Belfry

by

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HUNTER (V.O.) Lou Diamond Phillips is the greatest actor of all-time.

FADE IN:

INT. ASYLUM, REC ROOM - DAY

A herd of inmates shuffle aimlessly around the large, spacious area. Two other inmates, HUNTER and DALE, sit in the corner of the room.

> DALE Who the fuck is Lou Diamond Phillips?

HUNTER

What do you mean "Who the fuck is Lou Diamond Phillips?" Have you never seen "Young Guns"? "Courage Under Fire"? "La Bamba"?

DALE Who was he in "La Bamba"?

HUNTER Ritchie Valens.

DALE

I thought that was Benjamin Bratt.

HUNTER

Benjamin Bratt? Are you kidding me? Benjamin Bratt blows harder than Hurricane Katrina. The guy makes more shit in front of the camera than he does in his bathroom. Lou Diamond Phillips is the best thing since sliced fucking bread.

DALE

Is he related to Neil Diamond?

HUNTER

Are you related to Terri Schiavo? Because that's who I feel like I'm talking to.

DALE

Hey, fuck you, man. You asked me a question and I answered it. (MORE)

DALE (CONT'D)

If you don't like the answers, don't ask me the questions, prick.

HUNTER You talk a lot for somebody who's gonna be dead in three seconds.

DALE

What are you talk --

Dale's eyes roll back. He drops to the floor, dead. Hunter stares at his body for a moment, then turns toward a third person sitting a short distance away.

This is ARTHUR "BELFRY" DAVINSKI, 41. He stares out the window, lost in his own world.

HUNTER

Hey Belfry!

Belfry looks over at Hunter.

HUNTER (CONT'D) What are you thinking about?

Belfry's voice is a deep, throaty rasp.

BELFRY

Bats.

HUNTER

See, that's why I like you. You have a thought and you stick to it. All these other jokers -- with their idiotic babble, their delusional diatribes, their Tourette's Syndrome...

TOURETTE'S INMATE (O.S.) Captain Cocksucker!

HUNTER God, I hate them. But you, Belfry... I like you. (beat) You know how much I like you?

Belfry just stares.

HUNTER (CONT'D) When I finish talking, that door over there is gonna open and Nurse Carmichael's gonna walk out. (MORE)

HUNTER (CONT'D)

She's gonna call your name and take you to Dr. Garrett's office for a psych evaluation. And when you're finished, you'll come back out here and all these people -- the inmates, the nurses, the doctors... they're all gonna be dead. And the exit door will be wide open. All you have to do is walk out.

As if on cue, the door Hunter was referring to opens and NURSE CARMICHAEL enters the room.

NURSE CARMICHAEL Arthur Davinski?

Belfry and Hunter share a look. Hunter smiles.

INT. ASYLUM, DR. GARRETT'S OFFICE - DAY

Belfry sits across from DR. GARRETT.

DR. GARRETT How are you feeling today, Arthur?

BELFRY My back itches. And I think I have a hangnail.

DR. GARRETT We've done this before. I'm going to show you a series of pictures, and you tell me the first thing that comes to your mind, okay?

Dr. Garrett holds up the first ink blot. Belfry's eyes darken. He twitches.

BELFRY

Bats...

The second card:

BELFRY (CONT'D)

Bats...

The third card:

BELFRY (CONT'D)

Bats...

Belfry is getting more and more worked up with each card. And Dr. Garrett notices.

DR. GARRETT Okay, I think we can stop for today.

BELFRY

Bats...

DR. GARRETT We're finished, Arthur.

BELFRY

Bats...

Belfry rises, grabs the chair with both hands and throws it across the table, striking Dr. Garrett in the head and knocking him out.

INT. ASYLUM, REC ROOM - DAY

Belfry reenters. Just like Hunter said, all the inmates, nurses and doctors are dead. Their prone bodies cover the floor like carpeting.

Hunter sits in a chair next to the exit door, which is wide open.

A beam of sunlight shines through the doorway.

HUNTER The first thing I'm gonna do when I get out is find the biggest, juiciest cheeseburger in town. What about you?

BELFRY I'm gonna find a bat.

HUNTER Well, you let me know how that tastes.

Hunter stands and walks to the exit. He stops, turns back around.

HUNTER (CONT'D) See ya around, Belfry.

Hunter leaves. Belfry just stands there for a moment, then walks out the door. The sunlight envelops him.

BLACK TITLE CARD: "BELFRY"

EXT. SKY - NIGHT (FLASHBACK)

A bat circles beneath a full moon, then swoops down.

SUPERIMPOSE: 30 Years Earlier.

EXT. DAVINSKI HOUSE, SWIMMING POOL - NIGHT (FLASHBACK)

The bat lands with a ripple on the surface of the water. A few seconds later, a young boy's head pops out at that exact spot.

This is ELEVEN-YEAR-OLD BELFRY.

He stands up straight in the water, the bat perched on his head.

He doesn't seem to notice as he climbs out of the pool and walks over to a group of people gathered around a birthday cake that says "Happy Birthday Arthur".

Standing in the middle of them all is his mother, MELINDA, holding a knife.

Belfry stops behind his mother, who, like the rest of the group, is facing away from him.

MELINDA Are you ready for a piece of your cake, Arthur?

Some of the people turn around and see Belfry standing there with the bat on his head. They gasp in shock.

MELINDA (CONT'D)

Arthur?

She turns her head real quick, then does a double-take. The sight of Belfry and the bat appears to be too much for her to process because she drops the knife and stares, horrified.

Belfry looks down at the knife, and then turns his eyes upward towards the bat.

The bat, in turn, glances down at him.

It squeaks. And the sound sets Belfry off.

He screams at the top of his lungs, picks up the knife and jams it into his mother's chest.

The whole crowd panics and flees. Belfry's fifteen-year-old sister OLIVIA watches, horrified.

OLIVIA

Mom!

Melinda drops to the ground, dead. A pool of blood forms beneath her. Olivia turns to her brother.

OLIVIA (CONT'D) What did you do, Arthur?!

As though in a trance, Belfry looks down at the bloody knife and his dead mother.

He turns around just in time to see the bat fly off into the night.

INT. NICK'S DINER - DAY

Belfry sits alone at a corner booth -- still dressed in his hospital garb -- drawing something on the back of a placemat. A WAITRESS approaches.

WAITRESS

Whatcha drawin'?

Belfry holds up the placemat, revealing the crudest drawing of a bat ever.

It's just a circle with rectangles protruding from the sides. There are two black dots for eyes and two fanged teeth.

BELFRY

A bat.

The waitress backs away, frightened.

EXT. MAIN STREET - DAY

Carrying the placemat, Belfry exits the diner.

Rap music blares from an ice cream truck travelling down the street. A cardboard sign on the side of the truck says "Drake's Bat Removal".

EXT. DOOLEY HOUSE - DAY

TODD DOOLEY, an overweight middle-aged man, stands in the driveway glancing impatiently at the watch on his wrist.

The sound of rap music can be heard in the distance, and not too long after, the ice cream truck pulls in and stops right in front of Mr. Dooley. The driver's side door opens and FRANCIS DRAKE, 65, exits the truck. Francis is a very eccentric, disheveled-looking white man with frazzled Christopher Walken hair.

MR. DOOLEY Did you have trouble finding the place?

Drake ignores Mr. Dooley and proceeds to the back of the truck, disappears inside.

Mr. Dooley watches, bewildered, as the truck begins to rock back and forth.

When the door finally opens, Drake steps out dressed as "The Count" from Sesame Street, holding a massive CD player in his hand.

The costume is a black coat with a purple collar, complete with glasses and fake fangs.

Drake takes the fangs out of his mouth and says:

DRAKE Where's the bat?

MR. DOOLEY Where's your equipment? What is this?

DRAKE This? This is my uniform. Where's your equipment?

MR. DOOLEY

Follow me.

Mr. Dooley leads Drake to the backyard.

MR. DOOLEY (CONT'D) I'd take care of it myself, but these things scare the hell out of me. It was just by accident that I found your ad in the paper.

DRAKE Well, it's just gonna be on purpose that I remove this bat from your domicile.

Drake pops the fake teeth back in.

BLACK TITLE CARD: "DRAKE"

INT. SHED - DAY

Darkness.

The door opens and Drake steps inside, carrying the CD player. He closes the shed door and looks around, then clicks on a light, illuminating the small space.

With the new light he sees a tiny black bat dangling from the back corner of the shed.

Without an ounce of fear, he walks over to the bat and lightly taps it on the wing.

The bat squeaks and flies off the wall. It does rapid circles around Drake's head.

Drake calmly places the CD player on the floor and presses "play".

A rap song called "Crank That Batman" blasts.

Drake dances along with the track like some urbanized nursing home patient while the bat circles him like a halo.

EXT. DOOLEY HOUSE, BACKYARD - DAY

Mr. Dooley hears the music and stares at the shed, confused.

INT. SHED - DAY

Drake continues dancing for a moment, then holds his hand out in front of him.

The bat lands neatly on his palm.

EXT. DOOLEY HOUSE, BACKYARD - DAY

Drake exits the shed and walks right up to Mr. Dooley.

MR. DOOLEY Well? Where is it?

A squeak emanates from the pocket of Drake's cape.

DRAKE That'll be two hundred bucks. EXT. SUBURBAN STREET - DAY

Trick or treat. All the houses are decorated with pumpkins and corn stalks. Groups of eager children in various costumes dash from house to house.

EXT. ELDERLY WOMAN'S HOUSE - DAY

A group of three twelve-year-olds dressed as BATMAN, SUPERMAN and SPIDERMAN are waiting in line for candy.

SUPERMAN You see that house over there?

Superman points to a house across the street.

SUPERMAN (CONT'D) My mom says the guy that lived there went crazy and murdered the shit out of his wife.

BELFRY (O.S.) Is she okay?

The kids turn to face Belfry -- still dressed in his hospital clothes and holding the bat drawing.

They just stare at him for a beat, then they run up to receive candy from an ELDERLY WOMAN before scurrying off to the next house.

Belfry walks up to the front porch. The elderly woman stares suspiciously.

ELDERLY WOMAN Aren't you a little old to be trick or treating?

BELFRY Have you seen this bat?

Belfry holds up the drawing. The elderly woman stares for a beat, then slowly retreats back into the house, shutting the door in Belfry's face.

He stands there for awhile, staring stupidly at the door, until the rhythmic pounding of rap music causes him to turn around and spot Drake's ice cream truck rolling down the street.

It stops in a driveway two houses down from Belfry.

EXT. DRAKE'S HOUSE - DAY

Drake turns the engine off and gets out. He's immediately accosted by the three kids: Superman, Batman and Spiderman.

DRAKE Look at this. The Justice League. (to Batman) Hey, you better take that off. Don't you know I'm the real Batman?

BATMAN Do you fight crime?

SUPERMAN Is your name Bruce Wayne?

SPIDERMAN Is Christian Bale really an asshole?

DRAKE No, I'm not <u>that</u> Batman. I remove bats. That's my job.

BATMAN That's lame.

SUPERMAN Yeah, you suck.

SPIDERMAN What's it like working with Michael Caine?

DRAKE Alright, get outta here.

EXT. ELDERLY WOMAN'S HOUSE - DAY

Belfry watches from the front porch as Drake goes into the house.

EXT. DRAKE'S HOUSE - DAY

Belfry knocks on the front door. Drake answers.

DRAKE What are you supposed to be, some kinda retard?

Belfry holds up his bat drawing.

BELFRY Have you seen this bat?

DRAKE That's a bat? It looks like a kid with Down Syndrome's geometry homework.

BELFRY Your truck says you find bats.

DRAKE Can you read, kid? I don't find bats, I remove 'em. You find the bat, maybe I'll remove it for ya. Until then...

Drake hands Belfry a business card.

DRAKE (CONT'D) ...Happy Halloween.

Drake shuts the door in Belfry's face. Belfry looks down at the card, which reads: "Drake's Bat Removal".

INT. DRAKE'S HOUSE, LIVING ROOM - DAY

Drake sits down in a recliner and turns the TV on with the remote. He grabs a can of beer off the coffee table and pops the top, takes a swig.

On TV: a local NEWS ANCHOR is reading a report.

NEWS ANCHOR Local police are on the lookout tonight for an escaped mental patient.

A picture of Belfry pops up on-screen.

NEWS ANCHOR (CONT'D) Arthur Davinski is wanted in connection with the deaths of fifteen people at the Ambrose Mental Hospital early this afternoon. The exact details of the escape are still sketchy, but police consider the suspect dangerous and psychologically unstable.

A picture of younger Belfry pops up on-screen.

