'D)
 I have a friend over at the
 Department of Water and Power, says
 this one right here is using fifty
 times the normal amount of water.

Sully begins to look over the map.

SULLY
 Can I take this?

DAN
 Be my guest. I've got loads.

EXT. STREET - LATER

The three are exiting the store. Dan stands inside the store watching them leave.

NATE
 Oh, my god there's an alien!

Dan almost runs from the store. But as he gets to the doorway he stops, remembering he can't leave.

NATE (CONT'D)
 Oh, shit, I almost got you.
 (To Alex and Sully)
 I almost got him.
 (beat)
 Nah, I'm just kidding. I wouldn't
 want your heart to explode.
 (Beat)
 Take care, alien man.

INT. CAR - LATER

Nate is leaning over to the front seat.

NATE (CONT'D)

Can we please go back now?

SULLY

No, we have to go check these places out.

NATE

They're in the middle of the desert. It'll take all day.

SULLY

So?

NATE

So I don't wanna waste my day searching for aliens just because some crazy old guy said so.

SULLY

Oh, like you have better things to do.

NATE

(thinking)
Touché.

ALEX

Shit.

NATE

What?

ALEX

I forgot about my aerobics class.

NATE

Aerobics class?

ALEX

Yeah, they're all going to be waiting. I won't be able to get back in time if we go.

SULLY

We can't go back right now. We have to go check these places out.

(beat)

Can't you just get someone to cover for you?

Alex thinks for a little. He turns the car.

INT. PRESCHOOL - LATER

Alex runs into a preschool where there are children playing with finger paint.

Liz is helping one of the kids paint. Alex walks up to her.

ALEX

Liz.

LIZ

Alex, hey, what are you doing here?

ALEX

Can you do me a favor?

LIZ

Yeah, what?

ALEX

I just have to do something, but I need you to cover for me.

LIZ

What do I have to do?

ALEX

What time do you get off?

LIZ

In like an hour.

INT. CAR - SAME

Nate and Sully are sitting in the car. Nate is lying down in the back seat. He sticks himself into the front, clearly intruding Sully's personal space.

NATE

(Making small talk)

So you're pretty old, huh?

Sully looks back at him menacingly.

NATE (CONT'D)

How's that working out for you?

INT. PRESCHOOL - SAME

ALEX

Thanks, I really appreciate it. I'll let Debbie know you're covering for me; just ask her if you have any questions.

ALEX (CONT'D)

I owe you.

Alex leaves. Liz stands there for a moment as he jogs away. We see her from the back. A KID comes up and slaps his hand on her ass. She turns to look. As the kid lifts his hand away, we see a small green handprint of paint left on the back of her butt.

INT. CAR - LATER

Alex is driving.

NATE

You guys don't actually believe
this nut.

Nate is leaning over to the front seat.

ALEX

Would you sit back?
(beat)
Put your seat belt on.

NATE

Thanks, mom.
(Beat)
You know what you're problem is,
Alex, you care too much. You always
want to help everyone. The world
doesn't always need your help. You
don't have to save everyone.

ALEX

That's not true.

NATE

Oh, yeah, then why are we doing
this?

(beat)

Come on, Alex, I know you. You
don't believe in this shit.

ALEX

I could.

NATE

You don't.

There is an awkward silence.

NATE (CONT'D)

Oh, IHOP.
(beat)
Let's stop.

EXT. LAWN - LATER

An old woman, MRS. SAMULESON is stretching down trying to touch her toes. Around her are a few other stretchers. They are dressed in retro jumpsuits with bright, neon colors. Many of them wear headbands.

LIZ

All right, guys, good stretches.

An old man, LARRY, is looking at a WOMAN's but in front of him.

LIZ (CONT'D)

Eyes down, Larry.

(Beat)

Feel the stretch. Everyone warm up.

I don't want anyone going to the hospital.

Liz walks around. It feels calm, like this is going to be a peaceful aerobics exercise. But then we see a small boom box.

LIZ (CONT'D)

Are you guys sure this is the right song?

(Everyone nodding)

All right.

Liz presses a button on the boom box and "Call on Me by Eric Prydz begins to play. Everyone stretches real tall and shakes it out; they are getting ready for a giant aerobic dance explosion. The music blasts loud, and they start a choreographed routine of scandalous pelvic thrusts and fist pumps. All the old people are in sync; Liz watches excitedly, nodding her head to the beat and pumping her fist.

The music stops with a finale to their routine. It is silent. Liz walks over to a video camera which has been recording the whole thing.

LIZ

(Laughing)

That was awesome guys.

(Beat)

What are you going to do with it?

DEBBIE (O.C.)

It's going straight to YouTube.

We see Debbie now.

DEBBIE (CONT'D)

They've been doing these forever.

(Beat)

I think this one's gonna be a viral video, guys; it's so much better than the routine Mr. Evans choreographed and even that one got like 400 hits in the first hour.

MRS. SAMUELSON

(To other man)

See I told you that you don't have to make a sex tape to get hits.

INT. IHOP - BOOTH - LATER

NATE

(Doing a celebratory dance)

All you can eat pancakes. All you can eat pancakes.

ALEX

You were dropped as a baby.

SULLY

Okay, so we have a few places. I've made a list. We can work our way through it.

ALEX

Where's this one?

SULLY

Down in Riverside.

A WAITRESS comes up to take their orders. She is pretty but she has the look of a long day of annoying customers on her face. She is a little loopy at this point.

WAITRESS

All right, what'll you be having?

SULLY

I'll have the western omelet and a coffee.

WAITRESS

Oh, Western omelet, yay. Yippie ay oh ka yay. And a coffee.

ALEX

I'll get the two egg combo.

WAITRESS
How do you want them?

ALEX
Scrambled.

WAITRESS
Oh, okay, scramble them up. Like
'em messy, don't you?

Alex awkwardly stares back down at the table. The waitress waits for Nate as he looks over the menu.

Nate looks up at her.

WAITRESS
Mhm, you?

NATE
All you can eat pancakes.

WAITRESS
Oh, that special's over. Gone,
vamoose.

NATE
What? When?

WAITRESS
Last week. Yeah, no more, sorry.
(Laughing a little bit crazy)

NATE
Why?

WAITRESS
Oh, you know. Giant pancake
conspiracy, just kidding, ha ha.
There are no giant pancakes. Who
knows?

NATE
All right, then. I want three
orders of the buttermilk.

ALEX
Don't you think that's a little
ambitious?

WAITRESS
Most people really don't even have
more than a few when they come in
for the all you can eat. Except for
fat people, they eat a lot. Ha ha.

NATE

Three orders. I want all I can eat.

WAITRESS

All right. You're a fighter, I can tell. Three orders of buttermilk pancakes. Buttermilk that's a funny word.

INT. BOOTH - LATER

The waitress comes out and brings the food.

WAITRESS

All right, don't go choking on those pancakes. Aha ha. Just kidding.

She exits. Nate starts to dig in.

ALEX

You better take it easy.

NATE

Why are you acting like my mother?

SULLY

What's wrong with you kids these days? You with your excessive amounts of buttermilk pancakes, and you rotting away the best years of your life in a retirement home. I don't get it.

