

THE HOW-TO GUIDE FOR SAVING THE WORLD

by
BenDavid Grabinski

EVERYTHING'S BLACK, THEN WE FIND --

MITCHELL MCBRIDE (40). A gruff, self-absorbed, and cocky military type. He's sitting in a metal chair across from a MAN WE CAN'T SEE. The UNSEEN MAN'S voice is off. Strange. It sends a chill down our spine --

-- but McBride isn't scared. Huh. Maybe we should be worried about this guy.

COLD MALE VOICE
You're our man.

MCBRIDE
Good choice. I didn't think I asked for that much, to be perfectly honest.

COLD MALE VOICE
We found your request to be both modest and appropriate.

MCBRIDE
I assume you killed the other crews.

COLD MALE VOICE
Of course.

MCBRIDE
What did they try to get?

COLD MALE VOICE
An island. One asked for Bolivia.

MCBRIDE
I don't even know where the fuck that is. Doesn't even sound like a country. Sounds like a kind of cheese.

COLD MALE VOICE
Do you understand what's been asked of you?

MCBRIDE
Completely. You don't have to worry about me.

(beat)
And to clarify, the deal is we'll be spared, right?

COLD MALE VOICE
Yes. All your men shall live.

MCBRIDE
Uh, men? You know, there are a few women in my crew.

COLD MALE VOICE
This is of no concern to us.

MCBRIDE
I just thought you'd be worried about an
Adam and Eve thing.

COLD MALE VOICE
Adam and Eve?

MCBRIDE
You know, lived in the garden. First
people to fuck.
(no response)
It doesn't really matter.

COLD MALE VOICE
The gear is in those crates...
(beat)
...and the countdown has begun.

We hear a ZAP and PULL BACK to reveal that whoever he was talking to is now gone. Only a cloud of BLUE SMOKE remains.

McBride approaches a FEW DOZEN METAL CRATES. He presses a BUTTON on one, we hear a BEEP, and then it opens to reveal --

MCBRIDE
Holy. Shit.

-- it's filled with WEAPONS. This is technology we, or he, has never seen before. We SMASH CUT to BLACK and the TITLE:

THE HOW-TO GUIDE FOR SAVING THE WORLD

A HALF-EMPTY BOTTLE OF CLAMATO

Sitting on a kitchen counter.

INT. SYLVESTER'S APARTMENT - KITCHEN - MORNING

SYLVESTER DANTE (30) is nursing a glass filled with a red liquid, presumably Clamato, while going through his mail. The apartment is sparse, except for several moving boxes. There's a sadness to Sylvester's actions and gestures.

INT. SYLVESTER'S APARTMENT BUILDING - HALLWAY - MOMENTS LATER

Sylvester's door opens and he enters the hallway. A MALE NEIGHBOR and a FEMALE NEIGHBOR are mid-conversation:

MALE NEIGHBOR (O.S.)
Don't touch it, honey.

FEMALE NEIGHBOR (O.S.)
Relax. I didn't touch it. I don't plan on
touching it. It's not on my "to do" list.

Sylvester is unfamiliar with his NEW KEYS. It takes him a moment to figure out which one is right and lock the door. He turns to see the source of the voices --

-- and stops in his tracks. The whole world stops. It's not the guy that catches his attention, it's the female neighbor.

She's the most beautiful thing he's ever seen. She's not a model or an unattainable beauty; she's the kind of gorgeous you could run into on the street. If you're lucky.

As he's staring at her longer than he probably should...

...she catches his eye and stares back.

It's an INCREDIBLY AWKWARD MOMENT.

FEMALE NEIGHBOR (CONT'D)
(points at her lip)
You have a V8 mustache.

SYLVESTER
Uh...
(wipes it off)
It's not V8.
(beat)
It's Clamato.

They stare at each other for a moment without responding. Sylvester clumsily turns around and heads for the stairs.

INT. OFFICE WAITING AREA - DAY

Sylvester and RODNEY DANTE (40), his brother and mediocre lawyer, are standing and waiting outside a room. A YOUNG FEMALE INTERN walks past Sylvester.

RODNEY
How about that? Yay or nay?

SYLVESTER
Not my type.

A SCANDALOUSLY DRESSED SECRETARY walks past. Rodney looks at Sylvester. Sylvester shakes his head.

RODNEY
What's wrong with her?

SYLVESTER
I don't know. She just looks...dirty.

RODNEY
 "Christina Aguilera dirty" or "gas
 station bathroom dirty?"

SYLVESTER
 Is there a difference?

RODNEY
 Touche, salesman. Touche.

(beat)

Look, anyone with half a dick is going to
 give you the same advice. At this moment,
 while we're here waiting, I'm not just
 your big brother. I'm not just your
 lawyer. I'm your amigo. I'm you're
 shrink. And me, I'm telling you this...

(beat)

You're bitter now, but time heals all
 poon.

Sylvester LAUGHS quietly to himself and thinks for a moment.

SYLVESTER
 Well, there *is* this one girl, my
 neighbor...

Sylvester gets quiet. Passionate. But a little embarrassed.

SYLVESTER (CONT'D)
 She's the most beautiful woman I've ever
 seen.

(beat)

Look, I'm not saying like, if they did a
 study...or scientifically crunched some
 numbers...they'd prove that she's the
 most beautiful woman on the planet. What
 I'm saying is she looks exactly like I
 wish all women would look.

(beat)

From now on, if someone says, "what's
 your type?" I can just point at this girl
 and say, "that's it. That's my type."

RODNEY
 Sounds like quite a girl. Visually.

SYLVESTER
 Yeah, but she's living with a dude. I'm
 not sure if they're dating, engaged, or
 married. But it's one of the three.

RODNEY
 The first girl you go after is
 unavailable? That's the opposite of a
 good idea.

SYLVESTER
I never said I'm going after her. That's not my style.

RODNEY
Then what is your style?

SYLVESTER
Talking about what I want until I've annoyed everyone around me...then eventually doing nothing about it.

A SECRETARY (25) leans out into the hallway.

SECRETARY
They'll see you now.

As he's about to go in:

SYLVESTER
You weren't going to charge me for that conversation were you?

RODNEY
No, of course not. I'm blood.
(thinks it over)
Well, I was going to. But I won't now.

INT. ARBITRATION ROOM - MOMENTS LATER

Sylvester, Rodney, LESLEY (30), his soon-to-be-ex-wife, and HER LAWYER sit around a boardroom style table across from an ARBITER. Sylvester looks nauseous.

ARBITER
What are your reasons for seeking a divorce?

LESLEY
He's a pussy.

SYLVESTER
I'm not sure that's a legal term.

HER LAWYER
I think what she means to say is Mr. Fincher is a nice guy, a gentleman.

LESLEY
I meant he's a vagina.

RODNEY
(flustered)
Your honor...arbiter, I think someone
should order lunch because we're going to
be here a long...

SYLVESTER
(interrupts him)
Look, I know we had a battle plan, but
I've been thinking it over...

RODNEY
Sylvester, what are you doing?

SYLVESTER
(ignores him, to Lesley)
Lesley, you can have the house, my car,
and the cat.

LESLEY
You see what I mean?
(points at Sylvester)
Exhibit A.

SYLVESTER
I can't deal with it anymore. I just want
this to be over and done with.

He stands up and walks out of the room. Rodney's not happy.

HER LAWYER
That was quick. I didn't have to do shit.

EXT. GROCERY STORE - DAY

It's a scorcher outside. Not a cloud in sight.

INT. GROCERY STORE - DAY - MOMENTS LATER

Buying a large amount of BEER and CLAMATO.

EXT. GROCERY STORE - DAY - MOMENTS LATER

Heading back to his car. SMACK. Something hits his head. He
grabs it. It's hail. It begins to fall like crazy -- this is
not normal weather. He flees to his car -- awkwardly pushing
the cart.

He throws everything inside and climbs in the driver's door.
The hail stops and the sun comes back out.

SYLVESTER
The hell?

INT. SYLVESTER'S APARTMENT - KITCHEN - LATER

Sylvester is putting the beer into the fridge. He hears someone KNOCK at the door. Who the hell could that be?

INT. SYLVESTER'S APARTMENT - LIVING ROOM - MOMENTS LATER

PATRICK BAY (35), the male neighbor, is in the doorway.

PATRICK
Patrick.

SYLVESTER
Sylvester?

PATRICK
You got anything that sucks?

SYLVESTER
I think that's a matter of opinion.

PATRICK
A vacuum? Dust Devil? I spilled pancake mix on our carpet.

SYLVESTER
I'll check.

He walks off to look for something. Patrick looks around the place. He's not impressed.

PATRICK
You just moved into the building?

SYLVESTER (O.S.)
Two weeks.

Sylvester returns with the vacuum in his hand.

SYLVESTER (CONT'D)
So...how long have you and your wife lived in the building?

PATRICK
I'm not married.

SYLVESTER
I mean...how long have you and your girlfriend lived in the building?

PATRICK
I don't have a girlfriend.

SYLVESTER

Uh...I mean...

(beat)

...how long have you and your "friend with benefits" lived here?

Beat.

PATRICK

You're the most transparent person I've met in my entire life. Are you into her? Do you think she's attractive?

SYLVESTER

No. God no. Why would you...?

PATRICK

She's my sister.

SYLVESTER

But you called her "honey?"

PATRICK

That's her name.

SYLVESTER

What?

PATRICK

Our parents really dug Winnie the Pooh.

SYLVESTER

That's too stupid to be true.

Sylvester is a little overwhelmed by this new information. Patrick looks around the apartment. Then he looks back at Sylvester. He's sizing him up.

PATRICK

You look like a vagina.

SYLVESTER

I've never been told there's a physical resemblance.

PATRICK

I didn't mean literally. You just look like a pussy. You're never a dick, right?

SYLVESTER

Not really.

PATRICK

That's what I thought.

(beat)

(MORE)

PATRICK (CONT'D)
You should come over for dinner tonight
and meet my sister. I'll hook you guys
up.

SYLVESTER
(flabbergasted)
But you said I was a pussy?

PATRICK
Every guy would rather have his sister
date a pussy than an asshole.

INT. APARTMENT BUILDING - HALLWAY - CONTINUOUS

Sylvester follows Patrick into the hallway.

SYLVESTER
That's it? You'll hook us up?

Patrick turns around.

PATRICK
If you're not interested...

SYLVESTER
I'm beyond interested.

PATRICK
Good. I can't make any guarantees, but
I'll do my best. Luckily for you, my best
is pretty damn good.

(opens his door)
I took off work today, told 'em I had the
shits. Come over in an hour.

(beat)
You got anything against Chinese?

SYLVESTER
You mean like...because of Tibet?

PATRICK
I meant Chinese food.

SYLVESTER
Oh. Okay. That's fine.

PATRICK
Well, alright. See you then.

Sylvester stands alone in the hallway, shocked and confused.

INT. PATRICK'S APARTMENT - LIVING ROOM - MOMENTS LATER

Patrick is vacuuming loudly. When he stops and turns it off,
we hear LOUD MUSIC coming from Sylvester's apartment.

INT. SYLVESTER'S APARTMENT - LIVING ROOM - CONTINUOUS

Music is blasting out of his iHome. Sylvester is singing into a CURTAIN ROD as if it was a microphone. He looks like he just won the lottery and got laid at the same time.

SYLVESTER
(singing loudly)
...YOU'RE HALFWAY THERE! OH-OH! LIVIN' ON
A PRA-A-AYER! TAKE MY HAND...

INT. PATRICK'S APARTMENT - LIVING ROOM - CONTINUOUS

Patrick hits the wall really hard.

PATRICK
(yelling)
Stop celebrating!

The music and singing stops.

SYLVESTER (O.S.)
(muffled)
My bad!

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

Establishing shot. Nice neighborhood.

INT. SUBURBAN HOME - LIVING ROOM - DAY

A typical upper middle class living room. Artwork. Couch/love seat combo. Coffee table. Home entertainment center. One thing in the room stands out:

THE DEAD HOUSEKEEPER LYING ON THE FLOOR.

RED ROTHCCHILD steps over her body. He's a giant mercenary. Seven feet tall. Bald. One word is tattooed on his forehead: **MURDER**. He turns to reveal something in his hands--

ANGLE ON: A BIG RED BOOK. It looks like a sleek and stylish phone book, but the front cover, back cover, and spine are SOLID RED with NO TEXT, WORDS, OR IMAGES.

We PAN to REVEAL the house is a huge disaster. He was searching for the book.

RED
(into his walkie)
This is Red reporting in. I have book
number 77.
(looks at his watch)
It's 1700 hours. Over.

INT. DECREPIT OLD BUILDING - COUNTING ROOM - CONTINUOUS

COUNTING MERCENARY hears Red and turns a page in a massive pad. There are lines for 212 books. The previous 76 books have been noted meticulously. He checks a BOX for BOOK #77 and writes: *RED 1700.*

INT. PATRICK'S APARTMENT - LIVING ROOM - DAY

We hear a KNOCK. Patrick opens the door with a take-out menu in hand. His button up shirt is hanging open and he has a BLACK SHIRT beneath it. Sylvester's standing there, happy as can be, with flowers and a bottle of Clamato.

PATRICK
Are you retarded?

Patrick grabs the flowers and WHACKS Sylvester in the face.

SYLVESTER
Ow.

PATRICK
Flowers don't hurt.

Patrick throws them in the trash.

SYLVESTER
Dude??

PATRICK
Why would you bring flowers? That's not how this works. I'm the one with the plan here. You just have to roll with it. No part of rolling with it involves flowers.

Sylvester stands there sheepishly with his hands in his pockets. Patrick is buttoning up his shirt.

PATRICK (CONT'D)
Let me borrow your cell to order the food. Mine's on the charger.

As Sylvester reaches into his pocket to grab his cell, something falls out of his pocket and hits the ground.

PATRICK (CONT'D)
What the hell is that?

Sylvester freezes.

PATRICK (CONT'D)
Is that a condom?

SYLVESTER
No.

Yes, it is.

PATRICK
Is that for my sister? Did you think you
were gonna fuck my sister?

SYLVESTER
No, no, no. It's not for her.

PATRICK
Was it for me? Did you think you were
gonna fuck me?

SYLVESTER
No. Of course not.

PATRICK
Then why did you bring a condom with you?

SYLVESTER
No. I...it was in these pants, in the
pockets. I haven't worn them in awhile.
It's an honest mistake.

Patrick stares him down, trying to see if he's full of shit.
Sylvester looks horrified.

PATRICK
This was a bad idea.

SYLVESTER
No, it wasn't. This was a great idea.
I'll be cool from this moment on, scout's
honor.

Patrick grabs the cell from Sylvester and walks off.

PATRICK (O.S.)
I'll be a minute. Grab a brew or two.

Sylvester breathes a sigh of relief.

PATRICK (CONT'D)
And pick up that condom.

Sylvester kneels down and picks it up.

INT. PATRICK'S APARTMENT - KITCHEN - MOMENTS LATER

Sylvester has a half full glass of beer in front of him. He
begins to pour the Clamato into it. We turn to see Patrick.

PATRICK
(horrified)
What have you done to that beer?

SYLVESTER
It's, you know, a red beer. A Montana
breakfast.

PATRICK
No, I don't know. And no, I don't want to
know. Ever.
(beat)
Let's go get the Chinese.

INT. CHINESE RESTAURANT - MOMENTS LATER

They move ahead in line as the conversation progresses:

SYLVESTER
She doesn't know I'm coming? This is a
surprise blind date?

PATRICK
No, do I seem like an idiot? Stop
talking.
(beat)
I'm going to tell her you're a good
friend of mine and we've been hanging out
for a while now.

SYLVESTER
Will she buy that?

PATRICK
Yeah. The trick is to establish that we
have inside jokes. Once you throw down a
few, people just assume you've spent
plenty of time together.

SYLVESTER
What do I do then?

PATRICK
If I ever say anything that sounds like
gibberish, just laugh and play along,
acting like you know exactly what I mean.

Sylvester is impressed with Patrick's plan.

PATRICK (CONT'D)
Leave the rest to me.

INT. PATRICK'S APARTMENT - MAIN AREA - NIGHT - CONTINUOUS

As Sylvester and Patrick enter the apartment we PUSH IN to reveal HONEY BAY (25).

HONEY
Who the hell is this asshole?

INT. PATRICK'S APARTMENT - DINING ROOM - LATER

The three of them are eating dinner at the table.

HONEY
You guys aren't friends.

PATRICK
Yes, we are. Why would you say that?

HONEY
Because you don't have any friends.

PATRICK
I'm friends with the guy at the deli.

HONEY
What's his name?

PATRICK
...Bob?
(beat)
Well, I have Sylvester.

HONEY
You've never mentioned him before.

PATRICK
Why would I bring him up?

HONEY
You didn't even say anything to him in the hall this morning.

SYLVESTER
Yeah, we already talked about the Suns game last night. So we didn't really have anything else to say.

Patrick is proud of Sylvester. He gives the universally understood "good move" look.

HONEY
Whatever.

Honey picks at her food. No one says anything for a moment. This isn't going well.

SYLVESTER
(to Patrick)
I need a time out. Uh, I mean I have to
use the restroom.

Sylvester looks at the hallway. He's not sure how he's
supposed to get Patrick to leave the table with him.

SYLVESTER (CONT'D)
Well, I don't know my way around over
there. Maybe you...
(he winks to Patrick)
...can show me where it is?

HONEY
It's the one with the toilet. Are you
saying you might get lost?

SYLVESTER
(defensive and nervous)
Hell no. I never get lost. Sometimes I
even wear a blindfold just to make shit
more challenging.

PATRICK
(realizing what Sylvester is
doing)
I have to go get something...from my
room. I'll show you on the way.

INT. PATRICK'S APARTMENT - HALLWAY - MOMENTS LATER

Patrick and Sylvester have a quiet pow wow at the end of the
hall. It looks like they're having a team huddle.

PATRICK
I think the plan is working.

SYLVESTER
Are you crazy? She doesn't even buy that
we're friends. I don't even buy that
we're friends.

Patrick puts his arm on Sylvester's shoulder.

PATRICK
Relax, she's a smartass. That's her
thing. You're in. I know it. Just calm
down and let it flow.

SYLVESTER
Really? Well, okay. I'll relax.
(breathes in)
I'm lettin' it flow.

INT. PATRICK'S APARTMENT - DINING ROOM - MOMENTS LATER

They get back to eating. Mid-conversation.

HONEY

I think my cubicle-mate wants to get into
my pants. We're seeing a movie later.

SYLVESTER

(blurts out)

Why would you do that?

HONEY

Go on a date?

PATRICK

You know, Sylvester's single.

HONEY

That's the most surprising thing I've
heard all night.

SYLVESTER

Actually I'm not.

PATRICK

Yes, you are.

SYLVESTER

Technically, I'm married.

PATRICK

(choking on his food)

You're what?

SYLVESTER

Well, I won't be soon. I'm not an expert
in legal lingo, but I had arbitration
today.

HONEY

What happened?

SYLVESTER

I'd rather not get into it.

HONEY

She divorced you, didn't she?

Sylvester's had enough. He stands up and stretches.

SYLVESTER

Well, I'm going to clear the table now.

Honey pushes her chair back and stands up.

PATRICK
Where are you going? What about dessert?

HONEY
Relax. I gotta put stuff in the dryer.

She walks out the door and closes it behind her.

PATRICK
You're married?

SYLVESTER
I forgot to bring that up.

INT. PATRICK'S APARTMENT - KITCHEN - MOMENTS LATER

Patrick is putting the dishes in the sink.