NEWS ANCHOR (CONT'D) Davinski was committed in 1980 after the brutal stabbing of his mother at his eleventh birthday party.

Drake stares at the screen in shock. He drops his beer all over the floor.

EXT. SUBURBAN STREET - DAY

Belfry plods along, placemat in hand. Drake pulls up beside him in the ice cream truck.

DRAKE

Need a lift?

BELFRY I ain't supposed to take rides from strangers.

DRAKE What about lifts? Can you take lifts from strangers?

BELFRY Nobody told me about those.

DRAKE

Then they must be okay, right? Come on, get in.

Belfry gets in the truck. They drive off down the street.

INT. ICE CREAM TRUCK - DAY

Drake looks over at Belfry.

DRAKE

The name's Francis Drake. What's yours?

BELFRY Arthur. But people call me Belfry.

DRAKE I like Arthur. You mind if I call you Arthur?

BELFRY

Whatever.

DRAKE

Nice to meet you, Arthur. (beat) So this bat you're lookin' for... does he have a name?

BELFRY

Jerry.

DRAKE

Jerry, huh? (beat) Ya know, the thing about bats is... they're tricky bastards. Smart, ya know? So if we're gonna hunt Jerry down, you should probably disguise yourself. Ya know, so he doesn't recognize you.

BELFRY

I thought bats were blind.

DRAKE That's what they want you to think. But they see more than you and I ever could.

BELFRY What, you mean like the future?

DRAKE

Yeah... like the future.

Belfry looks in the side mirror and sees a group of young children dressed as Teletubbies chasing after the ice cream truck.

BELFRY

Goddamn! We're bein' chased by a gang of midgets! Throw some jelly beans out the window!

DRAKE

I got a better idea.

Drake smiles and stops just long enough for the Teletubbies to catch up -- then he peels out, leaving them in a cloud of dust.

EXT. RASTAFARIAN HOUSE - NIGHT

Drake's truck, rap music blasting, pulls into the driveway. Drake and Belfry get out and walk up to the front door. Drake rings the bell and the door opens, unleashing a massive cloud of marijuana smoke. When the smoke dissipates, a slick Rastafarian named SEAN is standing there.

SEAN

Drake! What's happenin', rude boy?

Belfry coughs violently; Drake inhales deeply. He exhales the smoke and says:

DRAKE How's it hangin', Sean? This is my boy Arthur.

Belfry holds up the bat drawing.

BELFRY Have you seen this bat?

SEAN

Is he supposed to be some kinda retard or somethin', mon?

DRAKE Nah, he's just in some trouble. Mind if we come in?

INT. RASTAFARIAN HOUSE, LIVING ROOM - NIGHT

Four Rastafarians -- BOB, MARLEY, PAUL and SHAGGY -- are sitting on the couch watching an episode of "Everybody Loves Raymond".

Needless to say, they are extremely high.

MARLEY Hey mon, why do they call this show "Everybody Loves Raymond"? I hate that fuckin' cracka.

They all laugh. Sean enters with Drake and Belfry.

SEAN

Hey, look who be here, boys.

The Rastas turn to face the new arrivals.

BOB Drake! How ya been, mon?

PAUL Still pedallin' ya popsicles?

DRAKE

Still pedallin' ya reefer?

MARLEY Shit, boy, only thing we pedal is bikes.

SHAGGY Who's the stray, mon?

DRAKE

This is Arthur. Arthur, I want you meet my friends. This is Sean, this is Paul, that's Bob, that's Marley, and that's Shaggy.

SHAGGY They call me Mr. Boombastic.

DRAKE Arthur here needs a change of clothes.

SHAGGY Ya got that right, mon.

DRAKE Think you can help him out?

MARLEY

No problem. We'll have him lookin' like a stone cold bumboclot in no time.

Paul and Marley lead Belfry upstairs.

SEAN Did you bring the stuff, Drake?

DRAKE Who do I look like? Of course I brought the stuff.

INT. RASTAFARIAN HOUSE, LIVING ROOM - MOMENTS LATER

Bob, Marley and Shaggy eat Italian Ices on the couch.

MARLEY

Drake, this is some good shit, mon.

Sean is on a ladder in the middle of the room, unscrewing a ceiling light. Paul stands at the bottom with a light bulb in one hand and a joint in the other.

PAUL (re: the joint) No, mon, <u>this</u> is some good shit.

SEAN Yo, stop pissin' around and gimme the light, mon.

PAUL Let me finish this first.

SEAN Gimme the light, mon!

PAUL This ain't even the right wattage.

SEAN Just gimme the light! And pass the dro!

They all turn at the sound of footsteps coming down the staircase.

Belfry emerges dressed in full Rastafarian attire, complete with dreadlocked wig.

The Rastas laugh.

DRAKE Not bad. You remind me of my exgirlfriend.

BELFRY What was her name?

DRAKE

Ms. Cleo.

Everybody laughs.

EXT. RASTAFARIAN HOUSE - MORNING

The Rastas bid farewell to their guests. Drake and Sean exchange a complex handshake.

DRAKE Thanks for shackin' us up for the night. SEAN

No problem, mon. If ya need anything else, don't hesitate to give us a call.

INT. ICE CREAM TRUCK - DAY

Drake and Belfry drive.

BELFRY Where are you takin' me?

DRAKE Out west. Bat country. Ever been there?

BELFRY I ain't been nowhere except the hospital.

DRAKE What's wrong, you sick or somethin'?

BELFRY They say I got bats in my head.

DRAKE Is that why they call you Belfry?

BELFRY What do you mean?

DRAKE Ya know, "Bats in the Belfry"?

Belfry stares dumbly.

DRAKE (CONT'D) Never mind.

Drake spots a figure emerging from the woods about fifty yards ahead of them.

DRAKE (CONT'D) Hey, what's that?

As they get closer, they see that it's a young girl wearing glasses. She's covered from head to toe in blood.

This is DAKOTA, 17.

She waves her arms at the truck, flagging them down. Drake stops the truck beside her.

DAKOTA Can you give me a ride?

DRAKE Do you need a doctor?

DAKOTA I just need a ride. Please. I have money.

DRAKE

Hop in back.

INT. ICE CREAM TRUCK - MOMENTS LATER

Belfry and Drake drive. Dakota pops out of the back, holding a cup of Italian Ice.

DAKOTA Can I eat this?

DRAKE

Go ahead.

DAKOTA

Thank you.

She retreats into the back.

DRAKE Maybe you should talk to her.

INT. BACK OF THE ICE CREAM TRUCK - DAY

Belfry enters to find Dakota sitting Indian-style on the floor, eating the Italian Ice with a plastic spoon.

BELFRY Are you in trouble?

DAKOTA You could say that.

BELFRY What's your name?

DAKOTA

Dakota.

BLACK TITLE CARD: "TREVOR AND DAKOTA"

EXT. DAKOTA'S HOUSE - DAY (FLASHBACK)

A souped-up muscle car pulls into the driveway.

TREVOR, 17, gets out.

He wears a leather jacket and looks like a character straight out of "The Outsiders". He walks up to the front door and knocks several times.

TREVOR

Dakota?

He knocks a couple more times. Not getting an answer, he pushes the door open and goes inside.

INT. DAKOTA'S HOUSE, DAKOTA'S ROOM - DAY (FLASHBACK)

Dakota cries on the bed. There's a knock at the door.

TREVOR (O.S.)

Dakota?

He enters.

TREVOR (CONT'D) Baby, what's wrong?

DAKOTA My parents said I can't see you anymore.

TREVOR

What? Why?

DAKOTA

They say you're crazy. And they say there's no such thing as aliens.

TREVOR

Well, you and I know that's not true. We both saw the footage.

DAKOTA "Bridget Jones' Diary"? Trevor, that's just the way Renee Zellweger's face looks. She's not an alien.

TREVOR

They're taking over the world, Dakota. Renee Zellweger's just the beginning. Pretty soon the world is gonna be overrun by hideous creatures just like her. And if your parents don't want to acknowledge that... (beat) Holy shit!

DAKOTA

What?

TREVOR Your parents must be aliens!

DAKOTA Oh my God, you <u>are</u> crazy.

TREVOR

Dakota, think about it. Why else would you deny the existence of aliens in the face of such overwhelming evidence?

DAKOTA

Trevor, my parents are not aliens.

TREVOR

Even if they aren't, they're still trying to take you away from me. Do you want that to happen? Don't you love me?

DAKOTA Of course I do.

TREVOR Then we have to stop them.

INT. DAKOTA'S HOUSE, LIVING ROOM - DAY (FLASHBACK)

Dakota's parents, DAVID and SUSAN, enter. Trevor and Dakota immediately tackle them.

Trevor ends up on top of David, Dakota on top of Susan.

DAVID

What the hell?!

Trevor holds a sharp kitchen knife in his hand.

In one swift motion he cuts David's throat.

Blood sprays all over his leather jacket.

He tosses the knife to Dakota, who stares down at her horrified mother.

TREVOR Go ahead! Do it!

DAKOTA

I can't!

TREVOR Do you want her to eat your brain?

SUSAN Dakota, please! I love you!

TREVOR

Do it!

Tears in her eyes, she brings the knife down on her mother's chest, killing her.

Trevor runs to the front door and turns back towards Dakota, who is hugging her mother's corpse.

DAKOTA I'm so sorry, Mom.

TREVOR Dakota, we gotta go!

He practically picks her up and carries her out the door.

INT. TREVOR'S CAR - DAY (FLASHBACK)

Trevor drives, glances over at a shell shocked Dakota.

TREVOR We can go wherever we want now, baby. It's just you and me.

Trevor pops a disc into the CD player.

TREVOR (CONT'D) Ever heard of "Vampire Weekend"? They're my new favorite band.

Trevor turns the volume up really high. Dakota just stares out the window.

EXT. GAS STATION - DAY (FLASHBACK)

Trevor pulls up to a pump.

INT. TREVOR'S CAR - DAY (FLASHBACK)

Trevor takes off his bloody jacket, revealing a clean t-shirt underneath. He tosses the jacket in the backseat.

TREVOR Want anything while I'm in there?

Dakota doesn't say a word. Trevor gets out and goes into the gas station.

Dakota waits for the right moment, then exits the car and runs across the parking lot, disappearing into the woods.

EXT. GAS STATION - DAY (FLASHBACK)

Trevor exits and sees that Dakota is gone. He looks around.

TREVOR

Dakota!

EXT. WOODS - DAY (FLASHBACK)

TREVOR (O.S.)

Dakota!

Dakota runs, tears streaming down her face.

EXT. STREET - DAY (FLASHBACK)

She emerges at the side of the road and sees Drake's ice cream truck approaching. She waves her arms, flagging them down.

INT. BACK OF THE ICE CREAM TRUCK - DAY

Belfry has just finished listening to Dakota's story.

DAKOTA What kind of sick fuck kills their own mother?

Belfry stares blankly at her. Drool spills out of his open mouth and splats on the floor. Ew.

Drake pops his head into the back.

DRAKE Hey, I'm gettin' kinda hungry up here. Mind if we stop somewhere?

DAKOTA I could eat.

DRAKE Not dressed like that you can't.

INT. DEPARTMENT STORE, GIRLS' CLOTHES - DAY

Belfry walks awkwardly around. He comes to a rack of underwear and picks up a thong, studies it meticulously.

He turns to a woman standing a short distance away.

BELFRY Would you wear this?

The woman walks away, offended.

INT. BACK OF THE ICE CREAM TRUCK - DAY

There's a knock on the door. Dakota opens it, revealing Belfry, holding a bag of clothes. She takes it from him and sorts through them.

She finds the thong and holds it up in front of him.

BELFRY I didn't know what color you liked.

Dakota tosses the thong over her shoulder.

DAKOTA Hey, I feel weird asking you this, but... it's my time of the month... so... could you go back in and get me some pads?

BELFRY

Pads?

Belfry exits the store wearing knee and shoulder pads.

He stops at the sight of Drake and Dakota -- sitting in the front seat of the ice cream truck -- shaking their heads "no".

INT. DEPARTMENT STORE, PHARMACY - DAY

Belfry spots a box of adult diapers.

EXT. DEPARTMENT STORE - DAY

Belfry exits, carrying the diapers.

Drake and Dakota shake their heads "no".

INT. DEPARTMENT STORE, CHECKOUT - DAY

Belfry hands a box of maxi-pads to the CASHIER.

CASHIER Boy, you don't know whether you wanna shit or bleed, do ya?

INT. ICE CREAM TRUCK - DAY

Drake and Dakota wait.

DAKOTA I'm gonna go to the bathroom.

She gets out of the truck and walks into the store. Drake pops a rap CD into the CD player and blasts it.