ALEX

Well, shit, we're out of there now, aren't we?

SULLY

And we've made it all the way to IHOP.

NATE

Shit, what if IHOP is part of the alien conspiracy, like all the IHOPs in the world are actually beacons for aliens. Maybe it's

NATE (CONT'D)

actually called Intergalactic House of Pancakes.

(laughing)

You guys are crazy.

SULLY
You're annoying.
(To Alex)
He's really annoying.

ALEX
Nate, just shut up.

NATE
These pancakes are amazing.

Sully pulls out the map and puts it on the table. Alex tries to push some of the plates of Nate's pancakes away, but Nate thinks he's trying to steal some, so he grabs them quickly.

NATE
Oh, I thought you were trying to eat them.

ALEX
(To Sully)
So we're here. It looks like there are three locations that he's identified.
(Marking the map)
We'll check this place out first.

He marks the destination on the map. He begins to draw the route to the place. We see the map as he begins to trace out the entire journey.

ALEX (O.C.)
Come around here.

The map turns into an AERIAL VIEW of the desert. Their car is driving along the highway.

INT. CAR - LATER

SULLY
(To Alex)
You need to listen when I tell you this: you're a piece of shit right now. I mean, I know that sounds bad, but you're not worth shit to anybody. I'm just trying to say this for your own good. You have to make something out of yourself, Alex, do something with your life.

Nate is in the back seat of the car. He is going through Alex's backpack. He finds the walkie talkies.

He starts fooling with them. He puts one to his mouth and one to his ear.

NATE
(Into walkie)
Hello.

It hurts his ear. He shutters. He starts to laugh. He puts one to his mouth and puts the other to Alex's ear.

NATE (CONT'D)
Alex. Can you hear me?

The sound comes out louder than expected, and Alex is startled, jerking at the wheel. The car swerves out of the lane a little.

ALEX
Shit, Nate. What's your deal?
(Beat)
If we crash, I hope you fly through
the windshield.

Nate has an unsettled look on his face now. The pancakes.

NATE
Oh, god. I'm not really feeling too
hot.

All of a sudden, we see lights behind them, police lights. They are being pulled over. We hear the tag sound of the cruiser.

ALEX
Look what you did, Nate?
(beat)
Shit.

Alex pulls the car over.

EXT. HIGHWAY - AFTERNOON

The OFFICER gets out his cruiser and starts to walk up.

INT. CAR - SAME

NATE
God, IHOP, why do you have to taste
so good?

ALEX
All right, everyone stay cool.
Don't attract any attention.
(To Nate)

ALEX (CONT'D)

Don't say anything. I swear to God
I'll leave you in the middle of the
road.

Nate is too overwhelmed with the pancake after effect.

The officer comes up to the window. Alex rolls it down.

ALEX

Officer.

OFFICER

Shut up. License and registration.

Alex starts to go for the glove box. He hands the officer the documentation.

ALEX

Is there a problem, off...

OFFICER

Do you know why I pulled you over?

ALEX

Um, because...

OFFICER

No, the answer is no, you do not.

Alex shakes his head.

OFFICER (CONT'D)

What are you boys up to out here
today?

The officer looks into the back seat at Nate.

ALEX

Nothing, officer. We're just
driving.

OFFICER

Drugs?

ALEX

What?

OFFICER

You on drugs, son?

ALEX

No.

OFFICER
Uh huh. You kids, always on drugs.
(Pulling gout flashlight)
Let me see your eyes.

He shines the light in Alex's face.

OFFICER (CONT'D)
Been smoking a dooby, son? Getting
high with your old friend here.

ALEX
No.

OFFICER
Puffing on the magic dragon?

ALEX
No.

OFFICER
I wish I believed you.

ALEX
We haven't, officer.

OFFICER
Uh, huh. Why are his eyes so
squinty then?
(Referring to Nate)

ALEX
Because...he's Asian.

NATE
I'm Asian. That's how they are.

OFFICER
Likely story.
(Beat)
What's wrong with your friend?

ALEX
He ate too many pancakes.

OFFICER
Is that you're calling it these
days, pancakes?
(Beat)
You on a drug run?

ALEX
No, I'm not.

OFFICER

We've had some Mexicans coming up around here bringing drugs across the border. Even started some plants right out here in the desert.

(Beat)

You boys wouldn't know anything about that, would you?

NATE

I swear I'm not Mexican.

SULLY

Officer, what's this about?

OFFICER

Excuse me. I'll ask the questions.

SULLY

Don't think you can boss me around because you have that fake sheriff's badge. I'm not a kid. You better have a good reason for pulling us over. I was just getting to sleep.

OFFICER

Old man...

SULLY

Who are you calling old man?

OFFICER

Shut up!

SULLY

You think you have so much power with your little gold star. Go solve a real case.

OFFICER

Or I could say I found two kilos of blow in your back seat.

ALEX

No, officer. It's all right. What do you want from us?

SULLY

Don't yield to him.

OFFICER
Open your trunk.

ALEX
What?

OFFICER
Open your trunk.

Alex opens the trunk. The officer walks around back and begins looking through their stuff in the back. He comes back.

He shows him a bag of pot and puts it in his pocket.

OFFICER
I think I'm all set. Just let you
off with a warning for a busted
tail light. You boys, better not
get into any trouble out here.

He starts to hand Alex his license and registration, but drops it on the floor in front of him.

ALEX
Shit.

NATE
What tail light?

As the officer walks away, he takes out his baton and smashes his tail light.

Alex has a look of irritation on his face. Nate has a queasy look on his face.

NATE
Uh oh.
(Beat)
It's coming back up.

Nate rushes over to the window and presses the window button to lower it. It's going slowly, and he is getting impatient. It finally opens, and he sticks his head out, and we hear the sounds of vomiting.

He hangs out there for a few moments, then leans back in.

NATE (CONT'D)
I got a little on your door.

As he rolls up the window, we can see some of the vomit.

INT. DINING HALL - DINNER

We join a conversation at a table with several OLD MEN (Maurice, Eli, Fred, and Carl) and LIZ.

ELI
You're so full of shit.

MAURICE
I swear to God I'll do it.

LIZ
I don't believe it either.

MAURICE
You wanna bet?

CARL
I'll put money down.

MAURICE
How much you got?

FRED
I got ten.
(Throwing a bill down)

LIZ
I'll throw twenty down.

CARL
Me too.

LIZ
All right, we've got a little bet going. But we have to be very clear about the rules though. One, you can't have anything to drink, no water, no vodka either, nothing. B, you have to use the entire bottle and eat the entire thing. And last, you can't throw it up.

MAURICE
For how long?

LIZ
Fifteen minutes at least.

MAURICE
(Thinking it over hard)
All right. Easiest bet I've ever made.

MOMENTS LATER at the table.

Maurice sits at the table with a fork and knife, ready to devour. From off screen slides a bunt cake.

C.U. on Liz's face. Behind him we see a crowd of spectators.

LIZ

Mrs. Samson's untouched, week-old
bunt cake.

Back to Maurice on the table. In slides a bottle of Tabasco sauce.

Back to Liz.