SYLVESTER
Look, do you want me to be honest?

PATRICK
Sure, if you're going to say, "I like her a lot. She's wonderful."

SYLVESTER
I'm not into her.

PATRICK
Seriously? There's no way can do better.

SYLVESTER
It depends on your definition of better.

PATRICK
Are you telling me there's something wrong with my sister?

SYLVESTER
Look, I thought I was really into her. Here she is, this beautiful girl next door. Right in my lap.

(beat)
But I think I dug her because I didn't know anything about her. You know, she was a mystery to me. But now I've solved the mystery...

(beat)
...and I don't like it. She actually reminds me of my ex-wife.

PATRICK
I'm going to hurt your face.

INT. ELEVATOR - NIGHT - CONTINUOUS

RAY ROTCHILD (30), a mercenary, watches as the floor numbers rise. DING. DING. DING. A LARGE METAL CASE LIES NEXT TO HIM.

INT. PATRICK'S APARTMENT - LIVING ROOM - CONTINUOUS

The front door opens. Honey comes back in and kicks off her shoes. They didn't hear the door open. Uh oh.

SYLVESTER (O.S.)

(whispering)

I appreciate you trying to make this work out, but she's not right for me. I'm heading out. Make up an excuse for me.

Honey is surprised but silent. She makes her way into --

INT. PATRICK'S APARTMENT - DINING ROOM - CONTINUOUS

-- the dining room and takes a seat. She continues to listen.

PATRICK (O.S.)

(whispering)

Just stay and eat some pie. She doesn't know why you're here. You're just my...

(makes air quotes)

..."friend" that dropped by to grab some grub. Hang out for a few, leave, and she'll never be the wiser.

Honey shakes her head. This isn't going to go well. Patrick and Sylvester come back into the dining room.

PATRICK (CONT'D)

Oh, I didn't hear the door.

HONEY

I'm like a ninja.

Patrick and Sylvester sit down at the table. Patrick begins to pass pieces of pie around the table.

HONEY (CONT'D)

So, what were you guys talking about?

PATRICK

Baseball.

HONEY

Really? Sylvester, which team were you talking about?

SYLVESTER

All of them?

Honey shakes her head in disbelief.

PATRICK
(to Sylvester)
Nice job. You're really bad at making
shit up as you go along, aren't you?

HONEY
Jesus Christ, Patrick. I heard everything
you said in the kitchen. Why did you
think I'd like this guy?

PATRICK
I don't know. I was feeling a little
optimistic. Sue me. I thought maybe you'd
date a guy that wasn't an asshole for
once.

HONEY
Really? Are we going there? It's not like
I'm actively on the prowl for jerks.

SYLVESTER
I'm going to leave now.

They ignore him.

HONEY
I don't wake up thinking, "you know what
would be nice? Dating another asshole."
It's called bad luck, Patrick. Finding
someone right for you isn't easy. Some
people can't find anyone. You should know
that.

It takes Sylvester a moment to get this.

SYLVESTER
Oh, ouch. That's a low blow.

HONEY
Stay out of this.

PATRICK
Yeah, man. This is none of your business.

HONEY
When's the last time you got any?

PATRICK
Any what?

SYLVESTER
I think she means ass.

Patrick glares at him.

EXT. ROOFTOP - CONTINUOUS

ROTHCHILD opens up the case to reveal a LARGE WEAPON, like a rocket launcher made out of some bizarre organic material.

INT. PATRICK'S APARTMENT - DINING ROOM - CONTINUOUS

Mid-conversation:

HONEY

When's the last time you went out on a date?

PATRICK

I've had a dry spell lately.

HONEY

Dry spell? That's why we call you "The '20s." First came the drought...

SYLVESTER

...then came the depression. Nice.

Patrick gives him a look. Sylvester stays out of it.

HONEY

You see that? We just turned the tables on you? How does that feel?

SYLVESTER

I didn't do shit to no tables, man.

EXT. ROOFTOP - NIGHT - CONTINUOUS

Near the edge of the building, Rothchild aims the large weapon off-screen. He presses a few buttons and it LIGHTS UP. He begins to pull the trigger --

INT. PATRICK'S APARTMENT - DINING ROOM - CONTINUOUS

Patrick delicately cuts a piece of his rhubarb pie and stabs it with his fork. As he's about to eat it --

PATRICK

Fine. If the moral of the story is "no good can come from giving a shit about your sister" then I've learned my lesson.

Patrick's fork gets closer to his mouth --

HONEY

It's not that. It's just...

WIKHOOM! In a matter of seconds -- the wall explodes and the window shatters into thousands of pieces!

GREEN GLOWING PLASMA rockets into Patrick's chest -- propels him out of his chair -- FLYING BACKWARDS -- leaving a huge impression in the drywall.

He falls to the ground in a violent heap.

SYLVESTER
Jesus balls!

Honey SCREAMS at the top of her lungs.

EXT. ADJACENT APARTMENT BUILDING ROOF - CONTINUOUS

Rothchild fires a GRAPPLING HOOK at the building -- directly above the gaping hole he just created when shooting Patrick.

INT. PATRICK'S APARTMENT - DINING ROOM - CONTINUOUS

Sylvester looks at the huge hole in the wall.

SYLVESTER
What the fuck just happened?

WHOOSH! Rothchild glides gracefully through the hole in the wall and lands with a menacing THUMP.

SYLVESTER (CONT'D)
Excuse me, sir? Did you do that?

POW! Rothchild PUNCHES Sylvester. He drops to the ground clutching his face. He mumbles something unintelligible.

Rothchild rushes towards a bookshelf and begins to throw the books all over the place. We hear Patrick GROAN.

ROTHCHILD
Well, I'll be a monkey's butt buddy. How the hell are you still tickin'?

Rothchild approaches the messy heap that is Patrick.

ROTHCHILD (CONT'D)
This will save me all that time I'd have to blow looking all over this shit apartment for it.

Rothchild steps on Patrick's bicep.

ROTHCHILD (CONT'D)
You know what I want, Patrick.

PATRICK
(muffled, hard to discern)
Fuck off.

ROTHCHILD
I have no idea what you just said. You'll
need to point or something. If I got you
a piece of paper or a pen would that
help?

HONEY
Leave him alone!

ROTHCHILD
Woman, I just fired a plasma cannon at
your brother. This ain't gonna end well.
You should probably start the grieving
process now.

Honey looks at Sylvester. He's terrified and in pain.

HONEY
What are you looking for?

ROTHCHILD
You gonna help me? It's a big red book.

HONEY
If I tell you where it is will you leave?

ROTHCHILD
Sure, after you're all dead.

Honey nervously looks at a closet door.

ROTHCHILD (CONT'D)
Thanks for that.

HONEY
Shit.

He approaches the closet door and opens it.

ANGLE ON: The shelf. We see another BIG RED BOOK. It's
exactly like the book Red had in the previous scene.
Rothchild picks it up.

ROTHCHILD
Heavy little fucker.
(into his walkie, checks his
watch)
This is Rothchild. I've got book #102.
It's 1800 hours. Over.

WALKIE TALKIE VOICE
Copy that, Rothchild. Over.

Rothchild begins to put the big red book in his sack --

ROTHCHILD
And Bingo was his name...

UNDER THE TABLE: We see an EMPTY HOLSTER taped to the wood!

We WHIP PAN over to see Patrick -- holding a RUGER BLACKHAWK
HANDGUN -- aimed directly at Rothchild.

PATRICK
...O.

BOOM! SPLAT! THUD! The book drops. The room fills with smoke.

SYLVESTER
Oh my god! Did his head just explode?

Off-screen, Sylvester DRY HEAVES.

SYLVESTER (O.S.) (CONT'D)
That was much worse than Scanners.
(beat)
It's okay. I'm cool.

He pauses for a moment. Then he DRY HEAVES again.

SYLVESTER (CONT'D)
Spoke too soon.

PATRICK
(quietly)
Sylvester...grab the book...

SYLVESTER
I just saw a guy die! I've never seen
that before.

PATRICK
You're about to see another one. Hurry
up.

Sylvester jumps up and runs to it, nervously stepping over
the corpse of Rothchild. Honey kneels down next to Patrick.

HONEY
What's going on, Patrick? This is insane!

PATRICK
I'm sorry I tried to hook you up with
Sylvester.
(MORE)

PATRICK (CONT'D)
I'm sorry I made it seem like your track record has been your fault instead of bad luck.

HONEY
Patrick, who gives a shit? Are you okay?

She holds his hand, and wipes her eyes with her sleeve.

PATRICK
You both need to get out of here now.
You'll be dead if you don't.
(coughs)
More people are coming.

Sylvester walks over with the book and kneels next to him.

PATRICK (CONT'D)
You can't call the cops. You can't tell anyone what happened here. They have people everywhere.
(to Sylvester)
I'm just warning you guys, it's going to be dangerous.

SYLVESTER
Patrick, I don't want to do anything dangerous here.

PATRICK
Then we're fucked.

And Patrick dies. Honey's crying uncontrollably.

HONEY
Patrick!

SYLVESTER
Honey...we have to get out of here.

HONEY
No, I...

SYLVESTER
He said more people are coming!

Honey nods.

INT. APARTMENT BUILDING - HALLWAY - MOMENTS LATER

Sylvester walks into the hallway and quickly enters the laundry room adjacent to their apartments.

INT. APARTMENT BUILDING - LAUNDRY ROOM - CONTINUOUS

Honey follows him in. She's stopped crying but you can tell beneath the surface she's a total fucking mess.

HONEY
What are you doing?

Sylvester sets the book on a WASHER.

SYLVESTER
Don't you want to know what this is?

HONEY
Nope.

Sylvester ignores her.

HONEY (CONT'D)
Fine. Hurry it up.

Honey opens the book and we hear a slight HISS. This isn't a regular book. There's no title for the book inside either. Just a simple white page with the text:

IF THE OWNER OF THIS BOOK IS ALIVE...
TURN TO PAGE 2

IF THE OWNER OF THIS BOOK IS DEAD...
TURN TO PAGE 3

SYLVESTER
Jesus. What is this thing?

Honey backs away from the book towards the door.

HONEY
I don't know. Patrick just told me if anything ever happened to him I was supposed to take it.

SYLVESTER
Well, something happened to him.

HONEY
If you want it, it's yours. I don't know if you noticed, but that scary guy killed Patrick for it and, as you said, more people are coming.

SYLVESTER
But, Honey, what am I supposed to do?

HONEY

I don't know. Turn to page 3? Leave it here for the bad guys? Put it on Ebay? I don't care. That's on you. I'm gone.

Honey runs out the door on her phone.

SYLVESTER

Honey, wait...!

HONEY (O.S.)

Lucy, I'm on my way over. I hope you get this message...

Sylvester gives up on Honey. He flips to PAGE 3.

IF HE/SHE IS IN FACT DEAD, IMMEDIATELY GO TO:

**READINESS INCORPORATED
2345 BENDIX AVE.
BURBANK, CA 91501**

He stares at the book for a moment and thinks it over. What's he going to do? We SMASH CUT to--

INT. DAEWOO - NIGHT

Sylvester is driving down Bendix Avenue in his Daewoo.

SYLVESTER

(mumbling to himself)

Fucking dead people. Fucking explosions.
Yeah, I'd like to be set up with your
sister! That sounds like a great idea.

We see the book is sitting open on the passenger seat.

SYLVESTER (CONT'D)

What the hell did I get myself into?

He reads the building numbers as he passes them.

SYLVESTER (CONT'D)

2257. 2295. 23...

(beat)

...2345.

Sylvester slams on his breaks. He's in front of a large building that looks like a COSCO or PRICE CLUB. A simple logo for READINESS INCORPORATED is on the front.

INT. READINESS INC. - LOBBY - NIGHT - MOMENTS LATER

The OPEN/CLOSED sign is flipped to CLOSED. Silence. The lights are all on but no one is in the reception area. Sylvester knocks on the glass double doors.

SYLVESTER
Hello? Is anyone in there?

Sylvester pushes on the door and it opens. A sign is on the reception desk: **OUT TO LUNCH. BACK IN FIVE MINUTES.** He looks at a poster on the wall. It's stylized like World War II propaganda art. It says: **WE'RE READY. DON'T WORRY.**

SYLVESTER (CONT'D)
Ready for what?

Sylvester sits on a plush couch and nervously flips through a HIGHLIGHTS MAGAZINE. He gets up and RINGS the bell on the reception desk. Still, no one appears.

He looks at the wall and sees -- A PICTURE OF PATRICK.

Actually, several pictures of Patrick. This is the EMPLOYEE OF THE MONTH WALL. It seems Patrick was "the guy" 90% of the time. The pictures go around the corner and Sylvester follows them down a hallway into...

INT. READINESS INC. - MAIN CUBICLE AREA - MOMENTS LATER

Sylvester enters a massive cubicle area. He approaches the first cubicle and pokes his head inside. A normal looking TECH GUY is taking a nap at his desk, with his head resting on his folded arms.

SYLVESTER
(quietly)
Excuse me, sir? I have this book...

The guy is sound asleep.

SYLVESTER (CONT'D)
Sir?

Sylvester cautiously approaches him and leans in closer.

SYLVESTER (CONT'D)
(whispering)
Sir, I hate to wake you up but...

The Tech Guy doesn't respond, so Sylvester pokes him. And just like that...he falls out of his chair and hits the ground. WHOOMP! His lifeless eyes stare up at Sylvester.

SYLVESTER (CONT'D)
Holy fuck me!

Sylvester backs up out of the cubicle.

SYLVESTER (CONT'D)
(loudly for anyone within
earshot)
There's a dead guy in this cubicle!
(beat)
Does anyone realize there's a dead guy in
this cubicle?!

Sylvester approaches the next cubicle and enters. Another Tech Guy is taking a nap...or dead. Sylvester pokes the guy several times.

SYLVESTER (CONT'D)
No, no, no, no, no.

He looks in the next cubicle. The guy at the desk is dead. Then the next.... Then the next...

A QUICK MONTAGE of dead guys in the building. A guy slumped next to a WATER COOLER. A guy lying on the floor of the bathroom with his pants down. A guy LEANING into the fridge. We crane up for an OVERHEAD VIEW of at least 100 cubicles....

And a dead employee is behind every desk.

Sylvester runs back towards the lobby of the building -- but he stops. He sees something down a hallway. He begins to walk towards it...curious.

INT. READINESS - ENORMOUS TECH ROOM - CONTINUOUS

Sylvester walks into the craziest room he's ever seen.

There are rows and rows of SUPERCOMPUTERS surrounding what looks like a THIRTY FOOT TALL HOURGLASS. It's cracked and lights are FLICKERING inside...LIKE SOMEONE HAS DISABLED IT.

On the walls are hundreds of large screens showing shots of THE EARTH FROM ORBIT. Sylvester's in awe and scared. He begins to slowly back towards the exit.

SYLVESTER
(quietly to himself)
What...the hell...is...this place?

EXT. READINESS INC. - NIGHT - MOMENTS LATER

Sylvester is running like a bat out of hell towards his car.

SYLVESTER
(mumbling to himself)
Dead people. Dead people everywhere. This
is crazy. This is crazy.

INT. DAEWOO - MOMENTS LATER

The book is lying open on the passenger seat. Sylvester grabs it and reads the bottom of the page.

IF EVERYONE IN THE BUILDING IS ALIVE...
TURN TO PAGE 4

IF EVERYONE IN THE BUILDING IS DEAD...
TURN TO PAGE 5

Sylvester angrily throws the book on the passenger seat.

SYLVESTER
(to the book)
Fuck you. You're an asshole.

ANGLE ON: The book is lying open on the passenger seat. The pages begin to move slowly -- and the book closes on its own.

Sylvester sees this. It must be a security feature.

SYLVESTER (CONT'D)
Fine. Close. See if I care.

He starts the car and begins to pull out into the street.

SYLVESTER (CONT'D)
I'm never reading another book again. I
don't care if there's another Harry
Potter. From now on, it's nothing but
magazines and the internet for me.

Sylvester realizes he forgot to put on his seatbelt. He reaches for it and looks down. Just as he clicks it into place -- BOOM!

EXT. INTERSECTION - NIGHT - CONTINUOUS

SMASH! A black Suburban PLOWS into the Daewoo! The Daewoo rolls once -- twice -- then smashes into a dumpster.

INT. DAEWOO - NIGHT - CONTINUOUS

Sylvester is hanging upside down, saved by his seatbelt. He hears the sound of car doors opening and dozens of boots hitting the pavement.

A boot KICKS IN HIS WINDOW! SMASH! Sylvester puts up his hands defensively. He can't see who is doing this.

MENACING VOICE (O.S.)
Who are you? Do you work for Readiness?

SYLVESTER
No! No, dude! This book just said to go
there!

Everything gets quiet.

WHISPERING VOICE (O.S.)
Did he say he has a book? How is that
possible?

SYLVESTER
It's cool, man. You guys can have it. I
don't need it.

Someone KICKS IN the passenger window. SMASH!

SYLVESTER (CONT'D)
Jesus! Enough with the glass!

A hand reaches in with a knife and cuts his seatbelt. WHOOMP!
Sylvester falls out of his seat into an awkward ball.

SYLVESTER (CONT'D)
Ow. Fuck! Ow. Goddamn you people --
whoever the fuck you are.

EXT. INTERSECTION - NIGHT - CONTINUOUS

Sylvester crawls out. When he sees them he puts his hands up.

SYLVESTER
Oh. It's you guys.

Sylvester's surrounded by a DOZEN MERCENARIES as we CUT TO:

A COW EATING GRASS

We PULL BACK to find two TECH MERCENARIES looking at it.
McBride is standing next to them.

MCBRIDE
Did you test that one, yet?

TECH MERCENARY #1
Nope.

Tech Mercenary #1 is aiming one of their bizarre guns at the
cow. This one looks like a METAL CROSSBOW.

He FIRES it -- BAM! -- and a bullet flies out of it. We FLY
ALONG WITH IT until it hits the cow. PFFT. The cow doesn't
flinch. It just continues to eat the grass. Deadpan.

MCBRIDE
Huh. Try the next one.

Tech Mercenary #2 aims another gun at a DIFFERENT COW. This gun looks like a SHOULDER MOUNTED MISSILE LAUNCHER. He fires it. SHHHHT! A purple laser hits the cow.

Suddenly, the cow begins to float -- then rise higher -- higher -- and higher -- until it disappears into the night sky.

MCBRIDE (CONT'D)
Huh. Anti-gravity. I like it.

Tech Mercenary #1 is holding what looks like a cross between a Christmas ornament and a grenade.

TECH MERCENARY #1
We finally figured this one out. It's not a grenade.

Tech Mercenary #2 puts on his sunglasses.

MCBRIDE
Then what is it, Corey Hart?

Tech Mercenary #2 closes his eyes. Tech Mercenary #1 presses a silver button on the side of the device.

TICK -- TICK -- TICK -- TICK

McBride begins to run as soon as he here's the sound. But it doesn't explode. A large beam of light shoots out of the object. McBride stops running.

MCBRIDE (CONT'D)
Whoa, Nellie. It's just a super flashlight? What's the fun in that? I thought they only gave us weapons.

We PULL BACK even farther this time to reveal where they are.

EXT. DECREPIT OLD BUILDING - NIGHT - CONTINUOUS

This isn't a rinky dink operation. There's a large fence around the whole area. Armed mercenaries posted all over the location. The rooftop. The gate. Etc. MESSENGER MERCENARY runs out the front doors of the building to McBride.