Trevor's car pulls up beside him and stops. Trevor gets out and goes into the store.

INT. DEPARTMENT STORE, CHECKOUT - DAY

Trevor walks up as the cashier is handing Belfry his bag.

TREVOR

Excuse me, have you seen this girl?

He holds up a picture of Dakota.

CASHIER Can't say I have.

Belfry looks at the picture.

BELFRY Yeah, I saw her. She's in that truck out there.

He points the truck out for Trevor.

INT. ICE CREAM TRUCK - DAY

Trevor approaches the driver's side window and sees Drake bobbing his head to the rap music. He taps on the window, getting Drake's attention.

Drake rolls the window down, but the music is still very loud.

TREVOR What's up, nigga?

Drake looks confused and turns the music down.

DRAKE

Huh?

TREVOR I said what's up, nigga?

DRAKE I haven't been called a nigga since 1984.

TREVOR Have you seen this girl?

He holds up the picture of Dakota.

DRAKE Nope. Haven't seen her.

Belfry gets in the passenger side with the bag of pads.

TREVOR That's not what your friend says.

DRAKE My friend isn't what you would call "well". BELFRY

(re: the pads) It says they have wings. Like bat wings?

TREVOR Who are those for?

DRAKE He likes the way they smell.

Belfry tears open the package and takes a big whiff.

TREVOR Mind if I take a look in the back?

DRAKE Be my guest.

INT. BACK OF THE ICE CREAM TRUCK - DAY

Trevor opens the door and looks around. He sees the bag of clothing and Dakota's empty Italian Ice.

He sees Drake's "Count" costume hanging up and spots something covered by a tarp beside it.

He pulls the tarp aside and finds a coffin.

TREVOR

What the...?

He sees the discarded thong lying on the floor.

INT. ICE CREAM TRUCK - DAY

Trevor holds the thong up to Drake.

TREVOR The fuck is this?

DRAKE What's popular ain't always right... and what's right ain't always popular.

Trevor looks over at Belfry. He's still sniffing the pads.

TREVOR You people disgust me.

He gets back into his car and pulls out.

Hidden behind a shelf, Dakota watches Trevor leave.

INT. CAT ON THE GRILL - NIGHT

A small diner decorated for Halloween. Paper mache bats dangle from the ceiling. Belfry stares at one of them from a booth.

DRAKE (O.S.)

Arthur!

Belfry snaps out of the trance. Drake and Dakota are sitting across from him. The waiter stands there with his tablet.

DRAKE (CONT'D) What do you wanna eat?

BELFRY Depends. What day is it?

DAKOTA It's Thursday.

BELFRY Thursday's spaghetti day.

DRAKE Well, you're not in the hospital anymore. You can have whatever you want.

Belfry studies the menu for a long time. Drool falls out of his mouth. The waiter is disgusted.

BELFRY

I'll have the spaghetti.

The waiter jots it down and walks away.

Belfry looks back up at the paper bats.

One of them begins to twitch and flap its wings. It flies off the string it's attached to and circles the restaurant.

Belfry watches as a man comes out of the bathroom and the bat flies through the open door.

BELFRY (CONT'D)

Excuse me.

Belfry gets up and walks into the bathroom.

INT. CAT ON THE GRILL, BATHROOM - NIGHT

Belfry stops in the doorway and sees Hunter -- his friend from the institution -- sitting on the sink, eating a massive cheeseburger.

> HUNTER Mmm... this is a tasty burger.

BELFRY Did you see a bat come in here?

HUNTER I like what you've done with your hair.

INT. CAT ON THE GRILL - NIGHT

Dakota takes a sip of water.

DRAKE So who was the guy at the store?

DAKOTA Trevor. My boyfriend. He convinced me to kill my parents because he thought they were aliens.

DRAKE And what did <u>you</u> think?

DAKOTA I thought I loved him.

DRAKE I don't know about you kids these days.

INT. CAT ON THE GRILL, BATHROOM - NIGHT

Belfry flushes the urinal, zips his pants up, walks over to the sink and washes his hands. Hunter comes up behind him.

> HUNTER What're you gonna do when you find Jerry?

BELFRY I'm gonna kill him.

Belfry walks to the door.

HUNTER Enjoy the spaghetti.

Belfry turns around, hand on the doorknob.

BELFRY How'd you know I was gettin' spaghetti?

Hunter smiles.

HUNTER

It's Thursday.

Belfry exits.

INT. CAT ON THE GRILL - NIGHT

Belfry comes out of the bathroom and collides with a PATRON heading in. Belfry's wig falls off.

PATRON Jeez, I'm sorry. Let me get that for you.

He picks it up and hands it back to Belfry. They stare at each other for a beat.

PATRON (CONT'D) Do I know you from somewhere?

BELFRY You from the hospital?

PATRON

Hospital?

BELFRY You look like that fella that killed his sister with a pool cue and then fucked her with it.

The patron just stares.

PATRON I don't play pool.

Belfry puts his wig back on and walks off.

INT. CAT ON THE GRILL - MOMENTS LATER

That patron watches from a booth as the ice cream truck pulls out of the parking lot.

He looks down at a newspaper in front of him and sees an article titled: "Inmate Escapes, Leaves 15 Dead."

And below that is Belfry's picture.

EXT. MOTEL - NIGHT

Drake's truck pulls into a parking space. The gang gets out. Drake hands Dakota a room key.

> DRAKE Go get cleaned up. Arthur's gonna help me unload something.

INT. BACK OF THE ICE CREAM TRUCK - NIGHT

Drake and Belfry stare down at the coffin.

BELFRY What the hell is that?

DRAKE My coffin. It's where I sleep.

BELFRY I thought only dead people slept in those.

DRAKE Exactly. And who sleeps better than the dead?

EXT. MOTEL - NIGHT

Belfry and Drake attempt to carry the coffin into their room, but it keeps banging against the door frame.

INT. MOTEL, ROOM 24 - NIGHT

Belfry and Drake stand the coffin upright against the wall. They hear the sound of running water coming from the bathroom.

DRAKE So what do you think, Arthur? Should we worry about this girl?

BELFRY I don't think so. She just killed her mother is all.

Drake opens the coffin, revealing a comfy interior.

DRAKE Wanna give it a try?

BELFRY It's black. I don't like black things.

DRAKE Well, you know what they say. Once you go black, you never go back.

Drake strips down to his underwear.

DRAKE (CONT'D) I'm gonna catch some shuteye. See ya in the morning, kid.

Drake walks into the coffin and shuts the lid. Belfry sits down on the bed. Dakota comes out of the bathroom and sees the coffin.

> BELFRY Drake's sleepin'.

Dakota rolls her eyes and climbs into her bed.

DAKOTA

Goodnight.

She clicks off the light, leaving Belfry in the dark, still sitting on the bed.

After a beat, Dakota turns the light back on and sits up.

DAKOTA (CONT'D) Do you think I'm going to hell?

BELFRY I don't think you go to hell for killin' your mother.

DAKOTA Then what <u>do</u> you go to hell for? Bein' a fag.

Dakota tears up.

DAKOTA I feel like my life is over.

BELFRY Life don't end when you kill your mother, it begins. (beat) If I hadn't killed my mother, I never woulda met some of my best friends. Like this one fella, usta call him Snowball, 'cause he liked to shit in his hand, pack it up like a snowball and throw it at people. It got so bad they had to staple his asshole shut and make him shit in a bag.

There's a distinct silence, then:

DAKOTA You killed your mother? (beat) How did it make you feel?

Belfry thinks about it.

BELFRY

Alone.

Dakota stares at the floor.

DAKOTA I feel empty and black.

BELFRY Well, you know what they say. Once you go black, you never go back.

Dakota turns the light off.

INT. MOTEL, ROOM 24 - DAY

Lying on the bed, Belfry awakens to the sound of something slamming against the window by the door.

As the sound becomes louder and louder, Belfry gets out of bed, walks to the window and pulls aside the curtain so he can see.

SLAM!

Belfry finds himself face to face with that bat from the diner as it flies full speed into the window.

He jumps back in shock, closes the curtain and grunts angrily.

EXT. MOTEL - DAY

Belfry exits the room and sees the bat flying in circles around the parking lot.

As Belfry approaches, the bat disappears into a wooded area towards the back of the parking lot.

Belfry follows.

EXT. DESERTED ROAD - DAY

A young fellow named ERIC stands on the edge of the road, his thumb sticking out. In the background, his deceased car spews smoke from the hood.

Eric's frustrated eyes become hopeful at the sight of an approaching car.

The car stops in front of him and the driver's side window is rolled down, revealing VICTOR, mid-thirties. He smiles kindly.

VICTOR Looks like you could use a ride.

INT. VICTOR'S CAR - DAY

Victor and Eric drive.

ERIC Thanks a lot, man. Today must be my lucky day.

VICTOR

Hopefully.

ERIC My name's Eric. Eric Maynard.

VICTOR Mine's Victor. Victor Van Helsing. ERIC Van Helsing? Like the vampire hunter?

Eric smiles.

VICTOR (dead serious) Yeah, something like that...

Eric is visibly disturbed by Victor's tone.

VICTOR (CONT'D) Are you hungry?

ERIC Do you have a menu?

VICTOR No, but I have chips. Potato, not poker. They're pretty good.

ERIC Yeah? What flavor?

VICTOR

Garlic.

ERIC Thanks, but no thanks. I'm actually allergic to garlic.

VICTOR Oh, really? That's interesting.

One of Victor's hands comes off the steering wheel and finds its way under the seat.

VICTOR (CONT'D) Are you allergic to wood?

ERIC

No, why?

Victor pulls a sharp wooden stake out from under the seat and jams it into Eric's chest.

Eric only has time for one quick gurgle before it's all over.

EXT. WOODS - DAY

Victor drops Eric into a shallow grave, covers him with dirt.

EXT. DESERTED ROAD - DAY

Belfry emerges from the woods and looks down the road. The bat is flying straight down it. A car stops beside Belfry. The window rolls down. It's Victor.

> VICTOR Where ya headed?

INT. MOTEL, ROOM 24 - DAY

The coffin lid opens and Drake steps out. He yawns, stretches, walks toward the bathroom. He stops at the sight of Belfry's empty bed.

And then he sees that the motel door is wide open.

INT. VICTOR'S CAR - DAY

Belfry and Victor drive. Belfry's attention is solely on the bat flying ahead of them.

VICTOR What were you doing in the woods back there?

BELFRY Chasin' a bat.

VICTOR A bat? I thought they lived in caves.

BELFRY

Not this one.

Victor looks over at Belfry and his vacant stare.

VICTOR You look retarded.

BELFRY

What?

VICTOR I said you look hungry. Have you eaten today?

BELFRY Last thing I ate was a bowl of spaghetti and meatballs.
VICTOR

Spaghetti and meatballs, huh? Did you happen to have any garlic bread with that?

BELFRY

Yeah. It was yummy.

VICTOR

Wow, you don't know how happy I am to hear you say that. The last five people I picked up... fucking vampires, man.

BELFRY Vampires? How do you know that?

VICTOR

Well, for example, the last guy told me he was allergic to garlic. What does that tell you?

BELFRY

That he's allergic to garlic?

VICTOR

No, that he's a fucking vampire. Don't you see? They've taken our books, they've taken our movies, and now they're taking our women! Doesn't that piss you off?

BELFRY

Not as much as seein' two guys kissin' on each other.

VICTOR

I'll tell ya what, I'd rather see two guys eating each other's assholes out than see a vampire at Kinkos.

BELFRY

That's gross.

VICTOR Hey, can I show you something?

INT. VICTOR'S TRUNK - DAY

The trunk opens up, revealing Victor and Belfry. Victor smiles proudly into it while Belfry jumps back and gags.

BELFRY Why the hell are you showin' me this? VICTOR Because you look like a man on a mission. (beat) And so am I.

BLACK TITLE CARD: "VICTOR"

INT. VICTOR'S HOUSE, LIVING ROOM - NIGHT (FLASHBACK)

Darkness. The sound of somebody fumbling with keys on the other side of the door.

And then the door opens. The lights come up, illuminating CARLA, an attractive thirty-something.

She stops at the sight of Victor in a chef's apron, standing beneath a massive banner that reads: "Happy Anniversary Sweetheart!"

VICTOR Happy Anniversary, sweetheart!

Carla cries tears of joy.

CARLA

Oh, Victor...

VICTOR

Follow me.

He kisses her on the cheek, takes her by the hand and leads her into the dining room.

INT. VICTOR'S HOUSE, DINING ROOM - NIGHT (FLASHBACK)

Soft candlelight fills the room. The table is set for two.

CARLA You made us dinner?