LIZ

Mr. Nakamura's special blend Wasabi
Tabasco sauce.

(To the crowd)

There's extra Wasabi in this one.

C.U. of MR. NAKAMURA. He smiles.

Back to Maurice. He is ready for this challenge. Liz uncaps the bottle and begins to drench the bunt cake with the special sauce.

They meet eye to eye like dogs ready to fight.

Then, he starts calmly. We now see just the crowd and their expressions watching him. They are shocked and amazed. More quickly than we thought possible, we turn back to Maurice, who drops his utensils on the empty plate. We just hear the clang of the metal on ceramic.

Everyone's jaw is dropped. Liz grips the money in her hand. Maurice stands up and takes it casually from his hands.

MARUICE

Yes. I win everything.

Maurice exits.

INT. CAR - LATER

Alex, Nate, and Sully drive. There is clear tension in the car. It is silent for a moment.

NATE

What the fuck was that, Alex? Why'd
you just let him do that?

ALEX

What was I supposed to do?

NATE

That was totally unfair. He stole like a day's worth of pot. This sucks.

SULLY

Sushi over there is right. You need to stand up for yourself. You can't let people walk all over you.

ALEX

I was the one in the fucking hot seat. You didn't have to do anything. Just get off my back, all right?

They are silent.

EXT. DESOLATE HIGHWAY - DUSK

The car pulls up to the location, but they really can't see anything. The light is starting to fade. It will get dark soon. There is a power plant in the distance, and there are electrical poles all around.

ALEX

This is it?

SULLY

This is it.

ALEX

I don't see anything.

NATE

Look over there.

Alex's P.O.V. - We see a small building in the distance.

ALEX

All right, Sully, you stay here. Take Nate's cell phone. If something goes wrong, we'll call you. Get the car started and we'll run back here.

(To Nate)

Nate, give me your phone.

NATE

Why?

ALEX

So we can call him.

NATE
I'm already over my minutes this month.

ALEX
Give me your phone, retard.

He reluctantly hands him the phone.

ALEX (CONT'D)
(beat)
Let's go have a look.

NATE
I'm not going out there. Some crazy hillbilly with a shotgun could pop out of nowhere.

ALEX
You're such a pussy.

NATE
Whatever, I like being alive.

ALEX
You're coming.

NATE
Fuck.

Alex throws him one of the walkies.

EXT. DESERT - MOMENTS LATER

Alex and Nate walk slowly toward the building. This building is nondescript and low to the ground. But as we get closer and closer, we can tell that the electrical poles are all leading to the building.

NATE
You know what, Alex. You always say I get you into stupid situations, but this seems like a pretty fucking stupid situation if you ask me.

(beat)
I mean, a crazy mountain man could just pop out of nowhere.

(beat)
Look at this place. Who would be hiding out in the middle of the

NATE (CONT'D)
 desert like this? Only nutso
 people. You're forcing me to walk
 into a building with crazy people.
 (beat)
 If this isn't an abandoned
 building, I'm gonna be so pissed at
 you.

ALEX
 Shut up.

They come up closer to the building.

ALEX (CONT'D)
 You go around that way, I'll come
 this way. Look for an entrance.

NATE
 No, I don't want to go by myself.

ALEX
 Grow a pair.

Alex separates. He comes up close to the building, but there are no windows. He doesn't see anything. He comes around the side and spots a door.

CUT TO Nate who is on the other side. He is tiptoeing around the place looking for anything. He comes to a corner.

As he rounds the corner, he comes face to face with a DONKEY. Nate is completely startled. He falls back to the floor.

CUT BACK TO Alex who is grabbing at the door. It's locked, but just with a padlock. His walkie goes off.

NATE
 (On walkie)
 Alex, there's a donkey.

ALEX
 (Into walkie)
 What?

NATE
 A donkey. They're keeping a fucking
 donkey hostage here. Sick bastards.

Alex is slowly walking around. He spots a water main that is leaking.

CUT BACK TO Nate who is petting the donkey.

NATE (CONT'D)
It's all right, little guy.
Everything's gonna be okay.

CUT BACK TO Alex who is trying to open up the door.

Nate comes into scene.

NATE
What are you doing?

ALEX
It's locked. I'm trying to break
it.

NATE
You clearly haven't done this
before.

Alex continues feebly trying to open the door. All of the sudden, a giant sledge hammer comes crashing down on the lock, knocking it off.

We see Nate holding the hammer.

NATE
I found a sledge hammer.

ALEX
(Shocked)
Fuck!
(Beat)
You could have broken my arm.

NATE
I didn't though.

Alex pushes him. He swings the door open. It is dark inside.

NATE (CONT'D)
Shit, it's dark in there.

ALEX
Let's check it out.

INT. STAIRCASE - SAME

Alex and Nate walk through and find that the door leads to a staircase that goes straight down to a basement.

NATE
Shit. Are we gonna find like rows
of alien corpses down there, cause

NATE (CONT'D)

I don't know if I'm prepared for that.

ALEX

I don't know.

They walk down the staircases. We can hear the sound of water running.

NATE

What is this place?

ALEX

I don't know.

The walk down the staircase to find another door. When they open it they see a giant open room with a blinding light. This place is huge. It stretches so much farther than they would have thought. This is a giant operation.

C.U. on Alex.

ALEX (CONT'D)

Holy shit.

NATE

What is it? Is there an alien corpse, because if there is I don't want to know.

ALEX

It's a fucking meth lab.

NATE

(Gasping)

No!

ALEX

Fuck, it's not a secret government facility. Damn. All the water and power.

NATE

Meth, ahhh. We need to get the fuck out of here. Fucking meth dealers will slit your throats without blinking.

ALEX

Oh, my god. This place is huge.

NATE

Alex, let's go. These aren't like the fun drugs we do. They're the serious ones, like car ran over your face serious.

ALEX

I don't get it. Where is everyone?

NATE

I don't know, but we need to get out of here before they come back.

ALEX

All right, let's go.

NATE

You don't see any weed, do you?

We hear the sound of a car pulling up.

Alex and Nate look at each other. Shit!

NATE (CONT'D)

What the fuck was that?

ALEX

Nothing, it was nothing. Shit.

NATE

Oh, fuck, Alex. This is how it happens. Shit. I'm gonna die, aren't I? I'm gonna die in a meth lab. They're gonna kidnap me and sell my organs on ebay. Fuck!

ALEX

Get a grip, Nate.

(Beat)

We gotta get out of here.

Alex's phone starts to ring. He picks it up.

INT. CAR - SAME

Sully is on the phone.

INTERCUT CAR / METH LAB

SULLY

Where the hell are you? There are some guys pulling up.

ALEX
Shit. We're inside.

SULLY
Get out here.

He hangs up the phone. Alex and Nate begin to climb the staircase. We hear the sounds of chatter outside.

EXT. BUILDING - DOORWAY - SAME

Alex and Nate quietly exit the building. Alex's P.O.V. - in the distance, we can see a truck with two men. They are getting out.

Alex and Nate crouch really low, as if it will hide them in the open desert, heading back for the car. Alex's POV - He turns around, but Nate isn't there.