MESSENGER MERCENARY
Hey, boss. Lucius has been trying to get a hold of you on your walkie.

McBride looks down at his walkie talkie.

MCBRIDE
It's on. This one must be broken. Grab me another one when you go back.

He hands McBride a phone.

MCBRIDE (CONT'D)
Talk to me.

EXT. READINESS - NIGHT - CONTINUOUS

LUCIUS, a mercenary, is putting Sylvester in handcuffs.

LUCIUS
You're sure all our guys have checked in and we have all 212 books, right?

MCBRIDE (O.S.)
Of course.

LUCIUS
Then why am I standing here next to some guy who had one in his car?

EXT. DECREPIT OLD BUILDING - NIGHT

MCBRIDE
That's not good.

LUCIUS (O.S.)
You're telling me.

MCBRIDE
Bring him in. We'll figure out how this asshole got one of the books. Then we'll kill him.

EXT. READINESS - NIGHT - CONTINUOUS

Lucius hangs up his phone.

LUCIUS
Bag him up.

SYLVESTER
Is someone going to literally put me in a bag, or is that like bad guy lingo?

Mercenary #4 punches Sylvester in the face.

SYLVESTER (CONT'D)
That never stops hurting.

They put a large bag, like a potato sack, over Sylvester's head. It goes down to his waist.

SYLVESTER (CONT'D)
(muffled)
That answers my question.

They pick him up and haul him away, fumbling, kicking, and screaming.

INT. CONDO - HALLWAY - NIGHT

LUCY (25) is sitting in front of the bathroom door, reading a NEW YORKER MAGAZINE.

LUCY
I'm just going to sit out here reading
the New Yorker until you decide to talk.

No response.

INT. CONDO - BATHROOM - NIGHT - CONTINUOUS

Honey's sitting on the toilet (the seat is closed, she's not going to the bathroom) eating ICE CREAM out of the CARTON with a SPOON. She's in shock. Silent.

INT. CONDO - HALLWAY - NIGHT - CONTINUOUS

Lucy continues to read the magazine.

LUCY
Come on, Honey. What happened? Do you want to talk about it?

Beat.

HONEY (O.S.)
No.

LUCY
Okay, then. I'll take that as a "no."

INT. SUBURBAN - MOMENTS LATER

Sylvester is tied up in the back of the suburban with the bag over his head and torso.

SYLVESTER
Where are we going?

LUCIUS (O.S.)
If you ask one more question I'll cut
your balls off. You'd like to keep your
balls, wouldn't you?

SYLVESTER
Affirmative.

EXT. DECREPIT OLD BUILDING - NIGHT

Two GUARD MERCENARIES open a gate in the chain link fence and the Suburban drives on through towards the bad guy base.

INT. DECREPIT OLD BUILDING - FIRST FLOOR - MOMENTS LATER

Lucius and Sylvester, still bagged up, enter the building. There are dozens of mercenaries in the room. TVs. Computers. Weapons. Etc.

LUCIUS

Follow me.

Sylvester walks right into a wall.

SYLVESTER

Ow.

INT. DECREPIT OLD BUILDING - LOUNGE AREA - NIGHT

Several mercenaries are watching the news on a large TV.

ANCHOR

Weather experts have no explanation for the events that have been occurring all over the globe. In addition to baseball sized hail in southern California, a small tidal wave hit San Francisco earlier tonight...

FOOTAGE: Chaos in San Francisco. Water. Destruction.

Red, the guy with the "MURDER" tattoo, walks in the room.

RED

Has anyone seen my step-brother?

INT. DECREPIT OLD BUILDING - SECOND FLOOR - NIGHT

The doors of an old school elevator open and Lucius leads Sylvester into the interrogation room.

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - CONTINUOUS

He drags Sylvester over to the wall, unlocks his handcuffs and re-locks them around the pipe. SCARY MERCENARY stands watch at the door.

LUCIUS

I'll be right back.

INT. DECREPIT OLD BUILDING - RECORDS ROOM - NIGHT

McBride is looking at the records with Counting Mercenary.

MCBRIDE
 You said they're all accounted for.
 You're sure of that, right? You weren't
 off on a piss or smoke break? Maybe you
 missed something?

COUNTING MERCENARY
 No, sir. All our guys have called in
 every book, all 212 of them. The books
 are being brought here as we speak. We'll
 do a complete count once they've arrived.

MCBRIDE
 You do want to live in the castle, right?
 I could kick you out quicker than you can
 say "Oh-shit-I-fucked-up." Hell, I could
 make you live outside with the horses.

We hear the STATIC of a walkie talkie then:

LUCIUS (O.S.)
 This is Lucius. I have the guy in the
 interrogation room on the second --

He breaks up.

MCBRIDE
 This is my second walkie and it's shit.
 (into his walkie)
 Repeat. Which guy?

LUCIUS (O.S.)
 The guy with the...

KSHHH! His walkie talkie continues to act up.

MCBRIDE
 Son of a bitch.

McBride storms out of the room.

INT. DECREPIT OLD BUILDING - FIRST FLOOR - CONTINUOUS

McBride stomps over to the Tech Mercenaries.

MCBRIDE
 Which one of you cocksuckers bought these
 shitty walkie talkies?

TECH MERCENARY #1
 I did, sir.

MCBRIDE
 Were they on clearance?

TECH MERCENARY #1
Yes, sir. I thought we'd save some money.

MCBRIDE
You thought we'd save some money? We're flush, retard. We all took out massive loans and maxed out our credit cards. We won't have to pay any of that back, you understand?

McBride angrily kicks a clearly EXPENSIVE COMPUTER off the table and it SMASHES against the ground.

MCBRIDE (CONT'D)
You see what I mean? That probably cost a thousand dollars.

TECH MERCENARY #1
2,980 dollars. Actually.

MCBRIDE
I don't give a shit. We can just buy another one.
(beat)
This is not a time to be cheap. This is the time to indulge. This is the time to buy some *goddamn quality walkie talkies!*

McBride walks over to the old school elevator.

MCBRIDE (CONT'D)
I swear to god I'll be by myself in the castle, playing solitaire, and watching old sports bloopers if you guys continue to fuck up. Consider this a warning.

The doors close and the elevator begins to rise.

MCBRIDE (CONT'D)
(shouting)
Have fun being dead!

INT. DECREPIT OLD BUILDING - SECOND FLOOR - MOMENTS LATER

McBride approaches Lucius and sees Sylvester through the door. The bag is off Sylvester's head.

MCBRIDE
This guy looks like a pussy.

LUCIUS
Well, he's not an employee. He said the book belonged to his neighbor.

Red comes around the corner and approaches them.

RED
My step-brother's missing.

MCBRIDE
Okay, I don't know who the hell that is
or who the hell you are. We're a little
busy, buddy.

McBride motions to Lucius. He's clearly giving him the bitch
work.

MCBRIDE (CONT'D)
You can talk to my right hand man about
it. He's head of human resources.

McBride approaches the door and watches Sylvester for a
moment while they continue behind him. Lucius is annoyed.

RED
He checked in after finding the last book
on his list. No one's heard from him
since.

LUCIUS
(realizes what happened)
Son of a bitch.

McBride spins around, having overheard their conversation.
He's obviously come to the same conclusion.

MCBRIDE
Whose book was it?

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - NIGHT

McBride and Lucius enter with a PRINTOUT.

ANGLE ON: The printout. It's a long list of names and times.
Patrick's name is circled.

SYLVESTER
This is a total misunderstanding.

MCBRIDE
Well, okay then. Explain this to me.
Every employee had a book. 212 employees.
212 books.

EXT. DECREPIT OLD BUILDING - NIGHT - CONTINUOUS

We see several mercenaries unloading seemingly endless stacks
of BIG RED BOOKS from the Suburbans.

MCBRIDE (V.O.)
We killed 'em all, the current guys, the
retired guys, even the guys that called
in sick. And we took all their books, all
212. Well...
(beat)
...we thought we did.

INT. DECREPIT OLD BUILDING - MAIN AREA - NIGHT - CONTINUOUS

We see mercenaries stacking all the books into the center of
the room while Counting Mercenary counts them off.

COUNTING MERCENARY
There are only 180 books here.

INT. PATRICK'S APARTMENT - DINING ROOM - NIGHT - CONTINUOUS

Two FEMALE MERCENARIES find Rothchild's body and look out the
window. They see Rothchild's SUBURBAN parked in the alley.

MCBRIDE (V.O.)
Our guy, Rothchild, had 32 books to pick
up on his route.

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - CONTINUOUS

McBride looks down at his paper.

MCBRIDE
Patrick Bay was the last Readiness
employee on Rothchild's list. And I
assume that he's a friend or relative of
yours.

SYLVESTER
He's my neighbor. Possible friend.

MCBRIDE
Right. Well, our guy checked in after
finding his book, and no one has heard
from him since. Did you kill him?

SYLVESTER
No, dude. I didn't kill anyone.

MCBRIDE
(thinks it over)
Right. So, maybe our guy thinks he kills
Patrick, but he didn't. And Patrick's
last word is...
(mimes shooting a gun)
...bang.

EXT. PATRICK'S APARTMENT BUILDING - ALLEY - CONTINUOUS

The FEMALE MERCENARIES open up the back of Rothchild's Suburban which. There are 31 BIG RED BOOKS in the back.

FEMALE MERCENARY
(into her walkie)
There are 31 books here.

MCBRIDE (V.O.)
So if our guy, Rothchild, has 31 books
sitting in the back of his car...

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - CONTINUOUS

MCBRIDE
(thinks it over)
...the book you have, Patrick's book,
brings us to our grand total of 212.
(beat)
That's a lot of math.

Lucius nods. Sylvester thinks this over.

SYLVESTER
(horrified)
You killed everyone in the Readiness
building? How? Why?

MCBRIDE
How? We gassed them. Why? Because, by
this time tomorrow night, everyone on the
planet is going to be dead.

Holy shit. Sylvester is floored. Speechless. The room starts to SHAKE. It's a small EARTHQUAKE. Lucius and McBride look like they expected this.

LUCIUS
They must be getting closer.

SYLVESTER
Who? What the fuck is going on?

CUT TO:

INT. CONDO - HALLWAY - NIGHT

LUCY (25) is still sitting in front of the bathroom door, reading her magazine, while the room SHAKES a little. She reaches up to hold her WINE GLASS sitting on a shelf, keeping it steady so it won't spill.

The short earthquake ends. She takes a sip of the wine. Silence for a beat. Then...

HONEY (O.S.)
I have no idea what Patrick did for a living.

LUCY
She speaks.
(flips a page)
Didn't you say he was a "technologist?"

The BATHROOM DOOR opens and Honey peaks out.

HONEY
Yeah, but that's not even a real word.

She opens it all the way and leans against the DOOR FRAME.

HONEY (CONT'D)
I think he was full of shit. I don't know where he worked. I don't know what he did. But I've been thinking...

She takes a bite of ICE CREAM and the first few sentences are a little "mumbly" because she has food in her mouth.

HONEY (CONT'D)
A few years ago I was supposed to go see a movie with this guy but he flaked out on me. Some bullshit reason. Patrick asked if he could come along, said he wanted to see it. I knew he just felt bad, but he's not the kind of guy to you know...verbalize that. Anyway..

(beat)
We're outside of the theater and there's a homeless guy sitting there. He has this sign: "Abducted by aliens. Need money for food." I laughed, but Patrick...

(beat)
Look, I've never seen Patrick give a penny to a homeless guy and yet he gives him a hundred bucks and a pack of smokes.

(beat)
I always thought that was weird...

Honey trails off. Thinking. She's "putting 2 and 2 together."

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - CONTINUOUS
Sylvester's shocked by what he's just heard.

SYLVESTER
Aliens? What?

MCBRIDE
A bunch of 'em are on the way. A whole race of assholes. They're going to kill 95% of the population, enslave the rest, repopulate the planet. You know...the basic stuff.

SYLVESTER
(laughing)
Right.

MCBRIDE
You don't believe me? You didn't *already* think this had something to do with aliens?

SYLVESTER
(laughing)
Uh, no. Do I seem like a conspiracy theory dude? I'm not a crazy person.

MCBRIDE
Didn't you see what our guy used to kill your friend? What did you think that was?

SYLVESTER
Some new fancy weapon. I don't know. I don't subscribe to Guns and Ammo.

McBride nods to Lucius. Lucius leaves the room for a moment.

INT. DECREPIT OLD WAREHOUSE - SECOND FLOOR - CONTINUOUS

Lucius approaches a table littered with bizarre weapons. He's deciding which one to choose. He settles on a device that looks like a cross between a TOMMY GUN and a SNAIL.

INT. DECREPIT OLD BUILDING - SECOND FLOOR - I.R. - NIGHT

Lucius returns with the weapon.

LUCIUS
We call this one The Medusa.

Lucius fires at Scary Mercenary! He SCREAMS in agony and turns into SOLID ROCK. Sylvester opens his eyes to find himself alive and the other dude a statue.

SYLVESTER
Whoa, did that turn him into a statue?!

MCBRIDE
Okay, see, that's a fucked up weapon.
Where do you think we got that?

SYLVESTER
The future?

Lucius PUNCHES him in the face.

SYLVESTER (CONT'D)
Okay, aliens. Fuck. I'm a believer.

MCBRIDE
As I said, they'll be here in...
(looks at watch)
...16 hours, and when they get here,
everything's going to end.
(beat)
Everything.

Sylvester thinks for a minute.

SYLVESTER
So the guys you gassed...Readiness?
Patrick was like....a Men in Black, right?
One of the guys that could stop the
aliens?

McBride nods.

SYLVESTER (CONT'D)
Oh my god! So aliens, like, live among
us?

MCBRIDE
No. Idiot. If they did, you'd be dead.
There's no such thing as good aliens.

SYLVESTER
I don't understand. Why would you kill
the only people that could save the
world? Why would you kill our only hope?

MCBRIDE
Well, they were *your* only hope. I'll be
fine.
(beat)
Me and my guys get to live. We struck a
deal with the aliens. If we help 'em have
a smooth transitional process, you know,
if we get all 212 books and no one stops
'em from landing here and doing their
thing, we won't get killed. We'll get a
huge zone to live in while they take the
rest of the planet.

(beat)
I asked for the biggest castle on earth.
I've always wanted to live in one since I
saw Chitty Chitty Bang Bang as a kid.

(MORE)

MCBRIDE (CONT'D)
You ever see that movie? The bad guys in that one had a hell of a crib. And now I get one. I'm going to wear a crown and everything. I think there's even a waterfall.

(turns to Lucius)
There's a waterfall, right?

Lucius nods.

MCBRIDE (CONT'D)
You can't beat that shit.

Lucius walks out of the room. Sylvester looks about as down as you can get. Lucius returns with another alien device. It's like a HACKSAW with a GLOWING LASER instead of a blade.

SYLVESTER
What's that?

Lucius uses the alien hacksaw to cut a huge chunk out of the door frame.

LUCIUS
Another gift from our alien friends.

MCBRIDE
It was nice talking to you. Thanks for clearing a few things up for us.

McBride begins to walk out of the room.

SYLVESTER
No. No. No. I don't want to go like that.
I don't want to go period.

MCBRIDE
What are we? Savages? No one's killing you with this.
(beat)
We're using it to cut off your hands.

SYLVESTER
Wait, my hands? Why my hands?

McBride walks out of the room. Lucius approaches him with the hacksaw.

SYLVESTER (CONT'D)
(freaking out)
Please don't do that. I like my hands. I need my hands. How am I going to wave at someone?! Or tie my shoes? Or point? How am I going to point at something without any fingers?!

Lucius unchains the handcuffs from the pipe on the wall and re-locks them on Sylvester's other hand.

LUCIUS
Follow me. No funny business.

Sylvester reluctantly follows him. He's terrified.

INT. DECREPIT OLD BUILDING - SECOND FLOOR - C.R. - NIGHT

Lucius leads Sylvester into "the cutting room." There's plastic all over the floor. It makes a SQUEAKY noise with every step. Lucius drops the BIG RED BOOK on the table. WHOMP! He's holding the HACKSAW.

LUCIUS
Put out your arms.

INT. DECREPIT OLD BUILDING - DARK ROOM - CONTINUOUS

McBride's in the same "dark room" from the opening of the film. He's talking to a HOLOGRAM ALIEN with a "cold male voice." The transmission is faint. It's just a CLUSTER OF WHITE NOISE. We have no idea what the aliens look like --

-- but the mere shape of it is fucking unsettling.

HOLOGRAM ALIEN
But you have all the books now?

MCBRIDE
Every last one.

HOLOGRAM ALIEN
You must use this man to open his book.
We must see how they planned to stop us.

MCBRIDE
I'm already on it.

INT. DECREPIT OLD BUILDING - SECOND FLOOR - C.R. - CONTINUOUS

Sylvester's holding his hands behind his back.

SYLVESTER
You don't need my hands. Go to Readiness and get some dead-guy-hands. They're not doing anything with them. You could just take 'em. You don't need alive-guy-hands.

LUCIUS
The employees can't open the books.

SYLVESTER
Why? That's stupid.

LUCIUS

You're stupid. They wrote the books. They don't need to know what's inside. Each book is coded for one person. Every employee chose a friend or relative to leave it to, like a will. If you leave one to your ex-girlfriend from high school, only she can open that book. You leave one to your gay brother, only your gay brother can open that book.

(beat)

We didn't know if each book was left to a gay brother or an ex-girlfriend. But now we have your book, and we're going to have your hands.

SYLVESTER

I have a better idea. I could just open it for you. See!

He tries to open it. Nothing happens. He tries again.

SYLVESTER (CONT'D)

(struggling)

I could be like your "book guy." Whenever you need someone to open it...

Sylvester's flailing, trying desperately to open the book.

SYLVESTER (CONT'D)

Did you glue the pages shut?

He hits it. Digs his fingernails into the side. Slams the book against the wall.

LUCIUS

You said you were at Readiness because the book told you to go there. How would you know that if you didn't open the book?

-- and Sylvester realizes the shit's about to hit the fan.

FLASHBACK: Back in the laundry room. We see Honey opening the book.

Lucius looks at Sylvester.

LUCIUS (CONT'D)

What? That was a "I just realized something" face. What did you just realize?

(thinks for a moment)

You didn't open the book. Who can open this book? Who did Patrick leave it to?

(MORE)

LUCIUS (CONT'D)
(into his walkie)
We have a problem.

His walkie talkie CRACKLES. He slams it down angrily. Now Sylvester has a "what the fuck am I going to do?" face.

He looks around the room. How is he going to escape? The window is closed. Is there a lock on it? Hmm...

It's MacGyver time.

A nail on the ground. Then the handcuffs lock. Back to the nail on the ground. Can he pick the lock?

Sylvester dives to the ground and grabs the nail! He begins to try and pick the lock...

BAM! Lucius shoots him in the head.

Thank Christ that was a dream sequence.

Attempt #2: Ah ha! Sylvester grabs the laser hacksaw! He swings it at Lucius to cut off his arm --

-- but the laser shuts down -- and he just hits him with the handle.

Lucius shoots him in the head.

BACK IN REAL TIME: Sylvester's deep in thought. How the hell is he going to --?

Lucius sees Sylvester's eyes darting around the room.

LUCIUS (CONT'D)
Don't get any stupid ideas.

SYLVESTER
That's the only kind I have.

Sylvester looks down and sees something off-screen. That's it. That'll work.

LUCIUS
(into his walkie)
Can anyone hear me? We have a problem here.

We hear Sylvester moving around behind Lucius. Then...