VICTOR Your favorite, darling.

He pulls a chair out for her and she sits down. He grabs a wine bottle off the middle of the table and fills two glasses nearly to the brim.

CARLA Honey, you shouldn't have done all this.

VICTOR Oh, but there's more.

He pulls a folded piece of paper from his pocket.

VICTOR (CONT'D) I wrote you a little poem.

CARLA

You didn't!

VICTOR Are you ready?

Carla nods enthusiastically. Victor unfolds the paper.

VICTOR (CONT'D) (reading) "Roses are red. Smurfs are blue. Sunsets are beautiful. And so are you."

CARLA How long did it take you to write that?

VICTOR About as long as it took me to burn the food.

Carla looks down at the plate and notices that the food is horribly charred. She forces a smile.

CARLA

Looks good.

VICTOR

Take a bite.

Carla picks up a knife, saws difficultly through a piece of meat. She forks the meat into her mouth and chews arduously.

VICTOR (CONT'D)

Well?

CARLA (mouthful, feigning delight) Mmm... VICTOR Why don't you take your coat off and stay awhile?

Carla unzips her coat.

Victor's eyes darken at the sight of a "Twilight" shirt underneath that says "I Kissed a Vampire".

VICTOR (CONT'D) What's that?

CARLA (mouthful) Hmm?

VICTOR I said what the fuck is that?

Carla gulps the meat down.

CARLA It's a "Twilight" shirt. See?

She turns around, showing Victor that she's "Team Edward".

VICTOR Who the fuck is Edward?

CARLA

He's a character from the movie. I have a "Team Jacob" shirt too.

VICTOR

You fucking whore! You're having threeways now?! Oh, but when I even mention a blowjob, suddenly I'm Osama Bin-fucking-Laden. But I bet if my name was Dracula, you'd go down faster than the Twin Towers, wouldn't you?!

CARLA You insensitive prick! You know my cousin Ronnie died on 9/11! You're such a fucking asshole!

She grabs her glass and throws the wine in Victor's face.

VICTOR Not the face, bitch! Not the fucking face! Victor throws his whole glass at Carla, breaking it on the bridge of her nose. She falls backwards off the chair and clutches her face. Blood gushes from the wound.

CARLA

Oh my God, I'm bleeding!

Victor walks over to her.

VICTOR Well, why don't you have Edward come over here and suck it off while you suck him off, you fucking cunt!

He jumps onto Carla and begins strangling her.

VICTOR (CONT'D) What does he have that I don't, huh?! AIDS?! Are you trying to give me AIDS?! In my own fucking house?!

He chokes Carla to death, then spits on her dead body.

VICTOR (CONT'D) Not in my house!

INT. VICTOR'S TRUNK - DAY

Belfry and Victor are staring down at Carla's decomposed body. The "Twilight" shirt is still intact.

VICTOR I loved her, you know.

BELFRY Are those maggots in her eyes?

VICTOR

I'm hungry.

Victor closes the trunk.

INT. MOTEL, ROOM 24 - DAY

Dakota checks under both beds. Drake enters from outside.

DRAKE Manager hasn't seen anything.

DAKOTA Where could he have gone? They can clearly hear the moans and groans of two people having sex in the adjacent room.

WOMAN (O.S.) I have a penis!

MAN (O.S.) I have a vagina!

Drake pounds angrily on the wall.

DRAKE I have ears!

DAKOTA What should we do?

DRAKE Let's drive around. He can't have gone far.

BLACK TITLE CARD: "JACK AND JILL"

INT. MOTEL, ROOM 25 - DAY

The "man" and the "woman" climax.

Their names are JACK and JILL.

The important thing to note is that Jack is now a woman, and Jill is now a man. They are a transgender couple who have swapped reproductive organs.

And due to their respective testosterone and estrogen treatments, Jill acts and sounds like a man, while Jack acts and sounds like a woman.

Jill rolls off Jack, grabs a cigarette off the bedside table, pops it into her mouth and lights it with a lighter. Jack cries beside her.

JILL What're you crying about?

JACK I miss my penis.

Jill puffs her cigarette, exhales smoke.

JILL Well, I got my nutt. JACK

Don't you even care how I feel?

JILL

Hey, this was your idea, remember? You said we were a boring couple. That we should mix it up a bit.

JACK I meant like bondage... or roleplay.

JILL And we <u>are</u> role-playing. Permanently. Now go make me a sandwich, bitch.

JACK You know, just because you have a dick now doesn't mean you have to be a dick now.

JILL And just because you have a cunt now doesn't mean you have to be a cunt now.

JACK God I fucking love you!

They start to makeout. A REPORTER on the television gets their attention.

REPORTER (O.S.) Police have issued a one hundred thousand dollar reward for information leading to the arrest of escaped mental patient Arthur Davinski. Davinski was last seen at a diner off of I-55, getting into a white ice cream truck.

Jack and Jill stop kissing and stare at the TV, then at each other.

Jill gets out of bed, naked, and looks out the window. She sees an empty parking space where the ice cream truck used to be.

She turns back towards Jack, penis dangling between her legs.

JILL They're gone! INT. ICE CREAM TRUCK - DAY

Drake and Dakota drive.

DAKOTA

So how does one get involved in bat removal?

DRAKE

When I was a kid, I had a St. Bernard. His name was Sebastian. He used to follow me everywhere. Then one day we were walking in the park and he found this rabbit hole, stuck his nose in it. Well, there wasn't a rabbit in there... but there was a bat. And it bit him. 'Course we didn't know it at the time, my mom and me, but that bat had given Sebastian rabies. We didn't notice how sick he was until it was too late. He ended up trapping us in a car for three days. We would died of thirst if my mom hadn't beaten his brains out with a baseball bat.

Drake wipes a tear from his eye.

DAKOTA Isn't that the plot of "Cujo"?

DRAKE I don't know. I've never heard of Stephen King.

The truck is bumped violently from behind. Jack and Jill's car pulls up beside them on the driver's side. Jill, sitting in the passenger seat, yells out the window to Drake.

JILL

Pull over!

DAKOTA Who the hell is that?

DRAKE I don't know, but that bitch sounds like a dude.

Jack rams Drake's truck off the road, into a ditch -- where it flips over on its side.

Jack slams on the brakes. Jill looks in the rearview and sees Drake and Dakota climbing out of the wreckage.

JILL

Go back!

Jack puts the car in reverse and comes to a halt beside the overturned truck. Jill sees Drake and Dakota disappearing into the woods.

JILL (CONT'D)

Shit!

EXT. STREET - DAY

Jack and Jill get out of the car and run into the woods.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

Parked outside of a gas station, LOU DIAMOND PHILLIPS talks to himself in his visor mirror.

LOU DIAMOND PHILLIPS You're Lou Diamond Phillips, aren't you?... Why yes, yes I am... You were in "Courage Under Fire", weren't you?... Why yes, yes I was... Didn't you win a Blockbuster Entertainment Award in 1997 for Best Supporting Actor in an Adventure-slash-Drama?... As a matter of fact, I did!... You sexy Filipino fuck!

The interior of the car is emblazoned with pictures of himself in various poses. A pair of cubed dice -- each side containing a different picture of Lou Diamond -- hangs from the rearview mirror. The floormat of the passenger seat is covered with his acting awards.

Lou Diamond opens the glovebox, takes out a pair of expensive sunglasses, puts them on and exits the car.

INT. GAS STATION - DAY

Lou Diamond enters, huge shit-eating grin on his face, and loudly proclaims:

LOU DIAMOND PHILLIPS Lou Diamond Phillips is running for President!

The only person in the store, an UNIMPRESSED CLERK, looks up from his porno mag.

UNIMPRESSED CLERK Who the fuck is Lou Diamond Phillips?

Lou Diamond approaches the counter, takes off his sunglasses.

LOU DIAMOND PHILLIPS You're kidding, right? Lou Diamond Phillips <u>is</u> Lou Diamond Phillips. Here, have a button.

He tosses a button on the counter. The clerk picks it up and reads: "Fuck L.B.J. -- Vote L.D.P."

LOU DIAMOND PHILLIPS (CONT'D) November 8th, 2020. Mark it on your calender. That's when Lou Diamond Phillips makes history.

UNIMPRESSED CLERK What, first Mexican president?

LOU DIAMOND PHILLIPS I'm Filipino.

UNIMPRESSED CLERK Can you use the word "fuck" in a campaign slogan?

LOU DIAMOND PHILLIPS Lou Diamond Phillips can do whatever he wants.

Lou Diamond grabs a Slim Jim off the counter and holds it up to the clerk.

LOU DIAMOND PHILLIPS (CONT'D) Is this comp?

The clerk pulls out a shotgun, puts it to Lou Diamond's face and cocks it.

LOU DIAMOND PHILLIPS (CONT'D) Guess not.

Drake and Dakota emerge from the woods and see Lou Diamond's car in the parking lot. They run to the driver's side window.

> DAKOTA The keys are still in it!

Dakota gets in the passenger side, Drake hops in the driver's seat.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

DRAKE I haven't stolen a car since 1984.

Drake starts the car.

EXT. GAS STATION - DAY

Lou Diamond bursts out of the door just in time to see his car peeling out down the road.

> LOU DIAMOND PHILLIPS Hey! That's Lou Diamond Phillips' car!

A MAN sits on a bench a short distance away.

GAS STATION MAN Who the fuck is Lou Diamond Phillips?

EXT. STREET - DAY

Jack and Jill come out of the woods and see the car flying down the road. They read the license plate, which says, simply, "DIAMOND".

INT. VICTOR'S CAR - DAY

Victor and Belfry drive.

VICTOR Hey, I got a joke for ya. What do you call a vampire that only feeds on guys named Richard?

BELFRY

I don't know.

A Dick-sucker.

Victor laughs. Belfry is confused.

VICTOR (CONT'D) Get it? Dick-sucker?

BELFRY What, like a gay vampire?

VICTOR No, it's... Dick is short for Richard.

BELFRY Richard's got a short dick?

VICTOR What? Forget it. Never mind.

Belfry stares through the windshield at the bat, which is still flying in front of them.

VICTOR (CONT'D) So whereabouts you from?

BELFRY Little town called Ambrose.

VICTOR Ambrose? No shit. That's where my wife and I live. (beat) Well, that's where <u>I</u> live. My wife doesn't really live anymore.

INT. LOU DIAMOND PHILLIPS' CAR - NIGHT

Drake drives, Dakota stares at Lou Diamond's picture on the rearview dice.

DAKOTA You think this guy's a Navajo or an Apache?

DRAKE Looks like a douchebag.

Dakota opens the glovebox. Several awards fall out and join the others on the floor. Dakota picks up one of them and reads the engraving.

DAKOTA

Hey, he won a Blockbuster Entertainment Award in 1997 for an Adventure-slash-Drama.

DRAKE And now Blockbuster's bankrupt. Go figure.

DAKOTA

(beat) He'll be okay, Drake.

DRAKE He's never been on his own before.

DAKOTA Maybe he went back to the motel.

INT. JACK AND JILL'S CAR - NIGHT

Jill drives, Jack rides shotgun.

JACK

I told you we should've just gone back to the motel. But no, you had to be Mr. Man and get us lost in the middle of nowhere.

 $_{
m JILL}$

I'm not lost.

JACK

You're lost. Just admit it.

JILL

I'm not fucking lost, okay?! Matthew Fox is fucking lost! Do I look like Matthew Fox?! No! Does this look like a fucking island to you?! No, it looks like a fucking highway! So shut the fuck up and let me concentrate on the fucking road!

JACK

You know, I've only been a woman for a few months, but you've been treating me like a bitch for years. I'm sick of this shit. We've been looking for the ice cream man and his retard for hours now. (MORE)

JACK (CONT'D)

I'm hungry, I'm tired, and all I wanna do is go back to the goddamn motel so I can get some sleep.

Jill takes one hand off the wheel and grabs Jack's crotch. He slaps it away.

JACK (CONT'D)

Stop it!

JILL

You turn me on when you get mad.

Jill puts her hand down there again. Jack doesn't stop her. He releases a high-pitched giggle, which eventually turns into a moan.

JACK

Oh, you make me so wet!

Jack and Jill begin to makeout, completely disregarding the road.

The car rolls into the opposite lane, causing an oncoming car to blare its horn and swerve wildly.

They're still locked in a passionate kiss as the car drives off the road and plows through a wooden fence, which finally stops the car's momentum and violently jolts Jack and Jill forward.

When they regain their composure, they see that they have reached the motel parking lot.

JILL See, I told you I wasn't lost.

They spot Lou Diamond's car in the parking lot and share a smile.