He spots him by the side of the building. He's trying to get the donkey to come with him. Alex rushes back over there.

ALEX
What are you doing?

NATE
I can't just leave him.

ALEX
Let's go.

NATE
(To donkey)
Come on. Don't you want to be saved?

Nate pulls the donkey's leash but it doesn't budge. It makes a loud noise.

NATE
(gasping)
Traitor!

They look over to see if the men heard the donkey. They did. Nate and Alex rush back to the car. As they get closer and closer, they begin to speed up towards the car. Luckily the car is hidden by the building from the drug dealers.

NATE
Fuck fuck fuck fuck fuck.

ALEX
Get in the car.

They open up the doors and slide in. Alex gets in the driver's seat and turns the engine on, but it won't start.

ALEX (CONT'D)
Fuck. It won't start.

NATE
What do you mean it won't start?

ALEX
It fucking won't start.

NATE
This is a Volvo; it has to start.

ALEX
Shit.

NATE
Fuck you, Volvo. Damn it.

Alex gives it another go. We hear it cranking.

NATE (CONT'D)
I mean, shit, why the hell do you buy these fucking cars, so they won't fucking die on you.

The men realize that someone has broken into the building. We see them starting to look around. They spot their car. The two very large men start to come running towards them.

NATE (CONT'D)
Shit. They see us.

Finally, the engine starts.

SULLY
Let's get the fuck out of here.

They speed off onto the highway. As they speed away, Nate rolls down the window.

NATE
I'm really sorry!

INT. CAR - NIGHT

NATE
Go faster.
(Beat)
Shit, they're gonna like hunt us down, aren't they? They're gonna kill me. I'm dead.

ALEX
Calm down. They didn't follow us.

NATE
How do you know? How do you know
for sure, Alex?

SULLY
What'd you find?

ALEX
Nothing.

NATE
It was a fucking meth lab, that's
what we found.

SULLY
A meth lab. Shit.
(Beat)
Like an alien meth lab?

ALEX
No, like a regular meth lab.

SULLY
Fuck.

NATE
Yeah, your fucking alien friend has
no idea what the fuck he's talking
about.
(Beat)
Probably because he's crazy!
Government compound my ass. Send us
into the fucking lion's den.

ALEX
Chill out, Nate.
(Beat)

NATE
No, Alex. I'm not gonna chill out.
Shit, this little quest of yours is
gonna get us killed.

ALEX
All right, shit.

NATE
What are we going to do now?
(Beat)
We're fucked.

SULLY
You are such a pussy.

EXT. DESERT - LATER

The car drives along

INT. CAR - SAME

NATE
Alex, I need to go to the bathroom.

ALEX
Can't you hold it?

NATE
You better pull over unless you
want three different types of
bodily fluids in your car.

ALEX
All right, all right. There's a gas
station up there, we'll pull over.

NATE
Thank you.

ALEX
What do you mean three?

Nate looks conspicuously. We know what the third one was by the
look on his face.

EXT. GAS STATION - LATER

Alex is standing outside. He is on his cell phone.

ALEX
Hey, Liz.

EXT. RETIREMENT HOME - SAME

LIZ
Alex, where are you?

INTERCUT RETIREMENT HOME / CAR

ALEX
I dunno. Like halfway to Vegas.

LIZ
What are you doing out there?
Everyone's been looking for you.

ALEX
Why?

LIZ
I dunno, I guess they got upset
they couldn't play shuffle board or
whatever.

ALEX
Ha, very funny.

LIZ
So guess where I am.

ALEX
Where?

LIZ
In your room.

ALEX
(Nervously)
My room?

LIZ
Yup.

ALEX
What are you doing in there?

LIZ
Debbie let me in so I could get
some movies.

ALEX
(Realizing)
You went in my closet.

LIZ
(Laughing)
Uh huh. I did.
(beat)
I had no idea, Alex.

ALEX
I can explain.

We see Liz now, standing in front of his close door. Inside the closet is a shrine to Harry Potter: Harry Potter outfits, toys, posters, collectibles, everything you could imagine.

LIZ
You're a Harry Potter freak.

Liz is looking around. She spots something.

LIZ (CONT'D)
Oh, my god. Is this...
(beat)
Is this an...invisibility cloak?

ALEX
That's a collector's item.
(Beat)
There's nothing wrong with liking
Harry Potter.

LIZ
No, nothing wrong at all.
(Beat)
So you entering the Triwizard
Tournament?
(Laughing)

ALEX
I'm hanging up.

LIZ
Come on, Alex. I'm just kidding.
(Beat)
So, uh, what does your patronus
look like?

Alex hangs up.

EXT. GAS STATION - SAME

Nate comes out of the convenience store with a giant hot dog and fountain drink.

ALEX
Really, Nate?

NATE
What? I'm hungry.

EXT. CAR - LATER

Alex and Nate are sitting on the trunk of the car. Alex is looking at the map.

ALEX
This next place is too far away to
make it tonight. I say we just

ALEX (CONT'D)
check into a motel and start again
tomorrow.

NATE
What? We're not seriously
continuing on this little
adventure.

SULLY
We have to. We haven't found
anything yet.

NATE
Yeah, there's nothing to find.

A car pulls up in the background to gas up.

NATE (CONT'D)
(to Sully)
You know that you're crazy, right?

SULLY
And you know that you have ovaries,
right?

ALEX
Guys. Would you just quit it?

A truck pulls up.

ALEX (CONT'D)
I feel like my mother right now.

We hear a man's voice off camera.

Nate and Sully begin to fight in the background. Alex tries to
ignore them. He turns to look around.

Alex's POV - He is looking at the patrons of the gas station. All
seems pretty normal. He sees a FAMILY coming out of an RV. He
sees an OLD LADY walking into the convenience store. He sees the
truck and another car. He goes back to the truck. It looks very
familiar. It's the meth dealers' truck.

He hops off the trunk.

ALEX
Get in the car.

NATE
Why?

ALEX
Just get in the car. Now.

NATE
(Noticing the truck)
Shit. Is that?

They all rush into the car.

Nate's POV as he sits in the back seat - He looks back to the truck to see that one of the drug dealers is staring right at him.

NATE
Shit, go.

Alex hurls the car from the gas station, down the street of the small rest area. This isn't a big place. It has a few diners, some gas stations, and some random other stores for travelers. There doesn't seem to be anywhere to hide.

The drug dealers get in their truck and speed off after them.

The car speeds down the road. There is a wild chase ensuing. The truck speeds around a corner after the car. Nate looks back.

NATE
Do something!

ALEX
What do you want me to do?

NATE
I don't know!

The car swerves onto the highway. The truck is still behind them.

INT. TRUCK - SAME

We get a glimpse from the truck.

DRUG DEALER 1
Go faster!

INT. CAR - SAME

ALEX
Did we lose them?

NATE
No!

ALEX
Damn it.

The car then takes a ramp across, curving back into the rest area.

They drive off the road creating a giant cloud of dust. The car bumps along; they finally get back on the paved highway.

There is a large strip mall. The car comes blasting through the empty lot.