THUD! Sylvester hits Lucius as hard as he can over the head WITH THE BIG RED BOOK!

Lucius falls to the floor.

Sylvester takes a moment to celebrate this minor victory with a brief happy dance.

He looks at the clock in the room, then he sees a DIGITAL COUNTDOWN CLOCK.

15:24:12 -- 15:24:11 -- 15:24:10 etc. Sylvester grabs a pen out of Lucius' messenger bag and writes the current time and the time left on the countdown clock onto his arm.

He stops. Thinks for a moment. Then begins to look through the bag for something else.

SYLVESTER
Keys. Keys. Keys. Come on...!
(no dice)
Fuck!

Hacksaw! He grabs it and carefully turns it to cut off the handcuffs -- and it POWERS DOWN. Just like "before." Fuck.

INT. DECREPIT OLD BUILDING - FIRST FLOOR - CONTINUOUS

Red is pacing back and forth. McBride walks past him.

RED
Did you find out where my step-brother
is?

MCBRIDE
Who?
(thinks for a second)
Oh, right. Your step-brother. He's dead.

Something inside Red snaps. Then he becomes creepily calm.

RED
Do you mind if I kill the guy upstairs?

MCBRIDE
Lucius is taking care of it, but if you
hurry you might catch him before he does
the job.

Red hurried. He's already gone.

INT. DECREPIT OLD WAREHOUSE - SECOND FLOOR - I.R. - NIGHT

He puts the book inside Lucius' messenger bag. He opens the window. Looks down. No one's beneath it.

SYLVESTER
Here goes something stupid.

Sylvester stops. He forgot something. He runs out of the room. He's gone for a moment -- then he returns.

EXT. DECREPIT OLD WAREHOUSE - DAY

Sylvester begins to climb out the window. If there's an ideal way to do it, this isn't it. He turns around awkwardly, his cuffed hands being a major hindrance, and slips!

He almost falls but he catches onto the ledge with his hands!

He hangs above the ground for a moment. Then --

-- he lets go of the ledge!

SYLVESTER
Ohshitohshit --

WHAM! He lands on his feet and FALLS BACKWARDS on his back.

SYLVESTER (CONT'D)
Ow! Fuck the world. This isn't worth it.

Sylvester rolls over and climbs out into the darkness.

INT. DECREPIT OLD WAREHOUSE - I.R. - CONTINUOUS

Red sees Lucius unconscious on the floor and Sylvester's nowhere in sight. He yells very, very loud. This isn't going to be good.

EXT. DECREPIT OLD WAREHOUSE - NIGHT - CONTINUOUS

Two Guard Mercenaries at the MAIN GATE are talking to each other, unaware of what's going on. This is the only way out of the compound. Sylvester approaches them.

SYLVESTER
Hey, guys. I'm going on a beer run. You need anything?

An ALARMS sounds! The guards begin to panic. Sylvester reaches into his bag and --

SYLVESTER (CONT'D)
Say cheese!

-- TURNS THE TWO GUYS INTO STONE!

SYLVESTER (CONT'D)
Holy wow.

They're blocking the gate. He pushes Guard Mercenary #1. He falls and hits Guard Mercenary #2. They drop to the ground like dominos. Sylvester opens the gate.

BACK AT THE BUILDING

A dozen mercenaries load into a Suburban. Armed to the teeth. They peel out and head towards the gate.

EXT. INDUSTRIAL AREA - NIGHT - MOMENTS LATER

Sylvester is huffing and puffing down an empty road. We hear the Suburban in the distance. It peels around a corner and ROARS and SPEEDS towards him. Sylvester stops running. It's getting closer and closer to him!

The mercenaries are firing out the windows --Sylvester turns and runs down a narrow dark alley.

EXT. NARROW DARK ALLEY - NIGHT - CONTINUOUS

Sylvester reaches into the bag --

The Suburban turns and begins to drive down the alley! If the alley was an inch narrower it wouldn't fit. They get closer and closer --

Sylvester stops running! The Suburban is twenty feet in front of him when --

He aims the Medusa at the Suburban!

SYLVESTER
Please work. That would be nice.

He FIRES! BOOM! The ENTIRE SUBURBAN and its contents TURN TO STONE!

But it's too early for another happy dance because -- THE SUBURBAN CONTINUES TO SLIDE TOWARDS HIM!

The alley is on an incline and the STONE SUBURBAN is going to crush Sylvester! He runs as fast as he can --

-- he jumps up onto a box, then onto a dumpster --

-- and he JUMPS HIGH INTO THE AIR --

-- as the STONE SUBURBAN CRASHES INTO THE DUMPSTER --

Sylvester lands on it, surfing it for a moment, before it skids to a halt. Sylvester breathes a sigh of relief.

IN THE DISTANCE: Another Suburban approaches. Red's driving.

EXT. NARROW DARK ALLEY - NIGHT - CONTINUOUS

Sylvester stands on top of the stone Suburban and for the first time, because of the gun, he seems cocky. Confident. He aims the Medusa at RED'S SUBURBAN and just waits for it.

He lets it come. And just when it's within reach --

SYLVESTER
Adios, you sons of bitches.

He pulls the trigger -- AND NOTHING HAPPENS!

Click. Again -- NOTHING. He looks down at the gun. There are four FLASHING SQUARES on the back. EMPTY.

A mercenary stands up through the SUNROOF and sprays MACHINE GUN FIRE AT HIM! Sylvester drops the Medusa and runs for it.

SCREECH! Red avoids slamming into the STONE SUBURBAN. Nowhere to go. The alley's too narrow. He speeds in REVERSE.

Sylvester runs around the corner.

INT. SUBURBAN - NIGHT - CONTINUOUS

Red SLAMS on the BRAKES.

RED
Get out and find him! But I get the kill!

Several of the mercenaries jump out and Red speeds off.

EXT. BUS STOP - NIGHT - CONTINUOUS

Sylvester looks around frantically, he can hear the Suburban somewhere in the distance. He struggles to turn around and get his wallet while in handcuffs. He gets on the bus.

The doors close behind him and the bus drives off into the distance. Seconds later, a Suburban DRIFTS around the corner, bumping into a SMALL PARKED CAR. The bus is out of sight.

INT. SUBURBAN - NIGHT - CONTINUOUS

Red looks around. Where did he go? Red = very angry.

INT. DECREPIT OLD BUILDING - DARK ROOM - CONTINUOUS

McBride is talking to the "white noise" Hologram Alien again.

HOLOGRAM ALIEN
"A little problem?" What do you mean?

MCBRIDE
Well, we lost the guy.

The Hologram Alien begins to act...different. He begins to twitch and shake. He's on the verge of becoming very, very, very angry. This isn't good.

HOLOGRAM ALIEN
And...his...book?

MCBRIDE
He has that, too.

HOLOGRAM ALIEN
If they open that book they can...
(beat)
...they can...

If the Hologram Alien was a tea kettle the steam would be coming out right about...

MCBRIDE
You're about to lose your shit, aren't you?

VARIOUS ROOMS IN THE DECREPIT OLD BUILDING

We cut in and out of each room while the Hologram Alien begins to ROAR and SCREAM at McBride. He's so loud that everyone in the building can hear him. Several people plug their ears.

HOLOGRAM ALIEN (O.S.)
Find him now! Find him now! Find him now!
FIND HIM RIGHT NOW!

McBride walks out of the room and clears his throat. Even he's a little shaken.

MCBRIDE
You heard the...guy. Get to work!

INT. PHONE BOOTH - NIGHT - CONTINUOUS

Sylvester's on the phone. It's hard to do with handcuffs.

SYLVESTER
I need a really big favor.

INT. RODNEY'S HOUSE - BEDROOM - NIGHT

Rodney's on the phone. The Daily Show's on MUTE.

RODNEY
You know I hate you right now, and yet
you still call. This baffles me.

CUT TO:

EXT. CONDO - NIGHT

Sylvester gets out of a cab and approaches the front door. He knocks and Lucy comes to the door.

SYLVESTER
Is Honey here?

HONEY (O.S.)
Is that fucking Sylvester?!

SYLVESTER
I guess she is.

INT. CONDO - LIVING ROOM - NIGHT - MOMENTS LATER

Lucy leads Sylvester into the living room.

SYLVESTER
(to Lucy)
Could you give us a minute?

Lucy goes to her room.

HONEY
What the hell are you doing here? How did
you find me?

SYLVESTER
My brother used to be one of those
assholes that would serve people. He
always told me he could find anyone. I
thought he was full of shit, but...
(beat)
...here I am. You work with two Lucys and
one of them was a 60 year old black
woman. I made a judgement call.
(beat)
We need to talk. Like now.

INT. CONDO - LIVING ROOM - NIGHT - MOMENTS LATER

Sylvester just finished "the story." It's a lot to process.
The book is on the coffee table next to the ice cream.

HONEY
I'm in no condition to save the world at
the moment.

SYLVESTER

I know I'm the last person you want to spend your time with right now. We don't like each other. Your brother just died. Blah blah blah.

(beat)

But only one thing matters right. Unless we do this, everyone on the planet is going to die.

HONEY

You don't even need me. Watch...

She touches the book with her finger.

HONEY (CONT'D)

Open it.

Sylvester opens it.

HONEY (CONT'D)

See, my job is done. Don't close it and go do what you have to do. Best of luck.

SYLVESTER

It's not that simple. It closes on its own after a while. It's like a security measure.

Honey grabs the SPOON, places it in the book, and closes it.

HONEY

A bookmark. Look at me. I'm a genius.

A perfectly straight line begins to burn into the spoon along the edge of the book. The part of the spoon that's hanging out detaches and falls off.

HONEY (CONT'D)

Holy shit. That's like magic.

SYLVESTER

Or science.

HONEY

Same thing.

(beat)

I really have to go with you, don't I?

SYLVESTER

You really do.

HONEY

Fuck. Let me pee first.

She walks off. Sylvester begins to read through the book.

SYLVESTER
Okay, owner of the book is dead...
(turns page)
Everyone at Readiness is dead...
(turns page)
"We regret to inform you that it has
become your responsibility to save the
world." Blah blah blah. "This book will
guide you through every step in the
process." Blah blah blah.
(reads some more)
"Do not contact the authorities. Do not
call the police. No one can be trusted."
Blah blah blah. "You must do this alone."
Blah blah blah.

He turns the page and reads silently for a moment.

SYLVESTER (CONT'D)
(loud enough for Honey to hear)
We're going to Albuquerque, New Mexico.
Readiness has some fancy building there.

HONEY (O.S.)
You have to drive. I don't have a car.

SYLVESTER
Neither do I.

We hear a door open and Honey walks back into the room.

HONEY
Then what are we supposed to do?

Sylvester thinks for a moment -- then he LAUGHS as we cut to:

EXT. UPPER CLASS HOME - NIGHT

Sylvester rings the doorbell. Honey looks at his handcuffs.

HONEY
I hope Home Depot is open this time of
night. Where else are we going to get
something to cut those off?

Sylvester reaches into his messenger bag and grabs the
powered down laser hacksaw.

SYLVESTER
I just wish this thing worked.

Honey looks at it and presses a button. BZZZZZ! The laser
hacksaw comes to life.

SYLVESTER (CONT'D)
I'm a stupid man.

He turns it carefully and cuts the handcuff chain. It cuts like butter. He then carefully cuts off a piece of the "bracelets" and they fall off. He turns it off and puts it back in the bag.

HONEY
That's a cool doohickey you got there.

Honey hits the doorbell again. The door opens to reveal... Lesley. Sylvester's ex-wife. In her underwear. With a BEEFCAKE DUDE behind her. Lesley looks at Honey.

LESLEY
Well, well, well... I see you've replaced me already.

SYLVESTER
So have you.

LESLEY
That doesn't count. We don't like each other.

HONEY
Neither do we.

SYLVESTER
I need to borrow the car.

LESLEY
It's *my* car. I don't know if that's a good idea, Sil...

HONEY
Lady, stop being a fucking bitch and give us the goddamn keys!

Beefcake Dude walks forward like he's going to protect Lesley.

SYLVESTER
You should probably give us the keys.

Honey points at Beefcake Dude.

HONEY
Take another step and I will fuck you up!

INT. LESLEY'S CAR - NIGHT

Honey is driving. Sylvester is reading the book.

HONEY
I didn't like her.

SYLVESTER
I noticed.
(beat)
I'm going to figure out how to get to
Albuquerque.

Sylvester pulls an ATLAS out of the glove compartment.

SYLVESTER (CONT'D)
You know, I was talking to that book like
it was Wilson before I found you. This is
probably going to be easier now that I'm
doing it with an actual person.

HONEY
Yay for me.

SYLVESTER
I have to ask, why didn't you freak out
when I mentioned aliens? Why'd you let
that slide?

HONEY
Did you see the weapons that guy was
using back at the apartment? Where else
would those come from?

SYLVESTER
The future?

HONEY
There's no such thing as time travel,
Sylvester.

PFFT. WUMP -- WUMP -- WUMP.

SYLVESTER
Did you hear that?

The car begins to swerve erratically.

SYLVESTER (CONT'D)
I think we just had a blow out. I've
never had one before, but...
(he turns around)
I think we had a blow out. You should
pull over.

POP! The back passenger window begins to spiderweb.

SYLVESTER (CONT'D)
Is that normal?

Honey shrugs. POP! POP! Her window and his window begin to spiderweb.

SYLVESTER (CONT'D)
Why did...?

He looks at her window. Then his.

SYLVESTER (CONT'D)
Maybe someone's shooting at us?

He looks out her window and sees a familiar Suburban. An ANGRY MERCENARY is leaning out the BACK WINDOW and firing a gun with a SILENCER! Honey SCREAMS.

Sylvester looks down at his bag.

SYLVESTER (CONT'D)
Honey, duck!

She looks and sees -- HE'S HOLDING THE LASER HACKSAW! He throws it at the mercenary -- like a frisbee --

-- the mercenary is about to be split in two, but -- the handle hits his arm and the saw falls out the window -- towards the ground. Sylvester's humiliated. Then --

-- everything's -- in -- slow -- motion --

-- as the saw lands under the Suburban and bounces up --

-- a few inches off the ground --

-- and the Suburban catches up with it.

THE LASER HACKSAW CUTS OFF THE BOTTOM HALF OF THE BACK WHEEL!

CHUNK! Sparks! The Suburban fishtails into another car! WHAM!

Sylvester and Honey are so distracted they don't realize --

They're about to drive through a red light.

EXT. INTERSECTION - NIGHT - CONTINUOUS

Here comes the BOOM! SMASH! A station wagon SLAMS into the side of Lesley's car and they FLIP OVER and land upside down.

We hear the insanity of cars SMASHING into other cars.

INT. LESLEY'S CAR - NIGHT - CONTINUOUS

Sylvester looks over at Honey. She seems okay.

SYLVESTER
Thank god.

HONEY
We're upside down, Sylvester! How is this okay?

SYLVESTER
It's no big deal. I did this earlier.
Let's get out of here.

HONEY
Oh my god! Is that them?

We see their P.O.V.: The suburban is directly across from them. And it's also upside down. They're facing each other.

SYLVESTER
Don't worry about it. I think they're all dead.

The PASSENGER MERCENARY is hanging upside down -- and his eyes open up.

SYLVESTER (CONT'D)
Uh oh.

He grabs his machine gun and aims it at Sylvester and Honey. They both reach to try and undo their seatbelts. Panic. Chaos. BAM! BAM! The window shatters.

Honey remembers something. She reaches down into her purse -- and removes Patrick's gun. Sylvester covers his eyes -- waiting for death --

BAM! BAM! Honey and the mercenary are having an upside down shoot-out with each other! BAM! Honey shoots the mercenary dead. Sylvester opens his eyes.

SYLVESTER (CONT'D)
Maybe we should get out of the car now.

EXT. INTERSECTION - NIGHT - CONTINUOUS

Sylvester and Honey climb out of the car.

SYLVESTER
If any of you are hurt, I'm very sorry.
(looks at the Suburban)
Except for you guys. You're fucking assholes.

He grabs Honey by her arm and they bolt off into the distance.

HONEY
Your ex is going to be pissed.

SYLVESTER
It doesn't matter. I was planning on
running it into a wall before I gave it
back to her anyway.

Honey LAUGHS.

HONEY
Time for Plan B, Sylvester. Got one?

He sees something. We PULL BACK to REVEAL -- they're standing
in front of a TRAIN STATION.

INT. TRAIN STATION - NIGHT - MOMENTS LATER

Sylvester and Honey wait patiently while an ALOOF EMPLOYEE
prepares their tickets. In the background, Sylvester sees a
YOUNG GUY approach a receptive YOUNG GIRL and flirt with her.
She takes a pen and writes her number on his hand.

ALOOF EMPLOYEE
Here you go. Two tickets to Albuquerque.

Honey grabs the tickets and they walk away.

SYLVESTER
Did you see that?

HONEY
The two love birds?

SYLVESTER
I've never once had a girl do anything
like that to me.
(beat)
Knowing that's never going to happen...

He trails off. Honey thinks this over. They both stand there
silent and slightly depressed while waiting for their train.

It suddenly becomes SILENT in the station. Everyone has
curiously turned their attention a TV hanging from the
ceiling. It's the NIGHTLY NEWS. Honey nudges Sylvester.

ANCHOR
...and on top of bizarre weather
patterns, there are now reports of city
wide power outages in London, Moscow, and
New York City.

We cut from the news footage to--

DEEP SPACE

This is the "P.O.V." of the ALIEN SPACESHIP. It's heading towards earth. We SMASH CUT to--

NEW YORK CITY: The power in the entire city is turning off. Then on. Then off again. Car accidents. Looting.

LONDON: No power.

MOSCOW: No power.

BACK IN THE STATION: They look at each other. *Shit.*

INT. UPSIDE DOWN SUBURBAN - NIGHT - MOMENTS LATER

We hear SIRENS and all the usual shenanigans that follow a major car accident. Angry Mercenary wakes up in the backseat. Disoriented. He's not sure how he got there, then...

P.O.V.: Through the front windows of the Train Station he sees Sylvester and Honey. Uh oh.

INT. TRAIN - SYLVESTER'S ROOM - NIGHT - MOMENTS LATER

They set down their stuff.

SYLVESTER
Let's go to the dining car.

HONEY
I'm not hungry.

SYLVESTER
Me neither. But that's not the point.
This train is going to get there when it gets there. We can't make it go any faster. We might as well enjoy this brief time we have.

(beat)
Plus, I kind of want to be around people, you know? This may be our last chance.

Honey thinks this over for a moment, and she understands.

INT. TRAIN - DINING CAR - NIGHT - LATER

They're looking at the times Sylvester wrote on his arm and scribbling them on a piece of paper. Mid-conversation:

HONEY
No, you add the countdown number to the time it was when you wrote it down.
(beat)
No, that's not it either.

SYLVESTER
I'm horrible at math.

HONEY
I'm probably less horrible.

Sylvester sets the book on the table.

SYLVESTER
Can you open it for me? I want to take a look at this thing while you're figuring that out.

They both reach for it -- and their fingertips inadvertently touch. He pulls his hand away. Did he like touching her? Maybe he does. He begins to flip through the book.

SYLVESTER (CONT'D)
(reading a page)
This is great. If everyone at Readiness was alive it says, "You should not read any further. This is just a boring technical manual. Please give it to the first employee you meet. We're sorry for taking up your valuable time."
(laughs and turns the page)
Oh my god! If we hadn't bought train tickets it shows you how to steal a car.
I wish we did that.
(turns a page)
It also shows how to hotwire a car!