INT. MOTEL, ROOM 24 - NIGHT

Drake and Dakota stare at the coffin.

DAKOTA I don't think this is gonna fit in the trunk.

DRAKE It's okay. I got another one at home. DAKOTA Why do you sleep in this thing?

DRAKE

I dedicated my entire life to the removal of bats. The coffin is one of my smarter decisions.

DAKOTA You know they only live for about five years, right? Bats?

DRAKE That's not true. Fruit bats can live up to thirty years.

DAKOTA You're not taking Arthur to his bat, are you?

DRAKE

(beat) No.

DAKOTA Then where are you taking him?

There's a knock at the door. Drake opens it, revealing Jack and Jill. Jack points a pistol at Drake.

JACK

Did somebody order room service?

INT. VICTOR'S CAR - NIGHT

Victor and Belfry stop at a red light.

Through the windshield, Belfry watches the bat fly through the open door of a nightclub called "Club Rendezvous".

BELFRY Stop the goddamn car!

VICTOR We <u>are</u> stopped.

Belfry gets out.

EXT. CLUB RENDEZVOUS - NIGHT

A whole line of people are trying to get past the velvet rope, but the muscular DOORMAN isn't budging.

Belfry stands at the back of the line. Victor pulls up to the curb and rolls the window down.

VICTOR You gotta piss or something?

BELFRY The bat ran in there.

VICTOR Bats don't run, they fly.

Belfry thinks about this.

BELFRY I like you. Even though you

murdered the shit out of your wife.

Everyone in line turns and looks at Victor -- who laughs nervously for a moment, then becomes serious.

VICTOR Nobody look at my license plate!

Victor peels out and shoots off down the road. Belfry pushes his way through the line until he gets to the doorman.

DOORMAN Woah, where do you think you're goin', pal?

BELFRY The name ain't Pal, it's Belfry. And I need to get in there.

The doorman looks down at his clipboard.

DOORMAN

Well, I ain't got no Belfry on my list. So you know what that means? That means you gotta go to the back of the line like everybody else.

BELFRY What's <u>your</u> name, boy?

DOORMAN My name's Richard.

BELFRY Whaddya call a vampire that only feeds on guys named Richard?

RICHARD

(beat) I don't know.

BELFRY

A Dick-sucker.

Belfry and Richard share a good ten-second silence, then:

RICHARD Get your funny ass in there.

Richard unhooks the rope and lets Belfry inside.

Towards the front of the line, a COCKY CRACKER turns to his buddies.

COCKY CRACKER Yo dawg, he likes jokes. Check this shit out.

He walks up to Richard.

COCKY CRACKER (CONT'D) Knock knock, muthafucka.

Richard slugs Cocky Cracker in the face, knocking him out.

INT. CLUB RENDEZVOUS - NIGHT

Pulsating techno beats and strobe lights.

Belfry walks across the dance floor, dodging people with alcohol and glow sticks, and makes his way to a group of girls standing at the bar.

They take one look at Belfry and head off, revealing noneother-than Hunter.

He's nursing a drink at the bar, dressed in a suit that would make Don Johnson jealous. He spots Belfry and smiles.

HUNTER I didn't know you danced.

BELFRY I'm tryin' to catch the bat.

HUNTER Well, I hate to break it to ya, buddy, but you're more likely to catch the clap in this place. BELFRY How'd you get in here?

HUNTER I know the doorman.

BELFRY

Dick?

HUNTER Hey, whatever floats your boat. Me, I like a Martini and Rossi. Stirred, <u>not</u> shaken. I'm a nonconformist.

Hunter takes a sip of his drink.

HUNTER (CONT'D)

Want one?

BELFRY They got apple juice?

Hunter leans across the bar, addresses the bartender.

HUNTER You got any apple juice for my friend?

The bartender doesn't acknowledge him.

HUNTER (CONT'D) Christ, it's like I'm fucking invisible or something. Here, have mine.

Hunter points over Belfry's shoulder.

HUNTER (CONT'D) Hey, isn't that a famous actress over there?

Belfry turns his head but sees nothing. Hunter quickly drops a white tablet into his drink. Belfry turns back around.

HUNTER (CONT'D) Never mind. It was just Lindsay Lohan.

Belfry downs the drink in one gulp. Hunter smiles.

INT. MOTEL, ROOM 25 - NIGHT

Jack and Jill finish tying Drake and Dakota side-by-side to two chairs in the middle of the room.

DAKOTA Where'd you get this rope?

JACK From our closet.

DRAKE The same closet you guys came out of?

JILL Very funny, ice cream man. Where's the retard?

DRAKE There's a mirror in the bathroom.

JACK Looks like we got us a couple tough guys, baby.

JILL Good thing we know how to handle tough guys.

Jill smiles and holds up a DVD.

INT. CLUB RENDEZVOUS - NIGHT

Belfry and Hunter sit at the bar. The drug has clearly taken hold of Belfry.

HUNTER You feel okay?

BELFRY I don't know. I feel like I'm goin' over the edge.

HUNTER You know what's funny about the edge? The only people that really know where it is are the ones who've gone over it.

Belfry gets up and stumbles across the dance floor.

INT. CLUB RENDEZVOUS, ENTRANCE - NIGHT

Trevor and his friend LUKE enter.

LUKE

I'm tellin' ya, Trev, this place is the shit. You're gonna forget all about Dakota. Fuck that bitch.

Luke points to different girls on the dance floor.

LUKE (CONT'D) Or that bitch... or that bitch...

Luke goes off in pursuit of one of those bitches. Trevor looks over at the DJ booth and spots Belfry shoving the DJ out of the way.

INT. CLUB RENDEZVOUS, DJ BOOTH - NIGHT

Belfry leans into the microphone and yells:

BELFRY Stop the goddamn music!

He begins trashing the sound equipment. Finally, the music stops and the crowd is silent.

BELFRY (CONT'D) (into microphone) Where's the goddamn microphone?!

DJ You're talking into it!

BELFRY (to DJ) Thanks. I'm fucked-up. (into microphone) Where's Jerry?

A beastly black man named JERRY raises his hand.

BLACK JERRY My name's Jerry.

BELFRY (into microphone) Get your furry black ass up here, motherfucker!

Belfry gets into a fighting stance.

BLACK JERRY What'd you say, white boy?

Black Jerry makes his way towards Belfry. Trevor puts a hand on his shoulder to stop him.

> TREVOR Hey bro, I know him. He ain't right in the head.

BLACK JERRY He ain't gon' be right in the ass when I break my foot off in it.

Trevor rushes up to the booth, grabs Belfry and leads him away.

TREVOR What're you doing here? Where's your buddy?

BELFRY They're at the motel.

TREVOR

"They"?

BELFRY Drake and Dakota.

TREVOR So Dakota <u>is</u> with you?

BELFRY You look like a lightning bug.

TREVOR Do you have a number I can reach them at?

INT. MOTEL, ROOM 25 - NIGHT

Drake and Dakota are still tied up.

Jack and Jill are holding their eyes open, making them watch what -- according to the expressions on their faces -- must be the scariest movie ever.

DAKOTA Is that your penis?

JILL It's <u>my</u> penis now. DRAKE You crazy bastards taped your own sex change operation?

JACK We only watch it when we get really horny.

JILL You mean like now?

JACK

I mean like now.

They start kissing, eventually ending up on the floor in front of Drake and Dakota.

DRAKE I haven't felt this nauseous since 1984.

DAKOTA What's up with you and 1984?

Jack reaches under the bed and pulls out a huge double-sided dildo.

JACK I want you to use this on me right now.

Clothes start coming off.

DRAKE I was in a Hanoi POW camp for eighteen months. And I never thought I'd say this but... I miss it.

DAKOTA It's okay. We're gonna get through this.

Drake's cellphone rings in his pocket. Jack and Jill stop dryhumping each other long enough for Jill to answer the phone.

 ${\tt JILL}$

Hello?

INTERCUT WITH:

Trevor holds Drake's business card in his hand. In the background, Belfry is swatting at the imaginary bat. Trevor speaks into the phone.

TREVOR

Drake?

JILL He's a little tied-up at the moment. Who is this?

TREVOR Where's Dakota?

JILL North or South?

TREVOR

Very funny, asshole. Tell Drake I have the retard, and if he ever wants to see him again to bring Dakota to Club Rendezvous in half an hour. Got it?

Trevor hangs up and walks up to Belfry.

BELFRY This goddamn bat's on Redbull!

TREVOR Are you claustrophobic?

BELFRY

Why?

Trevor punches Belfry in the jaw, knocking him out.

INT. TREVOR'S TRUNK - NIGHT

Trevor opens the trunk, drops Belfry inside and closes it.

INT. JACK AND JILL'S CAR - NIGHT

Jill drives, Jack shotgun, Drake and Dakota in back.

DRAKE What do you want with Arthur? JILL He's a one hundred thousand dollar lottery ticket. We wanna cash him in.

DRAKE You guys are bounty hunters?

JACK It's more profitable than hunting bats.

DRAKE I don't hunt bats, I remove 'em. I used to hunt deer... but that was like forty years ago.

INT. TREVOR'S CAR - NIGHT

Trevor waits in the parking lot. Behind him, the backseat begins to fold down and Belfry crawls out. Trevor doesn't notice him until he's right up in his face.

> BELFRY Goddamn! My head hurts! And I think I need to see a urologist.

TREVOR You mean a neurologist?

BELFRY No, I just pissed in your trunk and it stung a little.

TREVOR Jesus Christ. Well, don't piss up here.

BELFRY Don't worry, I won't.

Belfry leans over the center console and vomits.

TREVOR Sonofabitch!

EXT. CLUB RENDEZVOUS, PARKING LOT - NIGHT

Jack and Jill's car pulls in and stops in front of Trevor's.

INT. TREVOR'S CAR - NIGHT

Dabbing the vomit with a napkin, Trevor looks up and sees the car.

TREVOR Is that your buddy?

BELFRY No, that's a car.

INT. JACK AND JILL'S CAR - NIGHT

JILL (to Drake and Dakota) You two, get out.

INT. TREVOR'S CAR - NIGHT

Belfry watches as Drake and Dakota get out of the car.

BELFRY Hey, that's my buddy!

Trevor rolls his eyes.

TREVOR Get the fuck outta my car, retard.

EXT. CLUB RENDEZVOUS, PARKING LOT - NIGHT

Belfry exits Trevor's car and walks toward the other car. He passes Dakota, who's headed the opposite way.

DAKOTA

You okay?

BELFRY Yeah, I'm fine. But your boyfriend's an asshole.

DAKOTA Tell me about it.

BELFRY You shouldn't be with a guy like that.

DAKOTA Don't worry about me. I got away from him once, I can do it again. They share a moment's silence. Trevor blares the horn.

DAKOTA (CONT'D) Take care, Belfry.

She continues toward the car and gets into the passenger side. Trevor drives off.

Belfry walks up to Drake, who gives him a big hug.

DRAKE Next time leave a note, huh?

BELFRY I don't know how to write.

Jack rolls the passenger window down.

JACK Reunion's over. (to Belfry) Get in the car.

Drake opens the back door. Belfry hesitates.

DRAKE Go ahead. Trust me.

Belfry gets in. Drake shuts the door. The car drives off, leaving Drake by himself in the parking lot.

He pulls his cellphone out.

INT. JACK AND JILL'S CAR - NIGHT

They drive.

JILL Can you smell the money, boogiebear?

JACK All I smell is piss.

They look at Belfry.

BELFRY

What?

JILL Looks like we got ourselves a bonified retard in the car. Belfry laughs and points mockingly at Jack.

JACK She was talking about you, retard.

JILL Hey retard, can you even count to one hundred thousand?

BELFRY One... two... three...

JILL I wasn't being serious.

BELFRY Four... five... six...

JACK AND JILL

Shut up!

There's a good ten seconds of quiet, and then:

BELFRY Seven... eight... nine...

INT. TREVOR'S CAR - NIGHT

Trevor drives while Dakota stares blankly out the window.

TREVOR Hey, guess what, babe? Luke told me when the aliens are taking over. It's gonna be November 8th, 2020 -at 6:35 p.m.

DAKOTA Hey, guess what, babe? I don't give a shit.

TREVOR What's wrong with you?

DAKOTA You killed my parents, Trevor.

TREVOR I killed half your parents. You killed the other half.

DAKOTA Do you have any idea how much I despise you? (MORE)

DAKOTA (CONT'D)

I wish the goddamn world would end so I wouldn't have to see your ugly face anymore or put up with your half-assed Fox Mulder bullshit conspiracy theories twenty-four hours a day.

Trevor slams on the brakes and slaps Dakota across the face.