INT. POLICE CAR - SAME

The police officer they had met earlier is sitting in his cruiser, smoking a joint. His car is parked in the same parking lot, except it is hidden behind a building. The officer coughs loudly. It is completely silent. He starts to laugh.

INT. CAR - SAME

Nate is staring out the back window. The truck seems to be getting closer.

NATE
They're catching up!

Alex puts his foot on the gas. The car stalls.

ALEX
Shit.

The car begins to slow.

NATE
What do we do?

They all freeze. The car is slowing, and everything is suspended for a moment.

Nate rolls down the window. He begins tossing things out onto the truck.

NATE
(To Alex)
Come on, let's go. Let's go.

INT. TRUCK - SAME

We get a glimpse of the random objects being thrown at the truck: a Nerf ball, an N64 controller, a giant cup of soda, and a hot dog.

INT. CAR - SAME

Alex gets the car to start moving again. They break ahead a little. They come swerving around a corner of the strip mall lot.

INT. OFFICER'S CAR - SAME

The officer is singing some random Celine Dion song at the top of his lungs. We faintly hear the sounds of the car chase coming closer.

Officer's POV - Alex's car comes speeding by.

OFFICER

What the...

The officer starts to cough even more. He fumbles trying to start the engine.

INT. CAR - SAME

Nate's POV - We see the truck behind them coming after them. It is all in slow motion now. We get glimpses of each the car, truck, and cruiser, and the passengers yelling in each of them, all in slow motion.

INT. POLICE CAR - SAME

The police officer zooms out of his parked spot behind the building.

EXT. MALL - PARKING LOT

The officer starts his engine and pulls out. All of a sudden, the truck sideswipes the officer's cruiser.

INT. CAR - SAME

Nate's POV - We see the wreckage.

NATE

Shit.

ALEX

What happened?

NATE

Don't stop.

EXT. HIGHWAY - LATER

The car putts along to a stop. Nate rushes from the car, erratic. Alex and Sully come out too.

EXT. CAR - SAME

ALEX

Fuck.

NATE

Yeah, fuck! This is insane. What are we doing? I'm not going to tag along anymore. I want to go back.

SULLY

We can't go back now. We're too close to finding it.

NATE

We're not close to finding anything, grandpa. We almost got killed by two very angry meth dealers back there if you didn't notice.

SULLY

Meth dealers don't scare me.

NATE

Alex, this guy's crazy. We can't listen to him.

SULLY

Alex, we can't stop now.

There is a pause.

ALEX

He's right. This is crazy. I thought this would just be a simple adventure, but someone's gonna get hurt.

Sully looks at him disappointed.

ALEX

Look, it's too late to go back home now. Let's just check into a motel and drive back in the morning.

NATE

Yeah, I like that plan.

Nate gets back in the car. Sully is upset.

ALEX

Come on, Sully. Let's go.

SULLY

Why?

ALEX
Because it's late.

SULLY
What's the point then? Why'd we
even come out here?

ALEX
We gave it a shot. We can try again
later.

Alex gets in the car. Sully stays for a moment.

ALEX (CONT'D)
Come on, Sully.

Sully gets in the car.

EXT. MOTEL - LATER

Establishing shot.

INT. MOTEL ROOM - LATER

Nate is snacking on a ridiculous array of food from the vending machine and watching cartoons. Alex walks in.

NATE
Oh, man I'm so hungry. All that
adrenaline really makes me hungry.
(beat)
I love vending machines.

ALEX
Where's Sully?

NATE
He went outside.
(to the TV)
Hahahaha! Fucking Bugs. You make me
feel better.

EXT. MOTEL - LATER

Alex walks outside looking for Sully. He checks the main office. He looks by the vending machines. He finally spots him out by the pool. Sully is standing there with his giant suitcase.

ALEX
What are you doing, Sully?

SULLY
Huh. I thought I heard...nothing.

Sully appears withdrawn.

SULLY
Did you hear that?

ALEX
What are you talking about?

SULLY
Nothing. Never mind.

ALEX
Why don't you come inside?

INT. MOTEL ROOM - LATER

Alex and Sully walk inside.

ALEX
(to Sully)
We'll head back home in the morning.

SULLY
Yeah.
(Beat)
I'm going to bed.

He walks into an adjoining room.

NATE
Why the hell does he have such a big suitcase?

ALEX
I don't know.

NATE
What's he got in there?

ALEX
Old people always have giant suitcases. That's all they have.

Nate finds this a sufficient response.

MONTAGE

- Nate watching cartoons.
- Alex takes a shower.
- Nate and Sully sleep.

- Alex stands outside, looking up at the stars.
- Alex lights a joint and smokes it.
- Alex falls asleep on the floor of the motel room.

INT. MOTEL ROOM - NEXT MORNING

Alex wakes up on the floor in the same position as he did the previous morning. He gets up.

ALEX
Get up, Nate. Let's go.

Nate moves in his bed. Alex walks over to the sink and grabs a glass, filling it with water.

He walks over to the adjoining door and knocks.

ALEX
Sully. You up?

He opens the door and walks in.

INT. SULLY'S MOTEL ROOM - SAME

Alex walks in. Sully isn't there. He walks over to the TV set, on which is posted a note.

INT. MOTEL ROOM - SAME

Alex rushes back into the adjoining room.

ALEX
Nate, get up. We have to go.

Nate doesn't move. Alex walks over and pushes him onto the floor.

ALEX (CONT'D)
He just left.

NATE
What do you mean?

ALEX
Sully, he just took off. He left this note. I think he's headed for the next place.

NATE

So let him go. He's crazy. If he actually thinks this shit is real...whatever.

ALEX

We can't just let him go off on his own. Something could happen to him.

NATE

Oh, what does it matter, Alex? The guy's so old. It's not our problem.

ALEX

Shit, Nate. He doesn't have anyone else. You need to get off your fucking ass and stop being such a little selfish shit and for once do something for someone else.

(beat)

All right?

NATE

Jesus, Alex. Fine.

INT. CAR - LATER

Alex and Nate drive. Nate is in the passenger seat and has the giant map in front of him as he tries to figure it out.

ALEX

Where is it?

NATE

Should be like three inches east, so like...

(measuring the scale)

Fifteen miles.

ALEX

Fuck.

NATE

You think he even made it there.

ALEX

I don't know.

NATE

Your really think any of this could be real. I mean, I know that there's a lot of shit that I don't know about, and I'm like 105% sure

NATE (CONT'D)
that the government hides shit from
us, but aliens?

ALEX
I don't know. All I know is he
seems pretty convinced.

NATE
Yeah, but he could actually just be
crazy.

ALEX
But what if he isn't?

LATER

Alex is on the phone, trying to call Sully.

NATE
(Voicemail in a Scooby voice)
Herrrrrooo! You've reached Mystery
Inc. Reave a message and we'll call
you back.

ALEX
(On phone)
Sully, where are you?
(Beat)
We're coming to find you. If you
get this message, call us back.

EXT. GOVERNMENT COMPOUND - LATER

Establishing shot - We come up to the government compound that we
saw at the beginning of the movie.

INT. CAR - LATER

They pull up in range of the compound.

NATE
What is this place?

ALEX
I don't know. But I don't think
it's a meth lab.