Sylvester is more amused by this than Honey. She keeps screwing with the numbers. Sylvester turns a page.

SYLVESTER (CONT'D)
How to "use your womanly charms to get free gasoline?" I may actually love this book. I want to marry it.

They hear someone at the table next to them talking about the BLACKOUTS, TIDAL WAVES etc. They look at each other. No words are necessary. The WAITRESS walks up to their table.

HONEY
We're not getting any food. But I would like to order two Wild Turkey shots.

SYLVESTER
And I want a red beer.

WAITRESS
No problem, sir. Anything you need.

The waitress leaves.

SYLVESTER
She actually knew what a red beer was.
I'm going to tip her half my bank
account. I'm not even kidding.
(beat)
If you're looking to get drunk I can deal
with that.

Honey keeps screwing with the numbers.

HONEY
What do we have to do in Albuquerque?

SYLVESTER
(looks at the page)
Ehh, it's complicated.
(turns the page)
Ooh, there's a maze in here.

HONEY
I like mazes.

Honey looks up from the numbers.

HONEY (CONT'D)
I got it. We have ten hours and thirty
minutes, give or take a few, or until
1:00 P.M. tomorrow.

The waitress brings back the shots and the red beer.

HONEY (CONT'D)
I wasn't planning on getting drunk. I
just thought we should do a shot for
Patrick.

SYLVESTER
Can't argue with that.

They hold up their shots.

HONEY
A friend of mine once said, "If you
weren't related to one of your family
members, and you'd still be friends with
them otherwise, then you should consider
yourself lucky. Because that..."
(she tears up a little)
"...because that is guaranteed to no
one."

SYLVESTER
I hear that.
(beat)
(MORE)

SYLVESTER (CONT'D)
You know, I think I would have become
friends with Patrick if things hadn't
gone the way they did.

HONEY
So do I. So do I.

SYLVESTER
To Patrick. The friend I almost had.

They take their shots.

INT. TRAIN - HALLWAY - NIGHT - CONTINUOUS

A MYSTERIOUS GUY (35) is walking down the hallway. We can't
see his face.

INT. TRAIN - DINING CAR - NIGHT - CONTINUOUS

HONEY
You never said what happened with your
wife...or your ex-wife...whatever she is.
Did I mention I don't like her?

SYLVESTER
(laughs)
Yeah, you did. It fell apart the way
things usually fall apart. I knew things
weren't working. I'd lie in bed at night
and worry about us. I kept all of this to
myself, because I thought one person
worrying was enough. We didn't need two.

(beat)
But then the papers came. Turns out she
was lying next to me in bed, every night,
thinking the same thing. Difference is,
she did something about it. And here I
am. Drinking a red beer.

HONEY
I'll give one of those a shot.

She motions for the waitress.

HONEY (CONT'D)
I'll have the same but with V8. I'm
allergic to clams and shellfish.

SYLVESTER
There's no clams. It's tomato juice.

HONEY
It's Clamato, genius.

SYLVESTER
Right.

MOMENTS LATER: The waitress gives her the drink and Honey takes a sip.

HONEY
This tastes like alcoholic tomato soup.

SYLVESTER
(a little drunk)
I'm going to get some shots.

Honey is amused by drunk Sylvester. He gets up and leaves. She sees that someone is setting up KARAOKE in the corner.

INT. TRAIN - RANDOM CART - CONTINUOUS

An OLD COUPLE doing the crossword. KNOCK KNOCK. Mysterious Guy, his face is still off-screen, walks into their car, holding a pair of pictures.

MYSTERIOUS GUY (O.S.)
Excuse me, I'm looking for my friends.

The pictures are of Sylvester and Honey.

INT. TRAIN - RESTAURANT AREA - AT THE BAR - MOMENTS LATER
Sylvester's waiting for his shots.

GUY WITH A BINDER (O.S.)
(loudspeaker)
Honey. You're up.

The BARTENDER sets TWO SHOTS in front of Sylvester. Honey walks on the stage. The opening of "LIVING ON A PRAYER" by BON JOVI blasts out of the speakers.

SYLVESTER
Mother of god.

Sylvester downs the shots. WHAM! WHAM! He runs to the stage and jumps up and grabs the other microphone.

HONEY
This is my song.

SYLVESTER
This is my song! It's my favorite song of all time. Watch, I don't even need the teleprompter.

HONEY
Neither do I.

They're missing the beginning of the first verse. They turn and face each other to make sure neither of them are looking at the TELEPROMPTER.

SYLVESTER
I'm watching you.

SYLVESTER/HONEY
(singing loud)
She says we've got to hold on to what we've got. 'Cause it doesn't make a difference if we make it or not. We've got each other and that's a lot. For love...
(beat)
We'll give it a shot!

As they face each other, a weird sense of admiration is clearly forming. Holy shit. *This might actually be romantic.*

BACK AT THE TABLE - MOMENTS LATER

Sylvester and Honey sit back down. Sylvester is drunk.

HONEY
Normally, this would be the time for celebration shots, but I think you're good on the booze front. I'll go close the tab.

SYLVESTER
Dope.

She gets up and heads to the bar. Sylvester begins to drunkenly rap to himself.

SYLVESTER (CONT'D)
If anyone in the club gots a buzz tonight say, "hell yeah!"
(beat)
Hell yeah! If anyone in the club gots some munchies tonight say, "hell yeah!"
(beat)
Hell yeah!

Sylvester's facing a glass door and can see down the hallway. He sees Mysterious Guy. Huh. He seems mysterious.

SYLVESTER (CONT'D)
If anyone in the club gots some nachos tonight say...
(quietly to himself)
...hell yeah.

Sylvester gets up to check him out. Something's not right.

INT. TRAIN - HALLWAY - NIGHT

Sylvester's following Mysterious Guy from a distance. He sees Mysterious Guy let himself into their room. Time to man up. Sylvester drunkenly approaches his room.

INT. TRAIN - SYLVESTER'S ROOM - NIGHT - CONTINUOUS

Sylvester enters the room to find Mysterious Guy going through their things. It's the Angry Mercenary from the upside down Suburban!

SYLVESTER
(drunkenly)
I threw a hacksaw at you!

ANGRY MERCENARY
Where's the book?!

SYLVESTER
What book?

ANGRY MERCENARY
He's Just Not That Into You. What do you think? The goddamn red book. Where is it? Where's the girl that can open it?

Sylvester stands there drunk for a moment, and then...

...something inside him does a 180. He's not going to be a pussy anymore.

SYLVESTER
Alright, motherfucker.

Sylvester puts up his fists.

SYLVESTER (CONT'D)
I've had it with this crap. Put up your shit!

ANGRY MERCENARY
My what?

SYLVESTER
Your shit. Put up your shit.

ANGRY MERCENARY
My fists?

SYLVESTER
That's what I said.

Sylvester is swaying back and forth.

ANGRY MERCENARY
I bet you've never thrown a punch in your life.

SYLVESTER
That's because I never had a motherfucker to punch.
(beat)
Come on! I got liquid balls.

ANGRY MERCENARY
Don't you mean liquid courage....

But before he can even finish his sentence...

....Sylvester throws a DEVASTATING PUNCH!

Or not.

ANGRY MERCENARY (CONT'D)
That didn't even hurt.

SYLVESTER
It hurt me!

Sylvester shakes his fist.

SYLVESTER (CONT'D)
Ow!

ANGRY MERCENARY
Do you want to know how to throw a punch correctly? It's not that hard. I'll show you.

SYLVESTER
Really? That's awfully nice of...

WHOOM! He punches Sylvester in the face. Sylvester clutches his nose.

SYLVESTER (CONT'D)
(muffled)
You're right. That was more effective.
(beat)
I think you broke some things.

Sylvester lets go of his nose.

SYLVESTER (CONT'D)
That was cool, but how about this!?

He throws a quick punch, but before it even connects with his face... WHAM! Angry Mercenary punches him again. Sylvester stumbles back against the door of the room.

Angry Mercenary pulls out a large knife. Fuck.

ANGRY MERCENARY
Enough with the fisticuffs.

Sylvester is leaning forward in pain, breathing heavily.
Angry Mercenary takes a step towards him, then...

Out of nowhere -- Sylvester lets out a badass cry of rage --
jumps forward --

-- and headbutts Angry Mercenary! WHACK!

Sylvester sways back and forth -- and crumples to the ground.

HE KNOCKED HIMSELF OUT.

Angry Mercenary is very confused. It's not usually this easy.

INT. TRAIN - HALLWAY - MOMENTS LATER

Honey wanders down the hallway.

HONEY
(quietly to herself)
Where'd you go, you drunk bastard.

She opens the door.

INT. TRAIN - SYLVESTER'S ROOM - CONTINUOUS

Before Honey looks in and realizes what's going on she says:

HONEY
What's up?

Then she sees Angry Mercenary looking for the book. Sylvester
is unconscious on the ground.

ANGRY MERCENARY
The jig.

HONEY
Um...

She looks down at Sylvester. Angry Mercenary brings out the
knife again.

HONEY (CONT'D)
That's a big knife.

ANGRY MERCENARY
Yes, it is.

She reaches into her purse and pulls out...

...Patrick's gun.

ANGRY MERCENARY (CONT'D)
Oh, fuck.

Honey aims it at him.

HONEY
Oh, fuck, indeed.

She pulls the trigger. CLICK. Nothing happens. He LAUGHS.

ANGRY MERCENARY
You stupid bitch. You left the safety on.

She looks at the safety and pushes it.

HONEY
Thanks for the tip.

BOOM! She fires. Somewhere off-screen, Angry Mercenary is now a bloody mess. We JUMP CUT TO BLACK--

HONEY (V.O.) (CONT'D)
Sylvester. Sylvester. Wake up.

We FADE IN on--

INT. TRAIN - SYLVESTER'S ROOM - CONTINUOUS

Sylvester wakes up, clutching his forehead. He sees the blood and gore all over the walls.

SYLVESTER
Did I do that?

HONEY
I just found you here unconscious.

SYLVESTER
I broke my forehead.
(looks down at his clothes)
At least I didn't get any of that...
(motions towards the gore)
...on me.

He stands up and turns around. We (and Honey) see that his entire back is covered with bits and pieces of the bad guy.

HONEY
Uh, Sylvester?

He turns around. His front side is totally clean.

HONEY (CONT'D)
Do you have a change of clothes with you?

SYLVESTER
No, why?
(thinks for a moment)
There are bits and pieces of dude on me,
aren't there?

HONEY
Yep.

Sylvester turns his head and tries to look at his back.

SYLVESTER
Thaaaaaaaaat's morbid.

INT. TRAIN - SYLVESTER'S ROOM - MOMENTS LATER

Sylvester is now wearing a tight pair of Honey's sweatpants.

HONEY
What are we going to do with the body?

SYLVESTER
We can put it in a cubby.

HONEY
What the hell is a cubby?
(beat)
Look, I'll figure something out. Go see
if you can find some cleaning supplies.

Honey stops and looks around. They hear the sound of a walkie talkie. Uh oh.

MERCENARY ON THE WALKIE (O.S.)
Come in. Over.

Sylvester and Honey look at the walkie talkie. Neither of them are sure what to do. Sylvester picks it up and looks out the window.

Honey turns to see what he's looking at. They look out the window for a long time. Silence. Thinking. Then...

SYLVESTER
Now, keep in mind I may be wrong about this...
(beat)
...but there's a small chance we may be fucked.

HONEY
You might be on to something here.

MERCENARY ON THE WALKIE (O.S.)
We'll be at your location within seconds.

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

FIVE HELICOPTERS APPROACH THE TRAIN! They swoop over the top and form a straight line. A perfect row of helicopters move along with the train.

We see inside Helicopter #1: A FEMALE MERCENARY WITH A GUN is sitting in a seat bolted to the helicopter, with a LARGE GATLING GUN at her disposal.

Inside Helicopter #2 through #4: Quick cuts. Four ski-masked mercenaries in each of them.

Inside Helicopter #5: Red is holding a LARGE BLACK CASE.

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

The helicopters continue to fly above the train. But then the fifth helicopter, flying behind the others, pulls to the right and flies ahead of the pack, passing the train.

INT. TRAIN - SYLVESTER'S ROOM - NIGHT - CONTINUOUS

Sylvester and Honey see this.

SYLVESTER
What the hell are they doing?

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

The fifth helicopter flies far ahead of the train and stops, hovering and waiting.

INT. HELICOPTER #5 - NIGHT - CONTINUOUS

Red looks down and watches as the train is approaching him. PILOT #5 turns around and looks at him.

PILOT #5
Shut it down.

RED
Aye aye, captain.

Red reaches into the BLACK CASE and takes out a large, silver METAL DISC. He looks out at the coming train and --

-- then he TOSSES IT OUT OF THE HELICOPTER!

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

We fall with the metal disc. Falling... Falling... Then... PING! It hits the train and magnetizes to it.

BZZT! A large WAVE OF BLUE ELECTRICITY shoots out of the disc and envelops the entire train!

INT. TRAIN - SYLVESTER'S ROOM - NIGHT - CONTINUOUS

The train lurches to a halt. Sylvester and Honey fall to the ground. We hear other people SCREAMING and SHOUTING in the train. The lights go off. Pitch black.

For a moment we hear nothing. Just silence.

INT. HELICOPTER #2 - NIGHT - CONTINUOUS

A mercenary attaches a BLACK ROPE to a hook.

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

All the mercenaries rappel out of their helicopters in unison, gliding down to the stopped train below. Red doesn't bother to slide all the way down. He jumps with ten feet to go. He's a determined motherfucker.

INT. TRAIN - ANOTHER ROOM - NIGHT - CONTINUOUS

A couple has woken up in TOTAL DARKNESS. Before they can even begin to wonder what's going on -- their window SHATTERS -- and a mercenary flies into the room as they SCREAM.

INT. TRAIN - AND YET ANOTHER ROOM - NIGHT - CONTINUOUS

Several mercenaries land in a pile of shattered glass.

INT. TRAIN - SYLVESTER'S ROOM - NIGHT - CONTINUOUS

Sylvester and Honey jump up.

SYLVESTER
RUN AWAY!

HONEY
RUN AWAY!

They do.

INT. TRAIN - LAST COMPARTMENT - NIGHT

In the last compartment on the EAST END of the train (Sylvester's room is somewhere close to the middle) a group of mercenaries stand in the darkness.

MERCENARY IN THE DARK
 It's dark as a black man's balls in here.
 Where are those flashlights?

Another mercenary takes out an ALIEN FLASHLIGHT ORB from earlier -- but it's one of the blue orbs.

Mercenary In The Dark #1 grabs it and presses the button.

MERCENARY IN THE DARK (CONT'D)
 This thing ain't working. Anyone got some alien batteries? Double As or some shit?

We hear a TICKING noise.

MERCENARY IN THE DARK #2
 Is that thing tickin'?

BOOM! They explode! Okay, the blue ones aren't flashlights.

INT. TRAIN - LAST COMPARTMENT - NIGHT

Sylvester and Honey rush into the last compartment. They COUGH and wave their hands around. The room is filled with smoke that's slowly going out the shattered window.

HONEY
 (plugging her nose)
 Ew! It's smells like burnt dude in here.

They see the charred remains of unlucky mercenaries.

SYLVESTER
 Good guess.

They stand away from the window so no one can see them.

HONEY
 What are we supposed to do?

We hear on Sylvester's walkie talkie:

MERCENARY VOICE (O.S.)
 I think they're in the last compartment
 in the east section of the train. Repeat,
 I believe they're in the last compartment
 of the train.
 (beat)
 If they try to escape we'll take them
 out. Over.

Honey takes a careful look out the window.

P.O.V.: We see Helicopter #1 hovering close to the ground near the end of the train.

A spotlight is moving back and forth. Female Mercenary With A Gun is ready to open fire on them at any moment.

HONEY
Okay, that's a little excessive.

Sylvester looks down for a second.

HONEY (CONT'D)
We are so fucked.

SYLVESTER
Maybe not.

Sylvester grabs a small handgun from one of the bodies.

HONEY
Uh, Sylvester? Their gun is a lot bigger.

Sylvester ignores her and cocks it.

SYLVESTER
This might be what you call a genius moment.

INT. TRAIN - HALLWAY - NIGHT - CONTINUOUS

Red and a group of mercenaries are rushing down the hallway with the flashlights, not grenades, looking for Sylvester and Honey. They're armed to the teeth and not to be fucked with. Red is leading the charge.

INT. TRAIN - LAST COMPARTMENT - CONTINUOUS

Sylvester aims the gun at the ceiling and fires. BAM! BAM! BAM! Click. Click. No more bullets.

HONEY
Actually, I think they call that a brain fart.

INT. HELICOPTER #1 - NIGHT - MOMENTS LATER

The helicopter is hovering over the stopped train. The HELICOPTER PILOT barks into his headset.

HELICOPTER PILOT
I just heard gunshots! Can anyone confirm the kill? Over.

SYLVESTER (O.S.)
(over the headphones)
Come in. Over.

HELICOPTER PILOT
Is that you, Kyle? What happened?

INT. TRAIN COMPARTMENT - NIGHT - CONTINUOUS

Sylvester is holding a walkie talkie. He doesn't seem surprised this is working. Honey does.

SYLVESTER
(shrugs)
Um? Yes? I'm Kyle. The man and woman are as dead as they can be. We also have the book. Over.

Sylvester grabs the book and extends his arm out the shattered window.

EXT. TRAIN - NIGHT - CONTINUOUS

We see his arm hanging out of the train holding the book.

INT. HELICOPTER #1 - NIGHT - CONTINUOUS

FEMALE MERCENARY WITH A GUN looks down and sees the book.

FEMALE MERCENARY WITH A GUN
(yelling)
He's got it!

SYLVESTER (O.S.)
We need to get out of here as soon as possible.

Female Mercenary With A Gun lowers a rope ladder and they move closer to the train.

INT. TRAIN - LAST COMPARTMENT - NIGHT - CONTINUOUS

Sylvester starts to put on a charred uniform.

SYLVESTER
Put one on, now!

INT. TRAIN - NIGHT - HALLWAY

Red and the mercenaries are still rushing towards the end of the train as if nothing has changed.

RED
(barks to the others)
That's was supposed to be my kill! Let's confirm it! Make sure we get her hands!

EXT. TRAIN - NIGHT - CONTINUOUS

Sylvester and Honey climb out the window in full mercenary attire. Sylvester falls to the ground in what looks like a painful manner. Honey follows him with a little more grace. They rush towards the ladder.

Sylvester has a MESSENGER BAG slung over his shoulder, presumably containing the book. He lets Honey climb the ladder first. He waits nervously behind her.

INT. TRAIN - HALLWAY - NIGHT - CONTINUOUS

Red and the mercenaries are about to arrive in the last compartment...

EXT. HELICOPTER #1 - NIGHT - CONTINUOUS

Sylvester and Honey are getting closer to the top.

HONEY
I'M SCARED OF HEIGHTS!

SYLVESTER
THAT'S UNFORTUNATE!

INT. TRAIN - LAST COMPARTMENT - NIGHT - CONTINUOUS

The mercenaries storm into the room to find...

INT. HELICOPTER #1 - NIGHT - CONTINUOUS

Female Mercenary With A Gun helps Honey into the helicopter.

FEMALE MERCENARY WITH A GUN
Where's the book?!

She points down at Sylvester.

INT. TRAIN - LAST COMPARTMENT - NIGHT - CONTINUOUS

Red sees a lot of dead mercenaries and nothing else. Uh oh.