TREVOR Don't use His name in vain!

Dakota gets out of the car and runs off through the woods.

TREVOR (CONT'D)

Dakota!

EXT. WOODS - NIGHT

Trevor chases Dakota.

TREVOR Dakota, stop! Please! I'm sorry!

They reach a clearing. Dakota turns to face him.

DAKOTA I'm sorry too, Trevor. I'm sorry that you're wrong. That aliens don't exist. Because only a spaceship would be able to take me far enough away from you.

As if on cue, there's a loud, machine-like whirring noise in the sky above.

They both look up.

A beam of white light shoots out of the sky and encompasses Dakota.

As Trevor watches in complete awe, the beam of light grows brighter and brighter, blanketing the whole area in white.

Trevor shields his eyes for a moment -- and then it's over.

He looks around for Dakota, but she's gone.

All that remains is her glasses -- left on the ground where she was standing.

Trevor picks them up and stares back into the sky.

EXT. INTERSECTION - NIGHT

Jack and Jill stop at a red light.

INT. JACK AND JILL'S CAR - NIGHT

BELFRY

One thousand three hundred and seventy-two... one thousand three hundred and seventy-three...

JACK You think they'll still pay us if he's dead?

The light turns green.

Just as Jill's foot hits the accelerator, a yellow hummer cuts them off, stopping right in front of them.

Jill slams on the brakes.

A second hummer blocks them from the rear.

$_{ m JILL}$

What the fuck?

Jack turns around and sees Sean -- one of the Rastafarians -- exit the rear hummer, holding an automatic weapon.

He approaches the driver's side window and taps on it with the barrel of his gun.

Jill rolls the window down.

SEAN Step out slowly. Both of you.

Jill and Jack share a look before complying.

EXT. INTERSECTION - NIGHT

The doors of the front hummer open up and out come the rest of the Rastafarians: Bob, Marley, Paul and Shaggy. They're all holding automatic weapons as well.

The last person out of the hummer is Drake. He's unarmed. He walks up to Jill.

DRAKE I think you have something that doesn't belong to you. JILL Who the hell are these guys?

DRAKE These? These are my niggas.

All the Rastas turn their guns on Drake.

MARLEY The fuck you say, mon?

DRAKE I mean... these are my Jamaican-American associates.

They turn their guns back on Jack and Jill. Jill silently deliberates, then looks over at Jack.

 JILL

Cut him loose.

JACK

What? Are you serious? You're just gonna hand over one hundred thousand dollars without a fight?

JILL Yes. Because if I don't, they're gonna put one hundred thousand bullets in my brand new nutsac.

Jack holds his ground for awhile, then opens the door for Belfry. He gets out and walks up to Drake.

DRAKE Go wait in the car, Arthur.

Belfry gets into the front hummer. Drake looks back and forth between Jack and Jill. A smile spreads across his face.

DRAKE (CONT'D)

See, the thing you should know about me is -- other than bein' the best damn bat removal expert in the free world -- I'm also irrefutably, indisputably, unequivocally fair. And it's my opinion -- and keep in mind I feel very strongly about this -- that it's only fair if my... associates... do to your car what you did to my libido.

JILL And what's that? Drake nods a signal to the Rastas. All five of them simultaneously pull their triggers, instantly turning Jack and Jill's car into swiss cheese.

Drake and the Rastas return to their respective hummers and drive off, leaving Jack and Jill stranded and pissed.

EXT. GAS STATION - NIGHT

Lou Diamond Phillips is still at that same gas station where his car was stolen. He's waiting very impatiently at a payphone, receiver to his ear.

Suddenly, an OPERATOR speaks.

ONSTAR OPERATOR (V.O.) Thank you for calling ONSTAR, what's your emergency?

LOU DIAMOND PHILLIPS What's my emergency? I've been on hold for seven hours. My car was stolen, along with my presidential campaign buttons and my Blockbuster Entertainment Award.

ONSTAR OPERATOR (V.O.) Sorry for your wait, sir. Just give me your name so I can bring up your account information and locate your vehicle.

LOU DIAMOND PHILLIPS Finally we're getting somewhere. Okay, my name is Lou Diamond Phillips.

ONSTAR OPERATOR (V.O.) Are you <u>the</u> Neil Diamond?

LOU DIAMOND PHILLIPS What? No. My name is Lou... Diamond... Phillips. Have you ever seen "Young Guns"?

ONSTAR OPERATOR (V.O.) That airplane movie with Tom Cruise?

LOU DIAMOND PHILLIPS Huh? No, that was "Top Gun". And those weren't planes, those were jets. ONSTAR OPERATOR (V.O.) Jets? Do you know Bennie?

LOU DIAMOND PHILLIPS Bennie who?

ONSTAR OPERATOR (V.O.) (singing) "Ba-Ba-Ba-Bennie and the Jets."

LOU DIAMOND PHILLIPS Are you fuckin' with Diamond?

ONSTAR OPERATOR (V.O.) Dallas Page?

LOU DIAMOND PHILLIPS The wrestler?

ONSTAR OPERATOR (V.O.) Mickey Rourke?

LOU DIAMOND PHILLIPS Okay, wait... please... can we just stop with the pop culture references?

ONSTAR OPERATOR (V.O.) I'm sorry, Mr. Phillips, I'm just fucking with you. Please hold.

LOU DIAMOND PHILLIPS No! Wait!

He's placed back on hold. "La Bamba" plays on the other end. He bangs the phone repeatedly in frustration.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

Drake and Belfry drive.

BELFRY Are we there yet?

DRAKE Almost, Arthur.

BELFRY This goddamn wig's hot.

DRAKE Take it off for awhile. Drake smiles.

DRAKE

(beat) So you told me about your mother... but what about your father?

BELFRY I had two of 'em. I never knew the first one.

DRAKE But you must think about him sometimes, right?

BELFRY All I think about is Jerry.

DRAKE

(beat) You've never driven one of these, have you?

INT. LOU DIAMOND PHILLIPS' CAR - MOMENTS LATER

They're stopped on the side of the road. Belfry's in the driver's seat, staring at the steering wheel like it's a Rubix cube. Drake buckles him in.

DRAKE Rule number one: Always wear your seatbelt.

Belfry leans forward, testing the elasticity of the belt.

DRAKE (CONT'D) Rule number two: Keep your eyes on the road. All you gotta do is give it a little gas. This baby's an automatic, so she pretty much drives herself.

Belfry barely presses the accelerator. The car slowly rolls forward.

DRAKE (CONT'D) That's it. You got it. Now give it some more gas.

Belfry mashes the gas. The car jerks violently forward.

DRAKE (CONT'D) Woah, woah, hit the brakes!

Belfry slams on the brakes. Drake lurches forward, banging his face on the dashboard.

BELFRY

Sorry.

Drake wipes some blood off his lip.

DRAKE No sweat. That's what they invented dentists for, right?

Drake buckles his own seatbelt.

DRAKE (CONT'D) Find some middle ground, Arthur. Somewhere between "Gone in Sixty Seconds" and "Driving Miss Daisy", okay?

BELFRY What's that mean?

DRAKE It means try again. But take it easy.

Belfry tries again. And this time he gets it just right.

DRAKE (CONT'D) There ya go. Piece of cake, huh?

BELFRY I can't eat when I'm drivin'.

Drake just smiles.

EXT. STREET - DAY

The car rolls at a steady pace.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

Belfry is still driving.

DRAKE I haven't been in the passenger seat since 1984. He yawns.

DRAKE (CONT'D) You gonna be all right if I take a nap?

BELFRY

Yeah.

DRAKE You sure? I'm not gonna wake up to some car flying at us, right?

BELFRY

No.

Drake leans back in the seat and closes his eyes.

INT. LOU DIAMOND PHILLIPS' CAR - MOMENTS LATER

Drake wakes up and sees a car flying straight at him.

They're in the wrong lane.

He looks over at Belfry, who is sound asleep, then grabs the wheel and swerves, narrowly avoiding the oncoming car.

EXT. STREET - DAY

Lou Diamond's car does a 360 and comes to a stop on the side of the road.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

Belfry wakes up and catches Drake's angry glare.

BELFRY I had a dream you shit your pants.

DRAKE Rule number three: Never give up on your dreams, Arthur.

EXT. DAVINSKI HOUSE, DRIVEWAY - DAY

Drake and Belfry pull in.

INT. LOU DIAMOND PHILLIPS' CAR - DAY

Belfry doesn't seem to know where they are.

DRAKE We're here, Arthur.

BELFRY Where's Jerry?

DRAKE

Follow me.

Drake gets out of the car. Belfry follows.

EXT. DAVINSKI HOUSE, SWIMMING POOL - DAY

Belfry stares into the empty swimming pool. Drake stands beside him.

BELFRY Why the hell'd you bring me here?

DRAKE Because I think this is where Jerry came from.

BELFRY Bats don't live in water, asshole.

DRAKE What exactly have you been chasing this whole time, Arthur? Is it a bat... or is it your memories? (beat) Tell me what happened.

BELFRY

(beat)
I killed my mother with a knife.
Stabbed her right in the chest. But
when I did it... all I saw was
Jerry's face. I didn't know it was
her 'til it was too late to do
anything about it.
 (beat)
And that goddamn bat flew away.

DRAKE The bat's not real, Arthur. Jerry doesn't exist.
BELFRY He <u>does</u> exist. And he shouldn't.

WOMAN (O.S.) What're you doing here, Arthur?

They turn to face Belfry's sister, Olivia.

BELFRY How'd you know my name?

OLIVIA Probably because I'm your sister.

INT. DAVINSKI HOUSE, LIVING ROOM - DAY

Belfry, Drake and Olivia sit silently.

OLIVIA So you're not even gonna say hi to me? After thirty years?

Belfry looks down at the floor, ashamed.

OLIVIA (CONT'D) Are you gonna say anything?

BELFRY I gotta use the shitter.

Belfry gets up and leaves the room. Olivia stares at Drake for a long time.

OLIVIA Why'd you bring him here, Dad?

DRAKE I thought it would help him.

OLIVIA There are only two things that can help him: White walls and pads.

BELFRY (O.S.)

Pads?

DRAKE I didn't know you lived here. Are you married?

OLIVIA If I was, do you think I'd still be here? (MORE)

OLIVIA (CONT'D)

Turns out nobody wants to sleep next to a forty-five-year-old woman who still has screaming nightmares about her little brother stabbing her mother to death.

DRAKE

I'm sorry, Olivia. I should've been there for you. For both of you.

OLIVIA

But you weren't. And that's why Arthur did what he did. He wasn't crazy when you left. He got that way when you walked out the door... and <u>he</u> walked in.

DRAKE

Who?

OLIVIA

Oh, so now you care, huh? Well, it's a little too late, isn't it?

Belfry reenters.

BELFRY You got any toilet paper?

OLIVIA

I want both of you to leave right now, or I'm calling the police.

Drake shares one more glance with Olivia, then:

DRAKE Let's go, Arthur.

Drake and Belfry head for the door.

BELFRY What about Jerry?

OLIVIA (O.S.) He's in the hospital.

They both stop walking and turn around.

OLIVIA (CONT'D) Do you want his room number? INT. HOSPITAL, ELEVATOR - NIGHT

Belfry stares at a bat perched on top of Drake's head.

DRAKE What? What're you lookin' at?

BELFRY

Don't move.

The elevator stops. The doors open. The bat flies off Drake's head and glides down the hallway.

Belfry runs after it.

DRAKE Hey, wait up!

INT. HOSPITAL, FOURTH FLOOR HALLWAY - NIGHT

The bat flies into Room 418. Belfry follows it inside.

INT. HOSPITAL, ROOM 418 - NIGHT

The first thing Belfry sees upon entering is the back of a doctor in a white lab coat standing beside the bed.

At first glance, the bed appears to be empty.

The doctor turns around to face Belfry.

It's Hunter.

HUNTER You're just in time. I don't think he's gonna make it through the night.

Belfry walks around to the front of the bed so he can get a good look at the patient.

What he finds is a tiny black bat resting on the pillow, its wings flapping pitifully.

HUNTER (CONT'D) I'll give you two some time.

Hunter exits. Belfry walks to the side of the bed and stares down at the bat.

BELFRY Remember me? INT. DAVINSKI HOUSE, LIVING ROOM - NIGHT (FLASHBACK)

Belfry, age seven, jumps up and down on the couch, eyes glued to the TV. His mother, Melinda, enters.

MELINDA Arthur Davinski! What do you think you're doing?

BELFRY It's about to start, Mom! My show! It's about to start!

MELINDA That's great, sweetie, but settle down. Your father will be home any minute.

BELFRY I don't care. He ain't my real daddy anyways.