NATE
This looks serious, Alex. How could
you even get in there? There's no
way he could have gotten in there
even if did make it all the way out
here.

EXT. DESERT - SAME

The two get out of the car.

ALEX

Shit.

NATE

Alex, this place really could be
some secret government facility.

Alex takes out his phone and dials. We hear a faint sound in the distance.

NATE

What's that?

We realize it's the sound of Nate's phone.

ALEX

Where is it?

MOMENTS LATER

Alex and Nate find the phone on the ground outside the fence of the facility.

NATE

Oh, shit. What does this mean?

ALEX

Oh, my god.

Alex's POV - We see some men in military suits escorting Sully into the compound.

NATE

Shit, they have him.

ALEX

What are we going to do?

NATE

Holy shit. He was right. This is
all real. Fuck, like aliens and
government conspiracies. My whole
world is being toppled over right
now. Alex, you have no idea. I
think my mind is going to explode.

ALEX

We have to get inside.

NATE
No hoooooooooooo hooooo.

ALEX
We need to.

NATE
That's the last thing we need to do, Alex. The first being leave, and the second possibly being grabbing a latte. Fuck!

ALEX
How are we going to get inside?

NATE
I dunno, Alex. But did you see those guys. They were definitely military. Shit! There's no way we can break into a military compound.

ALEX
We can just go up to them and ask them.

NATE
Yeah, Alex. Let's just walk up to the front door and ask for them to give us back the old guy. Then they can lock us up at Guantanamo Bay for the rest of lives shoving electrical prods in our genitals!

ALEX
Shit, you're right. Fuck.
(beat)
Well, we're just going to have to sneak in.

They think for a moment.

INT. CAR - LATER

Alex and Nate are driving at full speed in the car. Nate has his legs up in the air.

ALEX
Ahhhhhhhhhhhh!

NATE
Fuuuuuuuuccckk!

The car knocks through the chain-linked fence. They are heading straight for the building. They are trying to ram through it.

INT. COMPOUND - HALLWAY

The car comes crashing through. There is dust everywhere.

INT. CAR - SAME

Alex is coughing.

NATE

Sneak in!

ALEX

Fuck. I wasn't sure we'd make it through.

An alarm goes off.

NATE

Crap.

ALEX

Let's go.

Alex and Nate rush from the car and head down the hallway. Alex moves through the hallway, ready to attack. This place is not as secure as they had thought. It seems that the facility has lost some funding, possibly due to the transition in executive authority.

Alex and Nate run down the hallway. They spot two MEN in military outfits and duck into a room.

INT. CLOSET - SAME

Alex and Nate shut the door. They turn on a light. There are lab coats and military outfits in this closet.

EXT. HALLWAY - MOMENTS LATER

Alex and Nate emerge with lab coats on. They walk down the hallway inconspicuously.

INT. MAIN CONTROL ROOM - LATER

Alex and Nate walk in. We are in the room where we began the movie, but there aren't any people in the room that we can see.

NATE

What is this place?

ALEX

I don't know.

NATE
 Maybe it's not a government
 facility. Maybe it's Google map's
 headquarters.

They look at a sign on the wall, a giant acronym: FOBLIOS.

ALEX
 I don't think so.

Nate is looking around at the ground, checking out the place.

NATE
 Oh, a twizzler.

He bends down to pick it up. While he does this, Alex spots Garbo standing behind him.

GARBO
 Ahhhh!

Garbo grabs a keyboard and as Nate comes up he slams it on his head. Nate falls to the floor. Alex grabs a keyboard. And swings it at Garbo, but misses.

GARBO
 Who are you?

ALEX
 Who are you?

Garbo takes a swing but misses again. They begin dueling as if with swords.

ALEX
 What is this place?

GARBO
 It's top secret! I can't tell you!

ALEX
 Are you guys searching for aliens?

GARBO
 What? That's ridiculous. Aliens
 don't exist.

Nate emerges from the floor, grabs a mouse and begins swinging it like a mace. He clocks Garbo over the head and he goes down.

NATE
 Fuck, I can't catch a break.

ALEX
Did you knock him out?

Garbo seems to be unconscious on the floor.

ALEX (CONT'D)
Come on, let's take him over there.

Nate and Alex pick him up by his arms and legs and begin walking him over to a closet.

Garbo starts to come to.

GARBO
What...what the...

He starts to struggle and kick. He manages to get free. He crawls across the floor quickly before they have a chance to do anything. Then, he darts through the hallway.

INT. HALLWAY - MOMENTS LATER

Garbo is dashing in slow motion. He comes to a T in the hallway. He stops to think which way to go.

We see Nate rushing behind him. He tackles him to the floor like a bowling ball knocking over a pin, fast and swift.

INT. CLOSET - LATER

Garbo is tied to an office rolling chair. Nate and Alex begin to interrogate him.

ALEX
What is this place?

GARBO
I can't tell you; it's top secret.

NATE
Is this the government or is this Google?

GARBO
It's the government.

Nate slaps Garbo across the face like a girl.

GARBO (CONT'D)
What the fuck? What was that for?

NATE
I hate the government.

ALEX
Where's our friend?

GARBO
I don't know. What friend?

ALEX
Old guy that was brought in here.
We saw him with some military
suits.

GARBO
Oh, him. I don't know anything
about it.

Nate slaps Garbo again.

GARBO (CONT'D)
Fuck, would you stop slapping me?

NATE
Tell us.

ALEX
What is FOBLIOS?

Nate raises his hand to slap again.

NATE
Give me your stapler, Alex.

Alex hands him a stapler.

GARBO
What are you going to do with that?

NATE
Are you going to tell us?

GARBO
I can't!

Nate pulls the stapler out, lays it against Garbo's leg. Then, he raises his hand and hits the top of the stapler sending a staple into his leg.

GARBO
Fuck, what was that for?

ALEX
What is this place?

Nate staples again.

GARBO

Shit!

NATE

I've got a lot of staples.

ALEX

Hold on, Nate.

(To Garbo)

Look we don't want to hurt you; we just want our friend back.

(beat)

You look hungry. Are you hungry?

GARBO

A little.

ALEX

Nate, get him some food.

MOMENTS LATER

Nate comes back with a plate of brownies.

ALEX

How'd you like a brownie?

Garbo's eye's light up. He nods. Alex feeds him one.

ALEX

Good?

GARBO

Yum, wow. These are good.

LATER

Garbo is sitting there a little dazed.

ALEX

Can't you just give us a little information?

GARBO

I can't really feel my legs. It's awesome.

ALEX

So what is this place?

GARBO

You know what. You guys are cool. I'm feeling pretty good right now,

GARBO (CONT'D)
so I'm gonna tell you a secret. But
you gotta promise not to say
anything, all right? Shhhhhhh.

They both nod.

GARBO (CONT'D)
FOBLIOS is a secret government
operation set up by the Bush
administration. It's a space
shuttle program.

NATE
Shuttle program. Like NASA?

GARBO
No, nothing like NASA. We have like
1/1000 the funding. We're going
under.

NATE
What do you mean?

GARBO
When Bush left office, we slipped
through the cracks, but they're
shutting us down now.

ALEX
What are you looking for?