RED
WHAT THE FUCK?!

INT. HELICOPTER #1 - NIGHT - CONTINUOUS

Honey aims a gun at FEMALE MERCENARY WITH A GUN.

HONEY
How did you guys fall for that? Are you special ed mercenaries?

Honey takes off her ski mask as Sylvester climbs in.

HONEY (CONT'D)
God, that thing was hot as hell. My hair
has to smell awful now.

Sylvester grabs a gun and aims it at Helicopter Pilot as he turns around.

RED (O.S.)
I don't know what happened but the only
dead people in here are ours! Over!

SYLVESTER
I'd appreciate if you could get us as far
away from here as possible. Vamanos, por
favor.

PILOT #1
Fuck you. Got a way to make me?

Honey KICKS Female Mercenary With A Gun very hard -- she loses her balance -- AND FALLS OUT OF THE HELICOPTER!

PILOT #1 (CONT'D)
(deadpan)
I see. Where you wanna go?

EXT. COUNTRYSIDE - NIGHT - CONTINUOUS

We see Helicopter #1 fly off into the distance.

INT. HELICOPTER #1 - NIGHT - MOMENTS LATER

Honey and Sylvester are relaxing for a moment.

SYLVESTER
There's no reason that should have
worked.

HONEY
I may be a lot of things and a lot of
those things aren't that great. But I'm
not the kind of girl that won't give
credit where credit is due.

SYLVESTER
I appreciate that but there's a small
problem.

HONEY
Yeah?

SYLVESTER
There are four helicopters chasing us.

Honey turns and looks where Sylvester's looking. Sylvester aims his gun at Pilot #1.

SYLVESTER (CONT'D)
RUN AWAY!

HONEY
RUN AWAY!

BAM! Sylvester SCREAMS and turns around.

SYLVESTER
Someone shot me in the ass!

We see Red leaning out of helicopter #5 with the same CROSSBOW GUN they used to shoot the cow in the earlier scene. Honey looks at Sylvester's wound.

HONEY
It's nothing. It looks like they shot you with a BB gun. I'll take you to the doctor after we save the world.

FOUR HELICOPTERS ARE ON THEIR TAIL.

The sun is rising. Good time for a chase. And we're off!

WHOOSH! Helicopters are chasing them through the forest --

Through the trees -- over the trees --

Honey looks at the B.F.G. Sylvester nods.

SYLVESTER
I can't. I'd have to sit on my bullet wound.

HONEY
I'd do it, but...

SYLVESTER
Scared of heights. Right. Fuck.
(to the pilot)
Stop running away from them. Circle back.

Sylvester climbs into the seat and grabs the gun. His helicopter turns back and --

-- SYLVESTER OPENS FIRE! THE GUN IS MAKING SYLVESTER SHAKE LIKE CRAZY.

SYLVESTER (CONT'D)
THIS... IS... FUCKING... CRAZY... MAN!

He doesn't hit a helicopter. SHRED! Bullets rip through a tree -- and the top half of it topples over -- falling onto a helicopter! IT EXPLODES!

Sylvester's helicopter circles back again and he misses again -- but the bullets rip through a POWER LINE! BZZT! SPARKS FLY! The power line detaches and falls --

-- the helicopter flies out of the way to avoid it --

-- AND CRASHES INTO ANOTHER HELICOPTER! BOOM!

SYLVESTER (CONT'D)
I hope I don't start a forest fire!

One left. #5. Red's helicopter. Red is firing a machine gun out of his helicopter. PING! PING! They take a few bullets. Sylvester fires back -- CHUNK! BOOM!

The rotor on the helicopter explodes! The helicopter spins out of control and falls out of view.

SYLVESTER (CONT'D)
Get us out of here!

RED'S HELICOPTER

Before it crashes... Red FIRES a RAPPEL line into a TREE and escapes in the nick of time! Then -- BOOOOOOOOM!

E-NOR-MOUS EXPLOSION.

BACK IN SYLVESTER'S HELICOPTER

HONEY
(ecstatic)
YAY! I DIDN'T KNOW YOU HAD IT IN YA!

SYLVESTER
NEITHER DID I! AND I'M STILL SHITFACED!

HIGH ABOVE A SMALL TOWN IN NEW MEXICO - LATER

The sun is about to come up. They have been flying for some time. Sylvester aims the gun at the pilot.

SYLVESTER (CONT'D)
TAKE US DOWN! THIS IS WHERE WE GET OFF!

Pilot #1 nods and does as he was asked.

EXT. HIGH SCHOOL - EARLY MORNING - LATER

The helicopter begins to descend towards the ground and lands on a high school football field.

INT. HELICOPTER - CONTINUOUS

The pilot turns and looks at Sylvester and Honey.

PILOT #1

Now what?

SYLVESTER

Turn this off. Shut it down or whatever.

(beat)

Now take off your helmet.

PILOT #1

Okay, whatever you want.

Pilot #1 takes his helmet off. WHAM! Sylvester hits his head with the butt of his gun. Out cold.

EXT. HIGH SCHOOL - FOOTBALL FIELD - MOMENTS LATER

Sylvester and Honey jump out, land on the dewy grass, and begin to walk off the field. Sylvester has the messenger bag over his shoulder.

SYLVESTER

I know it's not the right town but I couldn't let them know where we were going. We don't know if that 'copter has a tracking device or something like that. We'll have to drive the rest of the way.

HONEY

We have no car and I sure as hell don't have enough cash to rent one. Do you?

SYLVESTER

Not anymore. I left most of my life savings to that waitress on the train.

HONEY

Why would you do that?

SYLVESTER

It's the end of the world. She could spend it on something nice. Like a pony. Besides, we don't need money.

(holds up the book)
We have this.

EXT. SCHOOL PARKING LOT - DAY - CONTINUOUS

Honey is hot-wiring a Volvo while Sylvester is reading her the instructions.

HONEY
This isn't so hard. Thank you, book.

SYLVESTER
(holding his head)
I should have stopped at zero drinks. I
feel like someone dropped a TV on my
head.

HONEY
Is there a hangover cure in there?

SYLVESTER
(while turning the pages)
Why would there be....?
(beat)
Oh...there is.
(reading)
Okay, 2 ibuprofen, a bottle of water, and
3 gas station taquitos? Huh.

CUT TO:

INT. VOLVO - DAY

Honey is driving and flipping through the radio stations.

DIFFERENT RADIO VOICES
...an earthquake hit Grinnell, Iowa...
(changes the station)
...animals have attempted to flee from
several major zoos around the country...
(changes the station)
...Glorieta, New Mexico had its first
recorded tornado this morning...

HONEY
Shouldn't we be near Glorieta?

Sylvester is looks at the ATLAS. Honey looks out the window.

HONEY (CONT'D)
Sylvester...

He looks out the window. We PULL BACK to REVEAL that the
entire town has been destroyed by a tornado. IT'S A DISASTER
ZONE. Honey begins to drive even faster.

HONEY (CONT'D)
How long until we get to the Readiness
Building?

SYLVESTER
I don't know. This isn't the map to the
building. It's a map to a *map*.

HONEY
What?

EXT. SMALL MESA - DAY - SOME TIME LATER

Sylvester and Honey are climbing up a SMALL MESA.

SYLVESTER
There's a device buried at the top with a map to the finish line. The book just has the location of the device. And it should be right...
(looks at the book)
...here.

HONEY
Fuck you.

SYLVESTER
Me? What did I do?

HONEY
I was talking to the book.

We rise up with them as they reach the top -- and they find --
A DESTROYED HOUSE IS LYING ON ITS SIDE -- RIGHT ON THE SPOT!

HONEY (CONT'D)
Glorieta is twenty miles away! How did the tornado bring it all the way here?

SYLVESTER
I don't know. What are we --?

He looks at the book. We see the bottom of the page:

**IF YOU NEED TO MOVE A HOUSE DISLOCATED BY A TORNADO...
TURN TO PAGE 276**

They turn the page. We hold on them reading it.

HONEY
Oh, come the fuck on! This is ridiculous.

SYLVESTER
There's no goddamn way that would work.

HONEY
This book is full of shit.

They read the detailed instructions as we SMASH CUT TO--
A FEW MINUTES LATER: Sylvester and Honey stretch.

HONEY (CONT'D)
That is the second coolest thing I've
done with my hips.

We CRANE UP to see --

-- THEY MOVED THE HOUSE TWENTY FEET TO THE NORTH!

SYLVESTER
What's the coolest thing you've done with
your hips?

Honey sees that Sylvester has some DIRT on his arm.

HONEY
Hey, you got something on you.
(she wipes it off)
Let's go dig up the device.

She walks out of frame.

SYLVESTER
What's the coolest thing you've done with
your hips?

MOMENTS LATER: They're digging on their hands and knees where
the house was. They find a LARGE METAL DEVICE. Honey stands
on a mark that reads: **STAND HERE**.

COMPUTER VOICE
Hold blank page in front of laser.

Honey opens up the book and a LASER scans the BLANK PAGE.
After it's done, Honey turns the book to find that a MAP is
SLOWLY APPEARING on the page that is no longer blank.

SYLVESTER
That's awesome.

INT. VOLVO - DAY - MOMENTS LATER

Sylvester's looking at the NEW MAP and the ATLAS.

SYLVESTER
We're actually going near Santa Fe. We
stay on the interstate until exit 78,
then we'll turn when we see a sign for
the campgrounds. If you drive fast as
hell we'll get there in two hours.
(beat)
Do you want me to drive?

HONEY
I'm good.

SYLVESTER

Do you mind if I sleep, then? I know it's rude but I'm exhausted, from the house, and because I haven't slept in a day...aaaaand I'm hungover.

HONEY

That's fine. I'm both fine and dandy, all things considered. Adrenaline has way more of a kick than Starbucks.

SYLVESTER

Wake me up when you get there.

Sylvester closes his eyes and tilts the seat back. Honey sits there as Sylvester begins to fall asleep. She thinks for a moment and comes to a realization.

HONEY

Sylvester?

Sylvester responds without opening his eyes. He's only half-awake.

SYLVESTER

Yeah?

HONEY

Why are you here?

SYLVESTER

In the car?

(yawns)

Because we stole it?

HONEY

You didn't have to come along. It wasn't your responsibility.

SYLVESTER

(quietly mumbles)

I don't know. I thought...I thought you'd need help.

HONEY

Even before that, you were going to go off and do this on your own. You didn't even hesitate.

SYLVESTER

I probably hesitated a little. I don't remember all the details.

We hold on Honey for a moment.

HONEY

I'd never have opened the book in the first place if it wasn't for you. I was scared and...

(beat)

Sylvester, I just wanted to say...

(beat)

I just...

(beat)

...you're good people.

We hear SNORING. She turns to see that Sylvester is asleep.

HONEY (CONT'D)

You didn't hear a word I said.

SYLVESTER

(waking up, mumbly)

What? Who said...?

(without opening his eyes)

You know what's awesome? They don't know where we are. They don't even know where we're going. I mean, we didn't even know where we were going until the laser printed that map. There's absolutely no possible why they can find us.

INT. CARGO PLANE - DAY - CONTINUOUS

McBride and several dozen mercenaries are inside the cargo plane. McBride approaches a large FLAT SCREEN and Tech Mercenary #1.

MCBRIDE

Find 'em. Bring up the target.

Tech Mercenary begins to punch away at the keys as we intercut with --

A SATELLITE IN SPACE

Spinning around, repositioning, and we PUSH IN on a LARGE LENS and then we see --

SATELLITE P.O.V.: We're zooming in -- flying towards the earth's surface until we find --

THE COW FROM EARLIER IN THE MOVIE

In X-RAY VISION we see a glowing GREEN DOT where the cow was shot with the CROSSBOW GUN. McBride stares at the satellite video of the cow on the flat screen.

MCBRIDE (CONT'D)
How about you bring up the other thing we
shot with the tracker, genius?

Tech Mercenary #1 punches away at the buttons again and we
INTERCUT with the SATELLITE doing its thing and they get a
NEW VIDEO on screen.

It's SATELLITE VIDEO of Sylvester and Honey's Volvo at a GAS
STATION. In X-RAY VISION we see the glowing GREEN DOT in
Sylvester's ass while he's sleeping.

NOTE: This will be done in a tasteful and comedic fashion.

INT. GAS STATION - DAY - CONTINUOUS

Honey approaches the counter with the book in hand, two
BOTTLES OF WATER, and IBUPROFEN.

HONEY
(she looks down at the book)
I'll need...three taquitos?

GAS STATION HICK grabs the TAQUITOS and scans the water.

GAS STATION HICK
That'll be 34.26, m'am.

Honey thinks for a moment then looks down at the book. She
opens it up and turns to another page. Gas Station Hick looks
confused. Honey reads the page and sets the open book on the
counter, unbuttons her top button, and arches her back.

HONEY
(in a "sexy voice")
So...how long have you worked at this gas
station?

This isn't sexy. It's just awkward.

ANGLE ON: The Page. "HOW TO USE YOUR WOMANLY CHARM TO GET
FREE GASOLINE." There's a diagram of a girl unbuttoning her
top button and examples of "SEXY POSES."

Honey turns her head and attempts to toss her hair back.

GAS STATION HICK
What the hell you doin'?

Gas Station Hick isn't having any of it. Honey gives up.

ANGLE ON: The page. "IF THIS DOESN'T WORK, TURN TO PAGE 49."

She turns to the next page and continues to read.

GAS STATION HICK (CONT'D)
Miss, you owe me 34.26.

HONEY
Hold on a second.

She reads the page -- AND QUICKLY POKES HIM IN THE THROAT WITH TWO FINGERS! He drops to the ground.

INT. VOLVO - DAY - MOMENTS LATER

Honey puts the food and water in the backseat. She SMILES and watches Sylvester sleep for a moment. He's an adorable sleeper and it's VERY clear she thinks so.

She sees something on the dashboard -- a PERMANENT MARKET.

INT. CARGO PLANE - DAY - CONTINUOUS

Tech Mercenary #1 punches a few buttons and they ZOOM OUT to see the tiny Volvo driving towards Santa Fe.

MCBRIDE
Time to touch base with the boss.

McBride walks over to a small disc on the floor. He touches a few buttons on the remote and they wait a moment. Then...the Hologram Alien appears OFF-SCREEN. Lucky us. Everyone looks repulsed and scared. Mainly repulsed.

MCBRIDE (CONT'D)
You're coming in a lot more clear than usual.

COLD MALE VOICE
As we get closer, our reception will become better.

MCBRIDE
I kind of preferred you all blurry and static...y.

COLD MALE VOICE
Have you taken care of everything? We will arrive in two hours.

MCBRIDE
We're on our way. We'll take out the target in 45 minutes.

COLD MALE VOICE
Good. You need to make a stop on the way.

CUT TO:

HIGH ABOVE THE EARTH

We're falling with a LARGE BLACK OBJECT. It bursts into flames as it plummets through our atmosphere.

COLD MALE VOICE (V.O.) (CONT'D)
I'm sending one of our enforcers. I'm
sending...
(beat)
...The Supervisor.

FALLING -- FALLING -- we're getting closer to the ground --

EXT. ABANDONED BOTTLE FACTORY - DAY

We're somewhere in the middle of nowhere (but most likely New Mexico). The factory's in shambles. McBride and Lucius are in the distance, waiting for something. Then...BOOM!

THE LARGE BLACK OBJECT SMASHES THROUGH THE ROOF! Dust fills the air. Then...the entire factory collapses like a controlled demolition. We hear something climbing out of the rubble but we don't see it.

McBride and Lucius look up. He's taller. He lumbers towards them. They look like they might shit themselves.

MCBRIDE
Are you...the supervisor?

THE SUPERVISOR makes a noise, like a GROWL and a GURGLE.

MCBRIDE (CONT'D)
You don't speak English, do you?

He makes another noise. It seems to imply he can't.

MCBRIDE (CONT'D)
Okay, let's move. The clock's ticking.

CUT TO:

INT. VOLVO - DAY

The car's parked. Sylvester wakes up. Honey's not in the car.

HONEY (O.S.)
We're here. You need to see something.

Sylvester climbs out of the car.

SYLVESTER
Does "here" have coffee?

Sylvester stops and looks at a GIGANTIC READINESS BUILDING in the middle of nowhere -- surrounded by ROCK FORMATIONS. It's THREE STORIES TALL and a MILE WIDE. The sides and top are solid gray. There are no windows and no doors in sight.

SYLVESTER (CONT'D)

Wow.

HONEY (O.S.)

That's not what I was talking about.

Sylvester turns to see Honey and sees she's not looking forward, but up. Sylvester looks up at the sky. There's a SMALL BLACK SMUDGE.

SYLVESTER

It looks like someone spilled some ink on the sky.

HONEY

I think that's their ship.

SYLVESTER

It's pretty small.

HONEY

It's probably going to get bigger.

They stare at it for a moment longer -- saying nothing.

SYLVESTER

We should probably find the entrance to the building.

HONEY

That's a good idea.

MOMENTS LATER --

They are walking around the entire perimeter, looking for an entrance. They eventually find a small door that's barely visible. A tiny KEYPAD is next to it.

Honey looks at the book and types in a number. The door opens with no fuss or complications.

SYLVESTER

Huh.

HONEY

Huh.

INT. FINAL READINESS BUILDING - SMALL WAITING ROOM - DAY

They're standing in the middle of a VERY SMALL ROOM with no chairs, tables, people...only a FLAT SCREEN on the wall.

HONEY

Now what?

COMPUTER VOICE

Please say name.

HONEY

Honey Bay.

COMPUTER VOICE

Please breathe on device for verification.

A ROBOTIC ARM descends from the ceiling with a small SILVER ORB at the end. Honey breathes on it.

COMPUTER VOICE (CONT'D)

DNA verified. Please type 74 digit code from book.

Another ROBOTIC ARM descends with a KEYBOARD attached to the end. Honey types in the long code from the book. Sylvester waits impatiently. She finishes.

COMPUTER VOICE (CONT'D)

Code verified. Enjoy video.

ON SCREEN: They see the face of Patrick. Ten years younger.

PATRICK

Hello, Honey. I hope you're not watching this video because that would mean I'm dead, and that would suck. They asked each of us to record a message in case our book ended up being used to save the world. I'm not sure what I'm supposed to say here. They didn't give us a script.

(beat)

You're 15 now and the only thing I really know about you is that you like The Spin Doctors, but I have a good feeling about you. I think you have your head screwed firmly on your shoulders. You're basically the only person I can trust.

Honey seems flattered by this. It's a sweet moment.

PATRICK (CONT'D)

I hope you're at a legal driving age by now. That would make this easier.

(MORE)

PATRICK (CONT'D)

Maybe you're even older. Maybe you're married and have kids. If so, I hope I was a cool uncle and always got 'em what they wanted for their Christmas.

(beat)

I also hope you didn't have to use your womanly charms to get free gasoline. For the record, I didn't write that chapter. I'm not sure what that was all about. Everyone should just do the fingers thing. I wrote that part.

(beat)

So, good luck. I think it's probably safe to say that I still love you whenever you see this video, whether you're 16 or 36. Now go be awesome. Apparently the world needs you.

The video ends.

SYLVESTER

That was nice.

(he looks at her)

Are you crying?

She wipes her eyes.

HONEY

Shut the fuck up.

A new video begins. It's a dated INFORMATIONAL VIDEO about Readiness.

FOOTAGE: *We see a Readiness Employee walk into frame and address the camera. He's BUTTONED UP and NO NONSENSE.*

READINESS EMPLOYEE

At this moment, you probably know nothing of our company or the service we provide.