MELINDA What'd you say?

BELFRY

Olivia said Jerry's my second daddy. She said I had a daddy before him. She said my first daddy was nicer than Jerry.

Melinda thinks for a moment, then sits down on the couch beside him.

MELINDA

Listen to me, Arthur. Your first daddy... was a troubled man. He wasn't ready for everything that came along with being a father and a husband. And he walked out on us.

BELFRY Do you still love him?

MELINDA

I love him because he gave me you, Arthur. But Jerry's your daddy now, and I think you should give him a chance. Okay?

Belfry reluctantly nods. Melinda smiles.

On TV: the original "Batman" series with Adam West is just starting.

MELINDA (CONT'D) Hey, how about a snack while you watch your show?

Belfry watches the TV while Melinda goes into the kitchen. She comes back out with a bowl of vanilla ice cream and sets it down in front of him.

BELFRY

Ice cream!

He hungrily digs in.

MELINDA

Don't eat it too fast, you'll get sick. I'll be in the kitchen if you need anything, okay?

But Arthur's attention is focused solely on the TV.

A few moments later, the front door opens up and Belfry's stepfather, JERRY, enters. He stumbles drunkenly over to the couch.

JERRY What the hell are you doin' up?

BELFRY Mom said I could stay up and watch "Batman".

JERRY Well, your mom don't pay the bills. So get your sorry ass in bed.

Jerry sits down on the couch and changes the channel.

BELFRY

Mom!

Melinda enters from the kitchen.

MELINDA Oh. Jerry. I didn't hear you come in.

BELFRY Tell him I can watch "Batman". You said I can watch "Batman".

JERRY (threatening) Yeah, Melinda, tell me. BELFRY

But you said--

JERRY You heard her. Don't make me whoop your ass, boy.

MELINDA

Jerry...

Belfry snatches the remote from Jerry's hand and turns it back to "Batman".

Jerry slaps him across the face with the back of his hand.

MELINDA (CONT'D) Jerry, don't!

JERRY

Shut the fuck up, Melinda! What kinda little faggot did you pop out of your pussy? All he wants to do is sit around all day and watch this fuckin' shit.

BELFRY

My real daddy would let me watch it.

JERRY That's because your real daddy was a faggot.

MELINDA

Jerry, please...

BELFRY No he wasn't! He was troubled! But mommy said she still loves him!

JERRY (beat; to Melinda) Oh, you do, huh?

Jerry stands up and walks slowly over to Melinda.

JERRY (CONT'D) You still love him, Melinda? Please...

He slaps her across the face.

BELFRY Don't hit her!

Belfry jumps on Jerry's back, starts pounding away at him.

Jerry delivers a blunt elbow to Belfry's nose, knocking him back to the ground.

He removes his belt and dangles it in front of Melinda.

JERRY Can he fuck you like I can? Huh?

MELINDA

Jerry...

He slaps her across the face with the belt. Bleeding from his nose, Belfry stands up and charges Jerry, wrapping his arms around his waist.

Jerry turns the belt on Belfry, busting his bloody nose with the buckle.

Belfry goes down again.

And this time Jerry keeps hitting him. Over and over and over and over.

Melinda crouches down in the fetal position and cries, helpless -- watching her son take the most vicious beating of his life.

On TV: Batman and Robin are in the middle of a cartoonish fight sequence punctuated by those superimposed onomatopoeic words: "POW", "BAM", "ZONK".

Oddly enough, those words synchronize perfectly with the beating Belfry is taking from Jerry.

And when he finishes, Jerry walks out the front door, leaving Belfry broken and battered on the floor.

And as he lies there motionless, his eyes drift over to the television set and focus on Adam West in his ridiculous costume. The sound of the dialogue eventually overtakes the sound of his mother's weeping.

The last thing Belfry sees before he passes out is that spinning bat emblem.

INT. HOSPITAL, ROOM 418 - NIGHT

Drake enters and sees Belfry talking to an anaemic seventyyear-old man.

This is the real Jerry.

Belfry, however, is actually looking and speaking to the bat version of Jerry.

BELFRY How'd you get to be in here?

"Bat Jerry" squeaks.

BELFRY (CONT'D) I didn't know you were a quarterback.

JERRY What the fuck are you talking about? I said I had a heart attack.

"Bat Jerry" squeaks.

BELFRY I like Snack Packs.

JERRY (to Drake)

Is he for real?

DRAKE Maybe you should hear him out.

BELFRY I spent the last thirty years wondering what my life woulda been like without you in it. But you know what? I don't even care no more.

JERRY You puny piece of shit. Every beating I gave you was deserved.

"Bat Jerry" squeaks.

BELFRY

I don't want dessert. But thank you for asking.

JERRY I should've killed you when I had the chance.

"Bat Jerry" squeaks.

BELFRY I believe in second chances too.

JERRY You fucking dumbass! You're going to hell when you die!

"Bat Jerry" squeaks.

BELFRY I don't know that lullaby.

Jerry's getting frustrated. And the heart monitor beeps rapidly in accordance with it.

JERRY You motherfucking retard! I'm gonna kick your ass!

"Bat Jerry" squeaks.

BELFRY I motherfuckin' love your ass too. Bye-bye.

Belfry walks out as Jerry's EKG goes haywire. He writhes on the bed, in the clutches of a massive coronary.

His pained eyes find Drake, pleading with him.

JERRY

Help me.

Drake sees Jerry's hand reaching for the call button on his bed.

He grabs it and moves it just out of his reach.

DRAKE I don't help bats. I remove 'em.

Drake exits. Jerry dies.

INT. LOU DIAMOND PHILLIPS' CAR - NIGHT

Drake and Belfry get into the car.

DRAKE So where to now, Arthur?

BELFRY I guess I have to go back to the hospital.

DRAKE

Why?

BELFRY Where else am I gonna go?

DRAKE Well, it's just a thought... but you can stay with me if you want. I make a pretty mean TV dinner.

BELFRY I ain't never ate a TV before.

Drake smiles and starts the engine. They drive off.

EXT. VICTOR'S HOUSE - DAY

Victor pulls up to the mailbox and removes a bunch of mail.

This house is on the same street as Drake's house. It was pointed out by the trick or treater earlier as the house where the guy "murdered the shit out of his wife".

Having retrieved his mail, Victor pulls into the driveway and gets out of the car. He's wearing a long trench coat.

A loud screeching noise and a smash causes him to turn around and see Lou Diamond Phillips' car parked in the middle of his front yard.

His mailbox has been completely decimated.

VICTOR What the fuck?!

His expression softens when he sees Belfry get out of the driver's side. He's no longer wearing the Rastafarian wig.

VICTOR (CONT'D) Hey, it's you. What're you doing here?

BELFRY I'm stayin' at my buddy's house. He points across the street to Drake's.

VICTOR Well, imagine that. I just stopped by to pick up my mail. (re: destroyed mailbox) Looks like I was just in time too.

BELFRY Drake lets me drive around the

block sometimes. I think I got everything figured out except the brake and the accelerator.

VICTOR So you're doing pretty well, huh? Me, I'm not doing too bad either. Killed twenty vampires this month, and...

Victor opens his trench coat, revealing an assortment of wooden stakes. He pulls a business card out of one of the pockets and hands it to Belfry.

> VICTOR (CONT'D) I started my own business.

Belfry looks at the card.

Victor's business is aptly named "Omaha Stakes".

VICTOR (CONT'D) I've sent out a bunch of mailers, but so far no "bites".

Victor chuckles to himself.

BELFRY Why haven't you been caught yet?

VICTOR Check this out.

Victor leads Belfry to the trunk and opens it up, revealing a massive black crossbow. He takes it out and holds it proudly.

VICTOR (CONT'D) This baby can kill a vampire up to a hundred yards away. It's light too. Carbon fiber. What do you think?

BELFRY I don't like black things. Victor shuts the trunk and puts the crossbow strap around his neck.

VICTOR I gotta take a piss. Come on in, I'll show you where I murdered my wife.

BELFRY

No thank you.

VICTOR Suit yourself.

Victor disappears inside. Belfry hears pulsating rap music and watches as a new and improved "Bat Removal" truck pulls into Drake's driveway.

EXT. DRAKE'S HOUSE - DAY

The back of the truck opens up and a platform similar to a wheelchair lift mechanically lowers a shiny black casket out of the truck, depositing it on the ground.

Belfry approaches.

INT. VICTOR'S HOUSE, LIVING ROOM - DAY

Victor zips his pants up and does a double-take as he passes the window.

He looks out and sees Drake rising from the coffin, dressed in his vampire costume.

VICTOR Not in my neighborhood!

EXT. DRAKE'S HOUSE - DAY

Belfry and Drake stand in the driveway.

DRAKE Well, whaddya think of the truck?

BELFRY It looks like the old one. But nicer.

DRAKE That's kinda the idea. Drake takes a remote control out of his pocket and presses a button. The wheelchair lift folds itself back into the truck.

DRAKE (CONT'D) I got one of those wheelchair lifts installed. Now we don't have to break our backs everytime we unload this thing.

BELFRY

Cool.

DRAKE And check this out.

Drake takes a pair of brand new fangs out of his pocket and pops them into his mouth.

DRAKE (CONT'D) They're wood. Like George Washington's.

BELFRY They look sharp.

DRAKE Want me to give ya a splinter?

Drake leans into Belfry and is about to sink his fangs into his neck when an arrow flies out of nowhere and pierces his chest.

He drops to the ground.

Belfry turns around to find Victor approaching with his crossbow.

VICTOR Bulls-eye, bitch!

BELFRY You shot my buddy!

VICTOR He's not your buddy, he's a vampire. Look at his teeth.

BELFRY They're wood. Like George Washington's.

Belfry takes the fangs out of Drake's mouth and hands them to Victor.

VICTOR What the fuck? George Washington had wooden teeth?

BELFRY Get outta here! You ain't my friend no more!

Victor looks scared. He backs away.

VICTOR

Man... I've never killed an actual human being before. I kinda feel like a murderer.

Victor runs back across the street, gets into his car and drives off. Belfry kneels down beside Drake.

DRAKE I haven't been hit with an arrow since 1984.

BELFRY Are you gonna be okay, Drake?

Drake coughs up blood.

DRAKE Depends. Did I just cough up blood?

BELFRY

Yeah.

DRAKE Then no, I'm not. Reach into my pocket and pull out my keys, will ya?

Belfry takes out the keys, hands them to Drake.

DRAKE (CONT'D) I'm proud of you, Arthur. You confronted your past. Me... I locked mine away in a safe deposit box at the bank.

Drake finds the key he's looking for and hands it to Belfry.

DRAKE (CONT'D) Box number one-fifty-six. What you find in there... is yours. (beat) I love you, Arthur. BELFRY If you stop breathing, Drake, I'll kill you.

Drake smiles and dies.

Belfry tears up and stares at Drake's body for a moment, then gets up and walks back over to Lou Diamond Phillips' car.

He gets in and drives off.

INT. BANK, LOBBY - DAY

Belfry enters. He passes Lou Diamond Phillips, who is talking to a FEMALE TELLER.

LOU DIAMOND PHILLIPS Excuse me, but there's something wrong with your ATM machine. It's saying I don't have any money in my account.

FEMALE TELLER I'm sorry, Mr. Bratt, but all of our machines are fully-functional.

LOU DIAMOND PHILLIPS What did you call me?

FEMALE TELLER You're Benjamin Bratt, right?

LOU DIAMOND PHILLIPS No, I'm Lou Diamond Phillips.

FEMALE TELLER Oh, I'm sorry. You look like that guy from "La Bamba".

LOU DIAMOND PHILLIPS I am.

FEMALE TELLER Well, I loved you in "Miss Congeniality".

LOU DIAMOND PHILLIPS No, that was Benjamin Bratt.

FEMALE TELLER I thought you said your name was Lou Diamond Phillips.

LOU DIAMOND PHILLIPS Can I speak to a manager?

INT. BANK, VAULT - DAY

A guard unlocks the vault and lets Belfry inside. He finds box number one-fifty-six and uses the key to unlock it.

INT. BANK, LOBBY - DAY

Two ROBBERS in black ski-masks enter, carrying shotguns.

Robber #1's shirt says "Bonnie"; Robber #2's shirt says "Clyde".

Clyde fires a shot into the air, making everybody drop to the floor.

Bonnie bashes Lou Diamond Phillips' face with the butt of her shotgun, then turns it on the female teller.

BONNIE We'd like to make a withdrawal.

FEMALE TELLER Sure. How much would you like?

BONNIE All of it! Open the vault!

FEMALE TELLER No problem. All you have to do is reach over here and press this button.