GARBO
Bin Laden.

ALEX
Bin Laden?

GARBO
Yeah, FOBLIOS, Find Osama Bin Laden
in Outer Space.
(beat)
Guess who decided to fund this one.

NATE
Fuck!

ALEX
Where's our friend?

GARBO
I dunno. They probably just took
him to the waiting room. They're

GARBO (CONT'D)
probably gonna just send him back
home. We're not the CIA.

NATE
You mean, they're not kidnapping
him and sending him to Guantanamo?

GARBO
Are you kidding? No one cares about
this place. We're looking for Osama
Bin Laden...in outer space!

(Beat)
Look, our maps are from 1985. And
half of the computers in there are
Dells.

ALEX
Where's the waiting room?

INT. HALLWAY - LATER

Alex and Nate pass through the hallway and as they look in some
of the rooms, they see boxes of people's things. Everyone is
getting ready to leave the compound. In fact, it seems like now,
chaos has ensued and all the military officials are wrecking the
machines and running from the compound.

A crazed MILITARY OFFICER comes screaming down the hallway. He's
waving his pants in the air. They are on fire.

MILITARY OFFICER
Obama's coming to kill us all!

INT. WAITING ROOM - LATER

Alex and Nate bust through the door. Sully is sitting there.

SULLY
They locked me in here.

ALEX
Sully, let's go.

SULLY
Just leave me here. I don't want to
go back there.

ALEX
Fuck, Sully. We need to get out of
here now.

SULLY
No.

ALEX

God damn it. What's your problem?
We come all the way out here to
rescue you, and you're being a
jerk.

SULLY

I'm not. I don't want to go back
there. We didn't find anything. I
can't go back there.

NATE

Maybe we should just give up on
this.

ALEX

You're being really ungrateful.

SULLY

I didn't ask you to come save me. I
didn't ask you to do anything for
me.

ALEX

Ah, fuck, Sully, are you serious?

(beat)

What kind of a game do you think
you've been playing? Telling me all
these stories, enticing me in. You
wanted me to do this.

SULLY

Fuck, I don't care.

ALEX

You have something to say about
everyone's life, Sully. But when it
comes to your own life, you're just
full of shit.

(Beat)

You know, I've been around this
place long enough to see. I may not
be doing very much with my life,
but at least I'm not kidding
myself. You live your life in these
fantasies about war and aliens and
whatever else. But you have no
idea.

SULLY

You're out of line, and I'm not
gonna take this from a worthless
nothing like you.

ALEX

Fine.
 (To Nate)
 Let's go.

He and Nate start to walk out.

ALEX

You know what, Sully? I may be a
 worthless nothing, but at least I
 live in the real world.

SULLY

Oh, come on. The real world? Grow
 up. I did something with my life,
 and it might not seem like it now,
 but at least I did something.

ALEX

And what do you have to show for it
 now? You're a cranky old man with
 no family and a no friends.

SULLY

You know what...you know...

Sully starts to grab at his arm. All this stress is making him
 agitated. He is having a heart attack. He falls to the floor.

ALEX

(Really worried)
 Oh, god. Sully, are you okay?

Alex goes over to look at him. He doesn't look good.

ALEX (CONT'D)

Nate, help me get him to the car.

INT. CAR - LATER

They are backing the car out of the building. Alex is in the back
 seat with Sully as Nate drives.

ALEX

Hang on, Sully.

INT. HOSPITAL - LATER

Alex rushes Sully into the emergency room. A nurse takes him in a
 wheelchair.

ALEX
I think he had a heart attack.

IMAGES OF

- Alex talking to the doctor.
- Nate getting high in the car.
- Sully getting diagnosed by a doctor.

INT. HOSPITAL - HALLWAY - LATER

Alex stands with the DOCTOR.

DOCTOR
Do you know if Mr. Sullivan is on any medication or if he has any pre-existing conditions?

ALEX
I don't know. He was carrying this with him though.

Alex hands him a prescription bottle. The doctor looks at it.

DOCTOR
Clozapine. He's a schizophrenic?

ALEX
I don't know.

DOCTOR
Is there some family that we should contact?

ALEX
I don't know. You should call the retirement home. They'll know what to do.

DOCTOR
Okay.

INT. HOSPITAL - NEXT DAY

Alex is asleep in a chair in the waiting room. Nate is playing with some toy dinosaurs like a five year old.

INT. HOSPITAL - PATIENT ROOM - SAME

Sully is on his bed. Alex walks in. He doesn't say anything. He can't find the words.

ALEX

Hey.

Sully turns away.

ALEX (CONT'D)

I'm sorry, all right?

SULLY

Leave me alone.

ALEX

Come on.

SULLY

Just go away. We're not friends,
all right.

ALEX

Come on, Sully.

SULLY

We were never friends. You had a
job and I was just collateral
damage.

ALEX

That's a little dramatic.

Sully looks away.

SULLY

Just go away.

Alex leaves.

INT. HOSPITAL - WAITING AREA - LATER

Debbie walks into the room. Alex is half asleep in a chair.

DEBBIE

Alex.

Alex wakes up and gets out of the chair.

DEBBIE (CONT'D)

Alex, are you all right?

Alex nods.

DEBBIE (CONT'D)

Good. What's the matter with you?
Are you crazy, driving all the way
out here? What kind of craziness

DEBBIE (CONT'D)

did you get into? I knew something was up with you. I should have tackled you; that's what I should have done.

ALEX

I'm sorry.

DEBBIE

You can't just take the residents out on little field trips. There are rules. You need consent.

ALEX

He's not like a minor.

DEBBIE

I know, but Sully isn't well. He can't be taken from the residence.

ALEX

I'm sorry.

DEBBIE

I have to take him back now.

(Beat)

Alex...I'm sorry...but...well, Mr. Abry found out. He has to fire you.

ALEX

I figured.

(Beat)

Is Sully going to be all right?

DEBBIE

Yeah, he'll be okay.

ALEX

Okay.

MONTAGE

- Alex waits around the hospital.
- Alex stands outside Sully's room.
- Alex and Nate drive home.
- Alex in the retirement home again walking through the place.
- Images of the patients doing activities at the home.
- Alex begins to pack up his stuff. He is nostalgic.

- Alex drives back to his parents' house and moves his things back into his old room.

INT. RETIREMENT HOME - DAY LATER

Alex walks through the hallway. He spots Mary in the hallway.

MARY

Alex.

ALEX

Hello.

MARY

I heard you had yourself an adventure.

ALEX

I did. I'm not going to be working here anymore. Turns out they don't like it when you take the residents out and make them have heart attacks.

(Noticing something wrong)

Is everything all right?

Mary looks very sad. She begins to cry a little. Alex comforts her.

MARY

I have cancer.

ALEX

(Saddened)

I'm sorry.

MARY

And with all this with Bob, I just...I don't know what I'm going to do.

ALEX

I'm really sorry.

MARY

But it'll be all right, don't you think?

ALEX

Yeah, it will be.

(Beat)

Have you told him?

MARY

I can't tell him. How can I tell him?

ALEX

No, I guess not.