Honey turns to Sylvester.

HONEY

Patrick said he was a technologist. I told him that wasn't a word.

FOOTAGE: *We see a dated montage of a camera roaming around the Readiness building we saw earlier with all the employees working efficiently at their stations.*

READINESS EMPLOYEE (V.O.)

Our job is to prevent any possible alien invasion.

We see the HOURGLASS room from earlier. Dozens of employees sit behind computer screens and operate SWITCHES AND KNOBS. We see a CLOSE UP of an employee pressing a BUTTON as we CUT TO--

HORRIBLE FX.

READINESS EMPLOYEE (V.O.) (CONT'D)
We have several satellites in orbit all around the earth. They're weaponized and can focus on any target, no matter how large.

We see a cliche flying saucer approach earth. The satellites all turn and shoot it. It explodes. We CUT TO the Readiness Employee standing in front of the camera.

READINESS EMPLOYEE (CONT'D)
In 1989 we destroyed a Class 17 spaceship before it could enter our atmosphere. We realized that the aliens would probably try to attack earth again and take us out of the equation.

(beat)

This is where you come in.

And out of nowhere -- THE WALLS OF THE ROOM FALL LIKE A MAGICIAN'S BOX -- UNFOLDING AND LYING FLAT TO REVEAL --

SYLVESTER
Oh my god.

INT. FINAL READINESS BUILDING - MAIN AREA - DAY

They can now see the inside of the Readiness building and it's EPIC. It's just like insane area Sylvester stumbled into back at the Readiness headquarters.

A LARGE HOURGLASS IS IN THE CENTER OF THE ROOM. Unlike the previous hourglass this one's fully functioning and filled with GLOWING SAND, SMOKE AND LIGHTNING. It's surrounded by ROWS AND ROWS OF SUPERCOMPUTERS.

A METAL POD RISES UP FROM A HOLE IN THE FLOOR. It looks like a reflective coffin.

COMPUTER VOICE
Your robot is being built now.

Honey and Sylvester look at each other. Huh? WHIRRING. BANGING. CLICKING. It begins to open as we CUT TO--

INT. HANGER - DAY - CONTINUOUS

McBride is giving a SPEECH in front of the mercenaries, like a football coach at halftime. They're eager/excited/pumped, but they're also uneasy because --

-- The Supervisor is standing in the back of the room. We're OVER HIS SHOULDER. He's OUT OF FOCUS and it's too dark to make out any exact details, but he's SLIMY and DISGUSTING.

MCBRIDE

We can do this. You can do this. We picked you because every single one of you is an efficient motherfucker. Now let's go do what you do best. And when we're done...

(he points at something behind him)

...what do we get?

We TURN TO REVEAL that he's in front of a SLIDE SHOW of IMAGES of the CASTLE. It's like something out of the most epic fairy tale ever written. Super impressive.

MCBRIDE (CONT'D)

A castle.

(he clicks a remote)

Here's the waterfall.

They're impressed.

MCBRIDE (CONT'D)

Here's one of the pre-furnished rooms.

(he clicks a remote)

Here's the moat.

CURIOS MERCENARY

Can we swim in it?

MCBRIDE

I'm not sure if it's sanitary, but why not?

He clicks the REMOTE and we see the exterior of the castle.

MCBRIDE (CONT'D)

We could put a grill right there...

ANOTHER CURIOUS MERCENARY

And if we don't stop them, we don't get the castle?

MCBRIDE

Well that, and we'll all be up to our
dicks in debt, we'll have done this for
nothing...

(beat)

...and the aliens, like our good friend
in the back of the room...

They all turn around for a moment and look at The Supervisor.
Deadpan.

MCBRIDE (CONT'D)

...will probably kill us for ruining
their plan.

He makes a GUTTURAL NOISE that implies McBride is right.
Everyone's silent for a moment, thinking of what's at stake.

MCBRIDE (CONT'D)

Now let's get out of here and go fuck
shit up!

BOOM -- like that -- they're off -- everyone's running out of
the hanger.

EXT. AIRFIELD - DAY - CONTINUOUS

We SWEEP over the CROWD OF MERCENARIES as they're running to
DOZENS OF HELICOPTERS.

INT. HELICOPTER - DAY - CONTINUOUS

P.O.V.: Someone is climbing into the helicopter. He sits in
the passenger seat. By the reaction of the SCARED PILOT
MERCENARY we can tell who this is.

SCARED PILOT MERCENARY

Uh, here's your headset.

The Supervisor reaches his ARM out, we're seeing an ALIEN
APPENDAGE for the first time, and grabs the HEADSET. His arm
is GELATINOUS, PULSATING, and HIDEOUS.

MOMENTS LATER: We see all the HELICOPTERS taking off. A war
is coming. CUT TO--

INT. FINAL READINESS BUILDING - MAIN AREA - DAY - CONTINUOUS

Honey and Sylvester are watching the POD.

COMPUTER VOICE

The robot is our new user friendly
interface.

(MORE)

COMPUTER VOICE (CONT'D)
At the moment it's a template, but we are
now downloading necessary personality
files and physical exterior mold.

HONEY
No, no, no, no, no, no.

SYLVESTER
And no.

The pod opens to reveal -- ROBOPATRICK.

ROBOPATRICK
Move. No time to waste.

Robopatrick turns and sees Sylvester. His eyes GLOW RED. A SCREECHING ALARM SOUNDS.

ROBOPATRICK (CONT'D)
Intruder!

TWELVE ROBOTIC ARMS WITH MACHINE GUNS DESCEND FROM THE
CEILING -- and they're all aimed at Sylvester!

SYLVESTER
Holy fuck me!

He puts up his hands as if to surrender.

COMPUTER VOICE
An unauthorized intruder has been spotted
in the building. You have ten seconds to
vacate the premises or you will be
murdered by the M.G.A.

SYLVESTER
M.G.A.?!?

ROBOPATRICK
Machine Gun Arms.

SYLVESTER
Why are there ten...M.G.A. aimed at me?

ROBOPATRICK
Twelve M.G.A.

HONEY
He's just here to help me!

COMPUTER VOICE
10...9...

Sylvester is freaking the fuck out.

ROBOPATRICK
 On page 5 of the book it says you must
 not contact anyone. You must do all of
 this alone.

COMPUTER VOICE

7....6....

(beat)

You must choose. Leave. Or be murdered.
 What is your choice?

(beat)

5....4....

Sylvester looks at Honey.

SYLVESTER
 I don't want to leave you by yourself!

Honey is speechless and sad. Sylvester looks at the M.G.A.

COMPUTER VOICE

3....2....

SYLVESTER
 Fine! I'll leave!

WHIIIIIR! THE M.G.A. TRANSFORM INTO METAL CLAMPS and attach
 to Sylvester's shoulders.

SYLVESTER (CONT'D)
 What the...?!

WHOOSH! They pull him straight up towards the ceiling!

HONEY
 Sylvester!

SYLVESTER
 Honey, I'm sorry!

We stay with his P.O.V. watching Honey get SMALLER and
 SMALLER as he's pulled into a metal tube and everything goes
 to BLACK as we CUT TO:

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Silence. Serene. Then...we hear Sylvester SCREAM. A HOLE
 appears on the side of the building and Sylvester is spit out
 of it and onto the ground. He lands with a painful THUD and
 the hole CLOSES.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey looks severely distressed.

ROBOPATRICK
No time for emotions. We must start the process.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Sylvester slumps to the ground, sitting against the building. He looks up at the sky. THE BLACK SMUDGE IS MUCH BIGGER NOW.

We hear FOOTSTEPS in the distance. Then we hear a man out of breath. He's getting closer. Sylvester looks around. What's he supposed to do? He grabs a large rock and stands up.

He's ready for anything -- except this.

SYLVESTER
Whoa, whoa, whoa. What the...
(beat)
...whoa.

A man is crawling on his hands and knees with a shirt tied around his head. His chest is covered with bandages.

It's Patrick. The real Patrick. The not dead Patrick.

SYLVESTER (CONT'D)
Patrick?!

PATRICK
(hoarse)
Do you have any water?

Long beat.

SYLVESTER
Patrick?!

INT. FINAL READINESS BUILDING - DAY

Robopatrick escorts Honey to the outskirts of the rows of TEN FEET TALL SUPERCOMPUTERS surrounding the Hourglass.

ROBOPATRICK
You need to turn on two grids. The locator grid and the terminate grid. The locator grid will cause the satellites to find the spaceship. After that's been completed, the terminate grid will destroy the spaceship.
(beat)
The code to start the locator grid is inside your book.

Honey opens up the book and turns to the page.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

The BLACK SMUDGE is even bigger now. Patrick drinks an entire bottle of water from the car in a few seconds and munches on a TAQUITO.

SYLVESTER

Where'd you get that?

PATRICK

It was in the bag. It looks like we have less than ten minutes before the spaceship passes the point of no return.

SYLVESTER

(in shock)

How...what...?

PATRICK

After that we can't destroy it. After that we're fucked.

SYLVESTER

No, not that. HOW ARE YOU STILL ALIVE? We thought you were dead.

PATRICK

So did I.

FLASHBACK: We see Patrick wake up hours after his "death." He looks down at his chest and rips his shirt off. Beneath it is the BLACK SHIRT we saw earlier.

We INTERCUT with Sylvester showing up with the flowers for the dinner date. We see Patrick's BLACK SHIRT. But it's not a black shirt at all. It's like a SCI-FI BULLET PROOF VEST.

PATRICK (V.O.) (CONT'D)

It was just a prototype. I helped design it. It absorbed 85% of the blast. The rest of the impact from the plasma put me into a temporary coma.

We see Patrick lying on the ground again, and he removes the "black shirt." Smoke is coming off of it. It's ragged like acid has burned through it. His chest is bleeding and covered with severe burns.

PATRICK (CONT'D)

Ouch.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

PATRICK

I always wear it. I wear it when I go to the bar. I wear it when I go shopping. I even wear it when I take a shit. You can never be too careful in my line of work.

(beat)

Sorry I'm late. But to be fair, you had a 6 hour head start on me.

SYLVESTER

How did you get here? Did you drive? Fly?

Patrick looks up and remembers what he had to do to get there as we SMASH CUT TO--

THE MOST BADASS MONTAGE OF ALL TIME [FLASHBACK]

We find Patrick sneaking up to an AMBULANCE parked behind a HOSPITAL. He breaks into it and takes out some bandages and various syringes as we CUT TO--

A BANDAGED PATRICK STEALING A HARLEY IN FRONT OF A BIKER BAR. As he's about to start it -- A GANG OF BIKERS WALK OUT OF THE BAR.

BIKER

Oh, son. You dead.

PATRICK

Why? There's only ten of you.

MOMENTS LATER -- Patrick is in an epic KNIFE FIGHT inside the bar. People are screaming. UNCONSCIOUS BIKERS are littered all over the floor. A BIKER THAT'S ON FIRE runs through the frame without Patrick reacting to it as we CUT TO--

PATRICK FLYING DOWN THE INTERSTATE ON THE HARLEY. He's like Leonard Smalls from Raising Arizona. He takes a swig from a BOTTLE OF LIQUOR.

PATRICK (CONT'D)

YEAH! BRING IT!

We PAN TO REVEAL that he's being chased by several COP CARS. He tosses a MOLOTOV COCKTAIL over his shoulder and it lands on the hood of a cop car as we CUT TO--

A DEAD COLUMBIAN MAN LYING ON THE GROUND. We hear AK-47 GUNFIRE and SCREAMING. We PAN over dozens of BULLET-RIDDLED COLUMBIAN MEN and an open BRIEFCASE full of COCAINE. We hear the last BURST of GUNFIRE and we TILT UP to see...

We're at an AIRFIELD. Patrick gets into a HELICOPTER and throws out the DEAD PILOT. The helicopter begins to take off.

PATRICK (CONT'D)
Sayonara, fuckwads!

A still-firing-AK-47 spins like a LAZY SUSAN on the ground as we CUT TO--

PATRICK FLYING THE HELICOPTER. It's early morning. He looks down and sees he's low on fuel.

PATRICK (CONT'D)
Oh, son of a horse bitch!

He jumps out with a PARACHUTE as we CUT TO--

PATRICK RIDING A CAMEL IN THE DESERT WITH HIS SHIRT TIED AROUND HIS HEAD. The wreckage of the helicopter is in the background.

PATRICK BURYING THE CAMEL AND SAYING A FEW KIND WORDS ON HIS BEHALF.

PATRICK BARTERING WITH A YOUNG SKATEBOARDING KID. He hands the kid an INDEX CARD.

PATRICK (CONT'D)
This is the username and password to the porn site.

The kid hands him a SKATEBOARD in exchange as we CUT TO--

PATRICK HOLDING ONTO THE BACK OF A TRUCK AND SKATEBOARDING DOWN THE HIGHWAY LIKE MARTY MCFLY.

And finally -- PATRICK RUNNING DOWN THE INTERSTATE WITH A BROKEN SKATEBOARD ON THE GROUND BEHIND HIM. He passes a sign reading: SANTA FE 5 MILES. We hold on it then CUT TO:

EXT. FINAL READINESS BUILDING - DAY

PATRICK
I don't want to talk about it.

SYLVESTER
Fair enough.

CUT TO:

A READINESS SATELLITE IN SPACE

Spinning -- transforming -- as we CUT TO:

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS
RED LIGHTS begin to FLASH everywhere!

COMPUTER VOICE
The spaceship has been located. Time to
initiate the second sequence.

ROBOPATRICK
Time is of the essence. Type in the code
for the Terminate Grid.

She looks down at the book.

HONEY
It's just four numbers!

ROBOPATRICK
Simple, isn't it?

We hear the SOUND OF HELICOPTERS as we CUT TO--

EXT. READINESS - DAY - CONTINUOUS

DOZENS OF HELICOPTERS FLYING OVER THE ROCK FORMATIONS TOWARD
THE BUILDING. Sylvester and Patrick look up.

SYLVESTER
Are those good helicopters or bad
helicopters?

PATRICK
There's no such thing as good
helicopters.

PATRICK (CONT'D)
HIT THE DECK!

THEY JUMP TO THE GROUND AS A ROCKET FLIES OVER THEIR HEADS
AND HITS THE BUILDING!

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey is typing in the third number when...BOOM! The building
SHAKES like there was an earthquake and -- THE POWER IS OUT.

HONEY
Uh oh. Well, that's just...

Then the power comes back on!

COMPUTER VOICE
Generator is online. System rebooting.

HONEY
Thank you.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Patrick looks at the building. There's only minor damage but...

PATRICK
I hope the system didn't have to reboot.

SYLVESTER
Why? What's wrong with that?

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Robopatrick is turned off for a moment, then he comes back to life. He stares at Honey.

ROBOPATRICK
Who are you?

HONEY
I'm...

ROBOPATRICK
(cuts her off)
Intruder! Someone's in the building!

Robopatrick's arm TRANSFORMS INTO A CANNON!

HONEY
Fuck!

She begins to run away from Robopatrick with the book in her hand. BOOM! He fires and misses. Several M.G.A. descend from the ceiling! Robopatrick and the arms chase after Honey.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Patrick is running around the WEST SIDE of the building. Sylvester follows him. He stops outside of a SMALL SHACK.

PATRICK
We have to keep them from getting inside.
The building is strong and well protected
but if they throw enough shit at it
they'll eventually break through.
(beat)
We have to take down the helicopters and
everyone inside them.

SYLVESTER
How? With what?

Patrick breathes on the door. It opens.

PATRICK
Did you know what I did at Readiness?

SYLVESTER
No.

PATRICK
I was a technologist.

SYLVESTER
That's not even a word.

Sylvester follows him inside to see--

SYLVESTER (CONT'D)
Ooooooooooh.

PATRICK
I designed all our weapons.

And they're all inside the shack.

PATRICK (CONT'D)
Get your game face on.

SYLVESTER
Only face I have.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey is hiding around the corner, frantically flipping through the book.

IF THE ROBOT MALFUNCTIONS...
TURN TO PAGE 217

She turns the page 217.

INSTRUCTIONS ON HOW TO MANUALLY ACTIVATE THE TERMINATE GRID

She looks down at the page and sees the diagram of a LARGE CIRCULAR MAZE. There are TEN NUMBERED TERMINALS inside and an HOURGLASS in the center. The page has the exact route to do the terminals IN ORDER.

HONEY (O.S.)
I hate mazes.

She stands up and runs around the corner while we hear the M.G.A. and Robopatrick somewhere in the distance. She walks into an opening in the SUPERCOMPUTERS and we--

CRANE UP to reveal that the rows and rows of supercomputers are actually a GIANT MAZE. She darts inside, following the book's instructions, looking for the first TERMINAL. The M.G.A. fly into the entrance -- FIRING MADLY!

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Patrick is firing the Readiness equivalent of an AK-47 at a helicopter and screaming. We hear an EXPLOSION in the distance.

Sylvester looks up and sees that the BLACK SMUDGE is now taking up a large chunk of the sky. He grabs one of the AK-47s and follows Patrick's lead.

INT. HELICOPTER - DAY - CONTINUOUS

McBride barks into his headset.

MCBRIDE

Everyone get to the ground as soon as possible and get inside that building! We have 8 minutes!

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey's in the maze. She's just finished the SECOND TERMINAL. She has to enter the FOUR DIGIT CODE on each of them. After she finishes the code a FORCE FIELD APPEARS AROUND THE TERMINAL.

COMPUTER VOICE

Terminal 2 of 10 has been manually activated.

Bullets WHIZZ by Honey and BOUNCE off of the FORCE FIELD!

HONEY

Shit!

She looks at the book and runs to the next terminal. Robopatrick runs after her.

ROBOPATRICK

I will murder your face!

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

We see a helicopter crash in the distance.

SYLVESTER

I'm out of bullets!

Patrick tosses him his gun.

PATRICK
Use mine!

Sylvester catches it by the barrel and SCREAMS.

SYLVESTER
I burned my hand!

He looks down at -- THE PALM OF HIS HAND.

SYLVESTER (CONT'D)
Why is there a number on my hand?

There's a number written on his hand in permanent marker.
Patrick FIRES a rocket at a HELICOPTER.

IN THE HELICOPTER: Lucius is the pilot. He's about to land when he sees Patrick's rocket FLYING TOWARDS HIM. He's fucked. Goodbye, Lucius. You were a fun villain. BOOM!

ON THE GROUND: Patrick FIRES another rocket. We hear another helicopter EXPLODE!

PATRICK
That's Honey's number.

Sylvester thinks about it for a moment, then smiles big enough to hurt his face.

SYLVESTER
(yelling over an explosion)
SHE LIKES ME!

Patrick is firing two guns at once.

PATRICK
I hate to break it to you, kid. When the world's about to end, people just take whatever option is available.

SYLVESTER
You're a huge dick!

PATRICK
(while throwing a grenade)
You know what they say, "You are what you have."

SYLVESTER
No one says that!

IN THE DISTANCE: McBride and dozens of mercenaries have rappelled to the ground. BOOM! We hear another helicopter crash nearby. They fan out through the rock formations.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey's about to activate another terminal when Robopatrick has her in his sights.

ROBOPATRICK
It's too late, intruder.

The M.G.A. come at her from the other side. She DUCKS as Robopatrick fires his cannon and hits the M.G.A.! The M.G.A. spray bullets into Robopatrick!

ROBOPATRICK (CONT'D)
I think I've been shot.