The teller points to a button in front of her. Bonnie leans over the counter.

BONNIE This one right here?

FEMALE TELLER Yep, that one right there.

Bonnie presses the button and looks around.

BONNIE I didn't hear anything.

FEMALE TELLER That's because you just pressed the silent alarm. Fuck!

FEMALE TELLER Yeah, how's that make you feel?

BONNIE

Pissed!

CLYDE You idiot! How'd you fall for that?

FEMALE TELLER Yeah, how <u>did</u> you fall for that?

BONNIE AND CLYDE Shut up!

INT. BANK, VAULT - DAY

Belfry searches through Drake's box. The first thing he sees is an article with the headline: "Boy's Mother Beats Rabid Dog to Death". The picture is of a young Drake posing with his St. Bernard.

Another article is titled: "Local Deer Hunter Survives Hanoi Hell". There's a picture of Drake wearing a military uniform.

The third item is a picture of Belfry as a three-year-old, standing between his mother and Drake. Belfry turns the picture over. Written on the back is: "Me, Arthur & Melinda".

Belfry tears up at the implications of this picture. He wipes his eyes and finds one more item in the box. A DVD copy of "Gigli".

Belfry looks confused.

INT. BANK, LOBBY - DAY

Bonnie and Clyde are in the middle of a heated argument.

BONNIE Why do you have to criticize everything I do?

CLYDE

Well, when what you do is trigger a silent alarm in an attempted armed robbery, I'd say I have pretty good reason to criticize you.

Bonnie takes off her mask -- revealing Jack.

JACK It's not just today. Ever since we had this sex change operation, you've become a completely different person.

Clyde takes off his mask -- revealing Jill.

JILL

Well, I should hope so. I paid good fucking money to become a completely different person.

One of the HOSTAGES looks up from the floor.

HOSTAGE #1 Woah, woah, wait a minute. You guys are fags?

JACK No, we're a heterosexual transgender couple.

HOSTAGE #2 So which one of you has the penis and which one has the vagina?

JILL I have the penis, he has the vagina.

HOSTAGE #3 (to Jack) So you traded your cock in for a hen?

JACK If that means what I think it does, then yes.

HOSTAGE #4 That sounds gay to me.

JACK It's not gay. Gay is dick/dick, pussy/pussy. We have both.

HOSTAGE #5 So you're hermaphrodites?

JACK AND JILL

HOSTAGE #6 Yeah, I'm gonna need to see a diagram.

INT. BANK, HALLWAY - DAY

Belfry carries the contents of the safe deposit box. The guard locks the vault door and leads him back into the lobby.

INT. BANK, LOBBY - DAY

Jack and Jill turn their guns on Belfry and the guard as they enter. The guard puts his arms in the air. Jack and Jill are clearly surprised at seeing Belfry.

EXT. BANK - DAY

About six police cars simultaneously flood the parking lot, sirens wailing.

Emerging from one of them is DEPUTY POLICE CHIEF KENT LOCKWOOD. He speaks into a bullhorn.

LOCKWOOD This is Deputy Police Chief Kent Lockwood!

He stops at the sound of a loud rumbling and turns around to find a SWAT van pulling up to the scene. He turns to one of the officers.

> LOCKWOOD (CONT'D) How the hell did they get here so fast?

The back of the van opens and a SWAT team exits.

They're led by SERGEANT SHASTAIN -- a grizzled, take-no-shit Alpha Male. He walks right up to Lockwood.

SGT. SHASTAIN Give me the bullhorn.

LOCKWOOD

Excuse me?

SGT. SHASTAIN Give... me... the... bullhorn.

LOCKWOOD

Now wait a minute. I don't know who you think you are, but--

SGT. SHASTAIN

Who am I? I'm a guy who paralyzed his own grandmother while attempting to crack open a pinata at his third grade graduation ceremony. So if you will... imagine what I can do when I'm trying. (beat) Give me the bullhorn.

LOCKWOOD Hey, I'm just trying to make sure you understand the chain of command here.

SGT. SHASTAIN And I'm trying to make sure you understand that I will rip your endocrine system out of your body if you don't give me that fucking bullhorn in five seconds.

Lockwood hands it over in less than three.

SGT. SHASTAIN (CONT'D) (into bullhorn) This is Sergeant Shastain! I want to speak to whoever's in charge in there!

INT. BANK, LOBBY - DAY

JACK Did he say his name was Sergeant Shitstain?

JILL Stay with the hostages. I'll handle this.

EXT. BANK - DAY

Jill exits and stands a safe distance away from the officers.

JILL My partner's in there, so don't try anything funny. SGT. SHASTAIN I wouldn't dream of it. I'm willing to listen to your demands, but first you gotta do something for me.

JILL Like what?

SGT. SHASTAIN Send out a few of the hostages as a sign of good faith.

INT. BANK, LOBBY - DAY

Jill reenters and walks up to Jack.

 ${\tt JILL}$

They want us to send out a few hostages.

JACK Who should we give them?

They scan the lobby. Jill's eyes find Lou Diamond Phillips lying on the floor with a bloody nose.

JILL Isn't that Lou Diamond Phillips?

JACK Who the fuck is Lou Diamond Phillips?

JILL (to Lou Diamond Phillips) Hey! Get your worthless ass outta here.

LOU DIAMOND PHILLIPS Thank you!

He gets up and runs out of the building.

EXT. BANK - DAY

Lou Diamond looks up at the heavens.

LOU DIAMOND PHILLIPS Lou Diamond Phillips is free! He looks at the parking lot and sees his car parked horizontally in a vertical space.

LOU DIAMOND PHILLIPS (CONT'D) Hey, that's my car!

Lou Diamond points his car out.

SGT. SHASTAIN He's got a gun!

A barrage of gunshots ring out.

Lou Diamond is hit three times in the stomach and goes down.

INT. BANK, LOBBY - DAY

JILL What the hell was that?

JACK I think they shot Lou Diamond Phillips.

Hostage #6 looks up from the floor.

HOSTAGE #6 So what's the E.T.A. on that diagram?

Jill points her shotgun at him.

JILL You. Get over here.

Hostage #6 walks over to Jill.

JILL (CONT'D) When you go out there, tell them we have the retard, and we'll hand him over in exchange for one hundred thousand dollars and a helicopter.

EXT. BANK - DAY

Hostage #6 exits and walks up to Shastain.

HOSTAGE #6

They wanted me to tell you that they have the retard, and they'll give him to you in exchange for one hundred thousand dollars and a helicopter.

SGT. SHASTAIN So let me get this straight. We give them a hundred thousand dollars and a helicopter... and they give us a retard? (beat) These guys are fucking insane.

INT. BANK, LOBBY - DAY

Sitting by the window, Jack looks over at Jill and smiles. He begins kissing her neck.

JILL What are you doing?

JACK If we die here, I don't wanna look back and say I could've fucked you more.

JILL I love you, Jack.

JACK I love you, Jill.

They begin kissing right in front of Belfry and the rest of the hostages, who are all thoroughly disgusted.

One of them throws up.

SGT. SHASTAIN (O.S.) (from the bullhorn) Your helicopter has arrived!

Jack and Jill immediately stop making out and exit.

EXT. BANK - DAY

They look up and see the helicopter approaching in the distance.

JILL What about our money? SGT. SHASTAIN It's... in the helicopter. All you have to do is wave your arms frantically in the air so the pilot can see you.

Jack and Jill jump up and down, waving their arms. Shastain lowers the bullhorn and speaks into a walkie-talkie.

SGT. SHASTAIN (CONT'D) Tango Six, you have the green light.

INT. HELICOPTER - DAY

The SNIPER speaks into his headset.

SNIPER

Copy that, sir.

He looks through his crosshairs and sees Jack and Jill waving their arms at him.

SNIPER (CONT'D) Jesus, I can't believe I'm getting paid for this.

He fires twice.

EXT. BANK - DAY

Jack and Jill are hit right between the eyes. They die instantly.

SGT. SHASTAIN Now that's how you negotiate!

Lockwood looks over at him.

SGT. SHASTAIN (CONT'D) What the fuck are you lookin' at, cocklick?

INT. BANK, LOBBY - DAY

A group of POLICE OFFICERS enter. One of them nudges the other and points out Belfry. Belfry catches their glance.

EXT. BANK - DAY

Lou Diamond Phillips is on a gurney, being loaded into the back of an ambulance by a PARAMEDIC.

PARAMEDIC Don't worry, Mr. Bratt, we're gonna take good care of you.

Lou Diamond rolls his eyes as the paramedic loads him in and shuts the door.

Belfry is led out of the bank by the officer that spotted him. His hands are cuffed behind his back. The officer is holding the contents of Drake's safe deposit box.

Sergeant Shastain looks on from the SWAT van. He addresses a few of his men.

SGT. SHASTAIN Well, what do you know? We got the money, the helicopter <u>and</u> the retard. Not a bad day, boys.

The officer loads Belfry into the back of the car and goes around to the driver's side.

INT. POLICE CAR - DAY

The officer starts the engine and looks over his shoulder at Belfry.

OFFICER So you like "Gigli", huh?

Belfry thinks for a moment, then:

BELFRY It was my father's.

EXT. BANK - DAY

The car drives off down the street.

EXT. DESERTED ROAD - SUNSET

Trevor stands on the side of the road with his broken-down car.

He's wearing a "Vampire Weekend" t-shirt.

He holds his thumb out to an approaching car and it stops. The passenger door is pushed open from the inside.

INT. CAR - SUNSET

Trevor gets in and looks over at the driver.

TREVOR Hey, thanks a lot, man. I really appreciate it.

The driver is Victor. He smiles wickedly.

VICTOR (re: Trevor's shirt) Did you have a good weekend, asshole?

EXT. DESERTED ROAD - SUNSET

The car pulls out and disappears into the horizon.

INT. ASYLUM, HALLWAY - NIGHT

Belfry is wrapped in a straitjacket, being led down the hallway by two GUARDS.

GUARD #1 You're a crazy fuck, ya know that, Davinski? But we got ya now. And this time you ain't goin' nowhere.

Guard #1 shoves Belfry into one of the cells and shuts the door. Guard #2 hangs back for a moment, then unlocks the cell and opens it.

INT. ASYLUM, BELFRY'S CELL - NIGHT

Belfry watches the door open, revealing Guard #2's face.

It's Hunter.

HUNTER I don't care what he says, Belfry. I like you. (beat) You know how much I like you?

FADE TO BLACK.

POST-CREDIT SEQUENCE:

TITLE CARD: "NOVEMBER 8TH, 2020"

TV SCREEN

A local news broadcast featuring a NEWSMAN and NEWSWOMAN.

NEWSWOMAN

And ladies and gentlemen, we've elected our forty-seventh president. Lou Diamond Phillips made history tonight, losing by an overwhelming margin to Charlie Sheen in the most one-sided Presidential Election in history.

NEWSMAN

President Sheen says his first act of office will be to legalize prostitution. And his second act will be to declare February 17th "National Cunt Day" in honor of exwife Denise Richards' birthday.

NEWSWOMAN

It seems like only yesterday we weren't even allowed to say "cunt" on TV, doesn't it?

NEWSMAN It sure does, cunt. (beat) And now sports.

INT. AMERICAN HOME, LIVING ROOM - NIGHT

A MORBIDLY OBESE MAN sits on a very wide chair, watching the news broadcast and snacking on a bucket of Cheese Puffs. The entire room contains furniture exactly like his chair.

WOMAN (O.S.) Time for dinner!

The Morbidly Obese Man quickly turns the TV off and waddles his way into the dining room.

Morbidly Obese Man sits with his MORBIDLY OBESE WIFE and MORBIDLY OBESE TEENAGE DAUGHTER. The dinner table looks like a buffet.

> MORBIDLY OBESE WIFE (to daughter) What'd you do today, honey?

MORBIDLY OBESE DAUGHTER I had unprotected sex with a man I don't love in the hopes of getting pregnant with his bastard child so I can receive governmental aid.

MORBIDLY OBESE HUSBAND I guess some things never change, huh?

He laughs and takes a hit off the bong in front of him.

MORBIDLY OBESE WIFE Hey, just because it's legal now doesn't mean you have to do it at the table.

She snorts a line of cocaine off the table.

The doorbell rings.

MORBIDLY OBESE HUSBAND I'll get it.

He gets up and walks into the living room.

INT. AMERICAN HOME, LIVING ROOM - NIGHT

The clock on the wall says 6:35 p.m.

Morbidly Obese Man opens the door and stares in shock at the visitor.

MORBIDLY OBESE HUSBAND Oh my God! Renee Zellweger??!!

A bright flash of white light fills the house.

FADE TO BLACK.