MARY

People say that the truth is the most important thing. But sometimes what you believe is more important than the truth. So if having him believe one thing makes it a little easier, then why not.

INT. CAR - DAY

Alex is on the phone.

ALEX

Hey, Sully. It's Alex. I've left a bunch of messages. Look, I'm really sorry. Would you just give me a call?

EXT. ALEX'S DRIVEWAY - DAY

Nate is sitting on the trunk of Alex's car drinking a Slurpee as Alex moves boxes into the house.

NATE

So did they give you a sweet severance package?

ALEX

Yeah, they promised not to press charges. Dude, can you please get off your ass and help me with some of these boxes.

Alex walks into the house. Nate hops off his trunk and opens it up. He pulls out the suitcase that Sully had been carrying around.

He opens it. It is filled with comic books. Nate dumps them on the floor and begins to sort through them. He is excited at the prospect of finding this stash.

As he sorts through them he comes across one that he finds particularly fascinating. It is called Soldier and Alien Encounters. He flips through the book. Nate's POV - we see soldiers fighting during World War II. We see the soldiers coming into contact with an alien spaceship. This is exactly the story

that Sully had been telling all along. We see the front cover of the comic book. It says "By Roger Sullivan."

NATE

Alex!

INT. ALEX'S HOUSE - LATER

Alex has the comic book in front of him. He is shocked by what he is seeing.

ALEX

(reading)

The world of make believe is reserved for those who want to believe it.

Nate is on Wikipedia.

NATE

Dude, this is sick, he was like a legend in the golden days of comics. Apparently, this is really famous.

ALEX

What does it say about him?

NATE

Nothing. I guess this was the only thing that ever sold. Everything else was just trash.

(Beat)

How much do you think it's worth?

ALEX

You're not gonna sell it.

NATE

It's exactly what he said. So he thinks this is all real. He was never even in the war; he made it all up.

(beat)

I feel so cheated.

C.U. of Alex as he takes this in.

INT. OFFICE - DAY

Alex is dressed in appropriate work attire. He is following his new COWORKER to his new desk. They come up to it.

COWORKER

All right, here you go: desk,
computer, phone. That's just about
it. If you need pencils or pens,
there's a supply closet over there.

(beat)

We'll get you staffed on a project,
but you can just kill time for now.

The coworker leaves; Alex sits down. It is quiet. He takes in his life now. Alex drops his head to his desk in desperation; we hear a loud THUD. Another OFFICE MATE turns, but ignores it. Alex lifts his head, now realizing it hurts.

INT. DESK - LATER

Alex scrolls through a comic website.

INT. LUNCH ROOM - LATER

Alex is eating a peanut butter and jelly sandwich. He reads Soldiers and Alien Encounters.

EXT. PARKING LOT - END OF THE WORKDAY

Alex gets into his car.

INT. ALEX'S HOUSE - LATER

Alex walks up to his room.

INT. ALEX'S ROOM - LATER

Alex sits on his bed with his phone in his hand. He dials.

INTERCUT BEDROOM / RETIREMENT HOME

LIZ

Hello?

ALEX

Hey.

LIZ

Hey, what's up?

ALEX

I need your help.

EXT. RETIREMENT HOME - DAY

Establishing shot.

INT. RETIREMENT HOME - OFFICE - LATER

LIZ
Okay, what do you want me to look for?

ALEX
There's a filing cabinet.

LIZ
Yeah, I see it.

ALEX
Okay, it should be there.

Liz looks through some folders.

LIZ
Yeah, I got it.

ALEX
There should be a key in it.

LIZ
Yeah, I got it.

She puts it in her pocket.

INT. ALEX'S ROOM - LATER

Liz and Alex are sitting the room. Alex has the phone in his hand.

LIZ
So what else do you need?

ALEX
Here's a list.

He hands her a list.

ALEX (CONT'D)
We're almost set.

LIZ
I can take care of Debbie.

Alex nods.

ALEX
Okay, I'll call Nate. Hopefully, he's still got them.

He listens for a while.

LIZ
You may just be able to pull this
off.

ALEX
Maybe.

INT. CLOSET - NIGHT

We hear the sounds of someone unlocking the door. Alex walks in. He looks for something and spots it. It's a projector.

EXT. RETIREMENT HOME - BACKYARD - NIGHT

There is a shuffle of sounds of people on a roof at night.

LIZ (O.S.)
So this is how it ends?

We now see that there are a bunch of people dressed up in costumes. Alex switches on a giant spotlight that shoots up at a screen making a blinding light. All the old people and some younger people, friends of Alex, are dressed up in costumes. Some are in alien costumes, others are in military garbs. They are recreating the ending of the comic. As we look through the people we see a bunch of people dressed up in Darth Vader outfits.

ALEX
More or less.

One of the Darth Vaders comes up. He takes off the helmet to reveal Nate.

NATE
I think we're ready.

ALEX
All right.

We look at the last page of the comic, and we now see that the scene looks almost exactly the same. In one of the frames, there is a drawing of the female alien navigator. Then, we see an OLD WOMAN, who is covered in make-up and an elaborate costume that looks just like the figure in the comic book.

INT. RETIREMENT HOME - SAME

We see Sully walking with Debbie and we can see through the sliding glass door the set outside. The door slides open, and Dave dressed in a military suit comes in.

DAVE
She's asking for you.

Sully walks out onto the patio. Noticing the scene, he is overwhelmed. He looks to Alex, and they acknowledge each other.

FADE TO

INT. ALEX'S APARTMENT - DAY

TITLE: Six months later

Alex has finally moved out of his parents' house and has his own place. A bunch of people are sitting on the couch, including Liz, Nate, and Dave.

DAVE

Hurry up, it's gonna start soon.

Alex comes in with some party dip and chips.

LIZ

Are you excited?

NATE

Well, Alex, it looks like you finally made it happen. You finally made it to basic cable.

ALEX

Shut up.

DAVE

Jesus, who knew your movie idea would make such a fantastic kids show.

ALEX

Well, I really couldn't have done it without her.

(Referring to Liz)

She thought it up.

LIZ

Shit, here it is.

(Turning up the sound)

We see the TV set. On it, a PIRATE comes up to the screen. There are crazy designs in the background.

PIRATE

Arrrrrrrrrrrrrrrrgh, children. How is everyone doing today?

There is a group of children.

CHILDREN
(Together)
Arrrrrrrrrrgh!

PIRATE
That's what I thought. Now, most of
ye have always learned to say the
alphabet from A to Z. But today,
we're going to learn how to say the
alphabet from Z to A. How do you
feel about that, children?

CHILDREN
(Together)
Arrrrrrrrrrgh!

PIRATE
But who should we ask for help.

CHILDREN
Dragonheart, Dragonheart!

PIRATE
Oh, Dragonheart! Can you come help
us?

A puppet dragon starts to fly out on stage, shooting fire out of
its ass.

DRAGONHEART
It's me, Dragonheart. Follow me
children.

Some music starts to play.

DRAGONHEART (CONT'D)
(singing)
*Z, Y, X, W, V, U, and T, backwards,
backwards, Z to A. S, R, Q...*

The music fades out as we pan out of the apartment.

FADE TO BLACK

THE END