He falls to the ground. Honey punches in the last two numbers at the terminal. THE FORCE FIELD APPEARS.

COMPUTER VOICE
Terminal 5 of 10 has been manually activated. The M.G.A. have been damaged. We are now deploying...
(beat)
...the dogs.

HONEY
The dogs?

In different parts of the room...FIVE MACHINE GUNS fall to the ground. One lands right in front of Honey. No arms. Nothing. Honey's confused. But then... Holy shit.

FOUR LEGS APPEAR ON THE SIDES OF THE MACHINE GUNS!

The machine gun in front of Honey stands upright, and it now looks like a PUPPY DOG with a MACHINE GUN for a HEAD. An ANTENNA extends from the back, forming a TAIL.

Adorable but deadly. Honey runs away as it FIRES at her!

She runs around the corner and panics. What now? She sees the book. Light bulb moment! The dog runs towards her and...

HONEY CLOSES THE BOOK ON ITS HEAD! It kicks and twitches but she holds the book tight. The part of the it's head that's hanging out -- just like the "spoon bookmark" earlier --

-- FALLS OFF AS THE BOOK BURNS THROUGH IT! CLANK! She opens up the book and runs to the NEXT TERMINAL.

OUTSIDE THE MAZE: We see FOUR DOGS run into the maze. Uh oh.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

We see the mercenaries going around every side of the building. Red walks up to ANOTHER MERCENARY.

RED
What does this Sylvester guy look like?

ANOTHER MERCENARY
I don't know. Kind of a pussy.

BACK WITH SYLVESTER AND PATRICK:

PATRICK
They're on the ground. I'll take the north side of the building and you take the south.

Patrick points at a GIANT ROCKET LAUNCHER on the ground.

PATRICK (CONT'D)
This is the most powerful weapon we have.
It only has one shot. Only use it when it's completely necessary.

Patrick runs around the corner.

SYLVESTER
You're only bringing one gun!

PATRICK
I'm not bringing more than I need.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Honey is activating a terminal when Robopatrick approaches her again. He's badly damaged but still walking.

HONEY
The hell?

He fires and she instinctively holds up the book to shield her face. TINK! THE BULLET BOUNCES OFF THE BOOK AND KILLS ROBOPATRICK! She didn't know it was bulletproof.

She looks at Robopatrick sadly for a moment. Sure, he tried to kill her...but he does look like her brother.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

ON THE NORTH SIDE: Patrick jumps to the side to avoid a stream of GLOWING GREEN PLASMA. He suddenly looks scary.

PATRICK
That's the gun you tried to kill me with.

The mercenary is scared shitless. Patrick YELLS and runs at him like a bat out of hell.

ON THE SOUTH SIDE: Sylvester hears Patrick going apeshit and slaughtering mercenaries. He turns to see McBride and a CLUSTER of MERCENARIES approach him. Sylvester grabs the Giant Rocket Launcher and POWERS IT UP. He aims it at them.

MCBRIDE
Oh shit.

SYLVESTER
This is for fucking with my planet!

He fires the rocket launcher! But he made one tiny mistake...

IT WAS BACKWARDS.

BOOM! The rocket blows a HUGE HOLE in the SIDE OF THE BUILDING. Sylvester flies forward faster than he could imagine and SMACKS into a rock formation!

ON THE NORTH SIDE: Patrick's standing in the middle of 30 DEAD MERCENARIES, holding the GLOWING PLASMA GUN. Ah, revenge. He hears an EXPLOSION and runs around the EAST SIDE.

ON THE SOUTH SIDE: Sylvester's lying on his back. He's a mess. We see his upside down P.O.V.:

MCBRIDE
Thanks, retard.
(to his guys)
Come on, four minutes!

They swarm into the building. We hear a THUD -- THUD -- THUD. And Sylvester, and the audience, sees The Supervisor for the first time. It's walking towards the hole in the building.

We see him (upside down P.O.V.) from behind. He's NINE FEET TALL and REPULSIVE. His legs are tall. His movements are JERKY and ERRATIC. Before Sylvester can react...

RED (O.S.)
Are you Sylvester?

SYLVESTER
Uh...yeah?

Red picks him up and throws him at a rock formation!

RED
You killed my step-brother! You tried to blow me up!

SYLVESTER
I'm sorry. I don't know what or who
you're talking about!

RED
You are going TO DIE!

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

The entrance M.G.A. (that were going to kill Sylvester earlier) MOW DOWN A DOZEN MERCENARIES! The bullets do nothing to The Supervisor and he keeps walking. Two more mercenaries run into the building right after this.

COMPUTER VOICE
Your choice. Leave or be murdered.

Scared Mercenary looks at the bodies and the M.G.A.

SCARED MERCENARY
Leave?

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Red has a large knife and he's about to gut Sylvester.

SYLVESTER
That guy? I didn't even kill him. That
was Patrick!

The two scared mercenaries fall out of a hole in the side of the building and --

-- WHUMP! They land on Red -- pinning him to the ground.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

The Supervisor walks towards the maze. A dog runs up to him. He stares at it. Curious. Then he kicks it very hard -- YELP! -- the dog flies high in the air -- and out of frame.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Red climbs out from beneath the mercenaries. Sylvester runs into the rock formations. Red follows him.

MOMENTS LATER: Patrick arrives and sees the HOLE IN THE BUILDING. He looks inside: a DOG is chasing McBride. He fires the GREEN PLASMA at the dog! It falls down --

-- DAMAGED -- but it pops back up. McBride enters the maze! We see THE HEAD OF THE SUPERVISOR, he's 3 inches taller than the maze. He lumbers through it -- looking for Honey.

PATRICK
Honey? Are you in that maze thing?

HONEY (O.S.)
Don't make me kill you again,
Robopatrick!

PATRICK
I'm not Robopatrick. I'm your brother.

HONEY (O.S.)
My brother's dead.

PATRICK
You moved in with me when you couldn't
afford to pay your bills. Sometimes you
eat ice cream while you're going to the
bathroom.

Long beat.

HONEY (O.S.)
Patrick?!

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Sylvester runs up to a crashed helicopter.

SYLVESTER
(freaking out)
Guns. Guns. Guns. Need some guns.

He sees Lucius' dead body in the pilot seat. He grabs a gun
we can't see. Red is running towards him.

RED
I'm going to rip your heart out and use
it to wipe my ass.

Sylvester turns and aims the gun.

SYLVESTER
Or you're going to be a statue. Whichever
comes first.

Red's face = HOLY SHIT. Sylvester FIRES with Red OFF-SCREEN.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Patrick is still standing in the hole/entrance to the
building.

HONEY (O.S.)
I'd ask you how that can be but I'm a
little busy trying to save the world!

COMPUTER VOICE
Terminal 8 of 10 is manually activated.

PATRICK
Would it help if I took care of the dogs?

HONEY
FUCKING DUH!

PATRICK
Computer, I'm a Readiness Employee. My
name is Patrick Bay.

A Robotic Arm lowers from the ceiling.

COMPUTER VOICE
Please verify.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

We're with Sylvester. NOTHING HAPPENED. He looks down at the gun. It's not The Medusa. He looks at Red.

SYLVESTER
Uh, dude. Your feet aren't on the ground.

Red looks down and sees he's floating in the air. It was the Anti-Gravity gun! Oh, shit. Sylvester runs away through the rock formations while Red begins to float high up in the air.

Red can't see where he went and FIRES in frustration. He looks back at the ground.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

The verification device returns to the ceiling.

PATRICK
Computer, order the dogs to target
everyone in the building except for me
and the female inside the maze.

IN THE MAZE: One of the dogs runs up to Honey and is about to shoot her down. She closes her eyes in anticipation.

DOG P.O.V.: Everything is BLUE TINTED. A RED TARGET is around Honey with the word "INTRUDER" next to her.

COMPUTER VOICE
Attention. Attention. Dogs. The female in
the maze is no longer a target.

The RED TARGET disappears! And the word "FRIEND" appears next to Honey.

WIDE: We see the dog playfully staring at Honey and WAGGING his TAIL. He turns and runs away, looking for the mercenaries.

OUTSIDE THE MAZE:

PATRICK

Also...

(beat)

...re-activate the robot.

Cue EPIC MUSIC. A badly damaged Robopatrick comes to life. Every time we cut to him he's even more ragged and rundown.

ROBOPATRICK

Destroy. Destroy.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

IN THE SKY: We rise with Red as he floats HIGHER and HIGHER. We TILT UP to REVEAL --

DOZENS OF ALIENS, BOTH BEHIND AND IN FRONT OF RED,
PARACHUTING TO THE GROUND! Holy shit.

RED

I'm glad I'm not going to be down there.

ON THE GROUND: Sylvester sees them. They're like The Supervisor -- only HUMAN SIZED.

SYLVESTER

Okay. We're boned.

Sylvester looks down and sees THE MEDUSA behind a large rock.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

IN THE MAZE: Robopatrick confronts FIVE MERCENARIES.

ROBOPATRICK

Eat my justice.

He FIRES and they go down. He SMILES -- and doesn't realize The Supervisor is standing right behind him. The Supervisor lifts him high up in the air -- AND RIPS HIM IN HALF!

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

We're looking down at Sylvester as he aims The Medusa up in the air. He fires! Beat. We hear a WHISTLING NOISE.

SYLVESTER

Holy shit!

Sylvester jumps out of the way as -- WHOMP! -- an ALIEN STATUE crashes into the ground where he was standing.

Sylvester grabs a HANDFUL OF GUNS and darts inside the building. We can't see the spaceship but it's blocking out the sun. The PARATROOPERS are getting close to the ground.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

IN THE MAZE: The damaged dog McBride shot comes around a corner and KILLS A FEW MERCENARIES! A mercenary comes up from behind -- out of nowhere -- and shoots it with GREEN PLASMA!

It's still doesn't die. McBride walks up.

MCBRIDE
Let me take care of this.

The dog JUMPS UP AT MCBRIDE! But McBride doesn't grab a gun this time -- he grabs a BLUE ORB and tosses it at the dog!

BOOM! That worked. No more dog.

BY THE ENTRANCE: Sylvester runs in the hole. He sees Patrick running into the maze.

SYLVESTER
What's going on? Where's Honey?

PATRICK
In the maze...thing.
(beat)
Don't have time. Two minutes. Three tops.
Honey has to activate one more terminal,
She's in there with a bunch of fuckers
and a really big, really scary alien.

Sylvester thinks for a beat -- then has a "lightbulb moment."

SYLVESTER
Okay, there's some guys outside you need
to take care of.

PATRICK
There's more mercenaries?

SYLVESTER
Uh, yeah. Sort of. I'll take care of
Honey. I have a plan.

IN THE MAZE: Honey activates another terminal. We CRANE UP to see the NINE TERMINALS are surrounded by FORCE FIELDS and MERCENARIES are getting close to Honey. The Supervisor runs into a DEAD END and turns around. He's getting PISSED.

OUTSIDE THE MAZE: We're holding a CLOSE UP on Patrick.

COMPUTER VOICE
Terminal 9 of 10 is manually activated.

PATRICK
You ready?

SYLVESTER
Let's get dangerous.

Sylvester's holding as many guns as he can carry. Slung over his shoulder. In his pockets. Etc.

We PULL BACK to reveal -- Patrick's aiming the Anti-Gravity gun at Sylvester! He fires! Sylvester begins to float. He turns UPSIDE DOWN and begins to float towards the ceiling.

PATRICK
(proud)
Tick tock, and you don't stop.

SYLVESTER
Tick tock, and you don't quit.

Patrick runs outside.

IN THE MAZE: Honey is running towards the FINAL TERMINAL. It's at the base of the GIANT HOURGLASS.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

Still "overcast." Patrick steps outside.

PATRICK
Can't you assholes take a hint?

No mercenaries in sight. Confused. He walks around the corner -- and sees the ALIEN STATUE. PARATROOPER ALIENS are landing everywhere. But there's the solution to all his problems --

-- THE WEAPONS SHACK. Bingo. He runs towards it.

INT. FINAL READINESS BUILDING - DAY - CONTINUOUS

We will INTERCUT with brief images of Patrick outside.

IN THE MAZE: Before Honey can put in the numbers, the mercenaries surround her! McBride aims a gun at her head and grabs the book. She puts her hands up.

MCBRIDE
So, you're the girl we've been hearing about.

They approach the hourglass -- facing away from Honey.

MCBRIDE (CONT'D)
What did we use on the last one? C4?

INTERCUT: We see Patrick grabbing weapons.

SYLVESTER (O.S.)
Psst!

Honey looks around -- then up.

An AK-47 falls, from out of nowhere, and she catches it.

INTERCUT: The Paratrooper Aliens have surrounded the shack.

The mercenaries turn around to see --

-- HONEY MOW THEM ALL DOWN! McBride is still standing.

MCBRIDE
How did you...?

HONEY
I'm like a ninja.

She pulls the trigger. Nothing happens. She's out of bullets.

MCBRIDE
A fucked ninja.

BAM! BAM! BAM! McBride goes down.

MCBRIDE (CONT'D)
(faintly)
So confused...

He looks up to see --

-- SYLVESTER STANDING UPSIDE DOWN ON THE CEILING WITH A GUN AIMED DOWN AT HIM!

SYLVESTER
(to Honey)
Hey, babe.

BAM! McBride fires back at Sylvester. He's not dead!
Sylvester runs around the top of the hourglass for cover.
PING! A bullet bounces off the hourglass.

INTERCUT: Patrick = Rambo. The aliens are being slaughtered.

The Supervisor finally finds the center of the maze, looks up, sees Sylvester, and GROWLS. He looks down at McBride.

McBride's wondering what The Supervisor is about to... Uh oh. The Supervisor grabs McBride and --

MCBRIDE
I'm so not getting a ca...

HE THROWS MCBRIDE AT SYLVESTER!

Sylvester runs out of the way to avoid McBride as he --

CRUNCH! He SMASHES into the hourglass and falls to the ground. No castle for you, asshole.

INTERCUT: Patrick runs out of bullets. The last alien stands in front of him. He's cocky. He knows Patrick's screwed.

PATRICK
These boots aren't made for walking,
motherfucker.

Patrick ROUNDHOUSE KICKS him in the FACE. He SCREAMS, grabs the ALIEN STATUE, and beats him to death with it!

SYLVESTER UNLOADS A ROUND INTO THE SUPERVISOR!

SYLVESTER
Eat that, you ugly fuck!

The. Bullets. Do. Nothing. What now?!

THE SUPERVISOR
(forced and guttural)
Your...guns...not...harm...me.

Sylvester grabs the GREEN GLOWING PLASMA GUN.

SYLVESTER
How about one of yours?

THE SUPERVISOR
Oh...shit.

SYLVESTER
HONEY, GET DOWN!

She runs around the hourglass as Sylvester fires the gun! FLASH! IT FLAT-OUT-DESTROYS THE SUPERVISOR. Honey runs up and punches in the numbers.

COMPUTER VOICE
Terminal 10 of 10 has been manually activated. You have 40 seconds to evacuate the building. In order to power the terminate grid, this building will implode.

The hourglass is POWERING UP. It's very loud. Sylvester looks down at Honey. He has to yell to be heard over the hourglass.

SYLVESTER
HEY!

HONEY
HI?!?

SYLVESTER
ARE YOU OKAY?!?

HONEY
THIS ISN'T THE TIME, SYLVESTER!

Sylvester holds out his hand for her to see.

SYLVESTER
THIS MEANS YOU LIKE ME, RIGHT?!?

HONEY
WELL...YEAH!

SYLVESTER
GOOD.
(beat)
BECAUSE I THINK YOU'RE WONDERFUL!

HONEY
YOU'RE BEING REALLY CUTE RIGHT NOW BUT WE
HAVE TO GET THE FUCK OUT OF HERE!

SYLVESTER
I KNOW. I JUST DIDN'T WANT TO GET BLOWN
UP WITHOUT KNOWING!

Honey SMILES. She gets it. But time to go! She looks at the book to find the quickest way out of the maze. Sylvester runs across the ceiling towards the entrance.

SYLVESTER (CONT'D)
GET THE GUN! YOU'LL HAVE TO REVERSE ME!

On the ground, outside the maze, Honey flips the switch on the gun and aims it at Sylvester.

SYLVESTER (CONT'D)
Wait, what am I going to land on?

Too late. Honey fires the gun. Sylvester SCREAMS and falls to the ground, landing on a pile of DEAD MERCENARIES.

The building SHAKES and THE HOURGLASS GOES BERSERK! The half-dead upper-half of Robopatrick sees them running away.

ROBOPATRICK
Good luck, my friends.

EXT. FINAL READINESS BUILDING - DAY - CONTINUOUS

THE ROOF OPENS UP. They run out of the building as it begins to GLOW and PULSATE!

IT FIRES A GLOWING STREAM OF ELECTRICITY THROUGH THE CLOUDS AND INTO SPACE!

HIGH IN SPACE: The stream hits one SATELLITE and it goes from SATELLITE to SATELLITE to SATELLITE...

BACK ON THE GROUND: Sylvester and Honey are looking straight up. Into the sky. And here's the big reveal --

THE ALIEN SHIP IS FINALLY IN VIEW.

It takes up the entire sky. And it's not what you were expecting. Probably.

It looks like a JET BLACK JELLYFISH. No shiny surfaces. Just a mass of floating organic matter, taking up the entire sky.

This is the scariest and strangest thing you'll ever see.

SYLVESTER (O.S.)
That is the weirdest looking spaceship
I've ever seen.

HONEY (O.S.)
Well, actually, it's the only spaceship
you've ever seen.

A DEEP RUMBLING. A LARGE FLASH OF LIGHT. The spaceship looks like it was hit with TEN THOUSAND BOLTS OF LIGHTNING.

HIGH IN SPACE: Hundreds of satellites are turning and transforming, revealing large cannon-like protrusions.

They fire a web of electricity at the ship. It begins to splinter and shatter. Through the cracks we see blue fire begin to build inside of the ship.

We see INSIDE THE SHIP briefly as BLUE FIRE rips through their gelatinous corridors and for mere seconds we see ALIENS ENGULFED IN FLAME.

ON THE GROUND: They look up at the ship. Fiery pieces of ship fall into the atmosphere. Patrick walks around the corner.

SYLVESTER
Did you kill all of them?

PATRICK
Yep.

SYLVESTER
Well, I broke my forehead, got shot in
the ass, we moved a house, and we saved
the world.

PATRICK
You moved a house?

HONEY
Yep.

PATRICK
Wow.

She runs up and hugs him. She talks while holding him tight.

HONEY
You're going to have to explain to me how
you're alive but we'll save that for
later. Thanks for the video. It meant a
lot to me.

(she steps back)
You're the best brother a girl could ever
ask for.

She walks up to Sylvester.

PATRICK
(quietly to himself)
What video?

SYLVESTER
(holding out his hand)
Thanks.

HONEY
Everyone likes flattery.

She grabs his hand and rewrites the number.

HONEY (CONT'D)
I just wanted you to know, in case
everything went as badly as it seemed
like it could, that at least one person
cared for you, that at least one person
liked you.

SYLVESTER
And thought I was handsome?

HONEY
(laughs sweetly)
Yes, and thought you were handsome.

She kisses him passionately. We pull out to a WIDE SHOT as Sylvester and Honey embrace. In the background PIECES OF THE SHIP FALL FROM THE SKY IN A STUNNING FIERY BLAZE --

-- and what would look apocalyptic in any other context, is now beautiful and hopeful. Sylvester and Honey look upwards as the music crescendos and we SMASH CUT TO--

BLACK

THE END